

DEVA ORO HANA

[DESCENT of the GODS]

Habitu Jzrichu

O MAUI TE WAKA

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A	AOISO	STARTING POINT
1	EKA EKE EKAKA EKATO	One One as a number with or without contrast to 2 or More Single alone solitary Together on one side opposed to the other Single alone.
2	EKAKA EKA SO EKATO	SINGLY ONE BY ONE Together on one side opposed to the other
3	EKA SO EKATO	ONE BY ON On the one side opposed to the other
4	PARI-HA	B Eliminated
4	PARI -	completion of forward motion
5	RASIKO	ACCUMULATION
6	ATI PAT	SLAY KILL
7	ACC A DHAYA	putting on top of.
7	NI PAKA DHAR	WISE Hold weas have accept [Remember]
8	TO 12	RANOOM NOTES
	TO THE CHANDOGYA UPANISAD	
13	SATTA	LIVING BEING
14	TA TANE RAHU MATA PA TALA	
SK MATERI	DEVAORO HARO RARO RONEO	DESCENT of the GOD'S VAULT of HEAVEN BENEATH DOWN BELOW HEAR ITD

PAU 92  
99  
A  
DI  
SO

STARTING-POINT BEGINNING  
orig ablat of A DI FROM THE  
BEGINNING

PAU  
Ablat  
matrum  
A  
DI  
TO  
KE NA

INITIAL from the BEGINNING  
from the BEGINNING  
IN THE BEGINNING AT the  
[ Same time ]

Nom plural  
E  
E  
-  
-  
KA  
KE

ONE with or without CONTRAST  
TO 2 or more after SINGLE  
apposed to many

E  
E  
-  
-  
KA KA  
KA TO

SINGLE ALONE SOLITARY  
TOGETHER ON ONE SIDE

E  
-  
KA SO  
A HO

OPPOSED TO the OTHER  
SINGLY ONE BY ONE  
GENEALOGY

MEOTRI

A  
TI  
TI  
KE

BEGINNING ; THEN  
MEASURE GROUND PLAN'S  
[ OF A HOUSE

A  
DI  
TI  
NAKU

FERNENT / FEELINGS DRIVE URGE  
COPULATE  
CONCEIVE

E  
HE  
/ E  
PA

KE HA  
KE KE

= VOCATIVE O Calling attention  
A AN SOME

COLONIAL  
HO Gaze look forth

KA KA  
KA I  
KA E-A  
TO I  
TO  
KA U

SINGLE HAIR  
Number quantity  
LEADER of a FLOCK of PARROTS  
ORIGEN SOURCE of MANKIND  
pregnant  
alone

HO KA TAKE on the POINT of a STICK

HO A Make a companion of

TO E Split Divide

NA LINE of ANCESTRY

HO NEA Escape

HO RITE Measure Compare

MĀORI		KA	RI
"		KE	RI
PALI	E	-KA	
Nom plural	E	-KE	
	E	-KA	KA
	E	-KA	TO
	E	-KA	SO
MĀORI	'E		
MĀORI	HE		
	Ā	WHE	-O
	A	WHE	
= HA	WHE		
= WHA	WHE		
	Ā	HE	A HEA
	A	WHE	NGA
	A	WE	
PORO	-E	-NA	
PORO	HE		
	A	WE	
= WA	WE		
	E		
MĀ	E	KE	
MĀ		KA	RIRI
HŪ		KA	
PAO	-E		
		KA	U
POR	-E		
		KA	HO
	E	-KE	-EKE
		A	HO
	E	-NE	ENE
	E	-NGARI	
		A	HO
PORO	HE	TE	

] DIE SEE !

