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ЭКОРЭ Э ЛНРН ТЭ ОУКЪ КН ТЭ РННО

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OMAU

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VIPULAGRABHE MANIPRABHE

TATHĀGATA.

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ॐ श्री गुरुभ्यो नमः ॥ ॐ नमो भगवते वासुदेवाय ॥  
ॐ नमो भगवते वासुदेवाय ॥ ॐ नमो भगवते वासुदेवाय ॥  
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ॐ नमो भगवते वासुदेवाय ॥ ॐ नमो भगवते वासुदेवाय ॥

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## The Comparative Method

The principal method of historical linguistics is simply called 'the comparative method'. At one level the comparative method is a set of procedures for (i) identifying linguistic residues shared by related languages, that is, cognate elements, retained from the common ancestor and (ii) drawing historical inferences from these residues.

However, 'the comparative method' is not just a set of procedures. It is also a theory of how particular resemblances and differences among languages come about. Central to the theory is the genealogical (or family tree) model—the assumption that certain languages belong to families that trace descent from a common ancestor. This assumption rests on the fact that languages are typically fairly stable codes, each language being learnt by successive generations of native speakers with gradual change. We can speak of genealogical continuity so long as the line of native speaker transmission is unbroken. Linguistic splitting occurs when a population speaking the same language becomes sharply separated by geographic or social barriers and the isolated daughter communities undergo independent changes, leading eventually to mutual unintelligibility. Successive splits yield a family of related languages.

There are certain peculiar facts of language change that make it possible to identify cognate elements and to distinguish these from resemblances that are due to chance or borrowing: (i) sound change (change in the pronunciation of words) is more or less regular across the lexicon of a language; (ii) sound changes are highly constrained (only certain kinds of changes are possible and among these some are rare); and (iii) regular sound changes are irreversible. Over a century of work on a number of language families has shown that related languages typically exhibit a high degree of regularity in sound correspondences. Many of these correspondences reflect structural changes in certain languages, such as the loss of particular phonemes (distinctive sounds) in some or all positions, or the merger of two phonemes in some or all positions, for example, earlier *h* and *s* may merge as *h*, or *l* and *r* as *r*. Many changes are simply phonetic (without changing the number of phonemic contrasts), for example, *p* may change to *f*, *s* to *h*, *t* to *ts* before *i*, *ai* to *e* and *au* to *o*.

The existence of regular sound correspondences is one of the strongest proofs of genetic relationship.

The sounds that reflect systematic correspondences across languages, and with earlier stages, and the mutations they undergo are broadly comparable to the kinds of genetic markers used by population geneticists. Regular sound correspondences provide a principled basis for reconstructing the sound system, and as much of the lexicon and morphology of the common ancestor as is represented by cognate material in daughter languages. Reconstruction of cognate morphological paradigms (such as systems of personal pronouns, articles, tense-aspect affixes) in turn provide a powerful confirmation of genetic relationship.

GOLQMB

The languages of the world can be compared in two different respects: either phonemic similarities (more or less perceivable) between their vocabularies (in a broader sense, i.e., including also morphemic components of words) attract our attention, or the similarities between their abstract grammatical categories and rules organizing the elements of their vocabularies into higher entities (phrases and sentences) do so. In the former case, one can say, we are interested in the "lexical substance" of languages, and in the latter in their "grammatical form" ("entelechy"). The former approach creates comparative-historical or genetic linguistics, the latter - typological linguistics. These two kinds of linguistics have different objectives and different methods, and should not be confused; especially their cognitive results should be understood as belonging to two different levels of the phenomenon "language".

Needless to say, only the first kind of linguistics, comparative-historical (or genetic) is relevant for ethnic studies. There is an obvious logical connection here: ethnic groups are ultimately creations of history, which means that their study and understanding requires historical research. Consequently, only comparative-historical study and research into their languages can tell us something about their origins and past development, whereas typological linguistics, being *ex definitione* ahistorical, is in this respect useless.

But let us ponder for a while the most important concepts of comparative-historical linguistics. In a logical sequence reflecting the discovery procedures of comparative-historical linguistics, we should start from the notion of *regular phonemic correspondences between the languages compared*; this is the fundamental concept upon which the whole structure of phonetic laws (*Laugesetze*), linguistic kinship, and linguistic family has been built. These correspondences do not even have to represent easily perceivable phonetic similarities, but they must be regular, i.e., repeated in a sufficient number of cases where the conditions of the phonemic environment are the same, e.g., Eng. *two* ~ Pol. *dwa*, Eng. *ten* ~ Pol. *dziesięć*, etc. In the first case we have the correspondence *t* ~ *d*, in the second *t* ~ *ź* (written *dzi*): this difference is conditioned by the fact that in the second case the primary Slavic *d*, followed by the front vowel *e*, was palatalized into *ź*. Of course, as the above examples indicate, we compare words (or morphemes) which are still comparable semantically, although the relations may be quite loose, due to the sometimes radical semantic changes that words undergo in the history of languages. It is important to realize that the phonemic correspondences between the languages compared become more obvious, i.e., represent quite easily perceivable phonetic similarities, the older (earlier) the stage of the respective languages. Thus, there is more similarity between Gothic (4th century A.D.) and Old Church Slavonic (9th century A.D.) than between New English and Polish; compare, e.g., Goth. *taihun* 'ten' and OCS *deseta*. The regular phonemic correspondences between the lexical elements of compared languages cannot be accidental, provided that they are represented by a sufficient number of basic words and grammatical morphemes, such as declensional and conjugational suffixes or desinences, etc. So the idea of a common origin of the respective languages suggests itself quite obviously. Such regular phonemic correspondences enable us to posit and to reconstruct a common source.

*Linguistica comparativa et historica involvit numerosas complexas quaestiones relatas ad origines et evolutionem individualium membrorum respectivarum familiarum linguistarum.*

QUEM PENES ARBITRIUM EST, ET JUS ET NORMA LOQUENDI,  
[HORACE NC DUPT]

A

COMPARATIVE GRAMMAR OF THE MODERN  
LANGUAGES of INDIA JOHN BEAMS

126

VOWEL CHANGES.

The modern Aryan languages retain many of the characteristics, in this respect, of their parent speech, and their vowels are still, as in ancient times, chiefly pure and simple.

It must, however, be further noted that Sanskrit permitted no hiatus, that is, no vowel could follow another without the intervention of a consonant; such forms as *meus, tuus*, would be foreign to its genius. The principal expedient adopted to prevent a hiatus was the hardening or thickening of the first of two vowels into its corresponding consonantal utterance, and in this manner many forms have been built up. In the spoken languages of early India, however, no such delicacy was felt, a consonant standing singly in the middle of a word was often dropped, and the two vowels thus brought into juxtaposition were allowed so to remain without any compunction. Nay, so far from feeling this objectionable, the Prakrit poets reject consonants to such an extent that their words are often mere floating masses of pulp from which all the bones have been removed. Thus, *prākṛita* becomes *pāua; subhaga, suhaa; niyoga, niōō*. In some instances the modern languages have retained Prakrit forms, but in so doing have kept the vowels quite distinct, so that no difficult or complicated vowel-sounds have arisen from their amalgamation. The foreigner, therefore, experiences no such difficulty in pronouncing the Indian vowels as he does in the French combinations *oeu, eui*, or the German *oe, ue*, nor are there any instances of two different sets of vowels having the same pronunciation as in the English, where *weak* sounds precisely the same as *week; meat, beat*, as *meet, beet*;<sup>1</sup>

<sup>1</sup> In Old English the distinction was clearly marked. Our fathers from the fifth to the twelfth century, and even later, said *wac = weak*, and *wccc = week*. In many cases, however, our combination *ea*, pronounced as *i* in *machius*, is a corruption of Old English *eo*, as *georn = yearn, beam = beam, bootsung = beating, cordhe = earth, beost = beast, corl = earl, heorte = heart*, etc. To this day our Wessex peasantry in Hampshire and Dorsetshire pronounce *ea* as two syllables, saying *neüt, beüt, weak*, and the like. See Grimm, *Deutsche Grammatik*, vol. i., p. 239, compared with p. 641 (1st ed.).

In H. कृत्, from Skr. कृत्, a similar process may be supposed to be in operation, but I am disposed to regard this as simply an inversion of the letters क and कृ.

(3.) The diphthongs do not ever appear to be inserted between two consonants; in fact, their extreme length would render such a proceeding almost impossible.

It results, then, from the above remarks, that diphthongs are never inserted; long vowels very rarely, and then only in certain popular corruptions; so that the case rests with the three short vowels. It would at first sight seem most consonant to the genius of these languages to insert *a* after gutturals, *i* after palatals, *u* after labials, or even before letters of those organs respectively. Vararuchi, as usual, is here vague, and merely strings together a number of instances without any attempt at making a definite rule. His Sūtra iii. 60 is perhaps not open to this objection, as it lays down that when two consonants forming a nexus suffer disjunction, the former of them having no vowel of its own, takes the same vowel as the latter, e.g. *kīkṣṭa* = *kīkṣṭham*, *śīkṣṭa* = *śīkṣṭham*, *raṭna* = *raṇa* (through

174

## VOWEL CHANGES.

*raṭana*), *kriyā* = *kiriā*, *śāṅga* = *śāṅga*; but he immediately afterwards (iii. 62) gives a list of words in which this rule is not observed; these latter are rather more numerous than the former. They are *śri* = *siri*, *hri* = *hiri*, *kṛta* = *kirtta*, *klānta* = *kilanto*, *kleśa* = *kileśa*, *mlāna* = *milāna*, *swapna* = *sicino*, *sparsa* = *phariso*, *haraha* = *hariso*, *arha* = *ariho*, *garha* = *gariho*.

In the first three of these the rule is so far kept that the inserted vowel, though short, is of the same organ as the following vowel, and the same may be said of *kileśo*. In the next Sūtra (63) we have *kṣmā* = *kṣamā*, *ślāgha* = *śalāgha* (though *śilāgha* is also found), and in S. 65 *padma* = *paūma* (*paduma*), *tanu*, *laghu*, = *tanu*, *lahu*. The labial *m* perhaps accounts for the *u* in *paūma*, and in the other two words; as also in *jid* for *iyā* we have merely a solution of the semivowel into its corresponding vowel, and not an insertion at all.

May it not be that the real solution of the question rests in the comparative lightness and heaviness of the vowels themselves? Where the syllables following the divided nexus are not of any great length and weight, the natural tendency to insert a vowel similar to that borne by the nexus when yet undivided can have full play; but when the following syllables are long and heavy, the lightest of all the vowel-sounds is preferred, and thus we get *kilanto*, instead of *kalanto*, from *klānta*; while in *śri*, *hri*, the usual, and so to speak congenial, insertion of the *i* is practicable. The question lies entirely between *a* and *i*; *u* is never used in this respect, unless there is some labial influence at work.

If this be accepted as the law for Prakrit, it may be transferred to the modern languages also, due allowance being made for the disturbing element of provincial peculiarities, such as the fondness of Sindhi for the *i* sound, and of Bengali and Oriya for the *u*.

Vararuchi does not make this rule general in Prakrit, but confines its operation to *t*, *p*, and *ṭ*, giving as examples *uḍḍ*, *raadam*, *ḍaḍo*, *nivudṭ*, and others, for *ritu*, *rajatam*, *ḍgata*, *nicṛiti*, etc. He makes transition from *p* to *v* general, and gives instances: *sḍvo*, *savaho*, *ulavo*, *wasaggo*; for *ṭāpa*, *ṭapatha*, *ulapa*, *upasarga*. *Upa* is universally changed into *uea*, and even *ua* (see § 53). The change of *ṭ* to *ḍ* is illustrated by *nado*, *viḍavo*, for *naṭa*, *ciṭapa*, but there are hundreds of instances to be found in Prakrit works.

§ 53. (3.) Elision is in Prakrit the rule; retention and weakening, to a certain extent, the exceptions. Vararuchi's rule (ii. 2) is very sweeping, and includes all the unaspirated letters of the four organs, except the cerebrals, as stated before (§ 51). *च* and *व* are added probably because they are so closely connected with *च* and *व* respectively. The instances given are *maūlo*, *ṇaūlo*, *sḍaro*, *naaram*, *vaanam*, *sṭṭ*, *gao*, *raadam*, *kaam*, *viḍnam*, *gaḍ*, *mao*, *kaī*, *viulam*, *vḍiṇḍ*, *ṇaanam*, *ḍlam*, for *makula*, *nakula*, *sḍgara*, *nagara*, *vachanam*, *sūchi*, *gaja*, *rajatam*, *kṛita*, *viṭṭna*, *gaḍḍ*, *mada*, *kapi*, *vipula*, *ḍṭyund*, *nayana*, *ḍiva*.

The confusion arising in Prakrit from this constant elision is extraordinary; thus, *vaṇa* stands for *vachana*, *vaḍana*, *vapanu*; *vaa* for *pada*, *vayas*, and *Vraja*; *raḍ* for *rāḍi*, *rāṭṛi*; *raa* for *raya*,

*rajas*, *rata*; and the accumulation of vowels with no intervening consonant is in striking contrast to the Sanskrit, which tolerates no hiatus. *Juāijana* युवद्वय = *yuvatijana*, उववारव *uadraa* = *upakāraka*, *uaa* = *udaka*, *aīrahaa* = *abhirataka*, *aīujjua* = *atyrijuka*; so that we seem to be listening to some Maori or other Polynesian dialect, rather than to anything Aryan; and I cannot bring myself to believe that the people of India at any stage of their history ever spoke such a form of speech as this.

In the modern languages instances of elision are tolerably frequent, but they do not result in hiatus to such an extent as in Prakrit. Either one of the vowels goes out with the consonant or the two vowels which are left behind coalesce into one, or hiatus is avoided, as it is also in some kinds of prose Prakrit, by the insertion of *च*, *व*, or even *ह*. For the treatment of vowels in hiatus see §

MAORI!

EXTRACT of 261 WORDS [from 1194] D

PĀLI WAS A NATURAL DIALECT THE  
LANGUAGE OF THE PEOPLE,  
WE CANNOT ALWAYS EQUATE PĀLI & SANSKRIT  
OFTEN THE MEANINGS ARE DIFFERENT

PĀLI HAS THE WIDESPREAD HABIT OF THE  
REDUPLICATIVE COMPOUNDS

THE RELATIONSHIP OF CLASSICAL PĀLI TO VEDIC  
AND OTHER STAGES OF SANSKRIT IS BECOMING  
CLEARER AS IS THE POSITION OF EPIC PĀLI  
TO SINGHALESE AND TAMIL.

A GOOD EXAMPLE OF THE FORMER IS THE  
RELATIONSHIP OF °AVA TO °O.

THE OBVIOUS OLDER STRATUM OF VEDIC OF THE  
4 NIKAYAS IS MISLEADING FOR IN THE  
MAJORITY OF CASES WE ARE DEALING WITH  
LATE PĀLI WORDS WHICH HAVE BEEN  
REINTRODUCED FROM CLASSICAL SANSKRIT  
° a la renaissance,

PTS RHYSDAVIDS. [PT SOCIETY]



# INDRA'S NET

A

## [THE SYMBOLISM OF THE STUPA - ADRIAN SNODGRASS]

In Indra's Heaven there hangs a wondrous net with a jewel set at each of its "eyes" or crossings in such a way that each of these innumerable gems reflects all the others and is in turn reflected in each of them. The whole is mirrored in the part and the part is mirrored in every portion of the whole, so as to form an immeasurable radiance of mutual reflection.<sup>136</sup> The phenomena of the world interrelate in an analogous manner. Their static relationship is one of mutual identity,<sup>137</sup> and their dynamic relationship is one of mutual intercausality (pratitya-samutpāda).<sup>138</sup>

In terms of the cosmogonic model described earlier, the Centre (A) is reflected in each and every point on each and every one of the surfaces of the spheres that surround it; and any one of these points could be taken as the point that centres all the others. This gives the image of a space indefinitely extended in all directions and "packed" with contiguous points, each the centre of a series of contiguous and concentric spheres. If the point A in the model is taken as the Centre and B is its reflection on the plane of the earth, it is apparent that the latter can equally well be taken as the centre of a series of spheres in the same manner as A, and so similarly for all the points (C, D, E, etc.,) on the surface of the sphere on which it lies, and for the points (B<sup>1</sup>, B<sup>2</sup>, B<sup>3</sup>...; C<sup>1</sup>, C<sup>2</sup>, C<sup>3</sup>... etc.,) which correspond to them on the surfaces of the other spheres. The points are mutually reflecting and the spheres they centre are interpenetrating and interfused.

PŪ ORIGIN SOURCE CAUSE

PUNGA KNOTS = INTERSECTIONS

PUNEA WERE WERE

PUKA EXHAUSTED

PUKEKO APPEARING OLD

Fig. 66: The mutual reflection of centres and interpenetration of spheres in the cosmos.

PUKU SWELL

PUKENGA REPOSITORY

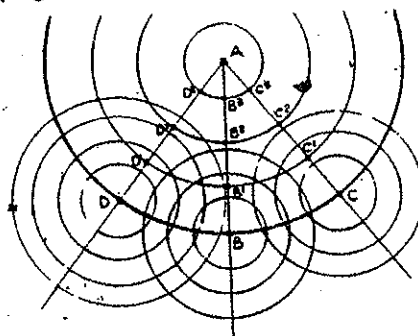
PURU PLUG [of creation]

PUTA BE BORN APPEAR

PURUA DO A SECOND TIME

PŪ BLOW GENTLY

PŪTIKI KNOTS



APU SQUALL & WIND!

A circumference cannot exist without a centre; remove the centre and the circumference ceases to exist. To remove any one of the points in the exemplary model is to render non-existent all the spheres that surround it; all the points are dependent on each one among them.

This total interdependence of the whole and the parts gives a model of the Hua-Yen doctrine concerning the operation of causation. The parts of the cosmic whole, and the whole and its parts, are bound together by causal interdependence (pratitya-samutpāda). Each phenomenal entity (dharmā) is the cause (hetu) for the totality of other phenomenal entities; the totality of phenomena depends upon and is supported by each single phenomenon; and the whole is the cause of the single entity. Each entity is the cause of the whole and is caused by the whole: this is the Hua-Yen concept of the dharmā-dhātu, a universe of mutually interpenetrating parts,

The lines of the gridwork drawn upon the surface of the mandala are Breath-lines (prāṇa-sūtra) which define the Breath-form (prāṇa-rūpā) of the Cosmic Person, Puruṣa. The body of Puruṣa is composed of Wind: "The city (pur) doubtless is these worlds and Puruṣa is he that blows here (the Wind, vāyu); he dwells (ṣī) in this city; hence he is Puruṣa".<sup>54</sup> The inter-sections of the gridlines define vulnerable points or tender spots (marmā) within the body of Puruṣa, corresponding to the Breath-knots and centres within both the macrocosmic and microcosmic-pneumatic bodies.<sup>55</sup> In the laying out of the plan of the Hindu temple and also that of the stupa the location of these marmas affect the positions of the building's elements: the crossing points of the lines must not be encroached upon, or else the body of the donor and the field of the surrounding environment could be harmed.<sup>56</sup>

THE BODY OF PURUṢA IS COMPOSED OF WIND [BREATH] CORDS

MĀORI - - - HA-U WIND BREATH.

h - - - RURU STORM  
PŪ ORIGIN SOURCE ORIGINATE

c. The Symbolism of Weaving.

The symbolism of the gridwork of lines corresponds to that of weaving.<sup>57</sup> To weave is to produce cosmos. The world of space and time is woven from the thread of Breath. In the *Vedas* the two sisters, Night and Dawn, weave the web of time, as "two weavers in happy agreement weave the taut thread together".<sup>58</sup>

The Sun that joins the universe to itself by a Gale-thread is the cosmic weaver: "The weaver of the cloth is certainly he who shines down there, for he moves across the worlds as if across a cloth",<sup>59</sup> and "the yonder Sun is indeed well-meshed, for he weaves together the days and nights".<sup>60</sup> In the *Upaniṣads* the world is woven by Brahman. In answer to the question, "... if the Waters are the web on which all is woven, on what web are the Waters woven?", the reply is given that it is the Inner Controller, which is the Breath-thread (*sūtrātman*).<sup>61</sup> Similarly, "... that which is above the Sky, that which is beneath the Earth, that which people call the past, the present and the future, across space is that woven like warp and woof. Across what is space woven...?" The reply is given: "That ... which the knowers of Brahman call the Imperishable",<sup>62</sup> which is Brahman or the Self, "He in whom the Sky, the Earth and Midspace are woven as also the mind along with all the vital breaths, know him alone as the one Self".<sup>63</sup> Theistically expressed, Kṛṣṇa is the Supreme Person "by whom this universe is woven";<sup>64</sup> and he declares, "All this is woven on me".<sup>65</sup>

The to-and fro movement of the shuttle upon the cosmic loom is the alternation of life and death, of the coming into and going out of existence, whether of a person or a world; it is the alternation of both the macrocosmic and microcosmic in-breathing and out-breathing; it is the rhythmic pulse of movement and of change in both the universe and the individual.

The warp threads are the immutable and principal radii originating from the Centre and passing through the states of existence; the weft threads are those states themselves, the variable and contingent applications of the Principle to particular conditions. The image is that of the rays of the Sun (the warp threads) irradiating the worlds (the weft threads), with the Sun removed an infinite distance so that its rays are parallel,<sup>66</sup> and the concentric circles they traverse, being circumferences of infinite extent, having become straight lines.<sup>67</sup>

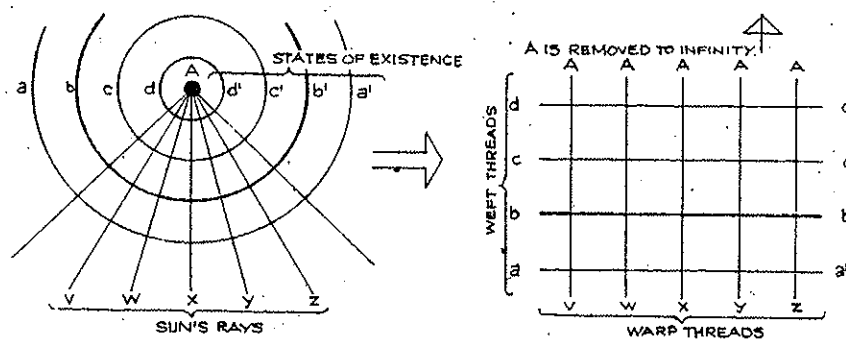


Fig. 56 : The assimilation of Sun and loom symbolisms

The loom is the cosmos. The warp (top) beam is the Essential pole of the universe; the bottom beam is its Substantial pole; or, transposing the symbolism, the upper beam is Heaven and the lower beam is Earth. The weft threads are the planes of existence or the levels of being; the warp threads are the rays of informing Light or Breath, linking the upper and lower Principles. Joined together by its supporting side beams the loom forms a rectangle framing an interlaced gridwork of threads, which is precisely the form of the mandala.<sup>68</sup>

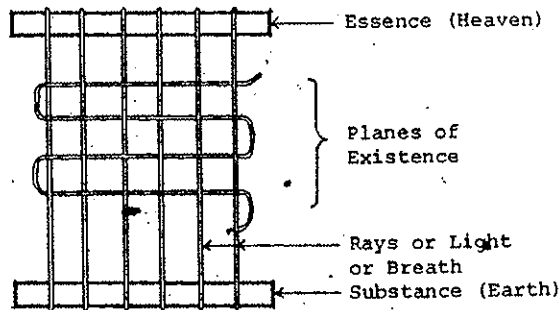


Fig. 57 : The loom as an image of the cosmos.

In this symbolism the plane of the mandala is seen as vertical, with Heaven above and Earth below, so as to represent a cross section through the multiple states of existence. Whether the loom stands vertically or horizontally, the same symbolic considerations apply, since it is possible to transpose a vertical symbolism of this type to a horizontal plane by taking one of the directions as "up". When oriented in this way the grid-lines of the mandala can be taken to represent the Breath-threads of Essence, running vertically, and the Breath-threads of Substance, running at right angles to them and horizontally. The nodal points of their crossings are then so many "concentrations" of Breath, each representing an "object" or a phenomenon of the plane of existence or plane of being under consideration and each in this way representing a pneumatic hierophany.

