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VOL. II.

THE MORIORI PEOPLE

OF THE

CHATHAM ISLANDS:

THEIR HISTORY AND TRADITIONS.

By the late ALEXANDER SHAND, of the Chatham Islands.

ILLUSTRATED WITH PLATES.

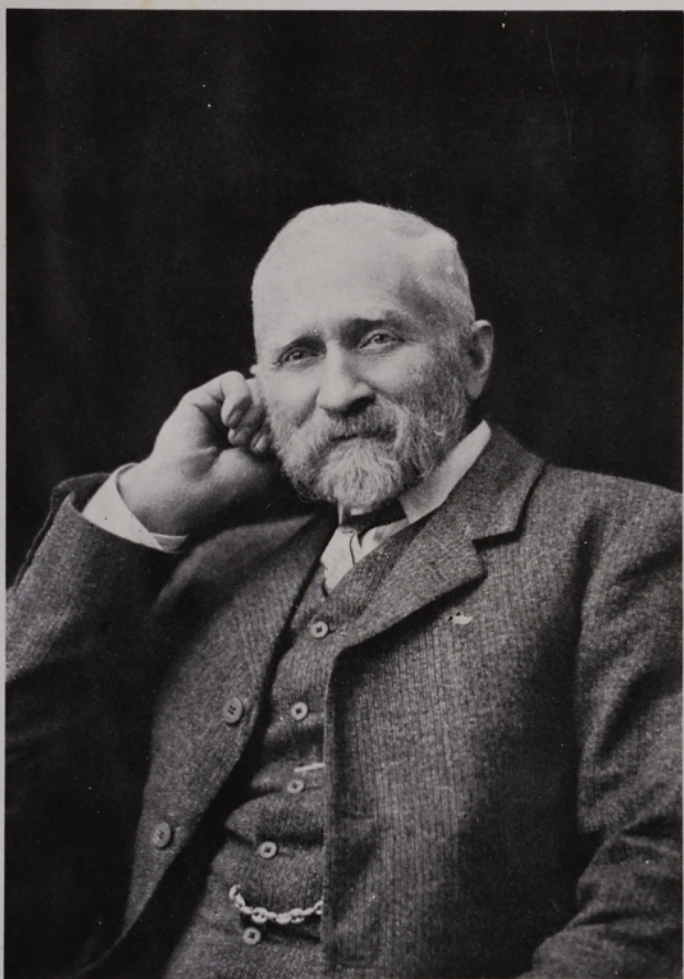
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PREFACE.

A FEW words as to the intention of this volume are necessary. When, in 1868, the writer of this preface and the late Mr. Alexander Shand were frequently brought into close communication at the Chatham Islands the most frequent subject of our conversation was the history and traditions of the Moriori people of those islands, of which Mr. Shand knew a great deal. He was at last persuaded to write out all that he knew, after often expressing his inability to do so, a feeling that arose from his modesty. Subsequent to that year he became a diligent collector of all that concerned the people; and luckily at that time there were alive several of the old men who had a knowledge of their ancient history, and whose confidence he possessed. Mr. Shand was thus able to put into writing all that appears in this volume, besides much more that had never been translated, and which perished with the unfortunate author. The translations offered great difficulties; and the probability is that had not the services of Patu Hirawanu been available little would have been done. But this man, whilst a master of his own language, traditions, &c., luckily had also a complete knowledge of the Maori language, in which also Mr. Shand was an accomplished scholar. Thus the matter took shape. But it was not until the Polynesian Society was established in 1892 that a means of publishing the collections offered. From that year onwards until 1898 the various chapters that follow appeared from time to time in the Society's *Journal*. And then came a break; for Patu Hirawanu had died, and for the rest of the translations the author could not entirely depend on the few old Morioris left, for he was extremely careful to send

for publication only such matter that could be relied on. He was constantly urged to make every effort to complete his work, but he felt it was too late; and being seized with a physical infirmity as well, he could no longer move about to visit the old Morioris who still might have been able to help him to a certain extent. It was not until 1910, on being supplied with the Maori account of the Moriori exodus from New Zealand (which appears in the 15th chapter hereof) that he again took up his pen to complete a final chapter with annotations on the Maori account. But this, alas, was burnt with the unfortunate author.

The Society had decided from the first to issue Mr. Shand's papers in volume form, and had had the necessary extra copies struck off. But misfortune overtook the stock of printed matter; the first fifty-six pages were burnt in the publisher's establishment a few years ago. It is due to the liberality of the Government that these first pages are reprinted here, thus completing the work as a whole. The type, it will be observed, is not of the same character all through, which is due to parts having been printed in several establishments; and, moreover, some of the pagination from 135 onwards has had to be corrected. But no great difficulty will be experienced from this cause, for the subject-matter is not repeated. This volume will now be a "Memorial Volume" to the late author.

Lieut. F. A. D. Cox, of Chatham Islands, has furnished the following particulars as to the late Mr. Shand: His father, Mr. Archibald Watson Shand (born 2nd July, 1808; died at Te Wakuru, Chatham Islands, 28th July, 1878) was from Tain, Ross-shire, Scotland, and was a lawyer. His mother was Elizabeth Alexandra Grieg Kirkpatrick (born 16th January, 1819, at Edinburgh; died 24th August, 1903, at Te Wakuru, Chatham Islands). Mr. A. W. Shand came to New Zealand in one of the earliest of the vessels—the "Oriental"—sent out by the New Zealand Company, leaving London in September, 1839. He resided for some years at Wellington, where Alexander Shand was born at Pito-one, 15th November, 1840, and educated under Mr. Grace, who kept a school on The

Terrace, Wellington, in those days. In 1850 Mr. Shand removed to Dunedin, where he held the office of Collector of Customs, and here his son Alexander continued his education under his parents. In August, 1855, Mr. A. W. Shand settled at the Chatham Islands as Resident Magistrate and Collector of Customs, offices which he held until his death.

At the date the family settled at the Chatham Islands there were large numbers of Maoris living there, for they had conquered the islands from the Morioris in 1835-36,* and from these people Mr. A. Shand acquired his fine knowledge of the Maori language, which afterwards enabled him to hold the position of Government Interpreter and Clerk to the Resident Magistrate there. Mr. Shand was at the islands in June, 1868, when the Maori prisoners to the number of 188 escaped from there by capturing the schooner "Rifleman," and then, under the notorious Te Kooti, renewed the war in New Zealand.

Mr. Shand occupied his time in sheep-farming. He owned a nice little run close to the village of Waitangi, which is the capital of the island, but for many years had great difficulties as to the Maori title under which he held. He was an upright, conscientious man, of a kindly, genial nature, much respected by all who knew him. For many years before his death he suffered terribly from rheumatism, which made all movement very difficult to him. He was much absorbed in his Maori and Moriori studies, and of the last-named people he was the only man entitled to speak with authority, and with him the last word has been said as to their beliefs, traditions, &c. It is believed there are not more than a dozen of these people left, so we may be thankful that Mr. Shand has preserved for us as much as he has, for the matter could never be collected again. He was always most scrupulous to make his translations as exact, word for word, as was possible, and hence arises the rugged and sometimes obscure wording to be found in the following chapters. He had completed the last

* For Mr. Shand's account of this conquest by the Maoris and their subsequent doings at the Chatham Islands see *Journal of the Polynesian Society*, vol. i, p. 83, and subsequent issues.

chapter of his work, but had neglected to post it, and so it was burnt with other matter when his house caught fire on the 28th July, 1910, in which he perished. His many years of suffering from rheumatism causing a semi-paralysis of his limbs probably prevented his escape, for apparently he had partly dressed and thrown some of his things out of the window when he was overcome by the fumes, and thus miserably perished, leaving numerous friends to lament the loss of one endowed with many admirable qualities.

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THE MORIORI PEOPLE OF THE CHATHAM ISLANDS: THEIR TRADITIONS AND HISTORY.

BY ALEXANDER SHAND, OF CHATHAM ISLANDS.*

We have great pleasure in issuing to the Society an invaluable series of papers by Mr. Shand, knowing that in doing so we open up to the students of ethnology, philology and folk-lore some hitherto unbroken ground. For thirty years Mr. Shand has been living among the Morioris, and gathering the material he now presents to us; he holds the unique position of being the only scholar in the world acquainted with the language and traditions of this race, now almost extinct.—EDITORS.

CHAPTER I.—INTRODUCTION.

[NOTE.—In the following articles, little attempt has been made to give the peculiar pronunciation of the Moriori people; it has been thought better to defer doing so until the Vocabulary is published hereafter. It frequently happens that the last letter in a word (always a vowel) is hardly pronounced at all, thus making it appear that the word ends in a consonant.]

THE following brief description of the Moriori people, their habits and customs, has been written as a preface to their traditions, in the hope that it may prove of interest and assistance in studying their beliefs and history, which follow.

It does not pretend to be a scientific description, but rather a popular one, from which may be gathered some idea of what the people are like; and at the same time, it is hoped it will allow of a comparison, however rough, with their relatives of other branches of the Polynesian Race.

From their traditionary account of themselves, there is little doubt that the Morioris form a branch of the same race of Polynesians who colonised New Zealand;† the race, that is, who were found in New

* It may be necessary to explain to readers outside New Zealand, that the Chatham Islands are situated in the South Pacific, in Latitude 44° South and Longitude 176° West, and are distant from Wellington, New Zealand, 480 miles in a south-east direction. With the exception of the south end of New Zealand, this group of islands is the most southerly of all the islands inhabited by the Polynesian race. The group contains about 360 square miles of surface, nine-tenths of which is included in the main island, called by the Morioris, Rekohua, and by the Maoris, Wharekauri.—EDITORS.

† Whether the migration of the Morioris was prior to or synchronous with that of the historical canoes of the Maoris about 22 generations ago can scarcely be decided definitely, although, by accepting the genealogies of the two races as of equal value, the migration of the Morioris was prior to that of the Maoris.

Zealand on the arrival of the historical canoes bringing the Maoris—properly so-called—from Hawaiki, about 22 generations ago. From this it will be understood that they are very similar to the Maoris in their physical aspect, as well as in their language, customs, and many other particulars, as will be seen by their traditions which follow. It is sad to say, that the people may be spoken of in the past tense, for there are only about twenty-five of them alive at the present time.*

PHYSICAL CHARACTERISTICS.

In complexion, the Morioris bear a strong resemblance to the Maoris; in the aggregate they are, if anything, a shade darker; their features also strongly resemble the Maoris, but have, perhaps, more of a Jewish cast than even that people, their noses often being strongly hooked. Their eyes are of a dark-brown colour, sometimes black, but never light-coloured. The expression varies much, but generally it is dull, with an absence of vivacity, though in many cases they are full of fun. Their eyelashes are black, as also are their eyebrows, which are straight, like the Maoris—never oblique. The hair is black and coarse, and either straight and lanky (*mahora*), or slightly curled (*uru māwe*). In a few instances the hair was of a reddish tint, (*uru kehu*), in which also they resembled the Maoris, who gave the same name to that description of hair. Both men and women wore the hair long, reaching to the neck, as the Maoris sometimes did. The men wore a top-knot (*hou*), in which the hair was gathered together in a bunch on top of the head and bound with a string. This top-knot was adorned with an *āwanga*, an ornament in the shape of a small kite. This was formed of a groundwork of prepared flax (*muka*), on which were neatly bound in rows the light, red-coloured feathers of the parroquet (*Kākāriki*), and which, tapering off to a tail, was bound on to the *hou* in front above the forehead. The *āwanga* was also called a *kura*. Plumes, called *piki-toroa* (made of albatross feathers), were also worn on the head, stuck in front of the *hou*. The flat part of the scallop shell (*Pure*) was bored and worn pendant from the neck, with sometimes also a choice piece of flint, used as a knife. This latter was notched to form a handle, and was suspended from the neck, with a *muka* string tied to the handle. Sharks' teeth, and sometimes a piece of *Tūhua*, or obsidian, were worn in the same manner. Their principal neck pendant, however, was a sperm whale's tooth, reduced by grinding, and with a hole bored through it, called by them, *rei* (Maori *aurei*). These teeth were obtained in old times, when sperm whales were numerous and often became stranded on the shore. They were divided out among the owners of the land and their relatives. They also wore necklaces formed of strings of small *Pauas*, or *Haliotis* shells, or part of the skin of the albatross, with the downy feather attached, in which they placed scented herbs. This was called a *hei*. The Morioris, as far as can be ascertained, did not bore the ear, or wear any ear-ornaments. Strange to say, they did not tattoo the skin in any manner, which is remarkable, seeing that all other branches of the race used this form of ornament in some form or other.

* At page 161, vol. i. of the *Journal of the Polynesian Society*, an estimate is given of the number of Morioris alive at the date of the Maori conquest of the island in 1835. There were at that time about 2,000 of them.

The teeth of the Morioris were brilliantly white, like the Maoris'; but in many of the skulls they are seen to be very much worn down, probably through eating the tough shell fish called *Pāua*, or *Haliotis*.

The stature of the Moriori was, on the whole, somewhat under that of the Maori; but many men were well built, active, and strong, whilst at the same time there were many amongst them of a diminutive stature.

There appear to have been two tolerably distinct types—the straight-haired fairer people, and the curly-haired darker people, more approaching the Melanesian type.* Like the Maoris, their hands were well shaped, especially amongst the women. The feet were large, and the soles hard and horny from never wearing any covering, and the heels sometimes in old people much and deeply cracked. The skin of their legs was mottled and scaly—probably due to the habit of toasting them before the fire whilst squatting on their heels; hence the name of *Kiri-whakapapa* given them by the Maoris.

The ordinary mode of sitting appeared to be the same as with the Maoris (unless adopted from them), *i.e.*, with the knees doubled up and the body resting on the heels.

MORAL CHARACTERISTICS.

The Morioris do not appear to have had the same amount of energy or vivacity as the Maoris, nor were they an aggressive or warlike people, although somewhat quarrelsome among themselves, caused chiefly by curses (*kanga*) of one section or tribe against another, which generally originated in the infidelity of the wives. To obtain revenge for this, they organised expeditions (*ka rangā i taūū*, Maori *taua*) against their adversaries, in which they went through and recited incantations for the success of their party, just as if in actual warfare. All fighting, however, had been forbidden, and had ceased since the days of their ancestor Nunuku,† shortly after their arrival in the island about 27 generations ago, since which time they have been restricted to the use of the *tupurari* (quarter-staff) only. It was ordered by Nunuku that man-slaying and man-eating should cease for ever—" *Ko ro patu, ko ro kei tangatā me tapu toake* "—and that in all quarrels the first abrasion of the skin, or blow on the head or other part causing any blood to flow, was to be considered sufficient, and the fight—so-called—was to cease. The person sustaining injury in such cases called out, " *Ka pakarū tanganei ūpokō* "—" My head is broken ; " but, although the quarrel ceased for the time, it did not prevent the injured party endeavouring at a later period to get satisfaction for his " broken head." Nevertheless, apart from such disturbing incidents, their general life was a very peaceable one.

MARRIAGE.

Marriages took place amongst them—as far as can be ascertained—at much the same relative age as with the Maoris, the women arriving at the age of puberty at from 13 to 16 years. Large families are said to have been common, prior to the arrival of the Whites and

* Those who are interested in craniology will find descriptions of some Moriori skulls in *Crania Ethnica*, the great work of A. de Quatrefages and E. Hamy, and a description of a Moriori skeleton in the *Transactions of the New Zealand Institute*, Vol. V., p. 304.—EDITORS.

† Co-existent with the first immigrants in the Rangimata canoe.

Maoris; but, on the advent of the latter, all increase ceased, which was in all probability due to change of habits and to the fact of their becoming enslaved. Some of the Maoris said of the Morioris, "It was not the number we killed which reduced them, but after taking them as slaves, we frequently found them of a morning dead in their houses. It was the infringement* of their own *tapu* which killed them. They were a very *tapu* people." With both sexes, fidelity after marriage frequently sat lightly on them; perhaps more so than with the Maoris, because there was not the same dread of active retaliation. Marriages generally were arranged by the relatives, and a feast made to celebrate the occasion.

VILLAGES AND HOUSES.

The people generally lived together in small communities, in huts thatched with Toetoe (*Arundo conspicua*) and rushes. For the sake of warmth, the houses were frequently lined with the bark of the Akeake tree (*Olearia traversii*), the heart wood of which is very durable and the most valuable found on the islands. Their huts were oblong and A-shaped, without walls, and the better class were carved and ornamented to a certain extent. Cooking was carried on in huts distinct from the sleeping-houses, and these were *tapu* to the men. The meals were taken separately by the two sexes, as with all Polynesians, and were limited to two a day for the adults. The morning meal took place from about 8 to 10 a.m., and the afternoon or evening meal from 5 p.m. till later on, varying according to the time of year. In years of plenty they had at times, in summer, three meals; but in years of scarcity, in winter time, only one meal a day. The villages or residences, (*whare*), were built in sheltered nooks, either on the borders of or in the forest, in suitable places—as a rule, never far from the sea, whence they drew their principal food supply. Their villages were never fortified, nor was the *pa* of the Maori known—they had no occasion for fortifications, having no wars—a state of affairs unique, perhaps, amongst the Polynesian race. They kept seagulls (*Karoro*), Terns (*Tara*), and Parroquets (*Kakariki*) as pets.

SOCIAL RELATIONS.

The people met in assemblies occasionally to discuss tribal affairs, or other matters of interest; but the speakers were not so demonstrative as the Maori, nor did they *taki* or run up and down whilst delivering an oration, as the Maori does. Anything of importance, affecting the tribe or individual, was published, in many cases, by composing and singing a song in reference to it. *Karikii*, or incantations, were used to ward off evil or witchcraft, or in the case of a stranger visiting a new place, or one at which he had not been for a long time. First, *T'hokomaurahiri*, the "making the welcome firm," was recited; after this came the "*Ta-hunua*"†—"slaying the land;" to wit, all the evil properties, witchcraft especially, which might attack the stranger newly arrived; then *Ka hara nunui* was recited, signifying the removal of offences, where possibly some old quarrel existed and was now for the first time set aside by the meeting together of the people. Then followed *Ka pā-nui-a-Marama*—"The

* Being compelled by the Maoris to do things which desecrated their *tapu*.

† *Hunua* = Maori, *whenua*.

great obstructions of Marama;" this was recited, and considered applicable more especially in the case where a man had lost all or some of his relatives since last meeting his friends, or in case of inability to meet and conjointly mourn over their losses till then. Last came *Ka Rongo-o-Tamatea*,* or a *Hou-rongo*, a renewal or joining of friendship. After the recital of this, they then saluted by rubbing noses (*hongī*), as with the Maori, and wailed over their losses. The *Rongo-o-Tamatea*, when recited by chiefs on meeting long-parted relatives, was frequently accompanied by a recitation of their genealogy, apparently to indicate their common ancestry, and prevent it being forgotten. The *Hou-rongo* was used to friends and relatives; but there was another form called *Hou-rongo-no-Tu* used to their enemies, which was recited on meeting by the person who had lost a relative, after which they saluted one another and departed.

OCCUPATIONS AND ALIMENT.

Of work such as that done by the Maoris in clearing land, planting kumara, taro, &c., they had none. Their traditions assert that the kumara was brought to the island by Kahu,† but did not grow, the climate being too cold. The men, nevertheless, were constantly occupied obtaining food, consisting chiefly of fish, which they caught either at sea in their canoes,‡ with a circular net lowered by a line to the bottom, or with a scoop net having a long handle, used in suitable places on the rocks at low water and when the tide was flowing. In consequence of using these nets (*Kupenga*), the old bone fish-hook fell into disuse at a remote period of their history; the *Kupenga* proved to be much more efficacious.§ Eels (*Tuna*) in enormous quantities were found in Te Whanga and other lagoons, and in the streams, also formed a considerable part of their diet. These were killed in the shoal waters with a wooden sword, but were also caught with eel-baskets (*Punga*) in deep water and creeks. Other fresh-water fish, such as Takariwha, Rawea, Inanga, and Porure, were also used as food. Of shell-fish they had an abundant supply, in the shape of the Pipi, found on the long sand beaches, with Paua (*Haliotis*) and other shell-fish on the rocks. For variety they had Fernroot (*Eruhē*) and Karaka nuts (of which latter, in good seasons, they preserved very large quantities); together with birds of the forest, such as the wood pigeon (*Pare* or *Parea*), *Koko* (Maori, Tui), *Komako* (Maori, Makomako), *Mehonui*, a species of the New Zealand Kakapo (*Strigops habroptilis*), larger than a goose, and the *Mehoriki*, a bird about the size of a small hen. Both the latter are extinct; they were wingless birds. There were also several varieties of the duck (*Perer*'), which were snared in pools or ponds, or driven ashore in the moulting season (*Perer' mounu*). They were driven from the lagoons into the rushes and coarse growth of the "clears," or open land, where large

* *Ka Rongo-o-Tamatea* (Tamatea's peace, or friendship making), generally pronounced *Ka Rongo-o-Tamatā(ā)*.

† Kahu occupied the same relative position to the Morioris as Kupe did to the Maoris.

‡ Raft-canoes: Perhaps this term may be accepted as more explanatory of the kind of canoe used. Those accustomed to Maori canoes might otherwise be misled regarding their form.

§ The *Matau*, fish-hook, was made of whalebone, and had no barb (*Nākū*), which was compensated for, no doubt, by its peculiar shape.

numbers were caught. They also had the *Pākura* (*Porphyrio melanotis*). The *Mehonui* was usually captured on its sleeping place or nest, where several—six or eight—might be found huddled together, as the Morioris declare, like pigs in a bed. Having by observation, found its sleeping place on the “clears,” the Morioris made long tracks leading up to it, carefully removing any sticks or obstructions which might alarm the bird by cracking, and then, by making a stealthy rush, they pounced on and secured all in the nest or sleeping place. This bird had a powerful strident call, which could be heard at great distances. Its neck was said to be about as long as a man’s arm. The *Mehonui* was peculiar in this, that if any one approached it in front it did not see him, and, approached thus quietly, was caught by the neck and strangled. It kept its head continually on the ground looking for food, chiefly fernroot, which it burrowed for and dug out with its powerful bill, making, it is said, a rooting like a pig; any one, however, coming from the side or behind was quickly detected, and the bird made off. Its colour was a reddish brown, something like the New Zealand Kaka. The *Mehoriki* was a very tame bird, but was only caught at certain seasons, being strictly preserved at others. The eggs were never eaten if in the least degree turned—children were always reproved for so doing. The birds were caught by preparing large traps with wide wings to them, between which they were quickly driven.* The flesh was said to be very delicate, and much relished by sick persons. The *Mehoriki* was a very watchful bird; no stranger could approach without it uttering its warning cry. In colour it was light straw coloured, and spotted like the New Zealand bittern, but not so dull a grey as the latter. The eggs were spotted, and about the size of a medium or small hen’s egg.

Native Rats, called *Kiore*, were common to the island; but it is believed they were not eaten by the Morioris, in which they differ from nearly all other Polynesians. The Native Rat was exterminated by the Norwegian Rat introduced from a wrecked whaleship. The young of many sea birds before they were able to fly were used as food, such as *Kuaka* (plover), young gulls (*Ngoiro*), shags (*Kuau*) and their eggs, *Hōpo* (the albatross), *Hakoakoa* (mutton bird), *Taikō* (a smaller-sized mutton bird of a slatey blue colour), *Titi* (a still smaller size), *Kupoupou* (divers), *Reoreo*, *Harua*, and other aquatic birds, all of which deposited their eggs and bred in the peaty soil of the main island before the introduction of pigs, dogs, and cats. The albatross, however, must be excluded, for they build on the outlying islets, to which places expeditions were made at the season just before the young birds were capable of flight. The young were potted (*huahua*) for use; after cooking in the oven (*umu*), the birds were buried in the soil (carefully covered over to preserve them for future use) for some time, in the same manner as the Rongomoana, or black-fish, and other kinds of whale, which—excepting the sperm, black, and right whales—were eaten. Another important item of diet was the seal, which in former times frequented the coasts in great numbers; but they served an equally important use to the Moriori, inasmuch as most of their clothing during the later generations, if not from the first arrival of the Rangimata canoe, was composed of seal skins. When the first

* These birds lived in and preferred the undergrowth of the bush, which afforded them concealment.

Heke—immigrants—enquired of the Autochthones, said to have been found here, "What is that you wear?" the reply was, "*Puhina*—seal skins—which cannot be borne for their warmth; but your garments (*weruweru*) are *matainu*—very cold."

The procuring of the young *Hopo* (Maori, *Toroa*) was a work of great danger and difficulty, with the peculiar style of raft-canoe they used, great skill being required to manage them on account of their deep hold in the water, which also made propulsion very heavy, although they were far less liable to capsize than a Maori canoe. In judging of the proper state of tide and current to avoid being carried away to sea, when crossing over to the outlying reefs and islands, great judgment was required. By taking advantage of the proper state of the wind and tide, they were enabled to make voyages which the appearance of the canoes would seem to forbid. "The nights of the moon" (the moon's age) was their chief guide in all these expeditions. Beginning with the first night of the moon, when she appears as a thin slender crescent (*Oterā*,* 1st night, *Tirea* in Maori,) from this onwards to *Omutu* or *Owhiro*—nothingness; each night conveying to them a certain idea in relation to the tides, especially *Ka Tai Tamate(ā)*—spring tides—when it was very dangerous to venture forth to sea. *Ko te' hinapouri*—nights when the moon did not appear till late—were the favourite ones, both in sea night fishing as well as on the rocks, and in eel-fishing. All fish dislike the strong moonlight.

Beyond the fernroot, they had very few vegetable foods—only roots of the Toetoe, used as a medicine for sick persons; rushes (*Wi*), the heart of the Nikau palm (*ritō*), and the root *Kakaha*, called by the Maoris, *Kowharawhara* (*Astelia banksii*). As already mentioned, the kernels of the Karaka tree (*Corynocarpus laevigata*) in good seasons formed a very considerable addition to their food, and *Karakii*—invocations—were used to induce a prolific crop. The kernels, when gathered, were cooked in a native oven (*umu*), then put into baskets and stamped with the foot in water, to get rid of the outside pulp; after which they were steeped in water for not less than three weeks, to remove the poisonous elements, just as the Maoris do; after which they were quite safe to eat.

The Karaka tree, which is identical with the Karaka of New Zealand and the Kermadec Islands, grows nowhere else in the world. It is found growing plentifully not far from the sea-shore on the main island and in Pitt Island, wherever the soil is at all suitable; but not on the higher parts of the southern portion of the main island, which is too peaty for it. It is one of the largest trees in the group, and is, as in New Zealand, a very handsome tree. The Morioris say that Maruroa and Kauanga brought the Karaka berry from Hawaiki in the Rangimata canoe, and planted it all over the island, the places where it was set being named.

The Morioris procured fire in the same manner as all other Polynesians, by the friction of a pointed stick—*Ure*—the rubber (Maori, *Kaureure*) on a piece of wood of slightly softer material. By the quick and vigorous use of the rubber, a slight groove was formed in the *Kāhūnāki*, which rapidly widened by vigorous chafing (*hokowawe*—*whakawawe*, in Maori), to hasten the kindling of the fire—and formed

* This *O* is apparently a prefix to the word. Moon not seen.

a light dust which was pushed together by the working, and caught fire with the heat engendered. The operation was called *Hika-ahi* or *chi*—raising fire. Experience soon showed the most suitable kinds of wood to use; and the women, who were adepts at raising fire, treasured with great care their *Ure* and *Kahunaki*, which were kept in a dry place for use when required. *Inihina*—*Hinahina* or *Mahoe*, in Maori—was considered the best wood for the rubber; but *Karamu*, *Karaka*, *Ake*, *Rautini*, and *Kokopere* (Maori, *Kawakawa*) were used as the *Kahunaki*, or grooved piece of wood. When the people were living on the outlying islets engaged in bird-catching, where no wood is available, they used a kind of peat called *Pungaingai* as fuel, as well as seal bones, which burnt well owing to the oil in them.

CLOTHING.

Originally, *i.e.*, from the date of their arrival at the group, the people used mats for clothing, the general name of which was *Weruweru*. These were made of scraped flax (*muka*), and were fine in texture and warm; but, owing to the number of seals to be found there, this kind of clothing was abandoned and sealskin universally adopted, so that the art of making the mats became lost. The skins were used fur inwards. After the arrival of the English sealers in the early years of this century, a ruthless destruction of the seals—young and old—took place, by which they were all killed or driven away, thus depriving the Morioris of their clothing supply.* They then attempted to recover the art of mat-working, but at this juncture the Maoris arrived and taught them their own art. They also made use of a fine kind of net, *Kupenga*, as a substitute, manufactured from *muka*; and also plaited a rough kind of mat, called *Tukou*, from broad strips of flax leaves, which on shrinking formed a very indifferent protection from the cold. It is believed that the loss of their warm sealskin clothing, together with the rough treatment they received from their Maori conquerors, had not a little to do with the rapid decrease of the people which had set in prior to 1835—the date of the Maori conquest of the group—but which increased with rapid strides subsequent to that date.

A kind of belt, called a *Tahei*, made of *muka*, was worn, together with the *Marowhara* or war girdle, which was put on when going to a fight (so-called), when also certain Karakiis, to be described hereafter, were repeated. The *Marowhara* was made of scraped flax—not scutched, like *muka*—and was about five yards in length, worn criss-crossed over the shoulders and round the waist, with the ends ultimately brought through the *Tahei*, or girdle, to allow of one end hanging in front and the other at the back, and coming down nearly to the knees. These were supposed to be worn by people of rank.

As a rule, however, the people went half naked, and when engaged fishing on the rocks or elsewhere—not at sea—were quite so. They were excellent divers, and frequently dived to a depth of five or six fathoms after *Koura*, or Crayfish, bringing up one in each hand and sometimes a third pressed against the chest.

* The rule with the Morioris in regard to the seals was to kill only the old ones (the males), and to remove the carcasses from the rocks, otherwise the seals would not return.

ARMS, TOOLS, AND UTENSILS.

The Morioris were a very peaceable people, and therefore had little use for arms; as a matter of fact, during many generations they only possessed one offensive weapon—the *Tūpūrāri*, a pole about eight or ten feet long, and made either of heart of Akeake or Houhou, which they used somewhat as a quarter staff, but apparently with no particular amount of skill, although some of them were alleged to be very expert in warding-off blows. From their account, it was used solely to strike downwards with, and not to thrust—more to hit a blow with than anything else. Very awkward blows must have been received at times, but, as before stated, the first injury sustained ended the fight, for by their laws killing was prohibited, nor, apparently, was it ever attempted. Other weapons were known to them traditionally however; such as the *Tao*, or spear, ten or twelve feet long, made of drift Totara wood, of which there were quantities on the island. It is also alleged by the old men that Totara wood was brought with them from Hawaiki.* These spears, after going out of use as offensive weapons, were placed aside on the *Tūāhū*—sacred burial places—on rests, and there allowed to remain until some *Tohinga tamiriki*,† or baptism of children occurred, when they were brought forth, but duly returned after the ceremony. They also had short spears called *Kaukau*. There were also certain stone weapons—the *Okeua*, a curved, flat stone club, or weapon, of which some specimens are still in existence; the *Pohatu taharua*, a stone weapon shaped like the Maori *Mere*, and made of basalt or schist, but chiefly of the latter stone. Some years back, there were many of these latter scattered about everywhere. There was also a *Patu-paraoa*, made of sperm whale-bone, of the same shape, but with a notch and round hole on the back edge, precisely like those of the Maoris, all of which weapons were thrown aside and neglected. The *Toki*, or stone axe, was also used in old time as a weapon of offence; but the use ceased, like that of the other weapons enumerated, and it was relegated to its own more especial purpose—to cut timber with. The people made use of the ordinary *Toki*—stone axe—shaped like those of all the other branches of the Polynesian races; these were generally made of basalt or other hard or volcanic stone, of which many varieties are found in the islands. They also used smaller varieties of the *Toki*, called *Panche*, for fine work, besides *Titi*—wedges—for splitting, and *Whao*—chisels—for making holes.‡ Like the Maoris, they had *Putē*, or *Putea*—fancy baskets—to keep their choice ornaments in; as also a box with a lid like the carved boxes of the Maori, the name for which they appeared to have forgotten, but it is alluded to in a *hokehakahaka*, or *haka tamiriki*—children's song, or, in Maori, *haka*—as a *Kawa Muruwhenua*. *Kete*, baskets for general purposes; *Rourou*, small baskets for food; and *Konā*, small, round, rough baskets, were used for much the same purposes. They also possessed fishing-nets (*Kupenga*) of various kinds; seines (*Kupenga-hao-ika*), made of ordinary flax; *Kupenga-kowhiti* (shrimp nets), made of *muka* twine; *Kupenga-titoko*, a scoop net with a long pole for fishing on rocks in the surf, made of common flax; and lastly, a deep-sea circular *Kupenga*, the same shape as the

* No Totara grows on the island, although the name, with those of many other trees peculiar to New Zealand, are preserved.

† A ceremony performed over children somewhat akin to baptism.

‡ For illustrations of Moriori *takis*, see *Journal of the Polynesian Society*, Vol. I., p. 80.

Kupenga-titoko, suspended by four cords, equally divided, on a *Pirita*, or rim of supplejack (*Rhipogonum scandens*). These cords converged, and were tied to one long line, by which the net was lowered and hauled up. The bait was fastened firmly in a *tokere mounu*, a small meshed bag in the bottom of the pendant *Kupenga*, and held in its position near the bottom; it was hauled up quickly when required. The Morioris do not appear to recollect any distinctive name for this class of net; it was made chiefly of *muka* twine, but sometimes of ordinary flax, and was exceedingly effective, catching sometimes 15 or 20 fish at a time. Captain Cook makes mention of seeing natives fishing, in Queen Charlotte's Sound, with a net evidently of this character; and it is said the Ngapthi Natives were acquainted with it, although, apparently, not known to the Maoris generally.*

The Calabash, so useful to other branches of the race, did not grow on the island; the Morioris were, therefore, reduced to carrying water in a *Puwai*, or horn-shaped utensil made of green flax leaves, such as the Maoris use for temporary purposes; they do not mention ever using any other by way of substitute.

CANOES.

In the matter of canoes, the Morioris differed essentially from all other branches of the race; in fact, they possessed none, properly so-called, but used a kind of built-up craft, very clumsy, especially for pulling, but otherwise very safe, so long as the fastenings were sound. In heavy weather, they were not liable to fill and capsize like a Maori canoe, being really, from their construction, more rafts than canoes. Their sea-going ancestors from far Hawaiiki would have scorned the use of such a vessel, and certainly could not have undertaken a distant voyage in one—the material of which they were composed would not have held out. On the other hand, considerable ingenuity was shown in utilising such unpromising material as they were possessed of. The absence of canoes arose from the fact that the islands possess no timber of a sufficient size and quality to make canoes from. The flooring of their rafts was made of *Korari*—the flower-stalks of *Phormium tenax*—with kelp placed in the crate-like frame beneath, to render the vessel buoyant. The kelp was of the large broad-leaved kind, and was inflated with air; it was taken out on landing, dried, and re-inflated as before. Notwithstanding the flimsy character of these vessels, the people were accustomed to cross from Chatham Island to Pitt Island, a rough sea strait of twelve miles in width, and to undertake far more dangerous voyages to the small off-lying islands, some of which are 15 to 20 miles away from the main island, although closer to Pitt Island. It very often happened however, that these raft-canoes and their crews were caught in a storm and were carried out to sea, there to perish. They were large enough to carry 60 to 70 people, and were propelled by paddles (*Hiwa*), which, contrary to the method of all other Polynesians, were used by the crews sitting with their backs to the bows, as with Europeans, and by making use of a support, or thole-pin, against which the paddle worked. They carried fire with them for warmth, which was placed on stones and earth on the floor of the raft-canoe. Their

* The Ngati-whatua tribe, of Kaipara, used a similar net 35 years ago.—
EDITORS.

raft-canoes never had sails ; the larger and sea-going ones were called *Waka Pahii*, or *Pēpē*.

The following brief account of the Moriori canoes, written by the author in 1870, is abstracted from Vol. IV. of the *Transactions of the New Zealand Institute*, page 354 :—

“ The Morioris had four kinds of canoes, but each much of the same kind or shape. One was called a *Waka-puhara*, or *Waka-korari*, and was made like the model now deposited in the Colonial Museum, Wellington. It had two keels, and a carved stern-post called *Koua* ; the two pieces of wood projecting from the stern were called *Puremu* ; these were also carved. This kind of canoe was generally from 30 to 35 feet long, 4 to 5 feet deep, and of the same width.

“ The *Waka-rimu* was another kind similar to the first, but had no *Korari* about it, but had kelp placed in the body of the canoe. The *Waka-pahii* was of the same build as the model in the Colonial Museum, and was used in excursions to the islands, &c. The size of a large one was—the keels each 30 feet long ; the *Koua*, 12 feet ; the *Puremu*, 10 feet : a total length of about 50 feet ; the breadth was 8 feet, and the depth 5 feet. The keels were made of Matipou wood, the *Koua* and *Puremu* of Akeake, the rest of such timber as the island affords. The kelp used to make it buoyant was of the *Rimurāpā*, or broad, flat, bull kelp. The fourth kind of canoe was like the New Zealand *Mokihi* (or raft made of Raupo leaves tied in bundles), but formed of *Korari* (flax) and *Rarauhe* (fern) stalks. It was quite low, and had wooden images of men placed on it, from twelve to twenty-four in number, each with a paddle tied to its hands. With a fair wind, the canoe was started off to sea as a messenger to the god Rongotakuiti, who, in response, sent ashore shoals of seals and black fish. It was called a *Waka-ra*.”

AMUSEMENTS.

For amusements, the people had high-jumping, called *Poi* and *Hiti* ; skipping with a rope ; cats' cradles (*Whai*), &c., but no musical instrument, although they knew traditionally of the *Koauau*, or flute of the Maoris, the use of which, however, was neglected. They had also *Kapa*, a kind of dance, somewhat similar to a Maori *Haka*, in which the people were arranged in two parallel rows one behind the other, the front row swaying from side to side, from the hip joints upwards, in an awkward sidelong manner, and it was accompanied by a song. During the performance, the back row changed places with the front row. It is somewhat difficult to accurately describe such a dance in all its minutiae, having only been witnessed once or twice ; but the impression left on me was that, generally speaking, it was tame, and lacked the energy and “ go ” of a Maori *Haka* ; possibly this arose from the quiet habits of the Moriori. It is quite possible, however, had it been represented by younger people, and those accustomed to it, much more energy might have been imparted to the performance. In the long winter nights they varied the monotony by reciting *Ko Matangiao*,* and all their legends, by way of keeping up the know-

* *Ko Matangiao* was the name given to all the legends and stories of Hawaiki, in contradistinction to *Hokorongo-tiringi*—hearing of the ears, which referred to events occurring after the canoes left and came to the islands (Chathams). Although I cannot understand wherefore, Tapu asserts that this is *Ko Komatangiao*. It appears contrary to all reason that such should be the case, nor can I find reason to place *Ko* otherwise than as printed in the text.

ledge of their history and traditions, as well as for amusement, but this was generally done in houses set apart for the purpose; when once commenced, the songs and chants were frequently kept up till day-break, so no one could sleep. Unlike their Maori brethren, who had supplies of kumara and taro as their main staple of food, the Morioris had to procure their's almost daily, and their time was well filled up, on the whole, in fishing in all its branches, snaring and killing birds, digging fernroot, cutting firewood, &c. They chipped the bark round the trees intended for firewood, leaving them to die. A very favourite kind of firewood was a long log—dry, but brittle—broken in half, and ignited at the ends, which were worked together until consumed; this saved cutting—a great undertaking with stone axes!

Sometimes a neighbour thievishly inclined would steal some of the trees thus prepared, in which case the owner, indignant at his loss, would level witchcraft against him in the shape of *Te horo no Wai-horo*,* a *Karakii*, or incantation, especially intended for firewood stealers, and which was supposed to be very effective.

TRIBAL DIVISIONS.

The Morioris were divided into tribes, like many branches of the Polynesians. The word *Ngati*, which precedes the tribal cognomen in New Zealand and Rarotonga was not known in that form to the Morioris, but the other form, *Ati* (Maori), *Etchi* (Moriori)† appears recognisable in the names of some of their tribes, sections of which came in the canoes from Hawaiki to the Chatham Islands, *ex*: Tch Eti-ao‡, Tch Ei-tara§. Tch Eti-ao appears also to assume another form, thus:—T' Etchi-ao, Tchi Eti-kohe. The other names of tribes were Whetēina, Hārua, Makao—divided into Makao-a-uha and Makao-a-to||—Matangū, Poutama, and Rauru.

RANK.

In each tribe there was a chief who was the eldest born of the principal family, who was called the *Ariki*. Sometimes the *Ariki* was the *Tohunga*, or priest, as well, but not always; all chiefs, indeed all old men of any rank were exceedingly *tapu*; no one ever presumed to pass behind a priest or elder, but always in front. If any one did so inadvertently, the individual whose back was thus desecrated would call out, "My back! My back!" This offence was called *Pikitua*¶. There

* From *Horo wahii*, dry firewood trees.

† Moriori *Etchi* = *Eti* = Maori *Ati*.

‡ *Ao* or *aw'* (*ā*) evidently = *awa*, *manao* or *manaw'* (*ā*) = heart.

§ *Ei*; this appears to be the other form in combination of *Ngati* = *Ngai*, this in Maori would be *Ngai-tara*—thus *Ngai-terangi* (Maori).

|| *Uhū*, female; *to* (*ā*), male. It does not appear why female should take precedence. There is something akin to this in the Rivers *Waiau-uha* and *Waiau-toa* in New Zealand.

¶ This custom of not passing behind a *Tohunga*, or any sacred person of rank was also common to the Maoris—to do so would have been a grievous insult to any *tapu* person. All this was changed by a Maori *Tohunga* leading his tribe to battle when he placed all his *tapu* with the power of his god in his front, so that the army following might not be injured by the power of the god residing in him—until he ordered the army to close; he then prevented any injurious effects that might otherwise have arisen by going in *front* of him in this case. This appears to explain the meaning of *Pikitua* and *Pikiaro* as held by the Maoris.

are two small rocks at Okahu on the north coast of Chatham Island, where the canoe Rangihoua was wrecked, as tradition asserts, called *Pikitua* and *Pikiaro*, who were members of her crew. These rocks were also called Kiore and Tumoana, and it seems probable that these were the real names, and that *Pikitua* and *Pikiaro* were really *atuas*. The persons so named may have come in Rangihoua, but the names are known to their Maori brethren as mythical personages belonging to Hawaiki.—*Vide* Sir G. Grey's "Nga Moteatea." It is not improbable, from the signification of the names, and from the fact that they were known to both races, that the custom referred to was an old one common to both before their migration from Hawaiki, but retained only by the Morioris. They appear to have been recognised as *Atuas*, or mythological personages, by all.

The Ariki took precedence of all, and no one would dare to meddle with their functions. The Tohungas, or priests, were the most able men of the tribe, and their functions were similar to those of the Maori Tohungas in everything, excepting this, that, as the Morioris did not fight, the Tohungas, of course, did not lead their people in war—a thing that very frequently occurred in New Zealand. There were no other distinctions of rank beyond those mentioned. The common people were called *Raurā*. Slavery was unknown—a natural consequence of there being no wars. There do not appear to have been any Arikis among the women, who exercised the same commanding influence, or took an active part in any matters concerning their tribe, as some of the Maori women of rank did.

RIGHTS OF PROPERTY.

Each tribe owned its own section of country, and, as they did not cultivate, such rights resolved themselves into the exclusive privileges to all game, whether birds or fish, found within their bounds, and also to all stranded matter, such as whales, &c. Where whales or other large fish were stranded, it was the duty of the Tohunga to perform the prescribed rights necessary on such occasions, before any of the people were allowed to desecrate the beach on which the fish were either stranded or in the act of stranding. Any one coming by chance, and seeing such an occurrence, went away at once and informed the Tohunga of the district, lest his presence should prevent the fish from stranding. It was considered of the first importance that appropriate invocations and offerings should be made to Pou and Tangaroa, the head of the first fish stranded* being placed on the *Tuāhu*, sacred to them, to induce a future recurrence of the like good fortune. The stranding of a "school" of Rongomoana—black fish—and all small whales, grampus, &c., was always attributed to the power of the spirit of some one who had died recently, and especially to that of a Rangatira, or Chief. It was not in the power of any common person to send Rongomoana ashore in large numbers; hence when the Tohunga proceeded to view the fish, he ascertained whose spirit or ghost it was that sent them, and thereon recited his incantation, standing by the head of the first fish. He would first mention certain *Pu*—stems—of people, and, while doing so, with the finger extract the eye of the fish. Should this happen at the mention of any

* From the position of the fish, if there were many, if not by observation, the Tohunga assumed to know which was the first fish stranded.

particular line of ancestry, he at once assumed that he had found the clue to the sender of the fish. One Tohunga who practised this declared that it was the force of the incantation which extracted the eye, and that it came out without any exertion on his part, but that no one else could perform the same feat. He did not know of any knack in the matter, but thought it was caused by the incantation. The necessary incantations over, all could then come down to the beach, and, after the division, join in cutting up the fish. In this operation people from miles around assisted, such a stranding being considered a great event. There were also certain restricted individual rights to places where birds, fish, &c., were procured, which were transmitted to posterity, but not nearly to so great an extent as amongst the Maoris.

RELIGION, WITCHCRAFT, &c.

Like all other branches of the Polynesian race, they possessed the *tapu* in all its forms and terrors, which apparently differed not from the same institution elsewhere. The first fish caught were always kept and thrown on the *Tuāhu*, as an offering (*whakahēre*) to Pou; and so with eels—their heads were cut off and thrown before a *Tu-whatu*,* in some places represented by a stone, but ordinarily by a lump of pumice very rudely shaped to represent a man's head and which was sacred to Tangaroa and Pou, of whom these rude carvings were symbolical. Fish thus thrown before the *Tu-whatu* or the *Tuahu* were left to rot there. It may also be added that people going to fish were *tapu*, and might not eat abroad, but must bring the food home, where a *Taumaha*—thanksgiving—was first offered, then they might eat. If the food was fish, Pauas, and fernroot it might be eaten outside; but if birds, Porure, and Patiki were included, it must be *taumahatia* and eaten inside the house.

Of gods, they had many; numbers were shark gods, but what were the peculiar offices of several of them does not appear clear, and would be difficult to state. The following is a complete list, so far as is known:—

Tu was the god of war; his name was generally so abbreviated, but in some *Karakii* or invocations he received other appellations, such as Tu-matariri—angry face; Tu-matawahi—dreadful face (Maori, Tu-mata-wehi); and so on.

Tane was god of the forest.

Tangaroa, a god of fish.

Pou, a god of fish.

Rongo appears to have been partly the representative god of Rongo-moana, or Blackfish, and not god of cultivation, as with the Maoris; possibly because the Rongo-moana was an article of food.

Heauoro and Maru were referred to in connection with war, and this may be assumed to be their principal function, though Maru was supplicated in healing wounds, severe cuts, or broken bones. Thus Whakatau asks his god Maru, at Te Uru-o-Manono, to open a passage for him.

Tami-ta-ra, the Sun god. It appears doubtful if this may not be Tama-te-ra, and not Tama-whiti-te-ra, as stated by some people.

* One of the best existing specimens of these is deposited in the Museum in Wellington.

Tamarau-ariki, a shark god.

Tu, a shark god.

Rangi-hiki-waho, a shark god.

Rongo-mai-taurira, the god of lightning, of eels, and "Will of the Wisp."

Tauna.

Rangi-mana.

Rakei-ora.

Tamaroro.

Eho.

Rekautu.

Tumei-o-rangi.

Tamahiwa.

Rakeipa.

Ouenuku.

Nini-a-rangi.

Tahunua.

Wairuarangi.

Tu-i-Hawaiki.

Rongomai-awaiti.

Rangimehoe.

It is said there were many more besides these.

Certain of these gods were represented at various places by carved images. There were five or six of them at Ouenga, on the S.E. coast of the island; amongst them were included Maru and Rongomai. They are said to be hidden in an inaccessible cliff at Tupouranga, and are believed to be made of Totara. It was customary to bind the image of Maru with a plaited rope made of *Pingao* (*Desmoschænus spiralis*), and certain individuals claimed the right to operate on particular parts of the body, each in his turn working downwards from the head, those binding round the head considering themselves the chief people in this office, whatever it implied. This performance was like some in Central Polynesia, where the emblems of the gods were bound round in sinnet. These representatives of divinities were usually kept in caves, or on the burial places (*Tuāhu*); but were generally concealed, for fear of their being stolen. Incantations were offered to these images, but how far they proceeded in their invocations appears uncertain. Although possessed of much sanctity, and much dreaded, they were evidently only emblematical of the gods after whom they were named, and were not idols in the true meaning of the word.

Makutu, or witchcraft, was practised and believed in as much as by any other branch of the Polynesians. The causes originating it were various, such as theft, *e.g.*, stealing food; firewood; having intercourse with their neighbours' wives; jealousy and curses; for any of which witchcraft was practised, but with the strange effect that the spirit of the person bewitched returned from the Shades, and in its turn killed the bewitcher—a circumstance which nevertheless did not appear to deter them from the practice of the art.

With reference to the subjoined collection of Moriori traditions and legends, the first attempt to gather them was made in 1868 and 1869. They were then written both in Maori and Moriori, as the Morioris spoke Maori generally at that time, although the old people could speak their own language, and gave all the incantations in that tongue.

The collection has been increased since then from time to time, as occasion offered, but great difficulty has been experienced in the translation of many words now either archaic or obsolete, which the Morioris repeated with fidelity as handed down to them, but appeared quite unable to give the meaning of in Maori, whatever sense the words may have conveyed to their own minds. Many of the translations *then* given were quite incorrect. It is proposed to treat each subject as far as possible in its sequence, and exhaustively, so far as the material—which is somewhat fragmentary—will permit. Commencing with the “beginning,” the existence of Rangi and Pāpā—heaven and earth—who dwelt in darkness, until separated by Rangitokona—heaven-separated, or propped up—not Tu-matauenga, as with the Maoris. Tu-matauenga appears on the scene some considerable time after the creation of man, or, perhaps, more correctly, of the Whanau-o-te-rangi—the heaven-born—of one of which he was the great grandchild.

The creation of man—Tu, standing erect—the forming of him under the similitude of a tree, by heaping up earth out of Pāpā—earth, foundation—follows. Subsequently the “gathering in,” the placing of the spirit in the body thus formed, causing life, with the accompanying incantations, comes next.

After the story of the creation of man and the “heaven-born,” the story of Maui and Mauhika* is set forth—Maui’s going to Mauhika to get fire; his tying the sun, and killing, by witchcraft, his wife Rohe, who was the sun’s sister, and for her beauty was likened to his rays. Her spirit returned, however, from the Shades, and killed Maui; hence death, witchcraft, and all the evils men are subject to, came into the world.† Contrary to the Maori tradition of Maui (wherein Maui-tikitiki-o-Taranga, the youngest of the family, was the actor), it was the eldest Maui—Maui-mua—according to the Morioris, who tied the sun. Among other doings of Maui, was the trick he played on the people of Tangarō Monipū.‡ These people were supposed to be represented by the vermin and insects which, on a still night, startled by a passer-by, are heard to rustle and fall down from the trees. Maui discovered them to be people.

The Moriori genealogy, if possible, will be dealt with next, as it was considered by them to be of the first importance, and that everything was subordinate to it. Comparing the Moriori genealogies with those of the Maoris, it seems strange that such a difference should exist in the number of generations from the time of leaving Hawaiki. Practically, Maori genealogy begins with New Zealand. Excluding the parent left in Hawaiki, the so-called generations prior to him or her are periods of “nothingness,” and the like. No attempt is made (or recorded) to bridge the long period antecedent to their coming

* Mauhika, in Maori traditions.

† The Maori story of Maui’s death is quite different.

‡ Also known as Motipū. It does not appear clear what this name means; possibly it comes from *Tipū(a)*, weird-like, elfish.

from Hawaiki. This the Moriori genealogy attempts to do, starting with the children of Rangi and Papa, "the heaven-born," and thence descending in succession until the departure of their canoes from Hawaiki.*

Their incantations, and all information collected in respect of birth, marriage and death—many of the rites of which are closely allied to those of the Maori—will be given. Both races laced up the bodies of their dead chiefs, or people of rank, in coffins hollowed out like a small canoe, with a corresponding piece as a lid, along the edges of which holes were made to permit of lacing up. These were called *Papā* by the Maoris, and *Hakānā* by the Morioris. One of these Moriori *Hakānā*, made of Totara, may be seen in the Wellington Museum.

To the arrival of their canoes in the island, and its discovery by them, may be added its first *discovery* by Lieut. Broughton, and the Moriori version of the same.†

The incantations for war are very numerous, and show a great likeness in general character to those of the Maori; and there are a considerable number of legends called *Ko Matangi-ao*—wind of light, or dawn of existence—treating of matters which happened in Hawaiki. Some relate to feuds, which were said to be the causes of their leaving Hawaiki; such is the story of *Manaii*,‡ recording the infidelity of his wife, and the making of spears, which closely resembles in many respects the Maori story. The burning of *Ta Uru-o-Monono*§ also resembles, in general features, the Maori account of the same incidents, together with the wail of *Pukura*|| for her son. The last battle among themselves, prior to the leaving of the *Rangihoua* and *Rangimata* canoes, does not appear to be known to the Maoris, nor the names of those taking part in these scenes. From the time when these canoes left began the series of stories called *Hokorōngō* 'tiring'—hearing of the ears—in contradistinction to the former, "dawn of existence." There are also several other subjects, which need not be particularised, but will be treated of in connexion with the incantations referring to the same.

The description and translation of the traditions, incantations, &c., will adhere as closely as possible to the idioms and structure of the Moriori language; by so doing, it is believed they will be of more value to those who wish to compare the language minutely with that of the Maori.

* We cannot agree with Mr. Shand in this. Whilst it may be true of many genealogies, it certainly is not so for others. We have in our possession several which go back for a great many generations prior to the *heke* from Hawaiki.—EDITORS.

† Lieut. Broughton's visit is alluded to as, "*Ko tere i tapatahi a kura*," or the "wonderful advent."

‡ *Manaia* in Maori.

§ *Te Uru-o-Manono* in the Maori story.

|| Maori, *Apakura*.





THE MORIORI PEOPLE OF THE CHATHAM ISLANDS: THEIR TRADITIONS AND HISTORY.

BY ALEXANDER SHAND, OF CHATHAM ISLANDS.

Ko MATANGIAO.

CHAPTER II.—RANGI AND PAPA. (TRANSLATION.)

IN the beginning dwelt Rangi and Papa, or Heaven and Earth. Darkness existed. Rangi adhered over Papa. Man did not exist. A person arose, a spirit who had no origin, whose name was Rangitokona.* He went to Rangi and Papa and told them to separate; they would not consent; whereupon Rangitokona separated Rangi and Papa; he pushed up Rangi with pillars, ten in number, joined one under the other, until they reached the Fixed-place-of-heaven. After the separation of Heaven from Earth, Heaven lamented for Earth, his tears being the dew and rain which descend upon her.

This was the incantation used:—

“Rangitokona prop up the heaven, Rangitokona prop up the morning. The pillar stands in the baldness of heaven, in the bare part of heaven.¹ * * The pillar stands, the pillar—the pillar stands, the pillar of heaven.”

Then for the first time there was light, and the world existed. That ended, Rangitokona heaped up earth in Papa and made man—Tu.

This was the incantation used:—

“STEM, OR BODY HEAPED UP.”

1. “Stem heaped up, heaped, heaped up; stem gathered together, gathered, gathered together; heap it in the stem of the tree, heap it in the foundation of the tree, heap it in the fibrous roots of the tree, heap it in the butt of the tree, heap it in the root of the tree; heap it, it grows; heap it, it lives; the heaven lives, e! Stem heaped up, stem heaped up; let the heaven stand which lives.”

2. Heap it in the flower of the tree, heap it in the leaf of the tree, heap it in the swaying of the tree, heap it in the waving² of the tree, heap it in the pattern of the tree, heap it in the finishing of the tree; heap it, it grows; heap it, it lives; the heaven lives, e! Stem heaped up, stem heaped up, let the heaven stand which lives.”³

This was the forming of the body of Tu; then the spirit was gathered in.

* The heaven-propper, or supporter.

¹ Of this part none of the Morioris can give the meaning. The words *memea* and *kahi* are ancient words which the reciter of this could not explain. The Maori meanings assigned do not apply or fit in with the sense in this case.

² Or, extending branches.

³ This appears to represent man formed.

"THE GATHERING IN."

1. "The spirit of man was gathered into the world of existence (or possession) to the world of light—see, placed in the body the flying bird (the spirit)—whirl (or breathe)!"

2. Sneeze living spirit to the world of existence, to the world of light. See placed in the body the flying bird (or spirit). Live! live! spirit of Tu; live!"²

Then man lived and the progeny of Tu grew—Rongo, Tane, Tangaroa, Rongomai, Kahukura, Tiki, Uru, Ngangana, Io, Iorangi, Waiorangi, Tahu, Moko, Maroro, Wakehau, Tiki, Toi, Rauru, Wha-tonga, Ruanuku*, Motu-ariki, Te Ao-marama, Tumare, Ranganuku, Matariki, Wari, and Ro† Tauria.

These are the descendants of Rangitokona who were the "heaven born," or children of heaven.

With Ro Tauria, the children of heaven and earth separate to the world of existence. Te Ao-marama (World of Light) came forth, whose son was Rongomaiwhenua.‡ Then from this time the race of men grew until the time of Marupuku and Rongopapa, the name of whose race was Te Hamata. This was the people who dwelt in the island before the arrival of the canoes Rangimata and others. These people were "Hiti," or ancient ones and giants.§ Their bones lay at Te Awapatiki, but were swept to sea by the breaking-out of the Lagoon (Whanga).

"KO RO TAUIRA."

The children of Ro Tauria (The Pattern), last of the "heaven born," were Tahiri-mangatē, who took to wife Rangimaomaō (Mackerel Sky), to whom were born all the winds. The East Wind was the first born child (as light proceeds therefrom); the West Wind was the last born. Their other children were the months Wairehu (January) to Tchuhe-a-Takarore (December), whose work was counting and disputing about their turns, *i.e.*, when their season was to commence.||

It was Wairehu (January) who prevented Rehua (Heat) lest he should turn and devour men (*i.e.*, lest all things be destroyed by the heat of the summer sun.) Mihi-torekao (March) and Rongo (July) were incited by Tahiri to fight against man (alluding to the rough weather in these months) hence the rain, snow, and winds.

Tu-mataunga was a son of the West Wind.¶ It was he who placed strength in fish, birds, and trees to injure man.

MAUI.

There were five Maui, all children of Tahiri-mangate—Maui-mua, Maui-roto, Maui-taha, Maui-potiki, and Maui-tikitiki-o-te-rangi.

It was Maui-mua who tied the sun to cause it to go more slowly and so lengthen the days; because, formerly the days were too short.

* *Ruanuku* to *Ro Tauria* said to be women.

† In Maori, *te*.

‡ This was the ancestor who first occupied the Chathams. This name in Moriori is figurative also for land, as *Rongomaitere* is for ocean.

§ Or men of great stature; their thigh-bones when compared with those of others were of great length, showing they were huge men.

|| The Moriori year commenced in June when the stars, Puanga and his gathering, and Matariki are seen again in the east in the early morning.

¶ Frequently a boisterous rough wind.

¹ Bubbling of the breath like a whirling current.

² This is the *Tihe*, or sneezing, recited by a mother on the birth of her child when it first sneezes, to gather in the spirit. In the case of sick persons, prostrate or apparently dying, when they sneeze this *Tihe* is recited.

He, with his younger brothers, arranged that they should lay a snare at the pit of the sun, at Hitinga-ta-ra (rising of the sun); they laid the snare at night and finished it, and when the sun's head appeared, Maui and his younger brothers pulled it. The noose slipped over his chest, but held when it reached his loins; then for the first time he (the sun) went slowly.

This was the incantation:—

“Maui bind the sun shining on earth (or, standing on earth). Maui bind the sun shining in heaven. Maui bind the sun shining hither. There, shine thou hither in the space (or division) of heaven.”

These were the wives of Tami-hit-ta-ra*—Hine-ata, morning, Hina-aotea, noon, and Hina-ahiahi, evening.

The rope with which the sun was tied was Tchi-ata-o-Heia, which is represented by the long horizontal streaks of cloud seen at morning dawn.

The sun and the moon also disputed; the moon said, let the sun be for the night. The sun would not agree lest the waters should be burnt up and all the world, so they agreed the sun should shine in the day and the moon at night.

MAUHIKA.

After this, Maui went to fetch fire from Mauhika†; he asked Mauhika to give him fire, upon which Mauhika plucked off one of his fingers and gave it as fire for Maui, seeing which Maui put it out; he went again to Mauhika, and another of his fingers was given. He continued this until the small finger only remained; then Mauhika perceived he was being tricked by Maui, and his anger arose. Then he threw his small finger up into the trees, on to the Inihina (Maori, Hina-hina, or Mahoe), Karamu, Karaka, Ake, Rautini, and Kokopere (Maori, Kawakawa). All these burnt, but the Mataira (Maori, Matipou) would not burn.‡ For this reason all these trees which burnt were used as a *Kahunaki* (the piece of wood rubbed into a hollow, holding the abraded wood, which ultimately takes fire by use of the rubber *ure*). He also threw his fire into stone, *i.e.*, flint, so that fire rises from flint. Then Maui was chased by Mauhika's fire; the seas and hills were burnt up, and Maui was burnt by the fire. Maui's wail went up to the roaring thunder, to Hangaia-te-marama, to the great rain, to the long rain, to the drizzling rain. The rain was sent and Maui was saved.

This was Maui's cry:—“I cried to above (or Heaven), to the great rain above, to the long rain above, to the small rain above, to the pattering rain above, there is the ‘Face-which-shines-on-earth’ (Matawhitinuku§). There is the ‘Face-which-shines-on-heaven’ (Matawhitirangi); there are the storms, the storms, cause them to fall (or pour in torrents), pour them down, heal! Maui give forth thy cry—Pour them down; heal! Maui destroy, *ooti*!|| the face of Mauhika.”

* In Maori—Tama-whiti-te-ra.

† It does not appear quite certain, according to the Morioris, whether Mauhika was male or female—the weight of evidence appears to indicate his being a male.

‡ This is explanatory of the trees from which fire can be raised by friction.

§ It does not appear quite clear who this personage is. The sun scarcely would be invoked as cold and rain was desired. Probably the Supreme power of heaven is intended.

|| Ooti, an expression of anger, pain, or displeasure.

Hence arose *Whai-wera*, or incantations to heal a burn, and *Parā-wera* with the same meaning (but more literally, burnt or scalded skin) which were used for people burnt by fire, to destroy the effect of *Mauhika's* fire.

WHAI-WERA CALLED TONGA.

"Break *Mauhika's tooth*.¹ Double up *Mauhika's* tooth. Break in pieces *Mauhika's* tooth. Oh sacred rain-storm! *Tongo*,² great *Tongo*! *Tongo* the sacred! *Tongo*, long *Tongo*! *Tongo* the sacred! *Tongo*, *Tongo* of storms! *Tongo*, *Tongo* of snow! *Tongo*, *Tongo* of the hail! *Tongo* the sacred! Like the first spirit, the internal spirit, the spirit given, the given of heaven. Extirpate! destroy the face of *Mauhika*! Oh sacred storm! Oh sacred *Tongo*! (or *Tongē*)."

Indicating that the burn was healing, green leaves being applied while the charm was being recited.

WHAI-WERA CALLED PARAWERA.

In great *Aotea*, in great *Aropawa*,⁴ see the men burnt by fire. Set fire to heaven, it is consumed, set fire to heaven, heal the heavens. *Tohii* (to perform a ceremony) with the firesticks, the embers, and the coals. Rise water (or break forth as steam) of the burn, your sacred spirit. Like the first spirit, the internal spirit, the spirit given of heaven. Ye two destroy the face of *Mauhika*-*Tu-i-Hhia-waiki*.

ANOTHER PARAWERA.

1. "I cried to above (or heaven), to the snow above, to the rain above; there is the 'Face-which-shines-on-earth,' there is the 'Face-which-shines-on-heaven,' there are the storms; pour them down! Make whole! Make whole! Destroy! destroy the face of *Mauhika*!

2. I cried above, to the snow⁵ above, to the frosts above. There is the 'Face-which-shines-on-earth,' there is the 'Face-which-shines-on-heaven,' there are the storms, the storms; pour them down! Make whole! Make whole! Destroy! destroy the face (or power) of *Mauhika*!

3. I cried to the hail above, to the driving snow above, etc.

4. I cried to the small rain above, to the pattering rain above, etc."

After the recitation of the *Parāwera*, should the heat still continue the *Maumi* was used.

E MAUMI.

"Make whole! Make whole! heal! (but) destroy! destroy the face (or power) of *Mauhika*! Drive down frost! Drive down hail!"

There are other verses of the same import, but varying as in the *Parāwera*, rain, snow, etc.

The following is another *Whai-wera* from another section of the *Morioris*.

WHAI-WERA.

"*Tohii* (perform a ceremony) with the firesticks, with the firebrands, with the coals, with the *parimurimu* (slippery seaweed), with the hollow scars. Heal! put out the fire! Heal, cause to disappear! Like the first spirit, the internal spirit, the spirit aside, the highest spirit of heaven. Thou who wast caused to disappear, face of *Mauhika*. Oh sacred *Tonga* (or *Tongē*)."

¹ i.e.—The sting of *Mauhika's* fire.

² *Tongo*, same as *Tonga*, S. or S.E. wind, as the cold wind invoked to cool and heal the burn.

³ *Tongo* is here, before *ha*, changed to *Tonge*, apparently for euphony.

⁴ *Aotea* or *Aotearoa*, is the Maori name of the North Island of New Zealand. *Aropawa*, is the name of the large island at the north end of the Middle Island of New Zealand, and the name is frequently applied to the whole of the Middle Island by the North Island Maoris. The *Moriori* knowledge of these names is significant.—EDITORS.

⁵ *Tutu mauwhia mau*—there appears to be an uncertainty about this rendering, although as far as ascertained it is correct.

⁶ *Tchukatchuka*.

The meaning of this is that this *whai-wera*, which is levelled against all things causing heat, using with it the seaweed apparently to allay the heat of the burn, the fire or heat is put out, *Mauhika's* power is destroyed. The reference to the spirit indicates the healing of the flesh and return of health, assisted by the cold wind *Tonga*.

It may be useful to note that this formula, *pera hoki ra*, is a very ancient one common to both *Maori* and *Moriori*.

The following is another short account in the *Moriori* dialect from another part of the *Chathams*, concerning *Maui's* tying the sun.

The sun travelled too hurriedly, far back in the time of *Maui*, and *Maui* considered what should be done to the sun that it might go steadily, that the days of the year might become long. *Maui* thought he would use a stratagem and tie the sun, in order that it should travel slowly. Then *Maui* laid a snare *kōkōpārā** with a line, and dragged the line to the "rising of the sun." When he rose up the next morning and the sun appeared, *Maui* jerked his line and caught him. This was the incantation used :—

"Tie thou the sun shining on earth. Tie thou the sun shining in heaven. There remain thou in the space of heaven. There remain prostrate, under restraint."

This is another version :—

"Be thou tied, the sun shining on earth. Be thou tied, the sun shining in heaven. Be thou tied firm. Tied thou wert by *Maui*, by the stem of *Te Ūre*. There remain thou in the space of heaven."

After this *Rōhē*—*Maui's* wife—spoke disparagingly of him concerning his ugly face. *Maui* said he would give his face to *Rohe*, and *Rohe* should give him hers. They spoke thus, and *Maui* bewitched and killed *Rohe*. After this her spirit returned and she killed *Maui*.

This was the origin of death affecting men, which causes death to strike everyone in this world; from this arose the witchcrafts which cause men to die. The spirit of the dead man returns and kills him who caused his death.

This was the origin of death and witchcraft having power over man, hence *Rohe* was appointed to seize the spirits of the dead in the *Shades*. She also is Mistress of the night. *Rohe* is the source of all evil and murder, and induces people to do evil.

This is the incantation which killed *Rohe*, called "The Girding up of the garments of *Rohe* when she went to the night (*Shades*)."
Another name also is "The Blackness of *Tana-matahu*"—*Ko ro panga a Tana-matahu*.

This *Tana-matahu*, or *Tane-matahu*, represents the ceremony of marriage, and this phrase was among the *Morioris* one of odium applied to women who had committed adultery or done anything offensive. *Pangā* = pango black.

Ko te Hitiki—THE GIRDING.

"Tis *Rohe*, t'is *Rohe* who dies¹ through the cavity of my crown. T'is *Rohe*, t'is *Rohe* who dies through the cavity of my bald head. T'is *Rohe*, t'is *Rohe* who dies through the cavity of my bare head. T'is *Rohe* above, t'is *Rohe* beneath, t'is *Rohe* who girds up her garment. Thy face which looks at me is bounded² (ceases, dies)."

* A loop to draw up tight in the middle of a rope, by pulling on the two bights.

¹ *Takiki*, this word appears to be the same as a *hemohemo* is in *Maori*, and the rendering in the text is the nearest that can be given. *Takiki na(a), ta manaw' tēhi ri purunga-ihu*, the heart beats or pulsates on the nose-tips—the person is nearly dead.

² This appears to be a play upon the name *rohe*, meaning to bound.

This ends Minarapa Tamahiwaki's narrative of Rangi and Papa (exclusive of genealogy) down to Maui and Rohe.

The following is supplementary to the story of Maui and Rohe and was written in Moriori by another person.

Maui's food was eaten by Rohe. Maui found that a part of his food had been consumed by Rohe; then Maui used incantations with Parakau* and Inihina.† That was the soul of Maui's food.

They changed their faces because Rohe was likened to the rays of the sun, whose sister she was. The attraction of Rohe seized Maui, therefore Maui changed faces with her that he might have Rohe's beauty transferred to him, and that Rohe should have his evil face, hence the death of Rohe.

This is Maui's witchcraft for Rohe :—

KO RO KEI—THE EATING.

"*E Rohe ta kei Maui tona.* Let Maui's teeth show white to the darkness. It is thrown (as a sacrifice) to the storm. Give me the food, give me the food, give me the food t'is one, give me the food t'is two, three, four, five, six, one hundred—t'is a *rea* (highest number in counting), t'is nothingness. Give me my food, t'is innumerable. Recite the *tohi* of the Kura beyond this food. Let the casting off be to the place of Tongo (= S. or S.E.—region of cold) your desire, your sweetness. Let Maui's teeth glisten to the darkness, thrown to the storm. Give me the food."

This spell of witchcraft is very obscure and highly enigmatical, the first sentence owing to the word *tona* conveys no known meaning. Although Rohe is aimed at, it would almost appear from the sense that Maui was to be the sufferer. The intent appears to be to kill Rohe, casting her out to the darkness and tempest. To arrive at the exact meaning would require the aid of one of the very old Tohungas to explain the allusions.

KO RO MATA-NIHO O MAUI—REMNANT OF EATING.

"Whose is this tooth? t'is mine! t'is thine! It belongs to swollen jaw, to twisted jaw, to loose jaw, *ooi*! You belong to crooked jaw."

This spell is used to kill anyone stealing the remnants of food of another person.

This is another deed of Maui's, his tricks played against the people of Tangaro-Motipua; that people could not be discovered, they were always startled by man and fled into the forest—the rustle only being heard. Therefore he built his house called Whareatea.

RO WHAREATEA.

Maui built his house called Whareatea as a house for himself and his people. When it was finished and night came, he and his people went into the house, and the people of Tangaro-Motipua came into the house of Maui and people. They were not seen by them when it was dark. The way in which their forms might be seen, was in the red dawn of the morning, when the people rose and went to their homes. This they did from time to time, and it struck Maui—this gathering is indeed men. Maui then went and plugged up the gaps in his house and commenced his incantation :—

1. "Extend, extend, extend in the foremost end (of the house) of Whareatea. Extend in the inner end of Whareatea. Extend in the back end in Whareatea.

* A tree not found at the Chatham Islands.

† Same as Maori Mahoe, chiefly used in incantations, as the most sacred timber—and the chief one used for fire raising.

that it may extend. Open it wide. Cause weariness Oh wind ! with their turning. Turn elder person They flee naked. They are caught. It is light. What is this Komako which sings ? It is a dreaming Komako.

2. Extend, extend, extend in the foremost post in Whareatea. Extend in the inner post in Whareatea. Extend in the back post in Whareatea that it may extend. Open it wide. Cause weariness Oh wind ! with their turning. Turn elder person They flee naked. They are caught (discovered). It is light. What is this Komako which sings ? It is a dreaming Komako.

3. Extend, extend, extend in the first ridge pole, etc.

4. " " rafter.

5. " " batten of the first post.

6. " " batten of the back post.

7. " " junction of thatch on top of ridge.

8. " " inner ridge.

9. " " post near ridge.

10. " "

11. " "

12. " " first corner.

13. " "

14. " " first ceremony.

15. " " first incantation.

16. Extend, extend, extend in the first *closing* (finishing of thatch) in Whareatea. Extend in the inner closing in Whareatea. Extend in the back closing in Whareatea, that it may extend. Open it wide. What is the Komako which sings ? It is a dreaming Komako. Extend. You are caught. Shining of the setting of the sun. Open the door of the night. It is opened. They are caught. It is light. It is broad day. This ended, the assembly of Tangaro-Motipua fled outside in all directions quite naked, both men and women, and sped away into the forest. This ends."

The following is a very fragmentary account relative to Tiki given by one of the old men named Hori Nga Maia, being all that he could remember of the story with the incantation, which appears to be another version, or part of one, referring to the creation of the world, held by another section of the Morioris, although Hori stated that Minarapa's version was correct. It certainly does not agree with Minarapa's genealogy (to which all the old men assented as correct) in that Rangitokona was said to be "a spirit without any origin," whereas in this case Tiki is the child of Rangi and Papa and begat Rangitokona, who according to Minarapa's account separated Rangi from Papa. By this account, short as it is, Tiki was the creator of the universe.

Hori further stated that Tiki presided over certain rites peculiar to women, but of which he could afford no definite information, women only being the custodians of the rites referred to, none of whom then living appeared able to throw any light on the matter. Again, as by the account given hereunder, Hori's origin of Tiki as the offspring of Rangi and Papa conflicts with the *Karakii* (or invocation)—the older and more reliable portion—inasmuch as in that he "heaps up" or creates, or forms the universe. In connection with this it may be useful to compare the Maori traditions regarding Tiki.*

Na Rangi raua ko Papa a Tiki ; ka
moe a Tiki i a Te Ahunga-rangi ka puta
ko Rangitokona.

He karakia tenei mo te ahunga o te
rangi me te papa.

Tiki was the offspring of Rangi and
Papa : Tiki slept with Te Ahunga-rangi,
heavens-heaped-together, and Rangitokona came forth.

This is an incantation for the heap-
ing together of heaven and earth.

* Touching this I hope to be able to get some more information, but do not feel justified at present in instituting comparisons on uncertain ground.

"Ko Tiki, e ko Tiki i ahua te rangi, ko Tiki, e ko Tiki i ahua te papa, ko Tiki, e ko Tiki i ahua te ao, ko Tiki, e ko Tiki i ahua te kore, ko Tiki e ko Tiki ro (Maori, ra), ko Tiki, e ko Tiki to-e. Tiki, Tiki nuku, Tiki, Tiki rangi, Tiki, Tiki hau."

"'Tis Tiki, yes 'tis Tiki who heaped together (or created) the heaven. 'Tis Tiki, yes 'tis Tiki, who heaped together the earth. 'Tis Tiki, yes 'tis Tiki, who heaped together the world. 'Tis Tiki, yes 'tis Tiki who heaped together the void. 'Tis Tiki, yes Tiki indeed. 'Tis Tiki, yes 'tis Tiki to-e (a sentence prolongation). Tiki, Tiki of earth. Tiki, Tiki of heaven. Tiki, Tiki of the wind."

Na Mu raua ko Wheke te pupu-toto i hari, maka ana ki roto i te puta rakau, heoi, tipu ana taua pupu-toto hei ta-ngata.

Mu and Wheke took a clot of blood and placed it in a hollow tree, where it developed into man. (The particulars of this are said to be peculiar to women, or known only by them.)

In connection with Tiki, there are a number of ceremonies in which the women made figures of birds, twenty or more, neatly carved out of Akeake wood, which they placed in parallel rows, and at one end of which they set up an image of Rongomai-tuatanga*; between the rows were placed the remains of former ceremonies, in heaps. These ceremonies were performed at intervals, sometimes one, two, and three years, but more generally each year, and their performance extended over three or four days, named successively Ta ra o tch ehei (day of the evening), Ta ra o ro pāpā (day of the foundation), Ta ra o tā whānga (the day of the following† . . .), and Ta ra o tā whakaroro (the protracted day).

During these ceremonies the Tohunga or priest did not eat, but the others did so freely.

It does not appear quite certain from the information given by Hori what was the full import of these ceremonies.

KO MATANGIAO.

