

THIS BOOKLET IS A PROGRAMME, AS ITS COVER AND  
TITLE-PAGE ANNOUNCE. BUT IT IS NOT MERELY A  
PROGRAMME FOR THE PRESENT CELEBRATIONS, IM-  
PORTANT 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.

S O U V E N I R  
*OF THE*  
NGARIMU VICTORIA CROSS

INVESTITURE MEETING

*AND RECEPTION TO*

HIS EXCELLENCY THE GOVERNOR-GENERAL

SIR CYRIL NEWALL

G.C.B., O.M., G.C.M.G., C.B.E., A.M.

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WHAKARUA PARK RUATORIA

*EAST COAST*

6 OCTOBER 1943

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PROGRAMME & TEXTS OF ITEMS

# PART ONE

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## RECEPTION BY NGATI POROU, TE WHANAU- A-APANUI 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 PERUPERU or TUTU NGARAHU, which commenced the ceremonial welcome to distinguished visitors.

(c) The introductory WEAPON DRILL—'A Ki Waikurekure, ha!'

*solo* Whiti! Whiti! *chorus* E!

*s.* Kumekumea!

*ch.* Totoia!

*s.* Kumekumea!

*ch.* Totoia!

A e to ra ki te tahataha,

A e to ra ki te taparere,

Nga kokako huataratara

Waikurekure ha!

A ki Waikurekure ha!

A ki Waikurekure ha!

# COMMENTS

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2 (a) and (b). In former times the parties or *matua* were drawn up a considerable distance apart to permit of charging into position when challenged. The challenger, an expert from the hosts or *tangata whenua*, would advance to the visiting party. Buick (*Waitangi—Ninety-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 Waikurekure ha!' First performed with *koikoi* 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:

Arise! Arise!

Draw it hither! Drag it thither!

Draw it hither! Drag it thither!

Draw it to the edge of the cliff,

Drag it to the brink of the precipice!

The serrated plumes of the chequered kokako

Ah to Waikurekure! Ah to Waikurekure ha!

- 2 (d) PERUPERU: 'KIA KUTIA! AU! AU!  
 s. Whiti! Whiti! *ch.* E!  
 s. Ka paahi Itari! Ka poharu Tiamani!  
 Ka miere Tiapani!  
*ch.* Ko to arero tena  
 E whatero i mua ra,  
 I o rangi koroke whakakapohautia,  
 Kei te poharutanga, pou! pa!  
 s. Ka tohe au, ka tohe au—  
*ch.* Ka 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 wherahia!  
*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 *Peruperu* above:

- Fugleman.* Arise! Arise! Chorus. E!  
*f.* Italy is finished, Germany submerged,  
 And Japan euchred!  
*ch.* Was that not your tongue,  
 That protruded aforetime  
 With ghoulisn 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 Gisborne 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 *peruperu* in mind.

- 2 (d) The PERUPERU OF TUTU-NGARAHU, *anglice* War-dance, was the supreme example of disciplined frenzied rhythmic action under the inspiration of warlike passion. It stirred the Maori warrior of old as nothing else could. His descendant in the present world war harked back to its dynamic inspiration at Suda Bay in Crete. The *kawau maro* or concentrated charge to close grips with the enemy became the bayonet charge of the Maori Battalion in many a devastating onset on the enemy.

The example on the programme has come down the generations with adaptations to meet the occasions, for most of these compositions are topical. In 1901 Paul Kruger, the Boer leader, was the topic, 'my boiled karaka-berry.' Twenty years later when the Prince of Wales (now Duke of Windsor) was received at Rotorua 'Te Kaiha' or the Kaiser had succeeded Kruger. To-day the devil is Adolf Hitler. Tomorrow?