Alternately, in a complementary symbolism, the plane of the grid-lines can be taken as horizontal rather than vertical and in this case it represents the plan of a level of existence : the warp and weft Breath-threads are so many reproductions of the directions emanating from the centre of the plane. Each crossing is implicitly a three-dimensional cross; a vertical passes through each and every point upon the plane of existence (or of being) that the cloth represents, linking that point back to the Centre. In this symbolism, as in the former, the points of intersection are so many "specifications" of Breath; at each point Breath reveals itself as some aspect of form.

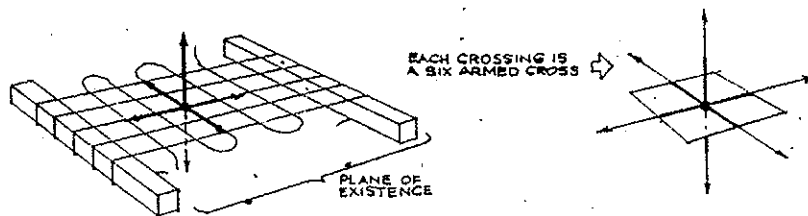


Fig. 58 : The loom as a horizontal plane or level of existence.

66. As they are considered to be in the physics of light.

67. There are cases where the warp threads are strung from a centre or from a ring rather than from a warping beam.

d. The Symbolism of the Spider's Web.

The same formula is expressed in the image of the spider and its web.<sup>69</sup> In the myths of many cultures the spider is associated with the Moon, which weaves the destinies of men,<sup>70</sup> but in the *Brāhmaṇas* it is specifically equated with the Sun that centres the cosmos.<sup>71</sup> "Like a spider, the one God surrounds himself with threads drawn from primordial Substance (*pradhāna*)";<sup>72</sup> "As a spider spins its threads... even so from the Self comes forth all breaths, all worlds, all divinities, all beings";<sup>73</sup> "Just as a spider emanates and draws in (its thread)... so from the Imperishable the universe comes into being";<sup>74</sup> and "Just as a spider produces its own threads itself... even so Brahman creates the world unaided by any extraneous means".<sup>75</sup>

The weaving of the web is the world's manifestation (*kalpa*); its withdrawal is the return to non-manifestation (*pralaya*). The radii and concentric rings of the spider's web are the warp and weft of the world. The web models the multiple levels of existence irradiated by lines of Breath.

The spider's web is a spiral net converging to its centre, where sits the spider who spun it out from his own substance. The spider is the point-source and Principle of the world and is thus associated with the vulva (*yoni*)<sup>76</sup> and the cosmic navel (*nābhi*): "Whence those seven rays spin forth, there is my (Agni's) navel".<sup>77</sup> The Sun shines with seven rays "to form the web".<sup>78</sup>

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Ophidian and arachnoid symbolisms coalesce in the myth of Indra's smiting of the Serpent *Vṛtra* to release the "seven rivers" of universal manifestation. Invoking Indra, the *Ṛg Veda* says, "Thou clavest the spidery (*aurṇavabham*) *Vṛtra*, son of *Dānu*".<sup>79</sup> The term *aurṇavabha* derives from *ūrṇā-vābha*, "thread spinner", which is to say, "spider". *Vṛtra*, who is Principle in privative mode, prior to the deployment of the worlds, is both the Serpent who contains the Waters hidden within his coils, and the Spider who has not yet spun the world web. He is the "stark and far-famed *Aurṇavabha*" who, when conquered by Indra, together with the Serpent *Ahiṣuva*, becomes the co-creator of the cosmos.<sup>80</sup>

e. The Symbolism of the Buddha's Ūrnā

UNGA  
PUNCA WERE WERE

These associations of spinning out of threads from a centre are implicit in the usual designation of the spider in the *Brāhmaṇas* and *Upaniṣads*, namely *ūrṇā-nābhi*, in which *nābhi* is "hub" or "navel" and *ūrṇā* is "spider's thread"; but *ūrṇā* also designates one of the thirty-two characteristic marks (*lakṣaṇa*) of a Buddha, the hair tuft on his brow, which emits rays of brilliant light that illumine the worlds.<sup>81</sup> The theme is recurrent in the *Mahāyāna* literature, where this emission of light from the *ūrṇā* is the usual means whereby the Buddha affords a vision of the multitude of Buddha Lands that fill all the directions of the sphere of the universe. The *Amitāyur-dhyāna-sūtra* provides an example: "At that moment, the World Honoured One flashed forth a golden ray from between his eyebrows. It extended to all the innumerable worlds of the ten quarters. On its return the ray rested on the top of the Buddha's head and transformed itself into a golden pillar just like the Mount Sumeru, wherein the pure and admirable countries of the Buddhas in the ten quarters appeared all at once illuminated".<sup>82</sup> Similarly, in the *Laṅkāvatāra Sūtra*: "Then the Blessed One... emitted rays of light from the tuft of hair between the eyebrows... emitting rays of light which shone flaming like the fire at the end of a *kalpa*, like a luminous rainbow, like the rising sun, blazing brilliantly, gloriously..."<sup>83</sup>

SK	ŪRNĀ	-VA-BHA	= THREAD SPINNER	[PU-NGA WERE WERE]
MĀORI		WHA-TU	WEAVE	[WHA-KA CAUSATIVE]
		WHA-TAU	MEASURE	
		WHA-TUA	ANCESTOR FIRST PARENT	
		WAWA-TA	LOOSELY WOVEN	
SK	ŪY	ITA	WEAVE SEW	
MĀORI		TĀ-KEKE	MAKE A NET	
"		ITA	TIGHT FAST	
"		WHAKA/TA	HOLD FAST RESTRAIN	
"		UI	DISENTANGLE UNRAVEL	

## The golden egg and the primeval being

The story of the golden egg then reveals how, in the beginning of the world, individual animate and inanimate objects came into being.

In the beginning, the universe was shrouded in darkness, total, indiscernible, undiscoverable, unknowable, as if it was completely absorbed in sleep. Then the Lord revealed himself, irresistible, self-existent, subtle, eternal, the essence of all beings, indiscernible. Desirous of producing different creatures from his own body, he created the waters and put a seed in them. This seed became a golden egg, Hiranyagarbha, as resplendent as the sun; and he himself was born in it and so was Brahma, the ancestor of all worlds. This Lord, having swelled in the egg for a celestial year, split it in two by mere process of thought. The upper half of the shell became the celestial or divine sphere, the bottom half became the terrestrial or material sphere. Between the two, atmosphere took up its position, with the earth floating on the waters, and on the ten cardinal points.

From this egg came forth the primeval being, with a thousand thighs, a thousand feet, a thousand arms, a thousand eyes, a thousand faces, and a thousand heads. He was, the *Rig-Veda* says, the entire universe, all that has been and all that will be.

> This primeval creature, or *purusha*, then offered himself in sacrifice in order to create the world, and each of his limbs and the elements in its composition gave birth to a series of entities which corresponded to one another on the different planes of creation. According to other texts it was the multiplicity of gods in the universe who made a sacrifice of him, but the meaning remains the same. The innumerable descriptions of this sacred act, which are to be found in Hindu scriptures, are far from being identical. There is no single arbitrary account that is mechanically repeated, but versions that complete one another and shed light on one another.

From his mouth issued the Brahman caste, the Word, Agni, and the gods in general, and also goats. From his armpits the seasons were born. From his abdomen spurted demons. From his thighs emerged the merchant caste and cattle. From his feet came earth, the caste of manual workers and horses. The sun came from his eye, the moon from his soul, the atmosphere from his navel, the sky from his head, and so on.

After this, the scriptures say, 'having formed all that exists and the cardinal points, this primeval being, the first-born of sacrifice, entered into himself with himself'. A picturesque way of implying that the divine inhabits and totally impregnates this universe, which he brought forth from his own substance. This is shown even more strikingly in another myth in which a deity, like a huge spider, secretes an interminable thread, weaves a web with it and then lives in this web.

SK	PU	RU	SA	
MFAOR	PŪ			ORIGEN SOURCE CAUSE ORIGINATE
"			HĀ	BREATH BREATHE
"			HAĒ	APPEAR SHINE
"			HAĒATA	DAWN BEAM/LIGHT IN A DARK PLACE
"		RŪ		SCATTER SOW SHAKE AGITATE
"			HAĒRE	BECOME BE DIFFUSED
"			HA-NGA	MAKE BUILD FASHION PEOPLE

Puruṣa, the Essential Principle of manifestation, is also Universal Man, man insofar as he is identified with his informing Essence. In the symbolic imagery of the ritual it is therefore appropriate to represent Puruṣa anthropomorphically, and he is so delineated on the Vāstu-puruṣa-maṇḍala, in the position of the sacrificial victim, face downwards, head to the East and feet to the West. Drawn in this way upon the mandala Puruṣa is identified with the cosmic victim, Puruṣa-Prajāpati. As we have seen, the generation of spatial extension and temporal duration from their dimensionless and timeless Principle is symbolically expressed as a fragmentation of primordial Unity. The cohering integrity of Being is shattered to become multiple; the impartite becomes partite. Mythologically, this is the sacrifice of the divine Person, Puruṣa, who divides himself in order to enter into existence. The discrete parts of manifestation are his disjointed members; the manifold portions of the universe are the fractions of his dismembered body, taken apart in a perpetually proceeding and ever-renewed act of sacrifice. Thus emptied out and dispersed into manifestation, Puruṣa is Prajāpati, Lord of Progeny (prajā), the personification of total Existence, who, his oneness fragmented into time, is identified with the cycle of the Year.<sup>23</sup> The sacrificial ritual is a reversal of this progression of the One into the many. By taking apart the body of multiplicity Unity is restored.<sup>24</sup> The body of Puruṣa delineated in the Vāstu-puruṣa-maṇḍala is the body of the God "incarnated" into the ground of existence - the divine Presence immanent within and divided among the multiplicity of forms - and simultaneously that partite body sacrificed for the renewal of Unity.

The figure of the immolated body drawn upon the mandala has an alternative connotation. The figure is also that of brute and titanic existence, conquered and transformed by the gods. The Bṛhat Saṃhitā tells how "Once there was some existing thing not defined by name. Unknown in its proper form it blocked Heaven and Earth; seeing that, the devas seized it of a sudden and laid it on the earth face downwards. In the same position as they were when they seized it, the devas stayed on it where it lay. Brahma made it full of gods and called it Vāstu-puruṣa".<sup>25</sup>

SK	PU	RU	ṢA		
MĀORI	PŪ				MĀORI PU-RI SACRED
		RU			ORIGEN SOURCE CAUSE ORIGINATE
		RŪ	RŪ		SCATTER SOW SHAKE AGITATE
	PŪ	KA	NI		STORM WINDS = BREATH KNOTS
	PU	KA	NO	HI	BROKEN DIVIDED [as was PURUṢA!]
SK	PU	RU	ṢA		EYE [THE SUN CAME FROM PURUṢA'S EYE]
MĀORI	PU	KE	NGA		= KNOT of his being in the WEB of the COSMOS.
	PU	KAWA			REPOSITORY SKILLED IN
	PŪ	KĒ	KĒ		WEARIED [as was PURUṢA].
	PU	RU			ARNIPIT [THE SEASONS CAME from PURUṢA'S]
	PU	A			PLUG UP [PURUṢA PLUGGING WEB of COSMOS [ARNIPITS]]
			HĀ		SMOKY HAZY AS PURUṢA BECAME WEAK
	PU	A	HERI		BREATH BREATHE [IN HIS EFFORTS BECOMING MIST]
	PU	PŪ			of a FINE DUSTY NATURE [AS PURUṢA BECAME]
	PU	HI			BREAK FORTH SPRING UP
	PU	KĒ	KO		VIRGIN [as was PURUṢA] WIND = ]
					OLD MAN WOUNDED MAN [BREATH]
	PU	NI			APPPEARING OLD = PURUṢA
	PU	NGA	-WE	-RE	COVERED FILLED UP of a SURFACE
			WE	-RE	WERE SPIDER
SK			✓	VE	TO WEAVE [THE COSMOS]
MĀORI	PU	PAU			EXHAUSTED COME TO AN END = PURUṢA
	PU	TA			BE BORN COME INTO SIGHT COME FORTH

SK	NĀ	BHI			COSMIC NAVEL 'WHENCE SEVEN RAYS SPAN FORTH. THE SUN SHINES WITH SEVEN RAYS 'TO FORM THE WEB, SEVEN SHINE UPON SUN RISING EAST ACTED ON BY. BYWAY OF. BY MEANS OF DAWN.
MĀORI		WHI	TU		
		WHI	TI		
	NĀ				
		HĪ			
SK	Ū	NĀ	VA	BHA	THREAD SPINNER.
MĀORI				WHA	-TO WEAVE
"	UR	U			WEAVE [A NEW PIECE FOR A MAT]
			WA	WATA	LOOSELY WOVEN
	UR	ANGA			GLOW PARTICULARLY of SUNRISE
	UR	E			M. VIRILE
	UR	I			OFFSPRING A RELATIVE BLOOD
	UR	U			HAIR [CONNECTION]
	UR	U	PU	HĀU	WHIRLWIND [=WIND]
	U	WHA			FEMALE WOMAN
SK		BHA			TO BEAR TO CARRY
MĀORI	U	WHI			COVERING COVER SPREAD OUT
			WĀ		TIME SEASON
			WĀ	ENGA NUI	THE INTERVENING SPACE
					THE MIDST
			WA	HA	RAISE UP SET IN MOTION START
			WA	I WAI	ESSENCE
			WA	I RUA	'SPIRIT,
			WA	KA	MEDIUM OF A GOD
		[NĀ]	WA	NA	RAY of the SUN
			WA	WATA	LOOSELY WOVEN FULL of HOLES
					[=PURUSA PLUGGING HOLES of COSMOS]
	U	E	NU	KU	RAINBOW [ie CREATION]
	Ū				BE FIRM BE FIXED ARRIVE REACH
	U	HONO			SPlice JOIN
	UI				DISENTANGLE UNRAVEL
	U	KA			BE FIXED
	Ū	KUR	A		GLOW SHOW RED

SK 221  
SK 21  
MĀORI

Ū  
Ū  
TUI

TO SEW TO WEAVE

U - - - HONO  
UI  
UA  
U E NUKU

THREAD ON A STRING SEW  
CONNECTED JOIN SPLICE  
DISENTANGLE DISENGAGE UNRAVEL  
SINEW VEIN ARTERY [ LOOSEN A NOOSE  
RAINBOW

I-O  
ITA -U  
I-WIRA  
K I TA  
K I -WA  
I-WIRA

STRAND of a ROPE SINEW STRIP SHRED  
GIRDLE FOR the WAIST  
WOVEN IN BLACK & WHITE of a CLOAK  
TIGHTLY FAST  
DARK BLACK  
WOVEN IN BLACK & WHITE of a CLOAK

TĀ

NET

TĀ EPA

FENCE [ of WOVEN STICKS ]

TA -HAKURA

AN OMEN IN CONNECTION WITH WEAVING

TA -KAPAU

FLOOR MAT

TA -KEKE

MAKE A NET

TA -MAKA

A PLAITED CORD

TĀ -NIKO

ORNAMENTAL BORDER of a MAT

TA PI

PATCH MEND REPAIR

SK 221  
MĀORI

Ū

Ū VE

WEAVING SEWING

WE HE

DETACH DIVIDE TRANSPOSE [ ALSO WHATU WEAVE ]

WE HE RUA

DIVIDING SEPARATING

WE KU

HOOK TEAR SCRAPE

WE KU WEKU

IN TUFTS

WE RU

GARMENT

WE TE

UNTIE UNRAVEL RELEASE

WHE KA

GARMENT

WHE NU

TWIST SPIN A STRAND of a CORD

SK  
MĀORI

Ū

TĪ

ACT of SEWING OR WEAVING RE-TEXTURE

TĪA

ADORN BY STICKING IN FEATHERS [ TISSUE

TĪE HE

GARMENT CLOTHING

TĪE KE

MEASURE LAY OFF SET OUT

TĪH RE

TORN TEAR OFF

TĪ -HOI

DIVERGENT THREADS [ AHQ ] IN the WOOF of a CLOAK

TĪ -PONA

FASTEN WITH A KNOT

U - RU

REPAIR A MAT BY WEAVING A NEW PIECE



SK 221	Ū	✓	VE	WEAVING SEWING
			WHE-NU	TWIST OR SPIN A CORD
			WE-RU	GARMENT
MĀORI	U-		HONO	CONNECTED JOIN SPACE
"	U-		MERE	SONG ✓
"	PUNGA	WE	RE	A WIND [VATA] VAY-U!
"	PUNGA	WE	RE WERE	SPIDER
"		WE	RU	GARMENT
"	PUNGA			LUMP SWELLING JOINT ie KNOT of ANCHOR [the COSMOS]
				FIX WITH AN ANCHOR = PURUSA COSMICMAN WHO PLUGGED THE HOLES IN THE NET of the COSMOS
SK	PU	NGA		A HEAP COLLECTION QUANTITY [AT CREATION]
MĀORI	PŪ			ORIGEN SOURCE CAUSE ORIGINATE
"	PU	NI		COVERED FILLED UP of a SURFACE
"	PU	KUPUKU		CLOSELY WOVEN
"	PU	NA		HOLE WIFE SPRING OVEN [ie HOLES IN the COSMIC NET]
"	PŪ	KAKI		SOURCE
"	PŪ	KANOHI		EYE
"	PU	KEKO		APPEARING OLD = PURUSA = WORN OUT in his efforts in CREATION! ✓ SK = OLD MAN!
"	PU	KENGA		REPOSITORY
"	PU	HI		WIND = CREATION VAYU!
SK 632	PU	TRA		A SON
MĀORI	PU	TA		BE BORN COME FORTH.
SK 640	PŪ			THINK OUT COMPOSE DISCRIMINATE INVENT
MĀORI	PŪ			WISE ONE
SK	BH	U VI		DWELLING ON EARTH
SK 759	BHŪ			BECOMING BEING EXISTING PRODUCED
MĀORI	PŪ			ORIGEN SOURCE CAUSE ORIGINATE A SARIT
SK	BHŪ	TA		BECOME BEEN PAST. TRUE REAL SON CHILD
				EXISTING, PRESENT JOINED WITH THAT WHICH EXISTS
				NAME of SIVA A PRIEST of the GODS GHOST
MĀORI TA	PU			RITUAL SEQUESTRATION
SK 760	BHŪ	> [BHAVAM]		TO BECOME BE LIVE ABIDE
		BHA		TO BEAR TO CARRY

PAGE

A  
B  
C  
D  
E  
F  
G  
H  
I  
J  
K  
L  
M

[ COMPARATIVE GRAMMAR OF MODERN  
INDIAN LANGUAGES J. BEAMS

" " " " " "

PĀLI > NATURAL DIALECT RHYNS DAVIDS

INDRA'S NET [SYMBOLISM of the STUPA  
[ADRIAN SNODGRASS]

SYMBOLISM of WEAVING " " " "

" " " " " " " "

SYMBOLISM OF SPIDERS WEB " "

GOLDEN EGG [HINDU MYTHOLOGY J HERBERT]  
[WORLD MYTHOLOGY]

PURUṢĀ [SYMBOLISM OF STUPA A. SNODGRASS]

SK NABHI COSMIC NAVEL

SK ŪY TO SEW TO WEAVE

SK Ū / VE WEAVING SEWING

# INDEX

SK	1	KULA	SPRUNG FROM A NOBLE FAMILY
"	2	KAULA-VRATA	LIVING TO FAMILY RULE
"	3	KAULA	RELATING TO A FAMILY
"	4	KAULIKA	ANCESTRAL
"	5	ASU	BREATH OF LIFE. SPIRITUAL WORLD
"	6	KAURAPA	3RD ASTRONOMICAL PERIOD
"	7	VARUNA	'ALL ENVELOPING SKY
PALI	8	PURE	
SK	9	TU	BE STRONG HAVE AUTHORITY
"	10	MĀS / MA	MOON
"	11	MĀ RANA	DEATH
"	12	BHAGA	GRACIOUS LORD ESPEC SAVITRY [SUN]
"	13	BHAKTI	PIETY ALSO CALLED VIDHI
"	14	PARI / GAI	GO ABOUT SINGING
"	15	KANTA	BOUNDARY OF A VILLAGE
"	16	BHA	STAR PLANET
"	17	MAND	ADORN
"	18	MAHA-ŅGA	HAVING GREAT LIMBS [of ŚIVA]
"	19	MAHINA	DOMINION CAUSING JOY.
"	20	GURU	WEIGHTY
PALI	21	KANANA	GLADE IN A FOREST
"	22	KASITA KARANA	TILLING A FIELD
"	23	KANE-RIKA	HELMET
"	24	OMA	INFERIOR
SK	25	GRAMA	VILLAGE
"	26	KAULA	RELATING TO A FAMILY
"	27	HĪM / HĪN	MERCURY
"	28	HI / HAY	TO SEND FORTH
"	29	HINḌIKA	ASTROLOGER
"	30	ABHI	GOING TOWARDS
"	31	DRISI	SEEING
"	32	SURYA	SUN
"	33	VIŚNU	
"	34	HA	JOINING UNITY
"	35	DEVA YATRA	PROCESSION OF THE GODS
PALI	36	KANA	BLIND IN ONE EYE
"	37	KARIPA-RI BANDHA	FILTH OF THE BODY

PĀU	38	KARA / KĀRAKA	SONG OF PRAISE
SK	39	SUIYA	BELONGING TO ONESELF.
"	40	SVA	AFFINE
"	41	BHURANĀ	QUICK ACTIVE [d ASVINS]
"	42	BHAJ	LOVE
"	43	BHAJ	LOVE
"	44	BHANDILA	TREMULOUS MESSENGER
"	45	BHANDI-SHTA	SHOUT
"	46	BHAMBHA	MOUTH OVEN
"	47	STHĀPANIKA	LAIID UP IN STORE
"	48	MATULA	MATERNAL UNCLE
"	49	STHIKA	BUTTOCKS
"	50	STHĀ SNU	FIRM.
"	51	BHUMI	EARTH
"	52	RAJJU	ROPE
"	53	STHANA	FIXED ABIDING
"	54	STHĀVARA	STILL FIXED
"	55	BHETTRI	SPLITTING
"	56	BHŪ	BECOME ARISE
"	57	TIK	TO GO
"	58	TU	CHANGE SHAPE AT WILL
"	59	NI-PATHA	RECITATION
"	60	NI / NĪ	LEAD CARRY
"	61	BHAJ	DIVIDE DISTRIBUTE
"	62	BHAN	TO SOUND
"	63	BHUKTI	FOOD EATING.
"	64	RAUHINA	NAKŚATRA ROHINI
"	65	BHAGA	DISPENSER [BḠG].
"	66	BHAGA	DISPENCER
"	67	BHAGA	DISPENCER
"	68	BHAGA N KURA	CLITORIS
"	69	MAGHĀ / PADA	NAKŚATRA
"	70	PUNARVASU [DUAL]	NAKŚATRA
"	71	PUNARVASU [DUAL].	
"	72	PUNARVASU	"
"	73	PUNARVASU	"
"	74	YAMAKAU	2 CHARIOTS CASTOR POLLUX.
"	75	HVE	INVOKE ITO

SK	76	NAKŚĀTRAS	CHITRA
SK	77	NAKŚĀTRA	MANSIONS PADA $\frac{1}{4}$
"	78	NAKŚĀTRA	
"	79	EKA EKĀTARA	ONE ONE d 2
"	80	EKĀTARA	ONE d 2,
"	81	EKĀTARA	" "
"	82	ROKANA	EYE
"	83	EKA	ONE
"	84	LAVA	LITTLE PIECE REAPING
"	85	MĀS	MOON
"	86	MĀRUTA	STORM GODS
"	87	VARSHU	PRODUCED BY RAIN
"	88	VA-HA-LA	STREAM CURRENT
"	89	AGNI / AG	FIRE
"	90	DĀNTA / DAM	TAMED SUBDUED
"	91	DĀ	TO BIND
"	92	DĀKA	A SACRIFICER.
"	93	MĀS / MA	MOON
"	94	RASANA	TASTE
"	95	RAHA	WITHDRAWN INTO PRIVACY
"	96	MI / / MĀ / MINOTI	FIX FASTEN
"	97	GRĀMIN.	A COMMUNITY
"	98	GRĀMA	COMMUNITY
"	99	DĀTYŪHA	CLOUD GALLINULE
"	100	Ā-KĀYA / AKALA	THE RIGHT TIME
* " *	101	RA	GOING FIRE HEAT LOVE RAC = ADORN
* " *	102	RĀŅKH	GO MOVE
"	103	ARA RE	VOC PART d HASTE
"	104	JĀṬA	TWISTED HAIR
"	105	KŪRMA VATARA	TURTLE
"	106	MITRA-VARUNA	THE TWIN GODS
"	107	VADHŪ	WIFE
"	108	LĀKINĪ	TANTRIC GODDESS
"	109	KUHŪ	FIRST DAY d 1st $\frac{1}{4}$ d MOON
"	110	KŪRMA VATARA	
"	111	KAR ṆA / KRIT	EAR
"	112	KAR ṆA	" EAR
"	113	KĀKAM PĪRA	CROW BEARER [A TREE]

