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TIKAO TALKS: TRADITIONS AND TALES TOLD BY TEONE TAARE TIKAO TO HERRIES BEATTIE

by
Teone Taare Tikao

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CHAPTER II.

THE CREATION.

Once there was nothing but water. The sea covered the whole earth and lay like a vast, unbroken lake within the circle of the sandbank that ran right round it. There was no land and no sky, no sun, nor moon, and no stars, nor clouds. Darkness reigned.

There were long ages of darkness, called *Po*, and long ages of nothingness, called *Kore*, before the land came up out of the ocean, and before the sky was heaved up into its present position. The details of *Kore* (negation) were not taught to me, but I did hear a little about *Po*, which were the long periods of time preceding the beginning of creation.

There was a short recital about them, which proceeded as follows:—

Te Po—Ko Uatipu

Te Po tuatahi (the first age of darkness)

Te Po tuarua (the second age of darkness)

Te Po tuatoru (the third age of darkness)

Te Po tuawha (the fourth age of darkness)

Te Po tuarima (the fifth age of darkness)

Te Po tuaono (the sixth age of darkness)

Te Po tuawhitu (the seventh age of darkness)

Te Po tuawaru (the eighth age of darkness)

Te Po tuaiwa (the ninth age of darkness)

Te Po tuakahuru (the tenth age of darkness)

The *Po*, which are thus enumerated, have nothing to do with any Hereafter or Underworlds as sometimes asserted, but

were wholly and solely the ages of darkness before Creation. How the ocean came to be lying there, dark and sullen, before there was any sky or land I never heard explained, but at the conclusion of the *Po* ages, *Io*, the Supreme God, brought the sky (*Rangi-nui*- or *Rangi*) and land (*Papa-tua-nuku* or *Papa*), into being.

THE SKY AND EARTH APPEAR.

Io was the supreme god of the Maori. The *pakeha* (white man) has The Trinity as supreme, but the olden Maori made *Io* the god over all. He is far and away the greatest of our many gods, and it was through his act of creation that the other gods appeared, as comes out in the history. I was not taught the whole story of creation, but had certain portions explained to me. I was taught to repeat the following words, "*Io whatata; Io whatamai; Ko Hekeheke-i-nuku; Ko Hekeheke-i-papa.*"

There was then no ground to stand on, and everything was in darkness. *Io-whatata* means that he went one way on the top of the water, and *Io-whatamai* that he went another way¹ on the waste of water, and that thereupon the two *Hekehekes* emerged from the deep. The word *Hekeheke-i-nuku* means "hanging upright and shifting," and *Hekeheke-i-papa* means "hanging horizontal or flat." After they appeared above the surface of the water the former was called *Rangi* and the latter became *Papatuanuku*. The pair were very close together, *Papa* (earth) underneath, and *Rangi* or *Raki* (sky) on top. They had certain offspring, about which I will tell you presently.

Another thing that happened at the end of the *Po* ages of darkness was the birth of the sun and moon. All the *Po* were *maku* (black or dark or night like) and at their conclusion a celestial being was named *Maku* because he came out of the thick darkness of space or because he emerged from the dark waters of the sea while darkness covered them. *Maku* married *Mahora-nui-a-tea* (great expanse of whiteness) and they begot the sun, whom they called *Rehua*, but *Tane* called him *Tama-nui-te-ra*, and he is usually known by the short title of *Ra*.

Maku, by his second wife, *Huareare*, had another son, *Marama-huakea*, now known as *Marama*, the moon. The word *huareare* is applied to spittle, but also means the phlegm

or mucus inside a person. Thus it will be seen that the sun and moon had the same father, but different mothers.²

THE SKY PUSHED UP.

The earth and sky had both been raised from under the water, the sun and moon had both been born, but the sky was so close down on the earth that the rays of neither of these luminaries could penetrate between them. The children of the Father Sky and the Mother Earth dwelt in a thick gloom that they very much disliked.

Among the children of *Raki* and *Papa* were *Tane*, *Tawhiri-matea*, *Tangaroa* (or *Takaroa*), *Ruamoko*, *Tupai*, *Maru*, *Tawhiti*, *Torikiriki*, *Te Maivaho*, *Te Ahuhu*, *Te Amaruraki*, etc. When the white man came to New Zealand there was then no *tohunga* (or *tohuka*) living who could recite a *whakapapa* (genealogy) from *Rangi* down to that time. Any attempt to do so only revealed what a large number of omissions was in the list. Similarly, any attempt to *whakapapa* from any of *Rangi's* children could only give an incomplete record. Thus the whole story of the separation of sky and earth has not come down to us, but a certain amount has been preserved in the age-old traditions. Of this remnant of information most concerns the doings of *Tane*.

When the children of *Raki* and *Papa* decided on the separation of their parents so that the light could come in to dispel the gloom that existed in the limited space between them, *Raki* said to *Tane* that the children had better push both *Raki* and *Papa* up, but *Tane* said that could not be done. The children were determined to push them apart, but the question was how it was to be done. Finally, *Tane* lifted his father *Rangi* with a great pole, called *Pou-tu-te-rangi*. It rested on *Papa*, and had ten *hono* (joints), and each of these formed a heaven as it went upright, so that going from the earth upward there are ten heavens, one above the other. Each of these *hono* had a name which was transferred to that heaven, but unfortunately I have forgotten most of them, and only remember the names of the controlling gods of the first, the ninth, and the tenth heavens, and these I will repeat to you presently.³

AN IMPORTANT RECITAL.

I was taught to recite the following words dealing with creation:—

Raro-timu

Raro-take

Raro-pou-iho

Raro-pou-ake

Ko Takuu

Ko Takeo

Io-io-whenua

Tipu-kerekere

Tipu-anana

Kai-a-Hawaiki

Ko Matiti

Matiti-tua

Matiti-aku

Matiti-aro

Ko-teke-ehu

Te Whare-patahi

E Hui-te-rangiora

E Rongo ki waho matatahi mai te ara o tu manuhiri tuarangi kei tazhiti te kai; kai te waro te kai te kainga tu ko ko ko i tu ha.

TRACED FROM FOUR BEGINNINGS.

This recital is one of the great *whakapapa* (genealogies) of creation and would let us know very much if anyone living could unravel its mystery or unveil its full meaning. All details of the correct old Maori belief are bound up in the main *whakapapa* of the beginning of things, but I can only explain a little of it—not much. This is where the teachings of the *Whare-mauri* (one of the Maori colleges—see later) would have been invaluable. Only the old people could have given the exact and full details. Although I learnt to recite it fluently I am sorry I obtained so little information about it. I was really too young to catch this learning or to grasp its real significance and depth, but I will try and explain what little I took in.