The interested spectator is referred to many accounts of the Maori war-dance. Thus *Royalty in New Zealand*, p. 118, describes the *peruperu* of the Ngati Tuwharetoa of Taupo: 'Next in order was the *taua* of Ngati Tuwharetoa of Taupo. Smart, agile men, in waist-mat, white feather, and uniform of natural buff, carrying the feather-plumed battle-axe of old (*tewhatewha*). They were massed in column at the back of the *marae*, and, as their predecessors the Nga Puhi moved off, their front was disclosed with their *rangatira*, Te Heuheu, at their head. . . . He was seen standing apart in the front line of the *marae*—a martial figure, the huia feather of chieftainship in his hair, a superb feather cloak on his shoulders, bearing his ancestral *mere* of greenstone, and holding in his hand a spear. Presently he turned, ran lightly to the head of his *matua*, hurled his spear in the ancient manner of challenge, and raced back to the front, the *matua* tearing after him in magnificent steady array, their battle-axes held aloft as though for striking; the ornamental feathers below the blade vibrating and streaming in the wild chase. Arrived at the foot of the *marae*, the upraised weapon of the fierce, brawny chief halted the rush. . . . The chief bounded down the front of the column, brandishing his *mere* and sounding the tribal war-cry, 'Uhi mai te waero!' The tribesmen taking it up, voiced it like thunder, with the precision of accord invariable with the Maori. As the fearsome roar went away afar the *matua* leaped with frenzy, swinging their battle-axes. For some moments they were a mass of leaping men, brandishing weapons, fierce eyes, ferocious faces—a vivid barbaric presentment of grim-visaged warriors in frantic action. Thunder is their element as they fall upon the enemy. Leaping up they encounter him like lightning; returning to the ground, shaking the earth, they fall on him; their axes swing blows on his devoted head; see how the fierce sons of Tuwharetoa fight.' See also p. 127 of the same publication and *A Scene from the Past* in this souvenir publication, pp. 37-8.

*fals*

*ital*

2 (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 takoto 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 pai,  
 Kia ora ia !  
 Meinga kia kaha ia,  
 Kia hari nui, kia koa,  
 Kia Kingi tonu ia  
 Tau tini noa !

Take in from  
 Suff: 3 (b)

(b) ACTION SONG : 'HITARA WAHAHUKI' A/

Suff: 3 (c)

(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 whakawhiti te ra !  
 Hupane ! Kaupane ! Hupane, kaupane !  
 Whiti te ra !

2 (e) This is one of the ancient canoe hauling chants or *ngeri*, which in time became the typical chant of welcome to visitors. The visitors are likened to the canoe being drawn to the courtyard of their hosts.

Draw to the shore—the canoe !  
 To its rest—the canoe !  
 To its bed—the canoe !  
 To the place where it is to lie—the canoe !

3 SCHOOL CHILDREN'S WELCOME : About one thousand children selected from the Native Schools and Public Schools, where Maori children attend, have been assembled for the occasion.

They are drawn up to represent the letters 'V.C.'

The award of the first V.C. to a Maori together with other honours gained by members of the Maori Battalion has thrilled school children throughout the Dominion, and particularly those of the Maori race. Te Moana Ngarimu was a pupil of Whareponga (his native village) and other Native schools in the neighbourhood before going on to Te Aute College. The children fortunate enough to take part in this ceremony should gain inspiration of the best kind for a full participation in the future life of New Zealand.

The schools have been asked to assist in raising money for the Ngarimu V.C. Scholarship Fund, and a list of their contributions to date will be submitted to His Excellency, the Governor-General together with a loyal address.

Take in from  
 Suff: Comments  
 3 (b) and (c)

(d) As their last item the children give the famous mass cry of exultation, *Ka mate, ka mate!* without which no gathering of the Maori people is complete any more than a reunion of the Pakeha without 'God save the King,' 'For he is a jolly good fellow' or 'Auld lang syne.' Recently the cry rallied the Maori Battalion to many a desperate bayonet charge. Pte Hemara Aupouri of the Ngati Rangi sub-tribe of Ngati Porou led it in the bayonet counter charge at Suda Bay, Crete. It thrilled the ranks of the crouching tribesmen and the Pakeha units alongside them as nothing else could have done. Thus it was that six generations earlier Te Rauparaha emerged from the place of refuge at Roto a Ira, Taupo, provided for him by 'the hairy man', climbing up the *upane* or *kaupane*, the crosspieces, of the primitive ladder into the light of day and in the exultation of escaping his enemies gave vent to his relief in a chant of triumph, of which the famous '*Ka mate*' cry was the climax :

It was death ! It was death !  
 Now 'tis life ! Now 'tis life !  
 Behold the man, the hairy man,  
 Who has caused the sun to shine !  
 Up this step, then up that step,  
 Into the blazing sun !