SK	114	KARMIN	rites
"	115	KAVYA	PRIEST
"	116	PRI PURE	BECOME FULL of
"	117	- PU PURE	FILL UP
"	118	NU	SHIP TIME PRAISE NOW
"	119	KĀSŪ	LIGHT SPEECH
"	120	KANDAR PA	LOVE LUST
"	121	KANDAR PA	" "
"	122	KAVYA	PRIEST
PĀLI	123	ŪATTI	DECLARE
"	124	CILI MIKA	A CLOTH FROM 'BARK, [SKIN].
VEDIC	125	GOTTRA	TO GO
"	126	GOTTRA	
SK	127	ŚAKTI	of a GOD
"	128	U-MA	DIVINE MOTHER
PĀLI	129	GĀ MA * GREM	TO COMPRISE
"	130	AHA	A DAY
"	131	GĀMANI	A CHIEF.
"	132	AHA ḡ	I ME I AM ITD
"	133	AHA	A DAY.
"	134	GODHA	IGUANA
"	135	GO PA-KA	WATCHMAN
SK	136	KARMIN	rites
" *	137	NĪ	LEAD WISH GUIDE
"	138	KRITI	SKIN HIDE
"	139	SAU NA	RELATING TO A DOG
"	140	ŚAMPĀ	A GIRDLE
"	141	BHARAT	MILITARY CASTE
"	142	BHARA	BEARING
"	143	BHUTA	PAST TRUE GONE BEEN.
"	144	UT TO RANA	DECORATED WITH RAISED ARCHES
A SAX	145	GŪḡ-FREĀ	PRINCE
" "	146	MAES	MESH da NET
" "	147	MŌ TAN	MEETING WITH
"	148	MOTI AN	TO ADDRESS ONESELF
SK	149	ĀM BUDA	FROM A CLOUD
SK	150	HAU VAHA NA	SACRIFICIAL FIRE CONVEY
SK	151	Ā-√ BHAS	FALSENESS

SK	152	SVA GA NA	OWN KIN
SK	153	SVA	AFFINE
PALI	154	SUKKHITA	DRIED UP
"	155	DUKKHA	" PAIN,
SK	156	MATHARVANS   BHRI GUS	
"	157	BHRI	BEAR CARRY
"	158	BHRI	" "
"	159	BHRI J	CARRYING NOURISHING
"	160	BHRI G	CRACKLING of FIRE
"	161	BHARAN YU	FIRE SUN MOON FRIEND
"	162	BHRI	BEAR CARRY
"	163	BHRI	" "
"	164	BHRI	" "
"	165	BHARITA	" "
"	166	MATH	STIR WHIRL.
"	167	MATH AMANTHISTAM	" "
"	168	BHRI SA	ABUNDANT STRONG.
"	169	BHRI GAVANA	LIKE BHRI EU
"	170	MĀ TARI SVAN	WHO BROUGHT FIRE TO THE BHRI GUS -
"	171	BHRI EU - ANGI RAS RSI	" ROVID VERSES [NGUHA? FIRE
"	172	MAD	ENJOY.
"	173	BHI - D	TO DISPERSE DARKNESS = MIROKI WHI - TI
"	174	BHI	FEAR [ EAST SUNRISE ]
"	175	BHRI EU ° ROVID	CARRY CONVEY VERSES
"	176	MIROKU	METS OUT MEASURE
"	177	BHRI	CARRY CONVEY BEAR.
"	178	PADA	$\frac{1}{4}$ of a NAKSATRA
"	179	PADA	" " "
"	180	PADA	" " "
"	181	VĀTA	WIND
"	182	VIŠNU	
"	183	DRIS	SEEING
"	184	KETA	ABODE
"	185	KETU	BRIGHT EMINENT
"	186	KE DARA	FIELD espec one UNDER WATER.

RITUAL DEMARICATION of STUPA | MANDALA ]  
 [ KOLAMA ]

	188	DEPLOYMENT of SPACE
	189	SYMBOLISM of the CENTRE
	190	PRINCIPLE of MANIFESTION
	191	STUPA PLAN = MANDALA
	192	KOLAMA [MANDALA].
	193	" " " "
	194	" " " "
	195	" " " "
	196	WHAKA HUA ACQUIRE FORM.
SK	197	SVIYA BELONGING TO ONESELF SVA
	198	RASA JUICE SAP EFFECT ITO
	199	VAISRAVA / KUBERA RUDRA
	200	KUBERA KUBERA
	201	RASA
SK	202	MA TIME ITO
"	203	MI ✓ MA FIX IN THE EARTH
"	204	MATĀ MEASURE METE OUT
"	205	MĪRA
"	206	MITRA   META   METRA
	207	KRISNA. HARI HARI-HARA
	208	RUDRA RAUDRA
	209	MESHADI start of ARIES



MA	KURATAWHITI	A PRIZED TREE of HAWAIIKINUI [KURATAWHITI KU-RA ?]
SK	KULA	= SPRUNG FROM A NOBLE FAMILY 178
=	[KAULA]	
MĀ	KAUHEKE	AN ELDER.
	KAUTAU	ANNOINT
	KAU	ANCESTOR. MULTITUDE
	KAUAEMUA	ELDEST BROTHER or SISTER.
	KAUANUANU	RESPECT DEference.
	KAUMATUA	LINE of ANCESTRY.
	KAUAE ARO	LORE of Things TERRESTRIAL
	KAUAERUNGA	LORE OF THINGS CELESTIAL.
SLAW	[KULAK]	= NOBLE KNOWLEDGE ITO.
MĀ	KURA	KNOWLEDGE.
SK	KULA [KAULA]	[MĀ KUWARE LOW IN SOCIAL STANDING]
MĀ	KURA	CHIEF PROWESS PAINT RED. PRECIOUS.
SLAW	KULAK	'CHIEF, [minor land owner/mobility]
MĀ	KURA-MATA	OMEN of SUCCESS IN WAR.
"	KURAMATAREHEHU	TATTOOED 'WARRIOR, [MAN]
SAMOA	MATAI	TATTOOED MAN.
	URE	BAND of WARRIORS. DESCENDANTS COURAGE
	KUREPE	VIOLATION OF TAPU CAUSING WITHERING of CROPS
	URANGA -	Ū BE FIRM BE FIXED REACH LAND
		REACH ITS LIMITS ARRIVE BY WATER.
	URAUUA	ANGRY FIERCE RED GLOWING
PĀLI	RAURAVA	NAME of a BUDDHIST HOT, HELL.
MĀ	KŪ	Silent [weary exhausted]. a game = TI RINGARINGA A ONE STRINGED INSTRUMENT [KAULA] = TI III [MUSICAL INSTR = KULAK!]. [KULAK] [KULA]
	KU	pronoun suffix of 1st PERSON SING. MY
	KUA	verbal particle of action completed HAS/HAD/WILL HAVE
	KUAHA	GATEWAY ENTRANCE
	KUAU	BEARD [S&S&S!!!]
	KUEMI	BE ASSEMBLED.
	KUI	WOMAN
	KUIA	OLD WOMAN ] = RESPECT! i SOURCED a STREAM



SK  
MĀORI  
"  
SK  
MĀORI  
MĀORI

KAU LA  
KAU HOU  
KAU MAT UA  
MAT I  
T I-A  
MAT UA  
KAU ANU ANU  
KAU AE ARO  
KAU AE MUA  
KAU  
KĀ  
KAU LA > [KULA]  
KAU HOU  
KAU

RELATING TO A FAMILY  
LINE OF ANCESTRY  
ADULT ELDER [RESPECT]  
DEVOTION  
PARENT  
PARENT  
DEFERENCE RESPECT  
YOUNGEST BORN CHILD  
ELDER BROTHER OR SISTER  
ANCESTOR.  
HOME. TAKE FIRE BE LIGHTED = OENISKO DOMOWY  
FROM KULA = FROM A NOBLE FAMILY  
LINE of ANCESTRY  
ANCESTOR

SK  
MĀORI

RA NGATI RA  
RA NGA  
KULA  
KU-I  
KU-IA  
KU-MANU  
KURA  
KU PO  
KURA  
[TAPU]  
KURA

RA NOBLE WELL BORN  
PERFORM RITES OVER THE CHILD of a CHIEF  
CHIEF [SK=PRINCE] MAN of PROWESS  
WOMAN OLD WOMAN [KUIKUI]  
MOTHER GRAND MOTHER  
TEND CAREFULLY FOSTER  
CHIEF KNOWLEDGE  
SAYING WORD SPEAK  
CEREMONIAL RESTRICTION = TARU

GW - ENA WIFE  
KU-7 - MOTHER

WHAKA

KURA E  
KURA TAWHITI  
KUREPE  
KURU  
KUTA  
KU-

BE PROMINENT  
TREE from HAWAIIKI  
CRYING AS A CHILD  
MATA RĒ REHU TATOOED MAN  
FAMILY ENCUMBRANCES  
WARE LOW IN SOCIAL SCALE  
HONORABLE DISTINGUISHED  
TIRA NOBLY BORN CHIEFTAINNESS  
TIRA A COMPANY OF TRAVELLERS

KA HURA  
RA  
RA

KAULA VRATA  
URA-NGA  
UR-I  
RATA  
RATO  
TĀ-TAI

LIVING ACCORDING TO TRADITIONAL FAMILY RULES  
- Ū BE FIRM BE FIXED WHAKAŪ = MAKE FIRM  
OFFSPRING DESCENDANT  
FAMILIAR FRIENDLY  
BE SERVED BE PROVIDED BE DISTRIBUTED  
RECITE GENEALOGIES

SK  
MĀORI

317

SK  
MĀORI

KAULIKA  
KAU  
ARIKI  
KA-HU  
KU-RA  
KĀ  
KŪ  
URI  
ŪKAIPŌ  
U ENUKU  
KA-HA  
KA-IWI

ANCESTRAL AU/U  
ANCESTOR  
CHIEF noble  
CHIEF honorable distinguished  
CHIEF KNOWLEDGE of KARAWIAHO  
HOME  
MY.  
DESCENDANT of spring  
Mother  
Burial place  
LINE of ANCESTRY LINEAGE  
STRANGE PEOPLE

SK

KAU LĪNA  
RĪ  
RINO  
URI  
NGA-  
NGA-RE  
NĀ  
NA  
NA  
NĀ NA  
NĀ

Belonging to a Noble family  
BIND BOND  
twisted cord of 2 or more strands = Fig  
Descendant. 2 family merged.  
Clan prefix  
Elders of families family.  
indicating parentage or descent  
made by [on account of]  
Distant  
MATA Ancient times  
his hers.  
Acted on by by way of on account of.

SK  
from  
MĀORI

KAULA  
KULA  
KAU  
KĀ  
Ū  
ŪKAIPŌ  
KĀ  
KU RA  
KU I  
UHA  
RĀ  
RATA  
RATO

] Relating or belonging to a FAMILY  
of NOBLE DESCENT  
Ancestor  
Home  
TĒPĀT BŌSON  
Mother  
HOME  
Chief  
Woman  
Woman.  
WED  
Familiar friendly  
Be distributed

SK	ASU	BREATH of LIFE of the SPIRITUAL WORLD or WORLD of DEPARTED SPIRITS
MAORI	K AHU	SPRIT of a STILLBORN CHIL.
	AHU-A	FORM APPEARANCE FORM OPPOSED TO
WHAKA	AHU	AQUIRE FORM. [SUBSTANCE]
	AHU	SACRED MOUND
	AHU-REWA	SACRED PLACE
SK	ASU-MAT	LIVING PRINCIPLE of VITALITY portion of the spirit connected with the attributes
MAORI	MA-	TAORA ALIVE LIVING [of existence]
	MA	FREE of TAPU
	MA-	NEA SACRED PLACE
	MA	possessed by acted on by.
K-	AHU-KURA	ATUA of the RAINBOW
K-	AHU-I	CLUSTER SWARM
	HU-I	Congregate put side by side add ASSEMBLY
K-	AHU PAPA	BRIDGE OVER.
K-	AHU A	FORM APPEARANCE
K-	AHU	HAWK
	HU	DESIRE
	HUA	NAME CALL BY NAME
WHAKA	K-AHUA	RECITE PRONOUNCE
	HU-RU	GLOW
	HU-AKANEA	DISINTERMENT
	AHU	Sacred mound.
	AHU-REWA	SACRED PLACE
T	AHU	SACRED RITES BURN LIGHT Set on fire
T	AHU-HU-HAERE	TRACE DIRECT LINE of DESCENT
T	AHU-A	= MARAE (PLAZA)
T	AHU-NA	BATTLE FIELD
SK	ASU-GURU	Teacher of the ASU-RA the planet VENUS
MAORI	RU-	ANUKU PRIEST
	A-KO	learn teach pupil.
SK	A-SURA	Supernatural being See ITD

SK	KAURAPA	the 3rd KARANA of ASTRONOMICAL PERIOD
MAORI	KAU AERUNGA	LORE of things CELESTIAL
	RA-NGI	SKY HEAVEN
	RAPA	UNLUCKY [OMENS of stars ITO]
	RAPA	Seeks look for.
	RAPOI	Swarm cluster assemble gather together
	RANGITUAHI RAI	EVENING [as stars planets ITO]
	RARO	to North [STAR]
	RA-TA	DIVINATION, SEER,
	KU-RA	KNOWLEDGE LORE
	KU-KUME	STAR.
	KUA	a condition established has had or
	KURA	will have
	RA	Glowing
	MARAMA	SUN.
	KANAPA	MOON.
	KANAPU	BRIGHT GLEAMING
	KANAKE	BRIGHT SHINING
	KAKE	MOVE PROGRESS
	KAIWAKA	Ascend
	KAIWAEWAE	a star of late winter
	KAU AERUNGA	Messengers [stars comets ITO]
	KANOH	CELESTIAL LORE
	KAPI	EYE [= STAR]
	KAPO	overpread covered of a surface.
	KAPUKAPU	TWINKLE
	KAU	GLEAM.
	KAURAPA	RISE of HEAVENLY BODIES
SK	KAURANGA	3rd Astronomical period
MAORI	KAUMORNA	the star CANOPUS
	KAUTEPTA	MARINER = STELLAR Navigation
	KAUWHAU	Coming at intervals.
	KAWAINGA	Recite old legends ITO.
	KAWATA	harbinger precursor
	KAWAWE	shine gleam.
	KAWENAWAWE	Carry convey bring
	RANGI	influence affect
	RANGI	SKY heaven weather ITO.



PALI 470

PURE

IND IS THE GENUINE REPRESENTATIVE  
 [with māradhi] of VEDIC PURAḥ which also  
 appears as \*PURO IN PURONITA  
 = "BEFORE IN FRONT, [MĀRI HIHI RAḥ & SUN]  
 "BEFORE FORMERLY, [MĀRI TĀ BE UTTERED]  
 [+ ABLA. PURE PUNNAMAYA often in meaning  
 = "IN A FORMER LIFE,

PALI

PALI

||

"

MĀRI

PU

RE

- KARIKA GOING BEFORE GUIDING LEADING

PU

RA

KKHARA [PURA + KR] DEVOTION DEFERENCE ]

PU

RĀ

KKHATA HONORED ESTEEMED [HONORING ]

PU

AKI

NA from \*per cp SK PARUT IN FORMER YEARS ]

PŪ

AKI

BE UTTERED DISCLOSE [ANCIENT PAST

PU

RĀ

WISE ONE ORIGINATE ORIGIN SOURCE CAUSE

PU

HI

THERE YONDER. RA-PU ASCERTAIN!

PŪ

KE

TOPKNOT VIRGIN. RA-TĀ SEER.

PU

NA

NGA SKILLED IN VERSED IN

PU

MA

ANCESTOR [PUIAKI TREASURE PRECIOUS]

PU

KU

NAWA RECITE SECRETLY

PU

RE

MEMORY SECRETLY

PU

NE

TI CONVEY CARRY CANOE

PU

ORO

NGA CLEVER INTELLIGENT

PU

PARE

SING PUROTO LYING IN POOLS = PALI \*PURO

PU

RA

WARD OFF

PU

RA

- KAU ANCIENT LEGEND OLD MAN

PU

RE

KU COFFIN WRAP [VEDIC PURA BEFORE [TEMP]

PU

RE

CEREMONY TO REMOVE TA-PU

PU

RE

UMU in which FOOD IS COOKED AS PART of the ]

PU

RE

PERFORM the PURE RITE [ PURE RITE ]

PU

RE

TUMU perform RITES

PU

RI

KEEP IN THE MEMORY

PU

RI

SACRED PERTAINING TO ANCIENT LORE

PU

RE

SEE! RI SCREEN PROTECT SHUT OUT WITHA-SCREEN

PU

RE

HU DIMLY SEEN

PU

RE

INGA PLACE of LEAPING ABODE of DEPARTED SPIRITS

PU

RE

BOUNDARY [SEE AS PUAREINGA!!!

PU

RE

-O SPEECH UTTERANCE FORM of WORDS

PU

RE

RE HANG DEPEND BE UTTERED BE BORN

PU

RE

TE! [RISE of the SUN KUMARA PLANTING



SK	TU		
MĀORI	TUĀ		
TUĀ	HU		
WHAKA	HU	A	
"	A	TU-	A
"	A	HU	
"	HU	A	
"	A	HU	A
"	A	HU	A TA NEA
"	A	HU	A
"	A	HU	A TI A
"	A	HU	
SK	HV	E	
"	HV	A	YATI
VEDIC	HA	V	ATE
"	HU	V	A TI
AOR	A	HU	V A TA
RVA	H	V	I
SK	HU	TA	
"	HU	TI	
"	HO	TRĀ	
MĀORI	HŌ		
"		TĀ	
"		TA	KI
"		TI	RI
"			TA E
"	HU	A	
"	HO	A	
"	HO	HO	
"	HO	KI	
"	HŌ	MAI	
WHAKA	HO	RO	
"	HO	RO	NEA
TO	HU	NEA	
"	HO	U	
"	HO	U	ANGA
WHAKA	HO	U	
"	HO	U	WERE

TO GO TO INJURE BY STRONG HAVE AUTHORITY 9  
 PROPITIATE WITH AN OFFERING INFLUENCE  
 SACRED PLACE  
 RECITE PRONOUNCE  
 A GOD = TO HAVE AUTHORITY  
 SACRED MOUND [= HORSES HEAD SK]  
 FULL MOON 12 SACRIFICIAL MOUND  
 FORM APPEARANCE OPPOSED TO SUBSTANCE  
 LIKENESS  
 TREAT WITH  
 FULL MOON TI-A > SK DI-VA ]  
 SACRED PLACE [ DE-VA ]  
 SACRED PLACE  
 MĀORI WHAKA-HUE-NE MAKE SMOOTH  
 TO CALL UPON INVOKE CALL BY NAME CHALLENGE  
 MĀORI HAU=SACRED FOOD HĀHĀ SHOUT WARN OFF  
 = MĀORI HUA NAME CALL BY NAME  
 MĀORI WA-HI ANNOINT WA-IRUA SPIRIT,  
 MĀORI HUI ASSEMBLY  
 SUMMONED CALLED INVITED  
 CALLING INVOCATION.  
 CALLING INVOCATION.  
 SHOUT = PRELIMINARY VOCALISING of SACRIFICE  
 BE UTTERED  
 RECITE  
 OFFERING TO A GOD REMOVE TAPU  
 ARRIVE COME GO BE DIFFUSED BECOME  
 NAME CALL BY NAME  
 RECITE  
 A TRILL TO CALL ATTENTION [BEFORE RITES]  
 RETURN [of a GOD]  
 BRING -SK HOMA/SOMA RITES  
 PASS DOWN AS TRADITION FREE FROM TAPU  
 FOOD EATEN BY A PRIEST  
 PRIEST  
 MAKE AN OFFERING ESTABLISH BY RITES  
 DEDICATE OR INITIATE A PERSON  
 AN INTERVAL of a YEAR  
 VIOLATE TAPU  
 TIE BIND [BY RITES]

814	SK	MĀS
	RV LOC	MASSU
		MAŠŪ
	SK	MĀSA
	"	MĀSI KA
	"	MĀSI ✓ KRI
	MĀORI	HI KA
	SK	MĀSĪ NA
	"	✓ MĀH
	PĀLI	MA HATI
	MĀORI	TI - EKE
	MĀORI	HU A
	SK	MĀ HI NA
	MĀORI	MĀ HI NA
	"	HI NA
	SK	MĀ -- TI
	SK	MA SU
	MĀORI	HU A
	"	HU NA
	"	MA RA MA
	SK	MĀ
	SK of	CH ANDRA
	MĀORI	MA RA-NA
	"	KAN APA
	"	KAN APU
	SK	PŪRNA -
	SK	CĀND RA
	MĀORI	PURE
	SK	MAHILA
	SK	MAH
	SK	MĀSI NA
	MĀORI	MĀ HI NA
	"	HI
	"	HI A
	"	MĀ
	"	MAHI
	"	MAIRE
	TI	MA

MA <sup>pl</sup>inst MĀDBHAS MOON  
 [MĀORI MAHURU SPRING 4TH MONTH  
 [MĀORI MAHUI GONE BY TIME  
 MOON MONTH  
 RELATING TO A MONTH ORATION DEDICATED  
 TO TURN INTO MONTHS <sup>see MĀORI</sup> RITE  
 TAKE FIRE BE LIGHTED BURN PLANT  
 ONE MONTH OLD MONTHLY [RITES  
 [MĀORI MAHURU 4TH MONTH]  
 TO MEASURE TO METE OUT  
 EKE METEOUT MERSURE  
 FULL MOON  
 ✓ MAH CAUSING JOY. GREAT POWERFUL  
 RV DOMINION.  
 MOON IN ANCIENT SONGS  
 MOON  
 MEASURE ACCURATE KNOWLEDGE  
 MOON  
 FULL MOON  
 MOON ON 10TH DAY  
 MOON MONTH  
 TO MEASURE METE OUT  
 RV. MOON  
 MOON  
 BRIGHT GLEAMING  
 BRIGHT SHINING  
 MĀSA 12TH PART of HINDU YEAR A MONTH.  
 MONTH of 2 KINDS from NEW or FULLMOON  
 RITES See >>>  
 ♀ FEMALE of ✓ MAH  
 HONOR REVERE REJOICE IN.  
 MONTHLY  
 MOON IN ANCIENT SONGS.  
 RISE  
 HOW MANY.  
 ACTED ON BY PALE FADED WHITE  
 DO PERFORM ABUNDANCE [FREE of TAPU]  
 SONG [MONTHLY RITES]  
 DIG SOIL [by MOON] = SK MĀ FIX IN the EARTH

SK	MĀ	RAN A	KILLING DEATH	✓ ĀP = MĀORI ĀPA
MĀORI		RANGA-MARO	ARMY IN BATTLE ARRAY	[SPIRIT
		RANGA-WHENUA	MARS	
		RANGA-HAU	PERSUE	
		RANGA-AWATEA	TRUCE	
		RANGA	AVENGE A DEATH	
		RANAKI	AVENGE	
		RA-TARATA	SHARP CUTTING.	
		NGA RAHU	WAR DANCE	
		NGA HU	HUNT WITH DOGS	
	HOA	NGA NGARE	ENEMY	
		NGA KI	AVENGE	
		NGA RO	DESTROYED CONSUMED	
		NGA TA	MAN,	
		NEA-U	ATTACK	
	WHAKA	NGA-U	CAUSE TO BE STRUCK WITH A WEAPON	
		NGA-WAI	SUFFER PENULTY BE PUNISHED	
		MA RŪ	BE KILLED	
SANSKRIT	MA	RU-KA	DYING [MĀORI I-KA = VICTIM !]	
MĀORI	MĀ	HUREHURE	CUT TO PIECES THIEF.	
	MĀ	IA	BRAVE WARRIOR.	
	MA	IENGI	FAINT from HUNGER	
	MA	KA	STROKE BLOW.	
	MA	KARIRI	WINTER [DEATH].	
	MA	KAU	AN ENFANT DEAD AT BIRTH	
	MA	KERE	DIE	
	MĀ	RURU	SICKNESS	
	MĀ	TRERO	EMACIATED	
	MĀ	TAI	SEA	
	MĀ	TAO	COLD	
	MĀ	TAO TAO	DIE OUT	
	MA	TORA	LIVING ALIVE	
	MA	TE	DEAD	
	MĀ	TIA	SPEAR.	
	MĀ	WHITI	ESCAPE	
SK ✓	ĀP		DEATH	
MĀORI	ĀP-A		SPIRIT OF ONE DEAD	