According to what I learnt there are what may be called four main roots in the story of creation. The first and most important is *Io*, the Supreme God, the greatest root of the lot. Then there is the root beginning *Te Po ko Uatipu*, and continuing with the *Po* (ages of darkness) and the *Kore* (ages of nothingness). Another root starts from the water, from *Rarotimu* in the ocean, while the fourth root is *Tiki*, and from this root comes man, the fishes and the birds. I never heard the least explanation how the ocean came to be in existence before everything else, but it was the start of life in the universe. I believe this root is correct and that everything originally came from the water. The recital I have just given you starts in the sea and proceeds from the deep water to *Hawaiki* (the cradle of the Maori race).

The word *raro* in the first two words means “below,” and here means “beneath the sea,” and the words *timu* and *take* both mean “root.” At that time the ocean was very prominent, and the first forms of life began in the water; then the fish came and then the human body, and by my teaching all came from the water.

THE RECITAL PARTLY EXPLAINED.

Raro-pou-iho is to dig a hole, and put a post in, while *Raro-pou-ake* is to turn the post or pole up. This likely refers to *Tane* pushing *Rangi* up with a pole. *Taku* means to make the land firm like making a house firm by putting a pile under it. *Ioio-whenua* was the power given to the sons of *Rangi* and to the various gods who rule the elements and control the manifestations of nature, as I will tell you later.

Tipu-kerekere means thick, dark clouds, and the *mana*, or power, residing in the god of this name was later given to *Ruaimoko*, the god of earthquakes.

Kai a Hawaiki refers to the land coming up when *Papa* was raised out of the water. *Papa* was a huge continent, and part of it was *Hawaiki*, so that *Hawaiki* as a country dates from the beginning of the world. It was the first country the Maori race lived in, but they have lived in many lands since.

I am not sure if *Matiti* was the name of a house, but *Hui-o-Rangiora* was a place near *Pikopiko-i-whiti* at the end of the world, near where *Mawi* was born. *Waro*, in the recital,

is the deep sea fish from which *Mau* pulled up the land. *Waro* is part of *Muri-raka-whenua* at sea, and *Mahuika* is his fire on land. *Rongo-ki-waho* means a good way out in space. Before *Mau* slowed it down the sun travelled very fast, but since his day the sun takes longer, for it now comes up a good way out from the earth.

The words *ma tatahi* might refer to people along the sea-coast or beach, but I do not think so. The phrase *manuhirituaraki* means a visitor, a baby from the sky or from a great distance. This title was applied to the Prince of Wales when he visited New Zealand. It really means the birth of very high-class people, or it can be used to describe a distinguished event.

Old *Henare Matua*, the last *tohunga* in Hawke's Bay, knew one form of this recital, but I do not know if he left an explanation of it. The details necessary properly to explain creation are hidden in it if one could just elucidate them, and I am only too sorry I have not the key to it.

TEN HEAVENS ESTABLISHED.

When *Tane* pushed the sky up off the earth, the latter was fairly level, and I am unable to state what caused the mountains and the valleys. Some Maoris say that the earth was soft then and went up and down in mounds and depressions through the various gods stamping on it, but I cannot accept this explanation, although I have no ancient theory to account for the long ridges and sharp peaks. The earth was then in one piece, one big land in which lay our ancestral home, and it was later that *Mau* went out and pulled up the islands that stud the ocean that lay round *Papa-tua-nuku* (the earth mother).

Rangi (the sky) was sometimes called *Rangi-roa* (long *Rangi*), but when *Tane* pushed him up he found him so heavy that he named him *Rangi-nui* (big *Rangi*). *Tane's* correct name was *Tane-mahuta*, but when he performed his gigantic feat his father proudly named his powerful son *Tane-nui-a-Rangi* (Great *Tane*, son of *Rangi*).

When *Tane* was pushing *Rangi* up he pushed him right up to the limit of the pole, and therefore he was in the top heaven,

and as *Te Rangi-whaka-upoko-i-runga*, he is the leading god of that realm. *Rehua*, the sun, was given charge of the ninth heaven and *Te Mairwaho* was put in command of the first heaven. *Matiaha Tiramorehu*, a learned man of Moeraki, who died there in April, 1881, composed a song about *Rangi* and the heavens, and the correct story was in it, but I cannot recall it, or I would be able to give the names of the gods who were in charge of the other seven heavens.

When the pole was upright it propped up the ten heavens. *Tane* went up to see that all was correct, and then he came down to see how *Papa*, his mother, was faring, for the pole was resting on her. She told him to go back up, and he did so, and told *Rangi* that as all the heavens were firmly fixed he would change the position of the pole from upright to horizontal, and he placed it across the roof of the sky from north to south, and there it is to this day.

POPULATING THE HEAVENS.

That great pole of *Tane* is still across the top of the heavens, and although the *pakeha* (white man), with all his wisdom, cannot see it, the old *tohungas* could. From that pole the ten heavens were hung by *Tane*. *Whaka-tarewa* is not the correct name of this suspension, but each world, or heaven, or floor, hangs to the one above, the bottom one being just above the earth; in fact, it may be propped up from the earth. There might even be a "floor" beneath the earth, but I must say definitely that I never heard any Maori history, song or tradition that said there were worlds under this one—under *Papa-tua nuku*, the earth.

When *Papa* told *Tane* to ascend again he thought he would leave inhabitants on each floor, so he went to the first one and left twenty children there, repeating this at each floor, his family equalling 200. Some Maoris said *Tane* had 180 children, but I was taught 200. What ladder or means of ascent and descent *Tane* used I never heard—perhaps it was achieved by his *mana* (power or prestige), or perhaps by the canoe he owned.

After he laid the pole across the topmost heaven *Tane* returned to the earth, leaving his big canoe *Tutepawharangi*—

the canoe of *Ruatapu*, many centuries later, was named after it—to the family of *Tamarereti*, and it can still be seen, renamed as *Te Waka-a-Tamarereti*, as a cluster of stars among the constellations adorning the sky. These *Tamarereti* people were lifted by *Tane* when he lifted *Rangi*, and they are there yet as they do not die like mortals.

I regret that I did not memorise *Tiramorehu's* song about creation and the deeds of the gods, as it would be of great value now. As far as I can tell no one knows it now, and unless someone committed it to paper long ago I am afraid it is lost, even as so much of the old Maori knowledge has been lost. I have never heard of *Haumu*, but *Tawhaitiri* and *Tua-piko* are two beings who guard the portals of death. I was not taught the story about them, and do not regard it as proper history.

