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 John White
 Excerpt
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ANCIENT HISTORY OF THE MAORI.

CHAPTER I.

My spirit trembles in this world, and,
 Whilst down from Rehia [a mountain]
 Lightnings flash and winds descend,
 I offer sacrifice demanded.

Now rest, great trembling one,
 As come the foe
 So nimbly, in divisions,
 On the road to Moko-ia.

* * * * *
 My enemies are these :
 The earthquake, and the caterpillar,
 And all devouring insects

* * * * *
 Coming from Waero-ti [island in Polynesia].

* * * * *
 And, oh ! those *uhi* (yams), and *kumara*,
 And *taro* now fall from out
 The girdle of Wahie-roa.

* * * * *
 My spirit yearns, and now,
 O god of man ! deprive
 My enemies of power.

O Io !
 O god of man ! I now
 Am at my work—
 My crops am planting.
 Moisten my plantation
 And cause my crops to grow.

O Io !
 O cloud ! descend from Rehia [a mountain],
 And lightnings flash, and winds descend,
 And yield an increase ;
 Whilst I my offering make,
 And chant my sacred song
 To him, the One supreme.

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ANCIENT MAORI HISTORY.

Oh, that that which to me is precious
 May not now be blighted
 By the salt sea-wind or gale!
 O Io!

Incantation chanted whilst planting the kumara.

IO.

NGA-TI-HAU.

Io is really the god. He made the heaven and the earth. The following is the opening of one incantation repeated to him at the time that the bones of a corpse were being exhumed. At the conclusion of this incantation another one was repeated to Tio-rca (great reverberating sound), who was the pet of the noted Ue-nuku. Ue-nuku was a man, but after death he was deified. Io made Tiki.

INCANTATION TO IO.

O Io! O! Put our children
 All in a line, and name them,
 That they may hear
 Words from your seat (throne)—
 From the great seat
 Of fame in the heaven.
 Heaven moves to meet
 The coming of its hosts.

Now, Rangi took Papa, and begat Rongo, Tanga-roa, Tane, Kahu-kura, and Ru-ai(wai)-moko-roa. Ru-ai-moko-roa was not born, but was the power in the centre of the earth which caused earthquakes.

Io. (NGA-TI-RUA-NUI.)

Io was a sign of good or evil. The involuntary twitching of any part of the human body was recognized as Io.

If a company of travellers by land or sea were detained by rain or wind, and a twitching in the middle of the arm or leg were felt by the chief, or priest, or another person of note, such Io was an omen of evil to the company; but if the Io was at the extremity of the arm or leg, it was an omen of rain or wind. Whoever was the subject of Io always communicated the matter to his companions, some

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of whom immediately took the most extreme measures to prevent being surprised by an enemy, while others consulted as to its interpretation.

If the Io were on the left side, and under the arm, it was an omen of death; and if it were on the chest and near the heart, it was an omen of death, of murder, or war: if it were anywhere between the chest and the elbow on the left side, it was an omen of the defeat of the party, or of some of them being killed by an ambuscade.

If Io were on the shoulder, it was an omen that the enemy would pass their company at some distance; and if on the thigh, it indicated that the enemy would go away without attacking them or any of their settlements.

If Io were on the right side, between the thigh and the knee, it was an omen of visitors who had not before been in the district; if it were between the thigh and the stomach, it was an omen of visitors who had not been to them before; but if it were in the groin, it was an omen of the visit of relatives, who would arrive the same evening or at dawn of the following day. The subject of this last Io always asked the questions, "My parents?" "My elder brother?" "My sister?" and would confidently expect the person he had named the time Io ceased. Sometimes such persons have been met on the road, and have been told Io had given premonition of their approach; and all were ready to receive them.

If the Io were on the right arm it was an omen of a present of food shortly to arrive for that person. If it were on the right shoulder it was an omen of food consisting of birds and eels. If the Io were near the region of the lungs it was an omen of death.

If the Io were under either ear it was an omen of death. If it were at the side of or below either eye it meant death; if on the upper lip, it was an omen that some one was slandering that person. If it were above the eyes it was an omen that the person would be smitten with leprosy or with contracted muscles. If it were on the lower lip or chin it was an omen of food for that person.