SK BHA GA

यज्ज्वाँिग BAHU-ADI [MAORI ATI-BEGINNING GRACIOUS LORD PATRON ESPEC SAVITRY AV NAME of an ADITYA BESTOWING WEALTH AND PRESIDING OVER LOVE; MARRIAGE BROTHER of the DAWN SUN MOON HAPPYNESS PROSPERITY BEAUTY MAJESTY SAVITRY = SUN [ONE of 12 NAMES of SUN

of ZEND  
O PERSI  
GREEK  
ZEUS  
SLAV

BA GHA  
BA GA  
Bay aios  
BO GU

[12 DISCIPLES of CHRIST !!?  
[12 DISCIPLES of BUDDHA  
12 NAMES OF SAVITRY

MAORI HU-A FULL MOON WHAKA HU-A RECITI  
POLAR BOE LITVA BAGOTAS

SK MAORI

BHA GA

[MAORI NGA-NGA - MOON 22ND DAY ITO]

PA  
PA TA  
PA RU  
PA RU  
PA RU  
PA RI  
PA RI  
PA RE  
PA RARA  
PA RARA  
PA RA  
PA RA

HI  
RENGA  
AURU

LORD, TERM of ADDRESS TO MALE ELDERS ANCIENT TIMES BEAUTIFUL DARLING BOOTY ONE WHO CULTIVATES the SOIL FLOWING FLOW OVER A BUNDANCE PROTECTION CONTAINER VESSEL = ENG BAG SACRED UMU FORM of ADDRESS BY A CHILD TO HIS FATHER COME OUT from the CLOUDS

[BHAGAS EYES WERE DESTROYED BY RUDRA

PA RA  
PA PARA  
PA PA

BLOOD RELATIVE TRUE FATHER THE EARTH PERSONIFIED IN RELATION

NGA RE  
PAPA NUI  
PAPA

FAMILY [TO RANGI!] CLOUD/MIST COVERING the SKY ie EYE of the SUN BOX CHEST ie wealth

NGA I  
NGA

CLAN PREFIX SATISFIED

NGA HURU HARVEST N° 10

SK MAORI

BA -- HU-ADI  
NGA KAU

MAORI HURO = JOY ADI = DESCENDANTS IN SEAT of AFFECTIONS

"  
"

NGA KO  
NGA NGA  
HUA

FAT GLOW RED = SK BROTHER of the DAWN! NAME CALL BY NAME ie GAYATRI

SK BHA KTI  
SK BHA KTI

PIETY DIVISION SHARE  
ALSO CALLED VIDHI SHARE PORTION  
A DIVISION OF A SAMAN [REL SONG]  
of KSHETRA-BHAKTI [SHARE PORTION]  
of BHANGI-BHAKTI

MĀORI PA KI  
PĀ KURU  
PA O  
PĀ KIKI  
[ PA KIMĀERI ]  
[ PA KIWAITARA ]  
PĀ KINAKINA  
PA RĀPARĀU  
PA NUI  
KI  
KI

PROCLAIM PUBLISH SPREAD A REPORT  
CHANT  
CHANT  
QUESTION FREQUENTLY BEG  
'FICTION, [MISSIONARY CRAP]  
LEGEND FOLK LORE  
LOUD STRIDENT  
RECITE  
PROCLAIM PUBLISH SPEAK ALOUD  
SAY TELL CALL DESIGNATE SAYING WORD  
TO d. PLACE CONCERNING RESPECTING  
FOR IN QUEST OF BY MEANS OF ACCORDING TO

KIA  
TI RI

[ IN THE OPINION OF  
TO DENOTE PURPOSE WISH EFFECT  
OFFERING TO A GOD SHARE PORTION

SK NI- PA THA  
MĀORI PA O  
TĀ  
TA KI  
TI O  
TA NGI

RECITATION.  
CHANT  
BE UTTERED  
RECITE  
CRY CALL  
FUNERAL DIRGE

SK [ BHAKTI ]  
= [ VI DHII ]  
MĀORI WHI TI  
VBHI+TI

ALSO CALLED VIDHI  
RECITE RELATE  
SK VI-IN 2 PARTS ITD [ ASSIMILATION ! ]  
SHARE PORTION.

SEE HA KA  
HA RI  
HA  
HAKARI  
HARAKORAKOR

DANCE SING  
SING SONG  
BE UTTERED  
FEAST YOLK & EGG ROE & FISH [oblations]  
JOY DANCE SING

MĀORI	G = N G		SEE SK GITA SONG OF THE <u>BHAGAVAD GITA</u>
SK	PARI-√GAI		TO GO ABOUT SINGING, [; RITUAL CHANT] 571
PĀLI	GA IYATI		TO SING OR CELEBRATE EVERYWHERE TO PROCLAIM ALOUD
MĀORI	TA-NGI	DIRGE > °GITA	SUNG CELEBRATED PROCLAIMED
MĀORI	WHI-TI	RECITE > °GĪTI	A KIND of METRE
	PĀ O		SING CHANT = SK <u>BHA-GAVAD GĪ-TA</u>
	NGĀI		CLAN PREFIX.
	NGĀ-RAHU		WAR DANCE
	NGĀIO		EXPERT CLEVER.
	NGĀHAU		DANCE [+ SONG].
[RI]	NGĀORIORI		NURSING SONG
[RI]	NGĀ-RI		RHYTHMIC CHANT. + ACTIONS
	NGĀU		RAISE A CRY
	NGĀTORO		RESOUND
RA	NGĀMARO		ARMY IN BATTLE ARRAY
RA	NGĀ-TI-RA		WELL BORN NOBLE
RA	NGĀ		COMPANY of PERSONS
RAU	PA NUI		PROCLAIM. SPEAK ALOUD
RAU	PA NGA		OFFERING SACRIFICE
	PA PA		PUT IN ORDER COMPLETED
	PĀ O		CHANT
SK	°GI	TA	SUNG PROCLAIMED CELEBRATED = SK GITA =
MĀORI		TĀ	BE UTTERED [SONG of the <u>BHAGAVAD GITA</u> ]
		TA TAI	RECITE
		TA KI	RECITE
RA	[NGI]	TA NGI	FUNERAL DIRGE
	NGI		STANZA of a SONG
SK	°GĪ	TI	A KIND of METRE
PĀLI		TI ]	= USED AT THE END of a STANZA
"		i TI ]	MĀORI TI-TO COMPOSE
MĀORI		i	USED AT THE END of a STANZA
"		I ERE	SOUND of VOICES SINGING SING
		TI-RI	OFFERING TO A GOD
		TI-EKE	MEASURE
		I TI	FOR A LITTLE WHILE
RA	NGI		STANZA of a SONG TUNE AIR
I RI RA	NGI		SPIRIT VOICE SUPERNATURAL SOUND

SK MAORI	KANTA KANGA KAINGA TA KAHA KAHO NEA-RE KAITU KANOI KAPI KARANGA KARARENE PATAKITAKI KARUPE KAKSHA	BOUNDARY of a VILLAGE N=NG 15 VILLAGE HOME LOSS of T=NA PLACED RESIDENCE BAIL A CANOE = ABODE [VATRA =] BOUNDARY LINE of LAND [CAMP FIRE] BATTEN of a ROOF [ie TA] FAMILY Beat a distance he absent. AUTHORITY POSITION BE OCCUPIED of space. WELCOME DOG [ie village dog] BOUNDARY DIVISION LINTEL of a DOOR. LURKING PLACE HIDING PLACE A SURROUNDING WALL = KANEA!
MAORI	KAHATAI	BOUNDARY LINE of LAND THE OTHER SIDE
SK SK MAORI	KANTA KA NEARE NEARAHU TAHURI	BOUNDARY of a VILLAGE JEAM STAYING OR ABIDING IN FAMILY CINDERS ASHES LEADER BE OVERTHROWN of a VILLAGE PA
SK MAORI	KANTA [KA] TA KA	BOUNDARY of a VILLAGE ON ALL SIDES ROUND BE COMPLETELY ENCIRCLED AS A PREFIX INVOLVING A SENSE of REVOLUTION OR CIRCUIT [COMPANY of PERSONS TRAVERSE LAND TO ESTABLISH POSSESSION.
SK SK MAORI	— KANTA KAHA	BOUNDARY of a VILLAGE STAYING ABIDING IN BOUNDARY LINE of LAND
SK MAORI	KA NEARAHU NARI	MAORI NGA-I CLAN PREFIX WAR DANCE RHYMIC CHANT
	TANGA- NGARE	FUNERAL DIRGE [NG-ERI CHANT] FAMILY

742 SK

BHA

STAR PLANET LUNAR MANSION SIGN OF ZODIA  
LIGHT BEAM & LIGHT SPLENDOR ERROR, N° 27,  
HORIZON [SEMBLANCE DELUSION ERROR.]

MĀORI

PA E

PA EKO

PA ENGA

IDLE

11th MONTH

PA E PAE TOTO THE STAR CANOPUS = AUTAHI

= CANOPUS BRIGHTEST STAR IN CONSTELLATION OF CARINA  
AND SECOND BRIGHTEST STAR IN SKY MAG 0.7

PAETAO

BE CAST ASIDE SIT APART

PAHI KAHIKA

SACRED FIRE IN RITES FOR THE DEAD

PA HUNU

FIRE

PA IHAU

HORIZON DIRECTION

PA KAKINA

GLOWING

PAKITARA

GOSSIP SCANDAL

PA KURA

RED GLOW IN THE SKY

PANAKO-TE-AO A CONSTELLATION

KA TIKINA NEA WAETU, KA KAWEA, KA TATAITIA, KA  
WAHAKA MAROKIA TE IKA O TE RANGI, KA  
PAINGAINA KO PANAKO O TE AO, KO NA PATERI

SK

BHATA

LORD MY LORD SIR LEARNED MAN OR BARD = MĀORI P

PA TAKA

ENCLOSURE [AS LUNAR MANSION]

PĀTARI

MAGELLAN CLOUDS IN NEA PĀTARI

LARGER MAGELLAN CLOUD - PĀTARI RANGI

SMALLER MAGELLAN CLOUD - PĀTARI - KAIHAU

PA TOTE

8th MONTH

PATUPAIAREHE FAIRY SPRITE GOOD or BAD

SK

BHA

NAME of PLANET VENUS or its REGENT - SUKRA

MĀORI

TA WERA

VENUS MORNING = SK TA --- A STAR



SK PĀLI MĀORI	MAN D MAN DAT I MANG A EKA MANG Ō PARE MANG Ō ROA MANG Ō TI PI MANG UNGU TĀ	ADORN ONSELF ADORN CLOTHE DECORATE [DISTRIBUTE] STRIPS of FLAX USED TO ADORN CLOAKS A PATTERN of SCROLL PAINTING MILKY WAY ie ADORN the SKY! SCROLL PATTERN ON a HOUSE CLOSELY KNITTED OR WOVEN CARVE FASHION
	TĀ TI A TĀ-HEI TĀ-NIKO TI-RA TI-MU TI-PARE TI-RI TI-TI REIA TI-TI	ADORN WITH FEATHERS NECKLACE of SHELLS ORNAMENTAL BORDER of a MAT STARS of ORIONS BELT A CAPE BAND WORN AROUND the HEAD SHARE PORTION offering to a GOD A COMB WORN AS INDICATING RANK ADORN WITH FEATHERS.
SK SK MĀORI	MAN D MAN D TI	ONE WHO ADORNS ORNAMENT. ADORNED DECORATED A COMB of RANK ADORNED ADORN
	MAI MA EKO	CLOTHING ORNAMENTAL BORDER of a CLOAK
SK MĀORI	MA HAT MA HA HAKARI HĀ	ABUNDANCE GREAT IN SPACE/TIME ABUNDANCE FEAST TASTE FLAVOUR.
SK MĀORI	MĀ MAH MAH INA MAH ARA MAHI	CONNECT POINTS of COMPASS GREAT STRONG POWERFULL MOON MEMORY THOUGHT WORK WORK AT PROCURE ABUNDANCE
	MĀ MA KIU MA KURU MA NA HA RA	EXCESS -! VERY NUMEROUS ABUNDANT AUTHORITY POWER

SK	MAHA-NGA	A	HAVING GREAT LIMBS OR BODIES = SAID [ d SIVA
MĀORI	MAHA-RO		WONDER = MIHARO
=	MĪHA-RO		WONDER AT ADMIRE
	RI-NGA		HAND ARM WEAPON
	MIHA MIHA		BEGIN TO GROW AS HAIR [ HAIR d SIVE
	RA-NGA	MARO	ARMY IN BATTLE ARRAY LEADER COMMAND
	RA		SUN! ROAR!
	RA HI		GREAT PHYSICALLY & MORALLY
	[ SI-VA ]		
	HI-VA		VIGOROUS d GROWTH ALERT SING ] [ LAUGH JEST ]
	HI-WA		DARK
WHAKA	HI-WA		LEAD ASTRAY DECIVE!
SĀMŌA	SI-VA		DANCE
MĀORI	HI-WA		STONE AXE FOR CUTTING UNDERWATER
	HI-WAI		SHOOTING UP SPRINGING FORTH = SIVAS
	HI-WERA		BURNT [ 3rd EYE
SK	MĀ TRI KA		fig SOURCE ORIGIN DIVINE MOTHER WOODEN PEG DRIVEN INTO the GROUND FOR INDRAS BANNER
MĀORI	TI A		MOTHER ADORN WITH FEATHERS
	TI A		DRIVE IN STAKES OR PEGS.
	TI A KA		MOTHER
	U KĀIPO		MOTHER
	TI EKE		MEASURE SET OUT LAY off.
	TI-KI		PERSONIFICATION d PRIMAVAL MAN
	TI KA-NGA		CUSTOM RULE PLAN AUTHORITY
	A TI		BEGINNING AND THEN ITD.
	TI-U		SOAR SWING SWAY TO; FRO STRIKE AT WITH A WEAPON = INDRA MILKY WAY = INDRAS BANNER [ BANNER
	TĪ WAI		DIVIDE CLEAVE SEPARATE
MĀ			LASTING PERMANANT MAIN TRUNK d
MA-TUA			CONNECT POINTS d COMPASS FREE d TAPU
RI A			PARENT. [ POSSESSED BY ACTED ON B: SCREENING PROTECTING.

SK	MA	HIN	A	DOMINION CAUSING JOY
MAORI	MA	HIN	A	MOON IN VERY ANCIENT SONGS
	MA	RA	MA	MOON
		HINE		GIRL
	MA			ACTED ON BY
	MA	ENE		PLEASANT SOOTHING.
	MA	HA		ABUNDANCE
	MA	HA	NA	WARM. DAY
	MA	HI		ABUNDANCE
		NEA		SATISFIED
		NA		SATISFIED CONTENT
	MA	UTE		FIRE
WHAKA	-	-NA		REST REMAIN STILL
		NA		ACTED ON BY
		HI-KA		COPULATE
		HI-WA		'JOY.
	A	HI		FIRE
SK	[	SI	]	TO IMPELL
"	[	HI	]	
SAMOA		SIWA		DANCE
MAORI		HIHI		RAY of the SUN [SURYA]
WHAKA		HI APO		EMBRACE
	I	HI		POWER AUTHORITY [MOON].
	I	HI		ESSENTIAL FORCE
	I	HI		DAWN RAY of the SUN.
		NA	MATA	TIME TO COME
		NA	MU	PUD MUL
		NA		possessed by belonging to
		NA	WE	BE EXCITED of FEELINGS
	MA	TUA		PARENT MOTHER.
	MA	IRE		SONG
	MA	KATIKA		BEAUTIFUL
	MA	NU		MAN of HIGH REPUTE
	MA	RA		FRIEND
	MA	RIRI		LOVE GENTLE SOFT
	MA	RINGANUI		GOOD FORTUNE
	MA	RU		POWER AUTHORITY SHELTER SAFEGUARD

359

SK	GURU	HEAVY WEIGHTY HEAVY IN THE STOMACH OF FOOD DIFFICULT TO DIGEST GREAT LARGE
MĀORI	NGŪ	GREEDY MOAN GROAN
	RU-AKI	VOMIT
	RU-A	FOOD STORE
SK	EURU	VIOLENT EXCESSIVE GRIEVOUS
MĀORI	RUAKI	VOMIT
	RUA	EARTHQUAKE
	RUMAKI	DROWN
	RUHI	WEAK EXHAUSTED
SK	GURU	VENERABLE RESPECTED AGED SPIRITUAL PARENT PRECEPTOR.
MĀORI	RŪANUKU	WISE MAN OLD MAN
	RUAHINE	WISE OLD WOMAN
	WHAKARUKU	SUBMIT TO CEREMONIAL ABLUTIONS
	RURUKU	ESTABLISH BY RITES
	RŪNANGA	ASSEMBLY COUNCIL DISCUSS IN AN ASSEMBLY
SK	GURU [vi] of GIRI	Comp GARIYAS 'YASTARA GURU-TAMA
	GURU = GARIYAS	HAUGHTY PROUD. [G. SAUNDATI]
PALI	GĀRAVA	RESPECT
"	GARU	HEAVY VENERATED
LATIN	GRAVITAS	GRAVE GRA-VIS [GOTHIC KAURITHS
MĀORI	NGŪ	GHOST [MĀORI KAU = ANCESTOR!]
"	NGUENGUE	SILENT RESERVED QUIET
"	NGUNEU	DEFEND PROTECT SHIELD PROTECTION
"	NEUTUAE	WHALE SEA MONSTER.
ALE!	NU-I	RANK IMPORTANCE SIGN of RANK
"	NU-KU	THE EARTH PERSONIFIED
PALI	GA-RU	HEAVY VENERATED
MĀORI	NGA-RE	ELDERS HEADS of FAMILIES
	NGA-HERE	FOREST E.g. ENARLED of TREE; OLD MAN =
	NGA IO	EXPERT CLEVER. [LATIN GRAVITAS]
	NGA RAHU	LEADER COMMANDER DELIBERATE COUNSEL
	NGARI	GREATNESS POWER [SK GARIYAS PROUD HAUGHTY
	NGA-I	CLAN PREFIX
[vi]	WHI	CAN BE ABLE WHITI RELATE RECITE SHINE
	NGI-TA	FAST FIRM SECURE
	NGA-TA	MAN ONLY CONNECTED WITH KARAKIA ✓

PĀLI	KA-NANA	A GLADEN, A FOREST
MĀORI	KĀ	HOME
	RA KA-U	TREE
	WHAKA-NĀNĀ	REST REMAIN
	WHĀ KA-NĀ	REST REMAIN STILL REFRESH
"	NĀ-EROA	MOSQUITO
"	NĀ	SATISFIED CONTENT
"	NGA-HERE	FOREST
PĪE	* PETOMAI	I FLY
MĀORI	MAI	HITHER
"	TŌ	UP TO AS HIGH AS
"	PE-PE	FLUTTER
"	PE-KERANGI	FLOATING IN THE AIR.
"	PE-RUA	DECOY PARROT ON A LONG CORD
PĀLI	ACCUPATI	TO INTERFERE WITH 2 PEOPLE QUARRELLING
MĀORI	KŪPA-PA	REMAIN NEUTRAL IN A QUARRELL
	TI-HO	NOISE DISOBEDIENT
	TI-HAU	CONFUSED SOUND of VOICES.
	KUP-U	ANYTHING SAID SPEAK TALK
IE	* TOGA	COVERING
MĀORI	TONGA-I	THATCH
IE	* TEK	FLOW
MĀORI	TEK-A	SPRING of TIDE DRIVE FORWARDS
IE	* RĒK-ŌM	> REKO I SPEAK
ASAK	RE-O-TAN	WHISPER
MĀORI	RE-O	SPEAK
WHAKA	REK O	TREAT WITH CONTEMPT
IE	* RIK-OI	SPEAK
MĀORI	RIK-A	PROVOKING
"	RI-RI	QUARREL
"	K-OI	NOT ALMOST GOOD SUITABLE
"	KOI-A	IT IS SO
WHAKA	KOI-A	ASSENT AFFIRM

32	PALI	KASITA KARA NA	TILLING THE FIELD S/A.
"	"	KARI	DIG
"	"	RA NGA	PULL UP BY THE ROOTS
"	"	RA N-ER	ABUNDANT
"	"	KAH-A	BOUNDARY LINE of LAND EDGE
"	"	KĀ	HOME
"	"	KA-I-NGA	FIELD of OPERATION SCOPE of WORK
"	"	KA-I	FOOD PRODUCTS.
"	"	KAH-ERU	TILLING IMPLEMENT for SOIL.
"	"	KA-RI	DIG.
"	"	TA-MAHU	REMOVE TAPU from a CROP before harvest
"	"	TA-ERU	RICH LOAMY SOIL.
"	"	TA-KA	PREPARE
"	"	TA-HORU	LOOSE EARTH.
"	"	TA-HUNA	A DIVIDED CULTIVATION.
"	"	HI-KA	PLANT T/K
		NA KU	DIG

	PALI	KASITA-KHETTA	A FIELD
"	"	KE	IN POSSESSION OF
"	"	KE-RE	EARTH
"	"	KE-RI	DIG
"	"	TA-HUNA	LAND IN CULTIVATION
"	"	TA-HORU	LOOSE EARTH
"	"	KĀ	HOME
"	"	KAH-A	BOUNDARY LINE of LAND
"	"	HI-APU	BE GATHERED TOGETHER [COMMUNAL WORK]
"	"	HI-EWE EWE	SEPARATED DIVIDED
"	"	HI-KA	PLANT
"	"	HI-HIRI	LABORIOUS
"	"	HI-WA	VIGOROUS of GROWTH.
"	"	HE-A	WHAT PLACE WHAT TIME
"	"	HE-I	AT IN WITH of TIME or PLACE FOR
			TO AS, AS DENOTING PURPOSE or INTENTION
	PALI	KA SI	AGRICULTURE
	MAORI	KA-HERU	IMPLEMENT TO CULTIVATE SOIL
		KA-RI	DIG
		KĀ	HOME
		HI-KA	PLANT S/A
		[SI] KA-SI	-HIKA

MANUMERA IV

29	PĀLI MĀORI	KANE-RIKA KANE RĪ	HELMET HEAD SCREEN PROTECT
	PĀLI MĀORI "	KAMA-TĀ KAMA TĀ	DESIRE TO DO OR PERFORM EAGER CARVE FASHION TATOO PAINT ITO
	PĀLI MĀORI " " " "	KA POLA KA PU POR-IA POR-ORUA PORA KA PU	HOLLOW HOLLOW OF THE HAND A RING OF BONE A FLUTE AN OCEAN GOING CANOE A WOODEN FUNNEL
WHAKA	PĀLI " " " "	KAPALA KAPA-WAI PARA- PAR-E PAR-EHO PAR-IHIRIHI	A SKULL BOWL PRESERVE A HUMAN HEAD. RAKI SHALLOW ORNAMENT FOR THE HEAD SKULL SKULL
	PĀLI MĀORI HĀ " RA	KAP. PAKA KAP-ONA KA-RI PA-RE KA-I	A HAIRDRESSER A COMB DRESS THE HAIR DRESS THE HAIR. A DORN BEDECK
	PĀLI MĀORI " " "	KAP PETI PETI TI- TI- KAP-ONA	A HAIRDRESSER HEAP UP A ADORN BY STICKING IN FEATHERS HI TOPKNOT of HAIR. A COMB
	PĀLI MĀORI	KAS ITA KAH-ERU KA-RI TA-KA TA-HO HIKA	PP KASATI PLOUGHED TILLED SOIL IMPLEMENT FOR TILLING SOIL DIG DIG UP PREPARE RU LOOSE EARTH. PLANT [WITH K & T].