RANGI RAUA KO PAPA.

[NOTE.—In the following, the Moriori language is indicated by inverted commas, the Maori language is shown without any such marks.]

THE timatanga ka noho ko "Rangi" raua ko "Papa," e pouri noa ana; ko "Rangi" kei runga ake i a "Papa" e piri ana, kahore ano i tupu he tangata; ka puta ake tetei tangata, he wairua, kahore ona putake, ko "Rangitōkōna" te ingoa, haere atu ana ia ki a "Rangi" raua ko "Papa," ka ki atu kia wehea raua, kahore raua i pai. Ka kite a "Rangitōkōna," wehea ana e ia a "Rangi" raua ko "Papa," tokona ana e ia te rangi ki runga ki te pou—nga-huru aua pou, he mea tuhonohono ake i raro tae noa ki te tumautanga o te rangi. No te wehenga o "Rangi" i a "Papa," ka tangi, a "Rangi" ki a "Papa," koia ona roimata, ko te t-mairangi me te ua e heke iho ana ki runga i a ia.

* This Rongomai was used by the Karewa people, but another Rongomai by those of other parts of the island.

† Not certain of this meaning.

Ko te karakia tenei :—

“ Ko Rangitokona tokona i tehe rangi, ko Rangitokona, tokona i tehe ātā, ka tu te pou ki ru pakira o tā rangi, ki ru pehore o tā rangi ; ka tu te mēmēa-a-nuku, ka tu te mēmēa-a-rangi, ka tu te kahī-a-rangi, ka tu te pou, te pou, ka tu te pou, te pourangi, e.”

Kua wareware etehi whiti o tenei karakia — heoi nga mea i riro mai. Heoi, katahi ka marama, ka whai ao. Ka mutu, katahi ka apoa e “ Rangitokona ” ki roto i a “ Papa ” ka hanga i te tangata, ko “ Tu.”

Ko te karakia tenei :—

“ KO TCH APONGA ”—“ KO TUMI EUWHA.” (Maori—Ko tumu ahua.)

1. “ Tumi euwha, e eu euwha ; tumi āpō e apoapoī. E euwha i te tumu o tā rakau, euwha i te take o ta rakau, euwha i te aka o ta rakau, euwha i te more o ta rakau, euwha i te pakiaka o ta rakau. E euwha ka tipu, e euwha ka ora, ka ora ko ta rangi, e. Tumi euwha—tumi euwha e tu (or tchu) ta rangi ka ora.”

2. “ E euwha i ru (te) pua o ta rakau, euwha i ta rau o ta rakau, euwha i te maewa (Maori, mawetanga) o ta rakau, euwha i te makoha o ta rakau, euwha i te tauira o ta rakau, euwha i te whakaoti o ta rakau ; e euwha ka tipu, e euwha ka ora, ka ora ko ta rangi, e. Tumi euwha, tumi euwha e tu ta rangi ka ora.”

Heoi tenei te aponga i te tinana o “ Tu,” ka awhea ko te Mauri. Ko te awhenga tenei.

“ KO TCH AWHENGA.”

1. “ I awhea mauri o rangata, ki ta whai ao,¹ ki te Ao-marama te houia te manu ka rere, ripō.

2. Tihē mauri ora ki ta whai ao,¹ ki tē Ao-marama te houia te manu ka rere ripo ta mauri no “ Tu, ripō.”

Ko te Tihē tenei e whakahuaina ana e te whaea i runga i te whanau-tanga tonutanga o tana tamaiti, ina tihē taua tamaiti—he awh nga mai i te mauri. Kei te tangata mate, e oke ana ranei, e tu-a paremo ranei, kei te tihetanga ka hapainga ko te “ Tihē ” nei.

Katahi ka ora te tangata, ka tipu te uri o “ Tu ”—“ ko Rongo, ko Tāne, ko Tangaroa, ko Rongomai, ko Kahukura, ko Tiki, ko Uru, ko Ngangana, ko Io, ko Iorangi, ko Waiorangi, ko Tahu, ko Mōko, ko Mārōrō, ko Wākehau, ko Tiki, ko Toi, ko Rauru, ko Whātōnga, ko Ruanuku, ko Motuariki, ko Te Ao-marama, ko Tumare, ko Ranganuku, ko Mātariiki, ko Wari, ko Ro (te) Tauira.” E kiia ana ko “ Ruanuku ” tae noa ki a “ Ro Tauira ” he wahine anake.

Ko nga uri enei o “ Rangitokona,” to ratou ingoa ko te “ Whanau-o-te-rangi.”

Kei a “ Ro Tauira ” ka wehe te “ Whanau-o-te-rangi ” me te whenua ki te whai ao, ka puta a “ Te Ao-marama,” tana ko “ Rongomai-whenua,”* ka tipu i konei te iwi tangata tae noa ki a “ Marupuku ” raua ko “ Rongopapa,” tona huanga o taua iwi ko “ Te Hāmātā.”† Koia te iwi e noho ana i Wharekauri—“ Rēkohū,” i te taenga mai o nga waka, o “ Rangimata ” ma. He “ Hiti ”‡ aua tangata, takoto nga iwi ki “ Te Awapatiki,” kua riro ki te moana i nga pakarutanga o te awa.

Ko nga tamariki o “ Te Tauira ” ko “ Tahiri-Mangatē,§ ka moe i a “ Rangimaomao,” ka puta o raua tamariki ko nga hau katoa ; ko te “ Marangai ” te matamua (“ kaumua ”) ; ko te “ Raki ” te potiki

* Ko te tipuna tenei nana i noho a Rēkohū (Wharekauri).

† Ko ro kau te Hamata (the people of the Hamata).

‡ He “ Hiti,” he inamata ki te Maori.

§ Tawhiri-matea ki te Maori.

¹ Sometimes pronounced *au*.

("Potiki-hamarere.") Era atu tamariki a raua ko nga marama ko "Wairehu" tae noa ki a "Tehuhe-a-takarore," ta ratou mahi he tatan i a ratou, he tautohe.

Na "Wairehu" i arai atu a "Rehua," kei tahuri mai kei kai i te tangata. Ko "Mihi-torekao" raua ko "Rongo" i akona e "Tahiri" kia riri mai ki te tangata, koia te ua me te huka, me te hau.

Ko "Tu-matauenga" he tamaiti ia na te "Raki" nana i whakanohe to kaha ki nga ika, ki nga manu, ki nga rakau, kia tahuri mai ki te tangata.

"MAUI."

E rima nga "Maui," he uri anake ratou na "Tahiri-Mangatē"—ko "Maui-mua, ko Maui-roto, ko Maui-taha, ko Maui-potiki, ko Maui-tikitiki-o-te-rangi."

Na "Maui-mua" i here te ra kia ata haere ai, kia roa ai te rangi; natemea i mua atu he poto rawa nga rangi. Ka takoto tana korero ko ana teina kia tikina kia koromahangatia ki te rua o te ra, ki "Hitanga-ta-ra"; hanga te mahanga i te po ka oti, no te putanga ake o te upoko o te ra ka hiwia e "Maui" ratou ko nga teina, ka pakuku, i pakuku ake i te uma, tae ki te hope ka mau, katahi ka ata haere.

Ko te Karakia tenei:—

"Maui herea ko ta ra Tu-nuku. Maui herea ko ta ra Tu-rangi. Maui herea ko ta ra tu mai. Kuna ko koe tu mai ai wehenga rangi."

Ko nga wahine enei a "Tami-hit-ta-ra*"—Ko "Hina-ata" to te ata, ko "Hina-aotea" to te awatea, ko "Hina-ahiahi" to te po. Ko te taura i herea ai te ra, ko "tch ata o Heia" koia nga pokeao hipae roroa e kitea ake ana me ka haehae te ata.

"MAUHIKA."

Muri iho ka haere atu a "Maui" ki te tiki ahi mana ia "Maūhikā," ka tonoa atu e ia he ahi i a "Mauhika," ka kite a "Mauhika," kowhakina mai ana tetei o ona toi, homai ana hei ahi ma "Maui," ka kite a "Maui," tineaia ana ka mate; ka tikina ano he ahi ki a "Mauhika," ka homai ano tetei o ona toi, whena tonu tae noa ki te toi iti o te ringa; ka matau a "Mauhika" kei te tinihangatia ia e "Maui," ka puta te riri a "Mauhika," katahi ka whiua e ia tona toi iti ki runga i te rakau, ki runga i te "Inihina,"† i te "Karamu," i te "Karaka," i te "Ake," i te "Rautini," i te "Kokopere" (Kawakawa) ka ka anake aua rakau ra, tena ko te "Mātaira" (Matipou) kahore i ka, koia ka waiho enei rakau hei "Kahunaki" (Maori, Kahunati) hika ahi, ara:—aua rakau katoa i ka ra. Ka maka hoki tana ahi ki roto i te kowhatu, i te Matā, koia ka ka te ahi i te Mata. Heoi ka whāia a "Maui" e te ahi a "Mauhika," wera nga moana, wera nga maunga, ka mate a "Maui" i te ahi, ka tangi te karanga a "Maui" ki a "Whaitiri-tangatanga," ki a "Hangaia-te-marama," ki a ua nui, ki a ua roa, ki a ua torikiriki kia tukuna mai he ua; ka tukuna mai te ua ka ora a "Maui."

Ko te tangi tenei a "Maui":—

"Tangi au ki runga, ki a ua nui i runga, ki a ua roa i runga, ki a ua torikiriki i runga, ki a ua topanapana i runga, *tī* (Maori, kei) reira Mata-whiti-nuku, *tī* reira Mata-whiti-rangi, *tī* reira *i* (*i* = nga) apū, (or pokerekere) apū, i apū whakau-techoro tchutchu mauwhia Maui whakatangihia. Tchutchu mauwhia Maui whakarehua, whakarehua, ooti te mata o Mauhika."

* Tama Whiti-te-ra ki te Maori.

† Ko te "ure" tenei o te "Kahunaki"—ko te tane mana e ka ai te ahi.

No konei nga "Whai-wera" me nga "Parāwera"* mo te tangata wera i te ahi kia mate te ahi a "Mauhika."

"WHAI-WERA" KO "TONGA."

"Whati tē niho o Mauhika, parua i te niho o Mauhika, whatiwhati te niho o Mauhika, whatiwhati te niho o Mauhika e punge ha. Tōngō ki tōngō nui tōnge ha. Tongo ki tongo roa tonge hā. Tongo ki tongo i apu. Tongo ki tongo huka. Tongo ki tongo Whaitiri tonge ha. Pera hoki ra te mauri mua, te mauri roto, te mauri tukutuku, te tukutuku a te rangi kia kokohia, whakarehua te mata o Mauhika, e punge, e tonge ha."

"E WHAI-WERA" KO "PARAWERA."

"I Aotea nui, i Aropawa nui, tenei ka tangata ka pou i tch ehi, e tchutchuhia te rongi (rangi) ka pau e. Tchutchuhia te rongi whakamau rongi. Tohii ki ri momotu ki ru ngarehu ki ru ngaunga. Hihi wai parawera to ihi mauri. Pera hoki ra te mauri mua, te mauri roto, te mauri tukutuku a te rongi. Korua whakarehua te mata o Mauhika Tu-i-Hawaiki."

HE "PARAWERA" ANO TENEI, KO "PARAWERA."

1. "Tangi au ki runga, ki a huka i runga, ki a ua i runga, ti reira Matawhiti-nuku, ti reira Matawhitirangi, ti reira e punge, e punge whakautchoro. Tutu mauwhia mau, tutu mauwhia mau whakarehua, whakarehua te mata o Mauhika."

2. Tangi au ki runga ki a tchuka tchuka i runga, ki a tongehaupapa i runga, ti reira Matawhiti-nuku, ti reira Matawhitirangi, ti reira e punge e punge whakautchoro, tutu mauwhia mau, tutu mauwhia mau, whakarehua, whakarehua te mata o Mauhika."

3. Tangi au ki runga ki a whaitāra i runga, ki a hukarere i runga, etc.

4. Tangi au ki runga ki a ua torikiriki i runga, ki a topanapana, etc."

Ka kaha tonu te wera i muri iho i te whaingā o te "Parawera," ka karakiatia ko te "Maumi."

"E MAUMI."

1. "Maumia, maumia, mau whakarehua, whakarehua te mata o Mauhika ka aki tongehaupapa, ka aki whaitara."

Tera ano etehi whiti o te maumi nei he tataui i nga ua me nga huka.

He "Whai-wera" ano tenei ta tetei iwi o Wharekauri.

"Tohii ki ri momotu, ki ri ngāunga, ki ri ngarēhū, ki ri parimurimu, ki ri panakonako, mau tineia mo whakarehua. Pera hoki ra te mauri mua, te mauri roto, te mauri taha, te mauri tikitiki o ta rangi, ko koe i whakarehua mata o Mauhika, e tonge ha."

Tenei ano tetei korero poto o tetei wahi o Wharekauri, he reo Moriori, mo te herenga a "Maui" i te ra.

"Okohikohi te here o ta ra i mū i a Maui mai ai, a, k' hokoaro Maui mi ahā ra tā rā k' hēre marii ai, ke ro ai tā rā o tau tahi; me aomeheki e Maui me hēre tā rā noromē k' hēre marii ai. Kanei a Maui kokopāra i tā ra ki tchi aho, ka to atu tchi aho ki Hitingā-tā-ra, no ro mahitangā ake apo i tche āta, ka puta ta ra, takiri mai enei ko Maui i tona aho, na ka mau."

Ko "ro Karikii" tenei:—

"Here e kō ta rā tchu-nuku, here e kō ta rā tchu-rangi. Kuna koe tchu mai ai ki koenga rangi. Tuturi, panake ki hokotina."

He wahi ano o Wharekauri nana tenei:—

"Herea koe e ta ra tchu-nuku, herea koe e ta ra tchu-rangi, tu here mau. Herehere koe e Maui ki tchumu i ta ure. Kuna koe tu mai ai koenga rangi. Tuturi, panake ki hokotina."

* Ko "Parāwera" te tangata nona te "Whai-wera," na "Parāwera" te whai i meatia e "Maui" i ora ai ia.

Muri iho ka puta te kupu whakakino o te wahine a "Maui" ko "Rohe" ki a ia mo te kino o tona kanohi, ka ki atu a "Maui" kia hoatu tana kanohi mo "Rohe" ko ta "Rohe" ma "Maui," pera noa ka makutia e "Maui," ka mate a "Rohe," no muri iho ka hoki mai tona wairua, ka mate i a ia a "Maui."

Ko te matenga tenei i mate ai te tangata, i pa ai te mate ki nga tangata katoa i te ao—no reira mai ano hoki nga makutu i mate ai te tangata, ka hoki mai te wairua o te tangata mate ka patu i te tangata nana ia i mate ai. Ko te putake tonu tenei o te mate, me te makutu i mana ai ki te tangata; koia i waiho ai a "Rohe" hei kapo i nga wairua o te hunga mate ki te Reinga, ko ia hoki te Ariki o te po. Ko "Rohe" te putake o nga kino katoa, o te kohuru me te whakawai tangata ki te he.

Ko te karakia tenei a "Maui" i mate ai a "Rohe." Ko te "Hīiki" tenei o te kakahu a "Rohe" i haere ai ki te po.*

"Ko Rohe, ko Rohe tākiki te rua o taku tihi, ko Rohe, ko Rohe tākiki te rua o taku pakira, ko Rohe, ko Rohe tākiki te rua o taku pōhore, ko Rohe ki runga, ko Rohe ki raro, ko Rohe hitikia te kakahu nona, to mata tēhoro mai ka Rohe."

Ko te mutunga tenei o te taha ki a Mīnarapa Tamahiwaki o te korero o "Rangi" raua ko "Papa," tae noa ki a "Maui" raua ko Rohe.

He kupu apiti ano hoki tenei mo "Maui" raua ko "Rohe" na tētahi atu tangata; i tuhia ki te reo Moriori.

"E kei na Maui keinga ana e Rohe, potēhi etu e Maui ka pau i tēhe hūnū o tana kei i a Rohe, ka hure, e pure ei ko Maui ki ri Parakau, Inihiniā, na ko ro mauru tena o ro kei a Maui."

"Ko t' hokorihitanga i o raūū i ahūū, na ra me hokotau a Rohe ki ta ihi o tā ra, to tēhuahne hoki tena. Ka rere mai te moto o Rohe ki a Maui kōi hokorihitā ai e Maui ke riro mai ei to porotū o Rohe ki a Maui, ko tē ahūū kino o Maui ke riro atu ki a Rohe, kōi e mate ei a Rohe."

He makutu tenei na "Maui" mo "Rohe":—

"KO RO KEL."

"E Rohe ta kei Maui tona, tēte te niho o Maui ki ri po ko titiri i awa, homai ta kei, homai ta kei, homai ta kei ka tāhi, homai ta kei ka rū, ka toru, ka wha, ka rima, ka ono, ka rau, ka rea, ka kore. Homai tau kei ka kore, homai tau kei ka tini maraurau, tohia te kura ra tua ta kei nei. Tu te marere ki wahi Tongo, to mina, to reka. Tēte te niho o Maui ki ri po ko titiri awa homai ta kei."

"KO RO MATA-NIHO O MAUI."

"No wai te niho nei, noku, nou, no kauē puku, no kauē hapa, no kauē tangatanga, ooi no kauē roria ra koe."

He mahi ano tenei na "Maui," ko tona raweke i te iwi o "Tangaro-Motipua," he mea e kore e kitea taua iwi, he oho tonu i te tangata, ka horo ki roto i te rakau, ko te ngāehe kau e rangona ana, no reira ka hanga tana whare ko "Whareatea."

"RO WHAREATEA."

"Ka hanga a Maui i tona whare, tā ingō ko Whareatea, e whare eneti no ratatau ko tona kiato, a ka oti, ka po, khia roro ratatau ko tona kiato ko roto whare a, k' hara mai tā kiato o Tangaro-Motipua ko roto

* Tētahi ingoa "Ko ro panga a tana-Matahu" (he ingoa tenei mo te wahine kino, puremu, aha).

† Toenga kainga a Maui, ki te Maori.

i t' whare o Maui ma, tchiei kite e ratau ina ka po, kōii ra e kite e ratau ki tohū i tch ata kurakura, khia ara tchia kiato khia roro ki to ratau kaing' pena nō, pena nō, a, ka to mai ki a Maui tangat', ka'e te kiato nei. E whane a Maui purupuru i ka pihangā o tona whare, na tchutanga ko Maui i tona karikii": —

1. "Tōro-o, tōro-o, tōro-o i te tchurongo mua i Whareatea; tōro-o i te tchurongo roto i Whareatea; tōro-o i te tchurongo muri i Whareatea kia toro-o Hiwaiki-atea, ruhi, ruhi matangi tana ai huru me; e huri tangata matua te oro kapea, te nanu watea kape Hiwaiki, horomanga atea mau ka ao. Komakē aha ta Komako e tangi na? Komako moe hewa.

2. Toro-o, toro-o, toro-o i te pou mua i Whareatea, toro-o i te pou roto i Whareatea, toro-o i te pou muri i Whareatea kia toro-o. Hiwaiki-atea ruhi ruhi matangi tana ai huru me; e huri tangat' matu, te oro kapea te nanu watea kape Hhiwaiki, horomanga atea mau ka ao. Komakē¹ aha ta Komako e tangi na? Komako moe hewa.

3. Toro-o, toro-o, toro-o i Tauhu mua, etc.

4. " " " i te oko mua, etc.

5. " " " i te kaeho pou mua, etc.

6. " " " i te kaeho pou muri etc.

7. " " " i te whaka upoko mua, etc.

8. " " " i te ngaro tahuhu roto mua, etc.

9. " " " i te araiti mua, etc.

10. " " " i te tihongi mua, etc.

11. " " " i te peke mua, etc.

12. " " " i te poti mua, etc.

13. " " " i ta ihu mua, etc.

14. " " " i te tuahu mua, etc.

15. " " " i te pure mua, etc.

16. Toro-o, toro-o, toro-o i te whakakati mua i Whareatea, toro-o i te whakakati roto i Whareatea, toro-o i te whakakati ra muri i Whareatea, kia toro-o Hiwaiki-atea, ruhi, ruhi matangi tana ai huru me, e huri tangata matua, te oro kapea te nanu watea, kape Hiwaiki, horomanga atea mau ka ao, Komake aha ta Komako e tangi? Komako moe hewa toro-o. Tike ene koe Toke eneti koe, hitinga tā rā, tohanga ta ra. Hikui na tau o ro po; ka hiwikina, mau ka ao, ka aote."

"Nunei ka mutu khia rere mai i kora te hunga a Tangaro-Motipua kō waho, ka kiri tohanga enak! o ka tane, o ka wahine hoki, khia ma ko roto rakau. Ka mutu."

¹ e changed for euphony.





MORIORI PEOPLE: TAPU HIRAWANU AND HIS WIFE.

From a Photo. lent by S. D. Barker, Esq.

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THE MORIORI PEOPLE OF THE CHATHAM ISLANDS: THEIR TRADITIONS AND HISTORY.

BY ALEXANDER SHAND, OF CHATHAM ISLANDS.

KO MATANGI-AO.

CHAPTER III.—MANAI (OR MANAIA), KAHUKAKA AND POROTEHITI. (TRANSLATION.)

[It may be well to state that the stories in "Ko-matangiao" were written by Hirawanu Tapu in Maori, in the first instance, as taken down from information supplied by the old Morioris. This was done owing to his inability to write it in Moriori, for he was unable to spell and shew the peculiarities of his own language. Subsequently he and I went over and corrected all the stories throughout, so far as possible; but there can be little doubt that the subject has suffered somewhat in the process, being much less vigorous in the narrative style than it would have been could the stories have been taken at first hand from the lips of the old men. It is now in a semi-Maori form, and it will be noticed that it is impossible to make an exact rendering of some of the Moriori words and idioms. The text has, however, been followed as closely as possible, both in Maori and English. Maori scholars will reap the benefit of this, as the divergences in the two languages are shown more clearly, but the English translation suffers thereby.]

MANAI* dwelt in his home in Hawaiki: his children were born and he became aged (or bent). Manai said to his children; "Go you into the forest to cut down a tree, an Akepiri† by name; when you have felled it, split it into eighty pieces and fashion (or chip) it as (into) spears." So the sons of Manai went and felled the tree, the Akepiri, splitting it into eighty

* Those acquainted with Maori history will recognise in this story the same groundwork on which is built the Maori tradition of Manaia, who, according to the only tradition that has been preserved about him, was captain of the Tokomaru canoe, that finally landed at Waitara, West Coast, North Island, and from whom the tradition says is descended the Ati-awa tribe of those parts. Many of the Ati-awa tribe know nothing of this ancestor, and disclaim him altogether. A question arises with respect to the Moriori knowledge of Manaia, how is it that they who have had no communication with the outer world for twenty-seven or twenty-eight generations, came to have this knowledge, if—as is stated—Manaia was the captain of Tokomaru, which arrived in New Zealand about twenty-two generations ago? There is some confusion here; it would repay any of our members to try and clear this up.—EDITORS. [See, however, Chapter XV hereof, where the difficulty is cleared up.—EDITOR, 1911.]

† Akepiri, this tree does not grow on the Chatham Islands, possibly it is intended for the Ake, of New Zealand, from which spears were made.

pieces, each one of Manaii's sons having a piece; they chipped and finished the eighty spears. Then they looked at the heart of their tree. Manaii's sons commenced to chip the heart of their tree, but they could not manage to chip the heart of their tree to make a good job, they could not manage it because the heart was crooked, the heart of the tree was twisted in the grain, whereupon they threw it away. The people went home and said to their parent; "We cannot manage to chip the heart of our tree to make it straight." In the morning Manaii said to his sons again; "Go again to chip the heart of your tree to finish it properly." Manaii asked; "How many spears really have you?" His sons replied; "Eighty." "That is good, that each one of you may have a spear." So the sons of Manaii went to fashion the heart of their tree, but were unable to do so; they did this one day and another, and could not succeed at all; when they saw this they threw away the heart of their tree.

Their mother Niwa, Manaii's wife, told her little (or youngest) son to go secretly in the early dawn of the morning, lest his elder brothers should see his setting out. Niwa spoke to her youngest son Kahukākā and said; "Go thou and chip the heart of the tree of your elder brethren; chip it quickly and return quickly lest you be overtaken by your elder brethren; chip it well; look to the pattern I give you; this is the pattern for you." Kahukākā thoroughly followed out the teaching of his mother; then the boy went and arrived at the timber of his elder brethren and found the heart of the tree lying; seizing it Kahukākā commenced to chip it, and hurriedly chipped the heart of the tree belonging to his elder brethren; then Kahukākā set out and returned. Afterwards the elder brethren of Kahukākā came to the tree of which the chipping was complete. They saw how well it was chipped—the chipping was very beautiful indeed, finer than their's, making them exclaim, "Who had chipped the heart of their tree?" They told Manaii of it and took the spear to their home. The people gazed at it and asked who chipped this wood, so well done also, but it was not discovered because Niwa concealed the knowledge of Kahukākā. The people went about asking; then for the first time Niwa spoke forth a proverb concerning her son Kahukākā. "You are my great Kahukākā, conveyed by me (or gotten by me) in the Kakaha wastes, hence you came forth a man, hence you have become great." Thus Niwa spoke of her son Kahukākā-nui because this son did not belong to her and Manaii, but was the result of the adultery of Niwa with Porotehiti, adultery committed on the wastes, but the children of Manaii and Niwa did not understand the chipping of timber. Whereupon when Manaii heard the word of his wife Niwa, Manaii understood his wife had committed adultery, and the thought arose: "Who has committed adultery with her?" Then Manaii was aware Porotehiti had committed adultery with Niwa. Knowing this, Manaii took one hundred and forty men and went to fight Porotehiti.

When Porotehiti heard Manaii was going to fight him, Porotehiti gathered his people more in number than Manaii's. Then Manaii and Porotehiti made war. Manaii went forward with his spear and impaled them (his foes) in the anus, and there was a great slaughter made by Manaii of Porotehiti's people. Porotehiti was wounded also in the eye by Manaii's spear; whereupon Porotehiti used an incantation for his eye, which healed it, so that Porotehiti's incantation (*whai*

konehi) was always used as an "eye incantation" for any one injured (in the eye) by a spear, piece of timber, or anything else. Both sides lost men. Through this was the cause of man-eating. It was through Manaii also that war grew with the people of Hawaiki, and Manaii's evil clung (to the people) until they migrated hither (to the Chatham Islands).*

KO MATANGI-AO.

MANAIA, RATOU KO KAHUKAKA, KO POROTEHITI.

(Expressed in the Maori language).

I NOHO a Manaia i tona kainga i Hawaiki, a, ka whanau ana tamariki, a piko (koroheketia) noa. Ka mea atu a Manaia ki ana tamariki, "Haere koutou ki roto i te ngaherehere ki te tapahi i te rakau, tona ingoa, he Akepiri; ka hinga i a koutou, ka wawahi kia hokowha nga taha, ka tarai ai hei tao." A, haere ana nga tama a Manaia, haua ana te rakau ra, te Akepiri, wawahia ana hokowha nga taha, ka rite tahi te maha (ka rato katoa) ki nga tamariki a Manaia. Taraia ana e ratou, a, ka oti nga tao hokowha, katahi ka titiro atu ki te iho o ta ratou rakau; tahuri ana nga tamariki a Manaia ki te tarai i te iho o ta ratou rakau, kihai i taea e ratou te tarai kia humarie (ataahua) te iho o ta ratou rakau, kihai i taea, na te mea e whakawiriwiri ana te iho.

Heoi, whakarerea iho i reira (i kona). Haere ana nga tangata ki te kainga, ki atu ana ki to ratou matua, "E kore e taea te tarai te iho o ta tatou rakau kia tika." I te ata ka ki atu ano a Manaia ki ana tama, "Haere ano ki te tarai i te iho o ta koutou rakau, kia humarie" (ataahua). Ka ui atu a Manaia, "E whia koa nge nga tao o ta koutou rakau?" Ka mea mai nga tama a Manaia ki a ia, "Hokowha." "A koia tena, kia rite ki a koutou te maha o nga tao." A, haere ana nga tama a Manaia ki te tarai i te iho o ta ratou rakau, kihai i taea, pena ano i tena ra, i tena ra, kore, kore, kore ake (e oti); ka kite ratou ka *pang' enehi* i te iho o ta ratou rakau.

Ka ki atu ta ratou kuia, a Niwa, te wahine a Manaia, ki tona tamaiti (paku)† kia haere huna i te ata pouriuri kei kitea tona haerenga e ona tuakana, ka ki atu a Niwa ki tona tamaiti paku, ki a Kahukaka, ka mea, "Haere ra taraia te iho o te rakau a o tuakana. Kia tere to tarai, kia tere to hoki mai kei rokohanga mai koe e o tuakana, kia tika to tarai, me titiro mai e koe ki te mea i toku aroaro nei, ko te ahua tenei mau." Tino matau rawa a Kahukaka ki te ako o tona whaene. Katahi te tamaiti ra ka haere, ka tae ki te rakau a ona tuakana, a, ka kite i te iho o te rakau e takoto ana. Te whawhatanga atu, katahi ka taraia e Kahukaka, tere tonu te

* That is, after they were expelled from New Zealand. See Chapter XV.—EDITOR, 1911.

† *Paku* does not accord with this dialect; *iti* would be right, but jars with *tamaiti*, which in its original meaning might have implied a *small* child. The Moriori, to render it more distinct, add *toke* = *iti*.

hakukunga o te tarai a Kahukaka i te iho o te rakau o nga tuakana. Haere ana a Kahukaka ka hoki; muri mai ka tae mai nga tuakana o Kahukaka ki te rakau kua oti te tarai, ka kite hoki ratou i te ataahua o te tarai, pai rawa atu i ta ratou i tarai ai, a, ka mea ratou, nawai ra i tarai te iho o ta ratou rakau, korerotia ana e ratou ki a Manaia, ka maua hoki e ratou te rakau nei ki te kainga, ka matakita ana e nga tangata, ka uia, nawai i tarai te rakau nei, te pai hoki o te tarai—kore noa i kitea natemea kei te huna a Niwa i te mohiotanga a Kahukaka. Ka haere nga tangata ka uiui, katahi ka puta ake te kupu a Niwa, he kupu whakatauki mo tana tama mo Kahukaka. “Ko Kahukaka-nui aku koe, naku koe i kawhe ki roto i te tahora kowharawhara, koia koe i puta mai hei tangata, koia koe i nui ai.”

I penei ai te kupu a Niwa mo tana tama mo Kahukaka-nui, ehara i te mea na raua ko Manaia tenei tamaiti, kahore, he mea puremu na Niwa ki a Porotehiti, he mea puremu ki runga (waenga) tahora a, ko nga tamariki a Manaia raua ko Niwa kihai i kite i te tarai rakau. Heoi, te rongonga ano a Manaia ki te kupu a tona wahine, a Niwa, ka matau ake a Manaia, kua puremu taku wahine. Ka whakaaro, nawai i puremu, ka matau ano a Manaia na Porotehiti ano i puremu a Niwa. Ka kite a Manaia, tangohia ana nga tangata hokowhitu, ka haere ki te pakanga ki a Porotehiti.

Ka rongo a Porotehiti ka whanatu a Manaia ki te pakanga ki a ia, huihuia ana e Porotehiti tona hunga, nui atu i te hunga a Manaia. Katahi ka whawhai a Manaia raua ko Porotehiti, ka whakatika atu a Manaia me tona tao, kohukutia ana e ia nga nono a, nui atu te matenga o nga tangata o Porotehiti i a Manaia; ka tu hoki te kanohi o Porotehiti i te tao o Manaia. Ka kite a Porotehiti, whaia ana tona kanohi a, ka ora, koia i waiho ai te whai kanohi a Porotehiti hei whai kanohi mo nga tangata me ka tu i te tao, rakau ranei, i te aha ranei. Mate ana tetei, mate ana tetei. No konei te putake o te kai tangata. Na Manaia hoki i tipu ai te kino ki nga iwi o Hawaiki: mau tonu te kino a Manaia a, rewa noa mai ki konei (ki Wharekauri).

KO MATANGI-AO.

MANAIA OR MANAI, RATAU KO KAHUKAKA, KO POROTEHITI.

(Expressed in the Moriori language.)

I NOHO a Manai i tona kaing' (a) i Hawaiki, a, k' whanau ana tamariki, a, tchuwhatii, ka me etu a Manai ki a' tamiriki; “Ka ro kotau ko ro ta ngaherehere ki tapahi i ta rakau, tona ingo (ā) i Akepiri, ka hing' (a) i a kotau, ko wawahi kia okowha ka taha, ka tarei ei e tao.” A here ana ka tama a Manai, heau an' (ā) ta rakau ra tch Akepiri, wawahi an', okowha ka taha, ka tau, ka tau eneti ta maha (or tch oko) ki ka tamiriki a Manai. Tarei ana e ratau a, ka oti ka tao okowha; kanei ka tchiro etu ki ta iho o ta ratou rakau; tahuri ana ka tamariki a Manai ki tarei i

ta iho o ta ratau rakau, tchiei hoki te e ratau i tarei k' humarii ta iho o ta ratau rakau, tchiei pou tohu (or tchiei humaritii) ka ro-a-me (or ko take hoki) hokowiriwiri ta iho, e miro hoki ta iho o tchia rakau. Nunei e pange ingana, here ei ka rangat' (a) ki ri kaing', ki etu anā ki to ratau matū (a); "Ekore i tē tarei ta iho o ta ratau rakau ke tika." I tch ata ka ki etu eneti a Manaii ki o' tama; "Here eneti ra ki tarei i ta iho o ta kotau rakau k' humarii." Ka ui etu a Manaii. "Ehi ka 'e ka tao o ta kotau rakau?" Ka me mai ka tama a Manaii ki aii; "Okowha." "Kou e, ke tau ei ki a kotau tch oko o ka tao." A, here ana ka tama a Manaii ki tarei i ta iho o to ratau rakau, tchiei pou tohu; i pena eneti i tena ra, i tena ra, kore a, kore a, kore eneti; ka kite ratau ka pang' enehi i ta iho o ta ratau rakau.

Ka ki etu ta ratau kui a Niwa, te wahine a Manaii ki to' timit' toke ke whano huna i tch ata pongipongi, tē kite i ona hunau tongihiti i ton' herenga, ka ki etu a Niwa ki te timit' toke ki a Kahukaka, ka me; "Here ra tarei ta iho o ta rakau a o hunau tongihiti; kohi to tarei, kohi to hoki mai, te potehitii mai ko' e o hunau tongihiti, ke tika to tarei, me tchiro mei e ko ki ri me i toke aroaaro nei, ko tohu tenei mau." Tohunga rawa a Kahukaka ki tch ako a ton' (a) metehine; kanei tchia rimiti na k' here ka tē ki ta rakau a on' (ā) tchu kana a, ka kite i ta iho o ta rakau toteranga ana to wawhatanga etu kanei ka tarei ei e Kahukaka, kohi ka huroro eneti tarei a Kahukaka i ta iho o ta rakau o ka tchukana. Here ana a Kahukaka ka hoki. Muri mai ka ta mai ka hunau tongihiti a Kahukaka ki tchia rakau, ka oti tarei, ka kite hoki ratau i t' humarii o tarei—humarii rao etu i ta ratau i tarei ei, a, ka pahe ratau; Naai ra tarai ta iho o ta ratau rakau? Korerotii ana e ratau ki a Manaii, ka maua hoki e ratau tchia rakau nei i kaing'.

Ka matakatakiri e ka rangat' (a) ka ui naai ta rakau nei tarei? te humarii hoki o tarei; kore nō (a) e kite ka ro-a-me ka te huna e Niwa i tohungatanga o Kahukaka. Ka rō, ka rangat' khia uiui ana, kanei ka put' ake ta kupu a Niwa, e kupu hokotauki mo to' tama mo Kahukaka. "Ko Kahukaka-nui aku ko na' ko e kao' ko ro' i t'horō kakaha koi koe e puta mei e tangat' (a) koi koe e nui ei." Penei ei tu kupu a Niwa mo to' tama mo Kahukaka-nui, ehara i ri me na rauu ko Manaii tenei timit', kaiore, me' maka na Niwa ki a Porotehiti me' maka ku rung' i tohorō, a, ko ka tamiriki, a Manaii rauu ko Niwa tchiei kitē i tarei rakau. Nunei te rongonga eneti a Manaii ki ri kupu a tona wahine a Niwa, ka tohu ene ko Manaii, "O-maka taku wahine. Hokaaro naai ra e maka (or puremu)." Tohu ana ene a Manaii na Porotehiti eneti puremu a Niwa. Ka kite a Manaii, tangihii ana oko whitu ka rangat' (a) k'khia roro ki tauu ki a Porotehiti; ka rongo a Porotehiti hunatu ana a Manaii ki tauu ki aii, huihui ana a Porotehiti i tona kiato, nui ake i te hunga a Manaii, kanei eneti ka rangā i tauu a Manaii rauu ko Porotehiti, k' hokotika atu a Manaii me to' tao koihokohokotu ana e ii ki ka toino (or poihoi), a nui etu te matenga o ka rangat' (a) a Porotehiti i a Manaii. Ka tchu hoki ko ro konehi a Porotehiti i tao a Manaii; ka kite ko Porotehiti, whaii ana tona konehi, a ka ora, koi waiho ei tchia whai konehi a Porotehiti e whai konehi mo ka rangat' (a) me ka tu i tao i ta rakau ranei, i tch aha ranei. Mate ana itehi, mate ana itehi, koi ko ro putake o ro kai tangat' (a). Na Manaii hoki i tipu ei ko ro kino ki ka tchuaimi o Hawaiki, mau tonu tchia kino a Manaii a rewā noa mai i kunei.

RU AND TA UTU-BROTHER-IN-LAW-EATER. (TRANSLATION.)

RU had two male children, and one female child whose name was Kura. The names of her younger brothers were Mono and Utu(a). These were Ru's children. He gave, as a wife, his daughter Kura to Ta Utu-brother-in-law-eater: hence the proverb which holds to this generation for any one who turns against his near relations, "O you Ta Utu-brother-in-law-eater!"

So Kura with others dwelt at their home at Te Kopua, but the home of their father was very, very far away. Ta Utu and his brothers-in-law wove (made) eel baskets for themselves, and finished them. Night by night they went and placed their eel baskets in the water to catch eels, until the bait for their baskets became scarce and was all used up. In the evening they went and placed their eel baskets in the water. Ta Utu said to his brothers-in-law, "Have you any bait?" They said, "We have no bait at all." Ta Utu said, "What shall we do for bait for our eel baskets?" Then Ta Utu said to the children, "Go you two and seek out wood (or poles) for me, straight ones." The children went and sought out poles, and gave them to Ta Utu. Ta Utu said to them, "This timber is useless, go you two again and seek for really straight ones." The lads hastened, and searched for poles for Ta Utu; they returned from seeking poles for Ta Utu, and Ta Utu said to them, "Your poles are useless, really they must be straight."

When they went and got off to a distance, Mono said to his younger brother, to Utu, "Awai,* what are these poles we are getting, to my mind these poles are to pierce us with. Yes these poles are indeed intended for us." Utu said to his elder brother, "You are right, these poles are intended for us, your thought about our present state is quite correct. What do you think we shall do?" Mono said to Utu, his younger brother, "Nothing, but to go to our father; however, you are able and may reach our father, probably you only will reach, as I am lame, I will not be able to go." They went, speaking in this manner, when Ta Utu appeared, to chase and kill them to be used as bait for the eel baskets in order to get eels. Then Utu and his elder brother ran. When Ta Utu got near them, Utu laid hold of his elder brother and carried him on his back. When Ta Utu got very close to them, Utu faced backwards to drive back Ta Utu, thus Utu behaved because Mono was unable to walk being lame. Mono then thought that shortly he and his younger brother would both be killed, and in such case their father would not hear of their death. Mono said to his younger brother, "Cut off my head and take it to our father; go and escape, so that one of us may reach. It is I who am burdening you." Utu said to his elder brother, "It would not be right that I should kill you." Mono replied, "It is quite right in order that one man of us two may reach our father." But Utu did not like to kill his elder brother, still Mono persisted with his younger brother that he should come and cut off his head that it might be taken to his father. After a long pursuit by Ta Utu, Utu thought, "Both I and my elder brother will be killed!" Then Utu turned to his elder brother and they rested their noses together (or took

* Equivalent to *E hoa* in Maori.

farewell). Thrice he did so, until the blood trickled forth.* Mono's head was cut off by his younger brother, and he turned and was gone. Utu was chased by Ta Utu for some time, but was not caught, he went off easily and was gone to his father. Ta Utu-brother-in-law-eater stayed and cut up Mono as bait for the eel baskets; that finished, he placed the eel baskets in the water at night. In the morning the eels were caught in the eel baskets, and he carried them to his wife, Kura, to cook for them both, inasmuch as it had not struck Kura that her younger brothers were dead. When she opened the first eel, she saw the fat of her younger brother in the eel's stomach. Kura then said to Ta Utu; "What bait is this of yours, Ta Utu?" "Do you inquire of our bait, the skin of the *Weke*."† "To me it is very different, it is like my own skin." "Ti-i-i,‡ why should you liken it to yourself? no, no, no!"§ Kura said, "Where are your brothers-in-law?" "There they are eating their food, or having their amusement, lighting fires and playing." Kura said, "Call them then:" and he called, making a pretence. "Friends! Ooi, ooi, ooi! Now, see they answer." The eels were roasted (or baked), and when cooked, Kura called to Ta Utu, "Come, perform the thanksgiving ceremony of the eels."

Ta Utu said to Kura, "Eat them." Then, for the first time, Kura ate. Ta Utu then counted Kura's mouthfuls. One mouthful of Kura, two mouthfuls of Kura, three mouthfuls of Kura. "You are eating wastefully your skins (of your) younger brethren." Upon this the woman was greatly distressed, and said, "O Thou Ta Utu, Ta Utu-eater-of-his-brother-in-law." Then Kura rose up and went into the house to weep—she wept incessantly, night and day. This was why Ta Utu was called Ta Utu brother-in-law-eater because he ate his brother-in-law.

So Kura continued to weep, thinking whether both of her younger brothers were dead or not, or whether one had not escaped to their father. Kura wept three nights, and went out in the early dawn, when the brightness of the *kura* of Ru flashed in her eyes. She said, "M, m, m,¶ my father Ru." "M, m, m, my daughter Kura." Ru said to Kura, "Where is your husband?" Kura replied, "There, in the house." "Go, then, and tell him to gird|| himself." Kura called out, "O, o, o!" and called, "Ta Utu, come forth. Here is my father Ru, who comes to fight, who comes to destroy." Ta Utu replied, "Why is the (one's) sleep disturbed in the night?" Twice Kura called in this manner. Ta Utu replied, "He comes to do what with his own** son-in-law?" Kura replied, "What is the thing that was killed by you?" "Ah, truly, truly, truly indeed, O Kura"—Ta Utu said, "But wait, wait—wait till I put on my girdle of thine, O Kura." Ta Utu laid hold of his *pute*,†† it was rotten; he took

* Indicating intense affection.

† Said to be skin of a wooden, Maori *Weka*.

‡ An expression of ridicule as at another's stupidity.

§ A peculiar word.

¶ An inarticulate sound made use of on meeting of relatives or friends.

|| *Rupe* is to gird, adorn—the latter more especially in the sense of putting on all the ornaments and insignia of a warrior.

** *Punanga manawa*, own, very close in affinity.

†† An ornamented basket, in which were kept articles of adornment or any choice thing.

Kura's, it was sound, *Piri anei*.* Ru waited patiently until Ta Utu had finished his preparations, or adornment. Ta Utu came forth, he was allowed to go. Then Ru and his party killed Ta Utu's people. Kura then called out to her father Ru, "Lay hands on your son-in-law." Ru then used his proverb, "Let go, let go, to the long path. Let (him) stride on the short path. 'Tis I, Ru. It sticks fast.† See my path glides‡ to Te Kopua—Ta.§" Ta Utu was stricken, or killed. The male children of Ta Utu were killed, the female children were saved alive.

KO RU RAUA KO TE UTU-KAI-TAOKETE.

(Expressed in the Maori language.)

TOKORUA nga tamariki tane a Ru, tokotahi te tamahine, ko Kura tona ingoa. Ko te ingoa o ona teina ko Mono raua ko Utu(a).¶ Ko nga tamariki enei a Ru. Whakamoea ana e ia tona tamahine, a Kura, ki a Te Utu-kai-taokete, koia te whakawai e mau nei i enei whakatipuranga mo te tangata e tauri tata iho ana ki ona whanaunga, "A, ko Te Utu ra, Te Utu-kai-taokete!"

Na ka noho a Kura ma i to ratou kainga i Te Kopua, ko te kainga o to ratou matua kei whea, kei whea noa atu. Ka whatu a Te Utu ratou ko ona taokete i nga hinaki ma ratou; i tena po, i tena po, ka haere ratou, ka tuku i a ratou hinaki ki roto i te wai, ki te tuna ma ratou. Na wai ra ka kore haere nga mounu o nga hinaki, a ka kore rawa. I te ahiahitanga ka haere ratou ki te tuku i o ratou hinaki ki roto i te wai. Ka ki atu a Te Utu ki ona taokete, "He mounu ranei a korua?" Ka ki mai, "Kahore rawa a maua nei mounu." Ka mea a Te Utu, "Me aha ra he mounu mo o tatou hinaki?" Katahi a Te Utu ka ki atu ki nga tamariki, ka mea, "Haere korua, ka kimi rakau mai maku, hei te mea tika." Ka haere nga tamariki, ka kimi rakau, hoatu ana ki a Te Utu. Ka mea mai a Te Utu ki a raua, "Ehara nga rakau nei, haere hoki ra korua kimihi mai i nga rakau ata tika." Takahohoro ana nga tamariki nei ki te kimi rakau mai ma Te Utu; ka hoki mai raua i te tiki rakau ma Te Utu, ka mea atu a Te Utu ki a raua, "Ehara a korua rakau nei, erangi koia nga mea ata tika." To raua haerenga i haere ai raua ka matara atu ki ko atu, ka mea atu a Mono ki tona teina ki a Utu(a). "E hoa, he aha koia nga rakau e mahia nei e tana? ki taku whakaaro, enei rakau hei wero i a taua." "Ae, mo taua nei koa nge nga rakau nei." Ka mea a Utu(a) ki te tuakana, "Koa ano kei a koe, mo taua nei koa nge nga rakau nei, he tika rawa to mohiotanga ki a taua i naiane, pewhea ana koe ki a taua?" Ka mea atu a Mono ki tona teina ki a Utu(a), "Kaore koa, ka haere taua nei ki to taua matua, erangi koe he maia, he ahakoa, ko koe ka tae ki to taua matua, akuanei ko koe anake e tae, he haua taku waewae. E kore au e kaha ki te haere." Haere ana raua me te korero haere i enei kupu—

* Meaning to indicate, in this case, an evil omen to Ta Utu. *Piri anei*—no exact equivalent. *Piri anei*—See note in Moriori text.

† *Tao* (spear) thrown.

‡ *Glide*, indicating quickness of motion.

§ *Ta*, supposed sound of impact of spear.

¶ This name appears to be intended for Utua in Maori.

Na ka puta a Te Utu ki te whai i a raua kia patua hei mounu mo nga hinaki, he mea kia mate ai he tuna. Na, ka rere a Utu raua ko tona tuakana, ka tata mai a Te Utu ki a raua, ka whawha atu a Utu ki te tuakana ka waha ki runga i tona tuara, ka tata rawa mai a Te Utu ki a raua, ka tahuri a Utu ki muri, ka whakatete atu i a Te Utu; pena ana te mahi a Utu, ko te take hoki e kore e kaha a Mono ki te haere, he waewae haua. A ka whakaaro a Mono, akuanei ka mate anake raua ko tona teina, heoi e kore e rangona e to raua matua to raua matenga. Ka mea atu a Mono ki tona teina; "Kotia taku upoko, mauria atu ki to taua matua, haere e kawae koe, kia tae atu teteahi o taua, naku nei koe i whakataimaha." Ka mea atu a Utu ki tona tuakana, "Ekore e tau maku ano koe e patu." Ka mea a Mono ki a Utu, "E tau noa atu, kia tae ai teteahi tangata o taua ki to taua matua." A, kihai i whakaae a Utu kia patua e ia tona tuakana, a ka tohe ano a Mono ki tona teina kia haere mai ki te kokoti i tana upoko kia mauria ki to raua matua. Ka roa i te whainga a Te Utu i a raua, katahi a Utu ka whakaaro ka mate anake mau ko toku tuakana. Katahi a Utu ka tahuri atu ki tona tuakana ki a Mono, ka tukuna te ihu ki tona tuakana, ka toru tukunga o te ihu o Utu ki tona tuakana ki a Mono, ka pahihia te toto; kotia ana te upoko o Mono e tona teina, a, whanatu ana ia ka riro. Whai noa a Te Utu i a Utu, kihai i mau, haere marire ana, ka riro ki tona matua. Ka noho a Te Utu-kai-taokete, ka haehae i a Mono hei mounu mo nga hinaki, a, ka mutu ka tukuna nga hinaki ki roto i te wai i te po. I te ata ka mate nga tuna i nga punga, ka mauria atu ki tona wahine, ki a Kura, kia taka ma raua—he mea hoki, kihai i pupu ake te whakaaro ki a Kura kua mate ona teina. I te mea ka pokaina e ia te tuna tuatahi, ka kite ia i te matu o tona teina i roto i te puku o te tuna, ka mea atu a Kura ki a Te Utu "He aha hoki koia tenei mounu au e Te Utu?" "Ka kimi hoki koe i ta taua mounu i te kiri Weka?" "Ki au, ka rere ke rawa atu, e penei ana me taku kiri." "Ti-i-i-i! he aha koia koe i whakarite ai ki a koe? No-no-no*!" Ka mea atu a Kura, "Kei whea koa nge o taokete?" "Tera kei te kai i ta raua kai, tutungi haere, takaro noa." Ka mea mai a Kura "Karangatia atu ra!" A, karanga maminga ana, "E mea ma! ooi! ooi! ooi! Na, titiro ra kei te karanga mai na." Ka taona nga tuna, ka maoa, ka karanga a Kura ki a Te Utu kia haere mai ki te taumaha i te marae o nga tuna. Ka mea mai a Te Utu ki a Kura, "E kai ra." Katahi ka kai a Kura. Ka tauria atu i konei nga maanga a Kura; tahi maanga a Kura, rua maanga a Kura, toru maanga a Kura. "A, ka kai maumau koe i o koutou kiri potiki ma!" Heoi, ka mate te wahine ra, ka mea, "E Te Utu ra, Te Utu-kai-taokete!" Ka whakatika a Kura, haere atu ana ki roto o te whare tangi ai, tangi te po, tangi te ao. Koia i tapa ai a Te Utu, ko Te Utu-kai-taokete mona i kai i tona taokete.

A, e tangi ana a Kura, whakaaro ana kua mate katoa ranei ona teina kahore ranei, kua riro ranei teteahi ki to raua matua tane. E toru nga po e tangi ana, ka puta a Kura i te ata kurakura, ka puta ki waho, ka whano ki runga i te paepae. Ka tata mai a Ru i nga pokuru hamuti o Kura, tahi pokuru a Kura, rua pokuru a Kura, toru pokuru a Kura, ka hiko te uira o te kura o Ru ki nga kanohi o Kura. Ka mea, "M, m, m, taku matua ko Ru." "M, m, m, taku tamahine ko

* Kahore, kahore.

Kura." Ka mea mai a Ru ki a Kura, "Kei whea koa to tane?" Ka ki atu a Kura, "Tera kei roto i te whare." "Haere ra ka ki atu kia whitiki i a ia." Ka whakao atu a Kura, "O, o, o." Ka pa te karanga a Kura ki a Te Utu, "Te Utu ki waho! tenei taku matua ko Ru, ka haere mai ka riri, ka haere mai ka nguha." Ka mea mai a Te Utu, "He aha i whakaaraahia ai te moe i te po?" Ka rua nga karangatanga penei a Kura, ka karanga mai a Te Utu, "Ka haere mai ka aha i tona hunaonga tipu?" Ka mea mai a Kura, "He aha te mea i patua e koe?" "A, koia, koia, koia tau E Kura;" ka mea mai a Te Utu—"Taia. taia, taia kia humea taku maro au e Kura." Ka whawha atu a Te Utu ki tona putea, he pirau. Whawha atu ki ta Kura, rawe ana. A ka tatari marire a Ru, ka oti te taka a Te Utu i a ia, ka puta a Te Utu ki waho; heoi tukua ana kia haere. Ka mutu, ka patua e Ru ma te iwi o Te Utu. Ka puta atu te kupu a Kura ki tona matua ki a Ru, "Whawhakia to hunaonga." Ka mea mai a Ru i tana whakatauki, "Tukua! tukua! ki te ara roa, hitoko ki te ara potu. Ko au ko Ru(a) titi mangi kau ana taku ara e whano ki Te Kopua. Ta!" Ka tu ko Te Utu, ka patua ko nga tamariki tane o Te Utu, ke whakaorangia nga tamahine.

KO RU RAU KO TA UTU-KAI-TAOKETE.

(Expressed in the Moriori language.)

TOKORU ka tamiriki tane a Ru,* tokotehi (or etehi) ka† tamiriki mahine tona ane ingo(a) ko Kura. Ka ingo ona hunau potiki, ko Mono rauu ko Utu(a). Ko ka tamiriki enei a Ru, hokomoe ana e ii to' tamahine a Kura ki a Ta Utu-kai-taokete, koi t' hokowai e mau nei i enei hokotipuranga mo tangat' tauri tat(a) eneti ki ona hunaunga; "A, Ta Utu ra, Ta Utu-kai-taokete."

Na, noho ana a Kura ma i to ratau kainga i ri Kopu(a), ko ro kainga o to ratau matu(a) tchiwhe, tchiwhe no atu. Ka hui a Ta Utu ratau ko o' taokete i na‡ ka puna ma ratau, ka oti; i tena po, i tena po khia roro ratau, khia tuku i a ratau puna ko ro te wai ki tchuna ma ratau. Na wai ra, ka kore here ka mounu o ka puna a, ka kore rawa. I tch' enetanga khia roro ratau ka tuku i o ratau puna ko ro te wai. Ka ki atu a Ta Utu ki o' taokete; "E mounu ranei a koru?" Ka ki mei "Ka rao a mau nei mounu." Ka me(a) a Ta Utu; "Mi ha ka nei e mounu mo a tatau puna?" Kanei a Ta Utu ka ki etu ki wa§ tamiriki ka me; "Ka roro koru ka kimi rakau mai maku, ki ri me tika." K' here ka tamiriki, ka kimi rakau mai, k' hoatu ki a Ta Utu. Ka me a Ta Utu ki a rauu; "Ehara ka rakau nei, koru ro hoko ra e kimi mei ki ka rakau i a' tika." Hokohikihi wa tamiriki nei ka kimi rakau mei ma Ta Utu'; ka khioke mei rauu i toki rakau mo Ta Utu, ka me atu a Ta Utu ki a rauu; "Ehara a koru rakau nei ering' koi ka me a' tika." To rauu

* Ru appears to be in Maori, Rua.

† NOTE.—Peculiar plural use of *Ka*. *Ane*: this appears to be in Maori, tona nei ingoa—a peculiar idiom.

‡ Peculiar use of *na*.

§ Wa = Nga in Maori.

herenga i here ai rauu ka matara atu ki paratu, ka me etu a Mono ki to' tein' ki a Utu(a); "Awai, i 'ha ka nei ka rakau e mahia nei e tauu? ki taku hokaaro enei rakau e wero i a tauu." "E, mo tauu nei ka' e ka rakau nei." Ka me a Utu(a) ki tchukana; "Koi ka' e tchi a ko', mo tauu nei ka e ka rakau nei, tika raw' to hokaaro ki a tauu awaini; pehe ana ko ki a tauu?" Ka me atu a Mono ki to' teina ki a Utu(a), "Kaare ka' e khia ro tauu nei ki to tauu matu ering' ko' e to(e) iakoi, ko ko'(e) ka tae ki to tauu matu(a). Akuanei ko ko' enak' e te, mokai taku wewe; e kore au e kaha ki te here" Here ana rauu korero here ana i enei kupu. Na ka puta a Ta Utu ki ta whai i a rauu ke patu mounu mo ka puna, e me ke mate ei i tchuna. Na, ka rere a Utu' rauu ko to' hunau tongihiti, ka tata mai a Ta Utu ki a rauu k' whawha etu a Utu ki t' hunau tongihiti, ka waha ku rung' i to' tchura, ka tata raw' mai a Ta Utu ki a rauu, ka tahuri a Utu ku muri, hokotchute etu i a Ta Utu'; pen' an' ta mahi a Utu, ko take hoke e kore e kaha a Mono ki te here wewe mokai. A k' hokaaro ko Mono, akonei ka mate anak' rauu ko tona hunau potiki, nunei ekore hurii e to rauu matu ko rauu matenga. Ka me etu a Mono ki tona hunau potiki. "Kotiiia taku upoko, mauria etu ki to tauu matu, here e kaw'* i a ko ke tae ei itehi o tauu; nangenei ko' hokotaimaha. Ka me atu a Utu ki to' tchukana, "Ekor' e tau maku eneti ko' e patu." Ka me a Mono ki a Utu, "E tau no atu ke tae ei itche rangat' o tauu ki to tauu matu." A tchiei uru a Utu ke patu e ii ton' hunau tongihiti, a ka kaw' enehi a Mono ki tona hunau potiki k' hara mai ka koti i tana upoko ke maurii ki to rauu matu. Ka roa nei i tch aruwarutanga a Ta Utu i a rauu, ka nei a Utu k' hokaaro, ka mate anak' mauu ko taku tchukana, ka nei a Utu ka tahuri etu ki ton' tchukana ki a Mono, ka tchuku ta ihu ki to' tchukan(a), ka toru tchukunga o ta ihu o Utu ki ton' tchukan(a), ki a Mono, pahii toto; kotia ana ta upoko o Mono e to' teina, a, hunatu ana ii ka riro. I aruwaru no a Ta Utu i a Utu, tchiei mau, here marire ana ka riro ki tana matu. Ka noho a Ta Utu-kai-taokete k' ehe i a Mono hei mounu mo ka puna, a mutu ka tchuku i ka puna ko ro to wai i tchia po. I tch ata ka mate ka tchuna i ka puna, ka maurii etu ki ton' wahine ki a Kura, ke taka ma rauu—e, me ra tchiei to mei ki a Kura ka mate ona hunau potiki. I ri me ka pokon'(a) e ii ko tchuna omu(a), ka kite ii i ri matchu o tona hunau potiki i roto i tch anga o tchuna, ka me etu a Kura ki a Ta Utu', "I ah' hoki kanei tenei mounu au e Ta Utu'?" "Ka kimi hok' ko' i ta tauu mounu i ri kiri Weke?" "Ki au ra, ka nuku ki pehake penei me taku kiri." "Ti-i-i! i'ha ka'e ko' hokotau ai ki a ko'? No no no!" Ka me atu a Kura; "Tehe koa nei o taokete?" "Tera, a te kei i ta rauu kei, ko tchutchuti were, ko tatahioi." Ka me mai a Kura; "E, karang' atu ra!" A karang' hokahewahewa, "E, me ma! Ooi! ooi! ooi! Na, e tchira ra, karang' mai na." Ka taona ka tchuna, ku mouu, karang' a Kura ki a Ta Utu' k' haramai taumaha i ri mere o ka tchuna. Ka me mai a Ta Utu ki a Kura; "E, kei ra na." Kanei ka kei ko Kura. Ka tau atu inginei a Ta Utu i ka maanga a Kura; tehi maanga a Kura, ru maanga a Kura, toru maanga a Kura. "A, ka kei mounu ko' i o kotau kiri potiki ma!" Nunei ra ka mate te wahine ra ka me; "E, Ta Utu ra, Ta Utu-kai-taokete!"

* Maori *kawe*. This also in some cases pronounced so much like *kao'* that it is scarcely distinguishable, thus, *manaw'(a)* or *manao*.

Hokotika ko Kura, k' whano ko ro t' whare tangi ei, tangi te po, tangi te ao. Koiu tapa ai a Ta Utu ko Ta Utu-kai-taokete. Mona e kei i to' pani (or taokete).

A, e tangi ana ko Kura, hokaaro ana ka mate enak'(e) ranei ona hunau potiki, kaare ranei, ka riro ranei itehi ki to rauu matu tane. E toru ka po e tangi ana ka puta ko Kura i teh ata kurakura (or mea-mea) ka puta ko waho, ka hana ku rung' i ri pepe, ka tau mei ko Ru i ka pono hhiamuti o Kura, tehi pono a Kura, ru pono a Kura, toru pono a Kura, ka hiko ta-rauira o ru kura o Ru i ka konehi o Kura. Ka me; "M-m-m taku matu ko Ru." "M-m-m, taku tamahine ko Kura." Ka me mai a Ru ki a Kura, "Tehe koa e to tane?" Ka ki atu ko Kura, "Tera, tchi roto whare." "Here ra e ki etu ke rupe aii." K' hokoo etu ko Kura, "O, o, o!" Ka pa ra karang' a Kura ki a Ta Utu, "Ta Utu ki waho; tenei taku matu ko Ru k' haramai ka riri, k' haramai ka nguiha." Ka me mai ko Ta Utu, "I ah' hokaaritiai ei to moe i ri po?" Ka ru ka karangatanga a Kura penei, karanga mai ko Ta Utu, "K' hara mai ka ah(a) i tona hunonga manawa?" Ka me mai ko Kura; "I ha te me hoke-heweti e koe?" "A koiu, koiu, koiu tau e Kura;" ka me mai ko Ta Utu a, "Taii, Taii, taii k' hume i au taku maro nau e Kura." Ka tango atu ko Ta Utu ki tona pute, ka pe; tango atu ki to Kura e piri anei. A, ka tari mari ko Ru, ka oti i taka o Ta Utu i aii, ka puta ko Ta Utu ki waho; ka hure e tchuk' etu-ei k' here. Nunei khia patu ei ko Ru ma i ra kiato o Ta Utu. Ka puti etu ko ru kupu a Kura ki tona matu ki a Ru, "Whawhakia to hunonga." Ka me mai ko Ru i tana hokotauki, "Tchuku! tchuku! ki tch' ara ro, whatina ki teh ara poto—ko au ko Ru, titi, marukoa taku ara e whano ki ri Kopua. Ta!" Ka tu ko Ta Utu, ka patu ko ka tamiriki tane o Ta Utu, k' hokoora ko ka tamiriki mahine.





THE MORIORI PEOPLE OF THE CHATHAM ISLANDS: THEIR TRADITIONS AND HISTORY.

BY ALEXANDER SHAND, OF CHATHAM ISLANDS.

KO MATANGI-AO.

CHAPTER IV.—MORIORI GENEALOGY.

THE first of the genealogies given herewith was recited, with other legends, by an old chief and priest (*Tohunga*) of the Morioris, named Minarapa Tamahiwaki, in 1868. It set forth—according to Moriori tradition—the beginning of the world and the creation of man, with their genealogic descent as handed down to them from their ancestors, showing that in the beginning Rangi and Papa—Heaven and Earth—existed, joined together in darkness, until a spirit (*Wairua*) arose named Rangitokona—the propper-up or separator of Heaven—and separated them, thereby producing light. After this Rangitokona heaped up soil in Papa—earth—and created man—Tu—from whom descended Rongo, Tane, Tangaroa, with others, as referred to in a former article, the story of Rangi and Papa. These were called Te Whanau-o-te-rangi—"the Heaven-born," or children of Heaven. The "Heaven-born" were held to be quite distinct from anything purely human, as is shown by the way their names are introduced in many of their incantations and recitals. They were apparently beings of a superior nature, who could impart power to the spells of the people. When used in such cases the people were most particular to give the names of these gods in the same unvarying sequence, thus evidently implying that they followed in regular genealogic order.

As it is evident that the Moriori race is closely allied to, in fact is one with the Maori—in appearance, customs, religious rites, and language*—it may not be considered inappropriate under these

* The language, although disguised considerably by the peculiar pronunciation, retains many words more peculiar to the Rarotongan dialect, yet in all essentials it is the same with that of the Maori. It may be a subject for further enquiry, what has caused the peculiarity of the Moriori dialect, whether the language was in process of degradation, or if it was owing to the existence of a prior race in the island. The statement is strongly affirmed that on the arrival of the Rangi-mata canoe migration they found inhabitants in the island, and they give the names of the chiefs then living to various places.

circumstances to compare and notice the agreement, or divergence, of the genealogies of both people, more particularly with reference to the Heaven-born section, which, owing to the fragmentary form of the record and remoteness of the period dealt with, will be perhaps the best mode of treating the subject. Such a comparison of these early records of both peoples may be the means of throwing light upon them, and, to a certain extent, of gauging their value and authenticity.

It will be observed that many of the names recited in Te Whanau-o-te-rangi line, as given by Tamahiwaki, are those of the gods or divinities, recognised as such by both Maori and Moriori, more particularly many of the first twelve names, although on close examination it appears open to question whether all the names come clearly under the above heading. It will doubtless be a matter of considerable interest to notice how closely the two races are in agreement in this, the Hawaiki part of their genealogy. This is somewhat remarkable when it is taken into consideration that according to the Moriori genealogy over twenty-six* generations have elapsed since their arrival in these islands from Hawaiki, as they say, but with very little doubt from New Zealand, in their last stage hither. By estimating a generation at twenty-five years, which owing to the earlier marriage of Maoris and Morioris as a race, may probably be a fair approximation, it would give a period of 625 years residence in the Chatham Islands.

Although Tamahiwaki's genealogy was given in unbroken continuity by the reciter, it has been found convenient for the sake of reference to separate it into groups, more particularly where a semblance of a break exists. Thus the first group is "Te Whanau-o-te-rangi," thirty generations, beginning with Tu, who according to the reciter begat Rongo—Rongo, Tane, and so on in downward succession throughout the whole genealogy.† This Tu, (standing erect), representing the first man created, does not appear to be the same as Tu-mata-uenga (Tu-terrible-face) either from a Moriori or Maori point of view.‡ According to the Morioris, Ro (Te) Tauira (the pattern) last of the "Heaven-born" begat Tahiri Mangate (a) who begat the winds, and the west-winds§—Raki—was the father of Tu-mata-uenga, who placed strength in fishes, birds, and trees to fight against and injure man.

According to the Maoris, Tane, or Tane-mahuta as he is called in appendix IV. of Sir G. Grey's "Nga Moteatea and Hakirara,"

* Twenty-six to the arrival of the Maoris in 1836 and three generations since that date.

† It appears more probable that these first five names, which are admitted on all hands to be the children of Rangi and Papa, were never considered to be descendants of one another but merely followed in their assumed seniority.

‡ *Tu* appears to be the real name, the affix, *mata-uenga*, as well as many others used, are merely forms to dilate upon and indicate his many warlike attributes.

§ In allusion apparently to its generally boisterous character, and appropriate to him as a person. With reference to Ro Tauira and her position here, it seems somewhat strange how, as mother of the winds, she comes to be among what appears to be their immediate ancestors before leaving Hawaiki, the Tauira referred to may be another, but confused in this instance.

was he who separated Rangī from Papa; and Tu-mata-uenga was his junior (Teina). The story therein told is evidently a poetical attempt on their part to account for the various features and attributes of things as they exist in nature, in point of fact it is a Maori cosmogony. None of the old Morioris knew of Tane separating Rangī and Papa; with them it was Rangitokono who did so, and formed man by heaping together earth in Papa, nor had they any tradition of Tu-mata-uenga fighting with his brother. Rongo, with them, appeared to be more particularly connected with the various kinds of whales, hence Rongo-moana,* the generic term for all cetaceans. Tane, as with the Maori, was the divinity of the forest, and Tangaroa, with Pou, were those of fish, not whales.† Tangaroa also had some connection with war, as there were certain rites pertaining to him in that respect. Rongomai and Kahukura were in conjunction with Tu, more particularly connected with war, although there is some uncertainty as to the attributes of the latter.

In comparing the names of several of the "Heaven-born," beginning with Tiki in the Moriori genealogy, we find their names in almost the same order in an incantation called a *Mauri*, ("a heart or soul,") used after a *Purenga*—removal of Tapu—see page 423 of Sir G. Grey's "Nga Moteatea and Hakirara." This *Mauri* belongs to the Arawa tribe, as will be seen at a glance, and is in effect a genealogy of the various sections of the Arawa in a somewhat condensed form, but beginning, as is usual in such cases, by reciting the children of Rangī and Papa—the elements and their attributes. The *Tapu* having been removed by the *Purenga*, the *Mauri* was then recited to give a "heart" to the person or persons for whom it was used; in point of fact to render them quite sound and free from any of the evil effects of the *Tapu*. To render the incantation more powerful and effective, and by way of invocation, the *Mauri* was likened to Ranginui—the great heaven, which was described in all its forms and personified, together with the lightnings, tempests, gatherings of priests and weird ones and so forth, but returning to the "Emergence-from-nothing"‡ and the "Emergence-from-smallness," to Whiro,§ Whiro-the-weird, Whiro-the-ancient-one, and then Tiki, Tiki-the-ancient-one, Tiki-heaped-up, Tiki-gathered, Tiki-with-hands-formed, Tiki-with-feet-formed, Tiki-Tiki-the-ancient-lord. This Tiki, with the Maoris, appears to be man created, but whoever he may really represent, we find him with Uru and Ngangana|| coming in the

* Whales (stranded) being a great article of food and their having no *kumara* may perhaps account for the transposition.

† *Ta uiho o Rongo*—Flesh of Rongo. *Ko ta Wao-nui a-Tane* and *Ta Wao-o-Mahuta*—a saying regarding the forest.

‡ Progressive development.

§ Whiro as representing darkness or non-existence. One of the nights of the moon when no longer seen was called O-Whiro; or, O-Mutu.

|| In the "Apiti" of Sir G. Grey's "Nga Moteatea" is a Tangi (XCVII. No. 12), made for Maketu, condemned to be hung by Sir W. Martin in Auckland. Mention is there made of "Nga waka, Uru raua ko Ngangana." The Tangi is full of mythic allusions to the Hawaikian lore.

same order here as with the Morioris,* at the end of this paper they are placed in parallel columns by way of comparison, where the vacant intervals are shown, together with the names which are not common to both.

Continuing the consideration of Tamahiwaki's genealogy, we next come to the group, Toko-roa — the long prop or pillar — to Ao-marama — world of light — numbers 31 to 57, inclusive. In examining these names, especially those under the heading of Toko, it appears almost questionable whether these, with others, might not be considered descriptive names of certain features and attributes of the objects alluded to—a poetical illustration or description of the universe. For example, in similar Maori recitations the following occur: Ranginui, Rangiroa, Rangi-potango, Aonui, Aoroa, Ru, Ngai, with their respective additions and amplifications, but none of which have anything to do with ancestry.

Where names are found in groups—a single stem with various endings—such groupings appear to call for careful consideration, as to whether they really represent ancestors or not, more especially where a marked contrast exists in genealogies dating from what may be termed historic times, or since the arrival of the canoes from Hawaiki. In these later cases such groupings are rarely found, or if found, are open to doubt.

In this group of Tokoroa to Te Ao-marama, the first four appear to refer to the separation of Heaven and earth; the next five give little clue to their meaning; but the remainder are chiefly divinities, and have reference to Heaven.

The next section begins with Te Ao-marama and ends with Rongo-papa. When reciting this genealogy and after having reached Rongo-mai-whenua,† the narrator exclaimed, “now man begins,” almost implying a doubt in his own mind whether those preceding were really men or not. He further declared that Rongo-mai-whenua was their ancestor, and that twenty-five generations existed between him and Kahuti. According to Maikoua there are twenty-seven generations between Rongo-mai-whenua and Tamakautara (excluding in both cases the names quoted). When Kahu arrived in his canoe he found Rongo-mai-whenua's descendant, Kahuti (No. 85 in Tamahiwaki's genealogy), at Kaingaroa, the north part of the island; Tamakautara (No. 30 in Maikoua's genealogy), at Te Awapatiki; Karangatai‡ at Whangaroa harbor, and also Karangatua (locality uncertain). He is further credited with finding the island disconnected—*kauteretere*, floating—as a number of islands, which he joined together. After this, disliking the island, Kahu returned to Aotea and Hawaiki.

Tamahiwaki strongly affirmed that Rongo-mai-whenua and his descendants were *no te whenua ake*—autochthones—and that they, with the Rangimata migrants, were his ancestors, as shown in his table of genealogy.

* After Tiki-Tawhito-ariki, Tiki-the-ancient-lord, mention is made in the *Mauri* of the “Three people” and goes on with Uru, Ngangana, &c., but it does not appear who the “Three people” are, or the meaning of the allusion.

† Rongo-mai-whenua was a figurative equivalent for land, and he had a brother (teina) called Rongo-mai-tere—ocean; he refused to remain with his brother, but left. Rongo-mai-whenua lamented over his departure in a *tangi*.

‡ Also name of place in the harbor.

Again, another question suggests itself: Assuming this genealogy to be consecutive and correct from Rongo-mai-whenua to Rongopapa, could the natural increase of the people have possibly existed in these islands?

Among the ancestors in the above group, Tu-te-rangi-marama (79) is said to have taught the Morioris the art of plaiting *pokipokis*, a kind of mat made with broad strips of flax (*Phormium tenax*), while another—Tangaroa-matahi (48)—with his descendants, were noted for eating raw food.

Rongopapa, the last ancestor of this group, was, it is stated, one of the ancestors living on the Chatham Islands found by the *Heke*—migration—of Rangimata on their reaching Te Whakuru (Whakarua, North, the north-east corner of the island), while Marupuku, another autochthone (as they stated also), lived at Te Awapatiki, and contended with Mihiti, the captain of Rangimata and his people on their landing there, pulling out a post erected by them to indicate taking possession of the land.*

From Rongopapa to Tamahiwiki, inclusive, are 26 generations, which brings us to the last group, and with the present people now living, there are three generations more to be added. (The first of the three being a child in 1836—date of arrival of Maoris, he may be about 64 years, or thereabouts—the second, and third, son, and grandchildren—the eldest child is 12 years of age now. This may afford an example of the length of a generation.)

It will doubtless be very interesting to compare with Tamahiwiki's genealogy another one written by Hirawanu Tapu Maitarawai, at Te Awapatiki, and dated 3rd June, 1868. This was dictated by Aperahama Maikoua, another old Moriori priest of about the same age as Minarapa Tamahiwiki, and who claims lineal descent from Marupuku. He accepts as correct the fifty-six generations antecedent to Te Ao-marama, as given by Tamahiwiki, and begins with Te Ao-marama who begat Rongo-mai-whenua, whose son was Rangipokia, and thence down to Marupuku, or, from Te Ao-marama inclusive, ninety-nine generations.

This period, according to Tamahiwiki, comes to one hundred generations, a difference of one only. Another period in Maikoua's genealogy is from Te Ao-marama to Tamakautara (inclusive), thirty generations—Tamakautara lived, it is said, at the same time as Kahu-ti, garment of *ti*. In Tamahiwiki's genealogy this time from Te Ao-marama to Kahu-ti (inclusive) was twenty-eight generations, a difference of two only.

The last period is from Marupuku to Maikoua, apparently thirty generations, but according to the note appended by the writer (Tapu), it is twenty-eight generations, which, if correct, makes a difference of two more than Tamahiwiki.†

It may be added that the names of the people mentioned in the genealogy have been given to places all round the Awapatiki and

* It is said the *heke* put in one post first on the sand-spit (*tahuna*), this the *tangata whenua* took not much notice of; but on seeing the *heke* put in another at Poretu (north side of the Awapatiki) and with it the image of their god, Heuoro, they pulled them up.

† Owing to the introduction in one or two cases of other members than the direct line, this genealogy is not so reliable in this section as Tamahiwiki's.

its vicinity, which was, they say, their general habit in naming places. Several of the names are those of gods—Atuas—who were held to be the guardians of certain places and things. Thus Rongo-mai-tauria* (Will-of-the-wisp) with Tahiwater, were the guardians of what were called Ka Ngangarehei—laws contained in certain stones hidden at Kohanga-ta-ra, near Whakahewa, such laws being:—not to kill, not to steal, not to commit adultery.† From this place Rongo-mai-tauria descended to the north end of the Whanga (lagoon), which he guarded, by the Mangatukarewa stream. Tahiwater descended by the Awa-inanga river, and guarded the south end of the Whanga.‡ Uhenga was the Will-of-the-wisp god of the south end of the Whanga.

Having instituted a comparison between one section of the Maori with the Moriori genealogy, it may be useful to compare some other Maori genealogies published in Tregear's "Maori Comparative Dictionary," to see how far they agree, more particularly in the Hawaikian part.

Taking a Ngati-Maniapoto one, collected by Mr. G. T. Wilkinson, the first twenty-nine names, if not more, are divinities or deified ancestors, more or less, while Tuwhakararo, who was slain by the chiefs§ of Te Uru-o-Monono (or Manono) and was avenged by Whakatau-potiki,|| lived previous to, but from the accounts, not far distant from the time of the canoes leaving Hawaiki for New Zealand, so that practically it may be taken as dealing with New Zealand ancestry, as does the Arawa one.