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RU-AI(WAI)-MOKO. (NGA-TI-KAHU-NGUNU.)

Rangi = Papa

|

Ru-wai-moko =

|

Manu-ongaonga =

|

Ue-tonga =

|

Niwa-reka.

Rangi and Papa begat Ru-wai-moko (the god of earthquakes, or the water trembling with the lizard), who resided in his mother. Ru-wai-moko begat Manu-ongaonga (the bird who came when called), who begat Ue-tonga (trembling south), who begat Niwa-reka (great delight).

Mata-ora (healthy face) took Niwa-reka to wife; but, having beaten her, she left him and went below. He followed her, and, having arrived at the house of Ku-watawata (light seen through chinks), he asked, "Where is the road leading below?" He was told it was at the back of the house. Ku-watawata opened the door of Te-po (darkness), and Mata-ora looked down into it and saw men walking about, and houses standing there. He descended, and met Ti-wai-waka (or Ti-wakawaka—fan-tail bird), to whom he put the question, "Has any human being met you?" "Yes," said he, "and she has gone on, her lips hanging down, and a sobbing noise was heard from her. She has gone." Mata-ora went on, and arrived at a place where a fire was burning, which had been made by those who tattooed the human face; and Ue-tonga was in the act of tattooing a man. Ue-tonga looked at the *moko* (tattooing) on the face of Mata-ora, and put out his hand and wiped the *moko* off, at the same time saying, "Those above do not tattoo properly." Mata-ora was then thrown down, and Ue-tonga began to tattoo him. When Mata-ora felt the pain of the operation he chanted this song:—

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NIWA-REKA AND MATA-ORA.

5

Niwa-reka, great delight,
 Who has caused me
 To come to darkness—
 To utmost darkness.
 Speak of the pain
 Of the beloved one
 Who is at Ahu-ahu (swelling up),
 And at Ranga-tira (the chiefs),
 And at Nuku-moana-riki (distant little sea).
 Yes, thy bloom of red,
 Which has passed swiftly
 Along the road to Tara-naki (slanting or following barb),
 Yes, at Tara-naki is
 The beloved one, to whom
 Your nimble feet
 Speed swiftly.

The report of these circumstances, and the words of the song were conveyed to the house in which Niwa-reka lived at Aroaro-tea (white face), where she was occupied in weaving mats. Then she rose and went to where Ue-tonga, her father, was tattooing Mata-ora. Ue-tonga commanded her to go away, but she would not heed his orders, and said to the man who was being tattooed, “O man! chant your song.” The man again chanted his song. She listened to his chant, especially to the closing, which was this:—

Tell it to the west
 Tell it to the south,
 And to the north also.
 Look at the stars above
 And glance at the moon.
 I am as the tattooed tree.
 Say who is thy beloved,
 And let the scent of
 The *mokinoki* plant (sweet-scented fern)
 Give forth its sweetness
 And foster those desires,
 That in the midst
 Of waving plumes
 I may a listener be.

From the words of his song she discovered he was her husband, and took him to her house, where she attended to him till the wounds of the tattooing had been healed.

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He then spoke to her and said, "Let us return above." They came to the house of Ku-watawata, and still on they came into this upper world; but Mata-ora omitted to leave with Ku-watawata one of the garments his wife had made, as payment for travelling the road of Po. But Ku-watawata called and said, "Mata-ora, go and shut the door of Te Po and the door of Te Ao (of the night and day), as men shall not in future pass over this road."

Mata-ora lived with his wife in this world, and taught men the art of tattooing. Hence the proverb for tattooing,—

Mata-ora taught the art
Of Ue-tonga—
The art of tattooing;

also,—

The core of Mata-ora—
The work of Ue-tonga.

Niwa-reka and Mata-ora had Papa-hu (plain or unmarked face); but we will now tell of another branch of the family—we will speak of Tura—and then come back to speak of that from which Maui came.

GENEALOGY AND HISTORY OF TURA (BALD-HEAD), ALSO CALLED WAI-RANGI-HAERE (DEMENTED WANDERER). (NGA-I-TAHU.)