PALI	OMA	INFERIOR LOWER IN RANK OR POSITION
MĀORI	OMĀ	RUN
PALI	O PUŃ HANA	HEAPING UP COVERING OVER N=NG!
MĀORI	PUNGA-REHU	ASHES
"	PUN-I	COVERED of a SURFACE
"	PUNG-A	SWELLING
"	HANGA	MAKE BUILD
"	HANGI	EARTH OVEN,
PALI	KANA	SMALL
MĀORI	KANO	BERRY SEED
"	KAN-EHE	ANYTHING SMALL
"	NA-MU	SANDFLY
PALI	KAN-THA	THROAT
MĀORI	KAN-E	CHOKE
"	KĀ -KI	THROAT
PALI	HO TA	HEARING
MĀORI	HŌ	SHOUT
"	TĀ	BE UTTERED WIND
"	HO HO	A CALL FOR ATTENTION,
"	TA-IAROA	GOSSIP
"	HO TA-HOTA	URGE ON
"	HO-TE	CHATTER JABBER
PALI	KAN DUSA	A STRIP OF CLOTH S=H + A=KATHINA RĀ
MĀORI	KAN-U	RAGGED RAG [of a BHIKKAU
"	KAN-IHI	PATCH A GARMENT
"	TŪH OU	A CEREMONIAL GIRDLE
"	HOU	DEDICATE INITIATE A PERSON,
"	TU-I	LACE SEW
PALI	KAN-TAK	A THORNY FENCE
MĀORI	KAN-WAA	A BARB
	WHAKA-TAK-	A SURROUND
	TAKĀ	BATTEN.
	TA EPA	A FENCE

20



MAORI		MA RAE	VILLAGE PLAZA, and MAHI WORK AT/DO
SK	GRAMA	VILLAGE = MAORI RAMA	= TORCH LIGHT and
SK	GA R HA	DOMESTIC,	[RATA FAMILIAR FRIENDS
MAORI	NGA R - E	'FAMILY,	ELDER HEADS of FAMILIES
ENG	GA R - DEN		
OSAX		HAM	MAORI HAMUA ELDER BROTHER or SISTER
ENG		HOME	" HOA spouse husband friend MENE =
MAORI		HOA	Spouse wife husband [the ASSEMBLED
		HAMOKO	THATCH
		HAMUA	ELDER BROTHER OR SISTER.
		HĀ-HA	DESOLATE DESERTED
		HA-EORATŪ	HIGH PITCHED of a ROOF
		HA-ERE	COME GO DEPART BECOME BE DIFFUSED
WHAKA -		HA-ERE	CONDUCT ANY BUSINESS
		HĀ-KARI	FEAST
		HĀ	TAST FLAVOUR ODOUR
		HANA	SHINE GLOW GIVE FORTH HEAT
		HANAHANA	PUD MUL.
		HĀ-KORO	FATHER OLD MAN
		HĀ-KUI	MOTHER OLD WOMAN
		HAM A	BE CONSUMED
		HAMA RURU	SHUT IN CONFINED
		HĀ MOEMOE	SLEEPY
		HANEANA	PLEASANT COMFORTABLE
		HANU	OVEN
		HANGA	MAKE BUILD PEOPLE
		HĀNGI	EARTH OVEN
		HA-RI	DANCE SING JOY
		HA-PUI	BETROTHED
		HA PŪ	PREGNANT
		HAPORI	FAMILY SECTION of a CLAN
		HATETE	FIRE
		HAU	displacement in ground plans of a HOUSE
		HAU	PROPERTY FOOD etc
	NGA - RA HA		CINDERS HOT COALS LEADER
SK	GRI - HA		= GAMA = DOMESTIC
MAORI	HA - NGI		EARTH OVEN [COMMUNAL]
	RI		BIND BOND SCREEN PROTECT
ENG	GRATE		of a fire also belongs here.
	GRA-NARY		FOOD STORE

SK	KAU LA	RELATING TO A FAMILY
MĀORI	KAU HOU	LINE OF ANCESTRY
"	KAU MAT UA	ADULT ELDER [RESPECT]
SK	MAT I	DEVOTION
MĀORI	TI-A	PARENT
MĀORI	MAT UA	PARENT
	KAU ANU ANU	DEFERENCE RESPECT
	KAU AE ARO	YOUNGEST BORN CHILD
	KAU AE MUA	ELDER BROTHER OR SISTER
	KAU KĀ	ANCESTOR.
		HOME. TAKE FIRE BELIGHTED = OGNISKO, DONOW
SK	KAU LA > [KULA]	FROM KULA = FROM A NOBLE FAMILY
MĀORI	KAU HOU	LINE of ANCESTRY
	KAU	ANCESTOR
	RA NGATI RA	NOBLE WELL BORN
	RA NGA	PERFORM RITES OVER THE CHILD da CHIEF
	KULA	CHIEF [SK = PRINCE] MAN of PROWESS
	KU-I	WOMAN OLD WOMAN [KUIKUI]
	KU-IA	MOTHER GRAND MOTHER
	KU-MANU	TEND CAREFULLY FOSTER
	KURA	CHIEF KNOWLEDGE
	KU PO	SAYING WORD SPEAK
	KURA	CEREMONIAL RESTRICTION = TAPU
	[TAPU]	
	KURA E	BE PROMINENT
	KURA TĀWHITI	TREE from HAWAIIKI
WHAKA	KU REPE	CRYING AS A CHILD
	KURU MATA RĒ REHU	TATOOED MAN
	KUTA	FAMILY ENCUMBRANCES
	KU-WARE	LOW IN SOCIAL SCALE
KA HU RA	NGI	HONORABLE DISTINGUISHED
	RA NGA	TIRA NOBLY BORN CHIEFTAINNESS
	TIRA	A COMPANY OF TRAVELLERS
SK	KAULA VRATA	LIVING ACCORDING TO TRADITIONAL FAMILY RULE
MĀORI	URA-NGA	= Ū BE FIRM BE FIXED WHAKAŪ = MAKE FIRE
	UR-I	OFFSPRING DESCENDANT
	RATA	FAMILIAR FRIENDLY
	RATO	BE SERVED BE PROVIDED BE DISTRIBUTED
	TĀ-TAI	RECITE GENEALOGIES SET IN ORDER

SK 1293 [ H I M ] INTERCHANGEABLE WITH H I N  
 [ H I N ]  
 [ H I M N A ] MERCURY  
 [ H E M N A ]  
 MAORI H I N - A MOON  
 H I N - E - I - T I W E K A \* J U P I T E R .  
 H I N - A T O R E T W I N K L E  
 P A R E A R A U J U P I T E R  
 T A K E R O ] M E R C U R Y  
 W H I R O ]  
 A P A R A N G I  
 R A N G I S K Y H E A V E N

SK 65 ABHI - PRA - DAKSHINAM IND TO THE RIGHT + JKRI TO  
 CIRCUMNUMBULATE KEEPING THE  
 OBJECT TO THE RIGHT  
 MAORI T A K I L E A D B R I N G A L O N G G O T O M E E T  
 W I S I T O R S  
 K I T O o f p l a c e o n t o u p o n T O W A R D S A T  
 K I A K I A T O K E E P C L O S E  
 H I N O N G A D O I N G U N D E R T A K I N G  
 H I N O H I C O M P R E S S E D C O N T R A C T E D  
 W H A K A H I N G A C A U S E T O F A L L [ f r o m a n e x e c t p o s i t i o n ] .  
 H I P A P A S S G O B Y .  
 W H A K A H I P A T U R N A S I D E  
 W H A K A H I P A H I P A O F D I F F E R E N T H E I G H T S  
 H I P P E B R O A D S I D E O N .  
 H I R A o f I M P O R T A N C E G R E A T o f C O N S E Q U E N C E S  
 H I R A N G A S U P E R I O R I T Y .

SK 70 ABHI - VA - RTA RENDERING VICTORIOUS  
 69 SK ABHI - VI TO COMETOWARDS FROM DIFFERENT PARTS  
 MAORI W I W I W A W A ' A n c e s t r a l , h o m e o f M a o r i i e s t a r t i n g  
 p o i n t o f t h e g r e a t m i g r a t i o n n o t H O M E L A N D o f  
 69 SK ABHI - VI SHTA TO EXTENT ONESELF TOWARDS or over [ MAORI  
 69 SK ABHI - VI SHRI TO DIVIDE .  
 1 SK ABHI - VITA DRIVEN IMPELLED BY  
 TAE drive come go be diffused extend to .  
 SK ABHI - VID TO KNOW  
 MAORI WHITI Relate Recite WHI can be able .

SK 1297

HI

of V HAY HINOTI IS SINE HISHE  
RV of JIG HAYA JIGHY UH  
FOR A HEMA HETA FUT HETA  
TO SEND FORTH SET IN MOTION IMPELL URGE ON  
INCITE TO ASSIST HELP TO CONVEY TO FORSAKE  
ABANDON GET RID of. TO GLOOEN DELIGHT  
ITENS JEG HETI 1b.

SK MAORI

HI TA  
HI KI  
HI KA  
HI  
HIA MOE

SENT IMPELLED SET IN MOTION.  
SET OUT MOVE  
COPULATE  
LEAD A SONG  
SLEEPY

SK MAORI

[A BHI  
[WHI-U  
A HI

MOVING GOING TOWARDS]  
THROW]  
FIRE

HI-A  
HINE

FALL IN LOVE WITH DESIRE  
GIRL

SK MAORI

of V

HAY  
HA ERE  
HA BATA  
HA KARI  
HA KOA KOA  
HA KA  
HA I

COME GO ITO  
DAWN.  
FEAST  
HAPPYNESS  
DANCE

[ HA I = ]  
[ HEI ]

HEI = GO TOWARDS STORM.  
SKY [AS MOTION clouds stars ITO].

HE KE  
HE KE TANGA  
HE MA  
HE MOKAI  
HE NE

MIGRATE [HERE GUIDE]  
DESCENT of a HILL  
PUDENDA  
HUNGER.  
ANUS

SK FUT

HE TA  
TA E

TO SEND FORTH ITO  
ARRIVE COME GO

RV of MAORI

JIG HY- UH  
U  
UHA  
UA

UH = UH 3  
REACH LAND ARRIVE by water. TEAT  
WOMAN FEMALE  
RAIN.

HETA  
WHAKA HE

WHAT PLACE WHAKA HE CONDEMN  
WELCOME

SK1298	HI N O I KA	ASTROLOGER
MAORI	HI NETI WEKA	JUPITER
	HI N	MOON
	HI N ATORE	TWINKLE
	TI AHO	EMIT RAYS of LIGHT SHINE
	TI AKI	WATCH WAIT FOR.
	TI ARE	EMPTY VOID
	TI EKE	MEASURE SET OUT LAY off.
	TI RA	STARS of ORIONS BELT
	[HI] T. IHI	SUMMIT TOP PEAK
	T I KA	KEEPING A DIRECT COURSE RIGHT CORRECT
	T I KA NEA	RULE PLAN METHOD MEANING PURPOSE
	WAAKA- T I KA	SET OUT ON A JOURNEY WAY PATH RISE UP
	T I KA TAKATA	SMALLER MAGELLAN CLOUD
	T I KE	HEIGHT LAFTY HIGH
T I KI	UNSUCCESSFUL.	
T I KOKE	HIGH UP IN THE HEAVENS	
T I MATA	BEGIN MATA = EYE = STAR.	
T I OKO	ASSEMBLE as stars in a NAKSATRA.	
T I RAKI	CLEAR of the SKY.	
T I RI	offering to a GOD	
T I RITIRI	APPORTION	
T I RO	LOOK SURVEY VIEW LOOK INTO	
TOHUNGA- TITIRO MATA	SEER.	
TITERE	THROW CAST	
TIU	MILKY WAY	
T I REA	MOON on 2ND DAY.	
KAUAE RUNGA	LORE of the CELESTIAL	
KAUAE RARO	LORE of the TERRESTRIAL.	
KAU	RISE of HEAVENLY BODIES	
WAAKA KA KAU	DISCLOSE MAKE KNOWN	
KAUA	DO NOT!	
KAU ANGA	CANOPUS	
KAU PAPA	DIVINATION TRAIL TRACK	
KAUWARU	MEDIUM for INTERCOURSE WITH A GOD or [SPIRIT]	
KAUWARU	PROCLAIM RECITE	
KA WA	CHARMED	
KA WE	CARRY CONVEY BRING INFLUENCE EFFECT	

read to verbal nouns expressing MOTION TOWARDS INTO  
OVER UPON MOVING OR GOING TOWARDS SUPERIORITY  
[ INTENSITY ]  
DESIRE

SK 61  
MĀORI  
SK  
MĀORI

A-BHI  
WHI-A  
A BHI KA  
KA  
HI KA

A LOVER LUSTFULL  
RI HIKA COPULATE  
COPULATE

[A] HI-A  
WHI-A ]

FALL IN LOVE WITH DESIRE  
DESIRE

SK 491  
SK  
MĀORI

WHI  
WHI TI  
DRI SI  
DRI S  
FIRO

CAN BE ABLE  
SHINE UPON  
SEEING POWER & SEEING  
SEEING  
LOOK

WHI-WHITA  
WHITI  
WHI-U  
WHI-U  
HI-KI

QUICK  
CROSS OVER CONVEY ACROSS EXCHANGE  
THROW CAUSE TO GO  
SURFETTED = SK ABHI as INTENSITY  
CONVEY.

SK 1297  
SK 61  
MĀORI

HI  
A BHI  
HI-A

cf/HAY HINOTI IND TO STIMULATE SEND FORTH IMPELL  
also for expressing ONE AFTER ANOTHER SEVERALLY  
HOW MANY SEVERAL

SK  
MĀORI

A BHI-√  
[A]

DRIVE URGE COMPELL  
GARJ TO ROAR AT  
NEAR-A SNARL  
NEAR-AHU WAR DANCE  
HOA NEANGAR-E ENEMY  
NGAR ENGARE URGE  
NGA NGA MAKE A NOISE  
NGA NA RAGE WRATH BLUSTER  
NGA NGARE QUARREL  
NGA-RI RHYTHMIC CHANT DISTURBANCE

WHAKA  
WHAKA

HI  
HI  
HI-E  
HI-E  
HI-A-MOE  
WHI-U  
HI-KI

LEAD A SONG  
JEER SNEER  
SHOUT  
SHOUT AT TO DRIVE AWAY  
SLEEPY DOZE ITD  
THROW

SK 1212

SI TO BIND of SA SK 1297 HI cf/HAY SEND FORTH IMPELL

SK491  
SK491  
SK.  
MAORI

DRIS  
DRI SI  
- MAT

✓ PAS of DADARSA [MAORI TATA-I = MEASURE  
SEEING POWER of SEEING the EYE  
SEEING DRISA-TI LOOK APPEARANCE

HI - NAPO  
MAT - A

DIMNESS of SIGHT  
EYE

KANO  
TI  
TI  
TI  
TI  
TI  
TI  
TI

HI  
ARO  
AKI  
EKE  
RA  
ORI  
RO  
TEI

EYE  
Emit rays of light shine  
WATCH FOR.  
MEASURE  
STARS of ORIONS BELT RAYS BEAMS.  
CONSPICUOUS  
SURVEY VIEW EXAMINE LOOK.  
A SPY.

MA

CLEAN

MA EA EMERGE

MA HI WORK DO PERFORM.

MA HI NA MOON

MA ITAI BEAUTIFUL.

MA KARO BE DIMLY VISIBLE

MA NAURI DARK IN COLOR

MA ORI OBSERVE

MA RAMA MOON.

MA RAU . APPEARANCE

MAT - AARO WATCH WITNESS OBSERVE

MAT - ARIKI PLEIADES SPRING.

MAT - AI WATCH SEE GAZE AT

MAT - AIRANGI OBSERVATION POST

MAT - AKANA ON THE LOOKOUT.

TAU MATA. GAZE ON LET THE EYES REST ON

MAT - AKI LOOK AT

SK  
MAORI

DRIS ✓ PAS  
TIR-O = LOOK

of DADARSA [MAORI TAU MATA = GAZE ON]  
= TAR-EHU DIMLY SEEN HAETA-DAWI

PAHI KA

CLEAR from weeds.

TITI

TU HI

SHINE TA-UKAPO TWINKLE of a STAR.

PA-I

POINT AT GLOW ADORN WITH PAINTING

RI-KO

HANDSOME GOOD LOOKS.

TATAI

DAZZLED [TAUKAMO WINK]

TAKINA

MEASURE SET IN ORDER ARRANGE  
RISE of HEAVENLY BODIES

SAKTI manifestation of the unmanifest = <sup>32</sup>HĀKI!

SK	SU	RYA	THE SUN HAS 12 NAME FIRST=
SK	IN	DRA	KING OF THE GODS DESTROYER of ENEMIES
MĀORI	TA	RA	RAYS OF THE SUN PEAK of THE MOUNTAIN
WHAKA	TA	RA	INVOKE CONSULT -DRA>TAR-
"	TA	- KI	RECITE
"	RA		SUN Ū SAY Ū → 32
"	HU	A	NAME CALL BY NAME
WHAKA	HU	A	RECITE
	RIA		SCREEN PROTECT SHUT OUT WITH A SCREEN
	HU	RI	TURN ROUND OVERWHELM REVOLVE
SK	SU	NU	INDRAS SON > AR-JUNA
MĀORI	HU	NU	RAY of the SUN
"	TA	RA	RAYS of the SUN
"	HU	NA	DESTROY DEVASTATE [AR-JUNA].
"	U	ENUKU	RAINBOW = INDRAS BOW -KAPA
SK	[KA	PA	
MĀORI		PĀ-HOKA	RAINBOW
"		NUI	SIGN of RANK
"		NU - KU	THE EARTH
SK		KU	THE EARTH
SKLAW		KU-PA-LA	MOIST MOTHER EARTH
MĀORI	PAHU	NU	BURN FIRE
	UNGA		CAUSE TO COME FORTH
	RI-TE		PERFORMED FULLILLED RITENGA CUSTOM.
SK	SU	NU	INDRAS SON AR-JUNA
MĀORI	HU	AKI	DAWN CHARGE ATTACK UNCOVER
"	HU	ANGA	A RELATIVE
"	HU	HU	FREE FROM TAPU CAST OFF A ROPE
"	HU	RA	BEGIN TO DAWN
"		RĀ	SUN
"	HU	NU	RAY of THE SON
SK	IN	DR A	FIRST NAMED of the 12 NAMES of the SUN >
MĀORI	INA	= WHEN?	= MIND is LIGHT > KNOWLEDGE
MĀORI	I-O		TWITCH = SAKTI of the UNMANIFEST = HĀKI
"	I		STIRREd of FEELINGS FROM. BEYOND
"	I-HI		POWER AUTHORITY RANK DAWN RAY ]
"	I-HOMATUA		MIND [ of the SUN ]
"	IN-B		COMPARE MEASURE
"	I-RA		LIFE PRINCIPLE IRI REST UPON



SK  
MĀORI

VI Š NU  
NU KU  
H - U KA  
HU NU  
WHI TI  
HUNA

SK VI IN 2 PARTS  
THE EARTH DISTANCE EXTEND

COLD WINTER ie UNMANIFEST of ]  
SINGE BE CHARRED = ŠIVA 3rd EYE [ creation ]  
SHINE UPON > AVATARA / HĀKI =  
CONCEALED SAKTI

A WHI  
A WHI - REINEA  
Ā WHI WHI WHI  
A WHI  
Ā WHI O [ > ĀWHE-O ]

SIT ON EGGS AS A CHOOK [VISNU]  
FOSTER CHERISH DRAW NEAR TO  
EMBRACE IN REGION of SPIRITS  
RESEMBLE  
EMBRACE

WHE - NA  
WHE NU  
WHE NU A  
WHE N  
VIS NU A

[ GO ROUNDABOUT [ A HALO ]  
DWARF FIRM STEADY [ PIOUS ]  
TWIST SPIN A 'STRAND' > IO!  
LAND = VISNU - BALI  
IMMOVABLE SINK TO THE BOTTOM HOLD FAST SET  
[ OF HEAVENLY BODIES ]

MĀORI

WHI TO  
WHI RO  
NU KU

DWARF = AVATARA of VISNU  
OVERCOMES BALI THE PIOUS ASURA  
WHO HE APPOINTS LORD OF THE UNDERWORLD  
[ GOD of DEATH & EVIL! ] [ ie GATEKEEPER  
[ MISSIONARY CRAP! ]

SK  
MĀORI

BA LI  
PA PA  
A- PA  
RI  
RI AKA  
RŌ  
RO TO  
WHI TO  
TŌ

DISTANCE WIDE EXTENT = 'HIKŌI,  
STEPS of Possession of the Earth!  
PIOUS ASURA RULER of the 3 WORLDS! VISNU > DWARF  
BLOCK UP OBSTRUCT 'FORTRESS'  
SPIRIT of ONE DEAD  
SHUT OUT WITH A SCREEN VEIL  
BIND BOND PROTECT  
SCREENING PROTECTIVE PUT STRENGTH  
GO FORTH

SK  
MĀORI

PA RI  
WHI TI  
ŠAK TI  
KIT - E

IN WITHIN ON ITO  
AVATARA of VISNU  
BE CONCEIVED IN THE WOMB  
BE OVERPOWERED as was BALI  
SHINE UPON [ by VISNU  
= MĀORI HĀKI > RIPPLE! = SK ŠAKTI!  
AND KI AND TI - AHO; ATI > BEGINNING

SK MAORI	HA HA HA HA HA HA HA	KARI NU A NEA KORO KUI RI	PARTICLE of JOINING UNITY FEAST ELDER BROTHER or SISTER MAKE BUILD FATHER MOTHER DANCE SING ITD
A SK MAORI	HA A- HA PA PA	MOKO KE HA KE HA KE HA	of what use do what to WHAT WHO, particle of negative THATCH A HOUSE. foreigner Term of Respect of a different kind of non identity particle of UNITY FLEA SEMEN TURNIP
SK MAORI		TE HE TE HE TE KE TE NE TE RO	HEART of BODY MEM VIRILE PUD MUL. VAGINA ANUS
PALI		TE JA ] TE JO ] TE JATI TE JIN	FROM TIJ TO BSHARP TO PIERCE [asa FLAME, ITD] RAY of LIGHT ITD TO INCITE BE SHARP TO PRICK SHINING FORTH
MAORI	HA	TE TE TE TE ATEA TE KA TE NA TE O TE TE TI J TI A TI A HO TI A OKA	FIRE Figurehead da canoe young shoot WHITE. LIGHT A DART URGE FORWARDS STAKE STICK INTO SPEAR SHARP PIERCE RAY of LIGHT STICK IN EMIT RAYS of LIGHT SHINE STICK IN THRUST IN
PALI		TE MANA TE TE TE TE WAI	from TEMETI WETTING MOISTENING MILKING TINAKU CONCEIVE WATERY dth EYES MAE EMERGE WATER

SK	DEVA	YĀT RĀ	PROCESSION OF THE GODS WITH SACRED IMAGES
MĀORI		ATA	FORM SEMBLANCE opposed to SUBSTANCE SHADOW REFLECTED IMAGE
		TA-KI URA	SACRED FOOD
		TAKI	RECITE
		TATAI	RA-NGI HEAVEN 'GODS,
		TA-U MATUA	PLACE FOR THE PURE RITE
		TA-PU	= SK TABU
		PŪ	ORIGEN SOURCE ORIGINATE = SK BHU!
SK	KI		] ARRANGE PILE UP & SACRIFICIAL ALTAR
SK	KI	NO	
MĀORI		NGO TU	HALF BURNT STICK FIRE BRAND
		NGO-RE	PUPIL IN SACRED LORE [LIVE CORAL]
WHAKA		NO TI	COVER FIRE WITH ASHES
WHAKA		NO-HO	PLACE SET FIX
MĀORI		NO HO	STAY REMAIN BE LOCATED
MĀORI		NOR NOA	AN ANCIENT RITUAL
MĀORI		NO	FROM OF BELONGING TO FROM TIME THAT
SK	KI		] ARRANGE PILE UP espec SACRIFICIAL
93	KI	NO	
MĀORI	KI		TO OF PLACE UP INTO IN OPINION OF IN, ON
SK	KI		PERCIEVE OBSERVE
MĀORI	KI	NO	PERCIEVE LOOK OBSERVE DECIDE
MĀORI	KI	NO	BAD EVIL UGLY BADLY BEHAVED
SK	KI	[KAYA]	HATE AVENGE PUNISH KAYA
94 SK	KIT	KETA	SEE PERCIEVE
MĀORI	KITE		SEE PERCIEVE DIVINATION PROPRESY
		KĒ	DIFFERENT & NON IDENTITY
	KI		SAY TELL DESIGNATE THINK CONSIDER
	KI		TO & PLACE CONCERNING RESPECTING
SK	KI		ARRANGE SACRIFICIAL ALTAR
MĀORI	KI	ATO	ASSEMBLED & TOHUNGA AND ATUA IN
SK	DEVA	YĀT-RA	PROCESSION & GODS/IMAGES ANCIENT KARAKIA
MĀORI		RA-NGI	ABODE & SUPERNATURAL BEINGS
		AT-A	FORM SEMBLANCE opposed to SUBSTANCE
	KI	TE	SEE PERCIEVE DIVINATION ITO

PĀLI	KA NA	USUALLY BLIND IN ONE EYE
		BLIND IN BOTH EYES
MĀORI	KĀ NA	STARE WILDLY
	KA N - OHI	EYE
	HI NA PŌ	DIMNESS OF SIGHT
	KA EA	ROLL AS THE EYES
	KAI	QUANTITY NUMBER.
	KAI KAMO	EYE > KAMO
PĀLI	KAY IKA	BELONGING TO THE BODY
MĀORI	KAY RAU	COURTEZAN
	KAI RORO	LOVER
	KAI PIRAU	DIHONOR OF A CORPSE
	KAI KŌIWI	RHEUMATISM.
	KAI KINO	PUT TO DEATH ILLTREAT
	KAI	FOOD FULFILL ITS PROPER FUNCTION ]
	I	FROM [HAVE FULL PLAY ]
	KAI AO	ALIVE LIVING
	KAI KAMO	EYE
	KA RIA IKA	COPULATE
	KAI ĀKIRI	FLESH WOUND
	KAI IWI	STRANGEE PEOPLE
	KAI TOA	WARRIOR
	KAI WHI RI	DESIRE [PĀLI d BODY/MIND]
	KA ME	EAT
	KA NE	HEAD
	KA PE	EYE BROW
	KA RA WETA	SHIT
	KA RA WA	MOTHER
	KA RA	OLD MAN
	KA RIHI	PVD MUL TESTES
	KA RIP APA	SODOMY
	KA RU	EYE
	I-A	HE SHE IT [ĀI COPULATE]
	I AIA	SINEWS VEINS
	I HO	UMBILICAL CORD
	I HU	NOSE
	I KA	WARRIOR ESPEC ONE KILLED VICTIM
	I KA	HEAP = PĀLI USAGE > HEAP = BODY !