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. Maehe 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 haehae 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 *ruri* 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, <sup>current</sup>  
Which flows as a torrent for my loved one, alas!

5 MRS MATEROA REEDY (*née* NGARIMU) is the aunt of Lt. Ngarimu, who went overseas with his cousin Hanara Tangiawha 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.'

# 6 POWHIRI OR DANCES OF WELCOME

*Hikurangi section of Ngati Porou, representing the father of  
LT. NGARIMU.*

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

s. Haukiwi, hauweka, kawea he korero

Kia whakarongo mai—

ch. Nga Iwi o te motu, pakia!

s. Aue! E te tai whakarunga!

E te tai whakarunga! *aro*

Ka pupuru tonu

ch. Te huka tai moana nui, aue! *?*

Nga Iwi whakakeke o Ngā Tireni, *^*

Huri ke, anga ke!

s. Ta ke, ta ko, taka rawa!

ch. He paruparu no te Tai-rawhiti,

Kia ruku mai koe!

Ana to kai! Ana to kai! *Hei!* *H*

*8* —Aue

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!

# 6 POWHIRI OR DANCES OF WELCOME by Girls and Women of the Hikurangi section of Ngati-Porou.

The name Hikurangi is here applied as a parish designation to comprise the many sub-tribes, which centre on Ruatoria and are the most closely related to the V.C. winner on his father's side. The reader is referred to the booklet *The Price of Citizenship* for a fuller account of these relationships.

(a) 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 Tebaga 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 instructors 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.

6 (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 tohenga 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 Waipounamu !  
 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 maturer 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~~ *Son* /  
 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 Waipounamu !  
 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 !

6 (c) WOMEN'S HAKA OF WELCOME (PARISH OF HIKURANGI)

'Te Urunga tu, te Urunga pae!'

s. Tena i whiua!

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 tiwaiwaka 'hau na Maui!

ch. Tiori rau e he ha!

s. He tiwaiwaka 'hau na Maui!

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 Tireni ka hipoki!

Haere mai! Haere mai!

Haere mai! Haere mai!

Taku hui! Hei!

6 (c) 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 item 6 (d) 'Ka panapana.' This women's *powhiri* 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!



## 6 (d) 'KA PANAPANA! A HA! HA!

*Commenced by the WOMEN'S PARTY and finished by the MEN'S HAKA TAPARAHÍ 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 paretaitokotia ki Rawhiti!  
*ch.* Hi! Ha!  
 s. He mamae, he mamae! *ch.* A ha ha!  
 s. Ka haere, ka haere taku powhiri  
 Ki te tai whakarunga!  
*ch.* Hoki mai, hoki mai taku tinana!  
 s. Ka haere, ka haere taku powhiri  
 Ki te tai whakararo!  
*ch.* Hoki mai, hoki mai taku 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 ki aku ringa,  
 Kutia rawatia kia pari tonu ihu!  
 Hi ha! Auahi ana!  
 s. Kia Whakanga hoki au i ahau!  
*ch.* I aue! Hei!

6 (d) THIS, the first HAKA TAPARAHÍ of the day, is marked by a very decided stamp or *waewae*, of which the sub-tribes headed by the Ngarimu family are the greatest exponents. The measured staccato tread with the flashing upward hand action, changing from right to left while the feather-bedecked heads turn gracefully from side to side, are splendid examples in the metre of Virgil's Aeneid of the ancient Maori ceremonial posture dance. It is the metre of the *Patere*, whose recitative recalls those lines—

*Quadruple dante putrem sonitu quatit ungula campum.*

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,  
 Who have come in their thousands,  
 And alighted upon the eastern sea.

*ch.* Hi! Ha!

*S. This is the dirge, the wail,  
for the dead ch. A ha 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,  
 To the sea which breaks at Matawhero—  
*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.)

## 6 (e) MEN'S CEREMONIAL HAKA

'Ruaumoko: The Earthquake God.'

s. Ko Ruaumoko e ngunguru nei!

ch. Au! Au! Aue ha!

s. Ko Ruaumoko e ngunguru nei!

ch. Au! Au! Aue ha!

s. A ha ha!

ch. E ko te rakau a Tungawerewere! A ha ha!