In the Maniapoto genealogy "Ari" (13)—apparently a printer's error, and intended for Uru—with Ngana who succeeds him, does not come in the same order as in the *Mauri* quoted—from Whiro to Hatonga or Whatonga. They agree, but invert the order of Tahatiti and Rakaiaora in the *Mauri*, missing out some names there mentioned, which would appear to indicate that those referred to were not intended to represent the whole of their ancestors arranged in full genealogic sequence, but rather the names of certain of the more notable of their Hawaiki ancestors, the names only being retained, without the knowledge of their deeds, lost with the last generation of old men. In Tamahiwiki's genealogy there will be noticed a Tiki prior to Uru and Ngangana, which agrees with the order in the *Mauri*, but which apparently is not the same as the second Tiki (16), the latter being probably the same as Tiki-te-pou-mua in the Maniapoto table. As this is a Tainui genealogy, and both Tainui and Te Arawa left the same place in Hawaiki, their Hawaikian¶ genealogy or stories ought to show a considerable amount of general agreement in their common ancestry.

* This is evidently Rongo-mai-ta-uirā—Rongo-mai-the-lightning-flash, hence Will-of-the-wisp, or *Ignis fatuus*.

† Beyond the mention of this strange tradition there was nothing more known of it, but it appears to be the fragment of some old story of which this part alone has been retained.

‡ Tahiwater's backbone (a dark ridge in the river bed) is seen when the Whanga bursts out seawards, after being closed for a time.

§ Tupakihimi and Paparakewa, according to the Morioris.

|| Whakatau, according to the Morioris—he was brother of Apakura, Tuwhakararo's mother.

¶ Tainui and Te Arawa sailed from the creek or river of Pikopiko-i-Whiti. *Te Awa-o-Pikopiko-i-Whiti*.

Taking now the genealogy of the Ure-wera* tribe as collected by Major Gudgeon, the first portion appears to relate to the creation of man, symbolising him by Tiki-matou (? matua), then it describes Te Ahunga—heaping together† of earth to form the tree body; I te Pue (? Pu, or pua, assuming the former) in the stem; I te more,‡ in the highest tip of branches; I te weu, in the fibrous roots: I te aka, in the long thin roots; I Tamatua (?); I takitaki, in the bringing onward; Tanu-manga, burial (planting the tree); Pukai-ahua, heap gathered together (formed). The grouping of other names with their descriptive meanings apparently relates to imaginary periods or circumstances in the creation of the world as held by them. Taking for example:—Haere-pouai (? Haere-po-ai), going in darkness; Po-ata-uri, night of the dark morn; Po-ata-tea, night of the clear morn; Wainui-a-te-Kea§ (? great water of the whale or fish); Wainui-a-te-Kore, great water of the void; Raorao-nui-a-Awatea, the great expanse of daylight||; Ka-tere-Moana, the ocean sweeps; Hine-ahu-one, woman formed from earth; Te Kune-iti, the small development or conception; Te Kune-rahi, the great conception; and so on in pairs or groups, the recitation dwelling on the various features or opposite meanings of any subject touched on, until we reach Toi, Rauru, Tahititi, Ruatapu, &c., of the other genealogies, and we find in them the well-known and recognised ancestors prior to the departure from Hawaiki.

There are a few names in this genealogy, such as Toi (60), and others, which have more the appearance of ordinary names; but, when shortly after, these are followed by pairs, and such a group as 79 to 84—variants of Atea, Tu-atea, Waho-tea, Whetu-atea, &c., considerable doubt arises as to whether they were ever really intended to represent people. It is noticeable that 53, 54, 55—Rongomai, Kahukura, and Te Ao-marama—follow in the same order, and nearly the same numbers, as in Tamahiwaki's genealogy, while Toi, Rauru, and Ruatapu—97, 98, 100—come after in this case, but precede, as members of "Te Whanau-o-te-rangi" group, Tamahiwaki's table. Again it will be noticed (see p. 423, Sir G. Grey's "Nga Moteatea & Hakirara") that this part, from 97 onwards, which is essentially the same as the Arawa one, misses out many of the names contained in the latter, and inserts others, and in the case

* So named through an accident which befel their ancestor Murakareke, whose Ure got burnt—hence their name.

† This appears to be the Maori equivalent to the Moriori story of the creation of Tu, under the figure of a tree. Thus Tiki-iahua, Tiki-i-apoa, &c. Showing that this story was common to both races.

‡ Or may mean also the butt of a tree.

§ According to the Moriori story a Kea was the name of the fish which Hine-te-iwaiwa rode, or which carried her to her lover Tinirau, to the Sacred Isle, (Motutapu). The Kea is a large fish, in shape something like a Patiki, but about eight or ten feet in length, big and thick in proportion, has a very rough skin like one of the coarse Dog Sharks, swims like a Patiki, and is diamond-shaped, in the centre of the back is a hollow, in which Hine sat. Hence this fish is called "Te-ara-o-Hine"—Hine's conveyance. [See "Myths and Songs," p. 92, by Dr. Wyatt Gill, where the King of Sharks, which carried Ina to the Sacred Isle, is called Te-kea.—EDITORS.]

|| Te hiku Watea is the Moriori name for the expanse of the ocean, which raises the question, whether this may not be Raorao-nui-a-Watea, great expanse of ocean, especially as water is referred to before and after.

of Tama* other additions to the name are used, although referring apparently to the same person; after two more names this brings us to Ruatapu and Paikea. Now, as Paikea† (111)—said to be the captain of Takitumu—and Rauru (98), (if he be the same person who came in Mata-atua) one of the great progenitors of Te Urewera and other tribes, were both co-existent with Toi-te-huatahi, Tama-te-kapua, and others, the question suggests itself how far this section, from the names included, can be relied on as a genealogy, or whether it is not rather a general recital of the chief names of those who came in the canoes from Hawaiki.

Another genealogy is here given, that of Petera Te Puku-atua, of the Ngati-Whakaue section of Te Arawa, living at Ohinemutu, Rotorua, which from the ancestor—Taunga—who came in the Arawa canoe, to Petera, inclusive, makes 23 generations.

In the March number of the *Journal of the Polynesian Society* for 1894, in an article contributed by Major Gudgeon, on "Maori Migrations," the generations vary from fifteen to twenty, i.e., people who count their descent from the arrival of the Arawa canoe, and it will be observed that Petera's genealogy counts three or more generations in excess of one given at p. 48 of that number, which is the genealogy of one who claims descent from the same ancestor—Taunga.

Other members of the Tuhourangi section of the Arawa, give fifteen to sixteen generations as the period which has elapsed since the Arawa's arrival, so that it appears impossible, from the information at hand, to arrive at any certain conclusion regarding the actual number of generations which have passed since the arrival of the Tainui, Arawa, Mata-atua, and other canoes from Hawaiki; nor is it attempted here to do much more than point out the various points of agreement, or the reverse, in the hope that more complete genealogies and information may be obtained from the various tribes by those who take an interest in the subject, and thus allow of exact comparison before it is too late, and those no longer exist who can supply the knowledge.‡

Assuming twenty generations to be a fair approximation in regard to the time which has elapsed since the arrival of the Maoris in New Zealand, in the Arawa and other canoes, and 26 generations,§ (according to Tamahiwiki, and 30 according to Maikoua) since the arrival of the Morioris at the Chatham Islands, in the Rangi-mata canoe, there remains a long gap to be accounted for between the arrival of the two peoples. A very difficult question to answer here arises: How is it, that, while showing so many points

* It appears questionable whether this Tama was not one person of great note to whom various appellatives were given, as those of Tu—god of war, to magnify and distinguish him.

† See Major Gudgeon's article in the *Journal of the Polynesian Society*, March, 1895, p. 17, as to Paikea.—EDITORS.

‡ The study of a large number of genealogies dating from the arrival of the fleet of canoes in New Zealand will show that twenty generations is about the mean number down to 1850; and consequently, that the migration from Hawaiki arrived here about 500 years ago.—EDITORS.

§ Tapu in his note says 28, which probably is correct, as there was a little confusion in introducing other members of a family in the line.

of agreement in their Hawaikian ancestry, there are so many generations between the dates of arrival in New Zealand and the Chatham Islands? Does not this tend to show a much earlier migration of a section of this, or a similar people from Hawaiki, subsequently merged in the later migration, whose history has been lost in the mists of the past, but who are alluded to as the original inhabitants—*tangata-whenua*—said to have been found in New Zealand on the arrival of *Tainui* and other canoes with the Maoris, and the *Rangimata* canoe with the Morioris, at the Chatham Islands. Supposing this to be the case, would the two peoples have been so much in unison in their Hawaiki account of themselves?*

How long ago it really was since *Kahu* arrived in the Chatham Islands, may remain so far an open question; but that he did arrive, and returned to *Aotea*† and *Hawaiki*, is strongly supported by Moriori tradition, and although no mention whatever is made of it, it seems not impossible that some of his party remained behind, whose descendants may have been some of the people said to have been found on the arrival of the *Rangimata* canoe about twenty-six generations ago. It also seems probable that *Kahu's* arrival could not have been at a very remote period, otherwise it is scarcely conceivable that the *Heke* of *Rangimata* should have known of the matter.‡

One thing appears certain, that *Kahu* must have been a skilful and able captain, and had a vessel capable of encountering rough seas, to have returned, as their story goes, to *Aotea* and *Hawaiki*. If, as in the case of *Kupe*, the great Maori navigator, he reached *Hawaiki*, the fame of his exploit would naturally be spread, and directions be given regarding the course to be taken for others coming to *Aotea*, as well as to the Chatham Islands. From the Moriori account, *Maruroa* and *Kauanga* of the *Rangimata* canoe, went to *Hukurangi*, and obtained thence the knowledge of the Chatham Islands, as well as other information. Once arrived in New Zealand, a few hundred miles more would be a small consideration to such daring and skilful navigators as the Maoris have proved themselves to be.

GENEALOGY OF PETERA TE PUKU-ATUA, OF ROTORUA,
NEW ZEALAND (on the male side).

Hawaiki ancestors.	Uru-hoanga	Taunga ¹
	Haekauea	Atua-matua
	Tane-i-te-kapua	Tangaroa
	Ao	Tupai ? Tupoi
	Puhaorangi	5 Irawhitiki
	Ohomairangi	Rakeroa
	Muturangi	Rongomainui

* In Chapter XV much of this difficulty has been explained away.—EDITOR, 1911.

† Evidently N.Z. Mention also is made of *Aropawa*, with *Aotea* in a *karakia* “*Ka tai a Kahu*.” These names appear to have represented to the Morioris the north and the middle islands of New Zealand.

‡ Mr. Shand's forecast has been recently proved to be correct. See Chapter XV.—EDITOR, 1911.

Rongomairoa
Rongomaitupua
10 Rongomai-pehu
Apahu-matua
Mawake-roa
Mawake-taupo
Tuwharetoa
15 Tutanekai

Te Whatumairangi
Ariari-te-rangi
Tu-noho-puku
Pa-nui-o-marama
20 Tae-o-Tu
Te Iwingaro
Te Puku-atua
23 Patera Te Puku-atua²

¹ Came in Arawa canoe.

² Petera Te Puku-atua is over 60 years of age (in 1896).

MORIORI GENEALOGY.

BY TAMAHIWAKI.

Ro rangi raua ko Papa ka tokona e Rangitokona, ka wehe a Rangi raua ko Papa, ka whanau a raua tamariki : Heaven and earth were pushed apart by Rangi-tokona, and heaven and earth were separated—their children were born :—

Te Whanau-o-te-Rangi	Tu	Tamamutu
	Rongo	Rangipoutu
	Tane	Ranginaonao
	Tangaroa	Rangituwehi
	5 Rongomai	45 Tiki-mata-wha
	Kahukura	Tumanukura
	Tiki	Rongohua
	Uru	Tangaroa-matahi ²
	Ngangana	Uhenga ³
	10 Io	50 Papararo
	Iorangi	Tangaroa-whatu-moana
	Waiorangi	Tamanui-te-Ra
	Tahu	Tamahiwa
	Moko	Te Hiwarangi
	15 Maroro	55 Rongomai
	Wakehau	Kahukura
	Tiki	Te Ao-marama
	Toi	Rongomaiwhenua ⁴
	Rauru	Nuku-o-wae-roroa
	20 Whatonga	60 Tutawake
	Rongomai	Turanga-mamaoa
	Kahukura	Ngake
	Ruanuku ¹	Pehe
	Motu-ariki	Tu-ta-upoko-o-Rekohua
	25 Te Ao-marama	65 Tumakao
	Tumare	Tuwatawata
	Ranganuku	Hariunga
	Matariki	Papa
	Wari	Toromatua
	30 Tauira	70 Takare
	Tokoroa	Hawaiki ⁶
	Tokopoto	Tutohia
	Tokomahuta	Hokotaka
	Tokomauhara	Wharekaraka
	35 Rupipi	75 Rangitipi
	Ruwaruwaru	Maituporo
	Rukuhautai	Motorea
	Rukuwhakaepaka	Huturere
	Ruhitioro	Tu-te-rangi-marama ⁵
	40 Tamaariki	80 Te-Ao-maira

Tairi	Ngana
Tarere	Karewa
Manu-kau-moana	135 Taheke
Kahu-ti ⁶	Rapaki
85 Tatitiri	Hamuroro
Korongo	Tatitiri
Poke	Pounamu
Kohiroa	140 Kueau
Ana	Mano
90 Apata	Kaimurumuru
Tohenga-aitu	Tohoanga
Hamatua	Tuneinei
Ta-ta-roa	145 Tuapaka
Puwiwi	Tuarare
95 Wairewa	Rangitipi
Tangaroa-kuau	Taihakama
Tauira	Waka-ariki
Toko-tea-rangi	150 Wakatukou
Tukoai	Eha
100 Hapaikato	Marama
Kahukare	Ika
Tauaru-kura	Tauanunuku
Rangituake	155 Tamohewa
Maititi	Kaiuaua
105 Wakiri	Rongopapa ⁷
Te Ikaroa	Tamutu
Manapupu	Piriake
Tarewa	160 Tamehe
Ruaouru	Tapanga
110 Rongomehori	Tutoake
Tumakao	Manapo
Kie	Tuwetenga
Tuwatawata	165 Rongomai-a-kura
Aoroa	Moriro
115 Tukoia	Pakaurua
Tuatahi	Hupe
Marupinui	Hapekirehe
Maunga	170 Tamakahe
Kueo	Tamakanoi
120 Painui	Rangimene
Tamakikihi	Tapumata
Tapepeke	Waitahi
Tihauwanu	175 Te Riki-toroa
Karangatua	Te Ika
125 Whatonga	Tamatuahu
Tawahine	Tapongi
Kautore	Tama-karanga-po
Mana-aotea	180 Manu-kapua
Apunui	Tama-te-hokopa
130 Takaro	Tamahiwiki—The reciter, and
Tamahitita	three generations now living
Raumati	(the third are children).

¹ Ruanuku to Ro (te) Tauira are said to be women.

² He and his descendants ate raw food.

³ Will-o'-the-wisp, south end of the Whanga lagoon.

⁴ The first ancestor who dwelt in Rekohu, or Chatham Islands. No information of how he arrived there.

⁵ Tu-te-rangi-marama taught the art of making "Pokipokis" (coarse flax mats).

⁶ Kahu's canoe arrived in the time of this ancestor.

⁷ In Rongopapa's time the three canoes arrived from Hawaiki.

NOTE.—This genealogy relates to the north-east part of the island—Te Whakuru—more particularly in the ancestors from Rongopapa downwards.

MORIORI GENEALOGY.

By MAIKOUA.

Te Awapatki, 3 Hune, 1868.

Ko te Tapuna tenci o Wharekauri.

Te Ao-marama ¹	60	Mokeao	
Rongomaiwhenua		Tuwakehau	
Rangipokia		Tami-ripo	
Turangi		Wai-tongo	
5 Rangitakohu		Ririhorea	
Tamoe	65	Mokara	
Ripo		Poretu	
Tangaroa-mapuna-wai		Te Rikitahatika	
Tongonui		Tamatahatu	
10 Heu (Hau)		Manawatahia	
Roa	70	Tamatakuao	
Waka		Wharewi	
Tapopohewa		Wharekura	
More		Tama-hokototoro	
15 Takitumu		Te Awapuhi	
Tumunui	75	Rangiwerera	
Rakaraka		Tehuaimi-ro	
Hamuru-tonga (atua)		Te Auriri	
Hawaitauru		Te Au-nguiha	
20 Marukaputu		Titire	
Taputo-ao	80	Manaonao	
Tamawharou		Tu-toko-tapu	
Kai-toro		Pa-okoo	
Tapongi		Tapuhautere	
25 Rotoru		Matirawhe (a bird)	
Moputehi	85	Tangaro-pouri	
Waikawa		Tangaro-potango	
Torohanga		Mawharu ³	
Tamaturoa		Whare-tangata	
30 Tamakautara ²		Tapeneke	
Tapu-toro	90	Tamakopupu	
Poutarau		Tamatoke	
Rongomai-to-whatu-ma		Tamakororo	
Wairere		Turumoe	
35 Kahutua		Tuhoe	
Rangihikimeo	95	Tangiwharau	
Tama-ngutu-ao		Tamaroroki	
Wharemai		Herepo	
Tama-ngutu-ure		Hitauira	
40 Kairoro		Marumama-ke	
Tumuririko	100	Marupuku ⁴	1
Tumurarapa		Tana-hokore-kura	(f)
Parawhenuamea		Tana-mairewa ⁵	(f)
Ta Upoko-papa		Te Au-ripo	2
45 Rangitahia		Te Au-mate	3
Tuwahine		Tupuwhenua	4
Tahiwata (atua)		Hinewao (f)	5
Rutake-whenua		Tapihanga	6
Tuwakehau		Rongo-rau-eruhe	7
50 Rangi-wahia		Turori	8
Rangi-ka-matata		Tuiti	9
Tuwahia		Tane	10
Mahutu-ata		Tapito	11
Matowha		Hinepango (f)	12
55 Potiki-tehi		Hinewere (f)	13
Kaumoana		Perer(e)-wao	14
Tama-tahuri		Momotu	15
Tutohia		Hine-kokomuka (f)	16
Poroa		Manawa ⁶ -take	17

Manawa-huka	18	Hituaro	26
Tapoukore	19	Puatou	27
Wai-tamui	20	Maitokehanga	
Te Akepiri	21	Hawea	29
Koenga-punga	22	Ta Ihi	
Hine-kerenu (f)	23	Te Rikimohewa	
Tama-anaukahu	24	Puangaiho	30
Hina-anau-kahu (f)	25	Maikoua	

¹ Te Ao-marama herein mentioned is identical with Te Ao-marama, No. 57, in Tamahiaki's genealogy.

² Kahu arrives at the Chatham Islands.

³ *Mawharu*—night of the moon—ka timu te mawharu—the tide ebbs on the mawharu.

⁴ Rangimata canoe arrived with the "Heke" migration.

⁵ *Ich eruhe*—ka te whangai ki ka u a Tanamairewa. Fern-root—fed with the breasts (milk) of Tanamairewa (referring to its sweetness).

⁶ A plant whose tops wither and shoot out afresh from the stem, year by year.

NOTE.—Given by Aperahama Maikoua, and written by Hirawanu Tapu Maitarawai. Tapu adds, Te Ao-marama ki a Tamakautara, 30 whakatipuranga; No Tamakautara ki a Marupuku 70 whakatipuranga; No Marupuku ki a Maikoua, 28 whakatipuranga.

COMPARISON BETWEEN THE "MAURI" GIVEN IN "NGA MOTEATEA," PAGE 423, AND THE MORIORI GENEALOGY.

MAORI.	MORIORI. (See Tamahiaki's genealogy.)
Tiki	7 Tiki
Uru	Uru
Ngangana	Ngangana
Waiouuku	10 Io
Waiorangi	Iorangi
	Waiorangi
	Tahu
	Moko
	15 Maroro
	Wakehau
	Tiki
Toi-te-huatahi ¹ or Toi	Toi
Rauru	Rauru
Whatonga	20 Whatonga
Rutanga	Rongomai
Amaru	Kahukura
Tahatiti	
Apamaru	
Ruanuku	Ruanuku
	Motu-ariki
	25 Te Ao-marama
	Tumare
	Ranganuku
	Matariki
	Wari
	30 Taurira

It appears by comparing closely the Arawa and Moriori genealogies with that of the Urewera tribe, collected by Major Gudgeon and published in Tregear's "Maori Comparative Dictionary," that each one misses out, and also supplies, names, in all probability known to, and common to them all originally, but which have been either omitted or forgotten by the reciters who respectively supplied the information.

In the Arawa genealogy, it will be seen that five names are missed out, but are supplied by the Morioris, between Waiorangi and Toi-te-Huatahi,² or Toi, as

he is called for shortness. Again, a difference exists from Whatonga to Ruanuku, where the Arawa enter four names, as against two by the Morioris; but, from Ruanuku downwards, the Arawa one is silent—possibly, as the Morioris say, this group is composed of women, as such, they would not be mentioned in a *Mauri*. The names Ruatapu, Ruarangi, and Rakeiora³ were known to the Morioris in other combinations.

The Moriori Toi, who came to the Chatham Islands, was one of the crew of the Oropuke canoe; he was of the senior line of Rauru-nui; he died at Motoki, on the south side of Hakepa, at Pitt's Island, hence the name of the place, Ka-hinu-o-Toi (Toi's fat), the *pauas*, or *Haliotis* shellfish and stones in the sea near there being quite red. His daughter's name was Tarakoko—" *Ta upoko o Tarakoko*," is a proverb used in reference to the Awa-inanga river when in flood—The head of the Tarakoko.

It may be added that this extract from the *Mauri*, is not a full genealogy in the proper sense of the term, nor intended to be so, but sufficient has been shown to indicate a considerable measure of agreement in the Hawaiki part of the genealogies of the two peoples before they had set out to discover new homes; where once dispersed, further agreement could scarcely be expected.

¹ In connection with Toi-te-huatahi (See Urewera genealogy), according to the Maoris he was father of Oho-mairangi who begat Muturangi. One, Muturangi, according to another account of the Morioris, was the father of the Rauru section of those who came in the Oropuke canoe some years later than the Rangimata canoe migration, but in the same generation. This Muturangi they alleged to be *Te upoko o nga iwi*—the head of the tribes, which accords with the Arawa statement, that it was the *Heketanga Rangi*, divine, or chief line of descent.

² Known as Toi only, by the Morioris. Huatahi means the only child; or, only offspring of his parents.

³ Also known to the Morioris as Tama-rakei-ora. According to the Morioris, the killing of Rakei, or Rakei-ora, was one of "the causes of the evil in Hawaiki," which induced them to leave. Whether he is the same referred to here would be difficult to decide. *Rakei*, in the Rarotongan dialect, means, a weapon.





THE MORIORI PEOPLE OF THE CHATHAM ISLANDS: THEIR TRADITIONS AND HISTORY.

BY ALEXANDER SHAND, OF CHATHAM ISLANDS.

KO MATANGI-AO.

CHAPTER V.—RĀKEI. (Translation.)

RĀKEI set out; he went on till he arrived at the house of Tāmāhiwa. Arrived there, he found no people, all the people had left; he took the Putē-a-Kura of Tamahiwa, ⁽¹⁾ and one of the feathers dropped out. Rakei then returned back; he went until he arrived at his dwelling, and found Tāmā-te-hokopa ⁽²⁾ had come to the house. He thereupon asked him, "Where have you been?" "I have been yonder on the land of Tamahiwa." "What indeed did you go there for?" "For the thing here in my hand." "What really is the thing?" "It is the Putē of Tamahiwa." "Ah then, O son! for us onward to-morrow [will be trouble] with your parent Tamahiwa."

Tamahiwa and his son returned to their home; they entered the house and found the (a) plume lying; they looked up in the house; "U-u." ⁽⁴⁾ The Putē was gone. Tamahiwa then said to his children, "What shall we do, O my children?" His sons, Pauhu and Pahore, answered, "To do indeed what?" "To seek out a tree [to see] if your relative Rakei may not be drawn [thither]." ⁽⁵⁾ Going, they found a tree growing, a *manuka*, full of birds—*kōkō* (*Prothemadera Novæ-zealandiæ*), *parē* (pigeon; Maori, *kereru*), *kakariki* (paroquet), *tchitake* (fan-tail), *miromiro*, and *komako* (bell-bird). Pauhu and Pahore returned to their home. Tamahiwa then said to the children, "Have you found out a tree?" "Yes." "Where is it?" "It is growing yonder." "Are there any birds on it?" "They are exceedingly numerous." They made it a reserved tree. They remained in the house listening to the cries of the *koko*s: "*Ko-ē, Ko-ē!*" "What kind of a *koko* is this?" "'Tis a screeching *koko*." "No, it is not." "Then what is it?" "It is indeed some person." The *koko* cried out again: "*Ko-ē, Ko-ē!*" Then for the first time Pauhu and Pahore went and found Rakei up the tree spearing birds; the spears were standing at

the base of the tree. Pauhu and Pahore called out: *Wari ko tere?*—"Who is the stranger?" "I, Rakei." *Wari ko hunū?*—"Who is the resident, or person, of the place?" "'Tis I, Pauhu and Pahore." Rakei said, "Come up here." "No; come down here." Pauhu and Pahore asked, "What is this spear for, Rakei?" "A *koko* spear." "What is this spear for?" "A pigeon spear." "What is this spear for?" "A *komako* (bell-bird) spear." "What is this spear for?" "It is a spear." "Then this spear is for you, Rakei." They thrust and pierced Rakei with spears and cut him up. ⁽⁶⁾ When they reached the *ure* ⁽⁷⁾ and attempted to cut it, it was withdrawn (swallowed) by Maru. When they reached the heart it disappeared inwards, withdrawn by Maru. When they reached the head, it was withdrawn by Maru. Three parts of Rakei were hidden by his god Maru, but the whole body was taken by Pauhu and Pahore to be eaten. Pauhu and Pahore returned to their home, and Tamahiwa asked them, "What thing is that you have?" "We have killed our man." "Who?" "Rakei; we found him spearing the birds of our tree." "Ah, then henceforth we shall have trouble with your parent Tama-tc-hokopa. *Ō-ō*. Was your (slain) man hidden out of sight?" "Yes, we threw him down over the cliffs."

Tama-tc-hokopa remained in his home waiting for his son, who did not come to him. The Toreas* arrived and cried "Tore!" Tama-tc-hokopa asked, "What Toreas are you?" "Tore!" "Are you an ebb-tide Toreas?" "Tore!" "Are you a flood-tide Toreas?" "Tore!" The bird remained silent. He asked, "My son?" "Tore!" "Has he fallen?" "Tore!" "Is he killed by man?" "Tore!" "Is he gone to the thing which burns here?" "Tore!" "Has he been given to the voices which sound here?" "Tore!" Tama-tc-hokopa wept for his son slain.

As soon as day dawned, Tama-tc-hokopa set out with the birds and searched for the place where his son lay. The Toreas went by the sea; the Hopiritu ⁽⁸⁾ by the bush or forest. They went on. The Hopiritu went on the track and found the Toreas arrived ahead. He (Tama-tc-hokopa) went and took his son; he looked at his state, the *ure*, the heart, and the head had not been taken. He placed his son in a garment. The Toreas went by the sea-beach, with their loads of stones; the Hopiritu inland with their loads of Paretas.† When they reached the house an oven was dug. Rakei was placed on it. They looked at Rakei. "*U-u!*" The skin closed, and again they looked also. "*Ō-ō!*" One side turned. "*Ō-ō!*" They looked again, the other side turned. Then he took his son and bore him into the house. Five nights and five days he laid in the oven, and Rakei lived again.

Now at this time another son was born to Tama-tc-hokopa, named

* The Toreas is the Pied Oyster-catcher, or *Hematopus longirostris*, a bird that is very frequently referred to in old Maori traditions.—EDITORS.

† Paretas, a species of fern. The stones and the fern were to be used in the oven in which Rakei was placed to resuscitate him.—EDITORS.

Kahukura. Tama-te-hokopa sent his messenger and said, "When you reach there, to those people (say) the thing which they killed lives again. When Tchukauka arrived at the place of Tamahiwa and his children, he said to them, "The oven of your man (slain) has become alive again;" to which Pauhu and Pahore replied, "Is it so; can the food of the spear (that killed) and the flint (knife) live again?" "Yes, the oven of your man (slain by you two) is returning to life, it may be to-morrow, or the next day (will not be long)." Tchukauka returned to his home and dwelt there. It was a long time before Rakei got well. When Rakei recovered, Kahukura had reached maturity. It happened at a certain time that Tama-te-hokopa tried to prove his sons in the use of weapons. When Rakei stood up his ribs were furrowed; behold! the scars (or lumps, traces of wounds) appeared. Tama-te-hokopa threw his spear, first the butt, then the point, but Rakei did not ward it off properly. "Yes, hence indeed, O son! it is that you will suffer hurt through your grossness!" "Grossness in which way?" Then Tama-te-hokopa threw his spear at his youngest son Kahukura; he warded it off well. At a certain time the messenger, Tchukauka, went to Tamahiwa and the others and said, "The oven of your man (cured by the process of the steaming oven) is alive, it may be to-morrow, it may be to-day." "Is it so: can the food of the spear and the flint (knife) live, we having also eaten a part?" Tamahiwa asked his sons, "Hold, tell me indeed did you cut off *te ure*?" "No." "Did you cut off the heart?" "No." "Did you cut off the head?" "No." "Ah, truly, then to-morrow⁽⁹⁾ (or onwards) we shall have trouble with your parent Tama-te-hokopa." Then Tchukauka returned to his home.

After this the messenger of Tama-te-hokopa went to his people, so that they should come to seek revenge for the injury to Rakei. Tama-te-hokopa's people came to him, and so also Tamahiwa gathered his people. The tribe of Tama-te-hokopa was named Wheteina and Rauru. Tamahiwa's tribe was Rauru. The war-party of Tama-te-hokopa proceeded against Tamahiwa and his people, and fought against them. The people of Tohoro-kino came also; they were "dug out by the oven of Te Mohewao;"⁽¹⁰⁾ all the people came. Kahukura exclaimed, "What is the thing which covers you over?" "Yes; do you mean us? We thought, O son! we came to show you honour." That people were ashamed (insulted), and returned. Rakei dashed forward: "My fish (victim)! my fish! Pauhu and Pahore!" They cried, "Our fish! Rakei!" Rakei levelled his spear—crack! it stuck fast; two of them! Pauhu and Pahore levelled their spears, they wounded Rakei, but did not kill him. Kahukura rushed forward from the rear of the war-party, he levelled his spear at Pauhu and Pahore; two of them! it stuck fast. Kahukura drew his axe, and struck left and right, so that when he left he was covered with blood. Both tribes slew one another—the Wheteina and the Rauru—each side suffered.

This is something which was forgotten about Tamahiwa, regarding his incestuous intercourse with his mother, making her his wife. Hence it became a proverb "The incest of Tamahiwa."

[The fight between these two tribes is said to have been one of the causes of the migration to the Chatham Islands. There were additional reasons, as will be related further on.]

THE JOINING TOGETHER OF RAKEI (FROM MARU).

Come from the crown of the head ;	Be thou closed, O Gristle !
Be thou closed,	Be thou closed, O Gristle !
Be thou at ease.	Let the bones close,
Come from the bald pate ;	Let the clotted blood close.
Be thou closed,	Close Earth !
Be thou at ease.	Close Heaven !
Come from the bare skin ;	Close it with the closing of Maru ;
Be thou closed,	Close it with the closing of Earth.
Be thou at ease.	

KO RAKEI

(EXPRESSED IN THE MAORI LANGUAGE).

Ka haere a Rakei, haere a, ka tae ki te whare o Tāmāhiwa; rokohanga atu kahore tahi he tangata, kua riro nga tangata. Ka tangohia mai ko te Putē-a-Kura o Tāmāhiwa, taka ana teteahi rau (*or* piki) o te Putē; ka hoki a Rakei ki muri, haere a, ka tae ki te kaingai rokohanga atu ka puta mai a Tāmā-te-hokopa ki te kainga; uia ma, ana i reira, "I whea koa koe?" "I kō au nei i te whenua o Tamahiwa." "I haere koa koe ki reira ki te aha?" "Ki te mea i taku ringa nei na." "He aha koa nge te mea?" "Ko te Putē a Tamahiwa." "A, heoi ra, E tama! mo taua te raru apopo i to matua i a Tamahiwa. Ka hoki mai a Tamahiwa ki te kaainga, ratou ko nga tamariki, ka tomo ki te whare, rokohanga atu e takoto ana te piki, ka titiro ano ki runga i te whare, ā, kua riro te Putē. Ka noho a Tamahiwa ka ki atu ki nga tamariki, "Ka pehea tatou, E aku tamariki?" Ka karanga mai nga tama, a Pauhu raua ko Pahore, "Ki te aha koa?" "Ki te kimi i tetahi rakau me kore e onga mai ta korua whanaunga a Rakei." Haere ana rokohanga atu te rakau e tu ana he Manuka—e mui ana te Koko i runga, te Kereru, te Titake (= Hiwai-waka), te Miromiro, te Korimako, ka haere mai a Pauhu raua ko Pahore ki te kaainga, ka ki atu a Tamahiwa ki ona tamariki, "Kua kite korua i teteahi rakau ma korua?" "Ae." "Kei whea koa?" "Ānā, te tu mai i ko ra." "E ai ana te manu o runga?" "Nui, nui, nui rawa atu." Rahuitia atu e raua te rakau i reira. Ka noho raua i te kaainga, whakarongo ana ki te tanga o te Koko, "Ko-e—Ko-e." "He Koko aha koa nge tenei?" "He Koko koe koe." "O oi, kahore." "A, he aha koia?" "He tangata ra mātā." Ka tangi ano te koko "Ko-ē, Ko-ē." Katahi ka haere a Pauhu raua ko Pahore rokohanga atu,

ko Rakei i runga i te rakau e wero ana i nga manu, e tu ana nga tao i te putake o te rakau. Ka karanga atu a Pauhu raua ko Pahore "Wari ko tere?" "Ko au ko Rakei." "Wari ko hunu?" "Ko au ko Pauhu raua ko Pahore." Ka mea mai a Rakei "Haere mai ki runga nei." "Kao, haere mai ki raro nei." Ka ui atu a Pauhu raua ko Pahore. "He tao aha tenei tao, E Rakei?" "He tao Koko." "He tao aha tenei tao?" "He tao Kereru." "He tao aha tenei tao?" "He tao Korimako." "He tao aha tenei tao?" "He tao ano, he tao." "A, mou tenei tao e Rakei." Ka werohia e raua a Rakei ki te tao, ka tu. Ka haehaea e raua. Ka tae ki te ure, whanonga ake ki te kokoti, ka horomia e Maru; ka tae ki te manawa humene mai ana i reira ki roto, ka horomia e Maru; ka tae ki te upoko, ka horomia e Maru. E toru nga wahi o Rakei i riro i tona Atua i a Maru; Ko te tangata i riro katoa i a Pauhu raua ko Pahore ki te kainga. Ka ui mai a Tamahiwa: "He aha koia ta korua mea?" "Kua mate ta maua tangata." "Kowai?" "Ko Rakei; rokohanga atu e maua e wero ana i nga manu o ta maua rakau." "A, mo tatou atu apopo te raru i to korua matua, i a Tama-te-hokopa; a i ngaro ranei i a korua ta korua tangata (*or* tupapaku)?" "Ae, i hurihia e maua ki te pari."

Ka noho a Tama-te-hokopa i tona whare, ka tatari ki tona tama, kahore i puta mai ki a ia. Ka tae mai te Toreia, ka tangi, "Tore!" Ka ui a Tama-te-hokopa, "Toreia aha koe?" "Tore!" "Toreia tai timu?" "Tore!" "Toreia tai kato?" "Tore!" Ka noho puku te manu. Ka ui. "Ko taku tama?" "Tore!" "Kua hinga?" "Tore!" "Kua mate i te tangata?" "Tore!" "Kua riro ki te mea e ka nei?" "Tore!" "Kua homai ki nga reo e pa nei?" "Tore!" Ka tangi a Tama-te-hokopa ki tona tamaiti ka mate.

Ka ao te ra ka haere a Tama-te-hokopa me nga manu, ka kimi i te takotoranga o tana tama; ko te Toreia ma te moana, ko te Hopiritu⁽⁸⁾ ma roto i te peho. A, ka haere atu, haere marire nga Hopiritu i te ara, rokohanga atu kua tae nga Toreia i mua; te haeretanga atu, tangohia mai ana tana tama; ka titiro ki te ahua, ko te ure, ko te manawa, me te upoko kihai i riro. Whaoa ana tana tamaiti ki roto i te kakahu. Ko nga Toreia, haere ana ma tatahi, me nga kawenga kowhatu; ko nga Hopiritu ma uta, me nga kawenga Paretao. Ka tae ki te kaainga, ka keria te umu, hoatu ana a Rakei ki runga i te umu. Titiro ana a Rakei, ka tutaki te kiri; me i reira hoki ka titiro atu, "A-a." Ka huri teteahi taha o Rakei. A, ka titiro atu hoki ka huri teteahi taha. Ka tango ai i tana tamaiti, ka kawea ai ki te whare. E rima nga po, e rima nga ao e takato ana i roto i te umu ka ora a Rakei.

Na ka whanau i konei teteahi tamaiti a Tama-te-hokopa, ko Kahu-kura te ingoa. Ka tukua te karere a Tama-te-hokopa, ka ki atu a Tama-te-hokopa; "Ina tae atu koe ki reira ki a ratou, kua ora te mea i patua e ratou." Ka tae a Tchukauku ki a Tamahiwa ma, ratou ko nga tamariki, korero atu (ana); "Te umu i ta korua tupapaku ka whano ka ora." Ka whai mai a Pauhu raua ko Pahore. "Ne-e? E

ora hoki te kai a te kaukau raua ko te mapere?" "Aa, te umu i ta korua tangata ka whano ka ora, kei apopo, kei a tahi (*or* tetei) ra ranei." Ka hoki a Tchukauku ki tona kaainga, ka noho. He roa te whananga (*or* haerenga), a Rakei ka ora. Ko te oranga a Rakei, kua tuwhatu a Kahukura. Ka tae ki tetei wa ka whakatautau a Tama-te-hokopa i nga tamariki. Te turanga mai a Rakei ki runga, tuwhera ana te kaokao, tera te tu mai ana nga pukupuku.

Kokiria ana te tao a Tama-te-hokopa, kokiria-a-pu, kokiria-a-mata, kihai i tau te karo a Rakei i te tao. "A-a, inawhai ano koe E tama! i rahua ai, na to tipu whakahara." "Whakahara pewhea?" Me i reira ka kokiria te tao a Tama-te-hokopa ki tona potiki, ki a Kahukura; whakaputanga ake, waiho kia rere ana. I tetei wa ka haere te karere ko Tchukauku ki a Tamahiwa ma, ka korero atu. "Te umu o ta korua tangata (*or* tupapaku) kua ora, hei te ra apopo, hei akuanei ranei." "Ne-e? e ora hoki te kai a te kaukau raua ko te mapere, kua pou nei i a maua tetei wahi?" Ka ui mai a Tamahiwa ki ona tamariki; "Tena koa, korero mai ki au, i kotia te ure?" "Kahore." "I motu te manawa?" "Kahore." "I kotia te upoko?" "Kahore." (*or* Ooi kahore). "A-a, koia, mo taua te raru apopo ake nei i to korua matua i a Tama-te-hokopa." Ka hoki a Tchukauka ki tona kaainga.

Ka mutu tenei i konei ka haere te karere a Tama-te-hokopa ki tona iwi kia haere mai ki te ngaki i te mate o Rakei. A, ka tae mai te iwi o Tama-te-hokopa ki a ia. Pera hoki a Tamahiwa ma, ka huihui i tona iwi. Ko te iwi o Tama-te-hokopa, he Wheteina, he Rauru. Ko te iwi o Tamahiwa, he Rauru. Ka rewa te taua a Tama-te-hokopa ki a Tamahiwa ma, ka pakanga. Ka tae mai te iwi o Tohorokino, i koia ki te umu o Te Mohewao; ⁽¹⁰⁾ ka tae mai nga iwi katoa. Ka pa te karanga a Kahukura: "Tena te mea e tipu i runga i a korua?" "U-u, i a maua nei ra pea nge? Ka hua ra, E Tama! i haere mai ai he whakanui i a koe." Ka whakama te iwi ra, ka hoki. Ka rere ko Rakei: "Taku ika! taku ika! ko Pauhu raua ko Pahore!" Ka karanga mai tera: "Ta maua ika ko Rakei!" Ka paepaea te tao a Rakei, tā! waiho kia uka ana, tokorua! Ka pakanga te po, pakanga te ao. Ka paepaea (*or* kokiria) nga tao a Pauhu raua ko Pahore, ka tu ki a Rakei, kihai i mate. Ka rere mai a Kahukura i te hiku o te taua, ka paepaea nga tao ki a Pauhu raua ko Pahore, tokorua! waiho kia uka ana. Ka maunu te toki a Kahukura, ka whiua na te mau, na te katau, ko te tukunga atu i reira, kua rewa a Kahukura i roto i te toto.

Patu rurua ana aua iwi, te Wheteina, te Rauru, mate ana, mate ana.

Tenei tetei kupu i wareware mo Tamahiwa, te moenga kino tiwaretanga, i tana whaene, waiho ana hei wahine mana. Koia i whakataukitia ai. "Ko (te) tiware o Tamahiwa."

KO RAKEI

(EXPRESSED IN THE MORIORI LANGUAGE).

Ka whano a Rakei hēre a, ka tae ko t' whare o Tāmahiwa. Potēhi etu, kaare e rangat' tehi, ka ma ka rangat'; ka tanga mai eneti i ri Pute-a-Kura o Tamahiwa, ⁽¹⁾ ka tuk'(a) i tehe rau o tchia Putē. Ka hok'(i) a Rakei ku murū, here a, ka tae i kaing', potēhi etū, ka putā mai ko Tama-te-hokopa ⁽²⁾ i kaing'. Ka ui mai eneti ⁽³⁾ i kora, "I whē koa nei ko?" "I ko i au nei i t' whenu o Tamahiwa." "Hēre ka nei ko i ki reira ki tch aha?" "Ki ri me i taku ririma nei na." "I'ha koa ē tchia me?" "Ko ro putē a Tamahiwa." "A, kati etu E Potiki! mo tau atu apo i te mutchu i a Tamahiwa."

Ka heoki mei ko Tamahiwa i kainga, ratou ko timit'; ka tomo ko t' whare, potēhi etu totaranga ta rau; ka tchiro ene ku rung' i t' whare; "Ū-ū." ⁽⁴⁾ Ka riro ta putē. Ka noho a Tamahiwa ka ki etu ki ka tamariki: "Pehē koa nei tatau, E aku tamariki?" Karanga mai ka tama, a Pauhu raū ko Pahore: "Ki tch aha koa nei?" "Ki ri kimi noa i tehe rakau me kore, e ongo to korū hunanga a Rakei." K' here enehi, ⁽⁵⁾ potēhi etu e tu a' ta rakau Manuka, e mui a' te Kōkō ku rung', a ra Parē, ko ro Kakariki, ko Tchitake, ko ro Miromiro, ko ro Komako. Ko ro mui a Pauhu raū ko Pahore i kaing', ka ki etu a Tamahiwa ki o' tamariki: "Kite koru i tehe rakau ma korū?" "U-u." "Tēhē koa?" "A te tu mai i kora na." "I ei ta manu o rung'?" "Kuwai, kuwai, kuwai maria!" Ko tchia rakau ka tā rahui e raū i ko. Ka noho rau i kaing', hokorongō ki tangi a ra Kōkō: "Ko-ē, Ko-ē!" "Koko hhia koa nei tenei?" "Kōkō taue." "Awai kaare." "A, i ha koa na?" "Tangat' ra mo." Ka tangi ene ko ro Koko, "Ko-ē, Ko-ē!" Kanei k' here a Pauhu raū ko Pahore, rokiri etu, ko Rakei i rung' i tā rakau, e wero ana i ka manu; e tchu ana ka tao i ri putake o tā rakau, karang' atū enehi a Pauhu raū ko Pahore: "Wari ko tere?" "Ko au, ko Rakei." "Wari ko hunu?" "Ko au, ko Pauhu rauu ko Pahore." Ka me mai ko Rakei: "Pera mai ku rungā nei." "Ka-a, pera mai ka raro nei." Ka ui etu a Pauhu raū ko Pahore: "E tao i ah' tenei tao, E Rakei?" "E tao Koko." "E tao i ah' tenei tao?" "E tao Parē (a)." "E tao i ah' tenei tao?" "Tao Komako." "E tao i ah' tenei tao?" "E tao enei, e tao." "A, mou tenei tao e Rakei." Ka werohia e raū a Rakei ki tao, ka tu ka ehē ⁽⁶⁾ e raū. Ka tē ki ta ure, ⁽⁷⁾ whano ro ake, ka koti, ko Maru hōrō; ka tē ki ri manaw' ka mene mai enei i kora ko roto, ko Maru hōro; ka tae ki ta upoko, ko Maru hōro. E toru wahi o Rakei i riro i tona atua i a Maru; ko tangat' ka riro katō i a Pauhu raū ko Pahore, e kai ma raū. Ka hoki a Pauhu raū ko Pahore i kaing'; ka ui mai ko Tamahiwa: "I 'ha koa e, ta koru me?" "Ka mate ta māu rangat'!" "Kuwai?" "Ko Rakei! potēhi atu e māu e wero anā i ka manu o ta māu rakau." "A, mo tatau atū apopo i to koru mutū, i a Tama-te-hokopa. Ō-ō, i ngaro ranei i a koru ta koru rangat'?" "U-u, ka tch huri e māu ko ro' tā pari."

Ka noho a Tama-te-hokopa i tona whare, ka tari ki tō' tāmā, kaare e puta mai ki aii. Ka tae mai i Tōrē, ka tangi: "Torē!" Ka ui ko Tama-te-hokopa: "Torē 'ha ko'?" "Torē!" "Torē tai timu?" "Tore!" "Torē tai puiha?" "Torē!" Ka noho puku tā manu. Ka ui, "Taku tama?" "Torē!" "Ka hing'?" "Torē!" "Ka mat' i tangat'?" "Torē!" "Ka riro ki ri me e ka nei?" "Torē!" "Ka t' homai ki ka rē(o) e pa nei?" "Torē!" Ka tangi a Tama-te-hokopa ki tō' timit' ka matē.

Ka ao te ra ka whano a Tama-te-hokopa me ka manu, ka kimi i to-taranga o tō' tama; ko Torē ma ro' to moana; ko te Hopiritu⁽⁸⁾ ma ro' to poeho. A, te here i ko here mari anā ka Hopiritu i tche ara, potehi ētū ka tae ka Torē i mū; k' hūneti enehi, ka tango i to' timit'; ka tchirō ki tohū, ko ta ure, ko ta manaw', me ta upoko tchiei riro. Ka ta whao i tō' timit' ko ro' ta kakahu. Ko Torē k' here ma tatahi, me ka koenga pohatu; ko te Hopiritu ma uta, me ka koeng'(a) e Poretāo. Ka tae i kaing', ka kerī ta umu, hoatu a Rakei ku rung' i ta umū. Ka tchiro ene ki a Rakei; "U-u;" ka tutaki ko ro kiri; me ko ka tchiro ētū hoki; "Ō-ō," ka hur' i tche taha o Rakei. Ō-ō, ka tchiro ētū hoki ka huri i tche taha. E tango ei i tō' timit', e kawē ei ko t' whare; e rim' po, e rim' i ao tokot' anā i ro' ta umū ka orā a Rakei.

Na, k' whanau inginei i tche rimit' a Tama-te-hokopa, ko Kahukura tā ingō. Ka tchuku te kererē a Tama-te-hokopa, ka ki ētū a Tama-te-hokopa: "Koi ko ka tae ko ke reira ki a ratau, ka orā te me, hokohemeti e ratau." Ko Tchukauku ka tae ki a Tamahiwa ma, ratau ko ka tamariki, korer' ētū: "Ta umu i ta korū tangat' ka hana ka ora." Ka whai mai a Pauhu raū ko Pahore. "Ne e? E ora hoke te kai a ra kaukau raū ko ro mapere?" "A-a, ta umū i ta korū tangat' ka whano ka ora, e ra mai apo, e ra mai a tehi ra." Ka hoki ko Tchukauka i kaing' ka noho. E roa te whanonga a Rakei ka ora. Ko tch oranga o Rakei tchuwlatii ko Kahukura. Ka tae ki tche aeho k' hokotautau a Tama-te-hokopa i ka tamariki. Ko tchuranga mai a Rakei ku rung' hokora te kaokao, tara ka tchu tchea panakonako. Kokiri tao a Tama-te-hokopa, tchi ri pu, tchi ri mata, tchiei tau t' huri mai a Rakei i tao. "A, koi ra koe, E potiki! e hi ei i tu na to tataha nunui." "Tataha nunui mawhē?" Mai ko kokiri tao a Tama-te-hokopa ki to' timit' tokē, ki a Kahukura; ka huri mai i kora e piri anei. I tche aeho na ka rere te kerer' a Tchukauku ki a Tamahiwa ma, korer' ētū: "Ta umu i ta korū(a) tangat' ka orā, e ra mai apo, e ra mai akonei." "Ne-ē? e ora hoki ta kai a ra kaukau raū ko ro mapere, ka pou nei i a māu i tche hunū?" Ka ui mai a Tamahiwa ki ō' tamariki: "Pena koa korer' mei ra ki au, ka te koti ta ure?" "Awai kaare." "Ka te mot'(u) te manaw'(a)?" "Awai kaare." "Ka te koti ta upoko?" "Awai kaare." "A-a, koi, mo⁽⁹⁾ te pu ake taū apo ake nei i to koru mutu i a Tama-te-hokopa." Ka hoki a Tchukauku ki tona kaing'.

Ka mut' tenei inginei ka rere ka kere' a Tamatē' ki tona kiato,

k' haro mai kia hiku i te hara o Rakei. Ta mai te kiato o Tamatē' ki ai, pera hoki a Tamahiwa ma k' huihui i tona kiato. Ko ta imi o Tama-te-hokopa, Wheteina, Rauru. Ko ta imi a Tamahiwa, e Rauru. Ka rewā i tāu a Tamatē ki a Tamahiwa ma, ka rangā i tāu(ā). Ka tā' mai ta imi o Tohorokino i kōia ki ta umu o ro Mohewao; ⁽¹⁰⁾ ka ta mai ka imi katō. Ka pa ta karangā a Kahukura: "Tena na tchi ri me e popi i rung' i a korua na?" "U-u, i a māu nei ra peang' ? Ka hewa ra, E potiki ! hara mai ki a ko hokonui i a ko." Hokoma tchia imi na, ka hoki. Ka rere ko Rakei: "Taku ika ! taku ika ! ko Pauhū rāu ko Pahore !" Karang' mai tera: "Ta māu ika ko Rakei !" Paepae i tao a Rakei, ta ! hunei ke uka ana, tokorū ! ka rangā i tāu te po, ranga te ao. Paepae i tao a Pāihu rāu ko Pahore, ka tchu ki a Rakei, tchiei mate. Ka rere mai a Kahukura i tchiku o tāu, paepae i tao ki a Pāihu rāu ko Pahore, tokorū ! hunei ke uka ana. Ka maunu i toki a Kahukura, ka patu na maui, na katau, ko tchukunga atu i ko ra, ka rew'(a) a Kahukura i roto i toto. Patu rūrū(a) ana wa imi te Wheteina, ta Rauru, mate ana, mate ana.

Tenei i tche kupu ka nawen'(e) mo Tamahiwa, mo tiwaretanga tona metehine, ka ra waih' e ii wahine mana. Kōi hokotaukiti ai "Ko tiware o Tamahiwa."

KO TE WHANO O RAKEI (NA MARU).

Rere mai i te tihī,	Koe khia tutakina ta uiho !
Koe khia ⁽¹¹⁾ piri,	Koe khia tutakina ta uiho !
Koe khia tā, ⁽¹²⁾	Tutaki ta imi,
Rere mai i te pakora ;	Tutaki te toto, te karengo,
Koe khia piri,	Tutaki Nuku !
Koe khia tā,	Tutaki Rangi !
Rere mai i te pehore ;	Tutaki i tutaki o Maru ;
Koe khia piri,	Tutaki i tutaki o te whenua.
Koe khia tā.	

NOTES.

1 and 2.—It will be observed that Tamahiwa was a member of the Rauru tribe, and Tama-te-hokopa one of the Wheteina tribe, but although ostensibly of different tribes, it is very evident from each speaking of the other as parents, and also from the fact that they lived in close proximity to one another, that they were inter-related, and were, no doubt, the same people. Further notice of this will be found under the heading of Canoes.

3.—*Enehi*, *enehi*, and *eni*. This word has generally the meaning of *ano* in Maori, but varying much according to the combination ; it differs especially from the idiomatic use in Maori. At times it appears to have the use of the verbal particle *ana*.

4.—"U-u." In this instance an exclamation.

5.—*K' here enehi*, an idiom for which there appears to be no exact equivalent in Maori. The nearest appears to be *te haerenga, rokohanga*, &c.

6.—*Ehē* = *haehae* in Maori, to be cut up in strips or pieces ; flint knives were generally used.

7.—*Membrum virile*.

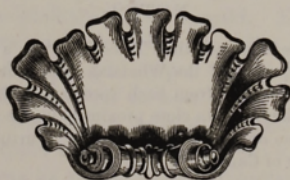
8.—*Hopiritu*, an extinct rail of the Chatham Islands.

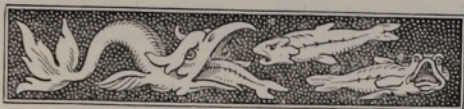
9.—It seems very probable that this ought to be *Motu pu*, cut up by the stem. Owing to the very frequent transposition of both vowels and consonants it renders words very difficult of recognition.

10.—*Ta Umu o ro Mohewao*, the name of an incantation to “dig out” or “collect the fugitives escaping from a fight.” *Mohewhao* is the Maori *mohoao*, man of the woods. The people referred to as the people of Tohoro-kino (in Maori, Tahora-kino)—waste, wilderness—were, it is said, a very hairy race of people, who came to assist, but were affronted by Kahukura’s remarks.

11.—In the *Whano* (Maori, *Hono*, joining, heating) of Rakei, *khiā* appears to be the same as *kia*—*koe kia piri*, &c.—but changed for euphony into as near as can be indicated by the spelling *khiā*. The *i* is scarcely heard; it is not clear and separate as in Maori pronunciation. There is a very similar peculiarity of pronunciation in the Ngapuhi dialect, known to Maori scholars.

12.—*Tā*. There appears to be some little doubt as to the meaning given; instead of relief from pain, which is implied, it might literally mean “to strike,” as with the leaves heated and steaming laid on the injured part. This *Whano*, or *Hono*, invokes the god Maru to descend upon the crown of the head of the injured person, that being the most sacred part of the body, and apply his healing and knitting power to the wound or injured limb. This was the general *karakia* used in such cases. It was considered to be very effective, and is said to date back to the time of the incident referred to.





THE MORIORI PEOPLE OF THE CHATHAM ISLANDS: THEIR TRADITIONS AND HISTORY.

BY ALEXANDER SHAND, OF CHATHAM ISLANDS.

CHAP. VI.—KO MATANGI-AO—(*continued.*)

THE HISTORY OF TU-WHAKARARO, SON OF APUKURA.* (Translation.)

THE family (or children) of Apukura heard that there was a sacred woman who could not be approached (living) at Ta (= te) Uru-o-Monono.⁽¹⁾ The name of the woman was Maurea; with certain people she was called the *tamahine-matua* (eldest daughter). The husband of Apukura was named Rei.⁽²⁾ When the children of Apukura heard, they went there in their canoe. Their eldest brother was Tu-whakararo (in this connexion always known as Tu), who said he would go there to get her for himself. These are the children of Rei and Apukura—Tu was their eldest son, next Pepemua, Pepetahi, Pepekonaki, Peperoto, Tihangei-te-Marama (ring round the moon), Tihangei-uru-te-Marama (ring round the crown of moon), Tihangei-ra (ring round sun), Marama-nui-Oua (a night of the moon), Marama-nui-Okoro (a night of the moon). There were other children of Rei, forgotten, cannot be remembered. Their canoe set out and arrived at the land of Tupakihimi and Paparakewa⁽³⁾ (Maori, Poporokewa). Apukura said these words to her children (before setting out): “When you reach the shore, do not conceal the beauties⁽⁴⁾ of your eldest brother Tu.”⁽⁵⁾ When they went to the dwelling-place (or *kaainga*), Tupakihimi and Paparakewa said to them, “Whose children are you?” They answered, “Apukura and Rei’s.” They asked, “Is this all of you?” They replied, “Yes, all.” Tupakihimi and Paparakewa said, “There is another of you;” but they concealed it. Those people said to them, “What really (or indeed) is the thing in your hands?” They said, “A *hei*” (necklace or ornament); and they added, “Count them.” Tu-

* One of the Maori versions of this history will be found at page 61 of Sir Geo. Grey’s “Polynesian Mythology” (edition of 1885). The same story in the original Maori will be found in “Nga mahinga,” page 39.—EDITORS.

pakihimi and others counted them; they each had one, but there was one over. Then Tupakihimi and Paparakewa knew they were concealing one of their people. They went, searched, and found Tu under the bottom of the canoe hiding. *Pa-a!* (crack!) his head was cut off. When Tupakihimi and the others came to Rei's children they were carrying Tu's head. The eyes were gouged out by Tupakihimi and Paparakewa and were given to Maurea to eat. "See, the head of one of you." The children of Rei took the head of their eldest brother and returned in their canoe to their home. When they arrived to their mother, Apukura watched the canoe of her children (and saw) that Tu's place was vacant, ⁽⁶⁾ and Apukura knew Tu was dead. On landing, they gave Tu's head to Apukura, upon which Apukura said, "Throw, throw away the remainder of eating of yonder (or other) warrior." Apukura asked her children, "What was the cause?" "We hid our eldest brother; that was the cause." Apukura went into the house and wailed her lament.

THE WAIL OF APUKURA. ⁽⁷⁾

- 1 Cry, O Tu', Rei e (O Rei)
To me, once, Rei e,
To me, twice, Rei e,
Ko ru pare, &c.*
- 2 Cry, O Tu', Rei e,
To Marama-nui-Oua, to Marama-nui-Ohotu, Rei e.
To Tini-hanguru-te-Marama, Rei e.
Ko ru pare, &c.
- 3 Tu' is dead, Rei e,
Set fire to Monono, Rei e,
Image (skin) of Hapai, Rei e,
Whakatau, Rei e.
Ko ru pare, &c.

Her cry ended, Apukura then said to her children, "I am going to seek for the land of your uncle." "Will your man be found (or come forth), O Apukura?" "He is our eldest born." ⁽⁸⁾ Apukura went to her torch, and Apukura bound up her torch.

THE BINDING OF APUKURA'S TORCH. ⁽⁹⁾

Go bind my torches,
Go bind my torches,
Lest I be led astray (or turned),
Lest I be led astray in the parts of Hawaii.
There were the many of Marama—
Rei, Whakatau, and Tini-hanguru-te-marama—who went.
He was not given for you two.
You were thought to be kindly men, Tupakihimi and Paparakewa,
To follow the head of the canoe of him, of my son's.

Then Apukura went to seek for her elder brother Whakatau. Arriving at a (certain) people, they enquired, "Where are you going?"

* See Notes.

"I am going to seek my relative Whakatau, Whakatau far off, Whakatau where the heaven closes, closes, closes down to the earth" (beyond the horizon). Apukura came to another people; they asked, "Where are you going?" Apukura replied, "I am going to seek my relative Whakatau," and so on, so on. She arrived at the Ngunguao. ⁽¹⁰⁾ That people are a silent race. They directed, "Go yonder to that person. See that man starting toy boats. Go inland; go to the shore." When Apukura reached him, Whakatau looked at Apukura, (saw) their skins were alike, and so did also Apukura. Whakatau said to Apukura, "Who is the stranger?" "Tis I, Apukura." "Who is the resident?" "Tis I, Whakatau, your relative." "Come to the land." Whakatau answered, "Come into the sea." Whakatau came to Apukura and greeted her, "*Tuturu te rongo*" (a *karakia*). When Whakatau began, Apukura followed. When Apukura commenced, Whakatau followed; if Whakatau began, Apukura joined in. They cried at receding tide, and (continued) till it ebbd, and the tide flowed; and became full and began again to recede. The skirts of their garments got wet, and they removed ashore. They cried, and Whakatau listened to Apukura's crying. He said to Apukura "What is the cause you come here to wail and sob?" Apukura said, "Wait till I express my affection for the beauties of our son Tu." Apukura took the head of Tu and gave it to Whakatau. Whakatau said to Apukura, "Throw, throw away the remnant of eating of other warriors." Apukura said, "Here is the cleansing offering" ⁽¹¹⁾ (to remove the *tapu*). Whakatau said, "Roast it for us two." She replied, "*E mea*. Oh! such a one, for you only." Whakatau asked, "Who killed your son?" "Tupakihimi and Paparakewa." When they arrived at the home, Whakatau asked, "Was your son a warrior?" "Yes, a warrior." "Was he handsome?" She likened him to the skin (flesh) of Hapai. "Ah! wait till to-morrow." When it was day, Whakatau went and jumped, sprang, and ran, and said to Apukura, "Like this?" Apukura said, "*Te-e* (an expression of ridicule), it is too small." He lit a fire, and Whakatau jumped over and said, "Like this?" Apukura replied "*Te-e*, it is too small." There were many things which Whakatau jumped, and asked the (his) sister (was it), "Like this?" She said, "It is too small." When he jumped over the summit of Hikurangi, the rattling of the *pawa* shells Whakatau wore as a necklace was no longer heard. Apukura would fain cry for her elder brother, and Whakatau lit below. When he came up over the summit he also said, "Like this?" His sister said to him, "That is too great indeed!" Then Whakatau said to his sister, "You and your children go to-morrow." Apukura said to him, "We two must go to-morrow." He replied, "No, no, I will not go, but you take your children." Apukura said, "The death of my son Tu will not be revenged." "Your children are the heaven." ⁽¹²⁾ Apukura departed with her children; afterwards Whakatau went also. Whakatau first

reached the home of Rei and others. When Apukura arrived Whakatau had reached the home; his walking-stick was standing in the open space, the owner was in the house.

Rei and people now made their canoe, in order that they might attack Ta Uru-o-Monono: that was the land of Tupakihimi and Paparakewa. They made the canoe and finished it; they went and loaded the canoe. Going to one people, they got into the canoe ten, twenty, thirty, fifty of one people, of another people. The canoe set out and arrived at Ta Uru-o-Monono, and approached the shore to rest at anchor. Seen by the people on shore they shouted, "A canoe! a canoe! floating (riding) outside here." The elder people said it was nonsense, and the younger people disputed with them. The elder people came to the beach to see, and assented to the story of the young people, "*O-o!* indeed it is true." Then the people of Tupakihimi and others came to the beach; all came, none were left. Tupakihimi and Paparakewa called out, "Who is the warrior who will attack the canoe yonder?" Mongouri-tapiri and Mongorueke cried, "Here are the warriors, we two." They saw them on the canoe swimming towards them. Rei cried out to Whakatau, "Warriors! warriors!" Whakatau said, "What kind of warriors?" "Wading warriors, wading hither." Whakatau called again, "What kind of warriors?" "Swimming warriors, swimming" (hither). Rei called again, "Whakatau, they are close, they are near, they quiver." Whakatau replied, "Allow, allow them to come on to the trembling, come on to the scattering; a face of speech, a face of rage, be speechless, be silent! 'Tis the hearing of a chief" (report of great deeds). Then Whakatau dashed out. Two! (he killed two) and dragged them into the canoe. The shout rose from the shore, "Killed! killed! from there, from there. Ah! from here, from here!"

Tupakihimi and Paparakewa again cried, "Who is the warrior who will attack the canoe?"⁽¹⁴⁾ Taiki and Tainana replied, "Here are warriors (or braves), we two." They went into the water (sea). Rei cried out to Whakatau in the same manner as for the other slain, whom he killed in the same manner; these were killed by him. The shout arose in the same way as the previous one. Their head chiefs—Tupakihimi and Paparakewa—became enraged, and proceeded to swim, and, when near, they called to Rei; but they did not go close to the side of the canoe, they cried out from a distance, "You have a warrior, O Rei?" "I have no warrior." They said again, "You have a warrior, O Rei. What killed those?" "I have no warrior, but indeed an insignificant one just like a lark" (in size).⁽¹⁵⁾ They turned their faces round to return. Whakatau made a straight spring on to Tupakihimi and Paparakewa, and tore the fat off their backs. *Pu!* He brought it with him (but) the people all went (escaped) to the shore. On landing the waves broke waves of blood.

Hereupon the canoe returned to the current (outside). They waited a while until night. The canoe moved closer to the part which was near to the land; and it was quite dark and thoroughly dark; they returned and got very close to the land. Whakatau asked them to allow him to go on shore. Then Whakatau spoke to his people and said, "Be speedy, be speedy with what you do. Listen to my word to you. If Monono burns, 'tis they who have fallen; if it glares above (in the sky), 'tis I who have fallen. Be speedy, be speedy with what you do." This was a word said to the people who did not land, but who stayed to guard the canoe. The words of Whakatau being ended, he landed, and arrived at the house of Maurea, he listened to the tone of the woman's voice and acquired her voice (or made himself master of it), in order that the Monono people might mistake him for Maurea. At last, having quite acquired the tone of the woman's voice, he went to the house of Tupakihimi and Paparakewa, but, on going, when he arrived at the house of Taiki and Tainana, he said, "*Maii ma!*"⁽¹⁶⁾ (Old men.) The girl said to him, "Oh! do not come to our house (we two); go to the house of the old men," and directed him to the house of Tupakihimi and Paparakewa. Whakatau dipped the border of his garment into the water, and on reaching their house he made his voice sound like the voice of Maurea, and said, "*Maii ma!*" They answered, "What do you come here for?" "I have got wet with water." "*O-o!* go back from the sacred place." "I will go over there." And Whakatau stayed in the darkness between their buttocks. Whakatau spoke his proverb to them—"Throw, throw a bundle of your cracklers on to the fire, listen to the sound of the voice of the people which stands (on, or comes) from the shore; to-morrow will be waded the river of blood, and will rise up the warrior on the shore here." They replied, "A small warrior, can be hidden in the hollow of the hand." Twice Whakatau repeated his proverb; when he reached the third time he thrust his spear in the rectum of Tupakihimi and Paparakewa, the handle to one, the point to another. Whakatau's call to his god sounded forth—"O Maru! O break out an opening for me." Crack! it broke thereupon on the roof of the house. Whakatau sprang, and stood thereupon, on the open space. The house burned; others with others also burned. All the houses of Monono were burned in the fire; they were swept clear and the people also all were killed. Thereupon Maurea was fetched to be carried alive to Tu's mother—to Apukura—to eat her alive.⁽¹⁷⁾

Whakatau's canoe returned, and she was laden with dead bodies. He gave portions to the stranger people when they reached their homes; he gave them their portions. To the people whose men did not come, he threw the entrails. Whakatau said to the people who came and followed (assisted) him, "See, this is for you, your relatives, and people."

On the canoe touching the shore, Apukura rushed at Maurea and bit her small finger. Maurea called out in pain, "Ah me, alas!" Apukura said, "Stay, it was you who ate the eyes of my son Tu." The oven was lit, and Apukura threw Maurea into the fire, into the oven. She sprang and jumped out. Shortly again she was thrown into the fire; again she sprang out. And they roasted her alive, all the time still looking (alive) and uncooked. Apukura ate her eyes raw.

Here ends the story of Whakatau.

KO TE WAHI KI A TU-WHAKARARO, TAMA A APAKURA

(Expressed in the Maori Language.—He mea whakamaori mai i te reo Moriori).

Ka rongo te whanau a Apakura, tena te wahine tapu, e kore e taea, kei te Uru-o-Monono (Manono ranei). Ko te ingoa o taua wahine, ko Maurea; ki teteahi hunga ia, ko Te Tamahine Matua. Ko te tane a Apakura, ko Rei. Ka rongo te whanau a Apakura, ka haere ki reira i runga i to ratou waka. To ratou tuakana ko Tu', e mea ana kia haere ki reira mana (taua wahine). Ko te whanau tenei a Rei raua ko Apakura: Ko Tu', to ratou muanga, muri mai ko Pepemua, ko Pepetahi, ko Pepekonaki, ko Peperoto, ko Tihangei-te-Marama, ko Tihangei-uru-te-Marama, ko Tihangei-ra, ko Marama-nui-Oua, ko Marama-nui-Okoro; tena ano etehi tamariki a Rei, kua wareware, e kore e kitea. A, ka rere to ratou waka, ka tae ki te whenua o Tupakihimi raua ko Paparakewa. He kupu ano ta Apakura i ki atu ai ki tona whanau, "E tae koutou ki uta, kei huna e koutou nga (te) ataahua o to koutou tuakana o Tu." A, ka haere ratou ki te kaainga, ka ki mai a Tupakihimi raua ko Paparakewa ki a ratou, "Nawai koutou?" Ka mea ratou, "Na Apakura raua ko Rei." Ka ui mai, "Heoi ra ano koutou?" Ka ki atu ratou, "Heoi ra." Ka mea mai a Tupakihimi raua ko Paparakewa, "Tena ano teteahi tangata o koutou." A, ka hunā e ratou. Ka ki mai nga tangata ra ki a ratou, "He aha koia nga mea e mau i o koutou ringa?" Ka mea atu ratou, "He Hei." A, ka mea mai ratou, "Tania ra." Na ka tataua a Tupakihimi ma i nga Hei, a, rato ratou. Ka hapa teteahi hei, ka mataua ano (ake) a Tupakihimi raua ko Paparakewa, kei te huna ratou i teteahi o a ratou tangata (hoa). Ka haere, ka kimi, ka kitea a Tu i raro i te papa o te waka e huna ana. Pa-a! ka motu te upoko. Ko te putanga o Tupakihimi ma ki te whanau a Rei, e mau mai ana i te upoko o Tu, kua karohia nga kanohi o Tu, e Tupakihimi raua ko Paparakewa, hoatu ana hei kai ma Maurea, "Na! ko te upoko o teteahi o koutou." Ka whawha atu nga tama a Rei ki te uru o to ratou tuakana, ka hoki ratou i runga i to ratou waka ki to ratou kaainga. Ko te ekenga ki uta ki to ratou matua, ka te titiro mai (atu) ano e Apakura te waka o nga tamariki i te hoenga mai.

Ka tawhā te nohoanga o Tu, ka matau ano (ake) a Apakura kua mate a Tu. Ko te ekenga, ka hoatu te upoko o Tu ki a Apakura. Te kiana mai a Apakura, "Akiria, akiria ki ko te toenga kainga a tera toa." Ka karanga mai (atu) a Apakura ki ona tamariki, "He aha te take?" "Na matou nei i huna to matou tuakana, koia ra te take." Ka whano a Apakura ki roto i te whare, ka tangi i tona tangi:—

KO TE TANGI A APAKURA.

1 E tangi ake e Tu, Rei e,
Ki au katahi, Rei e,
Ki au ka rua, Rei e,
Ko ru pare pereī, e,
To rutu no Rei, e,
Ko ru pare pereī, e,
To rutu no koi ra to, e.

(*Kei te taha reo Moriori te roanga*).

Ka tangi ra ka mutu; heoi ka ki atu a Apakura ki tona whanau, "Ka haere au ki te kimi i te whenua o to koutou matua." "Ko te kitea hoki to tangata, E Apakura?" "Ko to matou matamua tena." Ka tae a Apakura ki tona rama, ka ruru te rama a Apakura:—

KO TE RURU TENEI.

(*Tirohia i te taha reo Moriori*).

Na ka haere a Apakura ka kimi i tona tuakana, i a Whakatau. Ka tae ki tena iwi ka ui mai, "Ka whano koe kowhea?" "Ka haere au ka kimi i taku whanaunga, i a Whakatau. Whakatau i whea? Whakatau i te rangi ka piri, ka piri, ka piri ki roto ki te whenua." Ka tere a Apakura ki tena iwi ka ui mai, "Ka whano koe ki whea?" Ka mea atu a Apakura, "E haere ana au e kimi i taku whanaunga, i a Whakatau." Pena tonu, pena tonu ka tae ki te iwi o te Ngunguao, ko taua iwi, he iwi noho-puku. Ka tohungia mai e ratou, "Haere atu ra ki kona, ki tera ra, titiro ra ki te tangata e tuku waka whakateretere; ka haere ki uta ka haere ki tai." Ka tae a Apakura, ka titiro a Whakatau ki a Apakura, ka rite tabi o raua kiri, a, pena hoki a Apakura. Ka ki mai a Whakatau ki a Apakura, "Wari ko tere." "A, ko au ko Apakura." Pena hoki a Apakura, "Wari ko hunua." "Ko au, Whakatau, he whanaunga nou." "Ahu mai ki uta nei." Na, ki mai a Whakatau, "Ahu mai ra ki tai nei." A, ka haere mai a Whakatau ki a Apakura, "Tuturu te rongo." Ka riro i a Whakatau, ka whai a Apakura. Ma Apakura e timata, ka whai (ake) a Whakatau. Ma Whakatau e taki, ka kapohia e Apakura. Ka tangi raua i te tai heke, a, ka timu te tai, a, ka kato te tai, a ka pari rawa, a ka tino pari rawa. Ka tere te remu o nga kakahu o Whakatau ma, a ka nekeneke ki tahaki.

Ka tangi raua, ka whakarongo a Whakatau ki te tangi o Apakura, ka mea atu ki a Apakura, "He aha koia koe i haere mai ai ki konei tangi hotuhotu (ai)?" Ka mea atu a Apakura ki a Whakatau, "Taia ra kia mihi atu ra au ki te ataahua o ta taua tama o Tu."

Ka tango ake a Apakura i te uru o Tu, ka hoatu ki a Whakatau. Ka mea mai a Whakatau ki a Apakura, "Akiria, akiria (atu) te toenga kainga o tera toa." Ka mea mai a Apakura, "Ana, ko te tchuapora." Ka mea mai a Whakatau, "Tunua ra ma taua." Ka ki mai, "E mea mau anake." Ka ui mai a Whakatau, "Nawai to tama?" "Na Tupakihimi raua ko Paparakewa." Tae ki te kaainga ka ui mai a Whakatau, "He toa to tama?" "He toa." "He tangata humarie?" Whakarite (ake) ana ki te kiri o Hapai. A, taia apopo. Ka ao te ra, ka whano a Whakatau, ka tupeke, mawhiti, ka rere a Whakatau, ka mea atu ki a Apakura, "Whenei?" Ka mea a Apakura, "Te-e, he iti rawa." Ka tahuna he ahi, ka tupeke a Whakatau, ka mea, "Whenei?" Ka ki atu a Apakura, "Te-e, he iti rawa." He maha nga mea i tupeke ai a Whakatau me te ui mai ki tona tuahine, "Whenei?" Ka mea mai, "He iti rawa." No te rerenga i te tibi o Hukurangi ka ngaro te tōtō o nga paua i heia ra e Whakatau, ka hia tangi a Apakura ki tona tuakana, a, ka tau a Whakatau ki raro, ka puta i te tibi, ka mea hoki, "Whenei?" Ka mea mai te tuahine ki a ia, "He nui rawa tena na." Katahi ka ki atu a Whakatau ki tona tuahine, "Ka whano koe apopo, koutou ko o tamariki." Ka mea mai a Apakura ki a ia, "Me haere taua apopo." Ka mea mai, "Kahore, kahore au e tae, tena me riro atu i a koe o tamariki." Ka mea atu a Apakura, "E kore hoki e taea te mate o taku tama o Tu." Ka mea mai, "O tamariki ko te rangi." Ka whano ko Apakura ratou ko nga tamariki, i muri nei a Whakatau ka haere atu hoki. Ko Whakatau ka tae wawe ki te kaainga a Rei ma; rokohanga atu e Apakura kua tae a Whakatau ki te kaainga, e tu ana te tokotoko i te marae, e noho ana te tangata i roto i te whare.