ONE, ONE AS A NUMBER EITHER WITH OR WITHOUT CONTRAST TO 2 OR MORE also after SINGLE OPPOSED TO NĀNĀ > VARIOUS SINGLE ALONE SOLITARY [ MANY ] TOGETHER ON ONE SIDE OPPOSED [ TO THE OTHER ]

SINGLY ONE BY ONE

TARANAKI WEST COAST DIALECTS ORIG HAD NO H

A AN SOME

BE SURROUNDED BY A HALO

] SURROUND I TO

RAINBOW

A VASSAL PEOPLE

OLD MAN

FLOAT AS OIL ON WATER

YOUNG of INANGA or EELS ITU

] PLANTING SEASON

VOCATIVE = O

COLD

WINTER COLD

COLD

SOLITARY

ALONE Per se

TREAT KINDLY

BATTEN ON A ROOF FOR [ LAYERS of THATCH ] [ RAIL of a FENCE ]

INVADE ARRIVAL of GUESTS

GENEALOGY

SODOMY

ON THE CONTRARY

GENEALOGY

SOME SUPERNATURAL BEING

PAU  
NON PLURAL  
PALI

E  
E  
E

KA  
KE  
KA

TO

TOGETHER ON ONE SIDE  
OPPOSED TO THE OTHER

TO  
TO  
TO

SET AS THE SUN PREGNANT  
= THE ONE of possession  
SPLIT DIVIDE

TO - E

SPLIT DIVIDE

TO - E - NE

TO - E - NE YOLK of AN EGG  
YOLK of AN EGG

HOR  
PA

KA  
RI

RIPE FRUIT  
RIPE

MA  
MA  
HU

KA  
RI  
KA  
RI

RUA FEAST HOUSE  
THATCH of a HOUSE  
COLD  
WINTER COLD  
COLD

TO - E

TO

SET AS THE SUN  
COLD  
DAWN

WAKA

NGARI  
NE EN  
NE

ON THE CONTRARY  
SODOMY

KA HE

PA TO - HE  
KA HE

present the posteriors in  
FALLOW LAND (division)  
PANT

PAU  
MARA

KA SO  
A HO  
A HO  
A HO  
A HO  
A HO  
A HO  
KA HO  
KO HO  
KA V  
PA HO  
RA HO  
TA HO  
TO HO

ONE BY ONE  
GENEALOGY  
CROSS THREADS of a MAT  
SHINE  
PORPOISE  
RANGI teacher of high standing  
MOON ON THE DAY  
= TAMATEA - TU - RUA  
RAIL of a FENCE [BATTEN]  
NIHONI NIBBLE [ON ROOF]  
ALONE  
KA SCREEN made by sticking  
PESTICLE [BRANCHES into the GROUND]  
GATHER FRUIT of a TREE  
MY AS, EKA - TO!

PALI	E	KIA	-	
ham pluw	E	KE	-	
PALI	E	KIA TO		ON the ONE SIDE OPPOSED TO the OTHER
Māori				
MA	E	KE		COLD
	E	NGARE		ON the CONTRARY
WHAKA	E	NE ENE		SODOMY
WHAKA	E	KE-E-KE		ARRIVAL of GUESTS [INVADE]
POR	-E-	NA		float as OIL on WATER
A	WE			planting Season.
See REPA	A	WE / HE / E / A	WE ITO	
PALI	NI	BHA		LUSTRE BRILLIANCE
Māori		PAU A		SHELL of
	NI	NI		GLOW
		PA H-U		BURST INTO FLAME
Note to		REPA		PAGE F
DE	E	KO DI		LIMITED TO ONE POINT CONCENTRATED
	[E	KA + ODI]		
Māori		KO-TA HI		ONE not used in counting
	KO-	KO TI		COME INTO BLOOM of PLANTS
		TI-KA		KEEPING a DIRECT COURSE
		KO TI		CUT IN TWO DIVIDE
		TI-KA-NGA		MEANING PURPORT
		KA U		Alone per se
	E			= O VOCATIVE CALLING
	E	KA		MOUNT A HORSE [ATTENTION]
		TI KO		EVACUATE the BOWELS
		KO RIO		PENIS
TO	KU	KO TA HI		MYSELF ALONE
		TI IA		Stick in feather a stake 100
		KO PI TO		PAIN IN the ABDOMIN
PALI	E	KIA - TO		TOGETHER ON ONE SIDE
Māori				OPPOSED TO the OTHER
		KA RIRI		COLD
		TI O		SHARP PIERCING of COLD
		O		VOCATIVE CALLING ATTENTION
		KO PURA		TAP ROOT of CORDYLINE
		O TI		FINISHED