He rakau tapu, na Tutaua ki a Uenuku,

I patukia ki te tipua ki Rangitopeka, o R

Pakaru te upoko o Rangitopeka,

Patua ki waenganui o te tau ki Hikurangi,

He toka whakairo, e tu ake nei,

He atua! He tangata! He atua! He tangata; ho!

s. He atua, he atua, Taupare-taitoko,

Kia kitea e Paretaitoko te whare haunga!

ch. A ha ha! Ka whakatete mai o rei, he kuri! Au!

Na wai parehua taku hope kia whakaka te rangi  
Kia tare au! Ha!

s. He roha te kawau! ch. Ha!

s. Kei te pou tara

ch. Tu ka tete, ka tete! Tau ha!

s. Ko komako, ko komako!

ch. E ko te hautapu e rite ki te kai na Matariki,

Tapaireireia koi tapa! Tapa konunua koiana tukua!

I aue!

6 (e) 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 Nga Puhi, 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.

s. Hark to the rumble of the Earthquake god!

ch. Au! Au! Au e ha!

s. 'Tis Ruaumoko that quakes and stirs!

ch. Au! Au! Au e ha!

s. A ha! ha!

ch. It is the rod of Tungawerewere,

The sacred stick given by Tutaua to Uenuku.

It struck the ~~monster~~ Rangitopeka

And smashed the ~~head~~ of Rangitopeka

Cleaving the twin peaks of Hikurangi

Where the carved rock emerges,

A gift of the gods! The wonder of men!

A miracle of Heaven! The lure of Mankind!

s. 'Tis divine! 'Tis divine!

Behold Paretaitoko

Searches and finds the hidden places!

ch. A ha! ha! Where the dogs gnash their teeth

In frenzy! Au!

s. A ha! ha!

ch. They have gnawed and bitten deep

Until in pain I see the heavens blaze,

Ere I faint! Ha!

s. Like the shag with outspread wings!

ch. Ha!

s. In the throes!

ch. With its last expiring breath, Ha!

s. 'Tis the Komako, the bell-bird!

ch. 'Tis the sacred food like that of the Pleiades  
The cynosure of all desire, the crouching treasure!  
Down thou, be recumbent!

head of  
skull

7 SPEECH BY A WHANAU-A-APANUI ELDER representing the Tribes of the Bay of Plenty, to which the mother of Lt Moana Ngarimu belongs. Followed according to custom by an ancient WAIATA adapted for the occasion.

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 Ngahua, 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;  
o/ 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  
o/ I raro i Te Karaka, e, i te hau kainga.  
Ka noho mai koe ra, e, te puke i Rangipo.  
c Ka whakawai mate 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 unuhanga taniwha, e, tere ana i te muri i.

Following the above -

(a). Haka of Welcome by Women of the Whanau  
a Apanui Tribe :-

(Take in 7(a) from Supplement)

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

7 THE ANCESTRY OF TE MOANA NGARIMU on the side of his mother, Maraea, 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 à la Pakeha in MS. books or in the archives of the Native Land Court. The *Waiata* rendered by Whanau-a-Apanui is an adaptation of that given as number 53, *Nga Moteatea*; 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 Ngahua.  
My flock of terns 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 carcase  
Sinks into the ridged sands at Te Karaka,  
While thy dried head rests on the hill at Rangipo,  
And the Nga Puhi 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!

(a). Haka of Welcome by Whanau a Apanui Women :-  
Take in 7(a) from Supp. Comments commencing "It is something of a meal by -

(b). Take in 7(b) from Supp. Comments.

# 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 whakatiketike i ahau ki runga ra, e!

*ch.* E! I aha tera, e!

s. Piki rangi! Rere rangi! He ruru koukoua,

He aniwaha 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, whawhai ana mai ki—

A kite koe i te Wikitoria, 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.*

### Whakaara

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 ueue! I aue! Hei!

s. Patua i te whenua! *ch.* Hei!

s. Whakataua i nga ture!

*ch.* Hei!

Na nga Mema ra te kohuru,

Na te Kawana te koheriheri!

Ka raruraru nga ture!

Ka raparapa ki te pua torori! I aue!