PALI KA RI PA-RI BANDHA FULL of FILTH ESPECIALLY of THE BODY

MAORI KA R-U BLOOD BRAINS SORE RAGS  
KA R-O PUD MUL  
KA RI-HIKA IMMORAL COPULATE  
KA RI-PA-PA SODOMY

PA COPULATE  
PAR-AKAINAKI FILTH SHIT  
PAR-A HEKA SMEGMA

PALI TE HE HEAT = MAORI TE HE M. VIRILE!  
PARARA CONTAINER VESSEL [of the BODY].  
MAORI PARI HIRIHI SKULL  
PAR-U DIRT SHIT DIRTY.

PALI KARIPARI BANDHA FULL of FILTH ESPEC of the BODY

MAORI HA-MUTI SHIT  
KARIPA - PA SODOMY  
KARI - HI KA COPULATE  
TA-HE MENSES ABORTION - DHA  
HA-PU PREENANT  
HA-NE ROTTEN  
HA-NARANA PUD MUL  
HA-NEHANE DECAY ROTTENNESS

PA HE KE MENSES  
PANGORO FULL

WHA KARI-HA-RIHA DISGUSTING.

PALI KARI-PARI BANDHA FULL of FILTH ESPEC of the BODY

MAORI RI-KO DIET FOULNESS  
RI-PIRIPi CUT OPEN  
RI-TENGA LIKENESS  
KA R-U BLOOD BRAINS  
KA R-AWETA FILTH SHIT  
HA-MUTI SHIT  
RIHA BAD NITS  
TA HE ABORTION MENSES  
NA BY WAY OF  
KARI PUD MUL TESTES

PALI 209

KĀ RA  
KA R

from KĀR CP VEDIC KĀRA SONG of PRAISE

LOC of PR or \*QUO only in

KAR-AHA - CI > AT SOME TIME.

KĀR VED KĀRA SONG of PRAISE from KR =

KIR > TO PRAISE ACT of WORSHIP

PRAYERS CHANT] [on of MERCY

ONE WHO PERFORMS A RELIGIOUS

ATTĀ° ONE'S OWN STATE [DUTY

= AHĀJ-KĀRA INDIVIDUALITY

PARĀ° THE STATE of OTHERS or PERSONALITY

SAY DESIGNATE THINK [OF OTHERS

CITTI° REFLECTION THOUGHT

SAK° HOMAGE

FORM SEMBLANCE REFLECTION SHADOW

opposed to Substance

IMPURITY BLOOD RELATIVE

°RIPE, BRAVERY SPIRIT

a PLACE of RITES FILTH SHIT

SEE PERCEIVE RECOGNISE

TO of place at in on into INTO

Tone of voice Tenor of speech

Reject despise put from ones mind

Search.

HOMAGE

DANCE SING SING A SONG

GIFT PRESENT FEAST YOLK of

[EGG ROE of FEA [oblations]

PARENT FATHER OLD MAN

BE DELIBERATE BE CAREFULL

KR = KIR = PRAISE ACT OF WORSHIP

ANCIENT RITES CHANTS PRAYER

THE TREE + RITES UMBILICAL CORD

CALL SUMMON WELCOME

TAKE FIRE BELIGHTED BURN

MOON ON 13TH DAY

TREE

=KĀR ACT OF WORSHIP > MERCY

RELATIVE of DECEASED PERSON

RITUAL FEASTS : OVENS

SACRED FOOD

PERSON SELF REAL

MĀORI  
SEE ]

AHA

MĀORI

KĪ

PALI

KĀ RA KA  
KA RA -

MĀORI

KĪ

MĀORI

ATA

"

PA RA  
PA RĀ  
PA RA PARA  
KĪ TE

IMPURITY BLOOD RELATIVE

°RIPE, BRAVERY SPIRIT

a PLACE of RITES FILTH SHIT

SEE PERCEIVE RECOGNISE

TO of place at in on into INTO

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TAKE FIRE BELIGHTED BURN

MOON ON 13TH DAY

TREE

=KĀR ACT OF WORSHIP > MERCY

RELATIVE of DECEASED PERSON

RITUAL FEASTS : OVENS

SACRED FOOD

PERSON SELF REAL

PALI  
MĀORI

SAK°

HAK-A

HAK-A RI

See

PARI

HAK-A

HAK-ORO

HAK-UNE

PALI

KĀ RA KA

MĀORI

KĀ RA KĪ-A

KĀ RA KA

KĀ RA -NGA

KĀ

RA KA-UMA-TOHI MOON ON 13TH DAY

RA KA-U

PALI

KĪR

MĀORI

KĪR-I-MATE

KĪR-I-HAU

KĪR-I-HAU

SK	SVI YA	BELONGING TO ONESELF 39
MĀORI	HUI	ASSEMBLY GROUP
SK	SVA	AFFINE
MĀORI	IA	HE SHE IT
MĀORI	HUA	NAME CALL BY NAME KNOW
"	HUA	PROGENY
"	HŪA-NGA	RELATIVE MEMBER OF SAME IWI
"	HU-NGAREI	FATHER/MOTHER IN LAW
"	HU- AURI	HAVING OFFSPRING
SK	SU-ĀS	RV FAIR MOUTHED OF AENI [FIRE] [; 7 TONGUES OF AENI]
MĀORI	" "	RV SHARP MOUTHED OF AENI [FIRE]
	AH-I	FIRE
	HŪ	RESOUND HISS BUBBLEUP NOISE EXPLOSIVE SOUND WHIZZ HISS BUZZ
	HŪ	DESIRE
	HUA HUA	BOIL WITH HEATED STONES
	HUA REWA	RAISED ALOFT
	HU ATAU	COMELY SUITABLE ELEGANT
	HU-HU	FREE FROM TAPU
	HŪ-MĀRIRE	BEAUTIFUL
	Ā HUA	FORM APPEARANCE <i>opposed</i> TO SUBSTANCE
WHAKA -	- HUA	FORM MAKE
	ĀHU REWA	AQUIRE FORM.
	ĀHU REI	☉ SACRED PLACE
SK	[SVAR > LIGHT]	GLOW SPLENDOUR UNIQUE CHIEF
SK	SVAR-YATA	[ = AENI ]
MĀORI	AHU	GONE TO HEAVEN - DEAD
	TANGI	GLOW SPLENDOUR
WHAKA	HUA	FUNERAL DIRGE TAKI RECITE
	HURUMUTU	RECITE
	HU RU	DIE
	ARI ARI	GLOW
	ĀRI-KA	GLEAMING
	ATA	VISIBLE FORM APPROPRIATED BY A GOD
	ATA-MIRĀ	FORM SEMBLANCE <i>opposed</i> to SUBSTANCE
		SHADOW REFLECTION REFL-IMAGE
		STAGE FOR A CORPSE

SK	SVA	PAK	SHA	AFFINE! ONE'S OWN! ONE'S [ITS ITS] WINGS ONE'S OWN PARTY MAN of ONE'S OWN PARTY ONE'S OWN [SIDE] OPINION or ASSERTION
MAORI	HUA	NGA		MEMBER of the SAME HAPU OR CLAN
	HUA			PROGENY
	HUA			NAME CALL BY NAME KNOW BE SURE OF
		PA		TERM of ADDRESS TO MALE ELDERS GROUP
		PA		FORTIFIED VILLAGE or FORT
	HUI			ASSEMBLY GROUP
				HA-PU - CLAN HARI DANCE SING
	HU	NGARE		FATHER   MOTHER IN LAW
	HU	NAONGA		SON or DAUGHTER IN LAW
WHAKA	-	PAK	ANGA	YOUNGEST CHILD IN A FAMILY
		PAPA		BROTHER of FATHER or MOTHER.
		PAE		SITE of BUILDINGS.
		PAHI		COMPANY of TRAVELLERS NUMBER OF
				HĀ KARI FEAST [PERSONS IN A GROUP]
		PAHI		SECTION OF A CLAN
		PAI		LIKE APPROVE ASSENT
		PAI	HAU	WING [KAINEA VILLAGE]
		PĀHI		SLAVE [KĀ HOME]
		PAI	KEA	A LONG HOUSE
		PAK	-A	QUARREL
		PAK	A-NGA	WAR.
		PAK	AU	WING
		PAK	AUE	A VARIETY of TARO [GENUS OF]
		PA	KE	AN ADULT
		PAK	-KE-HA	FOREIGNER.
		PAK	EKE	OLD PERSON
		PAK	EWA	SOLITARY
		PAK	-I	PROCLAIM GOSSIP
		PAK	ŪWHA	CONNECTION BY MARRIAGE MARRIAGE]
*		PA	NA	DRIVE AWAY EXPELL [FEAST]
*		PANI		WIDOW OR PAAN
*		PA	-NUI	PROCLAIM
SK	STHA	-P-A	NA	FIXING DETERMINING
MAORI			HĀ-KORO	FATHER [HAKA DANCE]
			HĀ-KUI	MOTHER [HA-NUA ELDER BROTHER]



760 SK

BHU RA NA  
ASVINS =

QUICK ACTIVE [SAID of the ASVINS]

QUICK ACTIVE THE TWIN GODS of GOLDEN COLOR WHO ARE  
HANSOME HORSEMEN AGILE; SWIFT WHO TAKE ON MANY SHAPES  
THEY BRING THE MORNING LIGHT INTO THE SKY. THEIR CHARIOTS  
WERE CONSTRUCTED BY THE 3 RIBHUS AND THEIR WHIPS SPREAD  
THE DEW. THEY ARE DOCTORS of the SICK AND THOSE IN DISGRACE  
AND MANY HYMNS ARE ADDRESSED TO THEM. A ENI GODS

3 RIBHUS =

POWERS of TRUTH SYMBOLISED BY THE SUN THEY ARE CLEVER  
ARTISANS WHO MADE INDRA'S CHARIOT AND THE CHARIOT

MAORI

PU KE NGA  
PU RA KAU  
HU I

SKILLED IN REPOSITORY [OF THE ASVINS]  
ANCIENT LORE OLD MAN.  
DOUBLE UP PUT TOGETHER COME TOGETHER

SK  
MAORI

BHU RA NA  
HU RA

QUICK ACTIVE [SAID of the ASVINS] [HUI-RUA DOUBLE UP]  
BEGIN TO DAWN BEGIN TO FLOW UNCOVER

NGA HU HUNT WITH DOGS [SUNDOGS]

RA NGA HAU PERSUE

RA NGA A RUSH CHARGE

RA MA 3rd pt THEY THEM

HU RI MORNA A WIND NAME RIE = 2

NGA - RA - HU LEADER COMMANDER WARDANCE CINDER

SK  
MAORI

BHU RIJ  
HU RA  
RI NEA  
PU KE KE  
HU RI PA RI

ARMS HANDS [AS QUICK MOVING] MAORI RIE = 2

LIFT THE ARM SUDDENLY

HAND ARM WEAPON

ARM

HURICANE

RA NGA NAMU HANDSOME

RA LEKI HI STRONG WINDS AT THE EQUINOXES

RA HI STRONG PHYSICALLY OR MORALLY

RA TA DOCTOR FRIENDLY FAMILIAR SEER

RA KA ACILE ADEPT GO SPREAD A BROAD STEP

RA NGA MARO ARMY IN BATTLE ARRAY [OUT]

RA NEI SUPERNATURAL BEINGS SKY STANZA

RA NEI RUA HAVING 2 ASPECTS

RA O THEY 2 RAUA 3 per dual THEY 2

RA RA RUSH STAMPEDE.

HU AKI

DAWN ATTACK RUSH CHARGE RUSH

AKI

DASH [HU-A-RA-HI ROAD] [UPON]

HUA

BUTTOCKS 10 2

SK743 MĀORI TA	BH AJ P AI WH A-	KANOE	LOVE MOORE SHARE WITH SUPPLY PERSUE GOOD ASSENT HANSOME [DISTRIBUTE ENJOY COOK] COOK A LONG TIME WHA-NGAI NOURISH.
SK756 MĀORI	BH ID WH IT-	I	TO DISPERSE [DARKNESS] SHINE UPON EAST RELATE REITE
SK749 MĀORI U TE SIX MĀORI JE	BH A-VANA WH A-RE WH A- WH A BH A-RITA WH A TE WHA	RE RITA TĀHUA	ABODE HOUSE where anything GROWS BIRTH HOUSE [PRODUCTION] WOMAN CALM GENTLE A KARAKIA USED when planting KŪMARA NOURISHED FULL [ie abundant] [for gods to protect] HEAP esp of FOOD AT A FEAST RI = SCREEN- PŪO MUL [PROTECT]
SK747 MĀORI TA TA	BH A-RA WH A WH A-KI WH A-RAU WH A-NGAI WH A-RA WH A-RAU WH A-NAU WH A-KA	RA KI RAU NGAI RA RAU NAU KA	BEARING-CARRYING BRINGING BESTOWING SUPPORTING LEAF, FEATHER. [ABUNDANCE] GATHER FRUIT SHELTER BE SHELTERED NOURISH FEED BRING UP. BURIAL CAVE SHEO BE BORN FAMILY GROUP. CAUSATIVE prefix
* SK 266 MĀORI	WH A-KI WH A-ITO WH A-IHANGA WH A-I WH A-ER WH A-LEREERE	KI ITO KA IHANGA I ER LEREERE	[√KAN] SEEK DESIRE LOVE BE SOUGHT AFTER GATHER FRUIT [SIX KA happiness body time] DOOR WAY [KANA = KA + NA] MAKE BUILT WOOD possessing MOTHER WIFE
* SK MĀORI	✓ KAN KA KA I NGA KA NA - KU KA N - EHE WH A - KA - NA WH A - KA - NA - NA	N KA KA I NGA KA NA - KU KA N - EHE KA - NA KA - NA - NA	[KA] → KANA = KA + NA TAKE FIRE BE LIGHTED BURN (agnus domus) ABODE FIRE DESIRE AFFECTION KAN-OI Authority REST REMAIN STILL REST REMAIN
	HA -	MOKO	NA - MU PŪO MUL THATCH A HOUSE HANGI/HAMUA ITO

SK 743	BH	AJ		LOVE ADORE SHARE WITH SUPPLY PERSUE DISTRIBUTE ENJOY COOK WOO FEATHER GATHER FRUIT BE SHELTERED SHELTER FAMILY GROUP BE BORN STAGE ON WHICH TO STORE FOOD WIFE MOTHER HA POD MUL NOURISH BRING UP FEED FOOD NOURISH BRING UP OFFER AS FOOD PROPTIATE INVOKE OFFER FOOD TO GUESTS FOOD SENT TO MEET VISITORS ON BE IN LOVE BETROTHED [THEIR WAY]
MĀORI	WH	A-I		
	WH	A		
TA	WH	A	KI	
TA	WH	A	RAU	
	WH	A	NAU	
	WH	A	TA	
	WH	A	EREERE	
	WH	A	EA	
TE	WH	A	TE	
	WH	A	ANGAI	
	WH	A	NGAI	
	WH	A	NGAI	
	WH	A	AIPO	
SK 747	BH	AY	A	✓ BHI FEAR ALARM DREAD APPREHENSION
INDIC	BH	AY	ĀT	FROM FEAR,
	BH	AY	AM	✓ DA TO CAUSE FEAR TERRIFY.
MĀORI	WH	A	KA	" CAUSATIVE PREFIX
	WH	A	INGA	" ENMITY QUARREL
				WHI-TI BE ALARMED
				WHI-U WHIP CHASTISE KILL
	WH	A	NAU	BE IN CHILD BED
	WH	A	NA	VA BE BROUGHT FORTH
	WH	A	RA	BURIAL CAVE
	WH	A	TI	FLEE!
SK	BH	AY	AM	✓ DA TO CAUSE FEAR TERRIFY
MĀORI				TĀ BEAT WITH A STICK CUT
				TĀHAE THIEF
				TĀE TOUCH of FEELINGS
				TĀHE ABORTION
				TĀI SEA ANGER WAVE
				TĀ-HURI SINK of a CANOE
				TĀIAPU EXPEDITION for ATTACK
				TĀIPO GOBLIN
				TĀITEA FEARFUL
	HA	E		CAUSE PAIN

SK746  
MĀORI

BH	AN	DI	LA *	TREMULOUS MOTION MESSENGER
WH	Ā			FEATHER LEAF
		TI	RA	RAYS BEAMS COMPANY of TRAVELLERS
WH	AI			FOLLOW PERSUE WOO
WH	Ā	-	KA	REPLY TO
WH	A	-	KA	TOWARDS IN the DIRECTION of
WH	A	-	KĀ HU	CASTOR AND POLLUX [=messengers]
WH	Ā	-	KI	REVEAL DISCLOSE CONFESS
WH	A	-	NA	TRAVEL COME GO
WH	A	-	NGA *	REPEAT AFTER ANOTHER.
WH	Ā	-	NGAI NGAI	FOOD SENT TO MEET VISITORS ON the ROAD
WH	A	-	RA U	COMPANY of TRAVELLERS
P	AN	-	UI	PROCLAIM ANNOUNCE
		TI	-A	SERVANT
		TI	-A IAKA	FANTAIL
			AKA	STATE of TURMOIL
		TI	AKI	WAIT FOR.
		TI	KA	keeping a direct course.
		TI	KA-NGA	AUTHORITY CONTROL
WHAK	A	-	TI KA	START. SET OUT on a JOURNEY WAY ]
		TI	KI	FETCH. [ PATH ]
		TI	ONIONI	FLUTTER
		TI	PI WAENUA	VAGABOND ROAM ABROAD
		TI	TEI	A SPY
		RA	-U	LEAF FEATHER.
		RA		thence yonder SAIL. WED
		RA	-E KIHĪ	STRONG WIND AT the EQUINOXES
		RA	-HIRI	COMPANY of TRAVELLERS RECIEVE
				CORDIALLY WELCOME
		RA	-KA	GO SPREAD ABROAD
		RA	-NGĪRORO	EIDDYNESS
		RA	-PA	Seek look for.

* SK746	BH AN DI SH TA		SHOUTING MOST LOUDLY PRAISING LOUDLY HIGHLY BE HEARD
MAORI	PĀ PA HA PA HŪ PA HU PĀ NUI		ATTACK EXPLODE BARK of a DOG. PROCLAIM READ ALOUD CRY CALL
		TIO	
		TĀ HĀHĀ	BE UTTERED [TA-RINGA = EAR!] SHOUT TO WARN of PERSUE PERFORM RITES QUARREL.
	WHĀ I WHĀ I NEĀ WHĀ I WHĀ I WHĀ I - TI - RI WHĀ MAMA O WHĀ NA WHĀ - NAKO WHĀN- ATU WHĀ TI TIRI [SHĀN DI - RA] TI RA WHĀ KA TI KA TI ORA TI RI WĀ TI TEI TI TI HA O TA - EWA TA HOKA TA KI PA O TA I AROA TA KETAKE WHĀ KA TA KI TA TAKU TA NGI TA PA TA URA		CHASE HUNT THUNDER BE FAR AWAY DISTANT CHARGE RUSH. THEFT THIEF. GO AWAY. THUNDER MESSENGER Company of travellers WAY PATH. SET OUT on a journey SHRILL DISTANCE SPY [TA-RĪAO STAR IN MILKY WAY = MESSENGER] SHOUT with Joy. FOREIGNER. Recite ceremonially ie UPANISADIC [prelim VOCALISING ie SHOUT PRAISE] RECITE TARI WAIT EXPECT BE SING [TAO SING OF] [WAITED FOR GOSSIP SCANDAL ON GOOD AUTHORITY GO TO MEET VISITORS DIRECTION COMMAND UTTER SLOWLY ; DELIBERATELY DIRGE RESOUND CALL NAME COMMAND RECITE CORD = QUIPU! ie message.

\*

SK 747	BH A-	M B HA	MOUTH or APERTURE of an OVEN I TO
MACOI	WH A-	- RA	MOUTH of a PUKATEA TRUMPET BE
	WH A-	NE AI	FEED [GATEN]
	WH A-	O	PUT INTO FILL ENTER
	WH A-	NAU	BE BORN Fig WOMB = OVEN.
	WH A-	ERE ERE	WIFE MOTHER of CHILDRENS
	WH A-	TI TIRI	THUNDER
	WH A-	TI TOKA	DOORWAY
	WH A-	RE UMU	COOKING SHED
	WH A-	NGAI	PROPITIATE OFFER FOOD TO A GOD
	H A-	KARI	FEAST [AS FIRE OBLATION]
	H A-	NA	GIVE FORTH HEAT GLOW FLAME
	H A-	NU	E. OVEN
	H A-	NGI	E. OVEN
	H A-	PI	COOKING PIT.
	H A-	PŪ	CONCEIVED IN the WOMB = TO COOK!
	H A-	TETE	FIRE
		PĀ	COITUS [Fig OVEN]
		PAO A	SMOKE
		PAKA	SET on FIRE COOK RITES
		PA HUNU	FIRE BURN.
		PA HUNGA	CRUMB
		PAKI PAKI	OVEN
		PAPA	BOX CHEST
		PA REKO	BE CONSUMED
		PĀ VRA	GLOW.
		PA WERA	HOT.
		PA WA	SMOKE
		PA WHERA	VIOLATE A WOMAN.