START OF LIFE ON EARTH.

Now you must understand that the *whakapapa* (genealogies), which commenced in the water from *Rarotimu* and *Tiki*, did not continue on *Papatuanuku* when she appeared, but went upward and continued in space—hence they do not come down to present mankind. Before this time all life or creations were from, and in, the ocean, but after the sky and earth came up and the sky was raised, living things had places to stand on and space to go up into.

The *Rarotimu* recital starts in the water, and the details of rain, hail, snow, frost, dew, fog, thunder, lightning and other manifestations of nature are all bound up in it, and in other very ancient recitals. Although I have not the full details, I will tell you something about them presently.

The *Tiki* recital is hard to explain, and I have not the complete information I would like, but I was told that *Tiki-kapakapa* was the start of the fish in the sea; that *Tiki-auaha* was the start of birds, and that *Tiki-tohua* was the start of human beings. I believe the wise men of old handed down the knowledge of this "root" to us because we all started from the water, but as time went on we had come higher and had advanced on land and left the fish in the water.⁴

When fish are ashore their tails *kapakapa* (flap) on the ground, but in the ocean these tails are very useful and guide the fish about. Birds come from *Tiki-auaha*—the word *auaha* means that when birds fly about, their mouths are open. Man comes from *Tiki-tohua*. This term, *tohua*, has the same meaning as *ahua*, that is, "built up." *Tane* built up (*ahu*) the first woman from the earth—not from the *onepu*, which is sand, but from *oneone*, the soil. I do wish I had been taught the full history of *Tiki-tohua*, the start of mankind, and I would be able to tell you many more details.⁵

ADORNING THE EARTH.

When *Rangi*, the sky, was pushed up from *Papa*, the earth, the latter was left lying naked, and *Tane* noticed how bare his mother was, so he decided to help to clothe her. He sent down a lot of his offspring from the heavens, and these took the form of trees, and can be seen in the bush that covers much of the earth. Among those who came down were *Totara* (a son of *Tane*), *Matai* (who belonged to a son of *Tane*, *Titikura*), *Kowhai* (came from *Mautakitaki*, a grandson of *Tane*), *Houi* (a daughter of *Tiriwa*—a female), *Rata* (a son of *Tane's* son, *Mumuhako*), and many others. *Tane* saw that these trees were planted, and they grew together for protection and formed great woods. The bush is now called *Te Wao Nui a Tane* (the great forest of *Tane*), and the ancient Maoris used to say there are nearly 200 different trees and shrubs in it. The grasses, rushes, tussocks and mosses also helped to clothe *Papa*, the earth.

All of *Tane-mahuta's* children came down finally from the heavens to dwell on the earth, and most of these children are trees. This was near the beginning of the world, and about the same time the ocean received *Te Whanau-a-Punga* (the family of *Punga*). This was a family of fish, and they jumped right down from the heavens into the sea when the god *Ruaimoko* first banged his *whaitiri* (thunder). *Ruaimoko* is a very active and noisy god, but I will tell you more about him later on. The family of *Punga* were very frightened at the loud noise, and, although the thunder made the sea rough they took refuge in it, and are still to be found in the deep.

The family of *Rautu*, or *Tama-rautu*, a celestial being, is mentioned in an ancient *waiata* (song) dealing with the creation. Some of that family dwell above in the heavens, and some are on the earth, but as I never heard the details I cannot tell you the story about them.

THE CREATION OF WOMAN.

Now after *Tane* had helped to cover his mother's nakedness by sending down vegetation he returned down again and found that she was alone. *Tane's* numerous brothers were all up in the various heavens, and there was no one on earth. This absence of life on the earth was very noticeable and *Tane* was greatly impressed with the loneliness.

Now followed the making of the first woman, and in my instruction on this subject I found that there are two ways of describing this. One way sets forth that *Rangi*, thinking that his son would be lonely on the earth, sent down the *wairua* (soul) of one of *Tane's* own daughters, *Hine-titama* by name, to be company for him. This soul arrived from the heaven, from whence *Rangi* had sent it, but, in the form it arrived in, it was not fitted to dwell on the earth. The observant *Tane* quickly noticed this and decided to provide a covering for the soul. He heaped up soil, shaped it in what is now known as the human form, put the spirit in it, and it became *Hine-titama* in the flesh.

The other description is that *Tane*, wishing for a companion, worked away to make one to his satisfaction. He kept on working with earth and clay, and finally made a womanly form, which looked very well indeed, but it was lifeless. While *Tane* was regarding this dead form, *Rangi* came to his aid and sent down the spirit of one of *Tane's* sky daughters to be placed in the shape. This *Tane* did, naming the now living woman, *Hine-titama*, and taking her to wife. She bore him two daughters, *Tahu-kumea* and *Tahu-whakairo* (and perhaps other children).⁶

THE ORIGIN OF DEATH.

Some time after this *Tane* went away for a while, and during his absence two of *Rangi's* sons, *Te Ahuhu* and *Te*

Amarurangi by name, came down to earth on a visit from one of the heavens, and this had disastrous results to mankind.

The first-created woman (with the natural curiosity of the sex) was very curious to know where she came from, but *Tane* had always adroitly evaded her queries. The day and night had no answer to her query as to the why and wherefore of her existence, so she asked, "*ka poupou o te whare*" (the posts of the house), but no answer came from its mouth.

She asked, "*te pakitara o te whare*" (the wall of the house), but no answer came from its mouth.

She asked, "*te tahu o te whare*" (the roof of the house), but no answer came from its mouth.

She asked, "*te maihi o te whare*" (the apex of the veranda), but no answer came from its mouth.

Then she asked the two celestial visitors (named above), and they told her she was in reality a daughter of *Tane* up above, and that her spirit came down into the form of the woman *Tane* made on earth. The woman was filled with horror and dismay to find that her father was her husband, and fled, with her daughters (already named) accompanying her. When *Tane* returned, the two visitors told him his wife had gone. *Tane* sprang up into the wind and sniffed, and so knew the direction *Hine* was going, and he hurried after her. When he overtook her they had a spirited argument, but he could not prevail on her to return, hence death came into the world. *Tane* was ashamed, and so the woman won the argument, finally saying, "You go back and rear our children, and I will proceed and drag them down to me," and so mankind is dragged down to death.⁷

She went to *Te Reinga* or *Te Reika*, where her name was changed to *Hine-nui-o-te-po* (Great lady of darkness), and she drags the souls of men and women to her abode. *Te Whare-o-Pohutukawa* is the name of the house from whence the two girls, *Tahu-kumea* and *Tahu-whakairo* watch the souls passing from the world of life to *Te Reika*, the region of shades.