Heoi ra, ka hanga te waka o Rei ma; he mea kia tikina ai Te Uru-o-Monono, ko te whenua hoki tera o Tupakihimi raua ko Paparakewa. Ka hanga te waka, ka oti, ka haere ka uta i te waka; ka tae ki tena iwi, ka riro mai ki runga i te waka, ngahuru, e rua te kau, e toru te kau. E rima te kau o tena iwi, o tena iwi. Ka rere te waka, a, ka tae ki Te Uru-o-Monono, ka whakatata ki uta taupua ai. Ka kite mai a uta, ka tangi te karanga, "He waka! he waka! te taupua mai i waho nei." A, ka whakatito mai te hunga pakeke, a, ka totohe atu te hunga tamariki ra; ka haere mai nga pakeke ki tatahi, ka titiro, ka whakatika ki te korero o nga tamariki ra, "A-a, koia ano e tika ana." A, ka haere mai te iwi o Tupakihimi ma ki tatahi, tomene mai ki tatahi, tomene katoa. Ka karanga a Tupakihimi raua ko Paparakewa, "Ko wai te toa mana e rere te waka ra?" Ka karanga mai a Mongouru-tapiri raua ko Mongorueke, "Tenei nga toa ko maua." Ka kitea mai i runga i te waka, e kau atu ana. Ka karanga a Rei ki a Whakatau, "He toa! he toa!" Ka mea mai ko Whakatau, "He toa aha?" "He toa kau! kei te kau mai nei." Ka karanga ano a Whakatau, "He toa aha?" "He toa rewa! kei te rewa." Ka karanga ano a Rei, "Whakatau ka piri, ka tata, ka hauanei." Ka

whaia mai e Whakatau, "Tukua, tukua kia eke ki runga i te wiwi, kia eke ki runga i te wawa, he mata ki, he mata ka, whaitaraki, whaitaraka. He rongo tawhaitere." Ko te rerenga o Whakatau, tokorua! kumea mai ki runga i te waka. Ka te maoa o uta, "Ka mate, ka mate, no reira, no reira, a, no konei, no konei." Ka karanga hoki a Tupakihimi raua ko Paparakewa, "Ko wai te toa mana e rere te waka (ra)?" Ka karanga mai a Taiki raua ko Tainana, "Tenei nga toa, ko maua." Tapatu ki roto i te wai, ka karanga a Rei ki a Whakatau, pera hoki me te karangatanga ki era tupapaku kua mate i a ia. Penei hoki enei na ka mate hoki i a ia, ka tangi te maoa, pera hoki me tera inakuanei. Ka whakatakariritia o ratou ariki, a Tupakihimi raua ko Paparakewa, ka haere ka kau, a ka tata, ka karanga atu ki a Rei. He mea hoki, kihai raua i tata rawa ki te taha o te waka ka karanga atu i ko mai, "He toa tau, e Rei?" Ka ki mai a Rei, "Kahore rawa aku nei toa." Ka ki ano raua, "He toa tau, e Rei. A, na te aha ena na i patu?" "Kahore kau aku nei toa, koia koa, he mea nei, e tia nei he pihoihoi." Ka tahuri whakamuri nga aro aro, ka hokihoki. Ka rere tarewa ano a Whakatau ki runga i a Tupakihimi raua ko Paparakewa, tihorea mai ana nga matu o nga tuara. Ana! ka riro mai i a ia, ka riro anake (katoa) nga tangata ki uta, ko te ekenga ki uta ka whati te ngaru, ngaru toto.

Heoi ra ka hoki te waka ki te ia, ka tatari roa marire. Ka po, ka whakatata atu te waka ki te taha e tata ana ki uta a, ka po rawa, a ka po marire, ka hoki mai ka tata rawa te waka ki uta. Ka mea a Whakatau kia tukuna a ia ki uta. Ka mutu, korero ana a Whakatau ki tana iwi, ka mea, "Hei konei ra, kia oweliti, kia oweliti, whakarongo mai ki taku kupu ki a koutou. Tungia i Monono, ko raua ka hinga. Tungia i runga nei, ko au ka hinga, kia oweliti, kia oweliti." (Kia tere, kia tere te hanga.) He kupu tenei mo te hunga e kore e haere ki uta, ka noho ka tiaki i te waka. Ka mutu nga kupu o Whakatau, ka haere a Whakatau ki uta. Ka tae ki te whare o Maurea, ka whakarongo ki te tu o te reo o te wahine ra, ka hopukia mai e Whakatau tona reo, he mea kia meinga ai e te hunga o Monono, ko Maurea ia. Heoi ra, ka mau marire i a ia te tu o te reo o te wahine ra, ka haere ia ki te whare o Tupakihimi raua ko Paparakewa, ko te haerenga atu a Whakatau ka tae ki te whare o Taiki raua ko Tainana. Ka ki atu, "Maii ma!" Ka ki mai ko te tamahine nei, "E, kauaka e haere mai ki to maua whare, haere atu ki te whare o Maii ma" (Koro ma). Ka tohungia ki te whare o Tupakihimi raua ko Paparakewa. A, ka tukua e Whakatau te remu o tona kakahu ki roto i te wai, a ka tae ki to raua whare, ka whakatangi a Whakatau i tona reo ki te reo o Maurea, ka mea, "Maii ma!" Ka ki mai raua, "I haere mai koe ki kona ki te aha?" "Ka mate au nei ki roto i te wai." "O-o, hoki atu ra i te wahi tapu." "Ka whanatu koa au ki kona." A, ka noho a Whakatau i roto i te pouri, ki waenganui i o raua kumu. Ka mea atu a Whakatau i tana whakatauki ki a raua, "Pangā, pangā atu

tetehi pupu rara a korua, E Maii ma! ki runga i te ahi, whakarongo ra ki te ngangi o raua e tu ra nga reo i tae nei. Apopo ake nei ka kaukau te wai te Mangawhero, ka mahuta ai te toa i tai nei." Ka whai mai raua, "Toa iti hoki e ngaro ki roto i te kapu o te ringa." Tuarua, ka hapainga e Whakatau tona whakatauki; no te taenga ki te tuatoru, ka akina te tao o Whakatau ki nga toene o Tupakihimi raua ko Paparakewa—na te pu tetehi, na te mata tetehi. Ka pa te karanga a Whakatau ki tona atua, "E Maru, e! wahia e koe tetehi koroputa moku." Pa-a! ngawha mai ana i runga i te whare, rere ana a Whakatau, waiho kia tu ana i te marae. Ka ka te whare, ka ka hoki, ka ka hoki. Ka pou katoa nga whare o Monono ki roto i te ahi, moremore ana, me nga tangata hoki, ka mate katoa.

Heoi, ka tikina a Maurea, ka maua oratia ki te whaene o Tu, ki a Apakura, mana e kai ora. Ka hoki te waka o Whakatau, ka utaina ki te tupapaku, ka hoatu nga tuwhanga ma te hunga iwi ke. Ka tae ki o ratou kaainga, ka utaina ratou ki nga tuwhanga ma ratou, ko te iwi kahore i haere mai he tangata, ka akiria atu ki te ngakau. Ka ki atu a Whakatau ki nga tangata i haere mai i whai i a ia, "Na, mau nei na, ka rato to hapu, to iwi."

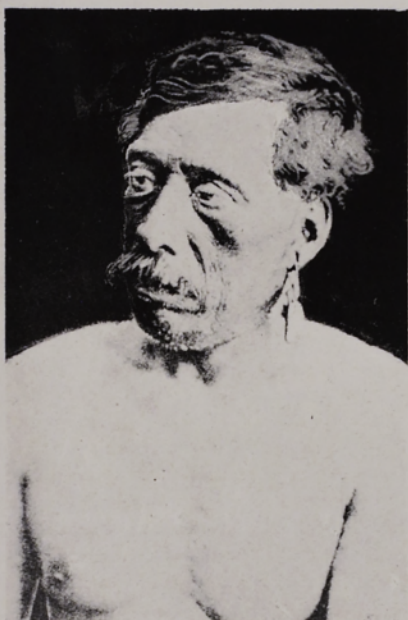
Ko te ekenga o te waka ki uta, ka rere mai a Apakura ki a Maurea, ka ngau i te toi iti, ka ketekete a Maurea, "Aue taukiri!" Ka mea atu a Apakura, "Nau hoki i kai nga mata o taku tama o Tu." Ka ka te umu, ka akiria atu e Apakura a Maurea ki te ahi, ki roto i te umu, a, ka rere, ka tupeke mai ki tahaki. Ka mea, ka akiri ano ki roto i te ahi. A, ka rere ki tahaki. A, ka taona oratia ko te turanga waiho kia titiro ana, kihai i maoa, ka kainga matatia e Apakura nga kanohi.

Heoi, ka mutu a Whakatau i konei.

KO RO MATĀ KI A TU', TAMA A 'PUKURA

(EXPRESSED IN THE MORIORI LANGUAGE).

Ka rongo t' whanau a 'Pukura, tena te wahine tapu, e kore tē, tchi Ta Uru-o-Monono. ⁽¹⁾ Ko te ingo' o tchia whinē ko Maurē, ki tche hungā ena, ko Tamahine-matua. Ko tane a 'Pukura ko Rei. ⁽²⁾ Ka rongo t' whanau a 'Pukura, khia roro ki reir' i rung' i to ratau waka. To ratau hunau-tongihiti ko Tu', e mē' anā ka hana ki reira mānā. Ko t' whanau tenei a Rei rauu ko Apukura: Ko Tu, to ratau kaumua, muri mai ko Pepemua, ko Pepetahi, ko Pepekonaki, ko Peperoto ko Tihangei-te-marama, ko Tihangei-uru-te-marama, ko Tihangei-ra, ko Marama-nui-Oua, ko Marama-nui-Okoro. Tena enet' e ina ka tamiriki a Rei, ka nawen', e kore kitē. A, ka rere to ratau waka, ka tae ki t' whenu o Tchupakihimi rauu ko Paparakēwā. ⁽³⁾ E kupu eneti ta 'Pukura i ki atu ai ki tona whanau, "E tae kotau ki uta, tche huna e kotau ka porotu" ⁽⁴⁾ o to kotau hunau-tongihiti o Tu." ⁽⁵⁾ A khia roro ratau i kainga ka ki mai a Tchupakihimi rauu ko Paparakewa ki a



PORTRAIT OF A MORIORI: TE KARAKA
NGA MUNANGA PAWA.

*Copied from a Photo. published in "Out in the
Open," by T. H. Potts, F.L.S.*

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ratau, "Nawai kotau?" Ka me ratau, "Na 'Pukura rauu ko Rei." Ka ui mai, "Nunei e kotau?" Ka ki atu ratau, "Nunei ra." Ka me mai Tehupakihimi rauu ko Paparakewa, "Tena eneti e itche rangat' o kotau." A, k' hokowhenū etu ratau. Ka ki mai wa rangat' ra ki a ratau, "I 'ha kanei ka me e mau i o kotau ririma?" Ka me atu ratau, "E hei." A, ka me mai ratau, "E tau ra." Na e tau ci a Tehupakihimi ma i ka hei a, ka papa ratau, ha hapa itche hei; ka tohu enehi ko Tehupakihimi rauu ko Paparakewa, a tc huna e ratau i tche rangat' o ratau. Hhia roro, hhia kimi, kite ko Tu i rari i ri papa o ro waka e huna an'. Pa-a! ka mo' tā upoko; ko ro putanga o Tehupakihimi ma ki t' whanau a Rei, e mau mai ana i ta upoko o Tu. Ka tā karo ka konehi o Tu e Tehupakihimi rauu ko Paparakewa, hoatu hei kai ma Maurē. "Na! ko ta upoko o tche rangat' o kotau." K' whawha atu ka tama a Rei ki ta uru o to ratau hunau-tongihiti k' hhia hoki ratau i rung' i to ratau waka ki to ratau kaing'. Ko tch ekenga ki uta ki to ratau matū, ka te tchiro mai eneti e 'Pukura te waka o ka tamiriki i tc hiwanga mai, towā⁽⁶⁾ te nohoangā o Tu, ka tohu enet' e 'Pukura ka mate ko Tu. Ko tch ekenga a, k' hoatu ta upoko o Tu ki a 'Pukura. Ko ro kiranga mai a 'Pukura, "Pa 'ti, pa 't' i ko ko kainga hokore a tera tō (a)." Ka karanga mai ko Apukura ki o' tamiriki, "I 'ha i tchipangā?" "Na matau nei e hunā ta matau nei tchukanā, a koi ra te me." Ka hanā ko 'Pukura ko ro tā whare, ka tangi i tō' tangi:—

KO TANGI⁽⁷⁾ A 'PUKURA.

- 1 E tangi ake e Tu, Rei e;
Ki au ka tabi, Rei e;
Ki au ka rua, Rei e;
Ko ru pare pere, e;
To rutu no, Rei e;
Ko ru pare pere, e;
To rutu no koi ra to, e.
- 2 E tangi ake Tu, Rei e;
Ki a Marama-nui-Oua, ki a Marama-nui-Ohotu, Rei e;
Ki a Tini-hangauru-te-marama, Rei e;
Ko ru pare pere, e;
To rutu no pere, e;
To rutu no koi ra to, e.
- 3 Ka mate ko Tu, Rei e;
Tukia i Monono, Rei e;
Kiri o Hapai, Rei e;
Whakatau, Rei e;
Ko ru pare pere, e;
Ko rutu no koi ra to, e.

Ka tangi ra ka mutu; ka hure ka ki atu ko 'Pukura ki tona whanau, "Ka whani au ra ki kimi i t' whenū o to kotau matū." "Ka pu hoki to tangat' (a) e 'Pukura?" "A, to matau kaumua⁽⁸⁾ tena." Ka tae ko Apukura ki tona Rama. Ka ruru te Rama o Apukura. Ko te Ruru tenei:—

KO TE RURU O TE RAMA ⁽⁹⁾ O APUKURA.

Hērē e rurū ki oku rama,
 Hērē e rurū ki oku rama,
 Te ku au te kowea ki pehake, pahuru,
 Te ku au te kowea ki pehake pa i Hawaii ra.
 I reira tini o Marama, ko Rei, ko Whakatau, ko Tini-hanguru-te-marama
 I whanatu ai, tchiei tuku atu ma korū (a).
 Ka toh' ai tchuwhatu maria Tchupakihimi, Paparakewa,
 Ke whai ake i ta uru o to waka ona ru o hoko tama.

Na ka whano ko Apukura ka kimi i tō tchukanā i a Whakatau; ka tae ki tena imi, ka ui mai, "Ka hana ko' ko hē (a)?" "K' hane au ka kimi i taku hunaunga i a Whakatau, Whakatau i whē; Whakatau i tā rangi ka pīri, ka pīri, ka pīri ko ro tch oneone." Ka tae ko Apukura ki tena imi ka ui mai, "Ka hano ko' ko hē (or whē)?" Ka me ātū ko Apukura, "Ka hane au ka kimi i taku hunaunga i a Whakatau." Pena na, pena na, ka tae ki ta imi o ru Ngunguao; ⁽¹⁰⁾ ko tchia imi na imi mu, ka tohu mai ratau, "Hunatu ra kuna na, ki tera na. E tchiro ātū ra ki tangat' (a) tchukutchuku waka-tarere, ka hana ki uta, ka hana ki tai." Ka tae ko Apukura, ka tchiro ko Whakatau ki a 'Pukura, ka tau ka tahi o rauu kiri, a pena hoki a 'Pukura. Ka ki mai a Whakatau ki a 'Pukura, "Wari ko tere?" "A, ko au ko Apukura." Pena a 'Pukura, "Wari ko hunua." "Ko au Whakatau, hunaunga no ko'." "Pera mai ki ut' (a) nei." Na, ka ki mai a Whakatau, "Pera mai ra ki tai nei." A, k' hara mai ko Whakatau ki a 'Pukura tchuturu te rongo. Ka rir' i a Whakatau ka whai ko Apukura. Na 'Pukura tchutang' (a) ka whai ko Whakatau. Na Whakatau tchutang' ka kapo ko Apukura. Ka tangi rauu i tai miti a ka tumu i tai, a, ka kato i tai a, ka puiha a, ka wharanaki, ka pē te rēmu o ka kakahu o Whakatau ma, e, ke nekeneke ki pehakē. Ka tangi rauu k' hokorongō ko Whakatau ki tangi o Apukura, ka me atu ki a 'Pukura, "I 'ha kanei ko' hara mai ai i kunei tangi hokororōtū." Ka me ātū a 'Pukura ki a Whakatau, "Taii ra ki mihi ētū ra i au ki ka porotu o ta tauu tama o Tu." Ka tango ake ko Apukura i ta uru o Tu, k' hoatu ki a Whakatau. Ka me mai ko Whakatau ki a 'Pukura, "Pa' 'ti, pa' 't' i ko te kainga hokore a tera tō (a)." Ka me mai a 'Pukura, "Na ko tchuaporo." ⁽¹¹⁾ Ka me mai Whakatau, "E tunu ra ma tauu." Ka ki mai, "E me (a) mau anakē." Ka ui mai ko Whakatau, "Nawai to tama?" "Na Tchupakihimi rauu ko Paparakewa." Tae ki ri kaingā, kai ui mai ko Whakatau, "E tō to tama?" "E tō (a)." "Tangat' humari?" Hokotau ki ri kiri o Hapai, "A, taii apo." Ka ao ta ra ka hana ko Whakatau ka poi, hiti, ka rere ko Whakatau ka me ātū ki a 'Pukura, "Penei?" Ka me ko Apukura, "Te-e, ka niwa rawā." Ka tahu i tch ēhi, ka poi ko Whakatau ka me, "Penei?" Ka ki atu ko Apukura, "Te-e, ka niwa rawa." E maha ka me e poi ai a Whakatau me te ui mai ki tō tchuahine, "Penei?" Ka me mai, "Ka niwa rawā." No te rerenga i tihi o Hukurangi ka ngaro ka tōtō o ka paua i heia ra e Whakatau;

k' hi (a) tangiti Apukura ki tō tchukanā, a ka tau a Whakatau ka raro ka puta i tihi; ka me hoki, "Penei?" Ka me mai i tchuahine ki aii, "I oko rawa ena na." Kanei ka ki atū ko Whakatau ki tō tchuahine, "Ka whano ko' apo kotau ko o tamiriki." Ka me mai a 'Pukura ki aii, "Me roro tauu apo." Ka me mai, "Kaare, kaare au e tae; tena me riro atu i a ko o tamiriki." Ka me ātū a 'Pukura, "E kore hoki e tae te mate o taku tama o Tu." Ka me mai "O tamiriki ko te rangi." (12) Ka whano ko Apukura ratau ko ka tamiriki; imuri nei ko Whakatau k' hunatu hoki, ko Whakatau ka tae wawe i kaaing' a Rei ma, Potehi ātū e Apukura ka tae ko Whakatau ki ri kaaingā, e tchu ana i tokotoko i tohū (a), e nohū ana i tangat' i ro te whare.

Nunei ra ka heang' tō wakā o Rei ma, no ro me ke tokina ei Ta Uru-o-Monono, ko t' whenū hoki tera a Tchupakihimi rauu ko Paparakewa. Ka heang' tō wakā, ka oti, khia roro ka ut' tō waka; ka tae ki tena imi ka rir(o) mai ku rung' i ri waka, ngahuru, tekau, tekau meha ngahuru, hokorū meha ngahuru, o tena imi, o tena imi. Ka rere tō wakā, a, ka tae ki Ta Uru-o-Monono hokotata ki utā taipū ei. Kite mai e utā ka tangi te karanga, "E peepe, e peepe te taukapua mai na i waho nei." O-o, k' hokohiwa mai te hungā tchuwhatu a, k' hokotiko ātū ko te hungā tamiriki ra; k' hāro mai ka tchuwhatu ki tatahi khia tchiro, k' hokotikā ki ri korero o ka tamiriki ra, "O-o-o, koi, e tika ana." A, k' haro mai ko ro kiato o Tchupakihimi ma ki tatahi, ka ikī mai ki tatahi, ikī. Karangā ko Tchupakihimi rauu ko Paparakewa, "Ko wai tō mana e rere ko ro peepē ra?" Karangā ko Mongouru-tapiri rauu ko Mongorueke, "Tenei wa tō ko mauu." Kitē mei i rung' i ri wakā e kau ātū anā. Karanga ko Rei ki a Whakatau, "E tō! e tō!" Ka me mei ko Whakatau, "Tō e ahā?" "Tō kau e te kau mai nei." Karanga eneti ko Whakatau, "Tō e aha?" "Tō rewa! a te rewa." Karangā eneti ko Rei, "Whakatau ka piri, ka tātā, k' hauanu." Ka kapo mai ko Whakatau, "Tukua, tukua k' eke ku rungā o ru wiwi, tuku k' eke ku rung' o ro wawa, he mata ki, he mata ka, whaitaraki, whaitaraka, e rongo taiwhatere." (13) Ko te rerenga o Whakatau, tokorū! kumea mai ku rung' i ri wakā. Ka tangi ta umere o uta, "Ka mātē, ka mātē, no reira, no reira a, no ngonei, no ngonei." Karanga hoki ko Tchupakihimi rauu ko Paparakewa, "Ko wai tō mana e rere te peepe?" (14) Karanga mai a Taikī rauu ko Tainana, "Tenei wa tō ko mauu." Tapatu ko ro te wai. Karanga ko Rei ki a Whakatau, pera hoki me re karangatanga ki era tchupapaku ka matē i aii, penei hoki nei na ka mate hoki i aii. Ka tangi ta umere pera hoki me tera i rokonei. K' harengirengitii o ratau i ariki a Tchupakihimi rauu ko Paparakewa, ka roro ka kau, a ka tata, karanga atu ki a Rei, e me ra tchiei rauu e tata rawa ki taha o ro waka, karanga atu inginei, "E tō tau E Rei?" Ka ki mai a Rei, "Ka rao angenei tō." Ka ki enetē rauu, "E tō tau E Rei, a, na te ah' ena na e hokehewa?" "Ka rao angenei tō, koi ra e, e me na ka po

tehe pioi." (15) Tahuri ki muri kae arowaro, kae heokeheoke. Ka rere hokori eneti ko Whakatau ko runga i a Tchupakihimi rauu ko Paparakewa, ka hore mai eneti i ka matchu o ka tchura. Pu! ka rirō mai i aii, ka ma enak' ka rangat' ki uta. Ko tch ekenge ki uta, ka whati ta ngaru ngaru toto.

Nunei, e, e hoki te waka ki te ii; e tari okowā ka po; ka pine etu ko ro waka ki taha e hinga ki uta, a, ka po rawa, a, ka po mari; ka heoke mei ka tata rawa te waka ki uta. Ka me ko Whakatau i aii me tuk(u) ki uta. Ka hure korero ko Whakatau ki tona kiato, ka me, "Kunei ra, kohikohi, kohikohi te hanga. I a huri mai ra i tak' kupu ki a kotau. Tchungia i Monono, rauu ka hinga; tchungi i runga nei ko au ka hinga. Kohikohi, kohikohi te hanga." E kupu tenei mo te hunga e kore haroro ki uta, e noho khia tchieki i ri waka. Ka mutu ka kupu o Whakatau, ka whano ko Whakatau ki uta, ka tae ki t' whare o Maurea, ka huri ki tchu o te rē o ro wahine ra, ka kapo mai Whakatau ki tona rē, norome ke meti ei e te hunga o Monono ko Maurē ii. Nunei e ka pou mari i aii i tohu o te rē o ro wahine ra, e whane ii ki t' whare a Tchupakihimi rauu ko Paparakewa. Ko te herenga etu a Whakatau ka tē ko t' whare o Taikī rauu ko Tainana, ka ki atu, "Maii (16) ma!" Ka ki mai ko tamahine nei, "E rurā e here mei ki to mau whare; here etu ki t' whare o Maii ma." Ka tohungia ki t' whare o Tchupakihimi rauu ko Paparakewa. A ka tchuku ko Whakatau i te remu o tona kakahu ko ro te wai, a ka tae ki ta rauu whare k' hohotangi o Whakatau i tona rē ki te rē o Maurē, ka me, "Maii ma!" Ka ki mai rauu, "Haere mai kae ko i kuna i ah'?" "Ka mate au nei ko ro te wai." "O-o, e hoki ra na i t' whenū tapu." "K' hunatu kae au nei i kuna." A, ka noho ko Whakatau ko ro ta pouri, ki waenganui o o rauu toino. Ka me atu a Whakatau i tana hokotauki ki a rauu, "Pange pange, pange i tehe pupu rara a korū E Maii ma! ko tch ēhi. A te huri ki ta rauu kare e tchu wha ka rē (o) i tai nei; apopo ake nei, kaukau te wai te marahuka mahut' ai toa i tai nei." Ka whai mai rauu, "Tō iti hoki e ngaro ko roto i ta uiho o ta ririma." Tchuvarua ka hapainga e Whakatau i tona hokotauki, no taenga ki tchuatoru, khi(a) akina i tao o Whakatau ki ka toino o Tchupakihimi rauu ko Paparakewa, na ra pu itehi, na ra pu itehi, na ra mata itehi. Ka pa ra karanga a Whakatau i tone aitu, "E Maru, e! wahii e ko' itche koputa moku." Pa-a! ngaha mai eneti i kora ko rung' i te whare. Ka rere ene ko Whakatau, hune ke tchu ana i tohū(a). Ka kā t' whare ka kā hoki, ka kā hoki—ka mā enak' ka whare o Monono ko ro tch ēhi, ka te iki, iki, me ka rangat' hoki ka mate enak'. Nunei ka tokina ko Maurē, ka mau ora ki ri metehine o Tu, ki a 'Pukura, mana e kai (17) ora.

Ka hoki ta waka o Whakatau, ka utaina ki tchupapaku, ka hoatu ka tchuwanga ma te hunga imi ke, ka tae ki o ratau kaainga hokekē-ekē i ka tchuwanga ma ratau. Ko ta imi tchiei hara mai i tangat', ka pang' ētū ki ri ngakau. Ka ki atu ko Whakatau ki ka rangat' hēre e whai i aii, "Na-a, mau nei na, ka papa to pui, to mātakau."

Ko tch ekenga o ro waka ki uta, ka rere mai ko Apukura ki a Maurē, ka ngahu i toi iti. Ketekete ko Maurē, "Aue, taukiri!" Ka me atu ko Apukura, "E noho, nau e kai ka mata o taku tama o Tu." Ka ka ta umu, ka oro ko Apukura i a Maurē ko tch ēhī, ko ro ta umu. O-o, ka rere, ka poi mai ki pehakē. Mai ko ka oro hoki ko ro tch ēhī. U-u, ka rere hoki ki pehakē. A, ka tao or(a) eneti, ko tchurangatanga 'ne ke tchiro ana, tchiei mouu. Ka kei mata ko Apukura i ka konehi. Nunei ka mutu a Whakatau inginei.

NOTES.

1.—Monono is called Manono by some Maori tribes, but the Arawa and the Moriori agree in the spelling of the name. Apukura is known by the Maoris as Apakura.

2.—Rei, Apukura's husband, does not appear to be mentioned by the Maoris, the chief individuality apparently centering in Apukura, the wife, although the names of the children appear constantly with little change in old Maori *karakias* and songs. One, that of Tihangei-uru-te-Marama, is said to be the same person as Tini-hangauru-te-Marama.

3.—Paparakewa is known to the Maoris as Poporokewa.

4.—*Ka porotu* appears to be a peculiar manner of using the plural form of the article.

5.—*Tu'*. This name with the Morioris is always abbreviated, although Tu-whakararo is admitted to be the name. He is known also to the Maoris by the name of Tuhuruhuru, as well as the former name.

6.—*Tawhā*. According to the Tuhourangi section of the Arawa, the knowledge that Tu-whakararo had concealed himself, was obtained by watching the canoe from the heights, and on counting the crew afterwards, finding one *tawhā* vacant. Here it is Apukura who finds her son's seat vacant on the return of his canoe. According to the Moriori story he was discovered through counting the *reis* (sperm whales' teeth, reduced and worn as neck ornaments. In Maori, *aurei* and *rei*. The Sandwich Islanders have a necklace of fine feathers which they call a *lei*.)

7.—The Wail of Apukura. Owing to the inability of the old men who gave this *tangi* to explain the meaning of *pare*, *perei*, and *to rutu tu no*, a literal translation cannot be given. It is uncertain if the words of the second part should not read *Toru tu no*, but even then it throws no light on the meaning. The composition of the wail is archaic, interjectory, and highly elliptical. It begins with a supposed cry from her son Tu to her, "Once, twice," at the same time brings in the name of her husband Rei, seeking either sympathy or revenge. In the second verse Tu cries in like manner, lamenting for his brethren; while in the third verse she cries, "Tu is dead, O Rei! Burn Monono, O Rei!" and likens him for his beauty to their mother Hapai, a great beauty as well as a person of great rank, and calling on Whakatau and Rei to obtain revenge.

8.—*Kaumua* = *matamua* in Maori. It will be seen by this, as well as the subsequent part of the story, that Whakatau was the eldest of Hapai's children, and Tu-whakararo was his nephew, so could not be a *potiki*, as stated by the Maoris, nor a son of Tu-whakararo (if such be not another person), more especially as the object of his visit to Monono was to obtain a wife.

9.—The Binding of the Torch of Apukura. The Maoris have also Apukura's "Binding her Torch," but which, beyond allusions to it, I have not obtained, nor yet have seen in print.* What gave rise to this proceeding on her part is a question which perhaps may interest many. She could scarcely have used it on the long journey she took to find Whakatau, nor does there appear to be, as far as is known, any ceremony in which either Moriori or Maori act in like manner. May not this be an allusion to some more ancient incident, the story of which is lost? The reference to being led astray really meant diverted from obtaining her revenge. There is an uncertainty regarding the meaning of *Pa i Hawaii ra*. The last line, "Follow the head, &c.," is said to mean "Show kindness or respect to her sons."

10.—Ngunguao is evidently Ngungu-wao, apparently a forest-dwelling people, and of a different race to Apukura.

11.—*Tchuaporo*, name given to an offering, as well as the ceremony, in which something was roasted and eaten to remove the *tapu*.

12.—*O tamariki ko te rangi*, a saying equivalent to "Your children will be sufficient," assuming them to be of high rank, or power, a peculiar idiom.

13.—*E rongo tawhaitere*, a noble report, as of a victory. Tawhaitere is the name of a certain green paroquet whose peculiar red feathers were held in much esteem, and were made into ornaments for the head (*kura*), hence the simile. The substance of Whakatau's "proverb," or saying, is intended to intimate to their adversaries that they should come on to their fate with rage and attempt to kill him and his party, and to say nothing to startle them meanwhile. The result would be a noble victory. This is stated to be the meaning, but a slight doubt remains regarding the exact meaning of *mata ki*, *whaitaraki*, and *whaitaraka*.

14.—*Peepe*, a name for a large sea-going canoe.

15.—*Ka po tche ploi*. In Maori this is *Me te mea he pihoihoi* (about the size of a lark). From this and Tupakihimi's subsequent remark, Whakatau would appear to have been a small person, which agrees with the Maori legend. Whakatau was supposed to be like a hawk, which was called by his name at times.

16.—*Maii*, a term of address to elderly men, but not *very* old.

17.—It will be seen by this story that before their leaving Hawaiki, or Hawaii, as it is called in Apukura's *Ruru o te Rama*, the Morioris and Maoris, then undivided, practised cannibalism with all its horrors and cruelties.

It will be observed that this story is somewhat broken and disconnected in certain parts, the original writer, Tapu, having omitted to keep fully the sequence of the story. This could not be altered now, and accordingly is translated as recorded.

* A reference to it will be found in "Nga Moteatea," p. 374, where also are mentioned many of the names given in the Moriori *Karakia*, and in the above story.—EDITORS.





THE MORIORI PEOPLE OF THE CHATHAM ISLANDS: THEIR TRADITIONS AND HISTORY.

BY ALEXANDER SHAND, OF CHATHAM ISLANDS.

CHAP. VII.—KO MATANGI-AO—(*continued.*)

THE STORY OF TU-MOANA. (Translation).

The following story of Tu-moana, translated from the original, may possibly appear more interesting than others of the legends published, as it describes more particularly the immediate cause of the Morioris' departure for the Chatham Islands from Hawaiki, as they allege. The names of places and other incidents mentioned in connexion therewith have a very strong ring of New Zealand; it is possible these might have been preserved, on the assumption that New Zealand was their last stage of departure for the Chathams. Without laying too much stress on the fact, there certainly is a considerable amount of agreement in the names of the places given to the locality of the last battle-ground before their departure with those which bear the same names at Tauranga, East Coast of New Zealand. The small sand-beach of Whanga-patiki, the actual battle-ground, which the old Morioris affirmed was a short sand-beach of about a quarter or a third of a mile in length, is much about the same as the Tauranga one is said to be. In the Moriori account Tauranga represents the southern headland of the harbour, Whanga-patiki the small sand-beach, and south of it was Tapuika, the second headland or point referred to in their story. Enquiry made of the Maoris who knew the New Zealand localities referred to showed that they were unable to identify by name Te Uru-Manuka; and Manukau they thought was not in those parts. From the story, both of these places were apparently not far from the battle-field of Whanga-patiki. Close and careful questioning in the neighbourhood of Tauranga might possibly elicit some more information on the subject regarding the old names of the district, and assist in identifying the locality (if such it really is) of their departure hither.*

* Tauranga Harbour, in the Bay of Plenty, New Zealand, is well known, but, although there is a branch of the Arawa tribe named Tapu-ika living immediately to the east of Tauranga, we do not know of any land of that name. There are two old *pas* in this district, up the Kai-tuna river, and in the Tapu-ika territories, named respectively Hui-manuka and Hanga-patiki.—EDITORS.

Some of the Maori Hauhau (East Coast) prisoners, when sent to the Chathams in 1868, on comparing traditions with the Morioris, appeared to recognise Tama-te-kohuruhuru as a certain person known to them as Tama-te-ure-haea,* and that there appeared to be some general resemblance in the deeds of both these people, although little reliance can be placed on a general statement of this sort. If correct, the latter must have lived twenty-seven generations back. One thing is noticeable, the intimate knowledge the Morioris appeared to have had of New Zealand trees, the names of which they preserve in their songs and traditions, more particularly the names of the *kauri*, *puriri*, and *pohutukawa*, none of which grow below a certain parallel of latitude in the North Island of New Zealand. This evidently shows that they left a place where those trees grew and were common.

Another noticeable circumstance is Tira's refusal to go with his brother, on account of his *kumara* or *pakamara* plantation, which evidently required his attention. This is highly suggestive of Maori habits and manners. Tira's name in full is Tirauriki.

A proverb or saying of Horopapa's was forgotten by the writer of the story, but it may be interesting in comparing their ancestry. It runs thus: "*Apo ake nei mahut' ai t' whanau a Tchura-huruhuru ki tch one i Whanga-patiki. Naai koa? na te hara kanui*"—Soon will rise up the children of Tchura-huruhuru (hairy back) on the sand-beach of Whanga-patiki. Why? (by whom indeed?) Through the evil which is great.

The translation follows the original Moriori as closely as it is possible to render it, hence the peculiarity of style.

TAMA-TE-KOHURUHURU followed after his sweetheart, the daughter of Horopāpā, named Pāpā (or Tahu). The tribe of the woman was named Rauru-motchihere (the real Rauru). That of the man was Wheteina. He was a son of Tu-moana. Many were the journeys of Tu-moana's son to his sweetheart Papa, and on one of his visits Ra (te) Pubi and Ro (te) Pua spoke to him (these were the sisters of his father) and said, "The shame to you, your sweetheart has spoken (evilly) of you," . . . and Tu-moana's son returned to his home. When he reached his father he said, "The shame on me (my disgrace), I have been evilly spoken of by my sweetheart" (or loved one). Tu-moana said to his son, "Is it so?" He replied, "Yes." "Let us go to the shore." They went, and when they got there Tu-moana said, "Let me see; now indeed there is reason for the story of your sweetheart." He said to his son, "Come, that I may perform the *tohi* on you." Tama te-kohuruhuru assented, "Yes," . . . and when the *tohi* was performed on Tama', Tu-moana said to his son, "You must indeed be careful, and not go soon to your sweetheart, lest you injure your sister."† When Tama' was well again he desired to see his sweetheart. Tu-moana said, "Wait, wait, lest I be rendered foolish

* Tamatea-ure-haea, a well-known ancestor of the East Coast tribes; but he lived many generations after the migration of the Morioris. The southern Ngati-Kahungunu people say that all his descendants were circumcised.—EDITORS.

† *Tchuahine* is both a sister and a cousin; in this case it means a cousin.—EDITORS.

by thee." And from day to day Tama' persisted with his father to allow him go and see his sweetheart. Then at last Tu-moana allowed Tama-te' to go to his sweetheart, to Papa, the daughter of Horopapa. Tu-moana said, "Be thou indeed careful with thy sister, lest injury come to me; be careful." So Tama-te' went, and arrived at the home (of Papa) and went in. . . . Tu-moana asked his son Tama-te', "What happened on your reaching your sweetheart?" "I have killed my sweetheart." Tu-moana said to Tama-te', "We shall be utterly ⁽¹⁾ destroyed shortly by your parent Horopapa; be cankered, rot (and) be reduced to weakness."

Horopapa stayed and waited (at his home and) for his daughter until wearied out. When the day broke Horopapa knew (or felt sure) that Papa had been killed by her young man. ⁽²⁾ He went into the house to weep; he wept until the humming-fly came into the house. Then Horopapa said to the fly, "What fly are you?" "*U-u-u*" (imitating the hum). "A fly to tell of a person?" It stopped. "My child?" The fly hummed. "Killed by her young man (or stripling)?" "*U-u-u*." When the tale of the fly was told to Horopapa he rose and went to seek for Papa; the fly led the way until he reached (where she was). He then looked at his daughter lying in the forks of a tree. Horopapa rushed between the thighs of his daughter and carried her to his home. Horopapa meditated how to get revenged for Papa, and called to his brother Tira, "Does your brother-in-law sleep at night?" Tira answered Horopapa, "That man will not sleep at night; it is only fit, a cause having arisen; he will not sleep." Horopapa replied, "Will he not sleep then? Wait until his spirit is lulled (by an incantation)." Tira said, "That man will not sleep at night." This ended the conversation of Horopapa and Tira.

Then the war-party of Horopapa rose and went from Manukau. Ta Uru-Manuka was the home. They went to Muru-whenua (Muri-whenua) at night; they reached the home and found Tu-moana and his people had retired into the house. The house was a large one, a very large one, a sacred house. They surrounded the house of Tu-moana and his people—at the end, the sides, and the entrance. When Tu-moana rose up he told his dream to his people, and said, "My dream, O my people! We were swept clean (or destroyed utterly), swept clean, reaching to the crown of the sky, I alone escaping." And Horopapa and Tira listened at the entrance to Tu-moana's tale, telling his dream. Suddenly Tu-moana's house was entered by the war-party. The thud was heard of the axe "*Ra Meitei*," ⁽³⁾ borne by Horopapa, knocking down along one side of the house, while Tira's people thrust (their spears into) the people of the other side. Then Tu-moana laid hold of the *pute* (treasure-basket) of his son. It was rotten.* He laid hold of his own ornament-basket, it

* An ill omen.—EDITORS.

was sound. He clad himself with his war-girdle, and when clad, turned his nose (saluted) 'Tama-te'. He pressed, pressed, until the blood from his nostrils spurted forth. Tu-moana made but two strides, and reached the entrance of the house. He made light the foot towards Horopapa, but heavy the one to Tira; and Tira knew it was his brother-in-law that was gone. Tira waited a while, for a short time, and Tira called and said, "Behold the chief allowed to go into Muru-whenua." Horopapa enquired, "By which way did he go?" Tira said twice, "Behold the chief allowed to go into Muru-whenua." When he got outside the house Tu-moana stretched his legs, and was (found) dwelling up in a tree. They (Horopapa's party) burnt the houses with fire, so that the glare shone over the lands.

Tu-moana⁽⁴⁾ was found resting up in a tree. The war-party said to him, "Come down here!" "(No) Come up here!" "(No) Come down here!" Accordingly Tu-moana came down. The war-party cried, "Drive him over the cliffs." Tu-moana jumped over the heads of the people and lit some way off. "Chase (or drive) him into the creek"—in order that he might be killed there. Tu-moana jumped, jumped to the other side. "Drive him into the lake." Tu-moana jumped, jumped to the other side. Tu-moana cried out to Horopapa and party, "You jump likewise," but they could not do it. Tu-moana departed, as verily he was saved. Tu-moana went into his thick places; they were cold. He went into Ungina's thick places; Tu-moana was warm there.

Ungina dreamed his dream; he dreamed that Tu-moana's house was burnt with fire, and that the people were consumed utterly by the fire—none left—to the crown of heaven. Tu-moana alone remained. Ungina went to see his younger brother, and when he arrived the stench was as of dead men.⁽⁵⁾ He (Ungina) thought that Tu-moana's house was destroyed, and nearing the house he looked and saw the ashes only of the house, the skeletons and heads lying. Tama-te's head lay by the central post. Ungina did not fail to recognise it; he knew it was Tama-te's head, that being his sleeping-place. Tu-moana's place of sleeping lay (was) vacant; Ungina knew (thereby) Tu-moana was not killed. He looked at the trail of the war-party on the ground; he looked at the appearance of the footprints; Horopapa's could not be mistaken, it was crooked. Tira's was broad and spreading. Ungina knew (felt assured) that it was done by the Rauru tribe. The head lay, the intestines, and the skeleton. Ungina took the head (or scalp of the head) and returned to seek Tu-moana in his thick places. He was not there. He sought in his own; he was dwelling there (or he found Tu-moana). Ungina also called and said, "Tu-moana! Wāngina (or Uāngina) your relative." Thus he did, till Tu-moana answered, and Ungina's heart was relieved. They wept, and when ended, Ungina brought forth the head of Tama-te' and gave it to Tu-moana. He said, "Throw, throw away the remnant of eating of yonder

warrior." "Here is the *tchuaporo*." The other replied, "Yes, indeed, roast it for us both."

Then Ungina and his younger brother went, and when they reached the home messengers were sent, that the tribes of Tu-moana should hear of his injury. The Wheteina and other tribes gathered together; the chiefs of those tribes were Koro-wahia, Kahu-kura, Ungina, Tu-moana, and there were others. The next day the war-party started to get revenge for the death of Tama-te', and the war-party arrived at Manukau. In the early dawn Ra (te) Puhi and Ro (te) Pua came out (of the house); they had not reached the track to the *pēpē* (= *paepae* in Maori) when Tu-moana's *kura* glittered. Tu-moana's sisters greeted him. Tu-moana asked his sisters, "Where is your husband?" They replied, "In the house." Tu-moana said to them, "You two go and tell him to gird himself." Accordingly the women cried out and said, "Tira! come forth; here is my relative Tu-moana come to fight, come to destroy." Tira replied, "Comes he to do what with his very brother-in-law?" The women answered, "For what cause did you two kill Potiki?" (the young person or child, referring to Tama-te'.) "Ah, truly, truly—truly with you two, Re Puhi and Ro Pua. Wait, wait, until I put on my war-girdle (made) by you, Ra Puhi and Ro Pua." When the *marowhara* (war-girdle) of Tira was girded on (and on) the exit of Tira from his house, the wet lines of perspiration were running down, and the marks of the scratches of Ra Puhi and Ro Pua (were seen). He was a great, a huge man. Tira's people were being slain by the war-party (of Tu-moana) and (together with) the children. The boys were killed; the girls were saved, together with Ra Puhi and Ro Pua. They said to Tu-moana, "Your brother-in-law is a bad person." Tu-moana said to his sisters, "Let (him) go, let (him) go on the long path to Ta Uru-manuka, in order that such a one may be induced⁽⁶⁾ (to come)." To look at Tira, a steep ascent did not suit Tira; a sloping hill suited Tira. He did not see Koro-wahia staying (concealed), with a spear inside a *totara* (tree), until Tira was close to Koro-wahia. *Tā!* the spear of Koro-wahia stuck fast in Tira. He fell there; bursting abroad into two pieces, and here and there ran the lines⁽⁷⁾ of fat of Tira, because he was such a huge thing (person).

Tira's wives lamented for him, and his children also. The wail of these women for their children was very great, and for their husband Tira also, killed by their tribe.

This was the lament for Tira :—

1. Breeze of the south, breeze of the south,
Waft thyself over Ta Uru-manuka
To your relative Horopapa. Tira-Tirauri* is dead.
Exhausted was my love on my husband.

* His full name was Tirau-riki.

2. Breeze of the south, breeze of the south,
Waft thyself over Ta Uru-manuka
That your relative Horopapa may hear
Tira-Tirauri is dead.
Exhausted was my love on my husband.
3. Tira did not like a steep descent,
Tira did not look well on a steep ascent
To which his chest bent forward.
Alas Tira ! Tira-Tirauri is dead !
4. See the mist hangs on Rangipae,
See the mist hangs on Rangitāne,
The path by which my love went,
The path which goes on to Pērau*—my sacred one ! ⁽⁸⁾
5. O beautiful, beautiful indeed ! O beautiful, beautiful indeed !
Beautiful then is my husband, who came to me—to e.
Beautiful then. Ah me ! handsome wert thou.

Horopapa dreamt his (a) dream about Tira ; he dreamt then that Tira was killed by Tu-moana's war-party. Horopapa urged that they two (he and Tira) should go up to Ta Uru-manuka ; but Tira did not go. He said he would not go because of his *pākāmārā* (*kumaras*), and he would stay there.

Horopapa told Tira's twins, who were staying with him, to go and look out from the ridge of Ta Uru-manuka. Horopapa said to Api and Akāhu-rangi, "You two look if the *karewarewa* ⁽⁹⁾ (sparrow-hawk) feeds with outstretched wings, and if the hawk soars." When Api and Akahu-rangi arrived at the ridge, and looking thence (saw that) the sparrow-hawk ate with outstretched wings, and the hawk soared. The children then returned and told Horopapa, and Horopapa then knew that his younger brother was dead. This ended, he went into the (his) house to cry, and Horopapa knew Tu-moana had killed Tira.

SEEKING REVENGE FOR TIRA'S DEATH.

Horopapa sent Api and Akahu-rangi to seek in Hukurangi for their (his and Tira's) elder brother Hāpā-kiore, and when the children arrived at Hukurangi, Hapa-kiore saw them. They said, "We have come to you because our father has been killed by Tu-moana." "Are you my younger brother's children?" "Yes, we are Tira's children." Hapa-kiore said to them, "To-morrow you and your younger brethren will go ; I will stay. If you take your younger brethren with you there will be enough." The next day Hapa-kiore's people went—they were one hundred men—and Hapa-kiore's children arrived at the dwelling. When Horopapa saw the children of his elder brother Hapa-kiore, he recited the *rongo* for dead people to them ; now for the first time he had seen the children of his elder brother. The "Rongo o Tamatea" was what he recited to the children.

* We would suggest that Pērau is the Maori Paerau, Hades, the abode of the dead.—EDITORS.

TŌ RONGO O TAMATEA.

The Rongo o Tamatea, 'tis one,
 The Rongo o Tamatea, 'tis two,
 The Rongo o Tamatea, 'tis three,
 The Rongo o Tamatea, 'tis four,
 The Rongo o Tamatea, 'tis eight,
 The Rongo o Tamatea, 'tis a hundred,
 The Rongo o Tamatea, 'tis a thousand,
 It is a Tini, a Pio, a Rea, 'tis nothingness.
 The Rongo of the Ihi, ⁽¹⁰⁾
 The Rongo of sacredness,
 The Rongo of preternatural power,
 The Rongo of the small child,
 The Rongo of the larger child,
 The Rongo of the grown-up child,
 The Rongo of the valiant one,
 A Rongo abroad (of deeds),
 The Rongo of Rangitapiri, his is the Rongo recited.

Then was commenced the "Hidden Face":—

'Tis the hidden face, 'tis the absent face,
 The face of the person now first seen.
 Why have you not been seen? Now thou art seen.

Then was recited the "Obstacles":—

The great obstacles of Marama,
 Obstacle one, I have been obstructed,
 Obstacle ten, I have been obstructed.
 Clear off the net of Rua-maikutu (spider's web). I have been obstructed,
 O obstructed! OI, obstructed!
 Obstacle one hundred, I have been obstructed,
 Clear off the net of Rua-maikutu, ⁽¹¹⁾ I have been obstructed;
 Falling beneath Wairua-rangi, ⁽¹²⁾ I have been obstructed,
 O obstructed! OI, obstructed!*

After the children had left, Hapa-kiore came to see his younger brother Horopapa. He came also to gather his people (of) the Rauru (tribe) to obtain revenge for the death of Tira. Hapa-kiore came by another way through the hostile country—that is, of his enemies, the tribes of the Wheteina, Harua, Poutama, Teh-Etiao, of one tribe and another—until Hapa-kiore came to the land of Kahu-kura and others. The children of the tribe saw Hapa-kiore coming along the beach, in appearance like a *whēkī* (black fern-tree), and they cried out to the elder people, "Here is a monster you cannot endure to look at." "What! kill out of the way that remnant of yours?" The children replied, "*Tē-ē!* we are not able to look at him." "What is he like?" "Why, like a black fern standing in the forest." The wise ones said, "Let us see." When they saw, they exclaimed, "Truly, truly, you are right, O children! this thing is a monster" (or object of dread).

* For the explanation of these *karakias*, and the occasions when used, see vol. iii, p. 79.—EDITORS.

Kahu-kura took his spear and went into the hollow of a *totara* tree, thrusting out the point of his spear; and when Hapa-kiore came close, Kahu-kura thrust the spear at Hapa-kiore, but it glanced off the *kakaponga*, ⁽¹³⁾ because Hapa-kiore had a garment (mat) of *kakaponga*. Kahu-kura's spear broke. Hapa-kiore turned the axe (named) "Ra Meitei," which was on his back, to his front. *Pa-a!* the string broke. Hapa-kiore's hand grasped the axe to chop down Kahu-kura. Kahu-kura hastened to appease Hapa-kiore, and asked, "Who are you?" He replied, "'Tis I, Hapa-kiore, the heaven above, the earth dwelt on here; your ancestor Heau." "Ah! no wonder you could not be beaten."

Hapa-kiore arrived at Horopapa's home, and (when they) saw ⁽¹⁴⁾ one another (they) wailed. Hapa-kiore began, Horopapa followed (took up the refrain). When Horopapa began, Hapa-kiore followed. The *rongo* of the dead (was recited), that is, the "Rongo o Tamatea," for the many deaths which had occurred, and the *pā*, also for the dead, and the *matchū-hunā*, for the dead and living also. Their wailing finished, Horopapa commanded the Rauru (tribe) to gather together. They assembled the Rauru people only.

Tu-moana's people gathered twelve tribes. The names of the tribes were—Rua-rangi, Mutu-rangi, Wheteina, Haruā, Tch-Eitara, Mākāo-a-uha, Mātangā, Poutama, Makao-a-tō(ā), Tch-Eituhi, Tch-Etikōhe, Tch-Etiao (or Tch-Etiaw'(ā)). The Rauru-motchihere was alone (against the others).

The twelve tribes stayed at one end of the sand-beach of Whangapatiki—Tapuika was its name. The Rauru tribe stayed at the other end—Tauranga was its name. Hence arose the proverb of Horopapa, "Tapuika is dark, Tauranga is light" (or clear). Because of the multitude of Tu-moana's people this thing was said.

Each party performed their incantations on the sea-beach. The next day they commenced the battle; they fought night and day. The Rauru tribe formed one column, the people of Tu-moana eight columns; and the people of Ungina and Tu-moana were destroyed by the Rauru tribe. The waves of the sea broke in bloody waves, and the sea-beach was covered to a great height with the dead bodies. The blood of men was up to the loins. The Rauru was but one (tribe). Horopapa spoke his proverb, "The sun hangs over the Pirimewa, the blood of the *kawhai* (*kahawai*) is stranded." The people of Tu-moana were killed, and he and (a few) other chiefs alone survived; no people remained. Then they dug out with the "oven of incantation" the people in the woods, who were hiding themselves, because Tu-moana's people were all killed by the Rauru tribe, and these were they who concealed themselves. When they came to the open to fight then they were dug with the *Umu a ro Mohewao* (the oven of the stranger), (used) for the very strange people. When they came to the open they were but small (few, compared?) with the Rauru. It was a great,

very great, fight. (Many of) the Rauru also were killed by the others. Horopapa was wounded with a spear; he was wounded because he behaved foolishly with himself, therefore he was wounded in the breast (or pap), and his name was changed to U-tērōpē (hanging breast.) The point of the spear did not enter into Horopapa, because the chest of that man was all bone.

They (the allies) could not prevail with the Rauru tribe, and (so) they, the other people, made their canoes secretly; they made their canoes to seek safety for themselves (in flight). They fought incessantly night and day, and (the Rauru tribe) destroyed eight *pas* of the Wheteina; and (so) the canoes did not reach completion; they dragged them as they were to the sea. Rangimata was the (only) canoe that was finished. Rangihoua, Pouariki, Tohorō-i-ongoongo, Tchu-te-ngana, Mata-rangi and other canoes were unfinished. The Rauru tribe came round by the sea, killing the people, and destroyed them. The canoes were thrown away, the people being dead. At a certain time, when the dawn was breaking, the two canoes, Rangihoua and Rangimāta, were dragged (down to the water)—Rangihoua first. They gathered the chips of the rest of Rangimata (where she was made), and burnt them in the fire, and began (sung) the *umere*, “*Wēra, wēra ta rangi tchu nuku, tchu rangi*,” &c. Then they began the *keneuaka* of Rangimata, “*Maruroa, Kauanga e pa ki whea?*” &c.,* and when the *keneuaka* was finished the streaky dawn broke (*te ata o Hēia*), and the canoes edged out to the sea.

Here ends Ko Mangatangi-ao, ⁽¹⁵⁾ that is, Ko Matangi-ao.

[This was the starting of the canoes for the Chatham Islands, after the great defeat of the allies at the hands of the Rauru tribe in the battle of Whanga-patiki. The particulars of the voyage will follow in the next chapter.]

KO TU-MOANA

(EXPRESSED IN THE MORIORI LANGUAGE).

Ka whai ko Tama-te-kohuruhuru ki tona ipo, ki tamahine a Horopāpā ki a Pāpā (or Tahu). Ko ta imi o tchia whinē, e Rauru-motehērē; to te tane Whēteinā, e tama na Tu-moana. E mahā no atū ka hērengā o tama o Tu-moana ki ta ipo ki a Papa, a, ka taka i tē hērengā atu o Tama-te-kohuruhuru, ka ki mai a Ra Puhī rauu ko Ro Pu(ā) (ko ka hunau tamariki mahine enei o tana matū tane) ka me mei, “Ta umu i a ko’, ka titito korer’(o) kō e to whai-tipangi e me toke to ure e kore makona.” A, ka hoki ko tama a Tu-moana ki tona kaingā; ka tae ki ri matū(a) tāne, ka me atu, “Ta umu i au nei, ka titito korer’(ō) e taku whaīngā.” Ka me mai ko Tu-moana ki to’ timiti, “Koi eneti?” Ka

* These two *karakias* will be given in the next chapter.—EDITORS.

me ātū ii, "E." "Ka roro tauu ki tatahi." Ka roro rauu, ka tē, ka ki ātū ko Tu-moana, "Pena 'no koa ko', na koi ra ko titito korer' e to ipo." K' hokite ko Tu-moana i tona, "A te koni mai i Waiparemo."

Ka me atu ii ki to' timit'(i), "Homai ko' kia tohii." Ki mai ko Tama-te-kohuruhuru, "O." K' hokopoko ko Tu moana i tchuaime o tchino o to' timit', ka oti e kopaki ei, e ta ei, ka oti e tahu ei i ta umu, ka hokototerangā ei ku rung' i ta umu, ka huri e tohi ei. Ko tohi tenei :—

"Tohia, tohia, tohia tohia, tohia ta ure no Tama-te-kohuruhuru ka toki ki Waitchua."

A, ka oti i tohi ta ure o Tama', ka me atu ko Tu-moana ki to' tama, "Koi ko' ke tohu ko te whano wao ko' ki to whainga te whara i a ko' ko to tchuahine." Ka oro ko Tama', ka me ke whano ki tona ipo; ka me mai ko Tu-moana ki aii, "Taii, taii ra ke oro ko' te kuaritii au i a ko'." A, i tena ra, i tena ra, hokotehu-te-marō atu a Tama' ki to' mutū tane, ke tuk(ū) i aii ke whano ki tona ipo. A, ieneti ka tuk' enehi ko Tu-moana i a Tama-te' ke whano ki tona whai-tipangi, ki a Papa, ki tamahine a Horopapa. Ka me atu a Tu-moana, "Koi ko' ke tohu atu ko' ki to tchuahine te kore ki au ke tohu, ke tohu." A, ka riro atu a Tama-te' ka tae i kainga, ka whano ko roto whare, ka tuku mai ko Horopapa i to' tchuahine (? tamahine) ki a Tama'. K' hunatu ku waho ki ri kotare o t' whare, ka hewa ene i ki reira moe ei; ka me mai ko Tama-te' ki a Papa, "E pine ētu ki paratū." "I kunei ra." "E pine ētu, e pine ētu i kona." Whai a, torikirikitii i tai o Ta Uru-manuka; potehi etu ko ta rakau tokomanga, hoatu eneti to wahine ra ka orō ko roto i ka tokomanga o ta rakau ka hure, hoatu tona meheki ko roto. Ka pa tangi hokētekēte a Papa, "Aue, takiri." "U, e noho to me titito korerō i au." Ko ta unuhanga, ka riro mai ta ngakau, whai totarangā anā, hērē ana ki a Tu-moana. Ka te ui mai ko Tu-moana ki to' timit', "Pehē koa e to taenga ki to whai-tipanga?" "Ka mate i au tangenei whainga." Ka me mai ko Tu-moana ki a Tama-te', "Mo te pu ⁽¹⁾ ake tauu apo ake nei i to mutū i a Horopapa, ka hī ti ori, ka hī te pērē, ka hī te māhū."

E noho e tāri a Horopapa ki to' tamahine a tiohatii. A, ka ao tā ra, ka tohu eneti a Horopapa, ka mate a Papa i tona ropa. ⁽²⁾ K' here eneti ko ro t' whare tangi ei, tangi, a, ta mai ta ngaro tamui ko ro t' whare; ka hure, ka me atu a Horopapa ki ri ngaro, "Ngaro i 'ha ko'?" "U-u-u." "Ngaro tangatā?" Ka noho, "Taku tama?" Ka nguru ta ngaro, "Ka mate i tona ropa?" "U-u-u." A, ka oti tō korero a ra ngaro ki a Horopapa, i eneti a Horopapa ka whano ene ka kimi i a Papa, na ra ngaro hokotika tch ara, a, ka tae; inginei eneti ka tchiro ātū i to' tamahine totaranga mai ana i roto i ka tokomahanga o ta rakau. Ko kiri rōrō ko Horopapa i aii ko rot' i ka kuha o to' tamahine, ka hure e waha ko roto whare. K' hokoaro a Horopapa ki te hiku i te hara o Papa, a, karang' ētū a Horopapa ki tona hunau-potiki, ki a Tira, "E moe anā ranei to taokete-manawa i ri

po?" Ka ki mai ko Tira ki a Horopapa, "E korē e moe tchia rangat(a) na i ri po, e tau eneti ka 'na, ka pu i take, e korē ka na e moe." Ka me ātū a Horopapa, "E korē ranei e moe? taii ko rotu tonā mourī." Ka ki ātū a Tira, "E korē e moe tchia rangat'(a) na i ri po." Ka hure ka korer' a Horopapa raua ko Tira.

Na, ka rewā i tauu a Horopapa ma, hunatu i Manukau, ko Ta Uru-manuka te kaingā, ka whano ki Muru-whenua, ka po ka tae i kaingā; potehi ētū ka ma ko Tu-moana ma ratau ko tona kiato ko rotō whare, whare nui t' whare, nui t' whēi, whare tchutchungei. K' hokotakā eneti i tō whare o Tu-moana ma, i tchurongo, i ka tara, i tō roro. A, ka ar' akē ko Tu-moana korer'(o) i tonā moe ki tona kiato, ka me, "Taku moe, ka ta iki tatau, E taku kiato! iki ka tē ki ta uru o tā rangi, ku au enak'(e) te rerengā." A, t' hokorongō mai a Horopapa rauu ko Tira i tō roro, ki ri korer' nei i tona moe. Tena, a tomokia t' whare o Tu-moana e tauu. Ka ki paū ka tokī a "Ra Meitei" (3) i a Horopapa e mau ana, e tchutchuku hērē ana i tche tara o t' whare; ka kite ko ta imi a Tira, werowero ana i ka rangat' o tche tara o t' whare. Kanei k' whawhatiī ei e Tu-moana ki ri pute o tana tama. Ka pē. K' whawha ki tana putē-a-kura, e piri anei. E hume i tona Marowhara, ka oti hume, pera ta ihu ki a Tama-te', tchukua, tchukua, paihi i toto o ra purangaihu. E rū ngōhu wharorotanga o Tu-moana, ka tae ki t' roro o t' whare. Ko ro waewae ki a Horopapa, hokomamakia, ko ro waewae ki a Tira, hokotaimahatiī; ka tohu ene ko Tira, ko to' taokete tenei ka riro. E tari e Tira okoa ke taro to wa, karanga a Tira ka me, "Tena tū kura tchukū atū ko roto Muru-whenua." Ka me mai ko Horopapa, "Mawhe akē tche ara?" Tuarū ko ro kupu a Tira, "Tena tū kura, tchukū atū ko roto Muru-whenua." Ko ro putanga ko waho o t' whare, tamange ene tō waewae o Tu-moana hunei ke noho ana i rung' i ta rakau. Ka tahuna t' whare ko ro tchi ehi, k' here ta marama ka hunua.

Kitē ko Tu-moana (4) ku rung' ta rakau e nohō ana. Ka me atu ko tauu, "Pera mai ka raro nei." "A, pera mai ku runga nei." "A, pera mai ka raro nei." A, koi eneti ka heke ko Tu-moana ka raro. Karang' i tauu, "I ariari ko ro ta pari." No ro me ke tak'(a) ei ko ro ta pari. Tamange nei ko Tu-moana ma rung' atu i ka upoko o tchia hung'(a), a te tau mai i ko, "I ariari ko ro tchi aw'(a);" no ro me ke mate ei ko ro tchi aw'. Ka poi ko Tu-moana, poi, ka hiti tarawahi, "I ariari ko ro' to roto." Ka poi ko Tu-moana, poi ka hiti tarawahi. Karanga mai ko Tu-moana ki a Horopapa ma, "E poi mai hoke ra kotau." A, tchiei tē. E whanē ko Tu-moana; koi koa na ka oro hoki te me. Ka tae ko Tu-moana ko roto i oni hitiki-makariri. E whane ki ka hitiki a Ungina, ka mahana a Tu-moana i ki reir'(a).

Ka moe mai ko Ungina i tana na moe; moe ake nei ka pau t' whare o Tu-moana i tchi ēhi, ka ta iki ka rangat' ko ro tchi ehi; iki—tae ki ta uru o ta rangi, ko Tu-moana enak' e toe. Ka whano ko Ungina, ka mataki i tona hunau tongihiti, a, ka tae inginei eneti ka

hongī ētū ki te “piro Kakariki.”⁽⁵⁾ Ka tohu ene ko Ungina, ka mat’ t’ whare o Tu-moana. A, tata atū ki t’ whare, ka tchiro ētū eneti inginei ko ro purungehu enak’ o t’ whare, hhia tu ana ka imi o ka rangat’, me ka angaanga. Toterang’ ana tchi angaanga o Tama-te’ i ri pou o ro wahī. Tchiei e hiti i tohu i a Ungina; ka tohu eneti no Tama-te’ tchi angaanga, ko tona moenga ene koa tera. Totarang’ ana to wa o ro moenga o Tu-moana; ka tohu ko Ungina tchiei e mate ko Tu-moana. E tchiro ki ri papa o tauu totarang’ ana, e tchiro ki tohu o ka tapuē; e kore e ngaro to Horopapa; tirau. To Tira, hukengamu. Ka tohu ene a Ungina, na ta Rauru. Hhia tu ana ka upoko, ka ngakau, ka imi. E tango mei ko Ungina i ta uru o ta upoko, e hoki mei ei ko Ungina e kimi i a Tu-moana i roto i oni hitiki. Ka raw’(a) i reira. E kimi ko roto i ana, e noho ana ko Tu-moana.

Na Ungina hoki karangaranga i me, “Tu-moana! Wangina (or Uangina) hunaunga no ko’.” Pena, pena, a, ka karanga ko Tu-moana, ko ora ta ngakau o Ungina ki a Tu-moana. Ka tangi rauu, ko ro mutunga ka tange ake ko Ungina i ta uru no Tama-te’ k’ hoatu ki a Tu-moana. Ki mai tera, “Pa ’ti, pa ’t’ i ko te kainga hokerere a tera tō.” “Na, ko tchuaporo.” Ka me mai tera na, “Koi na na e tchunu, e tchunu ra ma tauu.”

A, ka here ko Ungina rauu ko tona hunau-tongihiti, ko taenga atū i kaaing(a) ka tchuku ka kerer’ ke rongo mai ei ka tchuaimi o Tu-moana ki tona matenga. K’ huihui mai ko te Wheteina me na ka imi hoki; ka rangata takitahi o wa imi, ko Koro-wahia, ko Kahu-kura, ko Ungina, ko Tu-moana, tena hoki itehi. Ao ake ta ra apo, k’ hapai i tauu e hiku i te hara o Tama-te’, a ka tae i tauu ki Manukau.

I tehe ata kurakura ka puti atū ko Ro Puhī rauu ko Ro Pu(a) ko waho; tchiei tomo atū ki tch ara ki ri pēpē, ka hiko ta rauri a tu kura o Tu-moana. Ka mihi atū ka tchuahine a Tu-moana ki aii. Ka ui mai a Tu-moana ki ona tchuahine, “Tehē koa ta koru tane?” Ka me atū rauu, “Tchi roto wharē.” Ka ki ētū a Tu-moana ki a rauu, “Korū ro ra e ki ētū ke tak(a) i aii.” Koi ene ka tangi ta karang’ a ka wahine ra, ka me, “Tira ki waho! tenei taku hunaunga ko Tu-moana, k’ hara mai ka riri, k’ hara mai ka nguiha.” Ka ki atu a Tira, “K’ hara mai ka ah’(a) i to’ taokete manawa?” Ka me mai ka whinē ra, “I ’ha koa na ra me hokohewiritii e korū potiki?” “A, koi, koi. koi ta korū e Re Puhī rauu ko Ro Pua. Tai, tai piki i au taku maro na koru e Re Puhī rauu Ro Pua.” A, ka oti ti piki ta marowharo o Tira, ko ro putanga o Tira ko waho i tona whare, e eke ana ka taheke werewere, e mau ana ka haraunga a Ra Puhī rauu ko Ro Pua—tangat’ hara, e nukū. Tena ta imi o Tira a ra patu e tauu, me ka tamiriki. Ko timit’ tane ka patu, ko timit’ wahine ka or’, ki a Ra Puhī rauu ko Ro Pua. Ka ki ētū rauu ki a Tu-moana, “Nanakī(a) to taoketē.” Ka ki ētū a Tu-moana ki o’ tchuahine, “Tehukū, tehukū ki tehe ara rō ku rung’ o Ta Uru-manuka no ro me ke onga⁽⁶⁾ mei a me.”

K' hhia tchiro ki a Tira, pari tuku, e kore e tau ki a Tira, pari kake, ka tau a Tira. Tchiei kite štū ko Koro-wahia i roto i ri puta o Totara e noho ana, me tao, a, ka tata ko Tira ki a Koro-wahia. Ta! hune ke uka ana i tao o Koro-wahia i roto i a Tira. Ka hinga mai ene ti kora; ngawha mai enet' i kora erū taha ki pehak'(e) ngawha atu ki tena hunū, ki tena hunū, ka taheke (ʻ) o ta hinu o Tira, ka ra wa mē, e nuku hoki tchia mē.

E tangi ana ka wahinē o Tira ki aii, ki ka tamiriki hoki. Kaha rawa i tangi o wa whine ki o rauu tamiriki, ki ta rauu tane hoki, ki a Tira, ka mat' i to rauu imi. Ko tangi tenei mo Tira:—

1. Matingi tonga, matingi tonga,
E kaw' i a koe ku rung' o Ta Uru-manuka,
Ki to hunaunga ki a Horopāpā, ka matē Tira, Tirauri
I hiria ko ro ku tane, a.
2. Matingi tonga, matingi tonga,
E kaw' i a koe ku rung' o Ta Uru-manuka,
Ke rongo mei e to hunaunga, e Horopapa,
Ka mat' Tira, Tirauri
E hiria ko ro ku tane, a.
3. E kore ie uru Tira ki ri pari tuku,
E hou ana Tora ki ri pari kake,
Ka tau ki tona pāpāuma,
Aue! Tira ka matē, Tira Tirauri!
E hiria ko ro ku tane, a.
4. E tauria te kohu e, ku rung' o Rangipae,
E tauria te kohu e, ku rung' o Rangitane,
Teh ara ia o taku hanga (*hango in song*)
Teh ara e whano ku rung' o Perau, taku tino toke (*or tapu*). (8)
5. Porotu e, porotu ro, porotu e, porotu ro,
Porotu iena taku tane, pu mai i au, to-e.
Porotu iena, Taukiri-e! rapa te kiri mou e.

Ka moe mai a Horopapa i tona moe mo Tira; moe ak' enē Horopapa ka mate ko Tira i tauu o Tu-moana. Ka ta unga e Horopapa ka roro rauu ku rung' ki Ta Uru-manuka; tchiei e whano ko Tira; me mei nana; e kor' e whano i ana pākamara i ki reira eneti ii noho ai.

Ka ki atu a Horopapa ki ri maehanga a Tira i riro mai i aii, ka roro ka tchiro i rung' i tchiwi i Ta Uru-manuka. Ka ki štū a Horopapa ki a Api rauu ko Akahurangi, "E tchiro e korū, ka kei poupu ko ro manū ko ro Karewarewa, (9) k' hāro ta manū ko ro Kāhu." A, ka tae Api rauu ko Akahurangi ku rung' tchiwi, ka tchiro štū eneti inginei ka kei poupu ko ro Karewarewa, k' hāro ko ro Kāhu. E hoki mai ei wa tamiriki, korer' štū ki a Horopapa, ka tohu eneti ko Horopapa, kei mat' ton' hunau-potiki. Ka hure, e whane ko ro t' whare tangi ei, ka tohu ko Horopapa na Tu-moana eneti a Tira.

HIKINGA (OR HIKUNGA) I TC HARA O TIRA.

Ka tchuku a Horopapa a Api rauu ko Akahurangi, ka rorō ka kimi ki Hukurangi ki to ratau tchukan', i a Hāpā-kiorē; a, ka tae wa tamiriki ki Hukurangi, ka kite a Hapa-kiore i a rauu. Kororō ētu, "Hara mai mau' nei ki a ko', ko to mauu matchū tane ka mat' i a Tu-moana." "Na taku teina korū?" "Ē, na Tira mauu nei." Karanga mai ko Hapa-kiore, "Na, apo kotau ko o koru hunau tongihiti k' hhia roro; ku au me noho; ka hure ka riro o korū hunau tongihiti i a koru, a, ko ta rangi." Ao ake apo, k' hhia roro ko t' whanau a Hapa-kiore—hokorima ka rangat(a) ka tae ka tamiriki a Hapa-kiore i kainga.

Ka kite ko Horopapa i tamiriki o tona tchukana, a Hapa-kiore, ka tchutanga ētu e Horopapa ka "Rongo" o te hunga mate ki a ratau; kanei kite ei e ii ka tamiriki a ton' hunau tongihiti. Tchia "Rongo o Tamatea" tchia me meti atu e ii ki wa tamiriki.

KA RONGO O TAMATEA.

Tō rongo o Tamatea ka tahi,
 Tō rongo o Tamatea ka rua,
 Tō rongo o Tamatea ka toru,
 Tō rongo o Tamatea ka wha,
 Tō rongo o Tamatea ka waru,
 Tō rongo o Tamatea ka rau,
 Tō rongo o Tamatea ka mano,
 Ka tini, ka pio, ka rea, ka kore,
 Tō rongo o ta ihi, ⁽¹⁰⁾
 Tō rongo o te hā,
 Tō rongo o tā mana,
 Tō rongo o ro pipi,
 Tō rongo o tō waruwaru,
 Tō rongo o ro tāpā,
 Tō rongo o ro mokopu tehu maro,
 E ro' ki waho.
 Tō rongo o Rangitapiri mona, tō rongo e houia.

Tutangitii ētu ko ro Matchu-huna:—

Ko ro matchu-huna, ko ro mata ngaro,
 Ko tā mata o tangatā kanei kite ei,
 I 'ha ko 'te kite ei? a, koi kite.

Nunei tenei ka metii ko ka Pa nui a Marama:—

Pa tahi au ka pāia, pa ngahuru au ka pāia,
 Heihei te kupenga o Rua-maikutu, au ka pāia,
 E ka pāia, ōi, ka paia,
 Pa rau au ka pāia,
 Heihei te kupenga a Rua-maikutu ⁽¹¹⁾ au ka pāia,
 E taka i raro o Wairua-rangi, ⁽¹²⁾ au ka pāia,
 E ka paia, ōi, ka paia.

I muri i ka tamiriki ra, k' hara mai a Hapa-kiore kia kite i tona hunau potiki, i a Horopapa. K' hara mai hoki, huihui i tona imi, i a Ta Rauru, ki te hiku i te hara o Tira. I haere mai a Hapa-kiore i ara ke, ma t' whenū o ta ik' kino, ara o tana ho' riri ka imi nei o Te Wheteina, o Tc' Harū(a), o Ro-Poutama, o Tc-Eitara, o tena imi, o tena imi, a, ta mai a Hapa-kiore ki t' whenu o Kahu-kura ma. Kite ētu e ka tamiriki o tchia imi, a Hapa-kiore hara mai ana i tchē one, ka po ne 'neti t' wheki—a, ka tangi ta karanga ki te hunga tangat' matua, "Tenei tchia Kaupeke na, e kore tē ki tchiro atu." Ka me mai ka tchuwatu ki te hung'(a) tamiriki, "I 'ha? hokehewē ētu ra na a kotau toenga na na." Ka ki atu ka tamiriki, "Tē-ē! e kore ra tae atu ki tchiro." "Pena i tohu?" "Na, me re kākāponga e tchu mai i roto poeho." Ka me hoki ka tangat' tohunga, "Pena koa?" Ka kite hoki ratau ka pahe, "Koi, koi, koi ta kotau e te hung' tamiriki nei, tehupū tchia me nei." Ka tae Kahu-kura ki tao k' hokotak' i aii ko roto i ri pu hhiamama o Totara, hokoput' ta mata o tao, a, ka tata mai ko Hapa-kiore, kokiri i tao o Kahu-kura ku rung' i a Hapa-kiore. Na, whai ta imi ku rung' i kakaponga, ka ra wa me kakaponga⁽¹³⁾ ta kakahu o Hapa-kiore. Ka whati i tao o Kahu-kura. Ka huru mai eneti ko Hapa-kiore i toki i a "Ra Mēitēi," i rung' i to' tehura ki ton' i arawaro. Pa-a! ka motu i te kawē. Ka mau ti ririma o Hapa-kiore ki toki e koti i a Kahu-kura. Kohii mai t' hokomomoe a Kahu-kura ki a Hapa-kiore, ka ui mai, "Ko wai koe?" Ka me atu tera, "Ko au, ko Hapa-kiore, ta rangi e tchu nei, ta papa nohii nei, to ropuna ko Heau." "A, koi ra, ko' te tē ēi!"

Ka tae ko Hapa-kiore i kainga o Horopapa, hokit(e)⁽¹⁴⁾ ta rauu hokitenga. Na Hapa-kiore tchutang', na Horopapa e kapo. Ma Horopapa tchutang', ma Hapa-kiore e hiko ka Rongo o te hung' mate, ara ka "Rongo o Tamatea" mo ro kiāto mate hoki i tohu o wa me, me ka "Pa" hoki o te hung' mate, me ka "Matchu-huna" o te hung' mate, ora hoki. Ka mutu ta rauu tangi, ka me' a Horopapa, ke huihui mai ta Rauru—huihui ake ko ta Rauru anake ii.

Ka hui tera ka imi a Tu-moana ma, ngahuru ma rua; ka ingo o wa imi:—Ko Ta Rua-rangi, Mutu-rangi, Wheteina, Harua, Tch-Eitara, Makāo-a-uha, Mātanga, Poutama, Makao-a-tō, Tch-Eitahi, Tch-Etikōhe, Tch-Eitiao (or Tch-Eitiaw'(a)). Ko ta Rauru—motchihere enake ii.

Ko ka imi ngahuru-ma-rū(a), ka nohō ki tche pito o tch one o Whangapatiki, ko Tapuika ta ingō'. Ko ta Rauru ka noho ki tche pito, ko Tauranga ta ingō. Koi e puta ai t' hokotauki a Horopapa, "Ka po Tapuika ka ao Tauranga." No tch oko tangata o Tu-moana ma, koi metii ai tchia mea.