8 (a) TE MANANA KAUATERANGI, great grandfather of Hamuera Ngarimu, the father of Lt. Ngarimu, was of these sub-tribes of Ngati Porou and more especially of the Whanau-a-Rakaitemania of Te Horo, near Waiomatatini. The Ngarimu family, in common with many other leading families of the Ngati Porou, had its roots at Okauwharetoa 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!

s. Welcome to you great, distinguished ones.

Who have uplifted me to such great honour!

*ch.* So we greet you, we greet you!

s. 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!

s. Stirring and hurrying, speeding to see

To gaze on the Cross of Valour with me!

*ch.* Welcome, ye Sirs! Welcome to you!

s. Porou! *ch.* Be strong in your efforts

s. 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 'pua torori' or the tobacco plant. It was revived again at the Waitangi celebrations in 1934, and was adopted by the men of the 9th and 10th Maori Reinforcements as the *pièce de resistance* of the recent celebration of the opening of Tamatekapua at Rotorua. Its main theme is not outdated, the complementary, yet seemingly, contradictory features 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.

8 (b) *continued**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 weriweri ko' i homai kō konei?  
E, kaore i ara, i haramai tonu koe ki te kai whenua!  
Pokokohua! Kauramokai! Hei!

*s.* A ha ha! *ch.* Te puta atu hoki  
Te ihu 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, clinging  
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,  
Bribed with the Pakeha 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.

8 Reweti T. Kohere

(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

9 Gifts, accompanied by a massed 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 atawhai,  
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 katoa!  
He pai kia pono to whakaaro nui,  
Kei kino i te ao;  
Kia piri tonu mai, hei putiputi pai,  
I katohia!

9 WELCOME BY THE TRIBES AND SUB-TRIBES OF THE SOUTHERN PORTION OF THE HOROUTA CANOE AREA. *Te Whanau-a-Ruataupare, Te Aitanga-a-Hauiti, Ngati-Konohi, Te Aitanga-a-Mahaki, Rongowhakaata and Ngai-Tamanuhiri (Tokomaru Bay to Wharerata).*

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

Rukuhia Ngarimu te moana!  
Mauria te mana o te motu,  
Te tangi a to iwi Maori.  
Me aroha te ao katoa,  
I hinga koe ki Tunihia;  
I reira to riri mutunga.  
Kua mutu to rongo  
I te haruru mai  
O te mura o te ahi.

Reweti T. Kohere is a grandson of the Hon: Te Mokena Kohere, M.L.C. one of the 27 the loyalist leaders of Ngati Porou during the Hawaiki troubles on the East Coast.

8 (c) ~~and~~ (d) WRITTEN ADDRESSES OF WELCOME to distinguished visitors were of course unknown to the ancient Maori regime, but are quite appropriate in the adapted ceremonials of to-day. Orations, whether written or declaimed, would, however, lack definiteness without the making of gifts. The Maori accompaniment of song and dance is paralleled by the musical honours of the 'higher' civilisation. His Excellency will overlook the letter of the action song, and accept the sentiment of tribal regard, which is its theme:

You are like a flower plucked  
To adorn the breast, my love!  
You are my beloved, longed for  
These many, many days.  
I will shelter you tenderly,  
Lest the world despoil you;  
Long may you cling as sweetly  
As the flower upon the breast.

Why is it that love insists  
To return ever and again?  
My beloved I sought in my dreams  
And waking, counted the dreary days!  
Ah! that your love may remain staunch and true,  
Unscathed by the world's rough hand!  
That firmly it may cling as a beautiful flower  
Plucked to adorn my breast!

(The air of the song will be recognised, but need not be announced for fear of invading some copyright.)