THE ABODE OF THE SOUL.

Those two young women not only see the spirits going to *Te Reika*, but they direct them where to go. They watch

the gateway of the dead, but where that is I know not. It may be above this world, below this world, or away to one side. Perhaps some of the spirits went up and some went down, but I cannot say which went up and which went down, or whether they all went up or all went down. Those two women direct the spirits where to go. They say to some, "You go there," and to others, "You go that way," but I do not know the names of any of the places in the spirit world except that *Te Reika* is its general name.

Some Maoris name ten underworlds, but to my mind that is simply the North Island people trying to explain *Te Reinga*. I have never met any Maori, learned or otherwise, who could definitely say where it was.⁸ It was not underground, for old legends state it is near us or beside us—practically next door. I think it is at one side of this floor (the earth) and the soul leaves this world and goes into it. The soul leaves New Zealand at *Moreanuku*⁹—it is the *Rerenga-wairua* (soul's leaping place). A big tree, perhaps a *puriri*, hangs down its roots there, and it is said the souls went down them and under the sea, but I do not hold this opinion as the *Reinga* is alongside us. In the history the soul lives in the body on one side, then the body dies and the soul passes on to the other side.¹⁰ This is the native history, and in its essentials I do not consider it differs very much from *Pakeha* ideas as to the Soul and Death.

Our wise men used to say that after leaving the body and leaving this earth the soul went on to *Te Anu-matao* (the freezing cold), but where that is no one could explain. Another place the soul went to was *Honi-ki-wairua* (meeting-place of souls), but as far as I could learn that name signifies the last of life and is death itself, and a figurative name for Death. In the great dispute between *Tane* and *Hine-titama* over the question of life and death *Tane* unfortunately let her go, hence it is that she draws men to the region of shades and that death pulls all human beings from the world of the living.

THE LAST GREAT ENEMY.

I have told you how *Hine-titama* became the goddess of death, *Hine-nui-o-te-po* herself, but I must mention there is another account which says the latter was the daughter of the

former, and that *Hine-nui-te-po*, *Tahukumea* and *Tahu-wha-kairo* are three sisters watching the gateway of the dead, but *Tira-morehu* of Moeraki, in his famous *waiata* (song) about creation, only mentions the last two as performing the function of spirit door-keepers. There is another suggestion that *Hine-nui-o-te-po* was a sister to *Rehua*, but to such a statement I emphatically say, No!

I do not believe that in ancient Maori estimation the souls of the dead went up to the ten heavens! How could they when *Hine* pulls them to her abode? *Tane* returned from his controversy with her with instructions to upbuild and rear mankind, and with this idea in view he remains at or near the sacred lake in the heavens, the lake known as *Wai-ora-a-Tane* (the living waters of *Tane*), for the purpose of creating a supply of fresh human souls to be placed within the bodies of newly-born babies as they arrive in this world.

If *Tane* had prevailed on *Hine* to return to earth with him Death would not have entered the world. If *Mauī* had crawled through and vanquished the Great Lady of Death he would have regained the advantage lost by *Tane*. If he had been successful all people then living would have renewed their lives and would never have died. This would not have caused any over-populating of the world, for there would have been no more married life, or at least no more children. The gods and demi-gods in the ten heavens have never bred since immortality was conferred on them by *Io*, the Supreme God, so there is no over-population up there, and this state is what *Tane* lost to men and *Mauī* failed to regain on earth.

NOTES BY H. BEATTIE.

¹ I give this as it was told to me, but I do not profess to explain this adequately; nor indeed any of the other profundities and mysteries of the Maori mentality as exhibited in his mythopoetic conceptions and esoteric teaching.

² These names are interesting. *Maku* is rendered as "Moisture" by John White, but is much more likely to be the South Island rendering of *Mangu*=blackness, a state of being one could expect to rank in Maori estimation at the conclusion of *Te Po* or ages of Night or Darkness. From the marriage or co-habitation of Darkness with Great Expanse of Whiteness (*Mahora-nui-a-tea*) comes the Sun. From the union of Darkness and Spittle comes the Sun's lesser brother, the Moon. There may be nothing much in these names, or again, they may

put us on the track of how the old Maori considered that these great cosmic forces came into being.

³ Next time I saw him after this talk I read to him a list of the ten heavens, as recorded by Tregear, but he considered that these ten names did not coincide with those he had heard—he was familiar with none of them.

⁴ This is not a new theory of evolution, but it seemed crystal clear to my old friend, although it has a considerable degree of opaqueness to me.

⁵ E. Tregear names *Tiki-kapakapa* as progenitor of fish; *Tiki-tohua* as progenitor of birds; and *Tiki-auaha* or *Tiki-ahua* as progenitor of man. Tikao's order and explanation seems to me more feasible than most accounts.

⁶ It will be noticed that both these accounts stress not only the distinction between soul and body, but also the paramount importance of the soul. In the first there is a soul which has to be encompassed by a body to fit it to live here, and in the second there is a body which is useless until animated by a soul.

⁷ That an innate aversion to incest exists in the human heart would seem to be implied from this description of how death entered the world.

⁸ This is not surprising in view of the fact that very few Europeans can say definitely where heaven and hell are.

⁹ This name is spelt *Morianuku* by Tregear and Best.

¹⁰ He used his hand to illustrate—the palm representing the living side and the back of the hand the dead side, the soul apparently passing through at death. This was to show what a thin division divided life and death or separated this world from the next—the visible from the invisible. His explanations of Maori eschatology were exceedingly hard to follow. Elsdon Best, writing about the underworld, has this to say:—"The precise and correct name of the subterranean spirit world is *Rarohenga*." Against this view I can quote Tikao, who said to me:—"Do not confuse *Reinga* (the spirit world) with *Rarohenga*, which is a different place altogether. It is the place or country to which *Maui* went to see his grandfather and to obtain fire. It is somewhere near where *Maui* was born, and that is towards the east, near *Pikopiko-i-rohiti*."

CHAPTER III.

DUTIES OF THE GODS.

Rangi or *Raki*, the Sky-father, and *Papa*, the Earth-mother, had a number of children, and these all became gods and had work to do. *Raki* also had two or three other wives, and their children, or some of them at least, also became gods, and were assigned tasks in keeping the universe going.¹

I did not learn about all these gods, for they are many, but I was told about several of them, and will try and explain to you about those I heard a bit about. I have told you of the very important position occupied by the great *Tane* in connection with separating the sky from the earth, with covering the earth with forests and with grasses, and with the creation of man.