B  
1263 SK  
MĀORI

ST	HĀ	PA	NIKA
ST	HĀ	PA	NĪYA
ST	HĀ	PI	TA
			NI -
			NI -
WHA	KA-	PI	PI
	HA	- -	NGI
			KĀ
			TĀ
		PI	OE
		PĪ	RAKU
	HA	TE	TE
	HĀ	PI	
	HĀ	PO	KI
	HA	PŪ	
	HA	PUI	
		PAPA	
	HA	RA	
	HA	RA	HARA
	HA	KA	RI
		PĀ	
	HA	RO	
	HA	RI	
	HA	U	
	HA	U	WHAKA PEKE
	HA	U	HAKA
WHA	KA	-	PI
	HA	U	KĀINEA
	HA	U	MI
	HA	U	MĀ ROA
	HA	U	PA
	HA	U	PA TU
		PA	TAKA
			TAKA
[WHA]	PĪ-	HA	NGAITI
	PĪ	KOKO	
	PI	NERUA	

LAI D UP IN STORE DEPOSITED  
 FIXED, ESTABLISHED IN A PLACE  
 DEPOSITED STORED WEDDED ORDERED  
 ENJOYED ORDAINED WEDDED  
 HOROA A YEAR OF SCARCENESS OF FOOD  
 NI -  
 NI - KO FORM INTO A COIL TIE  
 HEAP PILE STACK  
 EARTH OVEN  
 HOME  
 CARVE FASHION BAILA CANOE  
 DRY FIREWOOD [ABODE]  
 FIREWOOD  
 FOLLOW IN REGULAR SEQUENCE  
 PROCEED IN ORDERLY MANNER  
 COOKING PIT  
 COVERED STORAGE PIT  
 PREGNANT  
 BETROTHED  
 THE EARTH in RELATION TO RANGE  
 EXCESS [ie FIXED FIRM FOOD]  
 ABUNDANCE  
 FEAST  
 FORTIFIED VILLAGE FORT  
 VAULT OF HEAVEN  
 CARRY  
 EXCEED BE IN EXCESS  
 WHAKA PEKE DISPLACEMENT IN GROUND PLANS  
 TAKE UP a root crop [of a HOUSE]  
 HEAP PILE STACK  
 HOME  
 RESERVE LAY ASIDE  
 FERN ROOT [STORE]  
 FOOD  
 COVER a ROOF  
 FOOD STORE  
 PREPARE  
 BE GATHERED TOGETHER  
 HUNGERY  
 2 WIVES 2 HOMES

SK	MA	TU	LA	MATERNAL UNCLE [OFTEN IN RESPECTFUL [OR FAMILIAR ADDRESS ESPECIALLY IN FABLES
MĀORI		TU	AHANEATA	FAMILIAR NAME FOR A HERO NGATA MAN IN A STORY TĀ FORM of ADDRESS TĀ FRIEND TU A A FORM of ADDRESS E RANGI SIR! RANGI AHUA GREAT of DUAL RELATIONSHIPS IN MARRIAGE
SK	MĀ	NA		ALTAR DWELLING HOUSE AUTHORITY POWER CONTROL PSYCHIC POWER A SACRED PLACE FOOD for the GODS WELCOME SALUTATION
MĀORI	MA	NA		
	MA	NEA		
	MĀ	NA	WA	
WHAKA	MA	NA	WA	PROPRIATE HONOR
SK	SA	LĀ	KĀ	A FIRE of BRUSHWOOD
MĀORI		RA	KĀ - U	TREE WOOD STICK
	HA	TETE		FIRE
SK	SI	KKU		LAZY
MĀORI	HI			EXPRESSING CONTEMPT
		KŪ	TEKUTE	
WHAKA		KU	ENE	BEG
		KU	IWI	STUPID
		KU	RI	DOE
		KU	RU	WEARY
		KU	RU KI	BECOME POWERLESS
	HI	A	MOE	SLEEPY DROWSIE
	HI	E		SCOLD
	HĀ	KU	REA	LAZY
SK	SA			THE SMELL of the BREATH of a COW
MĀORI	HA	NGI		EARTH OVEN CONTENTS of an OVEN



SK MĀORI	ST	HI HI	KA KA	BUTTOCKS = KATI - PROTHA COPULATE
			KARIHIKA KARI PAPA	COPULATE SODOMY
SK MĀORI	ST ST	HU HU	LA D RA	A SORT of LONG TENT TO COVER. REMOVE A COVERING UNCOVER ] [ EXPOSE ]
		HU	RA	BEGIN TO DAWN
		HU	NA	CONCEAL CONCEALED
		HU	TETE	BE TIED UP IN CORNER of a BAG.
		HU	T-OKE	WINTER
SK MĀORI		HU	D	TO COVER.
		HU	T-UKAWA	HEADRESS
		HU	WARE WARE	SLIME
			RA	SAIL
			RA NGI	SKY WEATHER.
SK MĀORI	ST	HU	NA	POST PILLAR
	ST	HU	NA	BEAM of a HOUSE PILLAR COLUMN STUMP of a TREE ROPE
	ST	HU	NIYA	RELATING TO A POST of PILLAR
		HU	NGUI	TOP of a DIGGING POLE
	TA	HU		RIDGE POLE of a HOUSE
			NGI TA	FIRM FIXED
	A	HU		SACRED MOUND [+ WANDS of sticks] = sacrificial posts
		[HU]	NGA HIRI	POUNDER.
			NGA HU	DRIVE HOME FIX
SK MĀORI			HU-NA	N = NG + A BEAM PILLAR of a HOUSE
			NGA O	DRESS TIMBER
			NGA REHE	FOREST

SK1264	ST	HĀ	SNU	FIRM STATIONARY IMMOVABLE PERMANENT ETERNAL PATIENT ENDURING TREE PLANT
ef	ST	HĀ	VARA	[place SK452 TŪNA = BEARER = MĀORI [TUNA the EARTH]]
MĀORI	ST	HĀ	SNU - TĀ	FIRMNESS STABILITY DUREABILITY
SK			NU - KU	THE EARTH
SKLAWINI			KU	THE EARTH
MĀORI			KU PALA	MOIST MOTHER EARTH RITES
"			PA-PA	THE EARTH
"			TĀ-NGATA	MAN

SK 766		WĀE	NUA	LAND
		BHE-DA		A RAFT FLOAT

SK	ST	HITI	-- -- TĀ	FIRM POSITION STABILITY
		TI EKE		MEASURE LAY OUT SET OUT GROUNDPLANS

SK	ST	HA	VI	HEAVEN BAG FIRE [of a HOUSE]
MĀORI		HA	RO	VAULT of HEAVEN
			WHI TI	SHINE UPON EAST
SK			VI	IN 2 PARTS
MĀORI		HA	TETE	FIRE
WHAKA	-	-	TĒ	SQUEEZE FLUID OUT of ANYTHING
			TE KE	PUD. MUL.
WHAKA	-	--	TE TE	MILKING
			TE WE	MEMBRANE of the foetus
			TE WHA	PUD MUL.
			TE RO	RECTUM.
			TE PETEPE	JELLY FISH
			DE VA	HEAVENLY DIVINE SAID of things Terrestrial of high excellence.
SK			TE J	TO PROTECT
"			TE JO	BLOOD
"			TE JAS	FIRE BRIGHTNESS BRIGHT APPEARANCE of HUMAN BODY [MEM. of the foetus] + PUD MUL
"				SEMEN
MĀORI		TA	TE A	SEMEN
		HA	TE TE	FIRE
			TE HE	M. VIRILE
			TE A	WHITE CLEAR
			TE KE	PUD MUL

SK	BHU-MI			EARTH GROUND SOIL SITE DIV of the WORLD FLOOR of a HOUSE RECEPTACLE
BHU SK	MI - KA	PALA		HAVING the EARTH for a RECEPTACLE
MAORI SK	U KU	PALA		MOTHER EARTH RITES of BATHING WASH
MAORI	NU KU			the EARTH the EARTH
RŌ	PŪ PŪ HUA Ū HUAKI HUA KU HUA KU HUA - HUKA	PA PA		the EARTH COMPANY of PERSONS = PLANTERS, ORIGEN ORIGINATE SOURCE CAUSE PRODUCT PROGENY FRUIT FLOWERS REACH LAND ARRIVE BY WATER. [ABUNDANCE] DAWN FULL MOON
SK MAORI	BHU MI HU MI HU RI HU RU	MU RU PA E		VERY FRUITFULL Something connected to CROPS HORIZON SNOW COLD TROUBLE the EARTH ABUNDANCE SEED SHOOT SPROUT UNDERGROWTH
A	HU RE HŪ TOKE MI KIKI MI RĀ MI RI MI WARE	WA MI KIKI RĀ RI WARE		SACRED PLACE WINTER, EXTENDED TEND CAREFULLY CHERISH HUG the SHORE SHELL FISH FOOD
	TA MI U MI	KI		TRAVERSE GO ROUND [of ownership of land]
		PARA-E		FOREST LAND
		PARA-HA		FLAT BROAD
		PARA		CUT DOWN BUSH CLEAR LAND
		PARA RE		FOOD
		PARA UMU		BLACK SOIL
		PA RI		ABUNDANCE
		PA RA WERA		LAND CLEARED BY FIRE
		PA RU		MUD
A-HU		PA RU AURU		ONE WHO CULTIVATES the SOIL SACRED MOUND

SK 125	RA JJU	A ROPE CORD
MĀORI	RA HIRI	A ROPE
	U AUA	VEIN ARTERY SINEW
	U HO	UNDERGROUND BRANCHES of KUMARA
SK	SNĀ YU	UMBILICAL CORD
		SINEW TENDON
SK	SNĀ TAKA	ONE WHO HAS PERFORMED the ABLUTION
MĀORI	TAKA	PREPARE
SK	SNĀ YU	from SNĀ CONTRACTED from SINĀ pres base of
		✓ SI TO BIND SINEW VEIN
MĀORI	U- AUA	SINEW VEIN
	U	BE FIRM BE FIXED
	U- HO	UMBILICAL CORD
	U- A	BACKBONE
	U ENUKU	RAINBOW
	U HA	WOMAN
	U HONO	JOIN CONNECTED
	U I	LOOSEN A NOOSE DISENTANGLE
	U KA	BE FIXED
	U KAIPĒ	MOTHER [poetic]
	U MANGA	CUSTOM.
	[NA] U NA HI	SCALE of FISH
	U NUORA	OBJECT of INTENSE AFFECTION
	U RE	M. VIRILE
WHAKA	U RU	ALLY AVENGER
	U RUAO	WINTER.
	U RUPAHAU	WHIRLWIND [a rope around your
	U TO	REVENGE NECK!
	U TU	RANSOM PRICE proverb.
	U WHI	COVERING IN A SWAMP
WHAKA	U WHI	SHOW HOSPITALITY TO
SK 756	BHI KSH	TO WISH TO SHARE OR PARTAKE of ]
MĀORI	PI NONI	BEG [TO BEG [ALMS]
WHAKA	PI KO	MURDER of GUESTS

1263  
SK

ST HA NA

53.  
BEING FIXED OR STATIONARY STAYING  
ABIDING POSITION OR POSTURE of the BODY  
'BEING IN THE STATE OF,  
TRANQUILITY ABODE STAYING

MAORI

HĀ NE ANEA

PLEASANT COMFORTABLE

HA HA NA

SHINE GLOW GIVE FORTH HEAT

SK

ST HA NE

1263 ON ACCOUNT OF

MAORI

HA NA

SHINE GLOW GIVE FORTH HEAT

HA MOE MOE

SLEEPY

IN PĀNINIS GRAMMAR THE GEN CASE IS OFTEN USED  
ALONE, WHEN THE WORD STĀNE HAS TO BE SUPPLIED  
ie HANTERJAH, 'JA IS TO BE  
SUBSTITUTED IN PLACE of HAN > JANTER-

[ HANTERJA  
JANTER - ]

HĀ KORO

PARENT

HĀ MOKO

THATCH of a HOUSE

HA KIKI

LAZY

HA NGI

EARTH OVEN

HA TETE

FIRE

HĀ

TASTE FLAVOUR ODOUR BREATH BREATHE

WHAKA - NĀ

REST REMAIN STILL

HA NU

OVEN

NGARE

FAMILY

NĀ

ON ACCOUNT OF SATISFIED CONTENT

NA HA

NOOSE for SNARING DUCKS

HA NGA

MAKE BUILD PROPERTY

NĀ KU

MINE

NA WE

BE UNMOVABLE

NA PE

STONE of a fruit CORE of a BOIL

NGĀ

SATISFIED

NEA HU

DRIVE HOME FIX

NGAI

THATCH of a HOUSE

NEA KAU

VISCERA

NEA NGA

STONE of a fruit.

NGĀ RAHU

CINDERS

NGĀ WARI

OBEDIENT

NGĀ WHE WHE EXHAUSTED

NA HA

COALSACK near S. CROSS

SK  
1264

ST HĀ V A R A

STANDING STILL NOT MOVING  
FIXED STATIONARY STABLE  
RELATING TO IMMOVABLE PROPERTY  
HOUSES STATIONARY AS A PLANT  
these form the 7th CREATION of BRAHMA

ST HĀ V A R A - TĀ

FIXEDNESS IMMOBILITY as a PLANT  
VITALITY of MAN / LAND [NOT MINERAL ITD]

MĀORI  
MĀORI  
WĀKĀ

HĀU

DISPLACEMENT IN GROUND PLANS

HĀU

SHELTER [of a HOUSE]

HĀU

PROPERTY

HĀU

CRIPPLE

HĀUĀ

SWOON FAINT

HĀU - AITU

DROWSY

HĀ ROTU

VAULT of HEAVEN [IN WHICH THE

HĀ RO

SHIT [STARS MOVE]

HĀ MUTI

COOKING PIT

HĀ PI

MAKE BUILD PROPERTY

HĀ NGA

EARTH OVEN

HĀ NEI

FIRE [as STATIONARY ie FIXED]

NGI HĀ

FERN ROOT

HĀ UMIA - ROA

PLACE of DEPARTED SPIRITS

HĀ UMUA

STAR of 7th MONTH

WĀ EREHU

[7th CREATION  
of BRAHMA]

HĀU PA

LEAF FOOD

HĀU TOKE

WINTER

HĀWA

LICHEN

WA

SEASON

WĀIHO

REST REMAIN

WĀI KANĀ ETANGA PEACE TRANQUILLITY

WĀI KAWA FLOOR MAT

- TĀ BAILA CANOE = ABODE

- TĀ EKE SET SNARES

- TĀ HARANGI HORIZON

- TĀ HŪ RIDGE POLE of a HOUSE

- TĀ - NGATA MAN as standing FIRM

- TĀ IAO WORLD

- TĀ IAROA WEARY EXHAUSTED

- TĀ I EPA FENCE WALL

- TĀ I KUIA OLD WOMAN

SK  
MĀORI

BHE TT RI  
PE  
WHE WHE  
WHE I  
WHE UA  
WHE TUI  
WHE TE NG  
WHE RE REI  
WHE RO  
WHE NU A  
NU KU

BREAKING SPLITTING BURSTING  
CRUSHED MASHED  
BOIL ABCESS  
QUARREL  
BONE  
LAND EXHAUSTED BY CULTIVATION  
" " " " " "  
BE BORN  
ANUS RED  
LAND  
THE EARTH

SK  
MĀORI

KU  
TI  
TI - ETIE  
TI - EHE  
TI - HAE  
TI - HE  
TI - HOIHOI  
TI - KĀ KĀ  
TI - KARO  
TI - KO  
TI - MA  
TI - MOHU  
TI - MU TIMU  
TI - NA

THE EARTH  
CORDYLINE as food.  
BREAK UP FIREWOOD  
CLOTHING  
TEAR REND TORN TORN off.  
SNEEZE.  
GAPE  
BURNT BY the SUN  
TEAR CUT  
TO SHIT  
TOOL TO CULTIVATE THE SOIL.  
ASTHMA.  
PUD MUL  
CONSTIPATED

WHAKA - -

TI - NA  
TI - NI  
TIO  
TIO KA  
TIO RA  
TI PAKI  
TI AU  
TIRI PAPĀ  
TI TORE  
TI TO WERA  
TI WAI

BE IN SEVERE LABOUR  
CAULK  
ICE  
PIERCE  
SPLIT  
CRACK VERMIN.  
SWELLING LUMP  
EXPLODE IN SUCCESSION  
SPLIT DIVIDE.  
PREPARED BY COOKING  
MAIN BODY of a CANOE

SK 760  
P  
MAORI

BHŪ  
BA BHŪ VA  
BHŪ TU  
PA P-A  
PU  
PUTA  
HUA

TŪ  
[PU] TU PU  
TU ORA  
TU OHUNGA  
TU NA-ROA  
TU MAU  
TŪ MATATENGA  
PU A

PU AHEIRI  
PU AKI  
PŪ ANU  
PŪ AC  
PUA WERE WERE  
PU EHU  
PŪ HAE HAE  
PU IĀ

PŪ HIHI  
PU KĀ  
PŪ KĀ EA  
PŪ KE KO  
PU KENGA  
PŪ KINO  
PŪ KOHU  
PŪ KORO

PU KU  
PU KURIRI  
PŪ MĀ TAO  
PU NA  
PU NGA REHU  
PU NGURU

TO BECOME BE ARISE COME  
INTO BEING EXIST LIVE STAY ABIDE

THE EARTH IN RELATION TO RANGI  
ORIGEN SOURCE CAUSE ORIGINATE  
BE BORN

\* PRODUCT PROJENY FRUIT FLOWERS  
FULL MOON

STANDE ERECT STAY REMAIN  
GROW INCREASE BE FIRMLY FIXED

RITES FOR A NEW BORN CHILD  
HOUSE

THE EARTH

FIXED PERMANENT

TŪ MATATENGA OVERCOME WITH GRIEF.

FLOWER SEED FOAM of the SEA

SNOW

COME FORTH BE UTTERED DISCLOSE

COLD

CLOUD

PUA WERE WERE SPIDER.

DUST

ENVY

VOLCANOE

RAY of the SUN

JEALOUS

TRUMPET

APPEARING OLD

SKILLED IN REPOSITORY

GREEDY

FOG MIST

HALO

TUMOUR SWELLING DESIRE MEMORY

ANGRY

[SWELL]

COLD

WIFE

ASHES

WORN DOWN BLUNT



SK429	TIK		TO GO of ✓TIK
"	TĪK	°KATE	TO MOVE
P.4	TĪKAIYATI		TO MAKE CLEAR EXPLAIN
v	TĪKA		A COMMENTARY [ESPEC ON ANOTHER COMMENTARY]
MĀORI	TIKA-NEA		CUSTOMARY LAW RULE PLAN METHOD
	TIK-I		PERSONIFICATION of PRYMAEVAL MAN
	TIKA		RIGHT CORRECT JUST FAIR
	TIKA-NEA		AUTHORITY CORRECT RIGHT
WHAKA	TIKA		ACKNOWLEDGE AS RIGHT WAY PATH
	TIK-I		FETCH

	TI KO		TO SHIT
	TI KO HI		COLLECT
	TI KO TI KO		DIARRHOEA
	TI MA		WORK THE SOIL.
	TI-NA		[ CONSTIPATED ]
	NA NA	>	
	TĪNGEI		READY TO MOVE
	TI OMA		HASTEN
	TI PA		ESCAPE
	TI PIHORI		WANE of the MOON
	TI RA		COMPANY of TRAVELLERS ORIONS BELT
	TI TI PĀ RERA		VIOLENT WIND

SK	TITI LA		A LARGE NUMBER = 100
MĀORI	RA-U		= 100 MULTITUDE NUMBER
	TIRA		COMPANY of TRAVELLERS
WHAKA	- RA-U		MULTIPLY
	RA-U		LEAF
	RA-RAU		FOLIAGE
	RĀ-O		THEY 2. > RĀUA
	TI E		ABUNDANCE PLENTY
	TI EKE		MEASURE

	TI NI		VERY MANY HOST MYRIAD
	TĪ PAPA		FLOCK [of ADZEONS ONLY]
	TĪ PATERE		VERY NUMEROUS
	TI RI		SHARE PORTION PLACE ONE BY ONE
	RAU =		100
E RUA	RA-U =		200

SK	TU		GOLD ONE WHO CHANGES HIS SHAPE AT WILL ] LOVE GOD of LOVE [SAID ALSO of AGNI FIRE]
MĀORI	TU TŪ		SET ON FIRE FIGILIT
	TŪ		MANNER SORT
	TU AHANGATA		FAMILIAR NAME for a HERO of a STORY
	TŪ ĀHU		SACRED PLACE
	TU APA		DANCE FROLIC
	TU APEKA		DECIEVE DISSIMULATE
	TUA RANEA RANEA		PERPLEXED ROUGH of the SEA
	TŪA TAU		SAYING SPEACH
	TU HI		CONJURE ODOUR ADORN PATTERN
	TU HIRA		DESIRE
	TU HI		GLOW SHINE REDDEN
	TU KE		ELBOW ANGLE BEND ROUGH of the SEA
	TU KIPŌHO		CONTRARY of the WIND
	TU KUMARU		CLOUDY
TŪMATAWAREA		A CHARM TO MAKE ONE INVISIBLE	
TU PERE		PUD MUL EJACULATE	
TU PUA		GOBLIN DEMON STRANGE	
TU REHU		GHOST INDISTINCTLY SEEN	
A IWI	TU A		A GOD
	T AREHU		FOG MIST
	TU AROA		BACKBONE
	TU KU		BLOW FROM ANY $\frac{1}{4}$ as the WIND
	TŪ MATA		SET ON FIRE BURN
	TU MU		FIELD   BATTLE
	TU NGI		BURN SET LIGHT TO
	TŪ NGUTU		SET ON FIRE BURN
SK430 MĀORI	TU KARI		a KIND of DRUM
	TU AKI		BEAT THROB
	TU N		
	TUKI		POUNO BEAT KNOCK
		KARI-HIKA	
	KĀ EA		(TRUMPET, ?
	KA HU		SURFACE
	KAI WAKA		HOLLOW
	KAI WHE TUKI		THROB PALPITATE

SK 569	NI-	PA THA	RECITATION
MĀORI		PA-O	SING
		TĀ	BE UTTERED
	TA	NGI	DIRGE
SK 742		BHA	NAME of a METRE
SK	NI-	NARD	TO SOUND PROLONG A NOTE IN CHANTING
PĀLI		NARD-ATI	[TRILL]
MĀORI		NĀ	BY WAY of
		NCA RA	SNARL
		TIO	CRY CALL
		NAE NAE	FAILING of BREATH
	[NI]	NA-NI	NOISY
		NA-NO	INARTICULATE MURMUR
		NANU NANU	UTTER IMPERFECTLY FAULTERINGLY
		NAPE	SAY FAULTERINGLY
		NA NAPE	CEASE
		NATI	RESTRAIN STIFLE
		NAWAI	PRESENTLY AFTER A TIME FOR A WHILE
		NAWAKI	PROCEED
WHAKA		NANAWI	LINGER DAWDLE LOITRE
WHAKA		NAWENAWI	INDISTINCT
		NAWI	BE AT FAULT
		NGĀNCA	MAKE A HARSH NOISE
		NCA E	WABEZE
		NCA NCAHU	DISTORTED
		HU	RESOUND HISS ITO
		NCA HU	HUNT WITH DOES
WHAKA	NI	HONIHO	QUARREL
	NI	PA	UNSKILLFUL
		PA O	SING

SK	NI / NI		TO LEAD TO CARRY BRING TOWARDS BRING OR CAUSE PERFORM CAUSE TO ENTER
MAORI	NI - U		DIVINATION
	NI - TI		A DART
HA	NGI		EARTH OVEN [ COMMUNAL ]
TĀ	NGI		FUNERAL DIRGE
SK	NI	PAT	TO FLY DOWN DESCEND ON FALL UPON or INTO
MAORI		PĀTĀHI	BEFAL ALL ALIKE
"		PĀTĀ PĀTĀIĀ WHĀ	HEAVY RAIN
		PĀTĀIĀ	SPEAR
		PĀTĒTĒ	MOVE ALONG
		PĀTŌTŌ	BEAT DASH
		PĀTŪ	BOUNDARY
		PĀTU	STRIKE THRASH POUND WEAPON
SK 549	NI / PĀ		GUARD OR PROTECT FROM
MAORI		PĀ	FORT
SK		°PĀ	PROTECTING
MAORI		PĀTU	WEAPON
SK		°PĀNA	A PLACE of REFUGE
MAORI		PĀNI	WIDOW ORPHAN
"		PĀ	term of address to MALE ELDERS
SK	NI / KĀ		
MAORI		PĀNA	DRIVE AWAY EXPELL
		RĪ	SCREENING PROTECTING BIND BOND
		KĪ	TO of PLACE INTO UPON .ITO
	NI	TI	DART
	NI	WHĀ	BRAVERY RESOLUTE
SK 743		BĀHĀ - J	PUT TO FLIGHT
MAORI		PĀ ENĀ	SITE of BUILDINGS
WHĀKA		PĀ E	BESIEGE
		PĀ KĀRU	PUT TO FLIGHT
		PĀ O	STRIKE
		WHĀ RE	HOUSE VIHARA / BARE / WHALE
		WHĀ RE	DIVISION of an ARMY
		WHĀINGĀ	HOSTILITY
		WHĀIWHĀI	CHASE HUNT

SK743	BH AJ	BHAJATI P. BABHAJA BHEJITHA TO DIVIDE DISTRIBUTE OBTAIN AS A SHARE FALL ASLEEP CULTIVATE SERVE HONOR
	BHA KTA	DISTRIBUTED ALLOTTED COOKED OCCUPIED WITH FAITHFUL SERVING FOOD SHARE PORTION
MAORI	T A H U	COOKED KA = HOME
SK		- TA DEVOTEDNESS ATTACHMENT
MAORI		TA FRIEND
"		TANE HUSBAND
SK	BH AKTI	DISTRIBUTION PORTION SHARE PIETY LOVE TRUST WORSHIP
MAORI	T I R I	OFFERING TO A GOD SHARE PORTION
	WHA RE	HOUSE people in a HOUSE
SK	BHA GA	LORD [BGE/BHAG-] expects SAVITRI WEALTH LOVE MARRIAGE [brother of the DAWN]
MAORI	WHA RE	HOUSE people in a house [PUMUL]
	NGA-RE	FAMILY, ELDER CONNECTED BY BLOOD
	WHA EA	MOTHER WIFE
	WHA I	POSSESSING WOOD
	WHA I APO	BE IN LOVE WITH
	WHA I HANGA	MAKE BUILD
	HANGA	MAKE BUILD PEOPLE PROPERTY
	HA MOKO	THATCH A HOUSE
	WHA I TI	CROWDED TOGETHER.
	WHA I TOKA	DOORWAY
	WHA NAU	FAMILY GROUP BE IN CHILDREN
	WHA NGA I	FEED NOURISH BRING UP PROPRIATE
	K I	TO of place into in upon.
	WHA RE RA NEI	FOOD STORE
	KAI NGA	HOME, VILLAGE
	WA HINE	WIFE SK VI in 2 parts + HINE
	WHA RE	HOUSE people in a house
	VI HARA	SRI LANKA DIAL PARE/BARE/ WHALE/WHARE
SK	VAS A	RAINS, RETREAT = habitation abode
MAORI	HAMA RURU	SHOT IN ENCLOSED
	HAMOKO	THATCH A HOUSE
	HAKORO	HUSBAND old man
	HAKUI	WIFE old woman.

