

2. **TE KAWA** (an incantation addressed to the building as a whole and to each part of it in detail. The injunction in the invocation “Rukutia” calls upon the powers to *ruruku*, or bind together for strength, the uprights and rafters and the other details of the structure):—

Takina te kawa, he kawa tuatahi,
 He kawa tuarua, he kawa tuatoru,
 He kawa tuawha, he kawa tuarima,
 He kawa tuaono, he kawa tuawhitu,
 He kawa tuawaru, he kawa tuaiwa,
 He kawa tuangahuru:
 Ko te kawa o te Whare o Rangi tu nei,
 Ko Hau-te-ua-nui.
 Rukutia! Rukutia i nga maihi,
 I nga poupou i nga heke, i nga tuparu,
 Kia ninihi atu ai a Uanui a Uaroa.
 Whakarongo iho ra e Mata te irihia
 Te hauhau no Tu marangai he tana e
 Karia te po i Rarotonga
 Te whare o Ueuenuku, o Ueuerangi
 Te taka mai tu, tona whaiawhano
 Whano, whano, haramai te toki!
 Haumi e...

3. **TE TOKI** (or, The Axe. This is the incantation addressed to the tree in the forest whence with the aid of the *toki*, the material for the carving, was obtained):—

Kotia te pu, waiho i konei:
 Kotia te kauru, waiho i konei:
 E ai hoki au ko te umu a te Tuhi,
 Kihai i tae ki nga pukenga,
 Ki nga wananga, ki nga tauira.
 Patua a kuru, patua a whao,
 Patua te toki a Taiharuru.
 Piki ake hoki au ki runga nei
 Ki te whare hukahuka nui e no Tangaroa,
 Tangaroa i whatiia ai e Nukutaimaroro,
 Nukutaimaroro kaore ko au ko Hinetuahoanga,
 E kimi ana e hahau ana i te whanau a Rata,
 Ko Rata i mate atu i te awa i Pikopikoiwhiti,
 Mate maungarongo!
 Whano, whano, haramai te toki!
 Haumi e... Hui e... Taiki e...

4. Then followed the lifting of the last great *tapu*, the admission of woman into the sacred house; for until this moment she could not step across the *paepae*, or threshold. Her admission was the final act of *whakaroa* (making common the occupation of the house). The symbol of occupation was the spreading of the mat, which served the olden Maori, and still serves many of his descendants, as mattress and couch.

Manawa mai ai hoki to putanga he ariki,
 Manawa mai ai hoki to putanga he tauira.
 Takapou hotunuku, hoturangi, hotuwawahia:
 Te mata i tukitukia, te mata i heiheia!
 Oi i whiwhia, oi i rawea,
 Oi taku tupuna e tu nei,
 Oi ko taku tupuna
 He tupuna kimi naku
 Ki te whakarua atu,
 Ki te marangai tu,
 Whakairihia mata o takapou
 He takapou taonga, he takapou tangata!
 Whano, whano, haramai te toki haumi e!
 Hui e... Taiki e...

This completed the Maori portion of the ceremony of *te kawanga*. There were necessarily lacking the concomitants of the sacred act—the *hakas* and war-dances which were wont to resound at the *marae* when the tribes celebrated the completion and dedication of a celebrated carved *whare*—

When our whare in its beauty
Tukutuku, pukana, e korirari,
 Duly to the gods in heaven
 With our war-dance must be given.

But the small Arawa contingent made the most of their modest number by their stentorian shouts and fierce gesticulations in their concluding *haka*—

Kaore e hoki te rongo o te whare whakairo
 E hau mai ra i Poneke, a ha ha!
 Kai te tutaki te haumi o te waka
 Kai te tutaki te haumi o te waka!
 Ko au anake te uri o Rangitihi
 I takala nei ki te akatea,
 E takoto nei papa tahuaroa,
 Hei a, hei, hei ha!