## 9 (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 Ihipa, e,  
 I runga o Karihi, e,  
 Me nga maunga o Kariti, e.  
 Hinga rawa mai koe, e tama,  
 I runga Ripia;  
 Takoto mai, e Pare,  
 I runga o Haromu;  
 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 Reta,  
 Kei te arahi i nga morehu.  
 Ma te matua i runga ra

9 (b) *continued*

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

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

## (d) MEN'S HAKA: 'KURA TIWAKA TAUA'

*Whakaara*

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 Tireni, 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 o iwi ki runga ki  
 To tuatua werowero 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  
 Maninitua! Ko Maniniaro!  
 Tangi te kura i tangi wiwini,  
 Tangi te kura i tangi wawana!
- s. Tera te haeata takiri ana mai  
 I runga o Hikurangi!
- ch. Aha! Whaiuru, whaiuru, whaiuru!  
 Aha! Whaiato, whaiato, whaiato!  
 Arara tini! Arara tini! Ara ri!
- s. A ko tena, tena!
- ch. A ko tena, tena!  
 Ehara ko te wai o to waha, ko te wai o to waha!  
 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 SCHOLAR-  
SHIP 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 TAUA' is a survival from ancient days. It incorporates the chant, which accompanied and inspired the men in far off Hawaiki 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 beginning '*He tia, he tia, he tia*' down to the end. In the present version young Ngarimu is apostrophied as the fogleman, directing and inspiring the crews of five of the canoes of the Maori migration from Hawaiki 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,  
 Illumining 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, Tainui, 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!



# 11 MATATUA TRIBES' REPRESENTATIVE ACKNOWLEDGES THE WELCOME EXTENDED TO THEM, *followed by*

- (a) GIRLS' ACTION SONGS
- (b) MEN'S HAKA

# 12 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 TAPARAHU

# 13 ACKNOWLEDGMENTS BY REPRESENTATIVES OF VISITING TRIBES

# 14 NGATI KAHUNGUNU (WAIROA, HAWKES BAY AND WAIRARA) CONTRIBUTE ITEMS TO THE ENTERTAINMENT.

# 15 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 NGARIMU of the VICTORIA CROSS awarded to his son, 2ND LIEUTENANT MOANA NUI-A-KIWA NGARIMU, 2ND NEW ZEALAND EXPEDITIONARY FORCE.
- (b) Presentation of the BADGE of a COMPANION OF THE DISTINGUISHED SERVICE ORDER to LIEUTENANT-COLONEL CHARLES MOIHI BENNETT; 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 BERTRAND; and the INSIGNIA of a MEMBER OF THE MILITARY DIVISION OF THAT ORDER to WARRANT OFFICER (CLASS II) MARTIN TE TAKAHA 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 PUIRAKI TIKAO-BARRETT.

# PART THREE

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## 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 ling'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 korirari!*  
Duly to the gods in Heaven  
With our war-dance must be given.

## THE ASSEMBLY OF THE TRIBES

All day long from far and near,  
The crowds pour in to see and hear.  
Amid this group are chieftains bold,  
Rewi, Taonui—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,  
Cheeks with takou gaily hued,  
Plumed with quills of rarest huia.  
Beyond—but no; no more is seen,  
Though hundreds lie to shout 'Haere mai!'  
The maids must first display their graces,  
Then we'll gaze on warriors' faces.

## MAIDENS' 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!*  
*Rokohanga 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 katoa 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 whiua!*

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 takahia!*

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.

*Powhiritia 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 taiahas 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 taiahas 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—

*Taku aroha ki te rau o te poi,  
 To putiputi pai e, piri 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 lilting 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 koauau. Then one realises in a flash the ingenuity of the colour arrangement, 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*

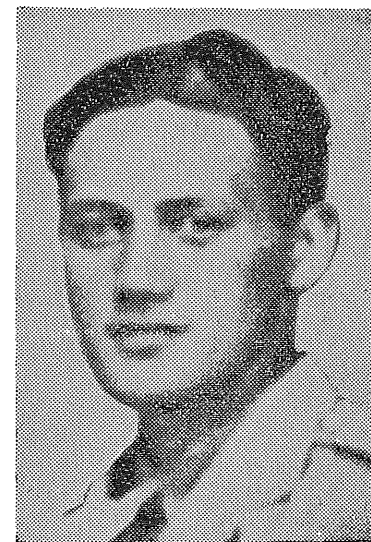
#### WOMEN'S ACTION SONG

Uia mai koia, whakahuatia ake  
 Ko wai te waka nei, e ?  
 Te Arawa  
 Ko wai te tohunga o runga ?  
 Ko Ngatoroirangi ! Ko Ngatoroirangi !  
 Whakakau Tainui, hei !  
 Whakakau Matatua, hei !  
 Whakakau Tokomaru, hei !  
 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 taku puta.  
 He puta aha te puta ?  
 He puta tohu te puta,  
 E rua nei ko te puta,  
 Hue !