A brother of *Tane* was called *Takaroa*, or *Tangaroa* in North Island talk, and was given the great work of looking after the ocean, so that he is now known as the god of the ocean, although I think he should only be a god of the ocean, for the correct name of the deep is *Te Moana-nui-a-Kiwa* (the great sea of *Kiwa*)—who was another god, although I do not know anything about him.

I must admit that what I know about *Takaroa* is slight. It is said that he was originally a great fish or sea-monster like *Tinirau*, but I do not know the relationship between the two. From him sprang an old race that later turned to *atua* (demons), or *taniraha* (water deities), a race of miraculous sea-beings that would cut the waves for canoes migrating and that guided the Maori from *Hawaiki* to *Hawaiki*, finally land-

ing him in New Zealand. *Tinirau* was also a god at first, but later took the shape of a big marine creature to guide canoes. A common fairy tale says he shaped the *kutuhori* (sole's) nose, but that is only a trifling matter.

TAKAROA, AND OCEAN LORE.

Takaroa, through his oversight of the ocean, has always held an extremely honourable position in the regard of my people, and there is an ancient saying, "*Te Whatu-Kura a Takaroa*," and this has now become a flattering and figurative allusion to a high-born girl. I do not know its original meaning—"whatu" generally means "weaving," and must have other meanings, because a leaden bullet is now called *whatu*. In any case, whatever its first significance may have been, if you now see a bevy of chief's daughters and wish to refer to them in proverbial or complimentary strain you would call them "*Kahui-Kura-a-Takaroa*," or, more briefly, "*Kahui-a-Takaroa*." Although the ocean was before the sky and land it was a child of these latter two who was given charge of it, and I never heard this explained.

When voyaging, the people would call on *Takaroa* to help them through the perils of the deep, to preserve them from storms and to see they were not swallowed up. Our old people used to say that in the middle of the sea there was a vast *rua* (hole) and that it was this fact which caused the tides to flow. When the water went into the hole it ebbed from the shore—*taitimu*; when it came out it flowed up the beaches—*taipari*. The beginning of the ebb or flow was called *taipana*, and you would hear the remark, "*Kua pana te tai*" for the turn of the tide. *Te Waha-a-Parata* (the mouth of *Parata*) is the name of the *rua*, and *Parata* spits the water out and swallows it back, but I do not know who this *Parata* is. Some say he is a great whale, but that is not correct. The word signifies a swallower, and is sometimes used as a figurative name for death.

Tautini also had something to do with the sea, and we call the little crab *tautini*, and the jellyfish's name is *reperepe-o-Tautini*, but exactly what his position was I do not know. The mythical name of the elephant fish is *Te-mar-o-Hine-te-iva-iva*, and this goddess was related to the famous "*Hines*," who

were aunts of the great *Mau*. She assists in some way, and is now in the circle of wind-goddesses round the ocean.

USEFULNESS OF WINDS.

When *Tane* lifted *Raki* up, as I described to you before, everything went up and left *Papa* bare. All the children of *Raki* and *Papa* went up and were scattered on the ten floors of heaven. One of those who went up when *Raki* was pushed up was *Te Maiwaho*, and he stayed on the first floor, of which he was made the ruler. From this floor comes all the rain, hail, snow and wind that beats upon the earth. Above this floor there is no wind and air, but these things come from that floor to the earth. If no rain came, no vegetation could live, and if no wind blew we could not live—that was the Maori notion taught to us.

I do not know how people breathed before *Mau*'s time, as it was his aunts who began to *tawhirihiri* (fan) the air so that mortals could breathe. Since then, if the winds stopped altogether the sun would prove too strong and we could not live.

Two of the children of *Raki* and *Papa*, named *Tawhirimatea* and *Tupai*, were gods who had power over the air after the creation. What became of *Tupai* I cannot say, but *Tawhirimatea* is still powerful, and under his other name, *Tawhirihiri*, is the fan that the wind-goddesses use to dispense the winds over the world.

The winds just blow between the first floor and the earth. I have heard the name *Uruangi* applied to the wind which sweeps the lowest floor of heaven, but I know nothing more than the name. Ancient songs say space is cold, and I believe the cold air from under the earth creeps over the rim of the earth and is fanned on to us as the cold winds.

There is no sickness in the heavens—at least, in the nine top ones—as there is no dew, rain, snow and frost up there. These things bring sickness on the earth. The wind does not blow higher than the lowest floor, because air is absent from the floors above it. The old people never explained how the gods live up there, but as there is no air to breathe they must be very different to the human race.

I may add that none of my teachers told me the origin of snow and frost, nor gave me the name of the god in charge of them.

THE FORCES OF NATURE.

Ruaimoko, another son of *Raki* and *Papa*, is the god who holds the power of thunder and lightning. These two manifestations of nature come together, and there is an ancient *puha* (war-song) referring to the banging of thunder and the flashing of lightning. One line runs, "O *Ruaimoko puritia ta-whia kia i ta i ta i ta e*" (Oh, *Ruaimoko*, hold fast amid the banging, banging, banging), and is an appeal to that god to restrain the fury of the storm. Although North Islanders call thunder *whaitiri*, we know that *whaitiri* is correct by ancient *whakapapa* (genealogies). Not much is known about *Whaitiri*, but probably he is a minor god, controlling thunder.

There are three kinds of lightning—*wira* (ordinary), *kohara* (zigzag flashes) and *kapo*. The last name is applied to a flash here and there all round the horizon or sky, and it is a *tohu*, or sign of wind. The song says that both *wira* (lightning) and *ru* (earthquake) are fires. The former shows up, but the latter is hidden; yet if the *ru* burst the hills asunder fire would show up or come flaming out.²

If the full force of the wind was let loose on man the result would be disastrous, so the lightning and clouds are put in being to retard the winds, or we would be blown away. Then, if the full force of the lightning was let go all at once, man would be burnt up, but *Ruaimoko* and *Tawhirimatea* hold back its full power and just send enough to help regulate and control the elements. *Tipukerekere's* *mana*, or power, was given to *Ruaimoko*, and if he liked to be a "bad brute" he could do a lot of mischief. Of all the brothers of *Tane* who look after the world and keep it going *Ruaimoko* could be the worst and *Tawhirimatea* the best, but as a rule these gods hold the great forces of nature in a retarding manner, otherwise the world would be destroyed. I was taught that the wind-goddesses hold the strong winds in check and distribute them for the welfare of mankind, but I never heard any good of the powers of *Tawhirimatea* and *Ruaimoko* except this restraint, for unrestrained they would be our destruction.