Te-anu-ki-waho begat Te Pou-namu; and Te-anu-ku-whakarere begat Te-mataa. Te-anu-ku-mahana begat Tura, who took Rau-kura-matua (red plume the senior) to wife, and begat Ira-tu-rototo (pimple on the skin). Ira-tu-rototo took Te-waha-mata-reka (sweet voice and beautiful face), and begat Ui-roa (long inquiry). Ui-roa took Te-whē (caterpillar), and begat Tahito-tare (the asking of old). Tahito-tare took Rongo-mai-kato (severed whale), and begat Ra-kai-nui (day of great eating); who took a wife and begat Ao-mata-rahi (dawn on broad expanse) and a daughter, Rua-tapu-roa (long sacred pit). Rua-tapu-roa took Kahu-kura-nui (great red garment), and begat Ra-kai-hiku-roa (long eating of the remainder), who begat

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Ta-manu-hiri (stop the stranger), who took Rua-ka-eto (the pit of evaporation), and begat a daughter called Hine-pare (daughter of the plume), who took a husband and begat Taniko (border, or fringe) and Tama-waka-tini (son of the many canoes). Tama-waka-tini took Ra-kai-hakino (day of the bad breath), and begat Tama-ihu-poro (son of the blunt nose), who took Te-kura-i-waho (the sacred red of a distance), and begat Ra-kai-te-kura (day on which the sacred red was used), a daughter; and a son called Tama-tea. Ra-kai-te-kura took Tu-marō (power unabated), and had no issue.

At this time Tura took to wife Ru(Rau)-kura-matua, and begat his son Ira-tu-roto.

A nephew of the great chief Whiro took to wife Ha-raki-raki (the ancient) and had a child, which was given to Whiro, its grand-uncle, to nurse for a short time. An accident caused Whiro to call for the mother to take it away. In removing the infant she saw the tattooing on the body of the old man, and laughed. This was the origin of a *liaison* between them. The fact was soon known, and the people with disapprobation said, "Who ever knew of a father-in-law acting as Whiro has done with his daughter-in-law!" and with other condemnatory words expressed their disapproval. Whiro was ashamed, and made friends with Tura, and went on a voyage with Tura in his canoe, to escape the censure of his people. Tura was not fully apprised of the intention of Whiro in going on this expedition. Tura thought it was a trip of pleasure; but he soon found that he was in company with a man who intended to destroy himself.

So soon as Whiro had made up his mind to leave his home and go down even to Wawau (infatuation, or destruction), he began to make his canoe ready for sea, and when he had put the side-boards on, and was tying the rope along one of the side-boards, he said to one of the men who was helping him, "Put the rope through the hole in the side of the canoe" (*d.*) The man did so. Whiro then said, "Put the noose of the rope over your head." The man, whose name was Kai-kapo (catcher of anything thrown), did that

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also; and, as Whiro was in the canoe and Kai-kapo was on the outside, Whiro pulled the rope tight and strangled Kai-kapo, and buried his body in the chips made from the canoe. The people missed Kai-kapo, and sought for him; but in vain. Then they wept and bewailed him. While the canoe was being dragged to the sea the body of Kai-kapo was found among the chips by those who helped, as they trod on the chips, and they at once charged Whiro with murder; but Whiro and Tura, with their crew, sailed away in the canoe, and met Tu-tata-hau (Tu of the strong leg) and Roko (Rongo)-taka-whiu (Rongo the circumnavigator), Taroi (traveller far and near) and Ta-tea (fair face). Tu-tata-hau said, "Canoe! canoe of whom?" One of the crew of Whiro's canoe answered, "Canoe of gods." Tu-tata-hau killed this man. Again Tu-tata-hau asked, "Is it a canoe of men?" Again one of Whiro's crew answered, "Canoe of gods." He also was killed by Tu-tata-hau. Again Tu-tata-hau asked, "Canoe! canoe of whom?" Tura answered, "The canoe of Whiro. The canoe of the ancients, who tear and rend." Then the canoe of Tata-hau went quickly away, and thus Whiro and his crew escaped destruction. Going on again, Whiro approached O-tea (white food), but passed along the coast so swiftly that Tura became convinced that he was being carried to destruction. The canoe now went so near to the shore as to be hidden by the overhanging branches of the trees, so he put forth his hand and caught one of the boughs and swung himself on to dry land, and left Whiro and his canoe to go to Wawau (perplexed) by themselves.