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. Tuhikitia ra! Tuhapainga ra!  
Te rau o taku patu ki runga ki te upoko!  
Hoatu, e tama, karia te kauae o  
Te kauramokai o Hitara, e.
2. Kua rongo a 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.

(Words 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 Whanau a Apanui Elder. (a) HAKA OF WELCOME by Women of the Whanau a Apanui Tribe.

- S. Takatakahia! Takatakahia!  
Turi whatia! Ka mate koe, oi!
- S. Whakakau he tupa! Whakakau he taniwha!  
U nga iwi ki hea?
- CH. U ki te Tairawhiti, pakia!  
S. Puhikura, puhikura, puhikaka, puhireia!  
Ch. Ka eke nei hoki kei te umauma, pakia!  
S. Kaore nei hoki e te tukituki kei taku manawa!  
Nga teko, na teko te konunutanga  
O tona pinanauhea meromero  
O tona pinanauhea meromero  
I whiua ki te taha waitaha takoto titaha  
I kei whea ia ra o kupu te homai ai?
- Ch. Hei tuki ake mo taku poho—  
S. A, i aha tera, e
- Ch. I motu te puehu tukawa ka nana nei,  
S. Karariwha nei, ka tae ki! Hanea nei!
- Ch. Me tuku ki te wai whinau,  
Mai tona hua ka pango nei. Hei! Hei! Hei aue!

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

- S. Ko te whakaariki! Ko te whakaariki!
- Ch. Tukua mai kia piri! Tukua mai kia tata!  
Kia eke pai ki runga ki te Tairawhiti e tau nei! I aue!

## COMMENTS

### NOTE.

The texts of items proposed to be given at the Investiture Ceremony were obtained too late for inclusion in the main Souvenir Programme. They are therefore published here for reference, when the items are performed in their order. The numbers relate them to their respective places in the Souvenir Programme.

### 3 (b) "HITLER, THE FROTHY-MOUTHED."

Hitler, the frothy-mouthed, hard-headed man,  
Obstinately determined to fight,  
Defeated repeatedly on Russian's soil,  
He was given the works. Hei, aue, aue!

- Ch. Raise it aloft! Lift it on high!  
So that my weapon shall break on his head.  
Strike then, my son, and bash in the jaw of  
That thrice accursed slave, Hitler!

Musso has heard of that fiery ball  
Down from under threatening Rome;  
Swift be the onset, lest he escape.  
Lo! he is shivering with dastardly fear.

(This item has been selected, because of its wide vogue among the children of the Native Schools. Report has it that the song originated at Nuhaka. The commentator heard it at Rotorua and it should by now be well on its way north. The theme has inspired many contemporary writers, including the author of "The Great Dictator." The piece is reminiscent of the cursing song or kaioara, and the children render it with the vigour and gusto of their forefathers. The Maori text suits the action, although it adopts foreign expressions often heard in the highest Pakeha society.)

(C.) Mrs. Black has picked on an air, which was often heard in many Maori settlements during the last war. Sixteen years ago Princess Te Puea's concert party made a great hit with it during a tour of the East Coast.

- 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!
- S. Red feathers, parrot feathers, ornaments gay—
- Ch. Adorning their persons in splendour! Strike!
- S. Trembling, my heart is palpitating!  
Strutting and grimacing the impudent 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 paua shell, here at 'Hanea.
- Ch. Dip it into the trough of whinau 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 ihiihi, ka tu te wanawana,  
 Ki runga ki te rangi, e tu iho nei, i aue!

(Taparahi):

S. E Tama, e Kingi Hori! Tenei to reo powhiri  
 Tukituki ana i te Rawhiti! Ch: A ha ha!  
 S. Takahia rawatia te moana nui a Kiwa e takoto nei,  
 Whakaheke kau taku haere ki Ihipa, tenei huakina!  
 Ch. Huakina! S. Tena i wherahia!  
 Ch. Wherahia! A ha ha!  
 Tauhinga ko te ra, i haere ai a Porou e ha!  
 E tata te kawenga atu ki Ihipa, ki a Hitarari!  
 A ha ha! Ko te kainga ra tena  
 I kikia ai te patamu e Nui Tireni,  
 Pokokohua! Kauramokai! Hei!  
 S. A ha ha!  
 Ch. Kei te kumekume noa a Porou,  
 Kei te ronarona noa a Apanui  
 I te Wikitoria, i herea nei ki te Tairawhiti,  
 Me he tete waka! Me he tete waka!  
 Me he pitau whakareia, hei!