CONCERNING RAINBOWS.

Kahukura was another god of the ancient times and the rainbow was his sign. "*Tiwhanawhana ai Kahukura i te rangi*," is a line of an old song referring to the arch of light that is his representation in the sky. So famous is *Kahukura* that his name is also applied to night rainbows and to the Southern Lights (*Aurora Australis*), although another name of the latter is *tutumaiao*, and they are also vulgarly called *Ka-tara-tokai*. Although *Kahukura* is a correct name for all rainbows and similar lovely celestial displays, a more common and perhaps a better name for ordinary use is *aniwanizwa*, a name which refers to the beautiful colours in the bow. *Awhioraki* (or *awhiorangi*) is a personal name bestowed on rainbows, and an axe famous in history was called after it. *Awhioraki* goes in a circle from ground to ground round the sky; but the proper (mythological) name of all rainbows is *kahukura*. In a double rainbow I cannot be sure whether the top or bottom arch was known as *kahukura*; the other was called *rokoma*.

After the main beginning of the world and when people began to spread out, *Kahukura* became the main god of the migrators. He separated the good from the bad weather; he protected the frail canoes on the heaving waves; he sent fair winds to waft the canoes over favourable seas; he assisted them with rainbows, which showed the canoe-men their directions. The venturesome navigators regarded *Kahukura* with respect and gratitude, for his sign in the sky pointed the road into unknown seas.

I never heard the Maori history of the origin of the lovely rainbow, but it was beautiful in our eyes, and *Kahukura* is very high in *Gaitahu*³ (*Ngaitahu*) estimation generally. We do not all claim him as an especial god, but certainly some of our principal *hapu* (families) do.

VARIOUS GODS.

Matamata was the olden god of war in Canterbury, and I fancy in some parts of the North Island, but I recollect no *karakia* (invocations) to him, nor any *waiata* (songs) about him. A "ghost" (supernatural being) which came from *Hawaiki* to New Zealand was known as *Matamata*, and there

was a race known as *Kati-matamata* in the South Island, but I am not sure if any descendants still survive, although I think there is one at Port Levy and one at Kaiapoi. *Rakitauneke*, the famous *Kati-mamoe* warrior, was one of this branch, or was allied to it.

Kaikaiawaru was also a god, and was a bird in one shape, a dog in another, and yet a pig in another. I know you will say that Captain Cook introduced pigs to New Zealand, and so he did, but the Maori people knew such animals back in the *Hawaikis* from near the beginning of creation.⁴ The real meaning of his name is that he was the god of all kinds of birds from big to little.⁵ He was a *wairua* (god) of *Gaitahu* (Ngaitahu tribe) and the old name of *Kaiapoi* Pa was *Te Kohaka-a-Kaikaiawaru* (the nest of *Kaikaiawaru*).

Maru was the name of another god, but it is merely a name to me, as the old people did not explain to me his position or duties. All the gods had great powers that could damage mankind if over-exerted, but there were usually restraining or minimising influences if I only knew the details for you to write down.

There are many other gods whom I forget just now, but whose names may occur to me later. *Tawhaki* and *Karihi* were not gods, but went to the heavens to get something very important from the gods. I never learnt the whole history of these great men and their wonderful exploits, so I will not speak about them.

Mokopapa was ugly, as ugly as *Ruaimoko*, and he was from the same family, but he was not a proper god, although the ugly tree lizard was called *Mokopapa* after him.^{5a}

THE SUN AND ITS COURSE.

And now I come to a very important god, *Rehua*, the god of the sun. He dwells in the ninth heaven, and his name means fire. The sun, in its course, goes through his dwelling-place, going up high through the heavens, then sinking down the west side of space, under the earth during the night and comes up the east side each morning over the back of *Hinehau-one*, who holds the sands there. Two names were used in connection with the path of the sun, *Pikopiko-i-rangi* and *Piko-*

piko-i-nuku, and I think the former denoted its course through the heavens and the latter its course through space.

My ancestors did not hold the idea that the earth revolved round every day and that it went round the sun in a year. That is a *Pakeha* idea, and I would contradict it. The world is flat, and the sun goes over it every day and under it every night. Its course above is *pikopiko-i-rangi*, which means that it curves in an arch through the heavens. It may not travel so fast as in *Mawi's* day, but it still goes at a good rate, and so I disbelieve the *Pakeha* idea that it is stationary.

The sun and the moon do not take the same track across the sky day after day all the year round, but vary their course a bit. They work back and forwards on a wide road, their track being higher in summer and lower in winter. At sunrise the sun looks big and near, as you can tell by standing on a sea-cliff and looking over the waters and watching the dawn, or as it appears over a mountain range. But as it mounts in the sky it appears smaller because it gets higher in the heavens owing to its curve over the earth.

The people of old used to say *karakia* (invocations) to *Rehua*, the sun. I cannot say that the sun was worshipped, but he was asked to confer favours in regard to the seasons. *Rehua* is the sun, and if he did not shine the grass and vegetation would die and life would cease.⁶

THE WORK OF THE MOON.

The moon is a half-brother of the sun, both being children of *Maku* by different mothers. The two brothers disagreed. The elder brother, the sun, wished both to go together on their journey, but the younger brother, thinking he would be too much overshadowed, did not want this. He said to the sun, "You can go by day, I will go by night." The sun finally agreed to this, and hence the two keep their separate ways, as man can see to this time.

The sun has more *mana* (power) than the moon—it is *Rehua*, the fire, and I have never heard that the moon is fire. Nevertheless, the moon possesses big *mana* (influence) and does a lot of work, although it is not so important as that of the sun. If *ra* (the sun) is mentioned in old songs and

karakia, so is *Marama* (the moon). Although the moon is usually named *Marama*, its full name is *Marama-huakea*, the latter half of this name meaning "fullness."

The moon has the power to look out over the sea at high tide to see that the sea does its work. Full moon is called *ohua*, and so spring tides are known as *Tai-ohua*. The moon has also power over the weather to a large extent; it has more work than the sun in looking out our weather, and much popular lore gathers round it. If the new moon came in upright or nearly so, and with its face bent north this denoted fine weather in Canterbury, but in parts of the North Island it was regarded as a bad sign. It will often rain up North when fine in Canterbury, and vice versa, but the moon showed the correct sign to each place, and each district went on its own lore. Here, in Canterbury, when the new moon came in lying on its back it was said to be full of water and a sign of bad weather, and when it came in half on its end and half on its side this was taken to be a sign of mixed weather.