PALI PA RI-HA

pass BE ELIMINATED  
COME TO AN END  
CAUS = BRING TO AN END  
ATTACK [RESCIND]  
ABANDON DIMINISH  
BE ELIMINATED

Māori PA HA HA

Māori HA-HA HA

DESOLATE DESERTED  
HORE BARREN of LAND

PALI PA RI

denoting completion of a  
FORWARD MOTION

IOE v. root \*PERI PER

IOE \*PERI TO VERBIAL ROOT PER  
denoting completion of a  
FORWARD MOTION TO BRING  
ACROSS FULFIL fig ALL  
ROUND i.e. COMPLETELY ALTOGETHER  
the use of PARI as prep / + ACCUS = AGAINST  
w PABL = FROM has disappeared in PALI  
as adverb ALL ROUND

Māori PA RI PA RI

fig completely very much.  
BE OVERPOWERED  
FLOW OVER of the TIDES  
FLOWING of the TIDES  
CLIFF = completion of a  
Assault [forward motion]

PA RI PA RI

RI POI RI POI RI A

GO TRAVEL  
NGA HAUNTS  
Screening protecting i.e.  
completion of a forward  
GO [movement]

PER -E PER -E PER -U

THROW A DART  
Caves of a Roof.

RI PA RI PA RI P.I

HORIZON  
BOUNDARY WARD OFF  
back ship in sailing

WHAKA

HA I HUNGA FROST  
HA KURE Catch LICE  
HA O Capture a fortress  
HA TETE FIRE

SK	Notes for REPA	Page	4 100
PALI Māori	RA SI KO KO HI RA HI	HI	VI - in 2 parts asunder 5 ACCUMULATION PLUNDER COLLECT " " GATHER ABUNDANT NUMEROUS
PALI Māori		KO HI KO HI	KA ANCESTOR E - KA-HO ONE BY ONE WI TRUNK of a TREE SKELETON CORPSE ABUNDANT NUMEROUS
SK PALI Māori			VI IN 2 PARTS ASUNDER WHI-TI SHINE UPON WI-NI-WI-NI DREAD TERROR See WĀWĀ - WĪWĪ ! in this context U WHI COVER WĪ-TA one of the fences of a WHI-U THROW COLLECT [PA WI-NI a variety of FLAX with a dark purple edge RĀ-WHI-TI SUN RISING [to the leaf]
	WHĀKA -	WI RI	FEEL ANXIOUS
	WHĀKA -	WI RI	ILL TREAT
	HIA =	WHI-A	SOUTH WIND WITH fall in love WITH [RAIN]
WHĀKA	WHI -	WHI	GIVE PRESENT
			WHI-ORŪ TAIL of ANIMALS WHI-RINĀ PLAITED HEM
	WHĀKA	WHI - RI	fold the hands BEHIND the BACK as a TĀPU PERSON WHO DOES NOT FEED HIMSELF
		A-	WHI-DRAW NEAR TO = NOT WHI WHI-U KEEP ALOOF [APART!] WHIRIWHIRI SELECT CHOOSE
		RA	WHI-GRASP SET [WEAVE PLAIT] WHIRINAKI BUTTRESS AT the BACK of a WALL WHIROKI EMACIATED WHI-TI CROSS OVER Reach the opposite WHIWHITA = FASTEN [side]



PAU	A	TI - PAT	= SLAY KILL
	A	TI - PĀTIN	KILLING
	A	TI - PĀ TO	KILLING SLAYING
PAU	E	KA TO	ON ONE SIDE OPPOSED TO THE OTHER
MAA	A	TI - ATI	DRIVE AWAY EXPELL
		TI - A	CATCH I KILL
		TI KOTIKO	DIARRHOEA
TEMANU	U	PIRĀU TI KI	a CORPSE
		TI KO	Settled on as FROST i.e FROST KILLED KUMARA ]
		TI KORORE	Sunken wasted away ] I TO ]
		TI MO	Strike with a pointed [ instrument ]
		TI IN - GI	KILL
		TI PA	AMBUSH Escape
		TI PI	Eliminate
		PA	Assault Be struck
		PA E	KILL BIRDS
		PA HA	attack
		PA OKA	STAB PIERCE
		PA REKURA	BATTLE FIELD
		TO TO	people SLAIN BLOOD BLEED
		TOROHĀ	DIARRHOEA
		TO ROMI	DROWN
		TO RO-EKE	COLD
PAU		EKA	ONE BY ONE
PAU		non plural EKE	" " "
MAA		TO MA	Resting place for Bone's