## 9 (a) ACTION SONGS by WOMEN of Whanau a 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 pueru o o koutou tipuna, e!  
 Te mana me te wehi, e!  
 Hei hoa ki Tawhitinui,  
 Ki Tawhiti pamamao.  
 Aue, aue! te aroha,  
 E ngau kino nei;  
 Otira i tenei wa, haere ra!  
 Ma te Kingi o nga Kingi  
 Koutou e manaaki, e!  
 Ko te tangi tenei a te ngakau, e!

### (b) "AROHAINA MAI, E TE KINGI NUI."

Arohaina mai, e te Kingi nui,  
 Manaakitia ra o tamariki, e!  
 Horahia mai ra te marie nui  
 Ki te Hokowhitu a Tu toa!

Nga mamaetanga me nga pouri nui  
 Pehia rawatia ki raro ra, e;  
 Me anga atu, ka karanga ki  
 Te Matua, Aue! Aroha mai.

Nga hapu katoa o Aotearoa, e,  
 Tauawhitia iho ko toku rongo  
 Kia mau te Tihe Mauriora a  
 Nga tipuna, he tohu wehi, e!

### (c) "TE MOANA NUI A KIWA!"

Haere mai ra, e nga iwi! Ki te hui aroha nei  
 O te Moana nui a Kiwa, e;  
 Ringihia mai nga roimata ki runga i te marae  
 O te Moana nui a Kiwa, e!

## COMMENTS

7 (a) (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 Tairawhiti!

(The Rising):

Ch. Au, au, au e ha!  
 S. It is the Maori people growling here!  
 Ch. Au, au, au e ha!  
 S. A ha ha!  
 Ch. Shuddering and bristling high to heaven,  
 Standing above! Standing above!

S. It is the Maori people growling here!

(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 Kiwa,  
 Lo! I am approaching the shores of Egypt!  
 Open its gates! Ch: Open!  
 S. Spread them wide! Ch: Spread them wide! A ha ha!  
 Porou 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 boiled head! Thou accursed slave! Hei!  
 S. A ha ha!  
 Ch. Here is Porou drawing in one way,  
 There is Apanui drawing it another,  
 This Cross of Valour, Tairawhiti'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 Whanau a Ruataupare of Tokomaru Bay were composed by Miss Tweenie 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 Tawhiti.  
 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.

Small R

### (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.



Ch. Miharo ko te ngakau i te honore nui,  
Tenei ra nga mihi, e tama.  
Kua ngaro te tini, kua hinga te mano:  
Te Moana nui a Kiwa, e.

Kei runga i a koe te Iwi, e tama e,  
Te Moana nui a Kiwa!  
Hoki wairua mai ki au, ki te Tairawhiti nei,

Ch. E kore e mutu mai  
T/ Ne mamae, e tama, e  
Te Moana nui a Kiwa, e.

## 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 katoa.  
I hinga koe ki Tunihia;  
o/ I reira te riri mutunga.  
Kua mutu to rongo i te haruru  
Mai o te mura o te ahi.

### (b) "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 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 whea koutou e ngaro nei.

### (c) "TE MOANA NUI A KIWA." (Words by Pita Kaua)

E te Ope Tuatahi. Hoki mai.  
Nga mate o te wa kua tangihia  
Hui mai tatau ki te whakanui  
I o koutau hoa, kua riri kei te po.  
I runga i nga tini marae, e,  
O tenei pakanga tino nui,  
I puta ai te rongo nui, e.  
Mo tatau mo te iwi Maori, e.

Whakatika ake ra, Aotearoa!  
Tenei ra te Kawana 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 taonga nui,  
Titiro mai, e tama, i Tunihia  
Ki te iwi, e mihi 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!  
Scion 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.