Ka hika tch one a tehi, ka hika tch one a tehi. Ao ake apo, ka ranga i taun, ranga te po, ranga te ao. Ko ta Rauru, etehi ka porongaru; ko Tu-moana ma ewaru ka porongaru, a, ka pau te hung' o Ungina ratou ko Tu-moana ma i ta Rauru. Ka whati ta ngaru o ro moana, ngaru toto enake, ko tch one, pena mai i tchitike o tupapaku,

tchi t' hope tō honu o toto tangat'. Tokotahi ngohu ta Rauru. Ka put' t' hokotauki a Horopapa, "Ta iri ta ra ku rung' o ta Pirimew'(a), ka pē toto o ro kawhai." Mate ana ka imi o Tu-moana, ko ratau hokotangat'enak' i ora, ka raw' e rangat' tehi. Kanei ra mona ka koia ki ta umu karikii, ko te hung' o roto poehō i a huna mai i a ratau ra, ka ra wa me, ka pau te hung' a Tu-moana ma i a ta Rauru ta patu, koi na te hung' k' hhia ma k' hhia huna i a ratou; k' haro mai ki tohū'(a) k' hhia riri kanei ra mōna ka koia ai ki ta "Umu a ro Mohewao" k' haro mari' mai ana ki tohū ki whaa etu ei ta Rauru penei toke. Kaatu (*or* mei ko) ka koia hoki ki ta "Umu a ro Mohewao" mo te hung' mohewao rawa; a, ka puta mai hoki ki tohū, penei toke ki ta Rauru. Riri nui, nui tchei whei. Ka mate hoki ta Rauru i tera. Ka tu hoki ko Horopapa i tao, na re me i tchu ai a Horopapa, nane i aomeheki i aii; koi na na i tchu ai na i a Kahu-kura, ka tu ki ta u, tapā 'ke nei ta ingo o Horopapa, ko U-terepe. Tchiei e ngoto ta mata o tao ko roto i a Horopapa, na ra me e imi enak' ta uma o tera tangata—paporō hoki tchia me.

Kaare i ei i ta Rauru; tena a te hanga hunatia ana ka waka o tera; hhiang' ana ka waka e kimi oranga ma ratou. Ranga ana i tauu, ranga te po ranga te ao, ka turakina ka pa o t' Wheteina e waru, a, tchiei e tae ki tch otinga o wa waka, ka to pena enē ko roto māt'. Ko Rangimata te waka i oti. Ko Rangihoua, ko Pouariki ka waka tchiei i oti, ko Tohorō-i-ongongo, Tchu-te-ngana, Mata-rangi, ko na ka waka hoki. I awhe mai ana e ta Rauru ma roto māt'(a) ra tchutchuku ei i ka rangat', a mate ake ka rangat'. Ka pange ka waka, ka mate hoki ka rangat'. A, i tche aeho ka whano ka pē tchi ata maruapo, ka toia ka waka erua, ko Rangihoua, ko Rangimata, ko Rangihoua i mua, mari mai ko Rangimata. Ka rapoi ka maramara o ro kohanga o Rangimata, tchungi etu ko ro tchi ehi, tchutangitii i ta Umere, "Wēra, wera ta rangi tchu nuku tchu rangi." Tchtanga ko ro Kenewaka o Rangimata, "Maruroa, Kauanga, e pa ki whea?" &c., a, ka mutu te Kenewaka, ka pē tchi ata o Heia, ka pine etu hoki ka waka nei ki taia. Ka mutu inginei Ko Mangatangiao, ⁽¹⁵⁾ ara Ko Matangiao.

NOTES.

1.—*Mo te pu*, as mentioned in a former note, appears to be *Motu pu* (cut up by the stem, destroyed utterly). The remaining part of Tu-moana's saying is very difficult to render exactly, although the sense is as given in the translation. I can find no equivalent for *hi* in Maori, unless it may be another form of *whiwhi* (Maori), receive, or obtain. This would give the meaning intended to be conveyed, thus—For your deed we shall obtain *ori* (putrefying flesh), *pere* (rottenness), *māhū* (weakness or inertness). An exaggerated way of indicating the calamity in which they would be involved.

2.—*Rōpā*. This term, with others used by the Morioris for different stages of youth, appears to be peculiar to them. The only Maori meaning, that of thin and lank, which approaches this—a stripling—was possibly the original use of the word. The Maori meaning (a slave or attendant) was unknown to the Morioris.

3.—*Toki a Rei Meitei*. This was a celebrated weapon brought by Moe, grandson of Horopapa, one of the Rauru tribe, in the Oropuke canoe to the Chathams. It was handed down to their descendants, and was last seen by one of the old men, Aarona Takupuhanga, about seventy years ago, on the burial of one of their chiefs, with whom it was interred at Owata. From his account, and that of others, it was said to be not a *toki*, but a *patu*, or, by the old men's description, a *meremere* of greenstone, so supposed from the colour.

4.—This incident recalls a somewhat similar one of Tama-te-kapua's in the Maori legends.

5.—*Piro Kakariki*, smell of a paroquet's nest, or smell of dead men.

6.—*Onga mei a me*, if such a one may be induced. It refers to Horopapa—a peculiar idiom.

7.—*Ka taheke o ta hinu o Tira*. Rivulets appears to be the more exact meaning; an exaggerated description, no doubt, but implying that the fat coursed down, as it were, in little rapids or rivulets.

8.—*Tino tapu* (sacred body) has a variation of *Tino toke* (small body), which does not appear suitable, or to accord with the circumstances.

9.—*Karewarewa* (sparrow-hawk). This bird is not found in the Chathams, although on the recent visit of Mr. H. O. Forbes, late of the Christchurch Museum, he reported having discovered their bones, together with those of other extinct birds.

10. —*Ihi*. There does not appear to be any exact English equivalent for this word, which in this place has a combined meaning of sacredness, fierceness, and scintillation, a variant to a certain extent of *ha = tapu*.

11.—Enveloped as by a spider's web, caught and obstructed. *Kupenga a Rua-maikutu*, symbolical for a spider's web.

12.—*Wairua-rangi* = spirit of heaven, to whom departed spirits go, come back as from death—figurative, to show the intensity of the obstruction preventing their meeting hitherto.

13.—*Kakaponga*. This was evidently some kind of mat used as a defence against spears. Failing a knowledge of the original material, the Morioris have localised it by comparing it to the dark tree-ferns of the island, but which could not by any means be made into a spear-proof mat. *Whai te imi* is the same as *mate kau* in Maori—a peculiar idiom.

14.—*Hokitē*, &c. This implies the recitation of all the usual *karakias* on meeting of friends.

15.—*Mangatangi-ao* appears to be a perversion of *Matangi-ao*.





CHAP. VIII.—KO HOKORONGO-TIRINGA.

THE MIGRATION OF THE MORIORIS TO THE CHATHAM ISLANDS.

AS noted at the end of last chapter, Matangi-ao, or that part of the Moriori traditions which refer to the doings of their ancestors in Hawaiki, ends with the battle of Whanga-patiki, fought—as it is believed—in New Zealand, though said by the Morioris to have been in Hawaiki. With this chapter commences Hokorongo-tiringā, or “Hearing of the ears,” which relates to events subsequent to the abandonment of their ancient home.

Under the heading of “The Migration” it is proposed to give all the information collected concerning the various canoes which were alleged to have brought the ancestors of the Moriori race to the Chatham Islands. Although the Morioris declare there were autochthones, descendants of Te Aomarama and Rongomai-whenua, found on the island by Kahu, as well as by the later migrants, yet they can give no account whatever of any canoe or vessel which brought them here, but say they were *no ro whenū(a) akē*—developed, or sprung from the soil. This possibly may be taken to imply that they really could not account for their origin. Much of the story is very fragmentary, and there can be little doubt that a great deal of most useful information has been lost with the last generation of the old men, many of whom could have shed light on the subject.

The first canoe of which the Morioris have any tradition was Kahu’s (*Ko ro waka a Kahu*), and of this story there are two versions. The people of the north end of the island hold that Kahu arrived first at Kaingaroa Harbour, where he planted his fern-root (*eruhe*) at a place named Tongariro. This was called Kahu’s fern-root, and was known as such until after the arrival of the Maoris in 1836, when it was destroyed by pigs. Another name for fern-root was “Kahu’s root” (*Te aka a Kahu*), a simile. There was a difference between his

fern-root, it is said, and the ordinary kind. That of Kahu had a very light fibre (*kākā*), and when the outside rind was scraped off, was white and soft; it was evidently a finer variety, not having the strong yellow fibre of the ordinary kind.

He brought with him his god—Kikokiko—also named Kahu, which he secreted at Rangikapua, the point on the western side of Kaingaroa Harbour. He also brought the *kumara* (sweet potato), which he planted on the island, but it would not grow. This was the *karakia* (incantation):—

Kumara no Aropawa¹ i ko
Kumara na rau toro, tinaku² e.
Homai e i ahu ai o wahine³ 'ti.
E kaha, takina⁴ na rau toro, tinaku e.

Kumara from distant Aropawa,
Kumara of the spreading leaves, increase (or grow deep);
Come, be heaped up by the (your) junior wives,
Be strong, spring up the spreading leaves, increase.

By this recital, which is a very ancient one, it will be seen that the Morioris preserved the knowledge of the *kumara* plant in their isolation. Beyond the fact of its having been brought here, they knew nothing more, until told of it by the Maoris on their arrival in 1836. Prior to this, on seeing potatoes brought to the island by the early ships, they said they were *kumara*; also called *pākāmara*. It would appear from this that both Moriori and Maori carried their seed *kumara*, &c., with them on their journeys, and they must have had canoes (or perhaps vessels) constructed so as to keep them safe from sea water, which would have rotted them. The Morioris fix the date of Kahu's arrival in the time of their autochthone ancestors Kahuti and Te Akaroroa, who lived at Kaingaroa; of Maripane, who lived at Matarakau; of Tamakautara, who lived at Te Awapatiki; of Karangatai and Karangatua, who lived at Whangaroa; and of Tāpēnēkē and Tapōni, who lived at Waitangi. The name of the canoe was said to be "Tāne," and the crew were *hokorū(a)* (forty in number). Some of the old men appeared to be in doubt as to the name, and referred to it generally as Kahu's canoe—*Ko ro waka a Kahu*. On arrival, Kahu found the island in an unsettled state—*kauteretere* (floating)—and he joined together some places, and separated others.

According to another story, his canoe arrived first at Tuku, as it is called—the name in full being Tuku-a-Tamatē(a), who was one of the crew of Kahu's canoe, and apparently a man of distinction. Leaving the canoe there, Kahu proceeded round the island by way of the cliffs of the south coast to Ouenga, and afterwards to Te Awapatiki on the east coast, where he slept, and the place was called by his name, Kahu. There were many places on his journey where he could not sleep. Proceeding on his journey, he went by the north coast as far as Waitaha (where he found the sea breaking through from coast to

coast) and into Whangamoe in Petre Bay, thus making a separate island of the north-west corner of the island, so that he could not go to Maunganui. From Waitaha he went across to Whangamoe, where he signalled by fire for his canoe to come to him from Tuku. The crew complied, and came across to Ohuru or Tei-kohuru (calm sea), another name for Whangaroa Harbour. Previously to this, however, he had joined together the gaping waterway, presumably to get across to his canoe at Tei-kohuru.

What the origin of this part of the story is, would be very difficult to conceive. At present there is nothing whatever in the configuration of this part of the island to suggest a passage of the sea from the north coast across to Whangamoe. None of the Morioris could throw any light on the subject, or say what was meant.

After rejoining his canoe at Whangaroa, Kahu then sailed across to Waitangi, and planted his *kumaras* at a place called Okāhū, at Mongoutu, with the result that they would not grow. After staying there for some short time, he departed, saying that the land was a *whenua rei* (a wet land), and returned to Aropawa and Hawaiki, as shown by the *karakia* called "Kahu's Tides" (*Ka Tai-a-Kahu*):—

Ko tai miti, ko tai whano,
Miti tai ki Aotea,
Whano tai ki Hawaiki.

'Tis the ebbing tide, 'tis the departing tide.
Ebb, O tide! to Aotea,
Depart, O tide! to Hawaiki.

Paonga, e miti⁶ ka tai o Aotea,
Paonga, e miti ka tai o Aropawa,
Paonga, e miti, Paonga e horo.
Whakarongo ki tai nei,
Ka ki te tai o Pehanga-riki,
Ka pa te tai ki Tauwaehoro.
Ko tai mitikia e Kahu,
Ooi! ko tai rere ki Hawaiki.

Paonga, lick up⁶ the tides of Aotea;
Paonga, lick up the tides of Aropawa.
Paonga, lick up, Paonga, devour.⁷
Listen to the (this) tide.
The tide sounds at Pehanga-riki,
The tide beats on Tauwaehoro.
'Tis the tide swallowed up by Kahu,
Ooi! 'tis the tide which flows to Hawaiki.

The story of Kahu's canoe staying at Tuku appears doubtful, as it is only a boat-harbour, and unsuitable for a canoe to stay at in certain winds, and more so for a vessel such as this must have been to have come even from Aotea (New Zealand), not to speak of Hawaiki. However, the story appears so far circumstantial in the lighting of a fire-signal for the canoe to come to Whangaroa, and it is given as related.

RANGIHOUA AND RANGIMATA CANOES.

The next canoes to arrive at the island were Rangihoua and Rangimata. The cause of this migration, they say, was fighting in Hawaiki. There appear to have been various *take* (causes) of disturbance. First, the troubles of Manaia;* second, the killing of Rakei;† third, the burning of Ta-Uru-o-Monono or Manono.‡ The last trouble, which caused the immediate departure of these canoes, arose through one Tama-te-koburuhuru, son of Tu-moana, who killed his wife or sweetheart, Papa, in a fit of rage, because she accused him of impotency.§

Tu-moana's tribe was named Wheteina, and it is evident from the story that they lived in pretty close proximity to the Rauru tribe, to which Papa, or Tahu, and her father Horopapa belonged. It would appear that, although said to be of different tribes, they both were evidently of the same stock, and related to one another, as Tu-moana called Papa his son's sister (no doubt a cousin of some kind or other), and Horopapa he speaks of as his uncle. On discovering the murder of his daughter, Horopapa and his people surrounded the house of Tu-moana, his son, and people at night, and killed them all, with the exception of Tu-moana, who escaped into "his thickets" (*hitiki*), and hid there for some time. Tira, his brother-in-law, connived at his escape. (Tira was a younger brother of Horopapa, and married Tu-moana's sisters—a *Ra Puhi rau ko Ro Pua*—Te Puhi and Te Pua.) Tu-moana, after this, gathered his people and commenced fighting with the Rauru tribe. One of the Wheteina, Koro-wahia, lying in ambush in the hollow of a *totara* tree (*Podocarpus totara*), killed Tira, which added fuel to the fire. Horopapa then sent to fetch his elder brother Hāpā-kioire (all three were sons of Tchura-huruhuru = Maori Tuara-huruhuru), who gathered all their tribe, the Rauru-motchihere, or -motuhake—the true Rauru—to fight with the Wheteina and their allies. The battle took place on the sand-beach of Whanga-patiki (said by the old men to have been a short one, not more than half a mile in length). One of the headlands was called Tauranga, the other Tapuika. The Rauru occupied the Tauranga, and Tu-moana, with his allies, the Tapuika end of the beach. The latter people were exceedingly numerous, covering the beach, hence Horopapa's proverb—"Tapuika is dark, Tauranga is light" (*Ka po Tapuika, ka ao Tauranga*), in allusion to the multitude of Tu-moana's people, and the few of the Rauru. The names of the tribes who assisted Tu-moana were Ruarangi, Muterangi, Wheteina, Harua, Tch-Eitara, Makao-a-uhā, Makao-a-to(ā), Matanga, Poutama, Tch-Eituhi, Tch-Etikoke and Tch-

* Journal, vol. iii, p. 187.

† Journal, vol. iv, p. 89.

‡ Journal, vol. iv, p. 161.

§ Journal, vol. iv, p. 209.

Etiao or Etiaw'(ǎ).^{*} They fought, it is said, until the sea on the shore was red with blood, and in the end the Rauru defeated Tu-moana and his people. The account is vague as to how long the fighting was going on previous to the battle; but during that period the canoes Rangihoua and Rangimata were being built, and they put to sea during the fight. Rangihoua was not properly completed when she was launched, though Rangimata was. To this fact they attribute the former's ill-luck in getting ultimately wrecked, and in consequence very little is known about her people, of whom only a few were saved. All the legends and *karakias* concentrate around Rangimata and her arrival at the island. Although it is said Tu-moana and his tribal allies were defeated, it does not appear from a further part of the account that they were so completely. When Rangimata was afloat with Rangihoua, before setting forth on her voyage, the Rangimata people recognised the voice of Kirika, elder sister of Tu-moana, reciting the incantation of girding the *marowhara* † (*Pikinga i ri marowhara*) of her brother. After recording this, the story says, *Ka torikirikitii Ta Uru Manuka* ("Ta Uru Manuka became small in the distance").

Their home left, they "set out to live or die" (*Pokai ta uru o te whenua, pokai ta uru o te moana*), to wander round the crown of the land, to wander round the crown (expanse) of the ocean, to arrive after all their wanderings at the Chatham Islands. It is evident from the accounts that they endured severe privations on the way, particularly in the case of the Rangihoua canoe, whose crews were dying from lack of food and water, and in their helpless condition were wrecked on the north coast of the island, at Okāhū. Another canoe, called Pouariki, made at the same time as Rangimata and Rangihoua, was said to have left with them, but, beyond this statement, nothing more was heard of her after leaving. From the short account given of her, however, she appears to have been a double canoe of some kind, having a consort, "Katoko" by name—*He whakapiri no Pouariki* ("An adjunct"—lie close together—"of Pouariki"). As the Moriori raft-canoe was not in the least like this, of which the tradition alone is preserved, it is evident that the original canoes or vessels in which they came here from Hawaiki were entirely of a different character to any thing now in use either by Moriori or Maori. With Pouariki was another canoe, Poreitua, whose consort (*whakapiri*) was named Mano, which came likewise, but, as in the case of Pouariki, nothing further is known of her. There were also two other canoes, called Te Rangimakahakoha and Turore; these were canoes of witchcraft (*E waka*

^{*} *Eitara* would be the same as Maori *Ngai-tara*; *Eituhi*, *Ngai-* or *Ngati-tuhi*; *Etikōhē* and *Etiao*, *Ati-* or *Ngati-kōhe*, and *Ati-ao* or *Ati-awa*.

^{*} The above ceremony, when performed by an elder sister, was imagined to be very effectual in assisting the wearer to victory, *marowhara* (broad girdles) being always used by chiefs and warriors going to battle.

makutu). It does not appear if these were double or not, and nothing further was known of them by the narrator.

The canoe-launching chorus (*Tau to waka*) was as follows :—

E Pouariki, Ooi !
Tokina mai au, E-ei, E-ei !
E ka ki ku rung' o Pouariki.
E kei, e ke rō.

O Pouariki, Ooi !
Drag me along, E-ei, E-ei !
It sounds (of dragging) on Pouariki,
She moves (or rises), she moves altogether.

The Rauru people are said to have had seven canoes which did not come with the others, but were left in Hawaiki. Their names were Tama-korōrō, Tupu-ngaherehere, Mātā-rāngi, Tōhoro-i-ongongo (waste of nettles), Hape, Karangatai, and the last, Tihauwea, was another canoe of witchcraft. The *karakias* (or prayers) only of these canoes were said to have been brought to the Chathams. Nothing further is known of Rangihoua after being dragged down to the water, followed by Rangimata in the darkness of the early morn (*tchi atā marua po*). They were launched silently, for fear of their enemies, and after a while their crews set out on their long voyage with anxious hearts. Rangihoua, after being buffeted about, her crew weak and dying with thirst, arrived on the north coast of the island, where the vessel, apparently out of control, was either beached or driven ashore among the breakers, and was rapidly smashed up; many of the crew being drowned, or dying on landing. The few known to have escaped, and whose names have been handed down, are Tunanga, Taupo and Tarere. The captain of Rangihoua, Te Raki-rō(a), apparently died, or was drowned. Many of them died on landing, through exposure, and from drinking water. This was the case with their *ariki* and priest, Honēkē, who in his extreme thirst, forgetting that he was carrying his god, Rongomai-whiti, on his back, proceeded to drink. The god, in his anger at this desecration, killed him, the priest dying as he drank. It is reasonable to suppose that whatever rites and religious ceremonies were known to the Rangihoua people, were equally well known to those of Rangimata, and would be preserved by them; but owing apparently to this wreck, and to the fact that all the old men of the north-west corner of the island were dead before these traditions were collected, such (if any ever existed) were lost with them. The account given by the others is, that the Rangihoua immigrants left no rites and ceremonies.

The season when these canoes arrived was *Te Whitu o Rongo* (the seventh of Rongo or July, sometimes including part of August), the stormiest weather about the island; so that, apart from the rough strong winds, the cold of these southern latitudes must have been most trying to the immigrants, accustomed as they were to milder climates.

To return, however, to Rangimata and her crew. Her captain or chief was Mihiti, whose wife was Kimi. The names of three of their sons were remembered; the eldest, Mawake, was said to be a bad man; the second, Tama-te-kahia, they are silent about; but the youngest, Mawete, was a good man. But how they showed these qualities is not recorded. Mawake, the eldest, was the husband of Wairaka, who was a woman of rank, and of whom further mention will be made later on. The builder of Rangimata was Ru, of the Rauru clan; his wife's name was Pē, a niece (*timīl'-a-kahu*) of Kahukura. Others who are remembered to have come in Rangimata were Nunuku, Pēhē (a nephew of Kahukura), Mihi-torō, Tarewa (with Tokoraro, his wife, and their son Kautia), with other passengers, Hapa and Kākātai. Maruroa and Kauanga were also of the crew, with Tchu-te-nganā and Mātārangi, whose house was Whareama, as well as many others whose names are forgotten.

Maruroa and Kauanga were brothers, and it was they who are said to have gone to the land of Tahiri, Ireā and Momōri (prior to the migration), who told them of Rēkohū, or the Chathams, and taught them many other things. The place they went to was called Hukurangi, from whence they assert they brought the *karaka* tree, the *kumara* or *pākamārā*, with the *marautara*. It would appear therefore, if this statement is correct, that the Morioris knew of the island and its position before coming to it. At the same time, their case must have been urgent, to cause them to leave their homes at such a time of the year. There once existed a *karakia* called a *kenewaka* (*utanga waka* in Maori) which recited all the names of the crew and people of Rangimata, but unfortunately it could not be remembered by the old men, otherwise all her passengers would have been known. Before dragging the canoe into the water, they performed the ceremony of burning the chips from the place where Rangimata was made (*a ra kohanga o Rangimata*), and chanted the following *umere* (*awa-moana* in Maori):—

Wēra, wēra te rangi⁸ [*or ra*] tu-nuku, tu-rangi,
 Ka pai a Nuku, ka pai a Rangi,
 Kahukura⁹ wahia te moana,
 Tungia i Hhiawaiki [*Hawaiki*] 'a¹⁰ wēra,
 Ka puta ki waho Tu-ta-wake,¹¹
 Hiko,¹² hi marua tō, hiko ki marua tō.
 Wēra, wera te ra tu-nuku, tu-rangi.
 Ka pai a Nuku, ka pai a Rangi,
 Kahukura wahia te moana,
 Tungia i Hhiawaiki 'a wera,
 Ka rapū Mataihāwātā, Tāne,
 Ka mahuta a Tu-tāwake.
 Hiko, hi marua to, hiko hi marua to,
 Rere atu, rere mai, rere papa.
 Kia tuia¹³ te kohao,
 Whakarere—Tāki,

Hokoihoko¹⁴ te manu ka turiki,
E rongo Kenowaka (=kenewaka).

Burn, burn, O sun, shining on earth, in heaven,
Nuku is propitious, Rangi is propitious (Earth and Heaven).
Kahukura, divide the sea !
Light up Hawaiki that it may consume.
Tutawake comes forth,
Remove, remove quickly. Remove, remove quickly.
Burn, burn, O sun, shining on earth, in heaven,
Nuku is propitious, Rangi is propitious.
Light up Hawaiki that it may burn
The weird ones Mataihāwātā, Tāne.
Tu-tawake comes forth,
Remove, remove quickly. Remove, remove quickly.
Rush forward, rush hither, rush gliding along,
To fasten the connection (or seising).
Leave, start !
Let the fledgling bird flap its wings,
'Tis a sound of departure.

After this they recited the *kenewaka*, a fragment of which only is remembered, beginning :—

1. Maruroa, Kauanga e pa'¹⁵ ki whea taua e ?
E pa' ki roto, ka pangē ko roto, ka pangē ko roto, e.
E Haupapa, e Haupapa mo Tahiri¹⁶ te rangi
Ka pangē ko roto, ka pangē ko roto, e.
2. Maruroa, Kauanga e pa' ki whea ?
E pa' ko waho, ka pangē ko waho, ka pangē ko waho, e.
E Haupapa, e Haupapa mo Tahiri te rangi
Ka pangē ko waho, ka pangē ko waho, e.
1. Maruroa and Kauanga, where shall we two be placed ?
Be placed inside, be placed inside, e.
O Haupapa, Haupapa ! the day is Tahiri's—
Place him in, place him in.
2. Maruroa and Kauanga, where shall (they) be placed ?
Throw them out, throw them outside, e.
O Haupapa, Haupapa ! the day is Tahiri's (Mangatea)—
Throw them out, throw them outside, e.

And in this manner all Rangimata's crew were recited, verse after verse. It seems not improbable, however, that this was composed after the event, by way of commemoration, and to prevent the names of the crew being forgotten.

When the above ceremonies were over, the morn began to break (*Ka pē tch atā o Heia*), and the canoes moved out to sea, about which time, probably, the incident occurred of Kirika reciting the *maro* of her brother Tu-moana, which was as follows :—

1. Ko Tu, ko Rongo te maro ka mehorī, Tāne, Tangaroa.
Pera hoki e tapu, taputapu,¹⁷
Te maro o ti Ariki,¹⁸ te maro o Waiorangi.

Tangohia i tih'(i) o Ro Mākā,¹⁹
 E taua ki Whiti, taua ki Tonga, taua ki Whiti te wāwā,²⁰
 Eke tu mai runga,
 Rawea mai ke whiti makorapa,
 No wai te maro ka mehorī ?

2. Ko Uru, Ngangana, Aiorangi,
 Ko Tahu, ko Moko, ko Maroro, ko Wakehau te maro ka mehorī,
 Pera hoki ra e tapu, taputapu,
 Te maro o ti Ariki, te maro o Waiorangi,
 Tangohia i tih'(i) o Ro Mākā,
 E taua ki Whiti, taua ki Tonga, taua ki Whiti te wāwā,
 Eke tu mai runga,
 Rawea ke whiti makorapa,
 No wai te maro ka mehorī ?

1. 'Tis Tu, 'tis Rongo the outspread *maro*, Tāne and Tangaroa,
 As also the sacred ends,
 The *maro* of the Lord, the *maro* of Waiorangi.
 Seize the crown of the Mākā,
 Fight to the east, fight to the west, fight to the distant east,
 Rise, stand up !
 Gird that it may encircle.
 Whose is the *maro* which is outspread ?

2. Uru, Ngangana, Aiorangi,
 Tahu, Moko, Maroro and Wakehau is the outspread *maro*,
 As also the sacred ends,
 The *maro* of the Lord, the *maro* of Waiorangi.
 Seize the crown of the Mākā,
 Fight to the east, fight to the west, fight to the distant east,
 Rise, stand up !
 Gird that it may encircle.
 Whose is the *maro* which is outspread ?

This, as regards the Rangimata migrants, was the last they heard or saw of their Hawaiki home (if such it was), where these incidents took place, until some considerable time after, when Moe, one of the Rauru adversaries, came to the island with his people in the Oropuke canoe. It is at this stage that *Ko Matangi-ao* ends,* and all later stories of their voyage to the Chathams, and their subsequent war with Moe and his people, are called *Hokorong'(o) tiring'(a)* ("Hearing of the ears"), in opposition to the former "dawn of existence."

The *karakias* in connection with their voyage show that they must have suffered considerable hardships, presumably from contrary and baffling winds, as well as lack of food and water. Hence their voyage is referred to as *kimi* (the searching) and *waipu* (immensity of water, ocean only). It is highly probable that these *karakias* were based on, or were the original ones used in their Polynesian voyages, but subsequently modified and brought more into accord with their sur-

* *Ko Matangi-ao*, "the dawn of existence," the name given to the whole body of the Moriori traditions up to the date of their leaving for the Chathams.—EDITORS.

roundings. They still bear the strong impress of the troubles the people passed through. Thus in the story of "*Waipu*," the first *karakia* is called *Ta Upoko Hauā* (*hau-ta*) ("Slaying the head of the wind"), in which are recited the names of the gods, together with the "Heaven-born." Apparently in all these cases they are invoked to give effect to the *karakia*—

TA UPOKO HAŪ-TĀ.

1. Ko Tu, ko Rongo, Tāne, Tangaroa,
Ka tuakina²¹ ki te rakau hanga²² mua,
Ka tuakina ki te rakau hanga roto,
Ka tuakina ki ta uru o Mahutā,²³
Ka tuakina ki ta uru no Mahutā, a.
 2. Ko Uru, Ngangana, Aiorangi,
Ka tuakina ki te rakau hanga mua,
Ka tuakina ki te rakau hanga roto,
Ka tuakina ki ta uru o Mahuta,
Ka tuakina ki ta uru no Mahuta, a.
 3. Ko Tiki, ko Toi, Rauru, Whatonga, &c.
1. 'Tis Tu, Rongo, Tāne and Tangaroa
Who perform the *tua* with the first-made timber,
Who perform the *tua* with the inner-made timber,
Who perform the *tua* with the crown of Mahuta,
Who perform the *tua* with the crown from Mahuta, a.
 2. 'Tis Uru, Ngangana, Aiorangi,
Who perform the *tua* with the first-made timber,
Who perform the *tua* with the inner-made timber,
Who perform the *tua* with the crown of Mahuta,
Who perform the *tua* with the crown from Mahuta.

The third and remaining verses continue to recite the rest of the "Heaven-born," down to the last, Ro Taura.

The next *karakia*, of which we give an example, is recited by the Morioris in this order, and is called *Ko e hau te kamakama* (Maori, *Ko hau te kamokamo*)—"The light-puffing wind."

1. Ko e hau te kamakama,²⁴
Kamakama i runga, kamakama i raro,
Ka tu me re kamakama,
Ko ro toki āi?
Ko ro toki a Uru,
Ko ro toki āi?
Ko ro toki a Ngana, hei whakarehua,
Nganangana²⁵ i tche Nuku, nganangana i tche Rangi
E Tehuā.²⁶
Koē²⁷ ra ta mātā mo Ruanuku²⁸
Kuai te mātā mo Mauhika?
Ko au ko Rāwa²⁹
Hurauwa, hurauwa, hupaka, hupaka, hutoi te rangi.
2. Ko e hau te kamakama
Kamakama i runga, kamakama i raro

Ka tu me re kamakama
 Ko ro toki āi?
 Ko ro toki a Uru
 Ko ro toki a Ngana i te Nuku ai whakarehua
 Nganangana i tche Nuku, nganangana i tchia Rangi
 E Tchuā.
 Koē ra te māta mo Ruanuku.
 Kuai tā mātā o Mauhika?
 Ko au ko Rāwa.
 Hūrauwa, hūrauwa, hupaka, hupaka, hutoi te rangi.

3. Tuakina i ta uru o tch Anīni,⁸⁰ o tch Arōhī
 Hiti ki roto hau te kamakama
 Ko ro toki āi?
 Ko ro toki i a Tiki, i a Toi, i a Rauru, i a Whātonga.
 Ko ro toki āi?
 Ko ro toki i a Rongomai, i a Kahukura.
 Ko ro toki āi?
 Ko ro toki i a Motuariki, i a Ruanuku, Tch Aomarama.
 Ko ro toki āi?
 Ko ro toki i a Tumare me Ta Ranganuku,
 Matirito, Wari ko Ro Tauira
 Ka tu me re kamakama
 E Hina⁸¹ tae ake ru—u *
 E Hina tae toro, e—.

1. 'Tis the light puffing wind:
 It puffs above, it puffs below,
 It comes with puffs.
 Whose is the axe?
 'Tis the axe of Uru.
 Whose is the axe?
 'Tis the axe of Ngana, with which to destroy.
 To fight in earth, to fight in heaven.
 Oh, 'tis a Tchuā [= Tua].
 Thou art the face for Ruanuku [you are doomed to destruction].
 Whose is the face of Mauhika?
 'Tis I, 'tis Rāwa.
 Be gathered, be gathered together, be roasted, be roasted [dried up].
 Let the heaven [or sky] be shrivelled up.
2. 'Tis the light puffing wind:
 It puffs above, it puffs below,
 It comes with puffs.
 Whose is the axe?
 'Tis the axe of Uru.
 Whose is the axe?
 'Tis the axe of Ngana with which to destroy.
 To fight in earth, to fight in heaven.
 O, 'tis a Tchuā [= Tua].
 Thou art the face for Ruanuku:
 Whose is the face of Mauhika?
 'Tis I, 'tis Rāwa.
 Be gathered, be gathered together, be roasted, be roasted,
 Let the heaven be shrivelled up.

* This ru—u has a peculiar sound, more like u in French—not at all the broad Maori ū.

3. Chop down the crown of the Anini [sensation], of the Arohi [shimmering air]

Veer into the puffing wind.

Whose is the axe?

'Tis the axe of Tiki, Toi, Rauru, Whātonga.

Whose is the axe?

'Tis the axe of Rongomai and Kahukura.

Whose is the axe?

'Tis the axe of Motuariki, Ruanuku Tch Aomarama.

Whose is the axe?

'Tis the axe of Tumare and Ranganuku,

Matirito, Wari, and Ro [te] Taurira.

It comes with puffs.

O Hina! come forth there.

O Hina! come! *Toro*, e— [a song-ending].

The following *karakias* apparently show what straits the people were in owing to lack of water. There are three, called *Waihaui o Waipu*, as well as *Ka Kapu hokaina o Waipu*, "Drinking from the hollow of the hand, or from a wooden vessel." The Morioris made drinking vessels of wood, called *hakana*, to hold water, with lids, and the same to keep ornaments in or to hide the relics of their gods, but generally on land they used *puwai*, *i.e.*, tightly laid up blades of green flax in a long funnel shape, which lasted until the flax shrivelled up and had to be renewed.

KA KAPU HOKAINU O WAIPU.

1. Tena e Tu, e Rongo, kotia ta uru o Moti-hangai,³²
Taapa te hou ki te rangi ko whakataunarewa
Ka utu au taū³³ kapu e
Utu ki te rangi a Utua³⁴ ka roa koi toro, e.
2. Tena e Rongomai-whiti, e Rongomai-rau, kotia, &c.
3. Tena e Rongomai-mana, e Rongomai-ha, e Rongomai-taurira, kotia, &c.
4. Tena e Tiki [reciting all the "Heaven-born"], kotia ta uru, &c.

THE DRINKING FROM THE HOLLOW OF THE HAND OF WAIPU.

1. Then, O Tu! O Rongo! cut off the crown of Moti-hangai,
Pierce direct into the high exalted heaven.
I fill (or dip) the hollow of my hand,
Dip to the heaven of Utua, 'tis long indeed—*toro*, e.
2. Then, O Rongomai-whiti! Rongomai-rau! cut off the crown, &c.
3. Then, O Rongomai-mana! Rongomai-ha! Rongomai-taurira! cut off, &c.

There are a number more of verses reciting the "Heaven-born," but all commencing the same as the first verse. This incantation, with others, was used by the Morioris in dry summer to bring rain, when the water was dry in some parts of the island.

ANOTHER WAIHAU.

This is evidently a more recent version of the above. The names mentioned are those of people who came to the island in the canoes, but, with that exception, the words are the same, and need not be translated.

1. Tena, e Mehoriki, e Patea, e Kahukura-hangaitorea, kotia ta uru o Moti-hangai,
Taapa te hou ki te rangi, ko whakataunarewa,
Ka utu au taū kapu, e.
Utu ki tā rangi a Utua ka roa, koi re,
Ka utu au taū kapu, e.
Utu ki tā rangi a Utua ka roa, koi toro.
2. Tena, e Maruhoanga, e Tutoakē, kotia ta uru, &c.
3. Tena, e Rongomai-taihongo, e Tchutemē, kotia, &c.

WAIHAU O WAIPU.

1. Hunake i raro nei ko wai pupu, ko wai whanake,
Kia homai kia utuhia ki te mauru o Utihau,³⁵
Takina³⁶ e, takina, takina rangi, takina, e.
2. Hunake i runga nei ko ua nui, ko ua roa, ko ua torikiriki,
Ko ua topanapana, ko pata ua, ko pata awa
Kia homai kia utuhia ki ri mauru o Utihau.
Takina e, takina, takina rangi 'taina,³⁷ e takina, takina, rangi takina.
3. E whaoa rangi whao,
E k' whakataka, whakataka, whakataka te kāpu
Whakataka e, 'taina, takina rangi 'taina.
1. Rise up from beneath, waters bubbling, waters ascending,
That it may be given and dipped from the spirit of Utihau.
Oh draw it, draw it, draw from heaven, oh draw it.
2. Come forth from above, the great rain, the long rain, the small rain,
The pattering rain, the drops of rain, the tempest drops,
That it may be given and dipped from the spirit of Utihau.
Oh draw it, draw it, draw from heaven, fill it (the vessel),
Oh draw it, draw from heaven, draw it.
3. Oh fill in heaven, fill,
Oh pour down, pour down, pour down (into) the vessel,
Oh pour down, fill in, draw from heaven, fill in (or laide it).

It will be seen by this last incantation, or it may be called a prayer, how much the Rangimata people must have suffered from lack of water. It was contended by some of the Morioris that the stories told under the head of *Waipu* did not belong to Rangimata, but referred to the Oropuke canoe. This does not, however, appear to be the case, as in the second *Waihu*, or *Kapu hokainu*, or *Whakainu*, the names of Maruhoanga and Tutoake appear, who were admittedly Rangimata people.

Another form of incantation, to beat down an unfavourable wind and obtain a fair one, also used by the migrants, was called an *Umu-toa-rangi* ("Oven to roast the heaven"), of which there were many, but only one example will be cited here, called *Ta Umu-o-Waipu* or *Tonga-minino* (otherwise *Tongamanī*), strong south-east wind:—

TONGAMININO.

Taona tā umu, popokia atu ki te Marangai te Marepe, e Tongaminino!
Taona tā umu, popokia atu e Tongaminino! e Tongaminino!

Ko ta umu na Horohoro, e Tongaminino ! e Tongaminino !
 'Taina ta umu popokia atū te whakūrū(a), tch Angaiho, e Tongaminino !
 'Taina ta umu popokia atū ta Uru rō(a) tū Raki rō(a).
 Popokia atu ta Uru rō, te Tonga rō e Tongaminino !
 Ko ta umu na Horohoro, na Whaminino hoki, na Wawao, e.
 E Tongaminino ! e Tongaminino !
 Taona ta umu popokia atu tch Anini,³⁹ tch Arohi, e Tongaminino ! e
 Tongaminino, e !

Light the oven, press back the east and north-east wind, O Tongaminino !
 Light the oven, press it back, O Tongaminino ! O Tongaminino !
 'Tis the oven of Horohoro, O Tongaminino ! O Tongaminino !
 Load up the oven, press back the north and north-north-west winds, O
 Tongaminino !
 Load up the oven, press back the south-west and west winds,
 Press back the south-west and south-east winds, O Tongaminino !
 'Tis the oven of Horohoro, of Whakaminino also, of Wawao, e.
 O Tongaminino ! O Tongaminino !
 Light the oven, press back the Anini, the Arohi, O Tongaminino ! O Tonga-
 minino !

There is also another incantation used, called "The Basket of T' Whai Tokorau" (*Ko ro Kete o T' Whai Tokorau*). This Whai Tokorau was a son of Tahiri Mangatē(a), the wind-god, or father of the winds, but this incantation was not used until that of "The Axe of Heau-mapuna" (*Ko ro Toki o Heau-mapuna*), the swaying-wind, had first been recited, after which *Ro (te) Kete o T' Whai Tokorau* ("His Basket in which to confine the winds"). Then, to produce a calm, came *Ta Umu a Huirangi* ("The Oven of Huirangi"). These, with others, may appear at another time.

All these incantations, but especially those to allay tempests, were constantly used by the Morioris in their fishing excursions, or passages from one island of the group to another, when caught by strong winds. Their raft-canoes, being slow of progression, made it difficult to get home or into safety.

Rangimata, it is said, arrived at or made the land on the north coast of Chatham Island, and some of her crew landed and planted the *karaka*⁴⁰ tree, which they called *wairarapa*, at a place called Wairarapa, as well as the *marautara*⁴¹ (a kind of convolvulus creeper), also at Wairarapa, on the coast near Te Ika-rewa, at Te Umumoki. It grew nowhere else on the island, hence possibly the especial note made of it by the Morioris.

Rangimata's next place of call was Te Whakūrū(a), at the north-east part of the island, where she anchored, and there Maruroa, Kauanga, and others landed, finding, it is said, Rongopapa and his people (autocthonous) at that place.

On their meeting, Rongopapa enquired, "*Wari ko tere?*" ("Who are the strangers — party?") Answer, "Maruroa and Kauanga"; who, in reply, asked, "*Wari ko hunua?*" ("Who are the people of the place — *tangata whenua?*") Answer, "Rongopapa." Upon this,

Maruroa and Kauanga enquired, "What are those things which you are killing?" They replied, "*Hipuku* (sea-elephant), *puhina* (fur-seal), *mimiha* (hair-seal). The skins are our clothing, but what is your clothing?" They answered, "*Waruwaru* [*weruweru* in Maori]. *Ko te pere nui a Tāwaru*" (a proverb). Rongopapa said, "Your clothing is chilly and cold (*mātūānu*, *mākāriri*), but this is the skin of our ancestor, Hhia Maitai,⁴² and cannot be worn for its warmth."

After this, Rangimata arrived at Okawa. Here Utangaroa landed and dwelt; although another says he landed at Mairangi and stayed there, his name being retained in the *Tokotoko-o-Utangarō(a)*. The canoe was nearly wrecked, however, at Okawa, on the sunken rock of Manapo, but she was luckily got off, on which occurrence Wairaka's voice was heard to exclaim, "*A, te rere mai i roto whaiti*" ("See, she sails in the channel, or passage"). By others it is alleged that Rangimata came from the south, and got on to or else into very close proximity to Kairā, a sunken wash about four miles off "The Horns," where Wairaka saved her by the incantation *Ko ro Tutaki a ra Wākū* ("The closing of the *Wākū*"), and added, when in safety, *Ka tō ra manino* ("The calm prevails"). Whether either of these stories had any real foundation in fact appears to be questionable. Had Rangimata touched on Manapo Reef in fine weather she might have escaped, but Kairā is a wash on which a heavy surge constantly breaks, and from which, unless carried by, nothing could escape destruction. It seems not improbable that the story had its origin either in or on their way from Hawaiki, as the name Wairaka is common to the Maoris as well, and a very similar occurrence is said to have happened to the Mata-atua canoe after her arrival at Whakatane, in New Zealand, in which another woman named Wairaka took part.*

After her escape from this danger, Rangimata sailed to Te Awa-patiki, where she and her crew landed, as described in a former paper, and were opposed by the Kau Te Hamata (Hamata people), the autochthones of the place. Marupuku and his people, on seeing the migrants, put in a post in the sand with the image of their god, Heauoro. But the general account of Rangimata was, that on landing at Te Awapatiki, the Whanga Lagoon was full, and ready to burst out, as it does sometimes. In dragging the canoe up, it made a small channel, which the waters of Te Whanga entering, forthwith burst out and wrecked Rangimata. A small island of jagged limestone rocks in the Whanga Lagoon is fabled to represent Rangimata's crew. There appears very little reason to doubt that Rangimata was wrecked at the place, and in the manner stated. After this occurrence, it is said the crew went to Rangatira, and gave names to different places, such as Nukutaurua, Nukutaotao, Mana-aotea and Moreroa, with many others, and also to a plant called *arapuhi*, which grew at Hakepa (near the

* Journal, vol. iii, p. 66.—EDITORS.

Red Bluff). This plant had twelve branches, representing the twelve months of the year. It was peculiar to the one place, and is now extinct. No one but the old men ever saw it. It was said to be in existence on the arrival of the Maoris; it has evidently been destroyed by the stock.

There was, in connection with this plant, a belief or mythical story that its twelve branches were again subdivided into twelve months. The names of the twelve years as first given were (1) Hitanuku, (2) Hitarangi, (3) Hitara, (4) Hitikaurereka, (5) Hitikaupeke, (6) Towhango-poroporo, (7) Towhanga-rei, (8) Muruwhenua, (9) Murutau, (10) Murukoroki, (11) Muruanguina, (12) Putihāpā; but in another place the years (apparently a mistake for the months) are given as (1) Poapoarangi, (2) Nukutaotao, (3) Nukutaurua, (4) Mere-aurua, (5) Pūchihāpā, (6) Morero, (7) Merekohai, (8) Muruwhenu(a), (9) Murutōakē, (10) Muruanguina, (11) Wairarapa, (12) Mana-aotea.

It is not impossible that there was some old legend or story in connection with this, but, although the old men were carefully questioned on the subject, they could afford no further information, nor did these names appear to be in general use as far as could be discovered.

According to Tamahiwaki, from Rongopapa to himself (inclusive) are twenty-six generations, then since his time there are two adult and one more of children, say twenty-eight generations. Giving a period of twenty-five years to a generation, by this it would appear that 700 years have elapsed since Rangimata's arrival with the Morioris on the Chathams.

OROPUKE.

Touching the arrival of this canoe, there is not any direct evidence of the way she arrived at the island, or where she touched first, but that she did arrive some years after Rangimata there appears very little reason to doubt. The chief of this canoe was Moe, a grandson of Horopapa, of the Rauru tribe, who, it will be remembered, was left fighting Tu-moana and his allies as Rangimata and Rangihoua left, at which date Moe was said to be a growing or nearly grown lad. Hopu was Moe's father, who, with his other sons and a daughter, came in Oropuke. Moe was a younger son, the cause of his prominence being that he was a valiant warrior and the most noted of Hopu's sons. What induced the Rauru people to migrate and come to the same place as their adversaries does not appear, nor could the Morioris assign any reason for it. There is, however, a tradition that, long before Moe left, peace had been established.

As before mentioned, Moe, when Rangimata left, was a lad. On arrival at the Chathams he was of mature age, and was spoken of as recognisable by a bald patch on his head (not necessarily very old). This may form a slight basis on which to estimate the time which

elapsed between the arrival of these canoes. The only suggestion that offers regarding Moe's leaving, although there is no mention of it handed down, is that Tu-moana and his allies, who were left fighting the Rauru, had ultimately vanquished them, causing them in turn to migrate from their home in Manukan. Before leaving, Moe went to see his grandfather Horopapa, who addressed him thus: "Grandson, come and measure me" (*Mokopuna whānganga i au*), which he did, finding that he was *E whitu, e waru ki ri pata* (seven and a half stretches, or fathoms). Horopapa added, "*E tae koe ki tā ika, e uia mai ko, E hi tō(a) o Manukau? E whitu, e waru ki ri pata*" (When you reach the land and you are asked, What length is the warrior of Manukau (say) Seven, eight with the half, or bit over—meaning seven and a half *whānganga*, or stretches). It is farther said that Horopapa admonished his grandson, on leaving, that on reaching "*ta ika*" (the land) they were to cease manslaying and live peaceably, which they did, until provoked by one of the Rangimata people, named Hangarua, who commenced the old troubles by killing Henga-mai-tawhiti, and ate part of him. Moe and his brothers then killed Hangarua, and fighting with man-eating began again. According to the story, many were killed, and after fighting for some time on the main island, Moe with his people crossed over to Pitt Island (Rangiaurī), and, it is said, fought the Rangimata people there, killing and eating several. There is considerable conflict in the accounts regarding Moe at this period. The general story was that the Rangiaurī people, the Mātangā, and others, burnt him and his people in their huts at night, so ending the fighting. Another account says he returned to Hawaiki; and yet another states Oropuke was wrecked at the cliffs of Chatham Island, in Pitt's Strait, so giving the name to all that part of the cliffs and up to trig. station L, about a mile inland. The crew landed in safety. As many of the Morioris claim descent from the Rauru people of Oropuke, this, coupled with the doubtfulness of the statement of her return to Hawaiki, makes it appear that not much reliance can be placed on these latter accounts, and in all probability the story of Moe's being burnt, as it was the one which received general acceptance, represents what actually took place. Further, had Moe lived, it seems hardly probable that the others would have preserved their independence, but would have been enslaved.

Be that as it may, at this time Nunuku-whenua, one of the autochthones, said to be a relative of Moe's (how does not appear), a man of great influence among his people, convened them, and made a law that henceforth man-slaying and man-eating were to cease for ever, and that in the case of quarrels, the first blood shed, no matter how trifling, even an abrasion of the skin, was to end the strife. In consequence of this *tire* (law), which was kept until the arrival in 1836 of "Ka Kaupeke," as they called the Maoris (the general meaning of which is wicked and mischievous people = *nanakia*), with one known exception,

four generations after Moe, when the Rangitihi people, who had cherished their old grudge against the Rauru since Moe's time, came to Porua at Manukau and attacked the Rauru, who, with Tutēmē, their chief, defeated them there, killed and roasted a number of them in an oven at Whakārē, this was, as far as is known, the last occurrence of the kind. Through the cessation of war and man-slaying, the Morioris had no further use for their old weapons of offence, which thenceforth were laid aside, and the art of war ceased. Consequently the Maoris on their arrival found them an easy prey, being an inoffensive, harmless people, and forthwith enslaved them without resistance. The only weapon they retained (unless it was a subsequent invention) was the *tupurari*, a kind of long quarter-staff, elsewhere described. With this they went to their *tauu* (*tauas*, so called), in which they kept up and recited all their old war ceremonies, as if in actual battle, but, beyond which, no harm was done.

Rangimata's crew were said to be *hokowha* (eighty), and Oropuke's the same. How far these numbers are reliable may be an open question. Probably they are correct, as the old Moriori could count by name about seventy of Rangimata's crew, and it appears reasonable to suppose that Oropuke's crew were fairly equal, or they would hardly have dared to make war with the former people as they did.

In the matter of the cessation of man-slaying, the Morioris appear to be the only section of the Polynesian race that established and kept such a law. One, Houmaitawhiti, when taking farewell of his sons, attempted to impress on the original Arawa migrants to New Zealand the observance of this law. In the case of the Morioris, the same thing took place when Moe took leave of Horopapa, but the reality was subsequently established by Nunuku.

NOTES.

1.—The question suggests itself, whether by this name Aropawa, the ancient name of the north part of the Middle Island of New Zealand is intended, or whether the name was brought from Hawaiki.

2.—*Tinaku*. Williams's Dictionary gives the meaning as 'Seed potatoes; a garden and cultivated ground'; evidently implying cultivation. The Moriori meaning is, to grow deep and strong, or increase.

3.—*O wahine 'ti*; in Maori, *O wahine iti*. Junior wives. Presumably the senior one was exempt from work; but whether this is correct or not, the *wahine iti* were evidently assumed to do the hilling up of the Kumara.

4.—*Takina*, draw forth, spring, shoot forth. *Ka tāki i* [= *te*] *tupu*, the shoot comes forth.

5. There is a legend in which one Pupaonga or Paonga went to a certain island with a party of people, and there killed an ogress—*Tipū(a)*—called Tchura-whateitei, whose custom it was to entice and then devour all people landing at her place. Whether this is the same Paonga or not is uncertain, although, as he was one of the Moriori heroes, it appears not improbable.

6. The word *mīti* (lick), scarcely embodies the full meaning of the original, which here implies swallowing up, exhausting the tide.

7. Devour, bolt whole, leave no remnant.

8. Although *rangi* is also used, *ra* is preferable, not clashing with *Tū-rangi*.

9. Kahukura, a shark god, hence the invocation.

10. 'a = *kia*. The *ki* left out because of the *ki* in *Hawaiki*.

11. *Ka puta* or *mahuta* a *Tutawake*; in Maori, *Ka puta te Waka-ariki*, "'Tis a war-party!"

12.—*Hiko*, &c., might also be rendered. 'Stride, spring away.'

13.—*Tuia*, sew, reeve the sennet lashings to bind the parts of the canoe together.

14.—*Hokoihoko* (in Maori, *Hokahoka*) *te manu hauturuki*. 'Like a fledgling bird they leave and take flight.'

15.—*Pa* (= *panga*), to throw, place.

16.—*Tahiri-mangatea*; committing themselves to the winds, represented by this god. Those favoured were thrown (placed) in *Rangimata*, those unfavoured were not.

17.—Ends waving: ends of the *maro* at back and front of wearer.

18.—Or senior chief.

19.—*Tih' o Ro Maka*. Another variant of this is: *Kapihia* [= *Kapchia*] *i tchu o Ro Maka*, 'snatch it from beyond the *Mākā*.' There is nothing to show who this *Mākā* really is.

20.—*Whiti te wawa*. *Wawa* also bears the meanings of 'scattered' and 'dispersed'. It appears to be a question whether this does not refer to a much farther off *Whiti* than the one they came from, especially as the recitation of the *Maro* referred to was alleged to have taken place in *Hawaiki*.*

21.—*Tuakina*. It suggests itself as a reasonable rendering of this word *Tua*, here used in the passive form, that it had originally in its first use, as well as in these incantations, the meaning of chopping down or felling, as a tree—symbolically, of course—to overcome the object, or to achieve the end desired, using at the same time in the ceremony sprigs of trees—*manuka* and others—as the visible medium of breaking (chopping down) the power fought against. The same idea is seen in ancient incantations, both Maori and Moriori, which speak of "*Taku toki whanatu ana e hahau i te takapu o te rangi*" (slightly altered in certain cases), "my axe which proceeds to chop the belly of the sky," *i.e.*, induce a calm. Sometimes the *Karakia* is compared to an *Umu*, oven, "to roast the crown of the sky."

22.—*Te rakau hanga mua, roto*, &c., are evidently pieces of wood used in the construction of the keels (*Hua*) or stem-piece (*Koua*) of the canoe for which the fair wind is desired.

23.—*Uru o Mahuta*. The hair of the crown of the head of *Mahuta*, one of their ancient ancestors. The head being the most sacred part of his body is used figuratively here as an agent to break down the adverse power. *Mahuta* also represents the woods, with their fragrance.

24.—*Ko ē hau te kamakama*. The Morioris have a peculiar manner of pronouncing the word *hau* (= wind), apparently in accordance with an undefined rule of sound; in other cases pronounced *heau*—*Ka heau*, the winds, all the vowels being sounded and blended.† *Kamakama* appears to be the equivalent to the Maori, to bubble up, as water, with a slight variation in this case, light puffs of air, barely perceptible.

* Perhaps *Whiti* or *Fiji*.—EDITORS.

† This pronunciation appears to be remarkably like that of the North New Zealand Maoris. The *h* with them is sounded much as if it had a *y* before it, *i.e.*, *Yhokianga*, *Yhauraki*, *Yhau*, or as if there were an *i* barely sounded before the *h*, as *iHokianga*, &c. Sometimes again it sounds as if an *i* were introduced after the *h*, as *Hiōkianga*.—EDITORS.

25.—*Nganangana* is evidently a play upon the name *Ngana* (Maori *Ngana* and *Ngangana*), to contend, to strive—hence, in this case, to fight against *Nuku* and *Rangi*, to obtain the wind sought for.

26.—*Ē Tchuā*. “’Tis a *Tchuā* (= *Tua*)—an incantation to chop, fell, the evil power. This is really identical with the Maori *Tuā*, to subdue the winds.

27, 28.—*Koē ra te mata mo Ruanuku*. “Thou art the face for *Ruanuku*”—under the symbol of *Ruanuku*, old age, shall die, &c.

29.—He, *Rāwa*, in assuming the face of *Mahuika*, *i.e.*, attributes of fire, will burn and crumple up the heaven, or the evil power of the wind.

30.—Still with the simile of an axe to chop down or fell the sacred crown of *Tch Anini* and *Tch Arohi*, classed as winds, but really having no compass bearings, meaning as in translation.

31.—*E Hina tae ake ru—u* (= *ra*). The Morioris are unable to explain who *Hina* may be, or what it refers to. From the construction of the sentence, *Hina* would appear to be a person, or, what is probable, the object desired—fair wind and weather personified. An old Maori incantation to subdue and change a wind may throw some light on the meaning: *Takataka to hau ki te Uru, whakataka to hau ki te Tonga, kia tu mahinahina i uta, kia tu marokeroke i tai*, &c. *Mahinahina* was explained as referring to the way the silver gray of the leaves turned with the wind appeared when a storm of wind and rain abated and the general appearance showed fine weather, which last is the object sought by the incantation.

32.—*Utihau*, another name for the wind.

33.—*Takina*, draw, induce, shoot forth.

34.—*Taina* (= *utaina*), fill in, lade.

35.—*Motihangai* is said to represent heaven or the sky; there is nothing to show any other meaning, and the above would appear to be in a figurative sense.

36.—*Tai* (= *taku*). This pronunciation seems as if the Morioris had retained here the pronunciation of their Tahitian brethren.

37.—*Utua*, figurative for heaven, where the water was supposed to be.

38.—*Tongaminino*, the south or south-east wind. The additional word *Minio* is said to be derived from the story of *Tawhaki*’s ascension to heaven, in which his foot slipped in ascending on the south-east wind. *Ko ro minitangā* [*maniatanga* in Maori] *o ro wēwē o Tawhaki ku rung’ i Tongā*, the slipping of *Tawhaki*’s foot on the south-east wind.

39.—*Anini* and *Arohi*, as remarked in a previous note, are merely mythical winds.

40.—It appears strange how persistently this tradition of bringing the *Karaka* berry and planting it is held by both peoples, Maori and Moriori, separated as they each were for at least six hundred years. With the exception of the *Kermadec* islands, to the north of New Zealand, the tree does not appear to be known elsewhere, and what has originated the legend? *

41.—*Marautara*, a kind of creeping plant of the *convolvulus* family, which one of the *Ngati-tama* Maoris recognized as growing over the old decayed huts at *Poutama*, *White Cliffs*, *Taranaki*, New Zealand: he called it *Popohue*. It is now extinct. From its close proximity to the sea, it seems not improbable that the seed was drifted here and thrown up by a gale to the place where it grew.

42.—*Maitai* is an ancient word, both Maori and Moriori, denoting all kinds of fish, including seals; *hhia* is a particle, introduced for euphony—*Ko hhia Maitai*.

* See note 28, *Journal*, vol. ii, p. 126.—EDITORS.



THE MORIORI PEOPLE OF THE CHATHAM ISLAND: THEIR TRADITIONS AND HISTORY.

BY ALEXANDER SHAND, OF CHATHAM ISLANDS.

CHAP. VIII.—KO HOKORONGO-TIRINGĀ—(*continued*).

THE MIGRATION OF MOE TO THE CHATHAM ISLANDS, AND SUBSEQUENT WAR WITH THE PEOPLE OF THE RANGIMATA CANOE.

IN the last chapter reference was made to the migration of Moe to the Chatham Islands in the canoe Oropuke. The following is the translation from the Moriori of the doings of Moe and his people (the Rauru tribe) on their arrival, and the war which took place between them and the previous migration in the Rangimata and Rangihoua canoes, down to the time of Moe's death. These events occurred within a few years of the first migration, or, according to the Moriori genealogies, about from 650 to 700 years ago. The translation follows the Moriori as closely as it is possible, hence its peculiar style.

Now Moe and his people came from their home in Manukau. His grandfather spoke to him. He said to Moe, "Grandson, come and measure me, that you may tell it at the land" (where you proceed to). Then Moe went and measured his grandfather, and when he was measured (by stretches) he was seven, the half (over) making eight (stretches or fathoms). Horopāpā said to his grandson, "When you reach land and you are asked, 'What length is the warrior of Manukau?' (say) seven (stretches), eight with the half" (over). When they left Horopapa, he was bent, become like a leaf of *pingao* (*Demoschænus spiralis*). Moe and others were of the Rauru (tribe).

Then set forth the Rauru canoe of Moe and others, and settled here (at the Chatham Islands). Moe and company bade a farewell greeting to their grandfather Horopapa, and then they came. Their

father Hopu they brought with them. This was the last word of Horopapa to his grandchildren, "When you reach the land, put an end to evil; dwell ye peaceably. Do not eat men when ye arrive there." And Moe was obedient, thinking in his own heart of the words of his grandfather Horopapa. When Moe arrived here (he and his people) the Rauru dwelt peaceably in their settlements Tch Otane, Rangitihi, Whareama. They saw their enemies of over the sea, but they did not interfere with the people. The people (section of Rauru) which were separated to Rangiaurii (Pitt Island) was Toi, son of Tutoake, with others of their people.

Then Henga-mei-tewhiti went from his home at Rangitihi, and set out for other places. He arrived at Morerō(a) and found their grandparent Nunuku. Nunuku said to Henga', "Grandchild, go from hence and return, but do not press far forward on to the land of the fearsome faces" (enemies). Accordingly Henga' returned to his junior relatives—to Rangitihi (or Puke-tahora), and there were very many visits of Henga' in which he went to and fro to Nunuku. And falling on a certain visit, Nunuku said, "Go from hence (or from yonder), but do not press far forward; lest you be lost to me in the land of the fearsome faces." Henga' did not listen to the counsel of Nunuku. As he (Henga') proceeded on home, he arrived at Waipāpā. There he found Hangarū(a) (of the previous migration). Hangaru(a) levelled his spear at Henga-mei-tewhiti. *Ta!* It stuck fast in him; and Henga' was slain by Hangaru. He cut out the kidneys of Henga', but roasted the main part of the body. With daybreak on the morrow he set out to bear his slain to Manukau; he went to convey the kidneys of Henga' into (place into) his god Rangi-hiki-wao, to prevent revenge being obtained for the death of Henga' by Moe and others (of the Rauru), as an offering to his god, in order that he might have his god to suppress the winds¹ of Moe and people.

Then Hangaru(a) arrived at Ouenga² by the Karewa road, and found Whare-oro (or Whareora) fishing at Pu-tiring'. Whare-oro said to Hangaru(a), "What is the thing in your hand?" The other replied, "Slain warrior." Whare-oro said, "Who really is the thing?" (is it). Hangaru(a) replied, "It is Henga-mei-tewhiti who eats his long food!" Hangaru(a) went to Tārā, and on arriving at his god uncovered him and then stuffed inside his god the kidneys of Henga', left them, and Hangaru(a) returned. Behind his back (when his back was turned) Whare-oro reached (went to) the god, and caused (him) to vomit forth the fat of Henga', and returned hastily on to the rocks to fish.

When Hangaru(a) arrived he said to Whare-oro, "Where truly is the place of the fearsome faces?" (enemies). Whare-oro replied, "Ever so far away." Hangaru(a) replied to Whare-oro, "Yes, truly indeed!" Hangaru(a) turned his back and went his way, and diverged by the road—by Te Wairoa. Hangaru(a) jumped (over) *putitive* (bushes), bunches of flax. Hangaru(a) leaped and jumped,

eating part of Henga' and rejoicing. "I eat, I eat you, O the fat of the warrior! of the great warrior, of the warrior that could not be conquered!"

Pāpā (of the Rauru?) saw him at Te Wairō(a), and listened, thinking her thought. Papa went beforehand to Moe and others, and said to them, "Your elder brother has been killed by Hangaru(a). See, here he is coming." Hopu's children did nought (lost no time), but made an ambush (or circled round). Their sister Hi-takupe (Hi = Hine) was armed with a spear. Taikare was armed (also) Ra Wahoro, Herenui, Moe, and Päre. Hopu's family saw Hangaru' at last dashing forward head first over the *putitire* and flax. He leaped, jumped, and looked fierce. When he got close, Hi-takupe rose her spear (threw it). He jumped (aside) Taikare and the rest; he jumped and the spears were expended, not a single one of those of the spears struck. Moe shouted, "O Pare! O they (the spears) are ended!" Then Pare tricked Hangaru' and said, "Maio, your waist-girdle is loose!" His eye turned to look at his belt, Pare darted (thereupon) his spear at Hangaru', leaving it sticking. *Ta!* Forthwith Hangaru' twisted. *Pa!* Pare's spear was broken inside Hangaru'. They snatched at Hangaru'. "Like the snap of a stick, *Pa-a!* like waters disappearing"³ (left no trace). Hangaru' disappeared. Moe said to Pare, "It was you, O Pare! who speared at a wrong place. But let's see,⁴ let's see, see more. Ah! truly, truly, it has gone in to fester, a sharp spear for springing, for moving" (to bite, to cause pain). Moe and people sprung forward to seek for Hangaru', but did not find him, and returned home. Shortly again they went to seek, and found him hidden up in a *kohai* (or *kowhai*) tree. Moe speared and killed Hangaru'. They also killed Tama-tchua-henga, a relative of Hangaru'. There were two dead people slain by the Rauru which they took to Tarakōkō to roast, but were not cooked; they took them to Pu-tiring', then they were cooked there. Here are the "Hungers"* of the family of Hopu:—

THE HUNGER OF MOE.

Let me eat longingly,
 Let me eat sweetly,
 Let me eat greedily (bolt whole),
 Let me eat the sweetness.
 Moe eats his tasty food,
 Moe eats his fat food, his enduring⁵ (food).

THE HUNGER OF PARE.

To where shall I bear it?
 I will carry it on to Rangitihi, O thy uncooked heart!
 To where shall I bear it?

* "The Hungers" might—we suggest—be translated by "grace before meat."—EDITORS.

I will carry it on to Tarakoko.
Resist thou the tearing (cutting) out of thy heart,
Descend thou for Rowa-tawhito.⁶

THE HUNGER OF MOE.

It is a Lordly hunger,
It is a Priestly hunger,
It is a Godlike hunger,
A hunger indeed is the hunger of Moe on Rangitihi.
Let it descend on Tarakoko,
Let it ascend on Pu-tiring'.
Gulped down, vanished, is his hunger for man.

THE HUNGER OF TA ROTORU(A).

The face of the great sun is dark,
It sighs—a face looking to the night;
It sighs—a face looking to the day;
It sighs—a face looking to the stars,
A face looking to the moon,
A face looking to the family of Kuratōngia,⁷
Your face which has been destroyed.

THE WEAPON OF TARA.

1. Stay the man in the midst of Aotea—
The victim also of Tchumatauenga is killed, he has been discomfited.
Tear with the Tara, cut in pieces (here and there).
Make strips with the Tara, cut in pieces!
Hide up with the great hiding of Tu.
The flint knife of Tara ascends (cuts) over thy skin.
Pluck out bare thy quivering ⁸ heart—
Give Rongomaiwhiti his victim (or slain) to eat.
Now the thunder peals,⁹ now it clears off.
2. Be fierce, be fierce (mad or enraged), cut here and there,
Be fierce, be fierce, Tawhito (Ruatawhito)
Lest Whiro hear.¹⁰ Cut here and there,
Cut with the Tara, cut here and there.
In like manner cause him to be eaten by Rongomaiwhiti and Tutoake.
Now the thunder peals, now it clears off.

THE LIVER OF TARIA.

The liver of Tarii (or Taria) is upheld,
The liver of Taria is spitted inverted (before the fire).
Spitted hanging is the liver of Taria,
Swallowed by the night is the liver of Taria (gone to the Shades).
Let the liver of Taria be bolted standing (or wholly) by Rongomaiwhiti.
Do not let the liver of Taria be vomited forth.

A PARAPARA.

1. Who is devoured? 'Tis the day.
Who is devoured? 'Tis the night.
Who is devoured? 'Tis the stars.
Who is devoured? 'Tis the moon.
Who is devoured? 'Tis the sun.
Who is devoured? 'Tis water licked up, 'tis water swallowed up, 'tis water
falling in torrents.

Fall the fierceness of the sun,
Let the heart of Tu utterly disappear, swallowed up.

2. Tangarō' causing earth to disappear, Tangaro' causing heaven to disappear,
Tangaro' causing night to disappear, Tangaro' causing day to disappear,
Tangaro' cause the heart of Tu to utterly disappear, swallowed up,
Blood of Rongomaiaiwaiti.

THE OVEN.

Dig the oven, roast the fat.
'Tis the oven of revenge sought.
Ooi, 'tis the oven of the war-party.
O Tu, these people for food are slain!¹¹
My sons be exalted -
Be exalted to east, be exalted to west.
Thy heart, O Hangaru', is pulled out naked.
Bear it on to Pu-tiring'.
Give it in portions. Spread it out
That it may touch the other heaven.

Here will be ended the incantations of the eating of Hangaru', but there is still the greater portion of the incantations (untold), many, exceedingly numerous. Then Moe and his people formed the resolution¹² to go and fight against the people of Hangaru'. And the war-party of the Rauru went, and reached Morerō. They set the ambush round the dwelling of Nunuku and people. When it was night the ambush drew in to Nunuku's house. Moe and the others supposed that the bulk of the people who ate Henga-mei-tewhiti would be there, or perhaps they were being hidden by Nunuku. As the Milky Way changed position (night waned), Moe called out to his grandparent Nunuku, and said, "A race of long sleepers, rise¹³ from sleep." To which Nunuku replied, "O travelling at night, wandering about, disturbing hearts, you found us sleeping, sleeping here, awake here." Nunuku let the people go through the passage in his house, coming out at Kekerone.¹⁴ Moe went into Nunuku's house and greeted Nunuku; Moe looked, the hole was open, and the things (people) were moving inside. Moe said to Nunuku, "What really are the things which tumble about in that pit yonder?" Nunuku said, "They are things belonging to me." The thought entered into Moe, he leaped into Nunuku's pit, it was open, and Moe saw the last man, Rute by name. And Moe shouted, "*Tchu-akahi*."¹⁵ *Tchu-akarawea, e ta kai one mutu*. Rute was caught by Moe. When Moe strode forward to his party, he said to Nunuku, "This Nunuku, Nunuku the deceiver."

Moe and (the Rauru) people returned from Morero' to Ouenga, and when it was night, they saw from their houses the fires of Rangitihi Hill, (showing) that Taupo, Tarere, and Tunanga's people were there, were all gathered there. On their seeing the fires of Rangitihi, Kakuna-te-ao exclaimed, "Mine is the intention to-morrow." In like manner Moe and people declared their intention to fight.

At daybreak on the morrow the war-party (of Rauru) set out, and slept at Te Henga-o-Rongo-mai-tauira (Kai-ngarahū is its new name)—*Ao ake ka tae ki Tapuika* (now pronounced Taupeka)—where they caught Tunanga's twin children. The war-party reached Okāhū as it was night, and the Milky Way turned in the heavens (the night waned). They recited "The Defiance of Tangaro'." Moe called out to Papa, "Kill those things!" Papa said, "*Paūpaū*,¹⁶ *pōpō*. See, they have escaped." The war-party said to Papa, "It was you who allowed them to escape. O Papa, Papa, deceiver of the heart!"

They (again) recited "The Defiance of Tangaro'" in the morning. When the dim light of morning broke the war-party arose. They fetched the "*Uruhou*" (weapons deposited in one place). On taking them and looking thoroughly at them, Moe and Pare's spears were gone (taken) by Tarere and Taupo, which they got by night. The people (then) were arranging who should lead the party. Hērēnui said he would; Moe said he would—but Herenui persisted that it should be he, and he was allowed (to do so). They climbed up the *pa* of Rangitihi; a woman of the *pa* came out to the *paepae*, but did not see the war-party, and was killed by the spears of Herenui and party entering the anus of the woman. Pauehi shouted, "Taupo, get forth!" Alarmed inside (the *pa*), Taupo seized the rock of Rongo-mai-whiti¹⁷ and hurled it on the war-party of Rauru. Herenui warded it off easily; it went flying on to Tokāwā. Again Taupo and party hurled other rocks, and mountain of Rangitihi; the Rauru warded it off easily, and they flew on to Maru-ponga, Mihi-toroa, Orau, Pāpā-pohatu, Waitaha, and Otchuahe. Herenui tried hard to get within (the *pa*)—he persisted. Moe shouted, "O Here', push in!" "In what manner? How can I push?" Then Moe went after, while they showered stones at Moe. *Pu!* They arrived at the open place, or *marae*, of the *pa* of Tunanga and people; but when they reached there Taupo's people had gone (fled) into the forest, to the lands of Mairangi, and elsewhere. But the valiant and the noble people stayed on one pinnacle (or summit) of Rangitihi (where) Tarere and others showed to Moe and party the spears which Tarere and party took from the Rauru "*Uruhou*" the night before. Tarere said, "Truly, truly (see, see), O Moe! your (spear) 'Keketarau.' Ah, truly, truly, your (spear) 'Tuhunua,' O Pare!" Moe and party said, "Let our joint ancestors¹⁸ remain in peace." Whereupon Tarere and people broke the spears of Moe and party in pieces and pitched the fragments afar. Then Tunanga and others turned their backs to follow their party, and Moe and people pursued on the backs of the people of the place, and Moe's war-party reached Waikauui (= ia), chasing there after Māmā-koro, who proceeded to carry his child. Then Papa called out to Mama-koro, "Which is the father of wisdom?"¹⁹ Mama-koro threw down thence (from him) his child; darting went the spear of Moe at Mama-koro. *Pu!* Mama-koro disappeared in the forest, and

Moe and people brought the man's child with them. There were also more slain by Moe, many more.

Moe and people returned to Ouenga and stayed there. At night Papa saw the fires of (on) Rangitihi burning, and said, "They above the constellations²⁰ glitter." Moe and others called from within the house, "Indeed! Have the people of Rangitihi again collected?" Koti said, "Mine will be the purpose to-morrow," and by daybreak the war-party of the Rauru rose, and set out for Rangitihi by way of Karewa. After crossing Karewa, the party of Herennui led in front, after them Kakuna-te-ao's party, and last of all Koti's party. Kakuna-te-ao found Kähü-kākā at Matangi-nui, spearing paroquets. Kakuna-te-ao levelled his spear at Kahu-kaka. *Tu!* It stuck fast. Kakuna-te-ao killed Kahu-kaka and cut him up, leaving him lying there. After this came Koti's party travelling on, and found Kakuna-te-ao's slain one lying at Matangi-nui. They looked at his appearance and (knew) it was Kahu-kaka. Then Koti's party travelled on until they joined Kakuna-te-ao and party. Koti said to Kakuna-te-ao, "Who was it really who killed the thing lying in the highway?" Kakuna-te-ao replied, "It was I." Koti answered, "Why did you not spare our nephew? The dew lies heavy.²¹ Blood, let it be looked to."

Koti turned his back and Koti returned. When Kakuna-te-ao saw that he also returned alone. The rest went with the war-party to Rangitihi; the whole party of Koti alone returned. Koti told his people that they should go in advance, and when they arrived to go down to the channel of Manukau, "When you reach, be active, be active to drag down the *pāhii* (large sea-going canoe) of Kakuna-te-ao, that we may go to Rangiaurii (Pitt Island); be rapid, be rapid in your work." Then Koti's party travelled in advance of him, and behind came Koti to deceive Kakuna-te-ao. When Koti was at Pu-tiring', the other was at Hunanga-nui; when Koti was at Akitio, Kakuna-te-ao was at Pu-tiring'. Koti hastened into Kakanu-te-ao's house (and found) the mother and father of Kakanu-te-ao. He raised his axe, cut each in two pieces. He laid hands on the slaves²² and killed them. He took Kakuna-te-ao's *pute-a-kura* (the treasure basket of red feathers) and Koti bore it away to Manukau, and got on to the ridge. Here he turned over to the shingle (beach) of Waihere; the noise was heard, the noise of dragging the canoe. Koti found the bow afloat, he went and pushed the stern, and she floated in the channel. The people got aboard, and Kakuna-te-ao took a stone and threw it at Koti's canoe. It did not strike. Again Kakuna-te-ao took another stone; it did not strike. He threw another stone, then it struck and smashed the canoe. Koti and party repaired it at sea, and when finished, and Koti's canoe got into the open channel, he undid the treasure basket which Koti took, and distributed it over his people. There were eighty *kuras* and eighty people; the circlet was placed on

Koti, and the projecting portions of the canoe were adorned; the scarlet colour was diffused around.

Kakuna-te-ao said to Koti, "When you arrive across (the strait), do you give some feathers to our daughter Puahu." When Koti's canoe with his people arrived at Rangiaurii, they went to the settlements, and the Makao performed a *haka*. This was the *haka*:—

See your large eye, *kū*,
 See your long eye, *kū*,
 Your all embracing eye, *kū*,
 See standing the helpless ones (or imbeciles), *kū*,
Ku, kuaa the great heavens, *kū*,
Ku, kuaa the long heavens, *kū*,
Ku, kuaa the heavens standing apart,
 'Tis Rangi-taha whenua, *kū*.²³

Puahu looked at the appearance of the *kuras* of that people, and said, "Those are like the *kuras* of my parents." Koti said, "*O-o*, we on the mainland have been disturbed," and Koti gave the circlet to Puahu.

Koti and his people dwelt among the Makao and Matanga tribes. After Koti's (arrival), the Rauru (people on the mainland) constructed canoes; and when the sea was calm Moe and party went to Pitt's Island. On arriving they laid outside. The Rangiaurii people said to Koti, "Which is the canoe of the *pohatu*?" (warrior). Koti replied, "Yonder, see the man with two bald patches of hair; that is the warrior that cannot be beaten by anyone." When the Rauru canoes landed, the Makao did their utmost to drive Moe and people back; no, indeed, they could not indeed manage to repel them. Tara-peho-nui persisted with Moe and people to cause them to return, but they could not repel Moe and party. And the Makao (people) became enraged, and (Tara-peho-nui) cursed (the Rauru people) with *karaka* firewood, saying to Moe and party, "That firewood of mine shall frizz) make crisp) the livers of Rauru!" Moe took his firewood off the canoe, "See my firewood, the *mataira*, shall make crisp the livers of Makao, so on presently they will be cooked."