PAU	Acc	Ā DHĀ YA	PUTTING ON TOP OF
gerand	ATI	-Ā- DHĀ	
MAA		TA	NGO TAKE UP TAKE HOLD OF [ TAKE IN the HAND
	U	TĀ TA	measure arrange prepare
		TĀ	PUT persons or goods ON BOARD A CANOE LOAD a CANOE

PAU	NI	PA KA	WISE
MĀORI		PA KA RI	MATURED RIPE
PAU	NI-		run down off away [from]

PAU	DH AR		HOLD WEAR HAVE ACCEPT [REMEMBER]
-----	-------	--	-------------------------------------

MĀORI	TA R-	A	TOOTH of a COMB GREENSTONE 'SKEWER' FOR FASTENING A CLOAK
-------	-------	---	--

	TA R-	A-TARA	STAKE'S of a FENCE
--	-------	--------	--------------------

	TA R-	A	GOSSIP
--	-------	---	--------

	TA R-	A-HANGA	A TRAP for HAWKS
--	-------	---------	------------------

	TA R-	A-HAE	ENVY
--	-------	-------	------

	TA R-	A-HAU	A CLOAK
--	-------	-------	---------

	TA R-	A-HI	DIARRHOEA
--	-------	------	-----------

TOKI	TA R-	A-I	ADZE for dressing timber
------	-------	-----	--------------------------

	TA R-	A-POUHI	RUE SHAWL
--	-------	---------	-----------

	TA R-	I	Engagement between children of different HAPŪ in a HĀ
--	-------	---	--

	TA R-	I	wait expect.
--	-------	---	--------------

	TA R-	I	Bird NOSE
--	-------	---	-----------

	TA R-	I-	AO a star in the Milky way.
--	-------	----	-----------------------------

	TA RING A	EAR	MEMORY
--	-----------	-----	--------

PAU	TA R-	U-NA	CONNECTED BY FAMILY TIES
-----	-------	------	--------------------------

MĀORI	EARING =		MEMORY is PIERCED EAR!
-------	----------	--	------------------------

	TA H-	VA	Marae
--	-------	----	-------

	TA H-	V	Sacred Rites
--	-------	---	--------------

	TA HU		Direct Line of Ancestry
--	-------	--	-------------------------

	TAU I RA		Teetees
--	----------	--	---------

UPA 177 CHANDOGYA UPANISHAD FIRST PRAPATHAKA TIKHANCA

ONE SHOULD REVERENCE THE UGITHA [LOUD CHANT]  
UD+GI

THE ESSENCE OF A PERSON IS SPEECH

- I THE ESSENCE OF SPEECH IS THE RIG [HYMN]
- THE ESSENCE OF THE SĀMAN IS THE UGITHA [LOUD SINGING]

ONE SHOULD REVERENCE THE SYLLABLES OF THE

- II UD GITHA - UD - GI - THA
- III UD IS BREATH. GI IS SPEECH THA IS FOOD
- IV UD IS HEAVEN GI IS ATMOSPHERE THA IS EARTH
- V UD IS THE SUN GI IS THE WIND THA IS FIRE

SPEECH YIELDS MILK - THAT IS, THE MILK OF SPEECH ITSELF FOR HIM, HE BECOMES RICH IN FOOD AN EATER OF FOOD WHO KNOWS & REVERENCES THESE SYLLABLES OF THE UDGITHA THUS: UD, GI, THA

13th KHANḌA

- VI VERILY THE SOUND HĀ-U IS THE WORLD
- VII THE SOUND HĀ-I IS WIND [FOR THIS INTERJECTIONAL TRILL OCCURS IN VĀMADEVYA SĀMAN WHICH HAS FOR ITS SUBJECT THE ORIGIN OF WIND; WATER THE SOUND Ū IS THE SUN [FOR PEOPLE SING OF THE SUN WHEN IT IS UP [Ū-ROHVAḂM]]
- VIII THE SOUND E IS THE INVOCATION [FOR PEOPLE CALL WITH 'COME! E-HI]
- IX THE SOUND AU-HO-I IS THE VIŚVADEVĀ GODS [FOR THIS INTERJECTIONAL TRILL OCCURS IN THE SĀMAN (TO THE VIŚVADEVĀ GODS
- XI THE SOUND I IS AGNI [FOR ALL SĀMAN'S SACRED TO AGNI END WITH THE SOUND I]