MARAMA, THE MOON.

The sun is visible only in the daytime, whereas the moon can often be seen in the day as well as in the night. "*Ko mate te marama*" (the moon is dead) is a saying when the moon disappears away, but it is not really dead. It will come again very small and will grow, and grow quickly, till full size, when it will begin to waste away again. *Marama* dies and comes to life again each month, but I cannot say that I ever heard much history about that part of his career.⁷

One tale I remember about the moon. *Tererewa* was thirsty one night and sent *Rona* with a *taha* (calabash) to get some water to drink. *Tererewa* was a woman and *Rona* a man⁸—perhaps he was her husband, but he is generally regarded as her servant. It was a cloudy night and he had difficulty in finding his way through a clump of bushes to the spring and cursed the moon for hiding its light. The moon heard and came down and whisked *Rona* up, and now every full moon, if you look at its face, you can see *Rona* with his calabash, and also the clump of trees. This is a common yarn, and I first heard it at Akaroa when I was a boy.

The moon, in going through the sky, journeys through the third or fourth floor above the earth. It is from the same *whakapapa* (genealogy) as the sun, but I never heard the name of its god. The sun and moon do not rise at the same place, but both come round from underneath the earth. When I was a boy at Akaroa I never heard the old *tohuka* (men of knowledge) explain how the moon waxed and waned, but it was commonly said that when the moon was small the tide (of the sea) was small and that each increased with the other.

In the old days the Maori used to count thirteen moons to the year, although he only had ten names for them. One of those names, *Ngahuru*, covers three English months. The word is said to mean ten in number, but it really means "more than ten," and here implies that 13 moons have only 10 names, or, in other words, that your 12 English months are crowded into ten Maori ones.

MONTHS AND SEASONS.

In the old days the seasons were three in number, and these three were *Raumati* (summer); *Ngahuru* or *Kahuru* (autumn) and *Takurua*,⁹ which not only signified winter, but took in the *Pakeha's* springtime also.

The old Maori New Year was in your May, and from this month commenced what you would call the yearly calendar, or 'calculations of time. The months were as follows:—1, *Matahi* (May); 2, *Maruaroa* (June); 3, *Matoru* (July); 4, *Wha* (August); 5, *Rima* (September); 6, *Ono* (October); 7, *Whitu* (November); 8, *Waru* (December); 9, *Iwa* (January); 10, *Ngahuru* (which as far as I learned included your February, March and April).

Ngahuru was the harvest time when the *Kumera* was gathered, and the Maori was happy then because there was abundance of good things to eat. The usual number of meals a day was two, but sometimes in periods of dearth the Maori only got one meal a day. He looked forward to *Ngahuru*, when he could get ten meals a day if he wished them, or could eat them. Yes! *Ngahuru* was the longest and happiest month of the year.

I heard the nights of the moon named many years ago with their genuine old *Ngaitahu* names, but I forget most of them, although some may come back to my memory yet. A new moon is now called *Marama-hou* (new moon), but that is not the authentic old name. Unfortunately with the passage of years I have forgotten the names of the moon's phases.

In the springtime the old people liked to feel the sun's rays on their skins, as it is not then too warm, and they would lie against a *takitaki* (fence) and repeat the old *whakatauki* (proverb), "*Ae! Nga ra o toru whitu*" (Yes! The sun from the third to the seventh months=July to November). When the sun was going down they would say "*Ka to te ra*" (the sun is setting), and when it disappeared "*Ko to te ra*" (the sun has set). An expression in an old song, "*Te ra o tu Waru,*" means the heat of the sun is for eight months in the year, the other four being cold.

SKY PORTENTS.

The gods were all given work to do at the beginning of the world and they cannot stop now or the world would stop also. They still have to direct the forces of nature to the benefit of man. They still send sun and rain and wind, and they also provide signs to let man know what is coming. As a rule the seasons can be foretold by observing the trees and shrubs flowering, though I was never taught this lore, but I was told a little of the sky lore, which marks approaching storms or changes in the weather. Much of what I learnt as a boy has been erased from my mind through later contact with the white man and his unsettling ways, but I have retained as much as I could, so that the young people of my race will not entirely forget the ways and thoughts of their fathers.

As a means of keeping my mind refreshed on the learning of my forefathers I go over old songs at nights when sleep does not visit me. I know many scores of ancient songs, and repeating these has brought back much of my old knowledge to me. I never heard the old *tohukas* explain the origin of lightning, but last night I remembered part of a song about it, and this said that the god *Ruaimoko* controlled it, and that there were three kinds of flashes. One of these, known as

kapo, was a sign of wind, and if these gleams were flicking all round the horizon, the side on which they were strongest would send the wind.

Matakokiri (meteors) were a *tohu* (sign) of wind, and the Southern Lights were also regarded as a sign of weather, but exactly what I cannot recall. An *umu*, or ring, round the sun or moon was sometimes a sign of wind, sometimes, accompanied by other indications, it foretold fine weather, and when completely round forecasted a heavy fog. The rainbow (*ani-waniwa*) was usually a sign of good weather or of clearing up. You could tell by the colour if that particular bow was a *tohu pai* (good sign) or a *tohu kino* (bad sign). One form of rainbow was a sign of the track one canoe took in coming from *Hawaiki* to New Zealand.

WINDS AND WEATHER.

It may surprise you to learn that the Maori had no names for east, west, north and south, for he had no compass like the white man has. To give the direction he simply named the wind from that direction, and for all practical purposes this did as well.¹⁰

Down here in Canterbury the *Hau-matua* is a northerly wind; *taa* or *ta* is from the west; *Mauru* is a nor-wester; *tonga* or *toka* is a sou-wester; while the east wind is *Marangai* or *Marakai*. I think that *paoa* was the olden name for this wind, and that the name *Marangai* was bestowed on this wind about ten generations ago in the North Island, and that the name drifted down here. The name *paoa* is preserved, however, and is now applied to a strong east-north-easter, while a weak one from that quarter is known as *Whakarua*. *Wahanui* is a strong wind from the north-north-west. My people now call the south-east wind *Tautehi*, which is simply its *Pakeha* name turned into Maori. I cannot remember the old Maori name of the south-east wind, nor can I recall the names of the other winds, except that a general name for all strong gales is *Hau-tane* (manly winds), while softer breezes are classed as *Hau-wahine* (womanly winds).