The Rauru landed at Manga-tapu, and Moe killed (one of) the Makao—Mauhika was the name of the man slain by Moe. At Manga-tapu was the oven where the Makao were roasted, the evil result of the cursing. And on a certain day Moe and people went to Orokanga (Glory Bay). They went to visit their daughter (niece) Puahu. A portion of Mauhika, Moe carried with him to eat there; and found two children, both girls, Pohatu Tautua and Pohatu Tauaro. Rangiura of the Matanga was Puahu's husband.

This ended, Moe returned to their home at Manga-tapu, and all went to Motchu-Hopo, everyone — Makao, Matanga, and Rauru. Those people stayed at Motchu-Hopo, and Titapu asked Moe, "Do you sleep at night?" Moe replied, "Yes, I sleep at night, but my *ure*

wakes in the day to keep me awake." At night Titapu went to play a trick on Moe, and Titapu found Moe sleeping in a cave (*e tora ana te ure*). Titapu slowly pushed the spear forward over the roof of the cave until the point of the spear reached Moe's stomach. Moe sprung up thereat, and rose up; he looked carefully at Titapu and said "Who are you?" "I, Titapu." Moe replied, "Ah! you Titapu, Titapu I left you far off in the place afar, at the fight of Tarahina." Titapu replied, "A long time past." Moe levelled his spear. *Pu!* Titapu escaped.

This is a story about Moe and people. Some say that all the Rauru were killed at Rangiaurii; that they were burnt at night in their houses by the Makao. Some people say it is false, and the Rangiaurii people say Moe was not killed by the Makao.

This is the *karakia* "Marowhara," referred to in chap. viii,* which Kirika was heard reciting as the Rangimata and Rangihoua canoes were leaving Hawaiki for the Chatham Islands :—

1. E Taapu, taputapu,
Te Maro o ti Ariki,
Te Maro o Waiorangi,
Kapihia i tchu o Ro Mākā. E-e tchuā.
Taua ki Whiti, taua ki Tōnga,
Taua ki Whiti te wāwā,
Eke tchu mai runga,
Rawea mai ke whiti makōrōpā.
No wai te maro ka mehorī—a?
2. No Tchuwaiwai, no Tchutira, no Tchuhenga te maro ka mehorī.
E-e tchua.
Taua ki Whiti, &c.
1. O the sacred ends,
The *maro* of the Lord,
The *maro* of Waiorangi,
Snatch it from beyond the Māka. O the *tchua*!
Fight to the east, fight to the west,
Fight to the distant east.
Rise, stand up!
Gird that it may encircle.
Whose is the outspread *maro*?
2. Tchuwaiwai, Tchutira, Tchuhenga's is the outspread *maro*.
O the *tchua*!

* See Journal, vol. v, p. 17.

KO HOKORONG'(O)-TIRING'(Ä)

(EXPRESSED IN THE MORIORI LANGUAGE).

Na, k' hara mai a Moe ma i ta ratau kaing' i Manukau; ka ki mai ko tupunā ki aii, ka me mai ki a Moe, "Mokupu'(na), hara mai whanganga i au, korero mau ki ta ikā." Tenei, ka whano eneti ko Moe ka whanga i tupuna, a, ka oti t' whanganga, e whitu, e waru ki ri pātā. Ka me mai a Horopapa ki tona mokopuna, "E tae koe ki ta ikā e uia mai kō, 'Ehi tō o Manukau?' E whitu, e waru ki ri pātā." Waiho ātū, ka piko a Horopapa pingaoti. No Tā Rauru a Moe ma.

Kanei k' hara mai t' wakā o Rauru, o Moe ma nei, nohō rawā nei. Poporoki māi ko Moe ma ki to ratou tupuna ki a Horopapa, a, hara mai ai ratau. To ratau matū(a) ko Hopu i riro mai i a ratau. Tenei tu kupū hokomutungā a Horopapa ki an'(a) mokopuna, "E tae kotau ki ta ik'(a), me hokomutu ko ro kino, me noho mari kotau. Rura e kei tangat' tāi ke tae i ki reirā." A, i rongo a Moe, hokāro i roto i tona ngakau i ka kupu o to' tupuna a Horopapa; ka tae mai a Moe ma i kunei, noho marire Ta Rauru i to ratau kaing' i Tch Otane, i Rangitihī, i Whareama. Kite hoki ratau i o ratau hoa-riri o rawahi, a, kaare ratau e me ētū ki te hung'. Ko te hung' o ratau i wehea ki Rangiaurii, ko Toi tama o Tchutoake me tche hung' o ratau.

A, k' here ētū a Henga-mei-tewhiti i to ratau kaing' i Rangitihī, ka whano ki na ka hunu ātū; ka tē ki Morerō, potehi ātū i ki reirā ta ratau tupuna ko Nunuku. Ka ki mai a Nunuku ki a Henga', "Mokopuna, hērē ātū i kuna a, ka hokimai, tē aki rō atu ko ki parātū ko t' whenū o ro mātā hokowahi." A, koi enei ka hoki mai a Henga' ki tonā kaing' ki Rangitihī (Puke-tahora) ki ona taina, a, e maha rēkā ka tira o Henga' e whano ei hērē kopikopiko ki a Nunuku, a, ka tak'(a) i tchē tira, ka ki ētū e Nunuku, "Hērē ētū i kuna, tē aki rō atu ko ki parātū, tē kore ki au kō' i t' whenū o ro mātā hokowahi." Tchiei e rongo ko Henga' ki tch ako a Nunuku, i aii eneti ko Henga' hunatu na, hou, ko Waipapa. Potehi ētū i ki reira ko Hangarū(ā). Paepae i tao o Hangarū' ki a Henga-mei-tewhiti. Ta! Hune ke uka anā; ka mate ko Henga' i a Hangarū'. Hokopoke ei i ka whatuaro o Henga', e tao ei i tchumu o tangat'. Ao ake tā ra apō, ka whano ka kaw(e) i tona matenga ika ki Manukau; ka whano ka kaw(e) i ka whatuaro o Henga' ko roto i tone Eitu, i a Rangī-hiki-wao, ke kore ei e tē te hiku i te hara o Henga' e Moe ma, hokihērē ki tone Eitu ki ei ei tone Eitu e tami i ka heau¹ o Moe ma.

Nā, ka tae a Hangarū' ki Ouenga² ma Karewā tch ara, potehi etū, tchi Pu-tiring' ko Whare-oro e hi ikā ana. Ka ki mai a Whare-ora ki a Hangarū, "Hi a' te me' i to ririma?" Ki mai tera, "Matenga ika." Ka me ātū a Whare-oro, "Kowai ka-e ka me." Me mei a

Hangaru', "Ko Henga-mei-tewhiti ka kai i tchia kai ro!" Here ana Hangaru' ki Tarā, ka tae ki tone Eitu, hurā akē nei, purupuru enei i ka whatuaro o Henga' ko roto i tone Eitu, a, waih' ātū, hoki mai Hangaru'. I muri i tchura ko Whare-ora ka tae ki tch Eitu, hokorua-kina atu e ii ka ngako o Henga' ki waho, koki t' hokimai a Whare-oro ku rung' i tok'(a) hī ei.

Ta'(e) mai ko Hangaru', ka ki mai ki a Whare-oro, "Tchewhē ka nei tchia hunū ki tchia mata hokowahi?" Ka me etu ko Whare-oro, "Tchewhe, tchewhe ētū!" Ko Hangaru' atu ki a Whare-ora, "O-o! koi ra eri!" I anga mai i tchura o Hangaru', ka whano i tone ara, a, ka peka ma tch ara ki ri Wairō(a); tawahē a Hangaru', putitire, puinga harapepe, ka poi; tawahē a Hangaru', ka kai i tchē hunū o Henga' k' hokowai. "Ka kai, ka kai i a ko' e re matū o tō, o tō nui, o tō ekore tē."

Kite ētū e Pāpā i ri Wairo, hokorongō ētū e tohū nō anā i tohū. Ka tae wawē ētū ko Papa ki a Moe ma, korerotchi ētū, "Ka mate to kotau hunau tongihiti ra, ka mate i a Hangaru'! Tenei a tē hara mai nei na." Kaare e metangā a t' whanau a Hopu, ka ahu ka tangā, tokotō i tao a to ratou tchuahine a Hi-takupe. Tokoto ta Taikare, ta Rā Wahoro, ta Hērēnui, ta Moe, ta Pāre. Kite raw' ātū e t' whanau a Hopu a Hangaru' tena a te rere hoka-upokō mai, ma runga mai i ka putitire, harapepe; ka poi, tawahetia hokaihi. A, ka tatā mai ka ara i tao o Hi-takupe, tawahē, a Taikare ma tawahe, a, ka pau ka tao, tchiei ra kō' e tehi tao e tu. Ka pa ra karanga a Moe, "E Pare e! ka pau." Ki aota atū a Pare ki a Hangaru', ka me ētū, "Maio korokorongiti i tatchu pao!" Ka pare to konēhi o tera, ka tchiro ki to tatchu, kokiri i tao a Pare ki a Hangaru', hune ke uka ana. Ta! K' hokowiri i kora ko Hangaru'. Pa! Ka whati i tao a Pare ko rot' i a Hangaru', k' hhia kapo rō atū i a Hangaru' ("kia tapā³ rakau, Pa-a! e wai paremo") ka riro ko Hangaru'. Ka me atu a Moe ki a Pare, "Nau e Pare! te wero wahi ke. A pena,⁴ pena, penake a koi, koi ka riro ko roto e tauhū(a), e tao koi mo te hiti, mo te kewa." Ka mahuta a Moe ma, k' hhia roro ka kimi i a Hangaru', tchiei kitē, kia hoki mai i kainga. Mai ko k' hhia roro khia kimi, kite e poki ana i rung' i ri kowhai. Ka werohia e Moe ka mate Hangaru'. Ka patū hoki ko Tama-tchuau-henga e ratau, hunanga na Hangaru'. Ka tokoru ka tchupapaku o Ta Rauru. E kawē ki Tarakōkō tao ai, tchiei mouu; e kawē ki Pu-tiring', kanei ka mouu i ki reira. Ingi nei ka Hikai o t' whanau a Hopu:—

TC HIKAI O MOE.

Me kai mina,

Me kai reka,

Me kai horo,

Me kai te rekareka.

Ka kai ko Moe i tona kai reka,

Ka kai ko Moe i tona kai ngako te ukauka.⁵

TC HIKAI O PARE.

Me kaw(ē) ki whē ?
 Me kaw' ku rung' o Rangitihi i au e to ngakau tchiei mouu !
 Me kaw' ki whē ?
 Me kaw' ku rung' o Tarakoko.
 Pa t' whakatina tā motuhanga i to ngakau,
 Heke-u ātū mo Rowa-tawhito.⁶

TC HIKAI O MOE.

E hikai Eriki,
 E hikai Tohunga,
 E hikai Atua,
 E hikai ta hikai o Moe ku rung' o Rangitihi.
 Tehukū(a) ka raro o Tarakoko,
 Mahut' ku rung' o Pu-tiring'.
 Makoro mimit' tone hhiakai tangat'.

TC HIKAI O TA RATORU(A).

Ko ro mātā o tā ra nui ka po,
 Ku mihi—e mata tiri ki te po ;
 Ku mihi—e mata tiri ki tch ao ;
 Ku mihi—e mata tiri ki tē whetu,
 E mata tiri ki ri marama,
 Mata e tiri ki t' whanau a Kuratōngia,⁷
 To mata i whakapanihitia.

KO RA PATU A TARA.

1. Patua tangat' i whanganui Aotea—
 Ka matē hoki tā ik' a Tchu-mata-uenga, ka hi tchu.
 Haea ki ri tara tchipokopoko.
 Toea ki ri tara tchipokopoko !
 Whaiti ki te whaiti nui o Tu—
 Ka eke t' whatu o Tara ku rung' i to kiri.
 Kowhit' tohang' to manaw' e rui⁸ aha—
 Whakainga ki a Rongomai-whiti tona ika.
 Kanei ka whati te rangi,⁹ kanei ka makoha.
2. Makaia, makaia, tchipokopoko,
 Makaia, makaia, makaia Tawhito
 Te rangona¹⁰ e Whiro tchipokopoko.
 Haea ki ri tara tchipokopoko.
 Pera hoki ra whakainga kia Rongomai-whiti, Tutoake.
 Kanei ka whatiia, kanei ka makoha.

KO TCH ATE O TARIA (or TARI).

Ka tchu tchi ate o Tarii,
 Ka rapa tchi ate o Tarii rapa kauhu.
 Rapa tarewa tchi ate o Tarii,
 Horomanga te po tchi ate o Tarii.
 Tchi ate o Tarii ke horo tutu ake Rongomai-whiti.
 Kei whakatarea tchi ate o Tarii.

E PARAPARA.

1. Ko wai kainga? Ko tch ao.
 Ko wai kainga? Ko te po.
 Ko wai kainga? Ko te whetu.
 Ko wai kainga? Ko ro marama.
 Ko wai kainga? Ko tā ra.
 Ko wai kainga? Ko wai mitikia, ko wai horomia, ko wai whakataka.
 Taka te pokoki o tā ra,
 Mimiti angoa te mauri no Tu i hhorō.
2. Tangarō' mimiti nuku, Tangaro' mimiti rangi,
 Tangaro' mimiti po, Tangaro' mimiti ao,
 Tangaro' mimiti angoa te mauri no Tu i hhorō,
 Toto o Rongomai-awaiti.

TA UMU.

Karia tā umu, hāna to mutū.
 Ko tā umu o t' whai.
 Ooi! ko tā umu t' wakaariki.
 E Tu ka mat' wha kāi (or kei)!¹¹
 Aku tama reia—
 Reia ki whiti, reia ki tōngo.
 Kohit' towhang' to manaw' e Hangaru'.
 Kawea ku rung o Pu-tiring'.
 Tuhatuha, roparopa
 Kē tukī ki tera rangi.

Me hokomutu inginei ka karikii o ro kainga i a Hangaru', tena eneti i tchumu o wa karikii, tini, whangai-riro. A, ka tu ta uiho¹² o Moe ma k' hhia roro k' hhia kaw' i tauu ma ratou ki ta imi o Hangaru'. A, ka whano i tauu a Rauru, ka tae ki Morerō'; ka ahu ka tanga o ro kainga o Nunuku ma. Ka po, ka ahu ka tanga o t' whare o Nunuku ma; tohu maranga noa nei na Moe ma, ti reira pea i tē kiato o ta imi na ratau e kai, a Henga-mei-tewhiti, tena ranei a tē' huna e Nunuku. Ka tā ta hiku o Menemene ara; ta hiku o Tangaro'-waiāta, ka pa ra karanga a Moe ki tana tupuna, ki a Nunuku, ka mē, "E-e uru merero, ē ūr'¹³ te mō!" Ka whai mai Nunuku, "E, hērea te po, takorehanga hokorere, ka mauru, rokirī e ko' a te moe nei, a te moe nei, a tch ara nei." Tukūtukū enei ko Nunuku i tone hung' ma roto ak' i t' hōkōrūtō i roto i tona whare, puta raw' atū i Kekerī-one.¹⁴ Ka tomo atu a Moe ko rō' tō whare o Nunuku ka mihi ētu a Moe ki a Nunuku, ka tchiro ko Moe, e pao ana, tū rū takataka ana ka me ko rōtō. Ka me atu a Moe ki a Nunuku, "I ha ka na ka me hōkō-takataka i a ratau ko ro' tu rū na?" Ka me mai ko Nunuku, "E me wa me mehekī naku." Ka to mai hoki ki a Moe, ka poi eneti ko Moe ko roto t' hokōrūtō a Nunuku, e pao ana, ka kite hoki a Moe i tangat' hokomutung', ko Rute ta ingō'. Ka pa ka rē o Moe, "Tchu-akaihi.¹⁵ Tchu-akarawea e ta kai one mutu." Ka mau ko Rute i a Moe. Te hikonga ake a Moe ki tone kiato ka me atu ki a Nunuku, "Nunuku nei, Nunuku i aota."

Ka hhioki mei ko Moe ma i Morero' ki Ouenga, a ka po, kite etu i to ratou kainga ka ahi o Rangitihi maunga, tena a te huihui ki reir'(a) tu hui o Taupo, ratau ko Tunanga ko Tarere huihui ki reir'(a) katō(a) katō'. Ta ratau kitenga atu i ka ahi o Rangitihi, ka puta ake tu kupu a Kakuna-te-ao, "Moku ta uiho apō!" Pena hoki ko Moe ma, ka tu ta uiho k' hhia roro ki tauu.

Ao ake apō ka kawē i tauu, ka moe i Te Henga-o-Rongo-mai-tauira [Kai-ngarahū is its new name], ao ake ka tae ki Tapuika [mispronounced Taupeka], ka mau i ki reir'(a) ko ka mahanga a Tunanga. Ka u i tauu ki Okahu a, ka po, ko ro me ka ta te hiku o Tangaro'-waiāta. Tātākē "ka Tchūmā o Tangaro'." Karang' etu a Moe ma ki a Papa, "Okehew'(a) ra ka me na." Ka me noa nei ko Papa, "Paupau,¹⁶ popo, a, ka riro na." Ka me ētū i tauu ki a Papa, "Nau eneti e tuku ētu, a, Papa ra, Papa hokorereka ngakau."

Tatake "ka Tchuma a Tangaro'" i tche ata. Ka pē tche ata marua-po, ka rew'(a) i tauu. Ka toki ta Uruhou, ka tango; tiro rō ake ra ka ma ka tao a Moe rauu ko Pare i a Tarere rauu ko Taupo, ka ra toki mai i ri po. A, k' hokotautau ka rangat'(a) mo ta upoko o tauu. Ka me a Herēnui ko ii. Ka me ko Moe ko ii; k' hokotchu-tē maro a Herēnui ko ii eneti, ka tchuk' enei ki aii. Ka kakea ta pa i Rangitihi; k' hara mai ta wahine o tchia pa na ku rung' i paepae, tchiei kite i tauu, na, ka mat(e) eneti i ka tao o Herēnui ma, ka puta i raro i toino o tchia whine na. Ka tangi ta karang' a Pauehi, "Taupo ki waho!" K' hokoohō mai i roto, ko whā ake nei ko Taupo ma ko t' whatu i a Rongo-mai-whiti,¹⁷ ka tuk' enei ku rung' i tauu a ta Rauru. E kore e huri a Herēnui ki terehi, a te rere mai i Tokawa. Mai ko tuku atu i na ka whatu a Taupo ma, me tche hunu o Rangitihi; kaare e huri ki terehi a ta Rauru, a ta te rere mai i Maru-ponga, i Mihi-toroa, i Orau, i ri Papa-pohatu, i Waitaba, i Otchuahe. Kawē nō' a Herēnui ke put' i kaing', kawē nō'. E karang' ētū ana a Moe, "E Here, E! akina!" "Me pehē; me aki pehē?" K' hbia ro atu enei ko Moe i muri nei i kuna hokehorohoro ai ki a Moe. Pu! Ka puta ki tohū(a) o ro pa o Tunanga ma; puta ro atu ka ma te hung' o Taupo ma ko ro to poeho, i ka hunu i Mairangi ma, i whē(a), i whē'. Ko te hunga tō(a) ratau ko te hunga takitahi e noho mai i tchē tihi o Rangitihi, k' hokotarere mai a Tarere ma kia Moe ma i ka tao tangihi mai e Tarere ma i rung' i ta uruhou a ta Rauru i ri po ake. Ka me mai a Tarere, "Koi na, koi na Keketarau nou, E Moe na. A koi na koi na Tuhunua nou, E Pare na!" Ka me atu a Moe ma, "A waiho marī i o tauu¹⁸ whainga." K' whatiwhati mai enet' i kora ko Tarere ma i ka tao a Moe ma i aurī etu ana ka hutinga i ko. A, i anga mai ka tchura o Tunanga ma, k' hbia roro k' hāru i to ratau kiato; na, k' hāru atu hoki a Moe ma i rung' i ka tchura o tangat' whenū, a, ka tae ko tauu o Moe ma ki Waikauui, ka aai ki reira ko Mama-koro hune ke hiki ana i to timit'. Kanei karang' ētu ko Papa ki a Mama-koro, "Tehe ta matū(a) o tchi ang'(a)."¹⁹ Ka pange mai enei i kora ko Mama-koro

i to'(na) timit', kokiri' i tao a Moe ki a Mama-koro. Pu! Ka ngaro ko Mama-koro ko ro to poehō, a ka riro mai i a Moe ma ko timit' o tchia rangat' na. Tena hoki ina ka tchupapaku a Moe, tena hoki, tena hoki.

A, hoki mai a Moe ma ki Ouenga ka noho. I te po, ka kite atu a Papa ka ahi o Rangitihi, e ka mai ana, ke me, "E rauu nei i runga nei ka maranga ta kauriki."²⁰ Karanga mai a Moe ma i roto whare, "Ne! ka pu hoki i tangat' o Rangitihi?" Ka me ko Koti, "A, moku ta uiho apo." A, ao akē ta ra k' hapai i tauu o ta Rauru, ka whano ki Rangitihi, ma Karewa ake te ara. Ka whiti i Karewa, ka riro atu i mū tō motuhanga o Herenui ma, muri iho ko te Kakuna-te-ao, muri [also muru] rawa ko tō motuhanga o Koti. Potehi etu e Kakuna-te-ao a Kahu-kaka ki Matangi-nui, e wero Kakariki ana. Paepae i tao a Kakuna-te-ao ki a Kahu-kaka. Ta! Hune ke uka ana; ka mate ko Kahu-kaka i a Kakuna-te-ao ehē ei, waih'(o) ingana totaranga ai. Tenei te motuhanga o Koti a t' hunatu nei, potehi etu ki Matangi-nui totaranga ana i tchupapaku a Kakuna-te-ao. E tchiri ki tohū, a, ko Kahu-kaka. A, ka whano rō enei ko ro motuhanga o Koti, a, ka pa i a Kakuna-te-ao ma. Ka me atu a Koti ki a Kakuna-te-ao, "Na wai kari okehewa te me toterang' i tchi ari nui?" Ka ki mai ko Kakuna-te-ao, "Nangenei, E." Ka me etu a Koti, "I 'ha ko' te tiri ei ki to tauu kahutōtō? titi²¹ ti haurangi, e toto tiriwhi."

I ang' atu i tchura o Koti ka hoki mai ko Koti ku muru. Te tirohanga o Kakuna-te-ao, hoki tehi mai ana ko ii enake. Ka maro tera i tauu ki Rangitihi; ko ro motuhanga enak' o Koti ka hoki katō mai. Ka ki atu a Koti ki tone kiato, k' hhia roro ko ratau imū, ka tae k' hhia roro ro kotau ko ro tchi awa i Manukau, "Tae atu kotau i ki reira, ke haha, ke kaha ta kotau tō i ri pahii o Kakuna-te-ao, na mo tatau k' hhia roro ka Rangiaurii. Kohikōhi, kohikōhi te hanga." Tenei k' haro mai ti kiato o Koti i mū i aii, a, muri eneti ko Koti, hokotaoreia i a Kakuna-te-ao. I Pu-tiring' a Koti, i Hunanga-nui tera; i Akitio a Koti, i Pu-tiring' tera a Kakuna-te-ao. Kohii a Koti ko ro t' whare o Kakuna-te-ao, ko ro metehine, me re matū tane o Kakuna-te-ao; pera toki erū porohanga o tēhi, e ru porohanga o tēhi. Whawha etu i ka mokai,²² ka mate, tangihia mai ko tu Pute-a-kura a Kakuna-te-ao. Pu! ka riro mai i a Koti k' whan' atu ko Koti ki Manukau ka eke etu a Koti ki tieri i Manukau. Ingeinei eneti ka huri etu ki ri kirikiri i Waihere. E ki a te ha, ko te ha o toranga o ro waka. Potehi etu e Koti, taupe to kou ko roto wai, hunat', ake nei ko Koti ki ak'(i) ene i ri puremu, a t' rere mai i roto whaiti. Ka utaina ka rangat', ka put'(a) ko Kakuna-te-ao ka tangē ene ko ro pohatu, ka pake ene ku rung' i ri waka o Koti ma. Tchiei e pa. Mai ko ka tange hoki a Kakuna-te-ao ko tche pohatu, tchiei e pa. Or' atu hoki ko tche pohatu, kaneei ka pa ai, ngaha ai. Hanga moana te hanga a Koti ma i ri waka ka oti, ka tae ko roto whaiti rawa ta waka a Koti, tatara ko ro putē o Kakuna-te-ao i tangihii etu e Koti, hoak'

ku rung' i te hung' o Koti. Hokowha ka kura, hokowha hoki ka rangat'; ko te henga hoake nei ku rung' i a Koti, a ka taka ka korihiti o ro waka o Koti; wherowhero tchia kākā hokai (hoki).

Ka ki etu a Kakuna-te-ao ki a Koti, "E tae koe ki tarawahi ra, hoatu e kō i tchē rau mo to tauu tamahine mo Puāhu." A, ka eke ta waka o Koti ma ki Rangiaurii, k' hhia roro i kaing', a, k' hhia hiaka ta Makao. Ko te haka tenei:—

Na to whatu nui, kū,
Na to whatu roa, kū,
Na to whatu ruruk(u) whenū,
Tara ka tu ka mokai, kū,
Kū, kuua ta rangi nui, kū,
Kū, kuua ta rangi roa, kū,
Kū, kuua ta rangi tu tatara,
Ko Rangi-taha whenua, kū.²³

Ka tchiri mei ko Puahu ki tohu o ka kura o tchia hunga na, ka me ake, "Pera e, ka kura ongonei matū." Ka ki mai ko Koti, "O-o mauu nei i ta ik'(a) ka kewa;" hoatu ene ko Koti i te henga ki a Puaha.

Ka noho ko Koti ratau ko tona kiato ko roto i ri Makao, i ri Matanga. A, muri nei i a Koti, ki anghanga ka waka a Rauru, a, ka oti ka waka; ka mat(e) ta umu k' hhia roro ko Moe ma ka Rangiaurii, ka tae i waho nei taupu etu. Ka ki atu ko ro kau Rangiaurii ki a Koti, "Tehē koa tchia waka i tchia pohatu?" Ka me mai ko Koti, "Tena na hhia tchiro ra ki tangat' e ru ka pakira, tchia pohatu e kore tē e tangat'." A, ka eke ka waka o ta Rauru, ki uta, hokotchute no mai ko ro Makao i a Moe ma kaare, kāri, e kore kāri tē ki t' hokotchute. Hokotiko mai ana a Tara-peho-nui ki a Moe, kia hoki mai. E kore te a Moe ma ki t' hokotutche mai. A, k' hhia-rengirengitii ko ro Makao, a, kupukupu mai ko Tara-peho-nui i ri wahii karaka, ka me mai ki a Moe ma, "Taku wahii na e paka i ka ate o Rauru!" Ka tango ake ko Moe i tana wahii i rung' i ri waka, "Taku wahii na, Mataira, e paka i ka ate o ro Makao pena ake akonei mouu ana!"

Ka u a Rauru ki uta ki Manga-tapu a ka patu a Moe a ra Makao—ko Mauhika ta ingō tangat' o ro Makao i ri pātunga a Moe ma. Tchi Manga-tapu ta umu taona ai ko ro Makao, ko te hara o ro kupukupuranga. A, ka taka ki tchē ra ka whano ko Moe ma ki tū(a) ki Orokanga. Ka whano k' hokopa i to timit' mahine i a Puahu. Ko tchē hunua o Mauhika ka ra mau e Moe e kai mana i ki reir'; potehi etu e noho ana, tokorū ka tamiriki, tamiriki mahine enak', ko Pohatu Tautua rauu ko Pohatu Tauaro. Ko Rangiaura i tane a Puahu, no ro Matanga.

Ka hure e hoki mai ai ko Moe ki to ratau kainga, ki Manga-tapu, a, ki hhia roro ki Motchu-hopu, katō, katoa—ko ro Makao, ko ro Matanga, ko Rauru. Ka noho wa imi na ki Motchu-hopu a, ka ui ko

Titapu ki a Moe, "E moe ana koe na i ri po?" Ka ki mai a Moe, "O o, ka moe au nei i ri po, ka ara tongonei ure i tch ao nei hokoara i au nei." I te po ka whano ko Titapu ka hokotoroeho i a Moe, potehi etu e Titapu e moe ana a Moe i ro tchi ana, e tora ana ta ure. K' hokototoro et' eneti ko Titapu i to' tao i rung' i tihi o tchi ana, whano ro ake ko mata o tao ka pa ku rung' i takupu o Moe ra. Ka matike mei i kora ko Moe ku rung', ar' ake nei a Moe ra; ka tchiri marie nei ki a Titapu, ka me, "Ko wai ko?" "Ko au, Titapu!" Ka me mai ko Moe, "A! Titapu ra, Titapu waih' etu e au ko' i ri mata i ko i tauu i Tarahina." Ka whai mai ko Titapu, "A taukura te ngehera." Paepae i tao a Moe. Pu! Ka riro a Titapu!

Tenei to korero mo Moe ma. Hhia ki ana i tchē hunga, i mate katoa ta Rauru ki Rangiaurii; "I tahuna e re Makao i ri po ko roto i ka whare." Ko tchē hung' e ki ana. "E hiwa," pena hoki ta kau Rangiaurii hhia ki ana hoki, "Tchiei e mate a Moe ma i ri Makao."

NOTES.

1.—The action of Hangarua in this case was equivalent to the Maori *whangai-hau*, where a scalp, heart, lock of hair, or possibly other part of the body, was offered to prevent revenge being obtained.

2.—Ouenga, mispronounced and changed by the Maoris from Ko Wewenga (= *wehenga*, forking of roads) into Ko Ouenga, as Tapuika was to Taupeka, &c.

3.—This is a proverb—in Maori to *Me te pāpa-a-rakau—pā* imitating the crack, although *pākē* would be the ordinary word used. *Wai paremo*, used to indicate sudden disappearance.

4.—*Pena, pena, penake* is nearer, although not quite equivalent to, the Maori *a, tena, tena, tena koa*. "E tao koi mo te hiti mo te kewa" is more nearly to cause to jump, to move and writhe with the wound.

5.—*Ukauka* may perhaps in this case be rendered as tough or hard, an allusion to Hangarua not being properly cooked in the Tarakoko Oven.

6.—*Heke-u-atu* (= *heke atu*) is an example of interposing unnecessary letters for euphony. Sometimes it appears as *heke(auwh)atu* as one word. This custom at times makes the recognition of certain words very difficult. In like manner Ru(w)a-tawhito = Rua-tawhito, which may be rendered as "The Ancient Demon of the Pit," = Death personified, as well as Ruaki-tipū(a), evidently another term for the same thing, in the same manner as Tu has various appellations—Mata-henga, Mata-iti, &c. In connection with this, it may be interesting to compare Ruahine and Ruanuku.

7.—Kuratōngia, mother of Rakei and others in Hawaiki. The meaning of this "Hunger" of Ratorū(a) is a defiance and rejoicing over the death of Hangarua, and his departure to the Shades—Po.

8.—There appears to be some uncertainty in this word, although the meaning given in the text is said to be correct. Whakainga = Whangaia, perhaps the older form.

9.—*Whati tā rangi*. The crashing of thunder during the recitation of a *karakia* was a good omen.

10.—Although a literal translation, it appears uncertain whether it may not rather be "is heard by Whiro."

11.—*E Tu ka mäte wha kei* = in Maori "*E Tu ka mate nga kai (ra)*" is really a dire curse, for which we have no direct equivalent in English, as *Nga kai* is here personified.

12.—*Uiho* = Whakaroro in Maori. *Ka tu tā uiho*, the intention was expressed to do something generally, to go somewhere—an idiom peculiar to Maori and Moriori.

13.—The spelling appears questionable, although the sense is said to be as given.

14.—The place referred to is *Te Ana o Nunuku*, a limestone cave under the *Moreoa Cliffs*, where an underground passage from thence to *Tauarewa* on the *Kekeri-one* beach was said to exist: if so, it must have been nearly two miles in length. A flat slab of stone was shown as the door of *Nunuku's* cave (*Ko tau o ro whare o Nunuku*). The cave in question must have altered much if the one shown is the same, possibly through slips of the face of the cliff preventing the water getting away, as it could not now be slept in. That an escape did take place appears to be a fact, as the story was common and told by every one, but the details have been probably altered by subsequent narrators and the real incidents forgotten.

15.—*Tuakaihi* = *Tuwhakaihi* in Maori and is a *tupe* or incantation to weaken or render an adversary powerless, and invokes *Tu* to use his power to weaken—*Tu* to seize or hold the fugitive. *One mutu* is said to be equal to *Erua porohanga*, but this appears doubtful.

16.—*Pāpā* was an *uriuri*—related to both parties—hence her pretence to kill. *Pāpāpā, pōpō*, to imitate the thud of a blow and allowing the children to escape.

17.—*T' whatu i a Rongomaiwhiti*. This seems to be an expression in connection with an incantation in which the stone, or rock in this case, was assumed to be that of the god *Rongomaiwhiti*, whose assistance was invoked in hurling rocks down at the attacking party from the summit of *Rangitahi*, which in all probability was a fact; but the description of the stones there hurled having reached the rocky places referred to as *Marupunga*, &c., miles away, is of course purely imaginary, and is clearly a topographical description or attempt to explain the features of the hill and the surrounding country, woven in, as was frequently their wont in their love of marvel, to add interest to their story.

18.—The weapons as named were, apparently from being called *Whainga*, heirlooms and much prized, hence the anxiety to save them, as in all probability they were brought with them in their canoe *Oropuke*.

19.—A proverb and peculiar idiom, the translation of which, although literal, hardly appears to convey any clear meaning, but which appeared to be a hint from *Papa* to consult his own (*Mama-koro's*) safety, which he did by throwing the child away and escaping.

20.—A figurative way of calling attention to the fact. *Po tirake, maranga tā kauriki*, a saying for a clear night, the multitude of stars shine, meaning that the *kauriki* (=people of Rangitihī) were in evidence again.

21.—*Titi*. This appears to be a figurative way of indicating, under the simile of dew, that Kahu-kaka's blood lay clotted on the ground—stuck or adhered.

22.—Unless these *mokai* were pets of some kind, this would indicate that at that time the Morioris had slaves. The *putē-a-kura* was, as with the Maoris, a finely-woven small basket or pouch, in which choice ornaments only were held, such as *heis*, *kuras* and the like used in decorating their persons.

23.—This is a *haka* or *puha*, a song of defiance, and is evidently an adaptation from a chant relating to the *poua*, a large but extinct wingless bird, said to have inhabited the island, in which reference is made to its large eyes and long-stretching neck. The word *kū* appears to be an imitation of the supposed booming call of the bird, as in the song it is *To whatu nui pū*, &c.





THE MORIORI PEOPLE OF THE CHATHAM ISLANDS: THEIR TRADITIONS AND HISTORY.

BY ALEXANDER SHAND, OF CHATHAM ISLANDS.

CHAP. IX.—MORIORI STORIES.

The following stories formed part of what may be called the literature of the Moriori people. They relate to the doings of their ancestors in Hawaiki before the migration to the Chatham Islands, a period which is denoted by *Ko Matangi-ao*, as already explained. Such a series of stories was common to the Polynesian race; though differing in detail, there is a strong family likeness in the whole of them. A knowledge of them was considered essential, and formed part of the education of the people. Most, if not all, are based on historical occurrences, frequently overlaid and interwoven with the miraculous so common to the childhood of all races. Many of them are no doubt of remote antiquity, but in the process of time, have become localised, and have taken on local colouring. Frequently the deeds of the gods have in time come to be accredited to heroes of a much later date, who bore the same name as the gods. This has occurred over and over again in Polynesian history, and it is now extremely difficult to separate the acts of those who were truly historical characters and who lived since the entry of the race into the Pacific, from the deeds of the gods, or demi-gods, who flourished before that period.

Like all translations, these suffer from the difficulty of putting into English, the ideas and idiom of a people whose conceptions of things differ materially from our own. It has been thought best, however, to make as close a translation as the subject admits of, and explain obscure parts by notes.

THE BAPTISM OF RANGI-HIKI-WAO.

THE tribes gathered at Rakau-whatiwhati to the baptism of Rangi-hiki-wao, to eat the *tchuaporo* (food eaten to indicate freedom from *tapu*). One people and another arrived, each with their *pute*.* And a sudden gust of wind arose, a great gust, exceedingly so. The tree broke on which the *putes* were suspended; each chief rushed for his *pute*, which were not caught by them.

* The *pute* is a bag or receptacle for valuables.

Tu-moana sprung for his *pute*; in his hand it was (he caught it) *Pe!* lighting far away! Forth¹ broke the word of Kahukura: "Ah, one valiant one shall ascend over Rakau-whatiwhati, thou only, oh child!" (youngest born).² Followed by Horopāpā: "Those valiant ones are those valiant ones—these valiant ones are these valiant ones." Kahukura replied, "Ah, a real *kura*!" Horopapa followed, "An inferior *kura* (but this himself³) the heart is clear to *T'chu*" (or *Tu*).

Tinirau was one of the chiefs (present) at the baptism of the child. Then for the first time Hine-tch-eweewe (Hine-te-iwaiwa, in Maori) saw Tinirau; the desire⁴ for Tinirau entered into Hine'. Each people (or tribe) returned to their land. Tinirau returned to his land, Tongi-hitchi-atē(a). Hine's⁵ skin (complexion) was red (light, or fair coloured). Tinirau-Ariki's skin (complexion) was reddish, and he had red tinged hair. When Tinirau returned to his home in Tongi-hitchi-ate, Tinirau dreamt that his sacred house had been entered, and sent his children to go and see his sacred house. The children went in the canoe, and found Hine' in the house at Tongi-hitchi-ate.⁶ Hine's *ranira* (ornament of red feathers) flashed; the children's *ranira* flashed. Then: "Who is the stranger?" "'Tis I, Hine'! who is the resident?" "We two children, we two of Tinirau." "Where is your father?" "Yonder." "O go then you two thither, and tell him to come here." And when the children reached, at a distance, they called from the canoe: "Invaded is the land of Tapeirihou, invaded is the land of Tapeirihou." "Invaded by whom?" "Invaded by Hine', Hi'tch-eweewe-hingara-wharara, she says you are to go to her." Tinirau set out and reached. Tinirau's wives waited for him, and sent the children to look for their father; when the children arrived, they opened⁷ (lifted) the outside door, lifted the inside door, lifted the innermost door; they went to see, "*U-u!* there are two legs, our father is dead." Three came out, "*U-u!* our father is alive." Four came out, "Oh! indeed, indeed, he is alive." Hine' said to them, "Go you two to your mothers, and tell them to come hither." The children went to their mothers and said, "You two are told to go yonder." "Yes, we will do so."⁸ These women went, staying outside the house; the children went into the house; the children came out, and said to their mothers, "*Ooi!* you two are told to go and get stones." "Yes, we will do so." Later on the children returned, "You two are told to go to get firewood, and light the oven." "Yes, we will do so." "Then, you two go for coverings" (for the oven), and the coverings were brought. In a short while Hine' came out, resplendent in beauty⁹ to the soles of her feet. Mongomongo-tchu-a-uri and Mongomongo-tchu-a-tea rushed at Hine'. Hine' seized hold of them, two people (both of them), into the oven; and those women were killed by Hine'. Tinirau lamented for his wives; this was the lament:

Thou art dead, Mongomongo-tchu-a-uri, truly, indeed, truly,
 Thou art dead, Mongomongo-tchu-a-tea, truly, indeed, truly,
 As truly my voice said to thee,
 Mongomongo-tchua-uri, it is fulfilled, truly, indeed, truly.

Hine' and Tinirau dwelt together, and their child was conceived and born. Hine' said to Tinirau, "Do not send me without to be delivered of my child." Tinirau did not listen. Hine' said, "Wait, and you will suffer." The house was made outside, and Hine was confined in the house. On her confinement, the fog descended, and in the mist came Rupe's people, to deliver Hine's child. Those people were pigeons¹⁰ from heaven, they came and took Hine', with her child, and (her) bed as well. Tinirau said, "Think of our child." Hine replied, "Later on you will go to the Tchuaporo." And so it was at the Tchuaporo, Tinirau saw his child, and his wife Hine', also. That woman was from the Wai oro-nui-a-Tane (the great happy waters of Tane).¹¹ There is the mantis, and the butterfly, and the small and the large dragon fly, and the bronze-winged cuckoo, and the long-tailed cuckoo, and the black-headed tern or sea-swallow. These all are the things of that land.

THE STORY OF MURU-WHENUA.

Muru-whenua, with his people and grandchildren, dwelt in their homes, and the report came (to them) of the young girls, Rau-kata-uri and Rau-kata-mē(a). These girls were not of a different people, they were of their own people (race). Then the grandchildren of that old woman went to those girls to get them to be their sweethearts, but the women would not look at them; they said "To where (whom) come these ugly frizzled heads?¹ Go back again! we will have nothing to do (or look at) with you two. Ugly! ugly! frizzled heads! frizzled to your bellies!" Then these children told the tale to their grandmother, and said, "We two have been told (called) by our sweethearts, 'ugly, frizzled' (heads)." Their grandmother said to them, "Go you two in to your ancestor, the *Kawa*² of Muru-whenua." They went inside and slept. Their grandmother waited a while, and began (to sing) this thing (song):

Broad flat face, broad round face,
 Open then the Kawa-of-Muru-whenua,
 Now you stand beautiful from all ill taints³
 Forth goes my son, gotten from beyond Pāpā,
 Grow, increase with the winds⁴ of your birth.

Then the singing of Muru-whenua for her grandchildren ceased. When the children were let forth, their heads were quite smooth, the hair of their heads was long and wavy, and their faces become small. Then when the women heard their lovers had become beautiful—O!—these women came to their lovers, to the lovers also whom they had

despised, and when Rau-kata-uri and Rau-kata-me came to their lovers—*Pu!*—Ngongoro-kino (ugly-frizzled-head), and Ngongoro-i-takupū (frizzled to his belly), started and fled (made away), shouting from a distance, “We will have nothing to do with you two; you two despised us (we two).” So these women killed themselves; they went, threw themselves over a cliff, and died.

THE STORY OF MARU-ROA, KAUANGA, AND TANE-HAPE.

Maru-rōa and Kauanga gave *kokos* to their brother-in-law Tēpē; the female *kokos* to Tepe, the male *kokos* to their younger sister Tāne-hapē. Tepe returned to his home; on arriving there he altered (the arrangement) so that the male *kokos* should be for him, the female *kokos* for his wife Tane-hape. Tane-hape said to Tepe, “My brothers will (would) not indeed give me the female *kokos*; those are mine—the male *kokos*.” Tepe said, “No, they said you were to have the female *kokos*.” Tane-hape argued with her husband Tepe: he would not listen. And that ended, Tepe said to Tane-hape, “Go and fetch me some water.” Then Tane-hape went to fetch water for her husband Tepe; when down came the male *kokos*, and took Tane-hape; *Pū!*—she was off and gone to Hukurangi. At daybreak next day, Tepe went to Maru-roa and Kauanga, and Tepe said to his brothers-in-law, “Your sister is taken away.” They answered, “It was through you; it was you who changed the female *kokos* for her.” And Maru-ro’ and others said they would seek for their younger sister, Tane-hape. Then they went with their brother-in-law, Tepe. When they reached Hukurangi, Tane-hape came forward, and cried out to Maru-roa and Kauang’, “Return, return: I cannot get to you, I cannot get to you, I am held by the female and male *kokos*; I am held by the land-monster (Ngarara); I am held down by the height of Hukurangi.” Maru-roa and the others lamented on their canoe, and Tane-hape wept to them from the summit of the mountain of Hukurangi. The canoe of Maru-roa could not get ashore on account of the surf, and the cliffs of that land: high cliffs which towered high up to the clouds of the sky. Maru-roa and party returned. With a crack of the axe of Maru-roa and party at Tepe, they flung him into the sea, and they two returned to their home. They saw thoroughly the land of Tahiri, and Iriā, and others; their canoe landed there. They looked, indeed, at the redness of the Karaka berries, of the Pohutu-kawa, at the flowers of the Kowhai, and the Mawhai, of everything, and other trees also. They stayed there and learnt the incantations (*karakias*) of the priests of the land also. Tahiri and Iria were the chief men, Tchu-mate-haia, Rongo, Kāhū, Tahei, with many others. When they had acquired the information of those *tohungas*, and their incantations, then they returned to their (own) people.

THE STORY OF TCHUK'(U)-I-A-MOTOI.

The report of Tamahine-matchu,¹ or Matū(a), came to Tchuk'(u)-i-a-Motoi,² that there was a woman (maiden) in the sacred place dwelling at Motū-ahu, and Tchuk'-i-a-Motoi thought that he would go thither. Then Tchuk'-i-a-Motoi went in his canoe to the land of this woman by himself. When he arrived, he went to sleep with her; but it was not concealed from them (the other people). When Tamahine-matchu's people saw it, the woman's people began (tried) to kill him; but they could not overcome and kill Tchuk'-i-a-Motoi. They (themselves) were the people slain by Tchuk'-i-a-Motoi. Numberless were the people of that race slain by him, and he also burnt their houses with fire, and their burial places, with the waste places, and the gods of that people were also burnt in the fire of Tchuk'-i-a-Motoi; and he brought away with him the Tamahine-matchu to be his wife. This is all, although there is much more of this story (untold). He, Tchuk'-i-a-Motoi, was alone; hence this proverb: "Tchuk'-i-a-Motoi indeed is he who goes alone to war, Tchuk'-i-a-Motoi only; he only."

(EXPRESSED IN THE MORIORI LANGUAGE).

KO TOHINGA I A RANGI-HIKI-WAO.

Ka hui ka imi ki Rakau-whatiwhati ki ri tohing' o Rangi-hiki-wao, ki ri kai i Tehuaporo. K' hara mai tena imi, tena imi, tonā putē, tonā putē. A, ka put' hikiwao, hikiwao nui, nui tche whei. Ka whati tā rakau tarewārewā ka putē; ka rere, tena rataunga (or huruhuru tēhi) ki tonā putē, ki tonā putē, tchiei mau i a ratau.

Ka rere ko Tu-moana ki tonā putē, ki a te ririm'—Pē!—a te tau mai i ko! Ka rere¹ te ki a Kahukura, "A-a, tahi tō' e whano ku rung' o Rakau-whatiwhati, ko koe enak' E potiki!"² Ka whai mai ko Horopapa, "Ko na ka tō ene, ko na ka tō—ko enei ka tō enei, enei, ko enei ka tō." Ka whai ake ko Kahukura, "A-a, e au-kura!" Ka kapo mai ko Horopapa, "A-a, e au-kura nunō! marama³ tā ngakau ki a Tchu."

Ko Tinirau i tche tangat' takitahi i tche tohingā i tchia rimit'. Kanei kite ei a Hine-tcheweewe i a Tinirau ka rerē tō mōtō⁴ o Tinirau ki a Hine'. Ka hoki ka imi ki tona whenū(ā), ki tona whenū(ā), ka hoki ko Tinirau ki tona whenū(ā), ki Tongi-hitchi-atē. Kiri whero⁵ tā kiri o Hine', kiri wherowhero tā kiri o Tinirau-Ariki, maemae ka uru. Ka tae a Tinirau ki tona kainga ki Tongi-hitchi-ate, moe ake nei a Tinirau, taea tona whare tapu, e unge etī ei i o' tamiriki ka roro ka tchiro i tchia whare tapu onā. E roro wa tamiriki i rung' i ri wakā, potehi etū ki a Hine' i ro' t' whare i Tongi-hitchi-ate.⁶ Ka hiko ta rauira o Hine'; ka hiko ta rauira o ka tamiriki. A, "Wari ko tere?"

"Ko au, ko Hine'." "Wari ko hunū?" "Mauu, na Tinirau mauu."
 "Tehē koa to korū matchū tanē?" "Tera." "O-o, korū ro ra ki rer',
 ka ki atū k' haramai." A, ka tae ka tamiriki ra, inginei eneti karang'
 etū i rung' i to rauu waka, "Tē-e te whenū i Tapeiri-hou, tē t' whenū
 i Tapeiri-hou." "Taea ai?" "Tē i a Hine', Hi'-tcheweewe, Hingara,
 Wharara, ka ra ki mai ko k' hunatū." E whane ei ko Tinirau ka tae.
 Ka tari ka wahine o Tinirau ki aii, ka ungā ātū i ka tamiriki ka tchiro
 i to rauu matchu; ka tae wa tamiriki, hurang'⁷ i te tau i waho,
 hurang' i te tau i rotō, hurang'(a) i te tau i roto rawa; kō ro ātū ka
 tchiro, "U-u! E rū'(a), ka waewae, ka mate kae to tauu matchū
 tanē." Ka put' etoru, "U-u! ka orā to tauu matchū tanē." Ka put'
 mai ewha, "O-o! koi, koi, ka ora!" Ka me mei ko Hine', "Korū ro
 ra ki o korū metehine, ka ki ātū k' hara mai." Ka tae wa tamiriki ki
 o rauu metehine, ki atu, "Ka ra ki mai koru kō ro ātū." "Ae, a te
 noho⁸ nei." Ka tae wa wahine ra kō waho o t' whare noh' ei; ka
 tamiriki ra ka ma ko ro' t' whare, ka putā mai ka tamiriki ka ki mai
 ki o rauu metehine, "Ooi! ka ra ki mai koru ka roro ki ri pohatu."
 "Ae, a te nohō nei." Mai ko ke heoki mei wa tamiriki, "Ka ra ki
 mai koru ka roro ki ri wahii a, korū ka tahu i ta umu." "Ae a te
 noho nei." "A, korū ka roro ki t' whariki." A, tae mai ka whariki.
 Ka taro tō wa ka putā ko Hine' ko wahō tapatū rakei⁹ ki ri mata o ro
 waewae. Ka rere ko Mongomongo-tchu-a-uri rauu ko Mongomongo-
 tchu-a-tea ki a Hine'. K' whawha mai ko Hine' tokorū, ko ro' ta
 umu! ka matē ka wihine nei i a Hine'. Ka tangi a Tinirau ki onā
 wahine, ko tangi tenei:—

Ka mate Mongomongo-tchu-a-uri, koi ra, koia,
 Ka mate Mongomongo-tchu-a-tea, koi ra, koia,
 Koi ra tau reo e ki ātū ki a koe re
 Mongomongo-tchu-a-uri ka tauria, koi ra, koia.

Ka moe a Hine' rauu ko Tinirau, ka hapu ta rauu timit' a, k'
 whanau. Ka ki ētū a Hine' ki a Tinirau, "Rura e ung' i au ko waho
 whanau ei." Tchiei huri mai ko Tinirau, ka ki etu ko Hine', "Taii,
 ko' tchumatenga." Ka tchu t' whare ko waho k' whanau a Hine' ko
 rot' i tchia whare na. Whanau ei, ka tau ta kohu, k' hara mai i roto
 i ri kohu ko te hung' o Rupe ki t' okowhanau i timit' a Hine'. Ko
 tchia hungā na pārēā¹⁰ no tā rangi khia ro mai enei ka tang' enei i a
 Hine', rauu ko to timit', me re kohang' ētū. Ka ki etu a Tinirau,
 "Hokaaro ki au, ki to tau timit'." Ka me mai a Hine', "Taii, ko' e
 hunakē ki Tchuaporo." Koi eneti, no Tchuaporo ka kite a Tinirau i to
 timit', i tona wahine hoki, i a Hine'. Ko tchia wihine, no ro Wai-oro-
 nui-a-Tane.¹¹ Tchi reira ko tō Ro, me re Purerehu, me te Hinakapu-
 wai, me tā Rangaranga, me t' Wharourou, me re Koekoēa, me re
 Tara-mokora. Nunei ka me e tau ki tchia hunua.

TE KAWA O MURU-WHENUA.

Ka noho a Muru-whenua (*or* Muri-whenua) ratau ko tona kiato me ona mokopuna i to ratou kainga a, ta mai tō rongo o ka tamahine a Rau-kata-uri rauu ko Rau-kata-mē(a) ki ka mokopuna a Muru-whenua. Ehara i ta imi ke etu nona wa tamahine, no ratau eneti. A, ka whano ka mokopuna o tēhia kuia na, ki wa tamahine na whai tipang(a) ma rauu, tēhie anga mai ka wihine. Ka ki mai rauu, “K’ hara mai ko whe ka ngongoro¹ kino nei? E hoki ra! e kor’ mauu nei e ang’ ātū ki a korū. Kakū! kakū! Ngongoro kino! ngongoro i takūpū!” A, i enei k’ homai enei wa tamiriki na ki to rauu tupuna, ka me ētū, “Ko mauu nei, ka ki mai nei e o mauu whāingā, ngongoro kino!” Ka ki mai to rauu tupuna ki a rauu, “Korū ro ra ko rotō i to korū tupuna, i ri Kawa-o-Muru-whenua.”² E ror’ ei ko roto moe ei. E tari e to rauu tupuna, ka taro to wa tēhutang(a) ātū i ri me nei:—

Konehi pariri, konehi parārā,
Hiwakina ra Kawa-o-Muru-whenua,
Kanei ka tu poreitaka anā o maunga³ parapara,
Ka puta taku tamaiti houa ra ki tua no Pāpā,
Whakatupu ki o matingi,⁴ herua ki to pito ngao.

Nunei ka mutu t’ okihakehaka a Muru-whenua mo ona mokopuna. Ko te hiwakitangā o wa tamiriki pehekē no’ ana ka upoko, ko mehorotii ka uru o ka upoko roriki no’ ana ka konehi. A, ka rongo ka wihine ki a rauu tane k’ humaritii; O! k’ hara mai wa wihine ki a rauu tane, ki ka tane hoki ka tō hokokukē e rauu ra, a ta’ mai a Rau-kata-uri, rauu ko Rau-kate-me ki a rauu tane, Pu! ka ma ka rere a Ngongoro-kino rauu ko Ngongoro-i-takupū, pa ātū ānā ta kupu i ko, “E kore mauu nei e ang’ ātū ki a korū, na korū mauu nei hokokuke.” A, k’ hokomatē wa wihine na, O! ka ma, ka rērē ko roto pari, O! mate ētū.

KO MARU-ROA, KO KAUANG(A), KO TANE-HAPĒ.

K’ hoatu e Maru-rōa, rauu ko Kauangā ka Kōkō ki to rauu taokete (*or* panī) ki a Tēpē; ka Koko uha ma Tepe, ka Koko to(a) ma to rauu hunau tamiriki mahine, ma Tanē-hāpē. E hoki ei ko Tepe ki tona kainga, ko taenga atu ki reira k’ hokore ko Tepe i ka Koko tō mana, a ka Kokouha i tona wahine, i a Tane-hape. Ka me mei ko Tane-hape, “E kore kanei ongonei tātā homai i ri Koko uha mangenei, tena tangenei na ko Koko tō.” Na ka ki mai ko Tepe, “Kaiorē, na rauu eneti e me mai mau ka Koko uha.” K’ hokotiko ātū ko Tane-hape ki to’ tane, ki a Tepe, Tēhie huri mai. A, ienei ka hur’ eneti, ka ki ātū ko Tepe ki a Tane-hape, “Hērē ra e kawē i tebe wai moku.” A, ka whano ko Tane-hape ka kawē wai mo to’ tane mo Tepe; k’ hara mai eneti ko tawiri Koko tango ene i a Tane-hape; pū!—hēre ana ka

riro ki Hukurangi. Ao ake apo, ka whano ko Tepe ki a Maru-ro' rauu ko Kauanga, ka ki etu a Tepe ki onā taokete. "Ka riro to korū tchuahine ra." Ka me mai rauu, "Nau—nau hokohiti ka Koko uha mana." A, ka me Maruro' ma ki ri kimi i to rauu hunau tamiriki mahine, i a Tane-hape. Ienei khia roro enei ratau ko to rauu taokete ko Tepe. Ka tae ki Hukurangi, ka puta mai a Tane-hape karang' ētū a Tane-hape ki a Maru-ro' rauu mo Kauang', "Hoki ātū, hoki ātū, e kore au e tae atu, ka u i au i ri Koko uha rauu ko ro Koko tau e; ka mou au i ri Ngarara Whenū; ka torohi au i titike nui o Hukurangi." Ka tangi ko Maru-ro' ma i rung' i to ratau waka, ka tangi mai Tane-hape i rung' i tīhi o ro maunga i Hikurangi. E kore eke tō waka o Maruro' ma ki uta i ri ngaru, i ri pari hoki o tchia hunū, ana pari tiketike hokopokōkī i aii ki tch ao o ta umu. Ienei ka hoki mai ko Maru-ro' ma ku muri. Pera toki a Maru-ro' ki a Tepe e pange ētū ko roto wai, hoki mai rauu ki to rauu kaing'. Tumau kite ātū ko t' whanau o Tahirī, o Iriā ma, ka tu ki reir' to rauu waka. Ka tchiro ra mona ki tchia whero o tchia Karaka, o tchia Pohutukawa, ki ri puā o ro Kowhai, o ro Mawhai, o tch aha, o tch aha, o na ka rakau hoki. Ka noho rauu i reira hokako ana i ka karikii o ka tohunga o tchia hunū na. Ko Tahirī, ko Iriā, ka rangat' takitahi ko Tchu-mate-haia, ko Rongo, ko Kahu, ko Tahei, tena hoki, tena hoki. A, ka pau i a rauu ka korero o wa Tohunga nei, me ka karikii, kanei rauu ka hoki ētū ei ki ta rauu imi.

KO TCHUK'(U)-I-A-MOTOI.

Ta mai tō rongo o Tamahine-matchu(a)¹ ki a Tchuk'-i-a-Motoi² tena tchia wihine, tchi ri wahi tapu tchi Motu-ahu tō nohoang' a, k' hokāro a Tchuk'-i-a-Motoi i aii ka whano i ki reira. I enei ka whano enei ko Tchuk'-i-a-Motoi i rung' i tona waka, ki t' whenū o tchia wihine ko ii enake. A, ka tae potehi ētū e noho i Motu-ahu, hunatu ake nei ka moe enei rauu; O-o—tchei e ngaro. A kitē a te hung' o Tamahine-matchu, ka ra patu e ta imi o tchia wihine; tchiei tē i a ratau a Tchuk'-i-a-Motoi ki ri patu. Ko ratau te hung' i mate i a Tchuk'-i-a-Motoi. Manomano, tini te hung' o tua imi na ka mate i aii, techungi ētū hoki e ii ka whare ko ro tchi ehi, me ka tuahu, me ka tohor'; ka pau hoki ka aitu o tchia i tch ehi a Tchuk'-i-a-Motoi. Ka riro mai i aii a Tamahine-matchu, wahine mana. Nunei e tena eneti i tumu o tchia korero nei. Ko ii enakē ko Tchuk'-i-a-Motoi anakē ii; koia t' hokotauki nei: "Ko Tchuk'-i-a-Motoi koi k' hēre i tauu, ko ii enakē, ko Tchuk'-i-a-Motoi enak'; ko ii enakē."

NOTES.

THE BAPTISM OF RANGI-HIKI-WAO.

Beyond the mention in the story, there is nothing to show who Rangi-hiki-wao (sudden squall, or gust of wind from heaven) was.

It will be observed that the names of the chiefs said to have been present at this ceremony of cleansing, or removal of *tapu*, are those of several of the chiefs who took part in the incidents, which, according to the story of Ko-Matangi-ao, ended in their migration from Hawaiki to the Chatham Islands, and farther, that Tinirau and Hine-te-iwaiwa were present at the ceremony. The question arises whether this story is not inaccurate and confused, in thus mentioning Tinirau as co-existent with those who took part in the incidents preceding the general migration, when the Rangimata and Rangihoua canoes came to the Chatham Islands. The scene of the story of Tinirau and his pet whale, as given by the Maoris, certainly was in Hawaiki, but which of the various places of that name is meant is difficult to arrive at. Like the story of Tawhaki, to which class of legend it appears akin, it is perhaps a modification of a much older story, the original having been brought with them in the migrations from the west, and carried with each branch of the race on its dispersal in Polynesia. Although not mentioned in this legend, the Morioris had the story of a fish—*Kea*—with a hollow in its back called Hine's seat, by which she was conveyed to her lover Tinirau (see Journal of the Polynesian Society, vol. iv, p. 39), showing that in combination with other Polynesian races the story of Tinirau is a very ancient one, and recited, as is the general habit in such cases, with local colourings and illustrations.

In the present story, no mention is made of any name given to Hine's child, nor as far as I am aware, did the Morioris know anything equivalent to the well known Maori incantation, partially recited in Sir G. Grey's "*Nga Moteatea and Hakirara*" (p. 166, called "*Te Tuku o Hine-te-iwaiwa*"), but more fully in Dr. Shortland's "*Maori Mythology and Religion*"; nor have they any incantation for the safe delivery of their women; with so many incantations on other subjects it appears strange no mention was made of any in this particular instance.

Tinirau's wives, slain by Hine, are also, with slight variation, the same as given by the Maoris. In a paper published in the "*Transactions of the N.Z. Institute*," by the Rev. Mr. Wohlers (vol. vii., p. 25), they are called by the Ngai-Tahu tribe, Makai-atua-uriuri and Makai-atua-haehae. It will be interesting to notice the close agreement in the main of these two accounts, separated by so long a period, even to the subsequent meeting of Tinirau and Hine. The Mangaia version of Tinirau and Hine (there called Ina) will be found in Dr. Wyatt Gill's "*Myths and Songs*" (p. 88); and the full account, according to the Maori *tohungas*, is to be seen in Sir G. Grey's "*Nga Mahinga*" (p. 31). The Samoan version of Tinirau and Kae (there called Tinilau and 'Ae) will be found in the Rev. Dr. Turner's "*Samoa, a hundred years ago*," (p. 110), and in "*Les Polynésiens*" (vol. ii, p. 469).

On Hine's confinement, the children of Rupe, represented by the wood pigeons, came to deliver her, and took both her and her child away. Among the Maoris and Polynesians, Rupe was the elder brother of Maui, and Hine was his sister; therefore, if this story is correct, if the people mentioned were really contemporaneous, the story of the Moriori migration as recorded, must have referred to the departure from their original homes, before the arrival in the Pacific Ocean. This would appear to be the case unless it can be shown that there was a more recent Tinirau, who may have been named after the original

one, and so have been confused by the reciters of the story. From the widespread acceptance of the story that would hardly appear probable.*

1.—The translation here is given as closely as may be, but the words used in indicating that each person spoke—*rere*, *whai*, *kapo*—although idiomatic expressions used in animated and other descriptions of occurrences, do not appear at all forcible in a translation, as they are in the native tongue.

2.—*E' potiki* (youngest child of a family, although not necessarily young) is an affectionate expression used to indicate junior relationship, which as a senior, Kahukura felt pleased to notice. In this case, it was resented somewhat as a suggestion of inferiority, on the part of Horopapa and others who failed to catch their respective *putes*, which Tu-moana did.

3.—There was something omitted here, but Horopapa, in order to assert his position, wished to show that even if he had missed catching his *pute*, still his heart was clear to *Tchu* (or *Tu*), that he was an able warrior.

4.—This word, *moto*, is peculiar to the Morioris, and perhaps may be better rendered as the "attraction of Tinirau struck Hine"; it is not equivalent to the word *aro*ha.

5.—It appears somewhat strange why the Morioris should have taken such particular notice of Hine and Tinirau's complexion. Apparently they both were very handsome people of a fairer race, which was considered worthy of special remark.

6.—This evidently ought to be Tapeirihou.

7.—*Hurang(a)*, prize, or force up; Maori, *huaranga*.

8.—*Ae, a te noho nei*, a peculiar idiom, lit. "Yes, we stay here"; i.e., are at (her) service.

9.—*Rakei*: There was some little uncertainty about the accurate spelling of this word, but the meaning is correct. Another variation was *tapat(u) i takauere*, with the same meaning.

10.—*Parē* or *Parea*, the wood pigeon, is said by the Morioris to have got its red bill owing to the stain of Hine's blood, in its assisting to deliver her child.

11.—*Wai-oro (=ora) nui-a-Tane*: The *Wai-ora* has a very comprehensive and extensive meaning, under the similitude of living water, signifying the very happy blissful home of Tane, whence all bright things spring, and whence come the winged summer insects and birds. This *Wai-ora-nui-a-Tane* is constantly mentioned in Maori and Polynesian legends. See Fornander's "Polynesian Races," (vol. 1).

THE STORY OF MURU-WHENUA.

As far as can be ascertained this is another of Ko-Matangi-ao tales, or legends. In the Maori legend about Tinirau, it will be remembered, that he sent a party of women to seek and bring to him Kae, the slayer of his pet whale. Their names are recited in many Maori legends; they were, Rau-kata-uri, Rau-kata-mea, Maitiiti, Marekareka, Te Komata-rangi, Te Whakapitau-mamaua, who by their spells put Kae to sleep, and took him to Tinirau. The Morioris do not appear to have any knowledge of the other names. Rau-kata-uri, however, is also a man's name with the Maoris.

* We scarcely agree with Mr. Shand here. It can be shown that there is a good deal of evidence to prove that a chief named Tinirau lived in Samoa during the period antecedent to the dispersal of the Eastern Polynesians from there, and it is from him that some of the Maoris trace descent. Roughly speaking, this Samoan Tinirau flourished about thirty-four generations ago.—EDITORS.

1.—*Ngongoro-kino* : Ugly, bushy, or frizzled hair. From this and other stories, such as the Legend of Tinirau, and the Baptism of Rangi-hiki-wao, it would appear that the Moriori original ideal of beauty was that of the athletic, tall, fair-skinned, wavy-haired Polynesian; not, as indicated in this story, the broad-faced, frizzy hair "hairy all over," dark, and ugly type, such as these girls treated with such contumely, and who probably were of the Papuan type.

2.—The *Kawa-o-muru-whenua* was said to be a kind of box, hollowed out of wood, made with a slide lid, known only by name to the last generation of Morioris, in which precious things were kept. It was a box of this kind into which the lads were supposed to have entered.

3.—*Maunga-parapara* : literally anything dirty, or offensive, adhering to.

4.—The sense here is given of this line : The allusion being to the notice always taken of the particular wind prevailing when a child was born (the navel cord severed), implying that now they would grow handsome as if born again.

THE STORY OF TCHUK'(U)-I-A-MOTOI.

1.—*Tamahine-matu(a)*, (or *matchū*), the elder daughter, was the other name by which Maurea of Ta Uru-o-Monono was known, but this story (excepting in the similarity of name, and the fact of the lady being a virgin set apart by her people), is quite dissimilar to the former. In the first case Maurea was taken prisoner, roasted, and eaten.

2.—*Tchuk'(ū)* means a sudden squall, or burst of bad weather. The Morioris were unable to furnish any further information about this person, or whence he came—they knew nothing further than that it was a Hawaiki legend.





THE MORIORI PEOPLE OF THE CHATHAM ISLANDS: THEIR TRADITIONS AND HISTORY.

BY ALEXANDER SHAND, OF CHATHAM ISLANDS.

CHAP. X.—MORIORI STORIES.

THE STORY OF REIAPANGA.

TCHU (or Tu) dwelt with Reiapanga, and they had born to them two male children and one female child named Ru-kahinihini. When it was calm, Tchu went out to sea (fishing). While he was out fishing, turning round at last (he saw) Rei-kuru-pakupaku swimming towards him; when (she) came to the canoe, he took her into the canoe and they two went ashore. Rei-kuru-pakupaku seized hold of Tchu's fish and ate them raw; they went to the dwelling, and when it was night Rei-kuru' took Tchu to be her husband. Tchu knew within himself that he would not be able to return to his own wife, to Reiapanga, because he was taken by the monster-woman.

On a certain day he went to the mother of his children and said, "Welcome (or come) to me the warmth of woman."¹ Reiapanga said "How indeed are you?" "Ti-i. How also (really)? It is like being in the midst of water. The burden of calamity!"

Tchu said, "But you, O our children, as soon as it is calm (or fair weather) hasten, hasten you, our family, to the side of the canoe in the early dawn." And when it was calm in the early dawn, Reiapanga with her family went, and arrived at the side of the canoe. And when Tchu arrived, they dragged the canoe down to take them to another island (or place). Tchu said to his wife (or mother of his family) "Be careful, be careful of yourselves, O the family." When the land was out of sight, and the land showed up to which they were going, the monster-woman appeared, diving as she came, like the diving of a shag. Arriving at the canoe she tried to capsize it, but Tchu appeased her, and then got her into the canoe. She said to Tchu

they two must return, but must throw Tchu's wife into the sea. Tchu said, "Wait, wait, wait till we get on shore, then throw her out." When they got to land they left Reiapanga and her children, but the daughter the monster-woman took to be her slave. The canoe returned and came to their own home.

Then Reiapanga and others dwelt on that land, kumaras were their subsistence, and Reiapanga's family grew up. Reiapanga called to her children, "Go you two and search for a certain (kind) of stone." When the children found the stones they showed them to their mother, "See." "Yes, grind them on a rough stone."* After the axes were sharpened, "Go you two into the forest, or wood, and search for a bent stick. Now chip it with your make-shift² axes." And the axe (handles) of those children were fastened firm. "Go you two and fell a tree for yourselves." And when the canoe was finished, and it was fine (or calm) they went to sea; they went³ each time it was fine. The thought came to their mother, "I think (or it seems to me) you two must go and see the land of your father; yes, you two be careful, be careful, do not let your two selves be seen at the dwelling of that monster. Wait for a time until you see your sister in the forest, and let her see you, and explain who you are to her." A song was recited and learnt by them, they two. The canoe of the children came (went) but did not land on the place where their father used to land, it landed further on; they stayed in the forest, and their sister came to get firewood. She saw fully the children staying, and took the two to be her slaves. She blackened their faces with charcoal. When they reached the abode and the food was ready the burnt out-sides of the kumara were given to them. In the morning of another day they began their song:

Moon rising where Tchu dwells, Titi-koko-rueke,⁴

Moon rising where Reiapanga dwells, Titi-koko-rueke,

Moon rising where Ru-ka-hinihni dwells [Titi-koko-rueke]

Sound forth then, the speech⁵, the song, the heart yearning song, Titi-koko-rueke,
Titi-koko-rueke,

O 'tis I, 'tis I, Ru-maniania, Ru-maniania,

Of the water source, the son of Reiapanga, *tchi oru*⁶ e—

Titi-koko-rueke, Titi-koko-rueke.

Tchu called secretly to his daughter (exclaiming), "*Aū!* Your younger brothers." Ru-ka-hinihni sprang up and thrust her head into (against) her younger brothers. The children sprang, they sprang (away), lighting at a distance, and called to her, "You made slaves of us." Tchu sent his children to get⁷ firewood and place it at the back of the house; when it was night they packed the firewood criss-cross round the sides of the house, against the back and against the entrance and set the house on fire. Tchu waited a while and the flames rose over.

*It was a grindstone.

The middle of the roof was burning; with a thud Tchu jumped from within, he lit outside; he shut the doorway and set it also on fire. The monster rose up, tried to put out the fire (and) tried to put out the fire, and she was burnt by the fire. Then Tchu went to his wife Reiapanga and got her back again.

In connection with the foregoing legend, the Ngati-Awa people had a very closely similar one, or what seems more possible from the style of the expressions contained, it belonged to the Ngati-Ruanui, their adjoining neighbours, on the West Coast, North Island, N.Z. There appears to be a wonderful agreement with both people in all the main incidents of the story, although the names are quite at variance. The substance of the Maori story in a rough form is here given by way of comparison. Unfortunately my informant could not give it to me in its ancient one, although luckily he was able to give the Lament of Kome-tara, the wife of Kamura, when he was seized and taken from her by the Ngarara-woman. In another Ngati-Awa version of the same story she was called the *wahine-piharongo*—*piharongo* = iron in the general acceptation, but probably has a different meaning in this instance.

The curious use by Tu, where addressing his daughter, of the expression "*Au o hunau potiki*," the exclamation being purely Ngati-Ruanui, with the words of Kome-tara's Lament, appears to show a connection with that people. This single instance is the only one so far on record of its use by the Moriori people.

THE STORY OF KAMURA AND THE NGARARA-WOMAN.

(From the Ngati-Awa tribe of Maoris.).

Kamura was dwelling in his land with his wife, when he was seized by the Ngarara-woman, whereupon the Ngarara-woman expelled Kamura's wife Kome-tara, and took Kamura to be her husband. The thought entered into Kamura to take his wife elsewhere, that he might escape from the Ngarara-woman. He arose and went on board his canoe with his wife and his daughter Ara-wiwi, and left for another island. When nearly arrived, the Ngarara-woman appeared diving like a shag, and reaching the canoe she got on board, then threw Kome-tara, who at the time was with child, overboard; whereupon Kome-tara called for her shark, Pani-i-reira,* to convey her ashore, and when she arrived at the land she dwelt there. She dwelt on that island and gave birth to twins. The food with which she sustained her children was *paretao* and *mouku*. They dwelt there and her children grew large, and *kumara* was stranded on the shore. They asked

* Pani-i-reira was the name also of a Taniwha, which Ngati-toa tradition says formerly inhabited the sea off Kawhia. Contrary to the usual habits of Taniwhas this one employed itself in saving the lives of people capsized at sea. A man named Kai-whakarua was, in this manner, safely borne ashore after being two days in the water; they landed at Te Puia (at Kawhia), so says the story.—From Karihana.—EDITORS.

their mother, "What is this?" (She answered) "It is *kumara*, food." They were taken and planted, and when numerous a garden was planted. When the children grew up they were taught by their mother to work; they worked at a canoe and finished it, and their mother directed them to the island where their father dwelt.*

KO REIAPANGĀ.

(Expressed in the Moriori Language).

Ka moe ko Tchu i a Reiapanga, ka put(a), a rauu tamiriki, tokoru ka tamiriki maro (or tane), kotahi ka tamiriki wahine ko Ru-kahinihini. Ka mat' ta umu ka whano ko Tchu ko to moanā; i aii e noh(o) anā i roto moan' tahir' ro ake ki a Ru-kuru-pakupaku e kau mai anā, ka tae mai ki tona waka e uti ei ku rung' i ri wakā e ror' ei rauu ki utā. Whawha mai ko Rei-kuru-pakupaku ki na ka ika a Tu, kei mātā, ka roro i kainga po ro ake ka po ka tango ko Rei-kuru' i a Tchu e tane mana. Ka tohu ene ko Tchu i roto i aii e kore tē i aii te hoki ki tona wahine marī ki a Reiapanga ka ro a me ka rir' ii i wahine tchipū. Ka tak' i tchi ra ka tae ii ki ri metehine o' tamiriki ka ki ētū, "Hara mai ra ki au e te hanahana o Pāpā."¹ Ka ki ētū ko Reiapanga, "Pehē' koa ko'?" "Ti-i pehē' hoki? pena i tohū me ro' te wei, 'tchia kaweng' o tchia mātē." Ka me ētū a Tchu, "Koi kotau a tauu tamiriki e mate ta umu awhe' ranei kohikohi, kohikohi kotau ta tauu whanau ki taha o ro waka i tchi ata kurakura." A ka mate ta umu i tchi ata kurakura khia roro a Reiapanga ratau ko tona whanau ki taha o ro waka ka tae, a, tae ātū ko Tchu k' hunētū ākē nei ka to ene i ri waka e uta i a ratau ku rung' i tchē motu. Ka me ētū a Tchu ki tonā whaerērē, "Ke tohu, ke tohu ki a kotau e t' whanau."