SPEECH YIELDS MILK, THAT IS THE MILK OF SPEECH ITSELF

मर्मणः उ-होः सौण्ड उ मर्मे चान्त उनेदः कौसे तौ कौमो फौतः  
 URUHANEA SUDĀN BHĀT URU TOMO ENTER, TANGI RANĒI  
 TAME TAHAU ARE TAHUNA CULTIVATED GROUND TĀEKAI  
 RANĒI WEATHER RĀ SAIL URANĒA GLOW OF SUN  
 HĀU WIND. BREATH / I-RA WIND SEE / HĀU VITALITY / LAND

I THE ESSENCE of SPEECH IS THE RIG, HYMN

Māora

ORI ORI CHANT

ORI-TE MEASURE!

Note

PA

-RI

BARK AS a DOG [BELONGS HERE!]

-RI

SHOUT OUT WITH A SCREEN [IN THE SENSE of a PARITTA!]

-RI-A

SCREENING PROTECTING

-RI-NG-I

POUR OUT [WORDS]

-RI-PA

INCANTATION'S

-RI-TE

PERFORMED COMPLETED

-RI-TE NĀA

CUSTOM.

-RI-TUA

BE DIVIDED BE SEPARATED

II

ONE SHOULD REVERENCE THE SYLLABLES OF THE UD-GI-THA [LOVING SINGING]

Māora

TA-NGI = DIRGE GIVE FORTH A SOUND RESOUND

TA-KI RECITE [CRY]

TĀ BE UTTERED

TĀH - EKE WATERFALL [RAPIDS]

TĀH-O-KA RECITE CEREMONIALLY

TAH-U SACRED RITES RITES + FIRE

U-MERE

CHANT

SK

UD

OUT IN AN UPWARD DIRECTION OUT of FORTH opposites of UD - are AVA [or O]

as Māora

PĀL

UDA<sup>2</sup>

WATER WAVE

TAI

SEA TIDE WAVE RAGE

UT-U

DIP UP WATER

TI-U

SOAR FLY

U

TEAT BREAST

HARI SING JOY DANCE

U-HO

SOUND

U-PANE CREST of a HILL

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SOME ANALOGIES TO UTO  
7 FOLD CHANT [WAIATA]

- I WHATEVER OF SPEECH IS HUM THAT IS A
- II HI N̄KARA = [PRELIMINARY VOCALISING  
WHATEVER IS PRA - THAT IS A
- III PRA STĀVA - INTRODUCTORY PRAISE  
WHATEVER IS Ā THAT IS AN
- IV Ā DI = BEGINNING  
WHATEVER IS UD THAT IS AN
- V UD GT THA = LOUD CHANT  
WHATEVER IS PRATI THAT IS A
- VI PRATI HĀRA RESPONSE  
WHATEVER IS UPA THAT IS AN
- VII UPA DRĀVA APPROACH TO AN END  
WHATEVER IS NI THAT IS A
- VIII NI OHA NA = CONCLUSION

Speech yields milk the milk of speech itself for him, he becomes rich in food an eater of food, who knowing thus reverences a 7 FOLD SĀMAN IN SPEECH.

Note Paul  
MFORU

SĀ	HE SHE IT
HĀ KORO	MAN
HĀ KUI	WOMAN
HA MOKO	THATCHED HOUSE
HA NEA	PEOPLE PROPERTY

I

WHATEVER IS A

d SPEECH IS HUM THAT PRELIMINARY VOCALISING

HIN KARA

[Māori WHAKA HUA = RECITE

Māori

HU

HI

HI

HI

HU

HI

HI

HI

HI

HI

HI

HI

HI

HI

HI

HI

HI

HI

TA HI

HI

HI

HI

HI

HI

HU

HI

HU

HI

HU

HU

HU

HU

HU

ENETZ

M

ANEA

ATANGI

ATO

HI

HIKIWI

KA

KAKA

KI

KIHIKI

KITOREA

KO

WHEN

WHAKA

WHAKA

WHAKA

WHAKA

WHAKA

WHAKA

WHAKA

WHAKA

WHAKA

WHAKA

WHAKA

WHAKA

WHAKA

WHAKA

WHAKA

WHAKA

WHAKA

LEAD A SONG

SHOUT

HOW MANY?