The climate used to be more severe than now. In 1861 I saw snowdrifts on the Peninsula about twelve feet deep,

and there has never been a really big fall of snow since. Both ice and snow are called *huka* by my people, and frost, which in the North Island is called *hukapapa*, is known to us as *kopaka*.

There used to be more rain than now. The white man has cleared the bush and has drained the swamps and marshes. The bush used to be wet and attracted rain and snow, and creeks which used to run merrily all the year, only run now and again under present conditions.

One weather sign of old was if the *torino* (ear-drum) rang, rain would follow. My ears rang twice alternately last evening, and you see the rain I prophesied is here now. The children used to foretell the weather by drawing two pieces of flax—the long piece meant rain, the short one forecast fine weather, but that was in play.

THE STARS.

I am sorry to say that the ancient sky lore of our people has been forgotten, except a few fragments. There is a line in an old song which runs "*Ko nga tupuni a Wehi-nui-a-Mao-mao.*" (The thatches of Wehi-nui-a-Maomao—who is a god of the heavenly bodies). I consider that line embraces the sun, moon, and stars. The song calls the stars "*nga kanohi o te rangi*" (the eyes of the sky).

The stars are higher than the sun, which goes through the second top floor of the heavens, for they are in the very top one, just beneath the *pou* (pole) of *Tane*. Although the stars in the crown of the vault of the sky are in the tenth heaven, I cannot say what position can be allotted to stars all round the horizon as the old men never explained this to me. *Te Ika-a-Raki* (the fish of *Raki*—what the white people call the Milky Way), with a myriad other stars, are at the top. These stars come out at night, and some move like the sun and moon. Some rise in the evening, travel all night, and set in the morning, setting a little higher each morning. An ancient *waiata* (song) says the stars move, so that is how I am sure the people of old considered they did. I will try and remember what I can of what the aged people told me.

Puaka, or *Puanga*, rises about June 6, and is the principal star of the Canterbury Maori. It is a star that flickers and changes colour, and has a great history, being mentioned in the song about *Tane*. If it comes up on the south side, it is a sign of bad weather, but if it rises on the north side it is a good *tohu* (omen). *Takurua*, another important star, carries the same signs; it comes in winter, to which it gives its name. *Matariki*, a group of stars, rises two or three weeks earlier than *Puaka*, while *Ngakapa*, a group of stars in a straight line, show the near approach of *Puaka*, as they rise two or three days before. Then *Meremere* rises and then comes *Autahi*, also known as *Autahi-ma-rehua*. I do not know the origin of this latter name, but *Rehua* is the god of the sun.

CELESTIAL PHENOMENA.

The teaching of old was that there were twelve principal stars, and these were *Puaka*, *Takurua*, *Autahi*, *Ngakapa*, *Matariki*, *Tawera*, *Meremere* and—let me see, that is seven of them, —I am sorry I cannot recollect the names of the other five just now. Numerous stars are mentioned in old *waiata* (songs), and of these I can remember the following at the present moment:—*Te Ahuru*; *Hira-uta*; *Hira-tai*; *Te Kahui-whetu*; *Te Kore*; *Manako-wiri*; *Manako-tea*; *Te Mahana*; *Pungarehu*; *Te Pari-nuku*; *Te Pari-raki*; *Uaki-motumotu*; *Wero-te-ninihi*; *Wero-te-kokota*; *Wero-te-Au-maria*; *Whiti-kaupeka*; *Te Wewera*; and there were others also. The *Wero* stars mentioned in old songs bear names indicating warmth, and show the heat of summer advancing, finishing in *Mahana-nei*.¹¹ Some stars follow the course of the sun and moon. As for navigation I do not think the Maori steered by the stars, although he certainly named them in his *karakia* (invocations) concerning sea-going.

Shooting stars, or meteors, were called *Matakokiri*, and I never heard my teachers explain why they occur. In an eclipse of the sun or moon they were said to meet together. Eclipses, even partial eclipses, did not occur very often, and I must confess that I never heard the old people give a name to such an occurrence, but I did hear the remark, "*whatutaki te marama ki te ra*" to describe the meeting of the sun and moon

when one blinds the other from your sight. The old people who knew those things are all gone to the *Reinga*. Near the North Cape at Moreanuku there is a rock whose name I forget, and on this rock the spirits cut off each other's hair before entering the spirit world. As well as hair, the *hupe* (mucus) of the nose, and the *roimata* (tears) of the eye, had to be left on that rock. There was lamentation there, and then the spirits jumped into the water on their way to the spirit world.

NOTES BY H. BEATTIE.

¹J. F. H. Wohlers (or Porora, as the Maoris called him) went as a missionary to Ruapuke Island in 1844, and in his description of Maori lore referred to the "sublime mythology of the Maori." I do not consider this an over-statement. For a cannibal race living in savagery and steeped in superstition they had preserved a cosmogony which had some pronounced analytical and mythonomic tendencies. To my mind, this remarkable mythology compares more than favourably with the much-lauded mythologies of ancient Greece, Rome and Scandinavia, and yet it is immeasurably inferior to the magnificence of the Christian revelation.

²The statement that if earthquakes burst the hills open fire would come out is a shrewd surmise that the interior of the earth is hot, a surmise probably founded on an active acquaintance with active volcanoes in some of the earlier *Hawaikis*.

³Gaitahu as well as Kaitahu is a common Southern pronunciation of Ngaitahu (tribe).

⁴He did not know why the Maoris called the pig *poaka* or *puaka* when they saw it. The latter name, of course, was the same as that of a star "from the beginning of creation."

⁵Apparently he was the tutelary deity of all feathered creatures.

⁶Apparently he was the tutelary deity of the tree lizards.

⁷Here we have an illustration of the Maori love of personification. It is common in their legends for stones, trees, hills, etc., to address one another, and some of their pedigrees start from inanimate objects. In the case under notice we find Rehua is sometimes the god of the sun, and sometimes the sun itself.

⁸In the white man's estimation the moon is the Queen of the Night, and is spoken of in the feminine gender, but with the Maori the moon is of masculine sex.

⁹In most Northern versions of this story Rona is a woman. This is only one of the numerous cases where the North and South Island accounts differ as to sex.

¹⁰This term *Takurua* (the common Maori name for winter) is not used further south. As we proceed south we find winter is called *Makariri* (cold).

¹¹Although I have never seen this stated in print it is not unsupported by reliable informants. The Maoris in Murihiku told me the same thing.

¹²Although I cannot definitely explain this statement, it is as stated by the narrator and as recorded in my notebook.