Ka ngaro t' whenu ka tchu mai ta motu k' here nei ratau ke reir' ka put' ta wahine Tchipū e ruku hēre mai, ka po tā ruku a ra kuan tā mai ki to ratau waka ka huri i tā waka k' hongonā ātū e Tchu o, o e uta ku rung' i ri waka, ka me mei ki a Tchu me hoki rauu, ko ro wahine o Tchu me oro ko roto wei, ka me ātū a Tchu, "Taii, taii, taii ke eke ki uta i ki reir' pange ei." Ka eke ki uta e waib' i reir' i a Reiapanga ratau ko wa tamiriki. Ko timit' mahine ra ka rir' i tchia wahine Tchipū' na e mokai mana, e hoki mai ko ro waka ka tae māi ki to ratau tchumu kaping'. Ka nohō tenei a Reiapanga ma ku rung' i ri motu ra, kumara tē kei, a, ka matchū(ā) t' whanau a Reiapanga karang' ētū ko Reiapanga ki o' tamiriki, "Korū ro ra e kimi no'(a) mei i tche pohatu." Ka kite e ka tamiriki i ka pohatu k' hokotarere mei ki to rauu metehine. "Na-a." "U-u, e oro ra ku rungi pohatu tataramē," hoangā e tchia pohatu. Ka oti ka toki, "Koru ro ra ko roto paehe e

* Since the above was in print, Te Whetu has sent us the full account of the adventures of Kome-tara, which will appear in the next chapter.—EDITORS.

kimī mei i tche rakau tongomangā. Na e tarei ra ki o korū toki makukutū.² A, ka u wa toki o ka tamiriki na, “Korū ro ra e heau i tche rakau ma korū.” A, ka oti t’ wakā ka mat’ ta umu, ka roro ko roto moan(a) ka kawē³ i tena umu, i tena umu. Ka to mai ki to rauu metehinē, “Kaare ki au ka roro korū ka tchiro no(a), i t’ whenu o to korū matchu tane, koi korū kia tohu, kia tohu. Rurā korū hokite ētū i a korū i tchia nohoangā o tchia Toroeho, e tari mari korū okoa kite korū i to korū hunau tamiriki mahine ko roto paehō k’ hokite ētū i a korū hokaatū i a korū ki aii.” Ka oti mai ko tangi i to rauu metehinē, ka pou i a rauu. K’ haramai ko ro waka o ka tamiriki tchiei eke ki tauranga o ro waka o to rauu matchū tane ka eke ki pehakē, ka nohō rauu i roto paehō, k’ hara mai to rauu tchuahine ki ri wahii mana, tumau kitē ētū ko wa tamiriki e noh(ō) anā ka tango i a rauu mokai mana, ka ra pani ka konehi ki ri ngarehu, te ētū i kaing’ mouu te kei ko ka pakapaka o ka kumara hoatu ma rauu. I tche atā o tchē ra tchutang(a), ta rauu tangi :

Marama hunake i a Tchu, Titi-koro-ruekē,⁴

Marama hunake i a Reiapanga, Titi-koro-rueke,

Marama hunake i a Ru-ka-hinihini [Titi-koko-rueke]

E tangi ra, te koriki⁵, te koroka, te koro-pou-manāwae, Titi-koko-rueke,
Titi-koko-rueke,

E ku au ra, ku au ra ko Ru-maniania, ko Ru-maniania,

Te puna wai, te Tama Reiapanga tchi oru⁶, e—

Titi-koko-rueke, Titi-koko-rueke.

Karangā puku ko Tchu ki to’ tamahine, “Aū, o hunau potiki.” Ka matike ku rung’ ko Ru-ka-hinihini purupuru ātū ta upoko ko roto i ona hunau potiki. Ka poi i kora wa tamiriki, poi a te tau mai i ko, karangatii ētū, “Nau mauu waiho mokai mau.” E unge ei ko Tchu i o’ tamiriki khia roro k’ hhia⁷ wahii homai ko tchū(ā) i t’ whare, ka po k’ hokokauaro mai ka wahii ki ka tara o t’ whare, ku rung’ i tchu-rong(ō), ki t’ roro ka tchutū tā whare ki tch ehi. E tari e Tchu okoā ha hiki tā mura ku rung’, ka pou tch arā iti. A, tō, ka poi ene ko Tchu i roto, a te tau mai i waho, tutakina mai tō roro tahuna mai hoki. Ka metikē ku rung’ ko Tehipū, tinei nō(a) tinei nō’ a ka pau i tch ehi. Here ei ko Tchu ki tona wahine ki a Reiapanga ka riro mai.

KO KAMURA RAUA KO TE WAHINE-NGARARA.

(Expressed in the Maori Language).

E noho ana a Kamura i tona whenua me tona wahine, ka tangohia a ia e te wahine-Ngarara ; ka kite te wahine-Ngarara ra, peia ana e ia te wahine a Kamura, ko Kome-tara ; haere atu ana i a ia a Kamura, hei tane mana. Ka puta te whakaaro o Kamura kia kawhakina ketia

tana wahine kia pahure ia i taua wahine-Ngarara. Te whakatikanga, ka eke ki runga i te waka me te wahine me te tamahine, a Arawiwi; haere atu ana ki tetehi moutere. Ka tata atu, ka tae, ka puta ko te wahine-Ngarara, ka te ruku-a-kawau mai te taenga mai ki to ratou waka, ka eke ki runga. Katahi ka akiria atu e ia a Kome-tara ki te moana, tera hoki kei te hapu. Ka kite a Kome-tara, karangatia ake e ia tona taniwha, a Pani-i-reira, hei kawae i a ia ki tahaki; te taenga ki uta, ka noho iho i reira. Noho iho i tana moutere, ka whanau a Kome-tara, he mahanga. Ko te kai i ora ai ona tamariki, he Paretao, he Mouku. Ka noho a, ka rahi ake ona tamariki, a, ka pae mai he kumara. Ka uia ki to raua whaene, "He aha tenei?" "He kumara, he kai." Kawea atu ana, toua ana; te nuinga ake, katahi ka puni he mara. Te nuinga ake o aua tamariki ra, ka akona e to raua whaea ki te mahi. Hanga ana he waka, a, ka oti heoi, ka tohutohungia atu e te whaene te moutere i noho ai to raua matua tane.

TE TANGI A KOME-TARA (MO TONA TANE KA RIRO I TE WAHINE-NGARARA).

E rere e te kohine e kume i runga ra,
 He iti te ngakau, rahi atu i au,
 Ka matua i ahau te uri o Kamura, ki a Arawiwi te paanga ki roto ra.
 Whakatau rawa iho te pehi a Kupe e Te Ngohi-tupiki raua ko Mera nei.
 Ko Kome-tara te tau ki 'aro piri mai,
 Ma wai e whakaeke to tau e whae?
 Aea ka ora me ko whare,
 Ka kai te titiro ka ripa i ahau ki te Whe Perohuka
 Kei tata e tukua te manako ki te iwi e-i.

NOTES.

- 1.—Literally warmth or glow of earth. Earth representing woman.
- 2.—*Toki makukutu*, are ill-formed not properly finished axes. A familiar way of indicating they were not of much worth.
- 3.—*Kawae*, to attempt, to try; a peculiar use of the word.
- 4.—*Titi-koko-rueke* was said to be the elder of the twin sons of Tehu. Putting his name in song form was done to attract the father's attention, and so to intimate who they were. The name appears to have been omitted in the third line and has been added. Ru-maniania was the second son.
- 5.—*Koriki*. The *o* has been changed for euphony to *i* and is really *koroki*, of which *korokā* is a variation = gentle or subdued speech or song, which although used here to represent singing, is more probably in its stricter sense, speech. *Koro-pou-manāwa* may be more strictly rendered as the song of spent or entire affection, on the object of their love, their father.
- 6.—*Tchi oru-e*, is said to be a song-ending like *Toro-e*.
- 7.—*Khia roro k'hia wahii* = *kia haere, kia mahi wahie*, a peculiar word.

THE STORY OF RUPOU.

These were the children of Popoto. Rupou was their (the) eldest born, next to him was Kotare, the next Morongo-tawhio, the next was their sister, the next was Tā Rao. When their parent Popoto died they bore him away and hid him at Tokotē-a-runga,* where he lay (and) could not be seen. Rupou and his younger brethren dwelt at Tokotē-a-raro. From time to time Rupou's people were missed, nor could it be discovered what had caused the disappearance, what had been done, what had been done. The thought entered into Rupou (and) he said to his younger brethren and followers, "You must make a sleeping-place for us outside." Accordingly Rupou's people went and made sleeping-places for themselves, finishing them. In the evening they went to the sleeping-places which they had finished.

Rupou was at one end of the sleeping-places, Ta Rao at another, Kotare and others in the middle, with their followers. It was not long before the monsters (or demons) appeared, whose names were Tch Apikī and Tch Apākā. The cry sounded from Rupou, "Behold them." The people began to stare at them. Rupou levelled his spear; it hit Tch Apikī—*tā*! Rupou's spear broke in Tch Apikī. Kotare levelled his spear, it hit Tch Apākā. Morongō tawhio levelled his spear—*tā*! it hit Tch Apākā, both spears broke. Ta Rao levelled his spear—*tā*! it hit Tch Apikī—*pā-a*! it broke there—*pū*! the demons fled (or were gone), were not caught. Rupou said, "Truly indeed, to the thing which is destroying us, O my people, we will set out to-morrow. Mine shall be the journey to-morrow." His younger brethren replied, "Yes." In the morning Rupou went to (for) his spear and his younger brethren; they set out in pursuit. Rupou said to his younger brethren, "When we see (the footsteps) we will trace (them) by the blood." They went, and arriving at the road, Rupou said to Ta Rao, "Climb up a tree and look round the places." When he got up Ta Rao called, "Behold, yonder is a fire." Rupou said, "About where of you (how high) is it?" "Equal with the crown of my head." They went on and Rupou's voice exclaimed, "Ta Rao, climb up a tree." Ta Rao said, "The fire (is) yonder." Rupou said, "About where of you is it?" "Level with my mouth." And thereon they proceeded. Rupou said, "Ta Rao, climb up a tree." "The fire yonder." "About where of you is it?" "Level with my stomach." They had not gone far, when they saw the three forkings of the road spread out. They stopped, and consulted there among themselves: "There are three of us and three roads also; you O Ta Rao, take the roundabout way, we the three roads." They allowed their younger brother to go on first because he had the long road, he only was their swift of foot. Ta Rao

* Compare the name Toka-te-arunga in Wellington Harbour, N.Z.

had not got round his course when Rupou commenced the *Hiti* ceremony for his feet, and said :

Spring, stretch forward, rush headlong ;
Stride, rise up, stride, rush forward ;
Raise up the head of Tutawake, let his head appear.

Kotāre recited the ceremony for his feet and said :

Spring, stretch forward, rush headlong,
Stride, rise up ; stride, rush forward ;
Raise up the head of Tutawake, let his head rush forward.

Morongo-tawhio recited the ceremony for his feet, saying :

Spring, stretch forward, rush headlong ;
Stride, rise up ; stride, rush forward ;
Grandson of Hangarū(a), who goes to bear forward his hunger for men,
Raise up the head of Tutawake, let his head appear.

Ta Rao's ceremony was recited :

Who is the line standing yonder ?
'Tis I, 'tis Ta Rao,
Mine is the *Hiti* of earth, mine is the *Hiti* of heaven,
Mine is the *Hiti* which cannot be touched, indeed cannot be touched.

These were the *Hitis* of Popoto's children, which were left (handed down) for the succeeding descendants. Ta Rao made a rush (he killed) two, Teh Apikī and Teh Apākā. Ta Rao alone killed them.

They looked at their relatives, they were hanging. Ta Rao said to his elder brethren, "Let us eat these demons (*Rapū*)." The elder brethren would not consent, lest these demons should have influence against them as they had eaten the power (*mana*) of their relatives. Ta Rao would not listen, he made up his mind and carried away the demons to eat for himself ; he roasted and ate them himself. When Ta Rao found it was sweet, his heart and his thought changed. Ta Rao turned against themselves and ate his relatives, hence it was said, "Ta Rao eating low." He also broke the skull of his own sister and drank (sucked) her brains. Rupou turned in his mind what should they do with their younger brother to heal him.

They made a house and finished it, and Rupou said to his children, "Go you two to your uncle." The children said, "We will not go lest we be devoured by Ta Rao." Rupou said, "No, you tell him to come for our relative the Putē and bring me some firewood." The children repeated to Ta Rao the words of Rupou. Ta Rao came with a load of firewood, bringing both roots and branches (of the tree) in order to kill Rupou, and entered the house, and laid hold of the Putē. Before he could get outside, Rupou stretched out his hand and he was secured. Ta Rao said, "Let me go ; I am not of you." Popoto's children gathered together to watch over their younger brother at

night. At break of day in the morning they went to Tokotē-a-runga, to the grave of Popoto their father. When they arrived, they lifted up their father's bones, leaving them lying on the open (above).

Rupou said to their father's bones, "Do we belong to you?" They made a knock, *tō*. "I am first-born?" *tō*. "Next (born) Kotāre?" *tō*. "Next Morongo-tawhio?" *tō*. "The last was Ta Rao?" The bones enveloped Ta Rao. Ta Rao and his elder brethren wept, and Ta Rao was restored.

THE STORY OF TAMATE(A) AND THE EEL.

Tamate's twins went to the water; they were seized by the eel, *ku*! and devoured. Tamate' wondered what had killed his twins; Tamate' searched, but could not discover. When Tamate' saw this, he sent other twins also on to the open land; they were seized by the hawk, *pu*! they were devoured. Tamate' also searched for his twins, but did not find them. He then came into his house and wept (thinking) what he should do. He made a net and went on to the open land, putting himself into the net. Turning round, he saw the hawk flying towards him to devour him. With a blow of his axe the hawk was in two pieces. This done Tamate' returned and went to look at himself in the water. The water whirled. Then Tamate' went and cut skids, laying them up to the threshold of the house. *Hou*! He went into the water and stretched out his legs in the water. The water swirled with the eel, which came to eat Tamate'. Tamate' edged on shore and the eel followed up, and came on to the dry part, and the eel was nearly all out of the water. With one blow of Tamate's axe he was in two pieces. When it was cut up in strips the two children were lying inside. They roasted it, and the fragrance reached Tinirau. Tinirau sighed, "Oh the fragrance of Tutunoa."* The name of this eel was "Tutunoa of Tinirau," that was (his) pet (eel).

KO RŪPOU.

Ka tamiriki tenei a Popōtō, ko Rupou ta ratau kaumua, muri mai ko Kotare, muri mai ko Morongo-tawhio, muri mai ko to ratau tehuahine, muri mai ko Tā Rao. Ka mate ko Popoto to ratau matchū(a)

* "E! te kara (kakara) o Tutunoa," a saying indicating the fragrance of the eel family (when cooked), but evidently here alluding to the ancient myth of Tinirau's whale. Otherwise the allusions appear to be purely local, and belong to the "Hokorongo-tiring'" period.

tanē, ka kawē e ratau, ka huna ki Tokotē-a-runga, koī'(a) te hunanga o Popoto, toterangā anā kore kitē. Ka noho a Rupou ratau ko ona hunau potiki ki Tokote-a-raro, i tena wa, i tena wa ka ngaro te hungā o Rupou, tchiei kitē te mē nan' e huna, ka tchē ah' ranei, ka tehe ah' ranei. Ka puta t' hok'āro o Rupou, ka ki ātū ki ona hunau potiki me tona kiato, "Me hanga e kotau itche moenga mo tatau ko waho." Koi eneti khia roro te hungā o Rupou khia hanga moengā mo ratau a, ka oti. I tch ehētangā khia roro ratau ki ri moenga ka oti i a ratau, ko Rupou i tche pito o ka moenga ko Ta Rao i tche pito ko Kotare ma i waenganui me to ratau kiato. A tchiei taro ka putā ka Rāpū(a), ko o rauu ingō, ko Tch Apikī, ko Tch Apikā, ka pa ra karang' a Rupou, "Ā tena." Hunatu ke tchiro ana ka rangat'. Ka ari tao a Rupou, na ko Tch Apiki, ta! ka whati tao o Rupou ko roto i Tch Apiki, ka ari tao a Kotare ka tu ki Tch Apaka, ka ari tao o Morongo-tawhio, ta! ka tu ki a Tch Apaka, ka whati enakē ka tao erū. Ka ari tao o Ta Rao, ta! ko Tch Apiki. Pā-a! ka whati mai eneti i kora. Pū! ka ma ka Rapū tchiei mau. Ka ki ak' a Rupou, "Koi kae e te me e hokongaro nei i a tatau e taku kiato khia ro tatau apo, moku ta uiho apo." Karang' mei ka hunau potiki, "Ē-e." I tchē atā ka tae a Rupou ki to' tao me ka teina 'khia roro ratau ka whai, ka ki atu a Rupou ki ona teina, "Ka hana kitē e tatau me hokototoro e tatau i ka toto; hērē a, ka te ki tch ara ka ki atu a Rupou ki a Ta Rao, "E rere ku rung' i ta rakau e tchiri i ka hunu." Ka eke ku rung' karangā ko Ta Rao, "Tera tch ēhū na." Ka me ko Rupou, "Tchewhē i a ko?" Ka me mai ko Ta Rao, "Tchi taku tihi." A, khia roro ka pa te rē o Rupou, "Ta Rao, e rere ku rung' ta rakau." Ka me a Ta Rao, "Tchi ehi ra." A, ka me Rupou, "Tchewhē i a kō?" "Tchi taku waha." Mai ko khia roro ratau ka mea ko Rupou, "Ta Rao e rere ku rung' i ta rakau." "Tchi ehi ra." "Tchewhe i a ko?" "Tchi taku paehe." Tchiei rō to ratau hērenga ka kite ratau i ka putahi o tch ana toterang' ana e toru khia noho ratau i reira korero ki a ratau "Tokotoru tatau, etoru hok' ka ara; ko ko(e) e Ta Rao mau tch ara taiawhio, ko matau i ka ara etoru." Ka tchukū i to ratau teina k' whāno imū, na ra me i aii tch ara rō, ko ii enakē to ratau wae horo. Tchiei eneti taka tch ara i a Ta Rao ka taka a Rupou ka hiti¹ i tona waewae ka me:

Hiti tataramaka k' hokotorea
Koko mahuta, koko marire
Mahuta i a Tchutawake² mahutaia ta upoko.

Ka hitikia e Kotare tona waewae ka me:

Hiti tataramaka k'hokotorea
Koko mahuta, koko marire
Mahuta i a Tchutawake marereia ta upoko.

Ka hitikia ko te wēwē o Morongo-tawhio:

Hiti tataramaka k' hokotorea
Koko mahuta, koko marire

Mokopu' Hangarū ka whano ka kaw' i tonā hhia kei tangat'
Mahuta i a Tchutauake marire ta upoko ia.

Ka hitikia mai ko to Ta Rao :

Ko wai hoki tā rarangi e tu mai ra?

Ko au ko Ta Rao

Moku te hiti nuku, moku te hiti rangi

Moku te hiti ekore e pa, kaare koa e pa.

Ka hiti tenei o ka waewae o t' whanau o Popoto waiho ake ei hiti waewae mo ka uri o muri nei. Te rerenga o Ta Rao tokorū' a Tch Apikī rauu ko Tch Apakā ka mat' enakē i a Ta Rao. Khia tchiro ratau ki a ratau hunaunga hhia tarewarewa ana, ka me mai ko Ta Rao ki o' tehukana me kai e ratau ka Rapū nei, tchiei aoreke mei ka tehukana, tē tāu mai ka Rapu nei ki a ratau i ri me ko ro mana ō ratau hunaunga i kainga ra e rauu. Tchiei huri mai a Ta Rao hoak' eneti ta mauru o Ta Rao, ka mau enehi i ka Rapu e kai mana taona, keinga e ii enake. Te hokorongong' o Ta Rao ka reka ka hiti ke ta ngakau ka mahara a Ta Rao, tahuri akē a Ta Rao ki a ratau eneti ka kai hunaunga, koi karangatii ei, "Ko Ta Rao kai ririki." Ka te pao hoki e ii ta upoko o to' na, tchuahine marī ka te inu ko te roro. Ka taka t' hokāro ki a Rupou mi' ha to ratau taina ke or' ei. Hanga t' whare ka oti ka ki atū a Rupou ki o' tamiriki, "Korū ro ra i ki reira ki to korū(a) matchū tane." Ka ki mai ka tamiriki, "E kore mauu e tae, tē pau mauu i a Ta Rao." Ka ki mai a Rupou, "Kaare me ki ētū e korū k' haramai ii ki to mauu whainga ki ri putē ka mau mai hoki i tche wahii moku."

Ka ki atu ka tamiriki ra ki a Ta Rao i ka kupu a Rupou k' hara-mai ko Ta Rao me tch amonga i ri wahii, waih' eneti ka purakau me ka manga, no ro me ke mate ei ko Rupou. A ka tomo ko roto whare, ka mau ki ri putē, hoko ro ak' ko wahō ko te ririma a Rupou ka mau, ka me a Ta Rao, "Me tuku au, tangat' ke au i a kotau." Ka hui mai ka tamiriki a Popoto khia ro mai khia tieki i to ratou taina i tchia po. Ao ake i tch ata ka whano ratau ki Tokote-a-runga ki te rū(a) o Popoto to ratau matchū, taenga atu ka ranga e ratau ka imi o to ratau matchū tane hune toterang' an' i rung'. Ka ki atu a Rupou ki ka imi o to ratau matchū, "Nau matau nei?" Ka ki, "Tō." "Ku au imū?" "Tō." "Muri ake ko Kotare?" "Tō." "Muri ake ko Morongo-tawhio?" "Tō." "Muri rawa ko Ta Rao." Ka poke enehi ka imi ra ku rung' i a Ta Rao, ka tangi a Ta Rao ratau ko ona tehukana a, ka ora ko Ta Rao.

NOTES.

- 1.—*Hiti*, a ceremony used to quicken or hasten one's feet, cause to spring.
- 2.—*Tchutauake* or *tchutoake*, symbolical for the appearance of a war party.

TAMATE KI RI TUNA.

I haere ka mahanga a Tamate ki ri wai i t' whawharanga mai a tchuna. Ku! Ka pau k' hokaro ko Tamate, na tchi ah'. Ka kimi ko Tamate, tchiei kite. Ka kite hoki ko Tamate, tuku ana i tche maehanga, ra tona maehanga, hoki ana ku rung i tohor', t' whawhatanga mai a ra kähü. Pu! Ka pau. Ka kimi hoki a Tamate i tona maehanga, ana, tchiei kite. Ka hure hara mai ai ko ro' t' whare e tangi. Mi ah' i tohü a Tamate, e ta ei ko ro kupenga, e whane ei ku rung' i tohor', e whao ei i aii ko tu kupeng(a), tahir' ro ake i ka kahu e rere mai ana ki ri kai i aii. Pera toki e ru porohang' o tchia kahu. Ka hure e hoki mai ko Tamate e whan' ei e tiri i aii ko ro' ta wai; ka ripo ta wai. Ka mutu, e whan' ei ko Tamate kokoti ngaro, tu atu i t' roro o t' whare; hou! ka tae ko ro ta wai. E wharoro ei t' waewae o Tamate ko ro ta wai, ka ripo ta wai o tchuna, k' hara mai ka kai i a Tamate; ke nekeneke ko Tamate ki pehakē, me te hara mai hoki i tchuna a, ta mai ki ri wahi maroke a, ka whakangaro ka nei ka pau mai enake i tchuna. Pera toki a Tamate, e ru porohanga, ehē ro akē tchi roto toterang' ana mai ka tamiriki tokorū; e tao ei ko te kara ra tae ki a Tinirau. Ka mihi mai ko Tinirau, "E te' kara o Tutunoa." Ko ta ingo tenei o tchia tuna na ko, "Tutunoa a Tinirau" tchia mokai.

THE STORY OF RŪ(A) AND HĀPĒ WITH UTANGARŌ(A).

Ru and Hape dwelt in their home at Kokai. Utangaro at Pae-hakura. Then Utangaro set out to Kokai to kill the pet seals of Ru and Hape. He killed the pets (seals) at night, skinned them, and laid the blubber on himself, and proceeded to his home at Pae-hakura. The next day Ru and Hape went to see their pets and found only the skeletons lying, the blubber had been stripped off; they comprehended that Utangaro had killed them. Then indeed Ru and Hape went to Paeha', and killed Utangaro's sea-elephant; Ru and others finding Utangaro had gone to sea to fish. Ru and others killed Utangaro's pet, cut it up, dug an oven, roasted it, and the fragrance went out to sea to Utangaro. When Utangaro came ashore, he found his pet (sea-elephant) cooked in Ru and Hape's oven. Utangaro laid (fitted) the blubber upon himself, he laid it on, but it would not adhere (or lie close) upon him. Ru and others left Utangaro to go and eat his pet, but Utangaro would not eat, because it was a part of himself. Ru and others thought what device should they employ in order that Utangaro might eat his pet. They would beguile him with an incantation.

This was the incantation :

I Hape have eaten thy crown,
 I Hape have eaten thy bald pate,
 I Hape have eaten thy bare pate,
 I Hape have eaten your spirits,
 The spirit of Rongomai.
 Let the fish drift, drift to the east ; let the fish drift, drift to the west ;
 Let the fish drift, drift the rays, the sting-ray of Utangaro,
 Let Rongomai-whiti ascend—it is heavenly¹ blubber.

Utangaro's hunger (a *kaioraora* or curse) :

O Hape, I will eat your arm here on the right,²
 O Hape, I will eat your arm here on the left,
 The crown of Matarangi, I cannot reach you because of the birds
 and *pekepeke*,³
 Stay, son of my heart, with Rua,
 Stay, son of my heart, with Hape,
 Stay, thy ocean-heart, 'tis well,
 Stay, thy ocean-heart, for ever.
 Because of your strife, you two,
 Because of your strife, Hape,
 Because of your strife, Utangaroa,
 Because of your acolyte-like strife.

This story belongs to the Hokorong'-taringa, or the Chatham Islands period, as the places mentioned are at, and in the vicinity of Cape Young on the North Coast of the Island, where each of the people is alleged to have had his pet fur-seals and sea-elephants. Utangaroa was the name of one of the crew of Rangimata, after whom was named a dyke of volcanic rock which runs up the face of Cape Young cliff, and is called the Tokotoko, walking-stick of Utangaro. The killing of his pet sea-elephant, and the fragrance when roasted, being wafted out to sea to Utangaro, appears very suggestive of the Polynesian story of Kae and Tinirau's whale, of which this may possibly be a variation localised.

KO RŪ RAU KO HĀPĒ.

Ka noho a Ru rauu ko Hape i to rauu kaing' i Kokai, ko Utangaro(a) i Pae-hakura. Kanei ka whano ei a Utangaro ki Kokai, ki ri patu i ka mokai pahina a Ru rauu ko Hape. Patu i ri po wa mokai na, e orehore ei, e pokipoki ei a Utangaro i ka mutchu ku rung' i aii hērē ei ki tona kainga ki Pae-hakura. Ao ake ta ra, ka roro a Ru rauu ko Hape, ka tchiro i a rauu mokai ; potehi ētu 'na ka imi enak' toterang' ana, ka tch orehore ka mutchu (matchu). Ka tohu eneti rauu, na Utangaro e patū. Kanei ra mona a Ru rauu ko Hape ka roro ki Paeha' ka patu i ri mokai hipuku a Utangaro. Potehi ētū

e Ru ma a Utangaro, ka riro ko ro' to māna. Ka patu enei ko Ru ma i ri mokai a Utangaro, ka mate ēhē ei, e kari i ta umu, e tao ei. Ko te kara ka tae ko ro' to māna ki a Utangaro, k' hara mai a Utangaro ki uta, ko mouu tona mokai i ta umu o Ru rauu ko Hape; e hokopiripiri a Utangaro i ka mutchu ku rung' i aii; hokopiripiri no', tchiei e piri ku rung' i aii. E tukutuku ei a Ru ma i a Utangaro ke whano ke kei i tona mokai a, tchiei kei a Utangaro, na ra me ko tche hunū ona. Kō hokāro a Ru ma, mi ah' i tohu te kei ei a Utangaro i tona mokai nei, me aomehēkī ki ri karikii; tenei wa karikii :

Ku au ko Hape, kainga e au to tihi,
 Ku au ko Hape, kainga e au to pakira,
 Ku au ko Hape, kainga e au to pehore,
 Ku au ko Hape, kainga e au o aniwaniwa,
 Tchi aniwaniwa o Rongomai.
 Tere te ikā, tere ki Whiti; tere te ikā, tere ki Tongo,
 Tere te ikā, tere ka whai; tarakawhai a Utangaro,
 Puāhu Rongomai-whiti e uiho rangi.¹

Ko te Hia o Utangaro (he kai oraora) :

E Hape, ka kei au to pakau e katau nei,²
 E Hape, ka kei au to pakau e mau nei,
 Te Tihi o Matarangi ekore e taea e au koe e re kutukutu, e re pēkēpēkē,³
 E noho tama manawa ki a Rua,
 E noho tama manawa ki a Hape,
 E noho to manawa'tai ka tika,
 E noho to manawa'tai toni, e—
 E, mo' whakatutu korū,
 Mo' whakatutu ko Hape
 Mo' whakatutu ko Utangaro,
 Mo' whakatutu whaka-te-tauira.

NOTES.

1. *E uiho rangi*. The gristly fat, or blubber, and flesh of whales was called *uiho rangi*, and eaten by the Morioris. The meaning of this line appears to be as already stated, to induce him to eat to his own destruction.

2. It appears somewhat doubtful whether this may not mean "your right arm and left," although the text is literal.

3. It is difficult to determine exactly what is meant in this case by *kutukutu* and *pekepeke*,* which are said to mean nearly the same thing, *kutukutu* being a word used to comprehend all vermin, insects, and in a general way birds. What the distinction is, is not quite clear, or how they obstructed his reaching Mata-rangi. "*Ka kutukutu a Tarapanga*" was the name given to the part of the foetus which, if it remained on the birth of a child, caused the death of the mother. *Hangarutu* also was a word including all birds, vermin, lizards, and insects of all kinds.

* Compare the expressions common in Maori *karakias* : *Tauranga te kutikuti* and *Tauranga te pekapeka*.

THE STORY OF HEAPARUA, TUTAKE-ITI AND TUTAKE-MATUA.

When it became calm, Tutake-iti's people went out to sea to fish. It was Kāhu and others, Kororo-tchu-a-riwha, Kororo-tchu-a-pio, and others, with others also of them. After the people had gone to fish, Tutake-iti and Tutake-matua went to set up their snares. Their grandfather said to them, "Beware you two, a monster is in that water, named Heaparua, he dwells in one end of the water." Then when Tutake-iti and Tutake-matua had ceased making their snares; afterwards they went to look at their snares, and found the ducks caught, and they went (into the water) to twist (the necks) of their ducks. While they were twisting (their necks), the water was disturbed by Heaparua beyond them; they started and rushed on shore—*m-m-m* Heaparua came and chased after them. They reached a rocky cave; they called to the cave, "Tutake-iti, Tutake-matua, open, open then thou O cave." *O-o!* It opened at once, and Tutake-iti and Tutake-matua disappeared into the cave. The two of them called out to the cave, "Tutake-iti, Tutake-matua, close thou up O cave." *O-o!* It closed, leaving a small orifice for them to look out of, and they saw Heaparua looking for them and saying, "My food disappeared here."

They cried out, "Tutake-iti, Tutake-matua, rain, rain then thou. O the rain; sound, sound then thou O the thunder; snow, snow then thou O the snow." Then it rained, the snow fell, and the thunder sounded, and Heaparua was killed by the snow and the thunder.

The children called, "Tutake-iti, Tutake-matua, cease, cease then thou O rain; shine, shine then thou O sun." Then they said to the cave, "Tutake-iti, Tutake-matua, do you open the cave." *O-o!* It opened, and they went out of the cave, the rain ceased, it became calm. They cut up Heaparua, and when cut up they roasted him, and when cooked they went to the dwellings. They hid a certain portion of Heaparua, they took the left thigh. When they got to the dwellings they said to their grandparent, "We two have slain Heaparua." "Is that so?" "Yes it is so." Then they went to the people come from fishing, and asked for food, saying, "Give us some of your food." They replied, "Go you and find food for yourselves." So they did, but got nothing. Then they showed Heaparua's limb to that people, and recited their *haka*, "What is it? Truly see, truly see your left thigh, O Heaparua slain by us." The people said, "(In order) That you two might be devoured." Then they repeated their song, "What is it? truly see, truly see thy left thigh, O Heaparua, slain by us." "Then let us see, let us see, ah truly, ah truly; let us share, let us share." That people rejoiced that the monster was slain by Tutake-iti and Tutake-matua.

KO HEAUPARUA RATAU KO TUTAKE-ITI KO TUTAKE-MATUA.

Ka mat' ta umu khia roro ta imi o Tutake-iti ma ko roto moana ki te huti ika; ko Kāhu ma, ko Kororō-tchu-a-riwha, ko Kororo-pio ma, me tche hunga hoki o ratau. No muri i te hunga khia roro ko roto moana k' here ko Tutake-iti rauu ko Tutake-matua ki t' hokotu i o rauu mehanga. Ka ki ētū to rauu tipuna, "Ke tohu korū Tchipū(a) e, tchi roto tchia wei, tona ingō' ko Heauparua, ki tche pito o tchea wai e nohō ana'. A, ka oti t' hokotu o ka mehanga o Tutake-iti rauu ko Tutake-matua, muri enehi ka ro ka tchiro i a rauu mehanga. Potēhi ētū, ka mau ka perer' e roro hokowiriwiri i o rauu perer'; a hokowiri ana rauu koripo ta wai a Heauparua ki parātū i a rauu, ka roro rauu ka rere ki pehak(e)—m-m-m, k' haramai ko Heauparua ki aruwaru i a rauu; ka tae rauu ki tchē ana pohatu, karanga rauu ki tchē ana, "Tutake-iti, Tutake-matua tchuwhere, tchuwhere ene ko' e tchē ana."

O-o, tchuwhere mei eneti i kora, a, ka ma ko Tutake-iti rauu ko Tutake-matua ko ro tchē ana. Ka pa ka rē o rauu ki tchē ana, "Tutake-iti, Tutake-matua, e kapi ene ko' e tchē ana." O-o! Ka kapi waih' inganā ko ro mē toke e tchiriwhanga mo o rauu konehi. A ka tchiro rauu ki a Heauparua e kimi ana i a rauu, e mē ana, "Ka ngaro inginei ak(u) kei nei." Ka karanga rauu, "Tutake-iti, Tutake-matua, e ūa, e ū' ene ko' e ta ua, e tangi, e tangi ene ko' e t' whaitiri, e huka, e huka ene ko' e te huka." Na, ka ua, ka huka ta huka, ka tangi t' whaitiri, na, ka mate ko Heauparua i ta huka i t' whaitiri. Ka karanga wa tamiriki, "Tutake-iti, Tutake-matua, e mao, e mao ene ko' e ta ua, e hiti e hiti ene ko e ta ra." Nunei ra ka ki ētū ki tchē ana, "Tutake-iti, Tutake-matua, wahii e koru' ko tchē ana." O-o! Tchuwhere, ka puta atu rauu ko waho i tchē ana, ka māo ta ua, ka mat' ta umu, e hē rauu i a Heauparua, a, ka mutu tch ēhē e tao, a, ku mōuu, e roro rauu i kāinga. Ka hūna rauu i tche hunū o Heauparua, ka mauri e rauu ko ro kuha mau. Ka te' rauu i kāinga, ka mē ētu ki to rauu tipuna, "Ka mate i a mauu nei ko Heauparua." "Koi eneti e?" "O-o! Koi." Ka mutu, ka roro, ka tono kai ma rauu i te hung' khia re mei i roto moana, ka me etu, "Ma mauu nei i tche kai a kotau." Ka ki mai ratau, "Korū ro ra e kimi i tche kai ma korū." Pena eneti tchiei i a tchuwha mai, ka me ka hokokite etu i ri kuhā o Heauparua ki ta imi ra, ka me i to rauu hokehakahaka, "I a, koi na, koi na ra kuha mau nou e Heauparua, ka mate i a mauu na." Ka me ko ta imi, "E-e no korū ke pou ei?" A ka me ene rauu ko tchia mē a rauu, "I a koi na, koi na kuha mau nou e Heauparua ka mate i a mauu na." "A pena, pena, a, koi, a, koi, ma tatāū, ma tatau." Ka koa ta imi na ka mate i Tchipū(a) i Tutake-iti rauu ko Tutake-matua.

There is a difficulty in ascertaining the locality of this story, presumably the basis of it is founded on something which has taken place elsewhere than the Islands, as no mention is made of any local name in connection with the legend. Had such existed it would scarcely fail to have been pointed out.

The descriptive part, however, is purely local; in referring to the sea-birds, with the setting of snares for ducks in ponds and small lagoons common to the island. Possibly the dark colour of the peat water, where objects about a foot beneath can hardly be seen, may have contributed to a feeling of weird dread.

In the absence of any further evidence this story may perhaps be classed with the "Hokorong-tiring" legends.





THE MORIORI PEOPLE OF THE CHATHAM ISLANDS: THEIR TRADITIONS AND HISTORY.

BY ALEXANDER SHAND, OF CHATHAM ISLANDS.

CHAP. XI.—*TOHINGA*: OR BAPTISM.

UPON the birth of a child, the Morioris used various rites and ceremonies, each having a separate name, but all included in the general term of *tohi* or *tohinga*.¹ In the case, more particularly, of such as were considered to be of rank or importance, it was the usual custom for one of the senior relatives in the *hapu*² (or family) to claim the right to *tohi* (baptise) the infant. The expression of this claim having been conveyed to the parents, it was admitted as an unquestionable right, and after due consultation, a date was fixed. This was one of the nights of the moon (it is hardly necessary perhaps to remark that a "night of the moon" is the same as a day of the month) which was chosen as far as could be judged, to ensure fine weather for the ceremony. Time sufficient was allowed for all parties to assemble, the relatives who claimed the right to *tohi*, as well as the relatives of the child, who had to prepare food to be eaten after the performance of the *tohinga*. Such food was termed a *tchuaporo* (*tuaporo*, in Maori); it denoted the removal of *tapu* from all concerned in the matter.

To indicate the actual removal of *tapu*, in places near the Whanga lagoon, eels were roasted and eaten; but those living near the sea used fish. This was followed afterwards by any other food they might be possessed of. According to one account, previous to the *tohinga*, the mother was not *tapu*, had she been so, it would have been very inconvenient, as in some cases the child was allowed to grow to three, four, and even six years of age before the *tohinga* was performed; more frequently it occurred when the child was young and an infant in arms. According to another account the mother was *tapu* until the *tohinga* of her child, regarding which, from the evidence of the

karakias, there appears to be a slight conflict. Thus, the *takanuere* was used when on birth the *ngaengae*, or navel cord was cut; if a child of consequence (whether boy or girl), this was done by either the paternal or maternal grandfather, as the case might be. For this purpose a *pipi* shell was used, when part of the cord so cut, with the shell used in the operation were tied together (*apitikia*) and hung up, or placed in safety until the *tohinga* proper took place in the house where they slept, but in which they did not eat, as eating, both with Maoris and Morioris, was not permissible in a sleeping place.

According to Hori Nga Maia the ceremony of *tohinga* occupied two days; the first was called, *ta ra o ro motuhanga wa* (the day of the divided space), but another name for which was *ko ro motuhanga o ro tuāhu* (the setting apart, or consecration, of the *tuāhu*).^{*} On the first day the incantations used were *Ka One*, the sands (to be trodden in the future by the child). The incantations named *Tuāhu* and the *Takanuere*, were used on the first day, and beyond this statement the method of procedure was not explained. The incantation of the *Tuāhu* was not obtained.

KA ONE.⁸

1. Te one no Uru, no Ngana, no Iorangi e-ra ia,
Kei tōngia⁴ te one, tōngia te one e, tareae-i-ae.
Whati te rangi, whati te rangi, tu tatau tareae-i-ae, tu tatau tarea.
2. No Tu, no Tane, no Rongo, no Tangaroa, e-ra ia.
Kei tongia te one, &c.
3. No Tahu, no Mokō, no Maroro, no Wakehau, e-ra ia.
Kei tongia te one, &c.
4. No Ruanuku, no Taputapu, no Rakeiora, e-ra ia.
Kei tongia te one, &c.
5. E puke,⁵ e puta wai, ta ihi, ta mana, te hā, tē whakaariki.
Kei tongia te one, &c.
6. No Rongomai-whiti,⁶ no Rongomai-rau, no Rongomai-ta-uīho-o-te-rangi.
No te whakaariki, ko ro Tauria te one
Whati te rangi tu tatau tareae-i-ae, tu tatau tareā.
7. E puke wai, e puta wai, ta ihi, ta mana, te ha, te whakaariki ra-i.
Kei tongia te one tareae-i-ae, whati te rangi tu tatau tareae-i-ae.
Whati te rangi tu tatau tareā—nō.⁷

THE SANDS.

1. 'Tis the *One* of Uru of Ngana of Iorangi, behold it.
Let not the *One* be desecrated, let not the *One* be desecrated; shout forth,
Let the thunder peal, let the thunder peal; stand we, shout forth,
stand we, shout forth.
(Verses 2, 3, 4 recite as usual other names of the "heaven-born.")

^{*} *Tuāhu*, the place where all sacred ceremonies were performed, and usually translated from the Maori word as "altar," used as a convenient term only. There were several kinds, each used at some particular ceremony.

5. *E puke, e puta wai*, the radiance, the power, the holiness, the first-born.
Let not the *One* be desecrated, &c.
6. The *One* is that of Rongomai-whiti, Rongomai-rau, Rongomai-ta-uiho-o-ta-rangi.
That of the great lord, and that of the acolyte,
Let the thunder peal; stand we, shout forth, stand we, shout forth.
7. *E puke wai, e puta wai*, the radiance, the power, the holiness, the first-born, behold it,
Let not the *One* be desecrated; shout forth, let the thunder peal; stand we, shout forth.
Let the thunder break; stand we, shout forth—*Nō*.

It appears from different statements that the *Takauere* was used twice—first on the birth of the child as above described, when the *pito-ngao* or *ngaengae* was cut, and again on the *tohinga* ceremony, when the *pipi* shell, with the part cut, were produced on the recitation of the incantation as hereunder:—

Ko tākauere Whiti, ko tākauere Tonga,
Ko te anga⁸ mahuta, ko te anga pakutē,
Ko te anga tu ro, tu ro ki Hawaiki—
Tukunga iho, hekenga iho,
Tukunga o te morimori,⁹ hekenga o te morimori,
Tukunga o te maru-po,¹⁰ hekenga o te maru-po,
Te rerenga o te maru-po,
Ka eke ki raro ki a Takurua. E tapu te pou-iti.

'Tis the *takauere* of Whiti, 'tis the *takauere* of Tonga,
'Tis the growing stomach, 'tis the healed stomach,
'Tis the stomach standing yonder, standing yonder in Hawaiki—
Handed down, descended down,
Dandling handed down, dandling descended down,
Giving of the power of night, descent of the power of night,
It descends beneath to Takurua. Sacred be the child.

The *tapu* of the mother, as far as can be ascertained, apparently only obtained at the birth of the first-born child, which if a son, and succeeded by a daughter, necessitated the repetition of the ceremony, it being considered in such case that the rites were insufficient for both, and until the *tohinga* was over the mother might not carry food. The explanation of the divergence in these accounts seems probably to be, that the custom was not always uniform. In the case of children of rank the rites would be duly carried out without any great delay, while the lapse of time in some cases showed that they were evidently lax in enforcing the rules, or it was not considered of importance to hasten the ceremony. Preferentially the time most favoured for *tohinga* was when the child was in the arms, and beginning either to creep or walk, and this, from all that can be ascertained, appears to have been the general custom, the other cases being the exception, as where those of inferior rank were frequently baptised earlier.

The day having been arranged for the performance of the ceremony, on the previous one, certain children were sent to collect the soft inside

shoots (*rito*) of *pingao* (*Demoschænus spiralis*). These, when obtained, were laid round, butts upwards, in rows on some small sticks about two feet more or less in length, and tied on like thatch, which sticks thus decorated were called *ka tchua* (*tua*, in Maori), and their ends were pointed a little by the use of *pipi* shells. A site, called the *tuāhu* (generally the one where former baptisms had taken place, and near the homes), having been selected the *tchua* were there driven in in two parallel rows, as far as can be ascertained, about six to eight feet in width, by about ten feet in length. This kind of *tuāhu* was equivalent to the Maori *ahu-rewa*, but this latter had none of the dread effects of *tapu*, inherent in the real *tuāhu*, or burial-ground, or the *tuāhu whangai-hau*, where war-rites took place.

As witnessed by Hirawanu Tapu about sixty years ago, on the day of the ceremony, into the above described enclosure stepped the *tohunga*, or performer of the ceremony, with his *tauira*, disciple or acolyte (who was being initiated in the sacred rites) at one end, with the mother holding the child at the other end and facing the *tohunga*. The duty of the *tauira* was to hold a *puwai*, or funnel-shaped water vessel made with the inside tender leaves of flax, tightly wrapped spirally upwards from a point below. Around this a cage-like framework was made to support it, with a cross-piece tied on as a handle. This the *tauira* held in readiness. The *tohunga* then recited the *tchua* known as *Tchua o ro wai*, also called *Tchua o Tane-matahu*, a name said to have been given by Rangi and Papa—*Tāhu*, with its variants *atāhu* and *matāhu*, representing marriage and its attributes. Dipping his hand into the *puwai* presented by the *tauira*, and with the water wetting the forehead and face of the child, the *tohunga* used the words of the *tchua* as follows :

Ooi, tenei tchuā, tchuā koi runga ;
 Ra tch ahunga,¹¹ ra tch aponga, ra te whakatipu tangatā,
 Ki te whai-ao, ki te ao-marama.
 Whakatika¹² tchua, whakatona¹³ tchua,
 Whakatika ki mua, whakatika ki roto,
 Whano¹⁴ te whai-ao, whano te ao-marama, whāno ta uiho.
 Tena tchua ka eke, tena tchua tongihi¹⁵ te here mai na,
 Ko tchū' o ro wai.

Ooi, this is the *tchua*, a *tchua* from above ;
 Behold the heaping up, behold the gathering together, behold the growth of man,
 In the world of existence, in the world of light.
 Let the *tchua* arise, let the *tchua* develope,
 Let it ascend before, let it ascend within,
 Proceed the world of existence, proceed the world of light, proceed the intent.
 Behold the *tchua* pervades, behold the oldest *tchua* coming hither,
 'Tis the *tchua* of the water.

In this recitation the *tauira* joined if he knew the form ; but in some cases (apparently when he was considered proficient), he was

allowed by the *tohunga* to sprinkle the child's forehead, the *tohunga* first touching the *tavira's* hand as a sign to ratify his act; he then recited the *tchua*, in which the *tavira* joined. If the child when sprinkled was lively (*kāpākāpā*) and crowed, putting forth its hands to meet the *tohunga*, it was hailed as a good omen, and they said, "*Hoka-hoka* ¹⁶ *tama i tona wai*," "The child plays with his water" (of *tohunga*).

For such as were intended to be fishermen and seamen there was another *tchua* used, called *ko tchua o tai* (the *tchua* for the sea); but unluckily the incantation was not obtained. These ceremonies being completed, the next one used was the *tira*, or *tira-koko*, which was the name given to the incantation used upon the planting of a tree, symbolising the growth of the child. The tree used chiefly was the *inihina* (*mahoe* in Maori), which generally took root easily; but sometimes others were used. The tree when pulled up was first laid on the head of the child before planting, and it was afterwards called, *te tira o mea* (the tree of such a one). If it did not strike, no remark was made.

The following is the incantation called *tira-koko*, the meaning of which appears to be, a tree or sprig planted and belonged to—
(?) dedicated to—Tane-Matahu.

Manaka mai te tira i uta,
Manaka mai te wheau i uta,
Manaka mai te aka i uta,
Manaka mai te tira i uta, ka uwauwe (= neue)
Uea mai i ru putake me re pu kerekere, kia mahuta ai,
Tena taki mahuta te kawa,¹⁷
E tai na tutakina, takina, uea whenua.

Let the growth increase of the tree on the shore (or land),
Let the growth increase of the household on shore,
Let the growth increase of the roots on shore,
Let the growth increase of the tree on the shore. It is shaken,
Shake it in the base and the dark stem, that it may shoot forth,
See the *kawa* springs and shoots forth,
Beat down, close over, let it spring up, shake (open) the soil.

After the recitation of the *tira-koko*, came the *wai-whaka-tiputipu* (waters causing growth) and *ro wai* (the waters), but neither of these incantations were obtained, although when those given were obtained, they were said to be the chief ones used, and were succeeded by the *tangaengae*, as hereunder:

Ka whano, ka kimi pokai i amio, tangaengae,
Ka whano, ka ruku, tangaengae,
Ka whano, ko ro' to moana, tangaengae,
E ko tangaengae, tangaengae tahoreia.
Thou shalt go searching, wandering, circling round, *tangaengae*,
Thou shalt go and dive, *tangaengae*,
Thou shalt go to the sea, *tangaengae*,
Oh 'tis *tangaengae*, *tangaengae*, let it fall.

This *tangaengae* is very short, and is the only one which closely resembles the Maori form of *tohi* as given in Sir G. Grey's "Moteatea and Hakiara," (pp. 75 and 78). The *tangaengae* being recited, the ceremony of the *whātā* was performed by a number of boys and girls assembled for that purpose, some of whom were often relatives of the infant. These children waited outside the *tuāhu* during the *tohinga*, each with their *whata* (a short stick, to which a piece of sea-fish, or eel was suspended by a short string). They then all went a little distance off, about forty or fifty yards, whence they raced back, laughing merrily and often tumbling down in trying who would be first to touch a post outside the *tuāhu*. According to some accounts the *whatas* were put inside the *tuāhu*. After this they stuck their *whatas* in the ground, whilst a separate fire was made, one for the boys and one for the girls (it being unlawful for the sexes to eat in common), at which they roasted their respective *whatas*, and then ate them, thus removing the *tapu*. After this the *tchuaporo* called the *Whata-a-Tamahiwa* was recited :

F TCHUAPORO.

1. Ku wai ana tarewa Ko Tu ana tarewa,
Ko Rongo ana tarewa,
Tarewa tē whātā o ta ihi, tarewa te whātā o te mana,
Tarewa tē whātā o te ha,
Tarewa tē whātā a te pu hangonongono i tehe rangi,
Tarewa tē whātā a Tamahiwa.¹²
 2. Ko tchuaporo i Whiti,
Ko tchuaporo i Tonga,
Ko tchuaporo o tch Ariki.
1. Who is suspended? It is Tu* who is suspended,
It is Rongo† who is suspended,
The *whātā* of dread is suspended, the *whātā* of power is suspended,
The sacred *whātā* is suspended,
The holiest *whātā* is suspended in heaven,
The *whātā* of Tamahiwa is suspended.
2. 'Tis the *tchuaporo* in Whiti,†
'Tis the *tchuaporo* in Tonga,†
'Tis the *tchuaporo* of the Lord (or senior chief).

In the *tohinga* of females the ceremony varied a little. The following description was given to me by Apimireke of the *tohinga* of his daughter Tarakawai (in Maori Tarakahawai) at a place called

* Tu, one of the original and ancient gods, son of Rangi and Papa; here representing man.

† Rongo, one of the original and ancient gods, son of Rangi and Papa; usually emblematical of all foods, the *kunara* especially.

‡ Whiti and Tonga, sometimes translated sunrise and sunset, or the east and west; but it is a question, in many cases, if the words do not refer to Fiji and Tonga, in both of which groups there are reasons for thinking the Polynesians sojourned for a lengthened period.—EDITORS.

Rangiwē near Waitangi. In this case it appears that the *tchua* were placed in double rows on the *tuāhu*, each pair leaning over and crossing each other at the top, otherwise the procedure appeared to be much the same. The *Tchua o ro* was used first, then *Ka Tai*, otherwise the *tchua* of the sea, next the *wai-whakatiputipu*, then *ka wai*; which ended, the child was taken from the *tuāhu* and handed to the mother in her house, where the *Takauere* was recited, then *Te Hina*.

The accurate details not having been given, it appears uncertain if the mother took the infant in this instance to the *tuāhu* or not, presumably the *tchuaporo* was used in the ordinary manner to end the ceremony.

In the ceremonies relating to Tiki (the first-created man), of which only a very fragmentary account was given by the old men, there appears to be a close resemblance to that of the *tohunga*, if it was not really a variation of the same ceremony. Neatly carved figures of birds were made out of *akeake* wood, twenty or more in number, and these were placed in parallel rows on the *tuāhu*, which was generally the place where the same kind of ceremonies had been performed before. At one end of the *tuāhu* a carved figure of Rongomai-tuatanga (Rongomai of the baptismal service) as the presiding deity, in the case of the Kekerione people, was placed; while other parts of the island adopted another Rongomai. If the old material of former ceremonies was rotten, it was placed in heaps, but if sound it was used again. Generally the ceremony took place each year, but in some cases two and even three years elapsed before its renewal; its duration was three and even four days, which were called: *Tā ra o tch ehei* (day of the evening); *ta ra o ro pāpā* (day of the foundation); *ta ra o t' whaingā* (the day of the following); and a fourth, *ta ra o t' whakarōrō* (the prolonged day). The chief *tohunga* did not eat during the ceremony, but the others did so freely.

There evidently were some ancient stories and ceremonies relative to Tiki, common to Maoris and Morioris, the knowledge of which has been lost with the old men of the last generation; traces of this are to be seen in the old *karakias* and *waiatas* preserved in Sir G. Grey's "Moteatea and Hakirara," in the allusions to Tiki, as "Tiki heaped up," "Tiki gathered together," "Tiki with hands formed," "Tiki with feet formed," "Tiki the ancient lord" (*ariki*), or more possibly in its primal sense, first-born, man-created. These references appear to show that they were part of an old Creation legend. For further reference to Moriori traditions of Tiki, see Journal of the Polynesian Society, vol. ii, p. 127.

NOTES.

1.—*Tohinga* has been rendered here “baptism,” as the nearest equivalent in meaning, as well as in fact.

2.—*Hapu* is used here in its Maori sense, of the blood relatives and connections of a family. It does not appear to be used quite in the same manner in Moriori.

3.—*Ka One*. It seems questionable whether this may not also imply the earth, as well as meaning “The Sands.” The central idea is of invoking a blessing on the child, that he might grow and prosper to tread the sands, or earth, in the future.

4.—*Tongia*. Although the meaning given is asserted to be correct, there appears to be some doubt, in the absence of other examples of the exact meaning of the word.

5.—*E puke, e puta wai*. Referring to the generative parts of the mother.

6.—*Rongomai*. That the *One* was under the care of the god, under his various appellations as War-god, the many-sided *Rongomai*, and *Rongomai* the core of heaven.

7.—*Nō*. The only explanation of this word was that it was a song-ending.

8.—*Anga*=*ngakau* or *puku* in Maori. *Mahuta* = “risen,” generally; but “growth” in this case. *Paku-tē(a)*, healed and white, like a scar.

9.—*Morimori*, dandling or nursing; implying that, as of yore, these things (begetting and nursing children) had happened, so it was then.

10.—*Maru-po*, power or influence of night.

11.—This line is an allusion to the Creation legend.

12.—Let the influence of the *tchuā* arise and pervade.

13.—Let the *tchuā* bud or sprout.

14.—Indicating the growth of the child.

15.—Eldest; implying the dignity of the *tchuā*.

16.—Flapping his hands like a bird.

17.—*Kawa*. Although this means a ceremony, it also implies a healing, spiritual, or beneficial influence.

18.—*Te Whata-a-Tamahiva*, a comet. As the previous line refers to the supposed suspension in heaven, the simile is continued by likening it to a comet.





THE MORIORI PEOPLE OF THE CHATHAM ISLANDS: THEIR TRADITIONS AND HISTORY.

BY ALEXANDER SHAND, OF CHATHAM ISLANDS.

CHAP. XII.—MARRIAGE.

AMONG the Morioris all matters or ceremonies relating to marriage are classed under the head of *tāhū*, while the charms used by suitors to induce unwilling damsels or widows to yield to their suit were called *ātāhū*, also *e (he) taki*, an induction.

As a rule marriages were arranged by the parents and relatives of both parties, which when agreed to, all then joined in collecting the food to be eaten at the feast on the celebration of the marriage. This feast was called *hinakai*, nearly equivalent to *kai-hapainga* in Maori, although not bearing exactly the same meaning. The food having been collected, the relatives of the bridegroom went through the ceremony of offering or presenting the food gathered to the relatives of the bride, who in their turn acknowledged it by returning the compliment. It does not appear, however, that it was accepted by either party, but was produced and eaten at the feast by all present.

As the Morioris did not possess *taro* or *kumara*, their stock of food to draw on was much more limited than that of their Maori brethren, and gave them some trouble to collect. Fern-root, and all kinds of fish, being the easiest obtained, were supplemented by land- and sea-birds, according to the time of year, as such were not killed indiscriminately, but only in their proper seasons. In the case of sea-birds, the young on the point of maturity only were used when in their fattest

condition, just before being fully fledged and ready to fly, the fat and flesh being the much prized delicacy called *huahua* by both Maoris and Morioris; added to this, if available, preserved *rongomoana* (flesh and blubber of all the smaller whales, cooked and buried in the earth, of which it may be mentioned one kind called *pikitarā* was poisonous and was carefully avoided), together with *karaka* (*Corynocarpus levigata*) nuts or kernels, first roasted in an oven, then the pulp stamped off, soaked in pits of water for not less than three weeks, but generally longer before being *reka* (lost their poisonous effect, which contorts and shrivels up the limbs of men and animals, but roasted and steeped sufficiently is harmless). Regarding the fern-root it may be added that what was used after roasting, had after pounding, all the strong yellow fibre taken out, leaving the gluten only to eat. Generally speaking the fern-root of the island is of a more fibrous and sourer character than that of New Zealand; the best in the island, it is said, grew at Kaiparakaū, Waitangi.

The ceremony in connection with the celebration of a marriage took place in the evening, but the feasting commenced the next day, meanwhile the house had been swept and mats (*tukou*) spread in parallel rows lengthwise of the house, the fire being in the centre with a trap in the roof to act as a chimney to let out the smoke. Darkness having set in, and the friends gathered, the young pair were placed close together near the centre, and the friends formed a circle round them, some of them having first plaited a thin rope of *karetu* grass (a fragrant tall grass), which was called the *Kaha o Tane Matahu* (rope of Tane Matahu, or god of marriage), placed it round the shoulders of the pair as they sat and knotted it, forming a ring then called *henga* = circlet, upon which all present recited the following *atahu* :

ATAHU.

No Taketake, no Hurumanu tā urunga nei,
Matiketike tā urunga nei, marangaranga tā urunga nei,
E tapu, e kura;
No Tokerangi, no Kaorangi tā urunga nei,
Matiketike tā urunga nei, marangaranga tā urunga nei,
E tapu, e kura;
No Kaupuhi, no Kauhoro ra tā urunga nei,
Matiketike tā urunga nei, marangaranga tā urunga nei,
E tapu, e kura;
No Orohoro, no Horopari ra tā urunga nei,
Matiketike tā urunga nei, marangaranga tā urunga nei,
E tapu, e kura;
No Marua, no Hhiakao tā urunga nei,
Matiketike tā urunga nei, marangaranga tā urunga nei,
E tapu, e kura;
No Paopao, no Rokiha tā urunga nei,

Matiketike ta urunga nei, marangaranga ta urunga nei,
 E tapu, e kura ;
 No Puriri, no Huatapu ta urunga nei,
 Matiketike ta urunga nei, marangaranga ta urunga nei,
 E tapu, e kura ;
 No Karetu, no Taramea ta urunga nei,
 Matiketike ta urunga nei, marangaranga ta urunga nei,
 E tapu, e kura ;
 No Piripiri, no Pirinoa ra ta urunga nei,
 Matiketike ta urunga nei, marangaranga ta urunga nei,
 E tapu, e kura ;
 No Mokimoki, no Patere ta urunga nei,
 Matiketike ta urunga nei, marangaranga ta urunga nei,
 E tapu, e kura ;
 No Manawai, no ro Tauira ta urunga nei,
 Matiketike ta urunga nei, marangaranga ta urunga nei,
 E tapu, e kura.

The pillow is that of Taketake of Hurumanu,
 Let the pillow rise, let the pillow rise,
 It is sacred, it is noble ;
 The pillow is that of Tokerangi of Kaorangi,
 Let the pillow rise, let the pillow rise,
 It is sacred, it is noble ;
 The pillow is that of Kaupuhi of Kauhoro,
 Let the pillow rise, let the pillow rise,
 It is sacred, it is noble ;
 The pillow is that of Orohoro of Horopari,
 Let the pillow rise, let the pillow rise,
 It is sacred, it is noble ;
 The pillow is that of Marua of Hhiakao,
 Let the pillow rise, let the pillow rise,
 It is sacred, it is noble ;
 The pillow is that of Paopao of Rokiha,
 Let the pillow rise, let the pillow rise,
 It is sacred, it is noble ;
 The pillow is that of Puriri of Huatapu,
 Let the pillow rise, let the pillow rise,
 It is sacred, it is noble ;
 The pillow is that of Karetu of Tārāmea,
 Let the pillow rise, let the pillow rise,
 It is sacred, it is noble ;
 The pillow is that of Piripiri of Pirinoa,
 Let the pillow rise, let the pillow rise,
 It is sacred, it is noble ;
 The pillow is that of Mokimoki of Patere,
 Let the pillow rise, let the pillow rise,
 It is sacred, it is noble ;
 The pillow is that of Manawai of the Tauira,
 Let the pillow rise, let the pillow rise,
 It is sacred, it is noble.

To signify thereby that they were man and wife after this was done all present joined in singing *ara-pehes* (marriage songs) until late in the night, and even into the early morning, when tired out they went to sleep. The feasting commenced the ensuing day, but only at the regular meal-times, not indiscriminately, while portions were set apart for absent relatives at a distance and carried to them, so that all might participate in the feast. It is said that when a large supply of food was obtained the feasting was prolonged over some days.

The foregoing appears to have been the ordinary custom, but there also appears to have been at times exceptions to this rule, as in some cases women were forcibly taken by a *tauua*, or war-party (so-called), by way of satisfaction for insults and injuries sustained, and were sometimes retaken if they wished to return, or might escape themselves. If it so happened that the women thus taken were married ones, a relative living among those who seized them would frequently take them back and return them to their friends. With very few exceptions it appears that no woman was detained against her will otherwise than temporarily.

In certain instances when a relative had been overlooked, and had not been invited to or partaken of the marriage feast, if he heard that the woman was ill-treated by her husband, he would take his revenge by taking her away from her husband and restoring her to her relations.

As mentioned in a former chapter the marriage of close connections such as first cousins was much disapproved of, and even when not so closely related, as in the case of second and third cousins, the others, to show their disapprobation of marriages between close relatives, sung a song by way of contempt, calling it *tivare* (incestuous).

So far as is known, none of the customs common to the Maori obtained amongst the Morioris, such as taking a woman from her husband or the man she loved by her relatives who disapproved of the marriage, in order to give her to one of their own choice, when in the conflict which frequently ensued the woman was nearly torn to pieces, maimed, or killed for rage by one of her own people to prevent her marrying against their choice. This was in all probability for the reason that life with them owing to the law of their ancestor Nunuku was sacred; the only approach to it was in the case of people betrothed by their parents, where the woman would be prevented from taking other than their choice, but if determined and obstinate generally had her own way.*

* There does not appear to have been anything equivalent to divorce, other than the neglect shown to the unfavoured wife when the husband was possessed of more than one, as shown in some of their songs (*karamihas*).

Nevertheless their married women appear in a great measure, if not chiefly, to have been the main cause of their quarrels among themselves, owing to their amours with others, thereby inducing *kangas* (curses) and the consequent *taua* expeditions, to obtain satisfaction for the insult, honour being satisfied as before stated by the first bloodshed or an abrasion of the skin. Another cause there is every reason to believe operated amongst them, that, unlike their Maori sisters, they did not stand in any imminent danger of losing their lives for any laxity in their morals any more than their husbands—the worst injury that might befall them being a severe thrashing from the injured husband.

The *atahu* given is said to be the one always used on such occasions. It certainly is an old one, and the commencing words, *no take take, no hurumanu*, are frequently found in ancient Maori *karakias*, shewing the common use and knowledge of the words by the race in remote times, and not improbably in the same manner before their migrations.

With reference to the names given, the Morioris were unable to afford much explanation either of the meaning or cause of use, but briefly it may be said the pillow was symbolical of the marriage and is likened to heaven or the sky, to features on earth such as *marua* hollow, *hhiakao*, long slope; to trees, *puriri* (*Vitex littoralis*, N.Z.) and *huatapu*, both unknown here; to *karetu*, a fragrant grass, *taramea* or *tarata* (*Aciphylla squarrosa*), *piripiri* and *pirinoa*, kinds of burr, *mokimoki*, a New Zealand plant, used as a scent for oil but not known here, *patere*, unknown, *manawai*, probably “influence of water” = a charm, and *tauira* of the acolyte as indicating its sacred or religious character.

E ARA-PEHE (NA RANGITAURA, or RANGITITAMA).

- 1 Tenei ka tangatā, ro mai nei ka imi,
Ko teh aranga, ko t' okahēwāhēwā, ko te makukutu;
E tchiro ki a Tehutengana! Ko wai koa eno koe?
“Ko au nei ko tamataranga, ko tamahokotaringa.”
Ka te pao ra tchute o ta maro,
Ka kapi ra teh ara i a Maui,
Tara uru, tara tia, whakataka kopa ki rangi teina whareirei,
Korerotia e koe ki a ratau a te tere papaiauruwaru,
K' hērē tatai ki ta rahiti, kore tahi, kore tahi koi.
Tore tatai, puhipuhi ki ta uruhuru,
Ko koe a rangi ke taka pokere i whiti;
Pooti! hhiore te kiri whēkē.
- 2 Ka ta ina ka hara pepe, ka ta ina ra,
Ka pou, ka pou ra.
Naki tchuna ka teh oro ki Waipe,

Toto mai ana pupu-nini-kawa,
 Ka mat' ia taku tuna whakatauira.
 Ma konei ake taua ma tch ara tu marua, tu hhiakao, tu tauhorihori,
 Mange nei i tche pauu a kotau e Tokotoko-turangi e ;
 Ka mat' ia taku mokopuna,
 Ko wai koe ? " Ko ro Papa-tauwhara, Tam'-anau-tch-ata,
 Pepe-a-kura." Ka kai i to ate mutu.

- 1 Behold the men, the people coming hither,
 Their appearance (is) shadowy and miserable (or thin) ;
 Look at Tchutengana (a god) ! Who indeed are you ?
 " 'Tis I, the listening son, the son with ears to listen."
 The *maro* is stained black,
 Closed is the way by Maui,
 Tara uru, tara tia, whakataka kopa ki rangi teina whareirei,
 Tell them the party from the deepest (or bottomless) depths,
 That they go by the shore, by the rising sun—all gone, all gone indeed.
 Go in line, decorate with feathers,
 Thou O heaven grow dark from afar ;
Pooti ! see the clear sky appears.

- 2 The flax is roasted, it is roasted (heated until soft),
 It is burnt, it is burnt.
 Mine is the eel thrown to Waipē (a place),
 (While) lying is my *pupu-nini-kawa* (shell-fish),
 My sacred eel is dead.
 Let us go hither by the way which is hollow, sloping, uncertain,
 Give me some of your *pauas*, O Tokotoko-turangi ;
 My grandchild has been killed. Who are you ?
 (I am) " Papa-tauwhara, Tam'-anau-i-tch-ata, Pepe-a-kura."
 Eat your stumpy liver (a curse).

E ARA PEHE (TE PITO O UETAHA).

Takina atu koe ki ta uru,
 Takina atu koe ki ta uru,
 E tapu te reo, te ki, te whakatonga,
 Taihoro whakauru ki to wai e tona puhipuhi tangi riuriu,
 Whakaariwhio ta uiho o Tongo nui, ta uiho o Tongo nui ;
 Ka tae au ki ri po horomanga a tai i ko,
 Ta uiho a Titapu, e mono ko ro pakau,
 Tihe te pito o tch eriki, te pito o tch eriki,
 Ko uru mahu iho,
 Te ko waw' te kitea to pito, e.

Be thou extended to the south,
 Be thou extended to the south,

Sacred be the voice, the speech, the silence,
 Let it pervade (the *karakia*). Dip into the water in which he puffs and cries;
 Consider the intent of Tongonui, the intent of Tongonui,
 I will reach the night swallowed up by yonder tide,
 The intent of Titapu (remote ancestor) place in the hand,
 Sneeze the navel of the lord, the navel of the lord,
 'Tis healed and well.
 Lest shortly should thy navel be seen.

With reference to the *ara pehes* it is somewhat difficult now to arrive at a definite conclusion as to what particularly constituted one, but in all probability they were elastic and comprehensive.

The word *pe'e* is found in Rarotonga as a song, and in all probability as in Maori of some particular class, such as *waiatas*, *puhas*, *hakas*, and so forth, and a comparison might prove interesting. They appear with the Morioris to have represented songs of rejoicing or mirth chiefly, although in the examples here given there does not appear much of the latter.

Both were given as *ara pehes*, but the first was said by some of the old men to be a *ngaunga* (*matakite*, or vision) of a chief called Rangitaura, who was unwell at the time, and after returning from the rocks getting *pauas* (mutton-fish) went to his house, where all night he was worried by the spirits, whose words he caught, and next day recited in the form given above to his people, who learned them immediately.

The words of the whole thing, in common with such enigmatical utterances, appear somewhat obscure and no satisfactory rendering could be obtained of one line. The other *ara pehe* (*Te Pito o Uetaha*) appears from its composition to pertain to Tohinga, and a verbatim translation does not seem to convey much light in regard to the references, known only to the old men, which would explain the whole.

E ATAHU.

Tapui aha taku tapui nei? tapui korito;
 Tapui aha taku tapui nei? tapui tarata;
 Tapui aha taku tapui nei? tapui taketake;
 Tapui aha taku tapui nei? tapui huruhuru manu;
 Pera hoki ra tapu nuku, tapu rangi,
 O ki, o ki te reo hokotangi te wai korito.

What charm is this charm of mine? a charm of Korito (*wharawhara*);
 What charm is this charm of mine? a charm of Tarata;
 What charm is this charm of mine? a stem charm;
 What charm is this charm of mine? a bird feather charm;
 Like as also the sacred power of earth, the sacred power of heaven,
 Of speech, of speech of the voice. Let the *korito* sound.

The above charm is one of many others used by a man to induce a woman to fall in love with him, when he fails to impress her otherwise. In the first place, having gathered the centre leaves or shoots (*korito*) either of *wharawhara* (*Astelia Banksii*) or *tarata* = *taramea* (*Aciphylla squarrosa*), the next proceeding was to watch an opportunity and put a portion of it secretly into the woman's mouth when asleep, or surreptitiously place a bird's feather in her hair, and then recite the charm. Or again make a circle of *karetu* (a scented grass), placing it quietly where she unobservingly might sit upon it, and then use the charm.





THE MORIORI PEOPLE OF THE CHATHAM ISLANDS: THEIR TRADITIONS AND HISTORY.

BY ALEXANDER SHAND, OF CHATHAM ISLANDS.

CHAPTER XIII.—DEATH.

HAVING dealt with the subject of marriage, in so far as the information gathered would permit, we now proceed in like manner with the subject of death, giving, as far as has been ascertained, both in narrative and incantations, what the Morioris thought and believed in the matter. Viewed as a matter of such dread and sacred interest, the Morioris evidently made an attempt in their cosmical legends to explain the cause of death entering into the world; thus it is said that a personage called Unuku (possibly Uenuku, although it does not appear clearly who he was) went to the shades (*reinga*), to Hine-iti, and requested her to build a house for him, but Hine-iti made no reply. He then left and returned to the upper world again; subsequently he returned again to see Hine-iti, and found the house ordered to be built was not made, whereupon, in a rage, he stamped upon Hine-iti's thigh; so man died and went into darkness—the shades. Then under the heading of Maui (*vide Polynesian Journal*, vol. iii, p. 125), it was said that through Maui killing his wife Rohe (the sister of the Sun)—by so doing, death entered into the world and came upon all men, as well as witchcraft, by which men were killed—in short, death and all troubles. While here, it may be remarked incidentally that although Maui in Maori genealogy is said to be an ancestor of the race, yet it would appear from this that the original Maui, who perhaps we may fairly assume this to be, was really he from whom the name of the Maui ancestor of recent date was derived. The confusion possibly arises from the blending and mixing of

their cosmical legends with those of the actual migration from Hawaiki, coupled with the inability of the later reciters to explain matters, who failed to discern that, nothingness, night, light, the heavens, and so forth were not ancestors, nor had any relation to genealogy. In connection with this subject the Morioris had a saying "that there were three great things in the world : Tahu, which included marriage, all games and amusements ; Tu-matauenga, representing fighting ; and all trouble with Eitu, representing death."

Among the Morioris the general custom was to bury their dead in coffins—*hakana*, if people of consequence ; or if of common rank, without them, using the fern leaves to wrap them in as a covering. In many cases their dead were buried around and quite close to their dwellings, as seen from personal observations. This hardly appears to have been the general custom, however, as the enormous heaps of skeletons on the various Tuahus testify, and it seems probable that such may have been the result of certain epidemics which visited them in more recent times, when the living, in sheer terror, fled, leaving the dead unburied. Another custom, also obtained among them, that after a death in a house the whole party left it for a considerable time—some months it is said—and did not return again until apparently all unpleasant feelings were at end and the place was safe from a sanitary point of view. The bodies of the dead were always placed in interment facing the west, as the way back to Hawaiki, where the spirits returned to, indicating thereby no doubt the direction from which the canoes came. The other method of disposing of their dead was by fire, but was practised only by a section or tribe called Te Haruā. In doing so the wood preferred was Mataira = Matipou, and the custom was to select (*tapui*, or *tākū*), the trees, two in number, which were considered to be female and male (inverting the usual order) named, however, Mororoku (male) and Tangi-akau (female), these, being lit, were placed at either end of the corpse (the legs first having been doubled up together), and gradually pushed forward as the body was consumed—when all was consumed but the charred remains about the buttocks, *kumu*—the person conducting the operation poked them up with a stick, causing the sparks to fly upwards ; this was said to take the spirit to the Wai-oro-nui-a-Tāne—to the "great happy land of Tāne." Furthermore, the spirits whose bodies were thus consumed never returned again to trouble the living as did the spirits of the people who were simply buried in the soil. The ashes were buried on the spot. In some cases, it is said, the trees were selected a good while beforehand, and the person sometimes survived, not dying when expected.

When Maoris disposed of their dead in this manner a large strong fire was used. The Morioris also had a custom of opening the bowels

of the dead, for love, it is said—*mana-pou*, or *manawa-pou*, but my informant in this case neglected to say what next transpired. In other cases they also sometimes suspended the bodies close to the roads leading out from their houses, and even, it is said, inside their houses, scraping off the black mildew or decayed matter—this, however, appears exceptional, and not to have been the prevailing custom, although possibly a modification of some ancient one partially adhered to, nor does it appear probable that they dwelt in the house in such a case, such being contrary to their general custom of burying the dead as soon as possible.

In a former paper (printed in *Polynesian Journal*) mention was made of many incantations used before, or on the approach of death, one only, the *Hiri-tangata*, being given, but not the *Hiri* proper, also called the *Ro-tahi*, with the *Tuku*—these incantations were admitted by all to be the most sacred ones, together with a *Niwa*, all of which I fortunately obtained from *Hori Nga Maia*, or *Tureka*, an old *Tohunga*. I failed to obtain the others mentioned partly through incitation by some of their Maori friends, and chiefly the Morioris; this was due to the dread of their evil effects if divulged. Also another *Hiri* used by the Pitt Island people, apparently a variant of the first (*Hori Nga Maia's*), which was the version used on the main (Chatham) island—and alleged to be the correct form—recited as formerly mentioned while holding the head of the dying person resting in the hollow of the arm and pointing to the sun, *Tami-te-ra*, after whom the incantation was named.

E HIRI (KO TAMI-TE-RA).

E tahi koe i runga,
Ta ihi o ta ra,
Te werowero i tche ata,
Te mokopu Wai-o-rangi E Tama
E tahi, e tahi ko' i runga
Koi Hikurāngi, koi Rarotōnga,
Koi tche pu, koi tche ra,
Ki Whangamātātā, te tau o Rangiriri,
E tahi e tahi ki reira.
Ki tche ni, ki ri hotu, ki ri matao,
E tahi e tahi ki reira,
Ka motchu ru, ka motchu ke,
E tahi e tahi ko' i runga,
Ki ri pe tchuatahi, ki ri pe tchuarua,
E tahi, e tahi ko' i runga,
Ki ri pe tchuatoru, ki ri pe tchuawha,
E tahi, e tahi, ko' i runga,
Ki ri pe tchuawhitu, ki ri pe tchuawaru,
E tahi, e tahi ko' i runga,
Ki ri pe tchiei i akiakuia e Wairuarangi,
E tahi, e tahi ki reira.

Ascend direct above
 To the beams of the sun,
 To the rays of the morning,
 Thou, O son, grandchild of Waiorangi ;
 Ascend direct, ascend direct above
 To Hikurangi, to Rarotonga,
 To the source, to the sun,
 To Whangamātātā, the gate of Rangiriri ;
 Ascend direct, ascend direct thither
 To the cold, to the cold, to the cold,
 Ascend direct, ascend direct thither.
 Thou art severed, thou art separated,
 Ascend direct, ascend direct above.
 To the first heaven, to the second heaven,
 Ascend direct, ascend direct above.
 To the third heaven, to the fourth heaven,
 Ascend direct, ascend direct above.
 To the seventh heaven, to the eighth heaven,
 Ascend direct, ascend direct above.
 To the heaven which has never been reached—O Spirit-of-heaven
 Ascend direct, ascend direct above.

KO TC' HIRI TEHI.

Pitt Island (Rangiauri) form.