Tura now travelled inland until the sun went down, and, being weary, he sat down and slept. On the morrow he went on, and when the sun was declining he came to the house of Te-ru-wahine (old woman), to whom he spoke, and whom he would have taken as his wife; but she said, "I am the guardian of property; but there are other females, one of whom you can take as your wife." Tura took one of these as his wife. She was of the people called Aitanga-a-nuku-mai-tore (offspring of the red eye),

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who lived up in the trees—on the *wharawhara* (*Astelia banksii*) and the *kiekie* (*Freycinetia banksii*). In form, their chests and waists were large and their heads were small. They were not human beings.

Tura, however, now lived with the wife he had taken of this people, called Turaki-hau (calm the wind), and he was known to them as Wai-rangi (turbulent). They provided food for him; but the food was raw, and when his wife offered this food he did not partake of it. Tura said within himself, "These people are not human—they are gods; and they live on raw food."

Now, Tura had brought with him the sticks by which he could procure fire by friction: these he took from under his garments, and made a fire; and when the people smelt the smoke they all fled to the forest. His wife rose to flee also; but he detained her by taking hold of her garments, and made her sit by his side. He made an *umu* (oven), and in it cooked some food; and when the earth-covering of the oven was taken off, the sweet savour of the cooked food was wafted to those who had fled, and they returned to the settlement, and, seeing the food, asked for some. Having tasted it, they pronounced it good and sweet. Wai-rangi said, "You are not human, you are gods: you eat your food raw."

Wai-rangi then lived quietly with his wife until the time came when she would have a child; and all the people knew of it. He built a house; and all her female relatives came to his wife, each bringing a piece of *mataa* (obsidian), some clothing, and some flax. On seeing these females coming, Wai-rangi said to his wife, "What are these females coming for?" His wife answered, "They are coming to give birth to my child, and I shall die. The child will come into life by my death, and these women are coming to cut me open." Wai-rangi, in surprise, said, "Is it so? Is that their practice?" She said, "Yes."

Wai-rangi then built another house, and took his wife there. In it he placed two poles. One, called Pou-tamahine (the post of the daughter), he stuck securely in the

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ground in front of his wife ; the other, called Pou-tamane (prop of the son), he fixed at the back of his wife. "Now," said Wai-rangi, "the post or prop at your back is for you to rest against, and the prop in front of you is for you to hold on by, so that you be not overcome." Wai-rangi again said, "If your child is not born soon you must call Ao-nui (great world), and say, 'One to that world,' and Ao-roa (long world), and say, 'One to that world,' and Ao-tauira (world of the disciple), and say 'One to that world.' If then the child is not born, you must call my name, and say, 'One to Tura.'" And now his name of Tura was first known.

The child was born, and the placenta was taken and offered to Mua ; then the umbilical string was cut and buried, and the child and its mother were taken to a spot at some distance from the settlement, and there they remained. When the navel-string fell off, the ceremony of naming the child was performed. Those who gave the name to the child assembled and cooked food in an oven for themselves ; then an oven of food was cooked for those who were to perform the ceremony of baptism, and for those who came to chant the incantations of that ceremony, and for the most aged of the people who joined in the ceremony. Of the food cooked in the latter oven the father was the first to partake ; then those who assisted in the ceremony ; the rest was given to the whole tribe.

When the child was old enough to run alone, Tura said to his wife, "Comb my hair." Whilst she was doing so Tura heard her muttering words of surprise. At last she said, "Why are some white amongst your black hairs?" He answered "They are grey hairs—they are the signs of decay." She asked, "Are they signs of very death?" He said, "Yes." She said, "O Tura! then is man to be subject to two deaths?" He answered "Yes." Tura was now downcast, and he wept over his child, whom they had called Tauira-ahua (the model likeness). He wept for two days over his child, and his wife wept for two days over Tura. He then addressed his child and