RESOUND BE RUMOURED CRY

DAWN [d a BIRD]

ACT of RAISING

ON the POINT of WEEPING

Be gathered together

RAY of SUN

SHUDDER / SHIVER BEFORE

BATTLE = a BAD OMEN

perform RITES with INCANTATIONS

INCITE [+ FIRE [AGNI]

RA NEI STANZA TUNE,

Recite the HIKI

START

DIREG + gesture's

STIR AS BIRDS AT

FIRST DAWN

WHEN IT IS BEFORE DAWN that

WHAKA H U-A RECITE VOCALIZING SINGING

TA HI

WHAKA HUA

WHAKA HUA

WHAKA HUA

WHAKA HUA

WHAKA HUA

WHAKA HUA

WHAKA HUA

WHAKA HUA

WHAKA HUA

WHAKA HUA

WHAKA HUA

WHAKA HUA

WHEN IT IS BEFORE DAWN that ANIMALS ARE CONNECTED WITH THIS PART OF IT. THEREFORE THEY PERFORM PRELIMINARY

WHAKA H U-A RECITE VOCALIZING SINGING

WHAKA HUA CONGREGATE COME TOGETHER

WHAKA HUA KINDLE FIRE PLANT COPULATE

WHAKA HUA SMOOTH RUNNING of WORDS

WHAKA HUA CONCLUSION END [of a SONG]

WHAKA HUA BEGIN SACRED RITES incantations ASSEMBLED

SEE

ENETZ KARA - KIA

III	PR AS TĀ VA	INTRODUCTORY PRAISE
MĀSARA	PA O PAR - A RA HI	SING PLACED RITES LOUD
= Paṅ 3 II	- RA HI	PRELIMINARY VOCALISING
WĀHĀKA	TA RA	STANZA TUNE
	WA I ATA	INVOKES CONSULT
	TA U	SONG
	TA U TA U	SING SING of BARK
		HOWL
		WA - RA - KI MORNING SONG of BIRDS
	TA KI	RECITE
TA PA		RECITE CALL NAME
Note	PA - HI	BROUGHT TO TA W
	PA RA RA HI	END CONCLUSION
		Sacred oven
\$BARA	PA R AU	FALSE DISSEMBLING BAFFLED BEWILDERED DISCONCERTED IN VAIN FRUITLESS DECEIT FALSEHOOD = PREACHER
BUT	PA RA PA RAU	RECITE [ RANT ]
IV	WHATEVER IS	Ā THAT IS AN
	Ā DI	= BEGINNING
MĀSARA	A TI	BEGINNING; then
V	WHATEVER IS	UD THAT IS AN
	UD GI THA	= LOUD CHANT
MĀSARA	U MERE	CHANT
	TA NGI	DIRGE NOISE
	TA H - O - KA	Recite ceremonially

MAHARI	KO	RO RO	KE PA	PERSON out of the common SERVANT
	KU	TA		Encumbrance clog as OLD PEOPLE and SICK PEOPLE
PALI MAHARI	SATTA HA			LIVING BEING BREATH BREATHE
		TA -	NGATTA	MAN HUMAN
		TA -	HA - E	YOUNG PERSON
PALI MAHARI		TA	MA	LIVING BEING child son man
		TA	MAHINE	Daughter female
	HA	U	ORA	Spirit of LIFE
	HA	U		VITALITY of MAN ESSENCE
	HA	NGA		PEOPLE [ of LAND ]
	HA	KUI		Mother
	HA	KORO		FATHER
	HA	MUA		Elder brother or Sister
	HA	RI		Dance Sing Joy
		TA	HUNA	BATTLEFIELD of CULTIVATION
		TA	HUA	= MARAE
	A	TA		Shadow [ of human beings only ]
		TA	RUNA	Connected by family ties
	HA	E		Cause pain fear envy hate
		TA	E	TOUCH of feelings
		TA	HUA E RO	SICKNESS DISEASE
		TA	HA - PU	not in Direct Line of Relatives
PALI MAHARI			SATTA	LIVING BEING
		TA	HA - KU	MY
	PU	TA		BE BORN
		TA	HE	MENZES ABORTION
	MA	TA	U	MAKE KNOW TEACH
SK fut SN MAHARI	MA	TA		Judge know measure perceive
		TA	VIMAU	Those very 2
			MAU - A	WE 2.
MA	HA	NGA		TWIN'S
		TA	U	COUNT LOVER CYCLES of SEASONS