Peke tu, peke taha te whetu, te marama,
 Te Ra, te rangimomou, te rangimomotu, ka ;
 Te rangi ka whiua e Tu, e kainga Heuoro,
 E tahi, e tahi ki reira.
 E tahi ki teh Ata-o-Heia, e tahi ki te ata toe,
 Ropu te Ata-o-Heia, ropu te ata i waho te takarangī,
 E tahi, e tahi ki reira ;
 E tahi ki ru pe tehuatahi, e tahi ki ru pe tehuarū,
 E tahi ki ru pe tehuatoru, e tahi ki ru pe tehuawha,
 Ko ru pe ki tehua, ko ru pe ki waho, ko ru pe teh angiangina.
 Ko ru pe teh angiangina Wairuarangi ; e tahi.
 E pehu mai ki Tehupuaki-o-Hiti, e pehu mai ki Tehupuaki-o-Tong ,
 E pehu mai Tehupuaki-o-Hui-te-rangioro ; e tahi.
 Ki te pu, ki te rau, *tinei*, Whareirei
 Tama-tehe-hua-tahi hapa ki ta uiho ro.

Spring up, spring away to the stars, to the moon,
 To the sun, to the gathered clouds, to the parting clouds, *ka*.
 The heaven stricken by Tu, devoured by Heuoro,
 Ascend direct, ascend direct thither,
 Ascend to the Morn-of-Heia, ascend to the breaking morn ;
 Gather together the Morn-of-Heia, gather the morn beyond the horizon,
 Ascend direct, ascend direct thither.
 Ascend to the first horizon, ascend to the second horizon,
 Ascend to the third horizon, ascend to the fourth horizon,
 To the horizon beyond, to the horizon without, to the horizon of the gentle air.
 To the horizon of the gentle air of Wairuarangi ; go thither.
 Rise up in Tehupuaki-o-Hiti, rise up in Tehupuaki-o-Tonga,
 Rise up in the crown-of-the-gathering-of-happy-heavens ; go thither.
 To the source, to the hundreds, to the many, to the innumerable,
 Thou, O son, the only child, lost art thou to desire.

NOTES.

In this, Hiri, which may be translated as a charm or incantation to animate, impart energy, or vivify, called Tami-te-ra = Tama-te-ra in Maori, or in another variation Tama-nui-te-ra—Great-child-the sun, the spirit is directed to go to him, more probably as the great visible object in heaven than to the sun as the ultimate end of its journey. This appears to be borne out by the succeeding line where the departing spirit is addressed as the grand-child of Wai-o-rangi, who is also said to be the same as Iorangi, a great heavenly deity with the Maori and Moriori and, according to the latter, father of all men, to whom he is urged to “ascend” or “go direct” (the nearest translation that can be given of *tahi*, another form of *tapatahi*, implying singleness, directness) above.

There is a Wai-o-rangi mentioned in the genealogy of the “Heaven-born,” but there does not appear to be any identity to this one—he is not one of the divinities in the line and would scarcely be singled out for especial notice. Also to Hikurangi, to Rarotonga, to the source (or stem) of the race, to the sun, to Whanga-mātātā—Haven-opening—(a figurative expression, another variation of which is “Hiwaki-mātātā te taū o Rangiriri”—prize and burst open the gate of Rangiriri—heaven) to the gate or entrance of Rangiriri, a favourite name with both Maori and Moriori, evidently implying the inaccessibility of heaven. Then, after commiserating on his departure to the cold (which, by the way, through the use of three separate words, possibly had originally graduations of meaning), and his separation from them, directs him onward to the first horizon—*pe=pae* in Maori, but which, although literally a horizon or line of demarcation may more correctly, perhaps, be rendered in both these Hiris as a heaven of which there were several stages or divisions, then finally to go to the heaven which had not (or more correctly, perhaps, had never—*tchiei=kihai*) been attained—pressed against—to Wairuarangi, Spirit-of-heaven. Beyond the bare mention of the name, the Morioris did not appear to have anything more definite on the subject, although a few years back one of the older generation formally addressed a deceased relative saying: “Go to Wairuarangi,” which appeared to be as here the final limit to be reached, thus partly resuscitating their old beliefs, to the scandal of those who were Christians.

Before giving the two other incantations recited by Hori, we have given another Hiri recited by Mākōrā, and taught him by one Rangimana, a Tohunga of the Pitt Island or Rangiaurii people. Exception was taken to it when recited by some of the old men of Rēkohu—Chatham Islands—as not agreeing with their recognised form, accordingly for convenience in instituting a comparison it is given as above.

In the main there appears to be no essential difference in the Hiris, the spirit in this case being urged to take its departure to the stars, the moon, the sun, to the brightness of heaven, to the gentle air (blissful heaven) of Wairuarangi. Then, to the crown of Hiti—the east; to the crown of Tonga—the west; to the crown—the centrality—of Hui-te-rangi-ora (gathering of happy heavens) and to the many, the innumerable (of their race), winding up by a loving reference and figurative comparison of him as the single and only representative of a family lost and departed from them. So that in both these Hiris the heavens appeared to be the ultimate rest of the departed spirit, and but for their preservation there would have been nothing to shew what apparently was the ancient belief of the Morioris in these matters, for the old men, when questioned on what happened after death to the spirit, gave some vague statement of it going, in the case of evil doers, to the shades (to Hine-iti) to eat worms and excrement, but had no clear conception of anything further, or recognised what was alluded to in this Hiris.

In the former article alluded to, after the recitation of the Hiri and the death of the person, certain other *karakias* in dressing and preparing the corpse for removal to the burial ground were used, which were not obtained, together with another in like manner omitted to be mentioned, called *Te Manawa ia Ru*—the Heart of Rū (or Rua). Then, on the body being deposited in the earth, the *karakia* called the Tuku (Giving up) was recited as under :

TUKU.

Ko tche apiti i ri mata o Ruanuku,
 Ko tche apiti i ri mata o Ruarangi,
 Ko tche apiti i ri mata o Rongomai, ka po.
 Po po-kerekere ; po, po anehi ; po, po anehi ;
 Ka po te mata o Ruanuku,
 Ka po te mata ki rangi,
 Tau atu ; ka hana ko'.

'Tis the joining together of the face of Ruanuku,
 'Tis the joining together of the face of Ruarangi,
 'Tis the joining together of the face of Rongomai ; 'tis dark.
 Dark, deepest darkness ; darkness, darkness only, darkness, darkness only—
 The face of Ruanuku is hidden,
 The face is hidden to heaven,
 Rest there : depart thou.

In this case Ruanuku and Ruarangi are earth and heaven personified with the god Rongomai, to all of whom the deceased is compared, although Ruanuku also bears the meaning of ancient as well, implying that now the man was joined to earth and his face hidden in the darkness ; but the last line, from its construction, appears to suggest a further departure, more especially from the use of the particle *atu* onwards, and the words *ka hana ko'* (depart thou ; or, you will depart), which would be in unison then with the Hiri. It hardly appears, from the construction of the sentence, to mean "rest in the grave."

In cases of sudden faintness of a person, and falling into a fit, a short incantation to re-animate and restore to life was used, called *E Niwa*, and was derived, like the Hiri, from *Tami-te-ra*.

E NIWA (KO TAMI TE RA).

Ko ro mauri,	'Tis the life,
Mo tch anini,	'Tis the sensation,
Ko tch arohi	'Tis the light breath (or quivering)
No Tama, no Tama-nui-te-ra,	Of the Child, of the Great-child-the-sun,
No Tama-tche-hua-tahi,	Of Tama, the only child,
No Tama tche-hua-rangi.	Of Tama, the offspring of heaven.

The word *arohi*—light shimmering air, or the shimmering, here implies the light tremulous breathings as the invalid recovers—sent by Tama—a fanciful and affectionate shortening of the name in order to dwell on his attributes as the Great-child-of-the-sun, the only-child, the child-offspring-of-heaven, who is supposed to give the recovering vivifying influence ; but, failing the efficacy of the Niwa, another incantation called a *Ngaro-whakauru* was used, which may be translated as an animating influence placed in (the body) and was called *Tawhito*, the ancient one.

E NGARO-WHAKAURU (KO TAWHITO).

Tena tuku, tena te awhe,
 Tena te maro ka hume,
 Turou koe e Te Rongomaiwhiti,
 Whakataha koe e Te Rongomaiata,
 Tawhito-Nuku ta ngaro,
 Tawhito-Rangi ta ngaro.
 Homai rangarangahia ta ngaro mua,
 Homai rangarangahia ta ngaro, ta ngaro roto,
 Ta ngaro e Whiro tupua,
 Māngi ana Tāne, Ruanuku,
 'Na ta ngaro ka uru,
 'Na ta ngaro ka awhe,
 'Na ta ngaro tongihit' te haramai.

Behold the yielding, behold the gathering in,
 Behold the maro which is girded ;
 Turn away thou O Rongomaiwhiti,
 Depart thou O Rongomaiata,
 The Ancient of Earth is the *ngaro*,
 The Ancient of Heaven is the *ngaro*,
 Come consider the *ngaro*, the first *ngaro*,
 Come consider the *ngaro*, the innermost *ngaro*,
 The *ngaro*, O Whiro, the weird one,
 Tāne and Ruanuku float alone,
 Behold the *ngaro* which has entered,
 Behold the *ngaro* which encloses,
 Behold the mighty *ngaro* which comes hither.

In this Ngaro-whakauru, the nearest equivalent to which in Maori is He Manawa-ora, the spirit supposed to have left the body is sought to be replaced within under the similitude of a Maro (waist-cloth) being girded or wrapped around. The evil beings, Rongomaiwhiti and Rongomaiata, are ordered to depart, but the good power of the Ancient of Earth and Heaven is invoked—hence the Ngaro is named the Ancient One; then, after a reference to the evil influence of Whiro, Tāne and Ruanuku prevail and the spirit is restored. In cases where this incantation failed then another one called Te Ue (the Shaker) was used, then the Tuku, but apparently not the same as the one given above; but, should this also prove unavailing, then finally an incantation called a Tupare. Unfortunately, however, none of these incantations were obtained.

While refusing to give the incantations referred to, they did not object to the following, which they said was a last song before the spirits took their final departure and dived into the sea at Pērau, on their way back to Hawaiki—coming on their way thither along the high ridge of the land down to where the Rautini (*Senecio huntii*) grew, over the crossed branches of which went the chiefs, but under them the common people, then, seizing the *aka*-vine, swung off with a dive into the sea (*puea rawa ake i Hawaiki*) emerging ultimately in Hawaiki—the cradle of their race.

In this, as in the Maori legend of the departure of the spirits, there is a very great similarity, in both cases traversing the backbone of the ridge leading to what they considered to be the nearest point to Hawaiki. Paerau in Maori = Pērau in Moriori—the hundred horizons, or heavens, with one slight difference however, that all Whata-ika (fish storehouses), near the Rerenga Wairua must be placed

parallel with and not athwart the way of the spirits who otherwise might pass under and so make the fish suspended *tapu* and uneatable.

The final song or chant referred to as here given is said to be somewhat similar to a Maori Ngeri, winding up with a sort of insult to those left behind.

Korū(a) mai, e ka peke te wewē o ta wahine,
Ma-atu khia roro ko roto i ka rakau,
Ka tuku ta umuroro—e, hia—
Khia roro ko roto o Pērau,
Ka tangi te kirikiri o Karamea,
Ka tangi i tchukū i raro whaitchiā,
Kai hoki i kona ; Koki-ro.

Come hither you two—see the feet of the woman dance.
Go, that you may depart beneath the trees (forks).
Slantingly they go—*E, hia*—
They go into Pērau.
(The footsteps) sound on the gravel of Karamea ;
The hum of the shades resound ah, ha, ha.
They return from thence—*Koki-ro*.

Korū(a), peculiar verbal use of the pronoun not known in Maori. *E, hia*, has no exact equivalent ; it is an exclamation used to amplify and finish a sentence. *Whaitchia*, also an exclamation peculiar to the Morioris. *Koki-ro*, the meaning is said to be an expression of disgust and anger as in another form—*Koki-ro, koki-ro, e tche ao nei*—that being no longer of the world, the spirit became possessed of malice, or hate, to those living in it.





THE MORIORI PEOPLE OF THE CHATHAM ISLANDS: THEIR TRADITIONS AND HISTORY.

BY ALEXANDER SHAND, OF CHATHAM ISLANDS.

CHAPTER XIV.—TAWHAKI.

LEGENDS relative to Tawhaki are common, not only to the Maori and Moriori, but also throughout the Pacific, while, with separate versions, the story or stories of Tawhaki, as well as Tinirau (another hero), are common all over Polynesia. This wide-spread fame shows that they were considered personages of great importance. In the Sandwich Islands he is known as Kahai; Taaki in Rarotonga; Tava'i in Tahiti; Tafai in Paumotu; and Tafa'i in Samoa. Regarding his origin, the Maoris appear to have preserved a fuller genealogy and probably more variations of the story than the Morioris, although that of the latter points to the same source. Thus we find him stated to be the son of Hema and father of Wahieroa, who, with others, are claimed as the immediate progenitors of the Maori in the Tainui and Arawa migrations to New Zealand—thus apparently indicating a human origin. When, however, we hear of his ascension to heaven, his giving sight to the old blind woman (Tā Ruahine-matā-moai), added to (with the Moriori) his connection with and control of the winds as well as the lightning, there appears reasonable ground for belief that this is a fragment of a much older story brought by their common Polynesian ancestors into the Pacific, where it was localised and adapted in accordance with the surroundings, and confused with the names of their more immediate ancestors.

It appears very evident that the person referred to was no ordinary individual, for of no other hero in their history are such stories recorded, and his deeds place him more on the footing of Maui and others—in fact, of the deities. To this, in a measure, the Moriori story appears to give a certain amount of colour, when we take into consideration the meaning of the names of his wife's parentage—Tu-taketake-matua (the very oldest, or original, parent). Tu's wife was Hapai-maomao (uplifted-mackerel-cloud). The daughter was Hapai, who became Tawhaki's wife; also known by the Maoris as Tangotango and Hapai-nui-a-maunga. The Morioris, however, did not appear to know of the Pona-turi by that name in connection with Tawhaki, although they were apparently represented by the people who were tricked and discovered by Maui in his house at Whareatea, and who were kept in until the daylight was in full glare. (See the story of Maui, *Journal Polynesian Society*, vol. iii, p. 122.) These were known to the Morioris as the people of Tangarō(a)-Motipū(a). According to the Morioris, the dark red lightning represented Hapai, and the pale or lighter flash Tawhaki, because Hapai was red-complexioned and Tawhaki fair. The question suggests itself, whether the latter allusion does not bear on some racial characteristic, here indistinctly referred to, but more clearly so in the story of Tinirau and his wife Hine-te-iwaiwa. (See *Journal Polynesian Society*, vol. v, p. 132.) The story of Tawhaki by the Morioris also is very fragmentary, as many of their most reputed *tohungas* had died before Hori Nga Maia and others recounted what they knew of the matter. As in the story of Tinirau and his wife (also of heavenly descent) above referred to, Hapai left Tawhaki and returned again to heaven, because he would not allow her to give birth to her child in the house—for what reason does not appear clear—in consequence of which she left him. Hence his journey subsequently to heaven to seek her, in which he took twelve days to ascend thither, climbing up to the successive heavens. According to some, his path was by the spider-webs and the path of the *rō* (the praying mantis). But in his climbing or ascent his foot slipped on the Tonga (south-east wind); but he was ultimately successful and reached heaven, where he dwells and controls the winds. He was unable, however, to reach the heavens Tuapio and Tuarea. In enumerating the different heavens, after counting the thousandth (Rangi-tuamano) they proceeded to the heavens Tuatini (very numerous), then Tuapio (a higher form), and Tuarea (highest), thence to Tuakore (uncountable). Whilst on this topic, it may be mentioned that, whatever amounts may have been represented originally by these terms, none of the old men could explain their exact value, further than that they each implied respectively higher stages of counting. Another story was that Tawhaki

went to heaven because of the jealousy of his wives Hapai-maomao and Hapai, but there appears to be a discrepancy here, as the former was said to be Hapai's mother.* On reaching heaven Tawhaki was met by Wheti-taketake (very source of thunder) or Whaitiri-takataka (or crashing thunder) in Maori, who asked him, *Hara mai 'ha koe e Tawhaki?* ("Wherefore come you here, Tawhaki?") to which he replied, *I hara mai au e kimi mai i taku wahine, ku mo Tawhaki-whaki—purupuru au ki te rima ku mo Tawhaki e* ("I came to seek for my wife, for me, Tawhaki-whaki—I hold the hand for me, Tawhaki, e").†

The song or recitation below is called a "Tawhaki," and describes his journey to heaven in search of his wife Hapai (Uplifted):—

E. TAWHAKI.

Given by Apimireke Te Awahau.

E Tawhaki, e Tawhaki, i hara mai 'ha koe ?
 Hara mai au ki te rangi tuatahi, ki te rangi tuarua ;
 Hei kake i ko mo Tawhaki-whake, mo Tawhaki i ko.
 Hara mai 'ha koe ?
 Hara mai au ki taku wahine, ku mo Tawhaki-whaki, mo Tawhaki i ko.
 Tukutuku i ko teh eringi mo Tawhaki—e.
 E kore au e hoki e mo Tawhaki i ko.
 Tukutuku i ko, e tuku i tukutuku.
 Turuku te rangi mo Tawhaki.
 I hara mai au ki te rangi tuatoru, tuawha, tuarima, tuaono ;
 Hei kake mo Tawhaki-whake, mo Tawhaki i ko.
 Hara mai 'ha koe ?
 Hara mai au ki taku wahine.
 Ko tukutuku ru teh eringi mo Tawhaki.
 Hara mai au ki te rangi tuawhitu, tuawaru, tuaiwa, tuarau ;
 Hei kake mo Tawhaki-whaki e, mo Tawhaki i ko.
 Hara mai au ki te rangi tuatini, tuamano, tuapio, tuakore ;
 Hei kake i ko mo Tawhaki-whake, mo Tawhaki i ko.
 Hara mai 'ha koe ?
 Hara mai au ki taku wahine, e kore au e hoki mo Tawhaki.
 Ko tukutuku ru teh eringi mo Tawhaki—e.

A TAWHAKI.

O Tawhaki, O Tawhaki, wherefore come you here ?
 I come to the first heaven, to the second heaven ;
 To be ascended yonder by Tawhaki-whake, for Tawhaki yonder.
 Wherefore did you come ?

* It is also stated that he, as an *atua*, was represented by the lightning and thunder, and when a man of note died, he was invoked to send a strand of whales (*rongomoana*) ashore.

† Women are said to be more particularly the descendants of Wheti-taketake and Hapai-maomao, from whom all their rites and ceremonies are said to be derived, and who also taught or handed down to them the art of making *maro-icharas*, or war-girdles, *tahei* and *taringa*, both forms of belts or girdles.

I came for my wife, for me, Tawhaki-whaki, for Tawhaki yonder.
 Permit the passage yonder for me, Tawhaki—e.

O! I will not return for Tawhaki yonder.

Permit me (to go) yonder—grant the permission.

Let the heavens be peaceful for Tawhaki.

I have come to the third, the fourth, the fifth, the sixth heaven;

To be ascended by Tawhaki-whaki, for Tawhaki yonder.

Wherefore did you come?

I have come for my wife.

Grant then the passage for Tawhaki.

I have come to the many heavens, to the thousand heavens, to the heavens

Tuapio and Tuarea (of nothingness).

To be ascended yonder by Tawhaki-whake, by Tawhaki yonder.

Wherefore did you come?

I have come for my wife, I will not return for Tawhaki.

Permit then the passage of Tawhaki—e.

KO RO KAKENGA A TAWHAKI.

Kake ana koe te rangi tuatahi, te rangi tuarua—ngoi, e.

Kopiri, kopiri te rangi—ngoi, e.

Kopiri, kopiri te rangi—ngoi toro.

Kake ana koe te rangi tuatoru—ngoi, e.

Te rangi tuawha—ngoi, e.

Te rangi tuarima—ngoi, e; te rangi tuaono—ngoi, e.

Kopiri, kopiri te rangi—ngoi toro.

Te anau a mua, te anau a roto, e Tawhaki a ra puhi—ngoi, e.

Kopiri, kopiri te rangi—ngoi, e.

Kopiri, kopiri te rangi—ngoi toro.

Te rangi tuawhitu, te rangi tuawaru;

Te rangi tuaiwa, te rangi tuangahuru;

Te rangi tuapio, te rangi tuarea;

Te rangi tuakore—ngoi, e.

THE ASCENSION OF TAWHAKI.

Thou ascendest the first, the second heavens—be vigorous.

Near, near are the heavens—be vigorous.

Near, near are the heavens—be vigorous.

Near, near are the heavens—be vigorous, stretch forward.

Thou ascendest the third heaven—O be vigorous.

The fourth heaven—O be vigorous.

The fifth heaven—O be vigorous; the sixth heaven—O be vigorous.

Near, near are the heavens—be vigorous, stretch forward.

The forward, the inward wailing, O Tawhaki a ra puhi—be vigorous.

Near, near are the heavens—be vigorous.

Near, near are the heavens—be vigorous, stretch forward.

To the seventh heaven, to the eighth heaven;

To the ninth heaven, to the tenth heaven;

To the heaven Tuapio, to the highest heaven;

To the heaven of nothingness—O be vigorous.

It will be noticed that there is a very peculiar idiom not known in Maori in the fifth line of the "Tawhaki," together with a slight uncertainty of the meaning of *ku mo Tawhaki*, as well as the words *tch eringi*, which might possibly be another form of *tche rangi*, the

vowels being changed in song. The use of the *mō* in the succeeding line is also peculiar. There is a play upon the name—in one case Tawhaki-whaki, and in another Tawhaki-whake—the *i* being changed.

In the “Matangi” called *Turanga-mamao*, according to the fancy of the singer, he uses the word *paopao* in one verse, in another *popo* (= *pūpū*, “to touch,” in Maori). The ninth line of Tawhaki’s “Kakenga” appears to represent the longing and subdued grief of Tawhaki while seeking for his wife—the words *tangi anau* in both Maori and Moriori meaning “gentle, subdued grief, or crying.” The meaning of the words *a ra puhi* is uncertain.

E MATANGI. (NA TURANGA-MAMAO.)

Given by Apimireke Te Awahau.

- 1 Marangai, mareke, mawake i au ka moe
K’ hunake mai te hau tapiri re ;
Taututu tana tch ohi tapu e.
Matangi, matangi, matangi apa ipa, matangi hekeheke ;
Hekeheke i tchu i ana wharī.
Taia, taia te pou mua.
Ka ra toi etu, ka ra toi mai ;
Me paopao te rimi ki au,
Horohoro te rimi ka tē.
Tonga mimiti, euwha te kiriwha.
 - 2 Na te whakarū(a), na tch angaiho, na tā matiu, na tā raki-rō(a),
I au ka moe kana taututu ;
Matangi, matangi, matangi apa ipa, matangi hekeheke,
Hekeheke i tchu i ana wharī.
Taia, taia te pou mua.
Ka ra toi etu, ka ra toi mai ;
Me popo te rimi ki au,
Horohoro te rimi ki au.
Tonga mimiti, euwha te kerewha.
- Ooi ! na ra tchi-rō, na tā raki-ro, na ta mauru-rō,
Na te tonga-riro, na te wheau-ro, na tā mahe, na ra puaki.
I au ka moe kana mai te hau tapiri re.
Taututu tana tch ohi tapu to—e.
Matangi, matangi, matangi apa ipa, matangi hekeheke,
Hekeheke i tchu i ana wharī.
Taia, taia te pou mua, ka ra toi etu.
Me popo te rimi ki au,
Horohoro te rimi ki au ka tē.
Tonga mimiti, euwha te kerewha.

A MATANGI. (BY TURANGA-MAMAO.)

East, east-north-east, north-east, while I slept,
Arose the overlapping winds ;
Whirling around in the sacred time.
Winds, winds, forming winds, winds descending ;
Descending from beyond their veering points.
Beat down, beat down the first pillar.

I go forwards, I go backwards.
 Touch me with thy hand,
 Spread out thy (the) hand to me, (I) reach.
 Cease, O Tonga, disperse the gale.

- 2 See the north wind, the north-north-west, the north-west, the west wind,
 While I slept began to whirl.
 Winds, winds, gathering winds, winds descending ;
 Descending from beyond their veering points.
 Beat down, beat down the first pillar.
 I go forwards, I go backwards.
 Touch me with thy hand,
 Spread (extend) thy hand to me.
 Cease, O Tonga, disperse the gale.
- 3 *Ooi* : see the north-west, the west, the south-west,
 The south-east due, the east-south-east, the east by south, the east by north,
 While I slept began their overlapping winds ;
 Whirling around in the sacred time.
 Winds, winds, gathering winds, winds descending ;
 Beat down, beat down the first pillar. I go forwards.
 Touch me with thy hand,
 Spread out thy hand to me, (I) reach.
 Cease, O Tonga, disperse the gale.

The above "Matangi," while used to abate gales and induce favourable winds, appears more particularly to be explanatory of Tawhaki's ascension to heaven, and the difficulties encountered on the way. The line "Beat down the first pillar" appears to be a poetical reference to the obstruction met in reaching heaven, while finally invoking Tonga (= Tonga, the south-east wind personified, as they all are,) to render his ascent easy by commanding a calm. But, apart from Tawhaki, this and the succeeding "Matangi" are interesting in giving the names of the minor winds or points of the compass, with their ideas regarding the veering places of the winds. In the "Matangi" below, however, they are given in inverted order :—

E MATANGI.

- 1 Marangai, marepe te matangi o Kurariki mai whano—e, a, e.
 Whano i ri tere ai ?
 I ri tere nui a Tāne tu mai ko Hui-te-rangi-ora ;
 Ka ara koe te matangi te rauwhara—
 Ka ara ia koe i angiangi matingi te kauwhara—e, i, o, e—e, i, o, e.
- 2 Whakarua, mawake te matangi o Kurariki—e, i, o, e—e, i, o, e.
- 3 Tiu-rō, i angaiho ra te matangi o Kurariki—e, i, o, e—e, i, o, e.
- 4 Uru-rō, raki-rō ra te matangi o Kurariki—e, i, o, e—e, i, o, e.
- 5 Tongo-riro, waikau ra te matangi o Kurariki—e, i, o, e—e, i, o, e.
- 6 Kaokao, tokorau ra te matangi o Kurariki—e, i, o, e—e, i, o, e.
- 7 E puaki, e maheñ ra te matangi o Kurariki.
- 8 I aniani, i arohi, taurā ra te matangi o Kurariki. Mai whano—e, a, e.
 Whano i ri tere ai ?
 I ri tere nui a Tine tu mai Hui-te-rangi-ora ;
 Ka ara koe te matangi te rauwhara—
 Ka ara i a koe i angiangi matingi, te rauwhara—e, i, o, e—e, i, o, e.

A MATANGI.

- 1 East, east-north-east is the wind of Kura-riki. Come hither—e, a, e.
Come in the procession of whom ?
Come in the possession of Tāne; stand forward in Hui-te-rangi-ora;
Rise thou the wind, the strong wind—
Thou risest up, the gentle wind, the strong wind—e, i, o, e—e, i, o, e.
- 2 North, north-east is the wind of Kurariki—e, i, o, e—e, i, o, e.
- 3 North-west, north-north-west is the wind of Kurariki—e, i, o, e—e, i, o, e.
- 4 South-west, west is the wind of Kura-riki—e, i, o, e—e, i, o, e.
- 5 South-east, south-south-east is the wind of Kurariki—e, i, o, e—e, i, o, e.
- 6 North-north-east, north and by west is the wind of Kurariki—e, i, o, e—
e, i, o, e.
- 7 East by north, east by south is the wind of Kurariki;
- 8 Sensation, quivering air, the acolyte is the wind of Kurariki. Come
hither—e, a, e.
Come in the procession of whom ?
Come in the great procession of Tane; stand forward in Hui-te-rangi-ora;
Rise thou the wind, the strong wind—
Thou risest up, the gentle wind, the strong wind—e, i, o, e.

This "Matangi," like the former one, was used to obtain favourable winds. If it failed to produce a favourable effect, then it was followed by the "Toki-o-Heau-mapuna" (Axe of the Swaying Wind or Rippling Wind). Should this incantation not succeed, then recourse was had to "Ro Kete-o-Whai-Tokorau" (The Basket of Te Whai Tokorau), into which the winds were placed or crammed. And lastly, to induce a calm, "Ta Umu-a-Huirangi" (Huirangi's Oven), wherewith to roast the crown of heaven, and so induce a calm, was applied. All of these *karakias* were constantly used when in difficulties—either when out fishing, or making passages from one island to another of the group. They were addressed to Tawhaki as father of the winds, of which Hapai was the mother; their eldest born child (*kaumua*) being the east wind, from whence arose the proverb of the "Marangai"—*Ko te kaumua o ta rangi* ("The first wind of heaven"). The proverb of the "Raki" (west wind) was—*Ko ro potiki hamarere o Rangi-maomao* ("The last grandchild of Rangi-maomao"). The east, as the apparent source of light and heat, was emblematical of life and primogeniture; in consequence of which the east wind was first in order, whilst the setting sun, or west wind, was the last-born child.

It may be noted that there appears to be some uncertainty regarding the paternity of Hapai. In one account (which appears to be an error) she went to her father Rupe, but there appears to be nothing further to bear out the statement.

In the proverb quoted, Rangi-maomao was apparently the grandmother of the west wind—which suggests the question whether her name is not another form of Hapai-maomao—Hapai's mother—or,

again, is the latter not an abbreviation? There is a Raka-maomao known to the Tuhoe people of New Zealand as the goddess of the winds, whilst Tawhiri-Matea was the goddess of violent gales, and the name also occurs in Rarotonga. (See "Myths and Songs of the Pacific," p. 5, by Rev. Wyatt Gill.) It may be interesting also to turn up J. White's "Ancient History of the Maori," vol. i, and compare the conflicting accounts about Tawhaki.

Another story touching the paternity of the winds is that Ro Taurira was the mother of Tahiri-Mangatē (or Tawhiri-Matea in Maori)—father unknown. Tahiri married Rangi-maomao, their issue being the winds, with the months from Wairehu (January) to Tuhe-a-Takarore (December). In this connection with the winds of Tahiri-Mangatē the Maori account partly agrees, but more, however, as the parent or sender of violent gales than of ordinary winds.

The name Hui-te-rangi-ora, as will be remembered by all conversant with Maori legends, is one commonly and constantly referred to, especially in the ancient songs and *karakias*, as a place of great note or fame, and is dwelt on with great love and reverence. Whether this was an ancient dwelling of their race, or, what seems more probable from the context, the home of their gods, is a matter difficult to decide. It may be translated as "Gathering-of-happy-homes," or a place of bliss. It was in Hui-te-rangi-ora, according to the Morioris, that Tawhaki dwelt before his ascension to heaven. Another place where he also dwelt was Ro Wai-oro-(a)-nui-a-Tāne ("The great living or happy waters of Tāne"). But the home where he now dwells is named Uru-mauru-te-rangi ("Crown-of-the-tranquil-heavens"). His birds are the *pipiwharourou* and *kawekawea* (Maori *koekoea* and *kawekawea*), the bronze-winged and long-tailed cuckoos, which birds are very sacred to him. The particular notice taken of them is evidently derived from their migratory habit, which impressed itself upon the minds of the people, coming as these birds do with the spring and departing with the waning summer. Possibly they bring back to them a dim, but almost forgotten, remembrance of their ancient Polynesian homes.

RO TOKI-O-HEAU-MAPUNA.

Mapuna i whea te toki?

Mapuna i runga i te marangai te toki;

Mapuna i runga i te marepe te toki.

Homai te toki. Karakia te toki.

Ko heau-mapuna te toki, ko heau-matangi te toki, ko heau-te-newa te toki.

Pera hoki ra whakatare katoa ki te rangi

E patupatu, e rangahura.

E upoko tu ki te rangi, e upoko tu ki a Rehua;

Koura maunu, kihikihi wai o ro rangi.

Motuhanga ta upoko o T' Etchi-ao te rangi ka makoha

THE AXE OF THE RIPPLING (OR SWAYING) WIND.

To where does the axe ripple ?
 The axe ripples above upon the east wind
 The axe ripples above upon the north-east wind.
 Bring hither the axe. Use incantations on the axe.
 The rippling wind is the axe, the gentle wind is the axe, the mighty wind is
 the axe.
 So in like manner set in motion to heaven
 The jelly fish, the sea anemone.
 A head erect to heaven, a head erect to Rehua ;
 Shell-less crayfish, cicada water of heaven.
 Dividing the head of T' Etchi-ao, the sky clears (the clouds break).

There is no English word which conveys the exact meaning of the word *mapuna* as here used. In water it has more the meaning of rippling, as in the name of Tangarō-mapuna-wai, who feeds and cherishes the eels. *Whakatere* may be more closely rendered "cause to drift." The names *patupatu* and *rangahura* are common also in many old Maori *karakias*, showing (whatever may be their relation or cause) a very ancient origin. It is very difficult to decide what is exactly intended by the composer, beyond the literal meaning, in lines 8 and 9. The crayfish casting its shell was the sign of a certain month, and it seems probable that the *kihikihi* (cicada) losing its grub shape and acquiring its wings was also considered to bear upon the matter desired—namely, the change of wind. Ta Upoko o T' Etchi-ao will be explained under the months. The reference here appears to be symbolical of the clouds parting before a gale of wind.

KO RO KETE O WHAI-TOKORAU.

Te tihi o te marangai, te take o te marepe ;
 Homai kunu na, homai kana ia, homai whaoa—
 Whaoa ko roto o te kete o Whai-Tokorau.
 He kete aha ? He kete whawhao, whawhao rangi ;
 Whawhao mo Rua-nuku mo Tawhaki.

Te tihi o te Mauru, te take o te tonga ;
 Homai kunu na, homai kana ia—
 Homai whaoa, whaoa ko roto o te kete o Whai-Tokorua.
 He kete aha ? He kete whawhao, whawhao rangi.
 He kete aha ? He kete whawhao mo Rua-nuku mo Tawhaki.

THE BASKET OF WHAI-TOKORAU.

The crown of the east wind, the source of the north-east wind ;
 Place in yonder, place in there, bring, force them in—
 Force into the basket of Whai-Takorau.
 For what is the basket ? A basket to force in, to force in heaven ;
 Wherein to force Rua-nuku and Tawhaki.

The crown of the Mauru, the source of the south-east wind ;
 Place in yonder, place in there—
 Bring, force in, force into the basket of Whai-Tokorau.
 For what is the basket ? 'Tis a basket to force in, to force in the heavens.
 For what is the basket ? 'Tis a basket to force in Rua-nuku and Tawhaki.

Te Whai-Tokorau was a son of Tahiri-Mangatē, but beyond the mere statement, no genealogy was given nor any explanation concerning him. There was a proverbial saying on a cloudy day that the sun was deposited in his basket. According to the Morioris, the winds Kaokao (Kawakawa in Maori) and Toko-rau were *hau-tama-wahine* (mild winds), as opposed to the southerly winds (*hau-tama-tane*). Therefore he, as one of the mild winds, it may be inferred, placed the rough ones in his basket, so inducing mild weather and calms.

It would also appear from the above *karakia* that Rua-nuku (his first appearance in this connection), with Tawhaki, were to be pushed or forced into the basket, as causing the winds complained of; whereas, if holding the same position as in Maori, Tahiri-Mangatē (Tawhiri-Matea in Maori) ought to be put therein. There were several more verses (not recorded) of this *karakia*, reciting the names of the winds, but ending with the same refrain.

KO TA UMU A HUIRANGI.

Taku umu nei kia tao ki te tihi o tā rangi,
 Kai tao atu ki te pehore o tā rangi.
 Ka hinga ta umu, ka mate ta umu, ka takato ta umu—
 Ta umu te Wairua-Nuku, te Wairua-Rangi,
 Te Wairua-waho, te Wairua-Hu-te-rangi-oro.
 Tangohia ta umu ko Huirangi, ko Huirangi mamao ;
 Mata o tchuapaka, te Wairua-Hu-te-rangi-oro.
 Tangohia ta umu ko Huirangi,
 Tangohia ta umu ko Huirangi-te-Tauira.

THE OVEN OF HUIRANGI.

This, my oven, let it roast the crown of heaven,
 Let it roast the bald pate of heaven.
 The oven subsides, the oven dies, the oven lies prostrate—
 The oven of the Spirit of Earth, of the Spirit of Heaven,
 The Spirit beyond, the Spirit of Hu-te-rangi-oro (Hu = Hui abbreviated).
 Take the oven, it is Huirangi, it is Huirangi-mamao (also = Rangi-mamao) ;
 Countenance of ardent heat, the Spirit of Hu-te-rangi-oro.
 Take the oven, it is Huirangi,
 Take the oven, it is Huirangi the Acolyte.

KO RANGI TAUMUI.

Ko Rangi Taumuai, taumuai i te tihi o tū rangi,
 Taumuai i te pikira o tū rangi,
 Taumuai i tua, taumuai i waho,
 Taumuai Hui-te-rangi-oro. Hunake i raro nei.
 Ko koe te koura, maunutia, pakapakatia ;
 Puāhu manawa o te akau roa ki te rangi.
 Ka nei ka mahutu he umu taotao, taotao roroa.

'Tis Rangi Taumuai who stills the crown of heaven,
 Who stills the bald pate of heaven,
 Who stills over, who stills beyond,
 Who stills in Hui-te-rangi-oro. Rise from beneath.
 Thou, the crayfish, cast thy shell, become hardened :
 Be calm, heart of the outstretched coast to heaven.
 Now it arises, an oven to roast, to roast fully.

The Oven of Huirangi was sometimes named Rangi Taumuui (meaning respectively the "gathered heavens" and "the heavens stilled"). This was the last incantation used to render inert the power of the wind, as derived from heaven, by roasting the highest part of it—*i.e.*, magnifying the power of the incantation by likening it to the Spirit of Earth, Heaven, Space, and Hu (or Hui)-te-rangi-oro (or ora), Tawhaki's former home, with the sacred and mysterious power of the Acolyte (a phrase common also to the Maoris) added. The name Huirangi-mamao is said to be the same as Rangi-mamao, who, as already stated in one account, was said to be Tahiri-Mangatē's wife and mother of the winds.

In the next—"The Oven of Rangi Taumuui"—apparently to suit their own ideas of rhythm, they change it to Taumuai, in which respect the Morioris, especially in their songs, are terrible offenders by changing the vowels, so making the recognition of the correct form very difficult at times.

The meaning of the reference in the fifth line does not appear clear. It is said to be an allusion to the warm months of the year, when the crayfish comes in from the deep water to cast its shell.

THE MORIORI COMPASS.

(See diagram facing page 206.)

As appertaining to Tawhaki, the names of the different winds, with those of the intermediate points of the compass, as known to the Morioris, is here given. It will be seen that, with a few exceptions, the names are identical or nearly so with those of the Maoris and Polynesians.

The months being the children of Tahiri-Mangatē, we now deal with them and the sayings regarding them, as given by Hirawanu Tapu, although the translation of the Moriori is in some parts a little uncertain. Each month was said to be a person. It will be remem-

bered, in the story of Maruroa and Kauanga,* who went to rescue their sister Tanehape from the power of the Koko-uha and Koko-tō(a)—male and female *koko* or *tuī*—that they went to the land of Tahiri, of whom Ireā was his *ariki* (superior lord), and that they were there taught the knowledge of the months. It was there also they obtained the knowledge of Rēkohu or Chatham Islands—by which they came thither. Whether this Tahiri has any connection with Tahiri-Mangatē is hard to decide.

It would seem more probable that the information thus obtained was from some place of higher civilisation, which they had reached in one of their long voyages before leaving Polynesia. The statement is based possibly on fact, but altered by adaptation to their present surroundings. Thus, they say that in that land the *kowhai* and *pohutukawa* bloomed, and the *marautara* grew, which would apparently indicate New Zealand—a place to which it is very unlikely they ever returned from the Chatham Islands, as Rangimata was wrecked on the island. From their knowledge of the names of New Zealand trees, it is pretty evident they came from thence in the last place, and would bring with them any knowledge that there existed.

THE MONTHS AND DAYS OF THE MORIORI CALENDAR.

WAIREHU.

Ko tohu i karangatia ko Wairehu—ko tari hingā ana. Ko Rehua Paonga ana. E tangatā enei. Tana kupu mo kai wai mo Pupaonga, “Mitikia e koe ka wai na.”

The meaning being that, owing to the sun's heat, the weeds and herbage were burnt, and the water dried up.

JANUARY.

The reason it was called Wairehu—the weeds are burnt up. It is Rehua Paonga. These are men. His word concerning the water (was), “Drink thou up the water.”

MORO.

Ko tikanga o Moro ko kakahu kume ara ko Paenoa, ka mutu inginei tō wa mahanā. E tangata tenei.

The reason of Moro was *kakahu kume* (drawn garment)—that is Paenoa—finished. The warm season ends here. This is a man.

FEBRUARY.

MIHI TOREKAO.

Ka koti inginei tū huka a Mihi Torekao, ka rere a Kahupuarero. Tangatā nei wa me nei.

The snow-biter (cuts) of Mihi Torekao, Kahupuarero flies (grass-stem borne by the wind). These things are people.

MARCH.

TA UPOKO O T' ETCHI-AO.

A na ko ro koura maunu. Ko ro kupu tenei a T' Etchi-ao, “Naku ko ro koura maunu.”

APRIL.

It is the (time) of the shell-less crayfish. This is the saying of T' Etchi-ao, “Mine is the shell-less crayfish.”

* *Journal Polynesian Society*, vol. v, pp. 19 and 134; also *ante*, p. 142.

The meaning is that the casting by the crayfish of their shell was the sign that this month had began; in the same manner that the former was known by the dry stems of grass mentioned floating for miles in the breeze.

TUMATEHAEA.

Ka mea ano ia ka waru au. Ko ro me i mea ai rau' ko Kahu no ro me ke put' ei raū. Ku mu i te kiato hokotiko hoki na ratau.

KAHU.

Tanana kupu tenei ka waru au. Ka tipu i totoe i muā. Nakena na Kahu.

RONGO.

Ka timata ka okahu inginei ki ahuru t' whenū(a); i timata ai ko Tongapua ti Hukurangi.

MAY.

He said I am eight. The reason why he and Kahu said this was that they two might surpass their following. It was an argument of theirs.

JUNE.

His word was I am eight. The first *toetoe* grows. It is mine, Kahu's.

JULY.

The weeds or herbage commences now to grow; the soil grows warm. It being because Tongapua is in Hukurangi.

The saying in reference to July is *He whitu tataki tumu*, "The seventh (July) always rainy."

TAHEL.

Ko tana e tau i ka tau—(1) Ko Hitanuku, (2) Hitarangi, (3) Hitara, (4) Hitakaureka, (5) Hitikaupeke, (6) Towhangaporoporo, (7) Towhangarei, (8) Muruwhenua, (9) Murutau, (10) Murukoroki, (11) Muruangina, (12) Putehāpā.

T' arapuhi te me i kite ai i tangatā Moriori. E tu ana i roto i tehea me na ngahuru-ma-rū wha tau, ngahuru-ma-rū ka marama, ngahuru-ma-rū hoki ka rangat'(a).

AUGUST.

His occupation is to count the years—(1) Hitanuku, (2) Hitarangi, (3) Hitara, (4) Hitakaureka, (5) Hitikaupeke, (6) Towhangaporoporo, (7) Towhangarei, (8) Muruwhenua, (9) Murutau, (10) Murukoroki, (11) Muruangina, (12) Putehāpā.

The (plant) *arapuhi* was known by the Morioris. In it were twelve years, twelve months, and twelve people also.

The *arapuhi* plant grew only in one place—at Hakepa, near Hawaruaru. It has not been seen since the days of the old men, so that it appears to be extinct. It was alleged to have some peculiarity in the formation of its branches, from which they derived the idea of the twelve years and twelve months in each year; but, apart from the statement, there does not appear to be anything to throw further light on the matter. An analysis of the meaning of the first five names of the years is suggestive of jumping, given in a high-flown manner, the word *hiti*, "to jump or leap," conjoined to earth, heaven, sun, &c.

Nos. 6 and 7 appear very uncertain, but probably are three words. In the next four names Muru = Muri. Muru-whenua and Muru-angina appear to have a connection with the winds, but, beyond the mere suggestion of meanings, nothing definite is known. The following may throw some light on this obscure subject:—

Humbolt, in his "Vue des Corderillas," p. 148, shows the relation between the Nahua calendar and that of Asia. He cites the fact that the Chinese, Japanese, Calmucks, Mongols, Mantchou and other hordes of Tartary have cycles of sixty years' duration, divided into five brief periods of *twelve* years each.

The fact of these names of months being supposed to be those of people may have some reference to the old-world belief that a god presided over each month. The author of "Atlantis," says, p. 287: "It is not impossible that our division of the year into twelve parts is a reminiscence of the twelve gods of Atlantis. These gods were Zeus or Jupiter, Hera or Juno, Posidon or Neptune, Demeter or Ceres, Apollo Artemis or Diana, Hephætos or Vulcan, Pallas Athena or Minerva, Ares or Mars, Aphrodite or Venus, Hermes or Mercury, and Hestia or Vesta, in which the first name is Greek, the second Roman."

In an account of the Sabæns, given in "Proceedings of the Royal Geographical Society," 1891, p. 667, the following occurs: "Some also counted cycles of twelve years, and gave to each the name of some animal, in a similar manner to the calendar used in Central Asia."

From the above it would seem that the Morioris have retained a fragmentary recollection of some ancient calendar, acquired in their ancient Asiatic home. It is believed that no other branch of the Polynesian race has any record of anything of the kind.

KEITANGA.

Tanana ki, "Katahi au i tahi ai." Ko ro manu nei kukuria k' whanau tū hua. Ko ro manu nei t' wharourou tona hokowai "Ta upoko o Rakeiwēwē."

SEPTEMBER.

His saying is, "Now for the first time I am one" (begin). The (sea) bird the *kukuria* (now) lays its eggs. (Also) the bird the *wharourou* (bronze-winged cuckoo). Its proverb is "The head of Rakeiwēwē."

TAUAROPOTI.

Tanana ki, "E kore au makona i tini no ro kai maha."

OCTOBER.

His saying is, "I will not be satisfied with the infinite variety of food."

WAREAHE.

Tana kupu, "Ka tahi au." Ko ro matahi a ru kupoupou.

NOVEMBER.

His word, "I am one." It is the beginning of the *kupoupou* sea-bird, fit to use for food.

TCHUHE A TAKARORE.

Tana ki mo ru kukuria, "Mahuta
ta upoko o Maruroa."

DECEMBER.

His saying touching the *kukuria*
sea-bird, "Come forth the head of
Maruroa."

The Moriori year began with the reappearance of Puanga (Rigel) "and his gathering" in the east in the early part of June—then a morning star. In "his gathering" were included Tautoru (Orion's Belt) and others, with the Pleiades (Matariki), and two stars, *ka whetu nawenewene*, or "forgotten stars," between Rigel and the Pleiades. In Eastern Polynesia, the beginning of the year was denoted by the rising of Matariki (or the Pleiades). Puanga's *whata* (or food-platform) was the three stars in Orion; his *tuahu* (or altar) was the *tuke-pipī* (or eyebrows) the northern stars of Orion.

As far as can be gathered, Puanga's advent does not come on the first day of June, but about the end of the first week or thereabouts, so that the months would slightly overlap ours.

As with their Maori and Polynesian brethren, the Morioris counted their days by the nights of the moon, in giving which, it may be useful to institute a comparison with both Maori and Polynesian nights of the moon. Different names obtained in different places, yet they have a great general resemblance. The Maori tribes differ considerably amongst themselves as to the names. Assuming the names as given to me to be correct, there are with the Morioris thirty-one nights of the moon, but there appears much reason to believe that Omutu and Owhiro are only variations of the same name, both signifying extinction, or when the moon is no longer seen.

As with the Maoris, Oterē (or Tirea in Maori) is the first night of the moon as seen in its crescent form, with which, as a starting-point, by counting, the names of the other nights can be discovered.

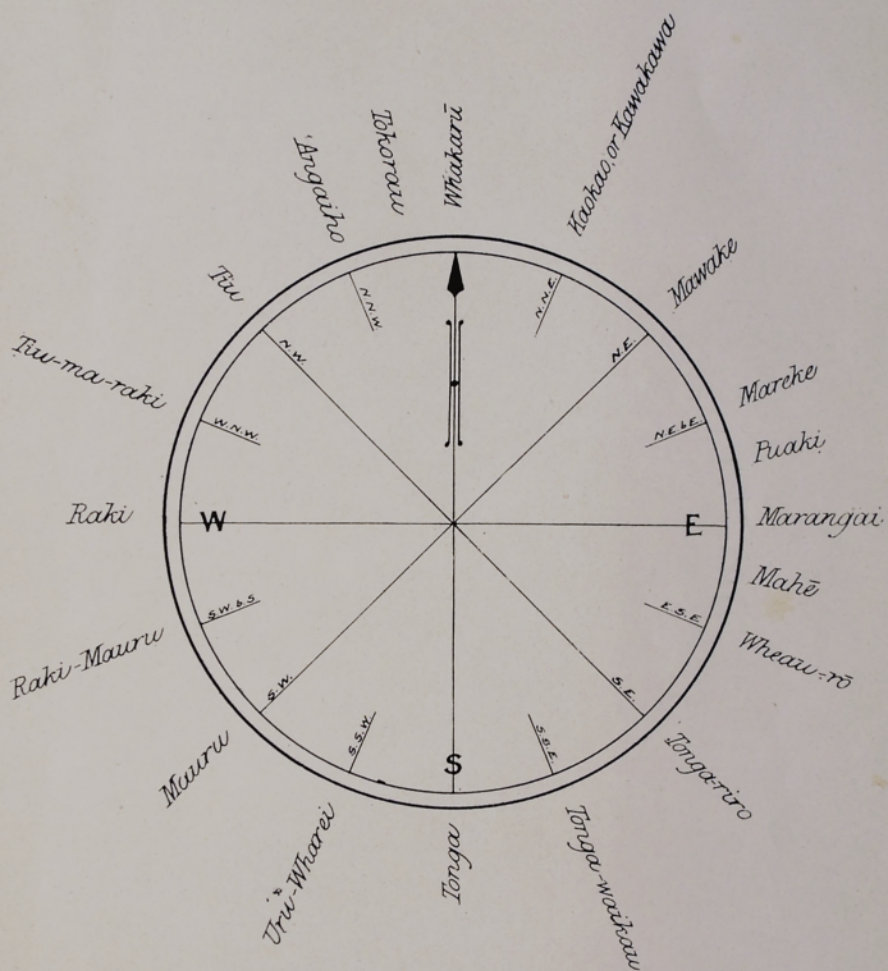
In connection with the foregoing, it may be observed that certain nights were considered propitious, but perhaps more especially so in relation to the tides, as being favourable for rock- or sea-fishing. Dependent so much as they were on fish for their subsistence, it was a matter of primary importance to know how the tides and currents would suit. It was a matter of great importance to them when out in their so-called canoes, in assisting their return to land from fishing, or if they were making a passage from one island to another, and swept out of their course, to know that the next tide would take them in the right direction. The nights of the Hinapouri (moon not seen) were preferred for night-fishing, as fish do not bite well in strong moonlight or on an ebb tide, when the fishermen cried *Tangarō(a)-panake* = "Tangaroa departed" = no more fishing.

NAMES OF THE NIGHTS OF THE MOON.

1 Omuti	17 Maūre
2 Owhiro	18 Oturu
3 Oterō	19 Rakaunui
4 Ohewātā	20 Rakaumotohe
5 Oua	21 Takirau
6 Okoro	22 Oika
7 Tamatē(a)-tu-tahi	23 Korekore-tu-tahi
8 Tamatē-tu-rua	24 Korekore-tu-rua
9 Tamatē-nui	25 Korekore-hokopau
10 Tamatē-hokopa	26 Tangarō-a-mua
11 Ohuna	27 Tangarō-a-roto
12 Howaru	28 Tangarō-kikio
13 Hua	29 Otane
14 Mawharu	30 Orongo-nui
15 Outua	31 Orongo-mori
16 Ohotu	

The Morioris also mention a Korekore-tu-whakarū, evidently another name for one of the Korekores, but which was not stated.





THE MORIORI PEOPLE OF THE CHATHAM ISLANDS: THEIR TRADITIONS AND HISTORY.

BY S. PERCY SMITH.

CHAPTER XV.

OWING to the lamented death of Mr. Alex. Shand, it devolves on another pen to complete his work on the Moriori people. In doing so we shall here cite the Maori accounts of the exodus of the Morioris from New Zealand as they were preserved in one of the ancient *Whare-wananga* (or Houses-of-learning), the last of which ceased to be used about the middle of the nineteenth century. Luckily, the principal teacher in that "House-of-learning" dictated to a young scribe a very large amount of interesting and important information regarding the history of the Maoris, which has been faithfully preserved in writing, but until quite recently has not been available generally. It is now made use of for the first time in explaining some of the difficulties Mr. Shand always experienced in accounting for the discovery of and the early settlement on the Chatham Islands. The discovery that this information was in existence was naturally of extreme interest to Mr. Shand, and his last chapter (which was burnt with its unfortunate author) dealt with this Maori account, besides other matters.

It has been proved with as great a degree of accuracy as any point in ancient Polynesian history is ever likely to be that the Maori, Rarotongan (and probably Tahitian) ancestor, Toi-te-huatahi, flourished thirty-one generations back from the year 1900, which, converted into years by the rule universally adopted by the Polynesian Society of allowing four generations to a century, takes us back to the year 1125 A.D., or let us say the middle of the twelfth century as the period in which this celebrated ancestor flourished. We have thus a fixed date to aid us in determining that of the first occupation of the Chatham Islands, for Toi is connected with it, as we shall see.

It is necessary now to recite a few occurrences in Maori history in order to provide a starting point for that of the Morioris, and in doing

so some notes will be given that are generally quite unknown to Maori scholars, the full text of which is shortly to be published.

During the period that the headquarters of the Maori people was in Tahiti (which is the Hawaiki from whence they came to New Zealand) there arrived from the Hawaiian group a canoe (or canoes) on a visit to the people of the former island. The navigation of the Pacific Ocean was at that time a great factor in the lives of the Polynesians, and emulation in nautical achievements a characteristic feature in their lives and a subject of interest at all meetings of the people. Hence, in order to honour the Hawaiian guests, a great canoe regatta was arranged, in which large numbers of vessels took part. A canoe commanded by Whatonga, the grandson of Toi-te-huatahi (who has been mentioned above), exceeded all others in speed, and had reached a position out at sea far from the north-west coast of Tahiti, when a sudden gale from the east arose, against which this canoe battled in vain to regain the shore. She was driven before the gale for two days and two nights; and when the wind fell a dense fog covered the face of the ocean, in which the crew paddled at random, not knowing in which direction they were going. When the mist lifted they discovered land in the distance, to which they directed their course, and on their arrival there they ascertained it to be Rāiatea Island, distant one hundred and twenty miles to the W.N.W. of Tahiti. Whatonga and his crew remained here several years, taking wives from the local people, but making no attempt to return to their homes in Tahiti, because the storm and the fog had caused them to lose the direction from which they came. They afterwards recovered this direction and eventually returned to Tahiti, but the incidents connected therewith do not belong to this story.

In the meantime Toi-te-huatahi, after the lapse of some time, perhaps some years, being persuaded that his grandson Whatonga and Tu-rahui had not perished at sea, decided to go in search of them. The people at this time possessed full accounts of the voyage of Kupe during which he discovered New Zealand, and of the sailing directions he had left with the learned *tohungas* of Tahiti. Toi appears to have been persuaded that Whatonga had reached New Zealand, which, by the way, was not then generally known by the name of Aotea-roa, although this name was given by Kupe, but as Tiritiri-o-te-moana. The directions given by Kupe were to the effect that in the month of February the course to New Zealand from Rarotonga was to steer a little to the right hand of the setting sun, moon, or Venus—which correctly describes the direction of New Zealand from Tahiti and the neighbouring groups. But Kupe had visited other islands besides New Zealand, and it is apparent that Toi, having this in mind after he left Tahiti, first visited Rarotonga, and thence steered for Samoa in his search for Whatonga. The name Hamoa (Samoa) and of Pangopango in Tutuila Island (of the Samoan group) are mentioned in the narrative

According to the Maori accounts, one Horangi, who was a chief and priest that came to New Zealand with Toi, spread about the report that on their voyage they had come across an island which was "constantly covered with clouds, and which was not of great extent." This report coming to the ears of Kāhu, who was then living at Whakatane with his people (it is not clear whether he came with Toi or not, but the inference is rather that he was one of the *tangata-whenua*), who decided to try to reach this mysterious island. After a visit to Taranaki he returned to Whakatane, and then with all his people, twenty-seven in number, migrated to Te Pou-o-Kani, a place on the east of Lake Taupo; but finding little natural food there, moved on to Mokai-Patea, near Muri-motu (east of Mount Ruapehu), and thence down the Rangitikei Valley to Te Houhou. Finding there were no people living there, they decided to settle in that part—probably only for a time and to grow food. After all the timbers had been collected for the palisades of their *pa* and for building their houses, Tama-uri, Kāhu's son, dreamt that a flood carried all their wood down the river and out to the great ocean, and finally drifted it ashore at a strange island, and that he and all his people were also there. On telling this dream to his father, the latter exclaimed, "Let us all go," and taking the dream to be a direction for them, they then migrated to the mouth of the Rangitikei River, on Cook's Straits. Here they commenced to build a canoe, and whilst doing so, Kāhu's daughter Hine-te-waiwai found on the beach a drifted kauri log, which was afterwards split up to form *karaho* (deck beams) for their canoe.

Whilst engaged in this work there came from Whanganui two men named Te Aka-aroroa and Ha-warū, who apparently belonged to the *tangata-whenua* people, but who, nevertheless, were accomplished in canoe building, and they materially assisted Kāhu in preparing his vessel for sea, for he did not understand the necessary arrangements of a canoe to battle with the rough waves. These two men finished the canoe, ending by making the *koaka*, or narrow, closely-woven mats, that are placed along the gunwales in rough weather to fend off the waves.

When leaving Te Pou-o-Kani Kāhu had brought with him the seed (? roots) of three different kinds of fern-root suitable for food, which were carefully placed in a calabash to preserve them. Some *kumara* roots were also carefully packed, both kinds of food to be taken to the Chathams.

In the month of Tapere-wai (September), Kāhu's canoe was afloat on Te Moana-nui-a Kiwa (the great ocean of Kiwa, the latter being one of their ancient gods, joint ruler of the ocean with Tangaroa, and both of them the offspring of Rangi and Papa), and crossed over the Straits to D'Urville Island, where they stayed until the last day of December, when they finally left New Zealand for the Chathams. They landed at a certain bay on the north coast of that island, where

they proceeded to build houses, using the deck-beams of kauri in their construction, and hence Hine-te-waiwai named the island Whare-kauri. The bay was named Kaingaroa in remembrance of the New Zealand plain of that name near their temporary home at Taupo. The seed-fern was then planted at a place they named Tongariro, after the mountain in the North Island of New Zealand (*cf.* the Moriori account, Chapter V.)

As in the record of all these voyages made by the Polynesians, there is the usual absence of detail of the voyage itself. We are not told how the crew fared in crossing the five hundred miles of boisterous seas that separate the Chatham Islands from New Zealand. It is only by inference and the deductions to be made from the nature of the *karakias* used in the case of the "Rangi-houa" and "Rangi-mata" canoes (see *infra*), as preserved in the Moriori accounts, we are led to infer that they suffered great hardships from want of water. Details of the fitting out of the vessels are plentiful, but few notes on the voyages themselves are ever given.

After they had been there some time, Kāhu and Aka-aro-roa started to explore the island to find out what it was like and whether there were any inhabitants. Presently they saw smoke in the distance, and then men; they thus discovered that they were not the first people on the land. "These were the people called Moriori, and it is said they were a fine people. So Aka-aro-roa took two wives of that people named Te Para and Wai-mate, from whom the descent is as follows:—

Aka-aro-roa	= Te Para
Kauri	=
Waitaha	=
Te Rangi-tuataka	= Tipurua
Te Hau-te-horo	= Waimate

This last one of his descendants returned to Whanganui in New Zealand, and it is said did not go back to the Chathams, but remained at Whanganui, where all his descendants are to be found, whilst others of Aka-aro-roa's offspring remained at Whare-kauri."

"Now the calabash in which Hine-te-waiwai took the fern-seed was named 'Te Awhenga,' and the totara-bark receptacle in which the *kumara* was preserved was named 'Rangi-ura'; hence is the saying regarding it, 'Ko te rangi-ura* a Hine-te-waiwai.' When Kāhu found that neither his *taros* nor his *kumaras* would grow, he exclaimed, 'A! There is the food-producing soil at Ara-paoa! (South Island, New Zealand). I am wasting my time on this ocean rock'—in reference to the inferiority of the soil, which is boggy. So Kāhu said to his

* Rangi-ura is a name for the totara-bark when prepared for this purpose.

retainers that they had better return to Ara-paoa; but those who had married in the island refused to join him. Kāhu and his daughter Hine-te-waiwai and some of their people, however, started back in the same canoe they went thither, which was named 'Tane-wai,' but it is not known whether he ever reached these shores, for nothing has ever been heard of him since." (That is one statement with regard to Kahu; we shall come across another later).

The narrative goes on to mention the names of the principal Morioris living at the time of Kahu's visit, and then describes the origin of some of these people who appear to have arrived there after or about the time of the earliest migration from the Taranaki Coast, already described. The narrative says, "Now, it is known that the following canoes came (to Chatham Islands) from Rarotonga—*i.e.*, 'Aotea-roa,' 'Te Mapou-riki,' 'Rangi-ahua,' and 'Te Ririno'; this latter canoe arrived there long before Kahu's visit. It first made the land at Rangi-kapua at Whare-kauri (Chatham Islands), and one of the principal men on board was Tahua-roa, another was Kapohau, together with their friends, wives, and children. Both of those whose names are mentioned were descendants of Matangi, who married Hine-huri." This statement does not, however, assist us much, for we do not know anything of Matangi and the others.

The return of Hau-te-horo to Whanganui in the fourth generation after Kahu's visit explains how it is that the Maori's knew that the defeated people of Te Tini-o-Tai-tawaro reached the Chathams; even supposing that the other story (see *infra*) of Kahu's return to New Zealand is incorrect. As to "Te Ririno" canoe, it has hitherto always been stated that it arrived at Rangi-tahua Island (probably the Kermadec group), whilst Turi in the "Aotea" canoe was temporarily staying there to repair his vessel after his long voyage from Ra'iatea, and before attempting the more stormy part of his course to New Zealand. This occurred about the time of "the fleet," *circa* 1350. The accounts of the voyage of the "Aotea" say that Te Ririno, after leaving Rangi-tahua, sailed away and was never afterwards heard of; though other accounts seem to indicate, rather than definitely stating so, that she was wrecked at Tama-i-ea, the boulder-bank forming Nelson Harbour, South Island of New Zealand. Again, the Rev. T. G. Hammond informs us that the Taranaki people have some knowledge that "Te Ririno" did go to the Chathams.

We must now follow other accounts of the settlements on the Chathams derived from the same MSS., and which are not entirely in accord with what has been written above, whilst at the same time they throw considerable light on some obscure points in previous chapters written by Mr. Shand, and tell us where "Rangi-houa" canoe came from—a point which is not at all clear in the Moriori account of this vessel to be found in Chapter V. We will follow the Maori

narrative as closely as possible, premising that the order of the paragraphs is changed somewhat to accord with what appears to be their historical sequence.

“Te Uru-o-manōno was the name of a *pa* at Hawaiki which belonged to Manaia (see the Moriori account of this man, Chap. III.) and his tribes, Ngati-ota-kai, Ngati-Pananehu, and Ngati-Rakaia. These tribes were a bad people, given to murder and other evil ways; and consequently offering many reasons for quarrels with the other tribes, then living in Hawaiki (Tahiti), and these dissensions were the eventual cause of their leaving Hawaiki. Manaia’s chief enemy was Uenuku and his tribes. Now Tu-moana (see Chapter IV.) and Whena were chiefs of some of these *hapus*, and the sister of Tu-moana named Papa, daughter of Tu-wahi-awa was the sister of Uenuku’s wife—that particular Uenuku whose son was Kahutia-te-rangi. A cause of much trouble was the theft of the *whakai* of Uenuku’s children, and their subsequent murder by Whena. (See Journal Polynesian Society, Vol. XVI., p. 194). It was then that Horopa, Tu-wahi-awa’s brother, went with a war-party and killed Tu-moana at a place named Te Whata-a-iwi in Hawaiki. Another name of Tu-moana was Tuara-huruhuru-o-Tu-wahi-awa (this is probably the Tchu-huruhuru of the Moriori account), and his youngest brother was named Papa-kiore (? Hapa-kiore of the Moriori, Chapter IV.). Tu-moana’s sister, Te Kiri-kakahu, was taken prisoner (? by Uenuku’s people) during these troubles.”

These wars and troubles led to the migration of Tu-moana’s people. “When the canoes of the migration were afloat on the ocean, the crews of ‘Rangi-houa’ and ‘Rangi-mata-wai’ (see Chapter V.) bid farewell to those left behind, especially to Te Kiri-kakahu, Tu-moana’s sister. Another of the canoes that came with the others from Hawaiki to the land Tiritiri-o-te-moana (New Zealand) was named ‘Pou-ariki,’ and she was a large top-sided canoe built like Takitimu.* It was at their departure that Te Kiri-kakahu sung the following song in lamenting the departure of her tribes:—

Before my eyes the plain of Kaingaroa lies,
 Whilst now are lost the great ones of the tribe,
 Plainly discerned is the hill at Amoamo-te-rangi,
 Where by fire the Uru-o-manōno was destroyed,
 The mainspring of the people are now separated from me,
 To the world’s wide open space
 That spreads away from Hawaiki’s shore,
 Lie there then, O Manaia! O Whena!
 Through whose evil deeds, I am now left behind.

“Te Honeke was the priest of ‘Rangi-houa,’ and his god was Rongo-mai-whitiki. This canoe did not succeed in landing; she

* Of which canoe, her building, equipment, crew, and voyage, the MSS. gives very minute details, far more so than is the case with any other known.

capsized in the surf at Whare-kauri (Chatham Island). Many of the people were saved, amongst them Taupo and Tarere-moana, whilst very many were drowned, and the canoe was broken up by the waves at Chatham Island. Rakei-roau was one of the drowned.

"It was in the eighth month (August, according to the calendar of these people) and on the day Orongo-nui (27th of the month), near the end of the month that they left Hawaiki, and it was near the end of the ninth month (September) when they reached the Chathams, and hence it was this canoe was wrecked." (The several names of the fierce winds blowing in Winter, of this period are then recited). "Kini-waka was the chief of that canoe, and his sister Ariki-kakahu lamented his death as follows." I hesitate to translate this without further information, but it is interesting as containing references to names mentioned in previous Chapters. After that follows the *karakia* of the *tohunga* of the canoe on their arrival at the island, which does not contain very much of interest.

We must now go back to another account that cannot easily be fitted in to the Moriori accounts.

"Ngati-Kopeka tribe was a sub-division of the Ngati-Waitaha" (that settled in the South Island of New Zealand; the first name, however, appears to have been a tribe in very ancient days, long before the people arrived at Tahiti), "and came from Hawaiki in the canoe named 'Te Karaerae,'* commanded by Te Ao, Rongo-mai-whenua, Pu-waitaha and Kahu-koka. It was the latter who had the forethought to bring with him a basket of *kumara* seed, which were wrapped up in *koka*,† hence his companions gave him that name. This canoe landed at Tai-harakeke at Mataaho (south of the East Cape, New Zealand). When these people went to fish off the rock named Rai-kapua, the original people of those parts—those who had first discovered and occupied Mataaho and Waikawa—were very angry about it, which caused the new comers to migrate. The people of this canoe left Hawaiki at the same time as 'Takitimu' and 'Horouta'—'Te Karaerae' being one of the three. This division of Ngati-Waitaha had lived at Te Whanga-papa (in Hawaiki). And so these people migrated and went to Wharekauri (Chatham Islands), a name which they gave to the island in remembrance of their *pa* at Hawaiki, that is, at Te Whanga-papa. They gave the name of Rai-kapua to the fishing rock about which they had the trouble with Te Wahine-iti people" (who still live there); "another name for this rock is Kapua-rangi, it is off Waikawa at Waipiro Bay.

"Now Rongo-mai-whenua (mentioned above) married Hine-rua, a

* There is certainly one other, if not more, canoes known by this same name.

† It is not clear what kind of *koka* this was—it is a plant name in New Zealand, as also in Rarotonga.

daughter of Hape-taua-ki-whiti (who apparently belonged to the Waihine-iti tribe). After they had arrived at the Chatham Islands, this lady constantly grieved at her separation from her parent, and when she was near death enjoined on her son, Kape-whiti, to visit his grandfather, saying, 'After I am gone, and thou art come to man's estate, thou must return to Tiritiri-o-te-moana (New Zealand) and visit thy grandparent.' After his mother's death Kape-whiti urgently desired to carry out his mother's dying wishes.

"So he came away with Pu-waitaha" (who came from Hawaiki, see above) "and landed at Tukerae-whenua near Takaka in the South Island of New Zealand.* Here they found some people from Tokomaru" (twenty-five miles north of Gisborne) "and with them came to the North Island, and then Kape-whiti visited his grandfather and his tribe, and it was through him that it became known that there was another island besides these two (New Zealand).

"After a time Kape-whiti said to his companion, 'Now depart; return to see how the bulk of our people are getting on. On your arrival there let them take the name of 'Kiri-whakapapa'!' The origin of this name is this: When their party were travelling (towards Tokomaru) they came to Te Awahou, inland of Te Whiti-o-Tu,† the main body were left there and the Whare-kauri people went on by themselves. Arrived at Kuri-papango‡ they camped, and during the night there came on a very heavy snow-storm, which caused much suffering to the travellers, and had it not been for some holes (or caves) they dug in the soil they would have perished. Hence was the message sent by Pu-waitaha to the people that they should call themselves Ngati-Kiri-whakapapa" (which means, it is believed, "cracked-skin," due to their having to stick to the fires so closely during the snow-storm).

"Rua-ehu, Rua-whakatana, and Hine-rua were one family; the latter married Rongo-mai-whenua, and they were the parents of Kape-whiti, whose wife was Hina-maunu, the sister of Tamatea-upoko, who were descendants of Tamatea-ngana. Pu-waitaha named part of their *hapu* that came from Hawaiki, Waitaha, and Maunga-nui (? the hill at the Chathams) was named after a mountain in Hawaiki" (probably that at Rarotonga).

"Some time after these events Kahu-koka went to see the Whare-kauri Island, but he found no place suitable, in his opinion, for the growth of his *kumaras*, the soil being too wet, and so Kahu-koka

* How they managed to get to this place, and why they did not land on some nearer part of the coast, is not explained. Presumably they used the same canoe in which they went to the Chathams.

† Name of a battlefield on the Rua-taniwha Plains, ten or twelve miles west of the town of Wai-pawa, Hawkes Bay.

‡ At the entrance to the Ruahine Mountains on the Napier-Patea road.

returned to the place he had first settled in (New Zealand), and the love for his original home in Hawaiki very much increased. The canoe in which he made his voyage was named 'Tane-kaha'; it belonged to Hau-tupatu of the Ngati-Waitaha of Moeraki, in the South Island."

Then follows a long *karakia*, said over the canoe to dedicate it and remove all obstacles in its long voyage to Hawaiki (or Tahiti). "After the *karakia* the canoe was launched on to the ocean, and Kahu-koka started before the first rays of the sun had appeared above the sea-horizon."

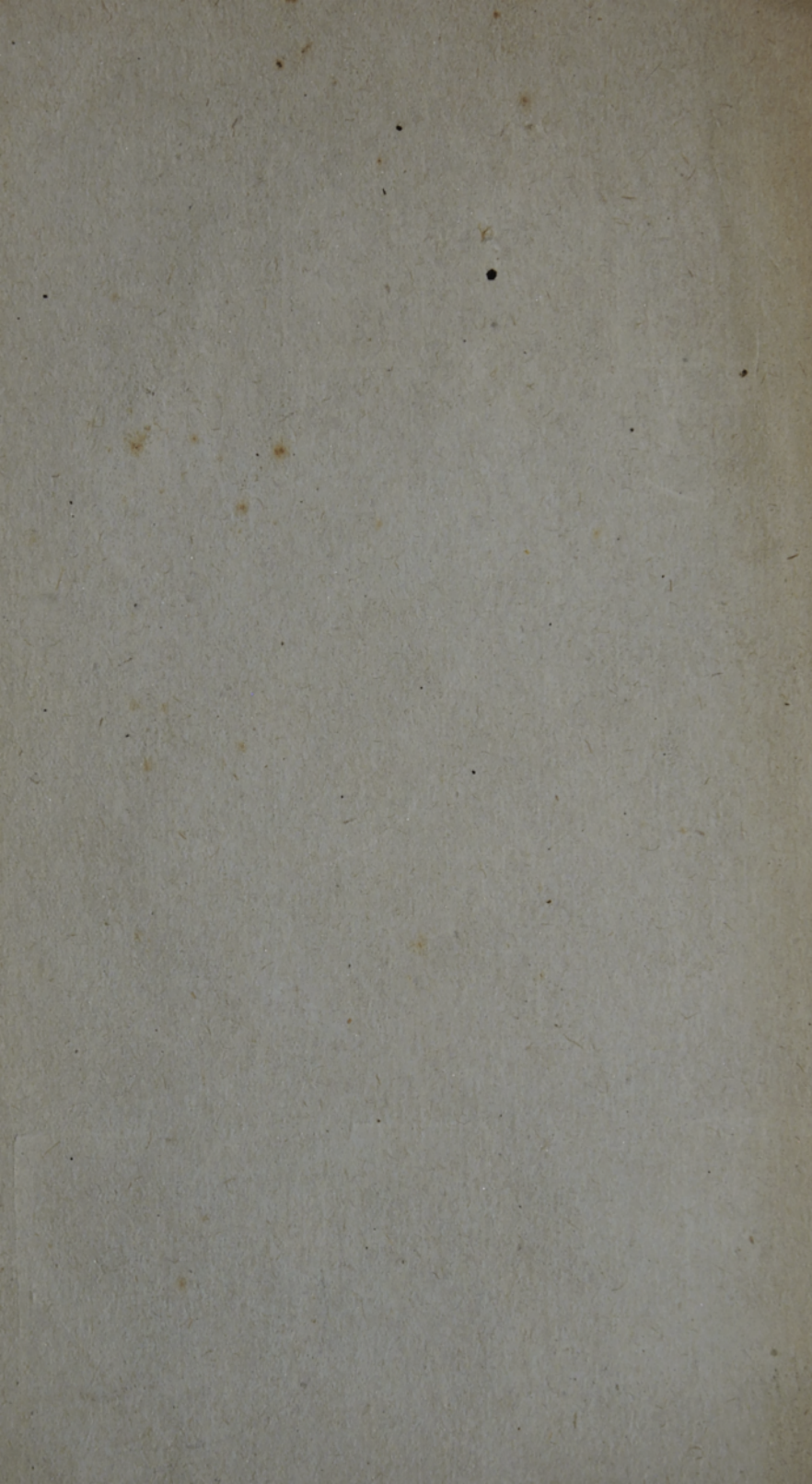
It is obvious that the two stories concerning Kahu are irreconcilable, and at present there are no means of indicating which is correct. It is nevertheless satisfactory to get the Maori account of the two canoes "Rangi-houa" and "Rangi-mata," and to find that they largely conform to the Moriori version. If it is true that these canoes came from Hawaiki after the troubles which led to Manaia's abandonment of his ancient home to settle in New Zealand, it accounts for a hitherto unexplained statement in Moriori history to the effect that they were acquainted with the story of Manaia (see Chapter III.); and it would further seem that the date of this last migration was synchronous with the final settlement in New Zealand by the crew of "Takitimu," "Te Arawa," "Tainui," and other canoes—*i.e.*, in the middle of the fourteenth century.

Mr. Shand had intended to give in his last chapter the Moriori account of the visit of Lieutenant Broughton, commanding H.M. storeship the brig "Chatham," which contained supplies for Captain Vancouver. It was on their way from Australia to the north-west coast of America to join Vancouver that the "Chatham" fell in with the island to which the name of the brig was given, and the existence of this group made known to the world. Broughton landed at Kaingaroa, on the north side of the main island, on the 29th November, 1790, and had communication with the Morioris.

Failing Mr. Shand's full account of the transactions on that day, I copy from my journal of March 28, 1868, an account given me by some old Morioris living at Ouenga of Broughton's visit: "They say that the first vessel that arrived here came to Kaingaroa; it was commanded by Manu-katau (Broughton). The *taukeke*—for so they called the Europeans on board—were constantly collecting the clothes, utensils, weapons, etc., of the Morioris. On one occasion a *taukeke* got hold of a net and wanted to take it away as a specimen, but the owner objecting, called his friends to his aid. The white man, thinking that violence was intended, shot the Moriori, whereupon the latter's companions decamped. Soon after, a boat came ashore from the vessel and

deposited on the beach a quantity of articles, such as blankets, shirts, tomahawks, etc. They then pulled out for some distance and waited. First one Moriori, then another, came forth from their hiding places and helped themselves from the heap on the beach. When those in the boat saw that all the things were gone, they returned on board and sailed away, and never came back. They call a ship *pora*."

THE END.



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