SK TA - - TANE = PROPAGATE oneself or a FAMILY See  
 Māori. TAI TAMATĀNE SEA ON THE WEST COAST  
 TAI TAMAWAHINE SEA ON EAST COAST [NGI.]

KA HURA TE MATA O TE TAI  
 THE TIDE HAS BEGUN TO FLOW

KA ARA TE UPOKO O TE TAI  
 THE TIDE HAS BEGUN TO

SK BECOMING IT => BHO-BHA-VA-BHU- FLOW

KA PĀ TE UPOKO O TE TAI  
 THE TIDE IS AT ITS HIGHEST  
 NGĀ TAI A KUPE EXCEPTIONALLY HIGH TIDES

SK TAI WHAWHATI RUA [i] ERROR IN ]  
 BHASSA=WHAI KORERO+ BHAVA [RUA] [RECITING]

SK KARMA  
 PALI, KAMMA } ACTION

Māori = KA Causative pref. and MAHI WORK ITD

Māori HURA DISCOVER HUNT OUT Begin to Flow  
 SK RAHU DEVOURER [PARATA]

SK RĀ MOTION SPEED BATTLE

Māori HUNA DESTROY DEVASTATE

SK MATA fut MEASURE JUDGE  
 KNOW PERCEIVE

Māori TA-HA-KU-PU O of belonging to possessed by  
 HIGH WATER LINE

TĀ-E-PA ENCLOSE IN A FENCE

PARI FLOW of the TIDE

TA TAI MEASURE  
 SK MA TA MEASURE JUDGE KNOW

SK PA-TA-LA ENCLOSING VEIL COVER

Māori TĀE PA FENCE

PĀ FORTRESS

PA-E-RUNGA UPPER EYELID

PATA-KA RAISED STOREHOUSE

PATA-KI-TAKI SCREEN

Note KOKI NEA-WARU FOOD of INDIFFERENT  
 QUALITY SUCH AS IN TIME of SCARCITY as in 8th MONTH

SKES

Ā - VĀT  
A - VĀ HA

PROXIMITY  
bringing bringing to pass  
producing what bears a carrier or  
CONVEYS.

POU

Ā - VĀ SA  
A - VĀ S  
A - VĀ SA TI  
A - VĀ H

abode Residence dwelling house  
TO ABIDE DWELL spend time

PA

A - VĀ HA TI

to drive or lead near or towards

SK 96

A V

TO DRIVE IMPELL animate

P

A V - ATI

offer to the God. leader

Zyisy

A VĀ - TAT

bring to guard defend protect

Zyey

A VIS

2 plur

A VA

Ā VA

as pref to verbs i verbal noun expresses  
OFF AWAY DOWN DOWN FROM  
of you BOTS

96

A VA

SK 37

SP ARSĀ

TOUCHING [RARE] TOUCH CONTACT FEELING

[VSP RIS

= touch] SENSATION pleasant feeling

SP RIS

touching reaching to effected by experiencing  
showing

Bacemas

SP ARSĀ  
PHA RI SO

MFOPI

PĀ

TOUCH

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' 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 taki 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 — *Tipu(a)* — called Tchurawhateitei, 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 *miti* (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 *Tu-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 fledging 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 Maka.' There is nothing to show who this Maka 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 e 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.
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. *E Tchua*. 'Tis a *Tchua*' (= *Tua*) — an incantation to chop, fell, the evil power. This is really identical with the Maori *Tua*, to subdue the winds.
- 27, 28. *Koe ra te mata mo Ruanuku*. 'Thou art the face for Ruanuku' — under the symbol of Ruanuku, old age, shall die, &c.
29. He, *Rawa*, 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

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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. *Tau* (= *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 *Minino* 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 minitanga* [*maniatanga* in Maori] *o ro wewe o Tawhaki ku rung' i Tonga*, 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*.