SK 745	BH AN	] TO SOUND CONNECTED WITH ✓ BHĀ RESOUND CALL ALOUD DECLARE QUESTION ENQUIRE DECLARE SPEAK ALOUD PROCLAIM
PĀLI	BHĀN ATI	
MĀORI	PĀ TAI	
MĀORI	PA N-VI	

SK ✓	BHĀ	
MĀORI	PA O	SING
		TI-O CRY CALL

WHĀ	NEAI	INVOKE A GOD
WHĀ	RA	MOUTH & TRUMPET
WHĀ	INGA	QUARREL
WHĀ	KĀ	REPLY TO
WHĀ	RO	ABUSE SCOLD
	NGARA	SNARL.

SK	BHĀ N A	] SPEAK PROCLAIM.
MĀORI	NA NA	
	WHĀKA NĀ	LULL TO SECURITY

SK	BHAT	NOURISH MAINTAIN [MĀORI HAKARI = FEAST]
MĀORI	WHĀ T- A	STAGE FOR STORING FOOD
	WHĀ REOMU	COOKING SHED
	WHĀ - RUA	MOTHER
	WHĀ NGAINGAI	FOOD SENT TO VISITORS ON THE ROAD
	WHĀ NGAI	FEED

MĀORI	PA T A KA	RAISED STOREHOUSE - CARVED. SEE ALSO
SK	BHĀ D R A KA	HANDSOME BEAUTIFUL [TAKARARĀRĀUTAU
MĀORI	PAI	GOOD GOOD LOOKING ASSENT [TUKUTUKU
	RA KAI	ADORN BEDECK
	RA K A U M A T O H I	MOON ON 18TH DAY
	RĀ	WED
	R A N G A T I R A	of NOBLE BIRTH
	R A N E I	SKY HEAVEN STAZA TUNE
	R A P A	PVD MUL
	R A N G I	SEAT of the affections
	R A T A	TREE RED flws.
	R A U K U R A	FEATHER
	K A - N O	COLOR
	K A - K Ā	GLOW
	K A - H U K U R A	RAINBOW
	K Ā - H U A	FORM APPEARANCE
TE -	K A - H U O T E R A N G I	THE BLUE SKY
	K A - H U R A N G I	PRIZED PRECIOUS DARLING

SK 459	BHU	KT	I	FOOD EATING
MĀORI	PU	KU		STOMACH
		T I - A		STOMACH
		K I N A		A Sea food. KI REHE DOG.
SK 759	BHU	J		
AORIST	ABH	AUKSHIT		ENJOY USE EAT DRINK CONSUME
	ABH	UK TA		MĀORI HINGENGARO DESIRE [HINU = FAT
	BH	JAM		[ HIT-ARA A SUPERIOR VARIETY of KŪMARA
INTENS	BOB	HUJ YATE		[ PŪ / HU / HAU / PO - / TA - / AM - / ATE -
MĀORI		HIT ARA		A SUPERIOR KŪMARA .
	PŪ	HEKAHEKA		MOULD ON FOOD
	PU	IA		FOOD WITH A SMOKY TASTE
	PU	AA		PIC [OBSOLETE]
	PŪ			HEAP STACK
1	PU			CALABASH WITH A NARROW MOUTH ie WATER
	PU	KA		STOMACH
		HU		SACRED FOOD
		HU KAI		FEAST
		HU MIA - ROA		FERN ROOT
		HU PA		FOOD
		HUA		PRODUCT ABUNDANCE
		HU HUA		BOIL FOOD WITH HEATED STONES
		HU AKU - RU	[LT BREADFRUIT]	connected with crops
		HU MI		ABUNDANT.
		HU KI		SPIT A BIRD TO ROAST
	PO	TI		BASKET FOR COOKED FOOD
	PO	NGAKA	WA	CONSUME
	PO	NO		HOSPITABLE BOUNTIFUL
	PO	NA		STRING of FISH Greens as food.
	POI			KNEAD WORK UP
	PO	HO		STOMACH
	PŌ	HĀ		BASKET FOR FOOD
	PO	HA		FULL
	PO	A		FOOD
		KAI		EAT
		TA HU		COOK FOOD PLENTY
		TA KA A HU AREKA		HAPPY
		AT E		PIT of the STOMACH
	AM	ONGA		SACRED FOOD
	AM	OHANGA		STAGE FOR STORING FOOD

891 SK

RAU HI NA

64  
from ROHINI CONNECTED WITH  
the NAKSHATRA ROHINI  
BORN UNDER IT NAME of AGNI,  
№ 5 on NAKSHATRA LIST.

THEIR NAMES ARE RELATED TO THE MOST PROMINENT  
ASTERISM IN EACH SECTOR  
ASTERISM = CONSTELLATION OR CLUSTER of STARS

892 SK

LAKSHA NA

MARK SIGN TOKEN ATTRIBUTE QUALITY  
LUCKY SIGN ITD MARKED OR CHARACTERISED  
MOON IN ANCIENT SONGS [BY  
f of ROHITA RED

MAORI

HI NA

890 SK

RO HI NI

VED COW of PLENTY  
9TH NAKSHATRA OR LUNAR ASTERISM  
and of the LUNAR DAY BELONGING TO IT  
personified as a DAUGHTER of DAKSHA and  
FAVORITE WIFE of the MOON CALLED the RED  
ONE. from the COLOR of the STAR ALDEBARAN  
in the constellation of 5 stars called TAURI

MAORI

[URU ENTER]  
REACH  
ARRIVE

[URU appear above  
the horizon]

[URA RED]

URANETA = U

REACH

[ARRIVE REACH  
ITS LIMIT]

FIGURED BY A WHEELED VEHICLE OR A TEMPLE  
or FISH. There are 2 NAKSHATRAS of this name  
as adj = BORN UNDER THE NAKSHATRA ROHINI

SK

RO HA

LIGHTNING A YOUNG GIRL inflammation of the throat  
- KANTA LOVER of ROHINI = the MOON,  
URUH RISING MOUNTAIN ASCENDING  
GROWTH INCREASE SPROUTING

890

MAORI

RO TO

INSIDE INTO IN WITHIN ITD [GERMINATING  
A SMALL STAR NEAR ANTARES 9TH MONTH

RU HI

ABOVE OVER UPON UPPER PART

RU NGA

DAWN RISE of STARS ITD

HAE

BOUNDARY SET BOUNDS TO ENCLOSE

RO HE

SPREAD OUT EXPANDED

RA HA

MILKY WAY RUPE LINTEL of a DOORWAY

RO IATA

SHIT = RED! RUPEKE be all come together

RO KE

FERN ROOT = RED

RO I

WANE of the MOON

RO KU

INCREASE EXTENSION

RO KO

slipping slanting Steady continuous GLIDING  
FRONT END of a HOUSE ie. LUNAR [EASILY  
Abyss of heavenly bodies. MANSION]

RO NAKI

RO RO

RUA



SK	BH A GA				[G BAHU-ADI] DISPENSER GRACIOUS LORD PATRON=THE GODS NAME OF MOON [ AN ADITYA BESTOWING WEALTH ; REGEN SUN [ OF LOVE ; MARRIAGE HAPPINESS SEXUAL PASSION ITO PUD MUL
SK MAORI	BHAGA	-	KĀ MA KA MA KA RIHIKA		DESIROUS of SEXUAL PLEASURE EAGER COPULATE COITUS
SK	PĀ NGA BHAGA	-	DA TTA TA HA NA TA HE TA I TA HUA TA HU TA IAO TA KAH I TA MA		HARVEST GIVEN BY BHAGA HIS SACRED FOOD FOR the GODS SEA HEAP of FOOD AT A FEAST FOOD PLENTY WORLD TRAVERSE LAND TO ESTABLISH HINE FEMALE [ POSSESSION .
SK MAORI	BHA GA- PĀ	M-	DARA		LACERATING the VULVA COITUS CUT PUD MUL MEM VIRILE SEMEN OFFSPRING
SK MAORI	[PĀ] HE MA		TĀ TARA TATEA RA-PA TAU TAMU		PUD MUL PUDENDA SEASON [CYCLE of] . LOVER PUD MUL ACTED ON BY IN CONSEQUENCE OF SHY ASHAMED SHAME DO PERFORM ABUNDANCE COPULATE PROCURE MOON TWYLIGHT ! DAWN SPRING
SK MAORI	WHA KA PA	-- --	MĀ MĀ MA HI MA HI KA MA HI NA MA HU RU HU -ADI A I		SEXUAL PASSION LOVE BESTOWING OFFSPRING

SK	BHA GA			BESTOWING DISPENSER LOVE PASSION MOON SUN GODS LORD HARVEST
MĀORI	HA NGA PĀ	NGA HURU		MAKE BUILD PERFORM PROCURE COITUS FORT [PEOPLE]
SK & MĀORI	BA HU - Ā PA PA PĀ	NGA RE	TI	FAMILY CONNECTED BY BLOOD  the EARTH in Relation to RANGI COITUS FORT
WHAKA -		HU - A HU - A HU - A Ā A TI TI A TI RI		PRODUCT PROGENY FULL MOON NAME CALL BY NAME KNOW RECITE [BE SURE OF] of belonging to possessed by OFFSPRING BEGINING, MOTHER STOMACH SLAVE OFFERING TO A GOD MOON ON TENTH DAY first snow HAVING OFFSPRING DAWN.
		HU NA HU KA HU AURI HU KA HU MĀ HU MI A HU RE WA HU NU HU RA		IN A STATE OF PEACE BEAUTIFUL ABUNDANCE SACRED PLACE RAY of the SUN BEGIN TO DAWN, GIVING WELFARE HEAP especially of FOOD at a FEAST PUD MULL
SK MĀORI	BHA GA - DĀ RA PA	TA KA		SACRED FOOD for the GODS 'WHOSE GOD IS THE FEMALE ORGAN'] COITUS [LUSTFULL]
SK MĀORI	BHA GA - PĀ	DE VA		WIFE WOMAN MEMBRUM VIRILE DO PERFORM.
	HA NGA WHAKA -	TE HE TE KE TE NA TE NOTENO TE RE		TATTOO ON A WOMANS CHAIN PUD MUL ENCOURAGE URGE FORWARD PUD MUL ACTIVE HASTY

SK	BHA GA				BESTOWING DISPENSER PASSION
MAORI	PA NG	ORE			MOON SUN GODS LORD
	PA HA	NEA HURU			CHILDREN
	PA TA				HARVEST
RA	PA PA				COITUS
	PA PA				MAKE BUILD DO PERFORM I TO
SK & MAORI	BA HU-ATI				PUD MULL
	HU- A				BE BORN
	ATI				THE EARTH
	ATI				BHAGA
	TIA				DESIRE
SK MAORI	HU A U RI				FULL MOON PRODUCT PROGENY
RA	BHA GA- DE VA				BEGINNING
	PA PA				OFFSPRING
	TE HE				PARENT
	TE A				HAVING OFFSPRING.
	TE KE				WHOSE GOD IS the FEMALE OCEAN LUSTFUL
	TE NO				COITUS
	TE RE				PUD MUL
	WA HINE				MEM VIRILE
SK MAORI	BHA GA- M- DA RA				SEMEN
	PA PA				PUD MUL AND ALSO TE-WHA
	NGA EKE				PUD MUL
	TA HE				HASTY ACTIVE
	RA - PA				WIFE WOMAN
	RA - KU				LACERATING the VULVA
	KUI				COITUS
	TA RA				LACERATE TEAR
	TA MU				ABORTION MENSES
	HA NGA				PA [TAHU] PUD MUL
	HA E				SCRATCH
	MA				WOMAN
	TA				PUD MUL MEM VIRILE
	NGA HAE				PUD MUL.
	RA				DO PERFORM
					CAUSE PAIN
					ACTED ON BY
					CUT
					WED
					BE TORN

SK  
MĀORI

BHA GĀ N̄ KURĀ  
PĀ  
NGĀ KAU  
TAMA NGĀ RENGARE  
NGĀ RO  
NGĀ U

THE CLITORIS  
COITUS

DESIRE  
PENIS  
HIDDEN OUT OF SIGHT  
ACT UPON  
WOMAN  
RED RED OCHRE

KU I  
KURĀ  
KŪR-ĀE PROJECT BE PROMINENT  
KŪRARIARI WET SLOPPY  
KŪR-E CRY LIKE A SEAGULL !!!  
KŪR-EHE FOLD WRINKLE

[ TO NGĀ ]  
KIRITONA  
KIKO  
KIRITONA

[ WART ]  
[ " ]

PUD MUL KERNEL of a NUT ]  
WART MOLE [ FLESH ]

RA PA PUD MUL [TAHU]

NO NO  
NO NO KURĀ  
PU KU

ANUS  
RED  
KNOB SWELLING

TA KOU

INSERT  
RED OCHRE OBTAINED BY BURNING ]

KOU O TE TA RA

CLITORIS [ FIG COITUS ]

SK  
MĀORI BHA GA-M- TA RA

LACERATING the VULVA

TA RA

PUD MUL M. VIRILE

KOU-O-TE TA RA

CLITORIS

TI KOU  
NGĀ HĀE

CLITORIS  
BE TORN

TA HE  
TA MV  
RA PA

ABORTION  
PUD MUL  
PUD MUL

PĀ  
KOU - - - RA

COITUS  
LOBSTERS [ RED ]

TA KOU  
TA RA

RED OCHRE [ BY BURNING FIG  
PUD MUL [ COITUS = FIG ]

TĀ  
TĀ  
TĀ E

CUT BEAT WITH A STICK = FIG ]  
COLOR DYE [ COITUS ]  
JUICE

10; Maghā  
15 "the bountiful"

Regulus

- LEO 69
- Lord: Ketu (south lunar) PADA node I MA
  - Symbol: Royal Throne II MI
  - Deity: Pitrs, 'The Fathers', family ancestors III MU
  - Indian zodiac: 0° - 13°20' Simha IV ME
  - Western zodiac 26° Leo - 9°20' Virgo

MĀORI MĀ CONNECT POINTS of COMPASS & NUMERALS  
" NGAHURU HARVEST-TIME  
JAN-FEB IN N. HEMISPHERE

SK	PADA	III	= MU MĀORI MURI = PLACE OF DEPARTED SPIRITS ie MAGHĀ DEITY the PATRIS [FOREFATHERS]
SK 805	MĀ	GHA	RELATING TO THE CONSTELLATION [SIMHA WEST ZODIAC = VIRGO] MĀGHĀ SCIL MĀSA. THE MONTH MĀGHĀ WHICH HAS ITS FULL MOON IN ITS CONSTELLATION
"	MĀ	GHA -	PĀKSHIKA BELONGING TO ONE of the 2 HALVES OF THE MONTH
"	MA	GHA -	MĀSIKA RELATING TO the MONTH MĀGHĀ [MĀGHĀ
"	MA	GHA -	SUKLA [SCIL PAKSHA] THE LIGHT HALF OF THE MONTH -
"	MĀ	GHĪ	[SCIL TITHI] DAY of FULL MOON IN MONTH of MĀGHĀ [MĀGHĀ
"	MĀ	GHA -	PAKSHA THE DARK HALF OF THE MONTH MĀGHĀ.
MĀORI	MA	RAMA	MOON MONTH
"	MA	RAE	GENEROUS HOSPITABLE
SK	MA	CHA	the BOUNTIFUL
MĀORI		HĀKARI	GIFT PRESENT FEAST YOLK of EGG ROE of FISH = PAENGA BOUNDARY [PAE-REGION.] [OBOLATIONS
SK	MĀ	GHĪ	DAY OF FULL MOON IN MONTH of MĀGHĀ
MĀORI	MA	HĪ	WORK DO PERFORM FUNCTION ABUNDANCE PROCURE
"	MĀ	HĪ-NA	MOON IN VERY ANCIENT SONGS
"	MĀ	HUKIHUKI	CEREMONY TO REMOVE TAPU FROM THE SOIL [KURA MĀHUKIHUKI IS IN MANY KARAKIA]
"	MA	HURU	4TH MONTH SPRING. [TE WHĀ O MAHURU]
"	MAI		HITHER [ie VI-HA O MAHURU]
"	MAI	MAI	A DANCE FOR GUESTS [ATA TANGI] [IN 2 PARTS]
"	MAI	EA	BE FULL FILLED
		HI NA	MOON PERSONIFIED = FULL MOON DAY of MĀGHĀ
		PĀ	BLOCK UP OBSTRUCT = DARK HALF PA-KSHA
SK	MĀ	GHA -	SUKLA THE LIGHT HALF OF THE MONTH MĀGHĀ
MĀORI	MA		WHITE CLEAN FREE FROM TAPU! [ACTED]
"			HUA FULL MOON [ON BY]
"			RĀ DAY
"			HUNE MOON ON 10TH DAY
"			KA-NAPA BRIGHT SHINING KA-ME=FOOD

**Punarvasu (dual)**

7; "the two restorers of goods", Castor and  
5 also known as *yamakau* "the two chariots" Pollux

- Lord: Guru (Jupiter)
- Symbol : Bow and quiver
- Deity : Aditi, mother of the gods
- Indian zodiac: 20° Mithuna - 3°20' Karka
- Western zodiac 16° - 29°20' Cancer

PADA

I	KE
II	KO
III	HA
IV	HI

SK MĀORI	PUNA PU PUA PUIA PUNA PUNA PUNARUA	RV RUA	A A	SU SU	DUAL TWO	[See PADA SYLLABLES LTD]
					HU-NUA	DOUBLE CANOE DOUBLE TWICE TOLD A TREE FREQUENTED BY BIRDS FOOD WITH A SMOKY TASTE FROM FIRE WIFE [and HUSBAND = 2] ANCESTOR. IN PAIRS 2 WIVES HUA EGG of BIRD ROE of FISH HUAKI DAWN [i SUNSET] = 2 HUI DOUBLE UP HUKA SECOND FENCE of a FORT HU NA ONGA SON IN LAW HU NGAREI FATHER IN LAW
MĀORI	WA-	KA			U = REACH [LAND]	MA-KA-RA = COME GO
SK MĀORI	YAMA AMA MĀ	KAU KAKAU KAU KAU KAU KAU KAU KAU KAU KAU KAU KAU			THE 2 CHARIOTS CANOE WITH AN OUTRIGGER TO CONNECT NUMERALS ANCESTOR HANDLE of a TOOL STALK of a PLANT PUPIL of the EYE Rise of heavenly REACH [LAND] ARRIVE [BY WATER KAUAE AMBUSH KAUAE MUA ELDER BROTHER KAU PAPA ORIGINAL SONG opposed to a later KAUHOE CREW of a CANOE [adaptation] KAUNOTI A PIECE of WOOD RUBBED UPON ANOTHER POSSESSED BY BRONINGTO] TO PRODUCE FIRE	
	Ā					

SK  
MĀORI  
MĀORI

PU NA RUA SU  
PU NA RUA  
PU NA  
NEA  
NĀ  
NĀ ]  
NA ]

NĀ KU  
NĀ NA  
NĀ U  
[NA

NA HE  
NA NAHE  
NA MATA  
NĀ NA  
NA U  
NEA HU  
NEA NEA  
NEA RE  
RUA

DUAL  
2 BOTH  
IN PAIRS  
DOUBLE TWICE TOLD  
WIFE  
PLURAL M.  
ACTED ON BY  
IN TĒNĀ ĒNĀ PĒNĀ KONĀ  
TĒNĀ = THAT THIS CONNECTED TO  
THE PERSON ADRESSED  
ĒNĀ = THOSE CONNECTED TO PERSON  
SPOKEN TO  
PĒNĀ =  
KONĀ = THAT PLACE CONNECTED  
TO THE PERSON SPOKEN TO  
[HAWAII KONA = NEIGHBOUR]  
BY ME BELONGING TO ME  
BELONGING TO HIM.  
THING  
ad used at beginning of a narrative or part of a  
narrative to call attention to some new element  
or emphatic statement to which special  
attention is desired to be drawn.  
ANCIENT TIMES  
YESTERDAY  
TIME TO COME  
BELONGING TO HIM OR HER  
COME GO  
HUNT WITH DOGS  
STONE of a FRUIT SHELL HUSK SCOT  
? FAMILY CONNECTED BY BLOOD  
2 BOTH  
HUA EGG of BIRD ROE of FISH  
HUI DOUBLE UP  
HUKA SECOND FENCE of a PĀ  
HU-NEAREI FATHER IN LAW  
HU-NA ONEA SON IN LAW

SK  
MĀORI

PU  
PU  
PU  
PU

NA  
NA  
NA  
NEA  
NA-U  
NĀ NA

RVA  
RUA  
RVA  
---

SU  
HU

DUAL  
IN PAIRS  
DOUBLE  
WIFE  
TWO BOTH.  
HUNT WITH DOGS  
COME GO  
BELONGING TO HIM or HER

SK

PUNARVASU

ALSO KNOWN AS-

SK

YAMA KAU

THE TWO CHARIOTS DUAL

MĀORI

IA  
IA IA  
IA MA  
IA IA  
IA IA  
IA IA  
IA IA  
IA IA  
IA MA-  
IA MA  
MĀ  
MĀ  
MA HANEA  
MA HA RA  
MA HI  
MĀ HI NA  
MA HU E  
MA HU RU  
MA HU TA  
KA U  
KA U AE MUA  
KA U NOTI

CURRENT RUSHING STREAM  
SINews VEINS = VAUA. [U-IA]  
OUTRIGGER of a CANOE  
DRIVE UREE COMPELL  
DRIVING FORCE THING DRIVEN  
INDICATING POSSESSION  
conj denoting EXTENSION of SPACE OR  
LAPSE of TIME. AS FAR AS. UNTIL  
AND AND THEN only connecting  
'successive actions i events,  
SWELL of the SEA GIDDY DIZZY  
= AMO THE CARVED POSTS  
SUPPORTING the MAIHI of a WHARF  
TO CONNECT POINTS of COMPASS (ie)  
FREE of TAPU [WINDS!]  
TWINS !!! ie DUAL  
MEMORY  
WORK  
MOON TWYLIGHT  
GONE BY of TIME  
SPRING  
LAND from a BOAT  
ANCESTOR  
ELDER BROTHER  
TWO STICKS FOR MAKING FIRE



SK  
MÄORI

PU NA RVA SU  
 PU NA RUA  
 PU NA  
 PU NA RUA  
 NEA --- HU  
 NA-U  
 NÄ NA

DUAL  
 IN PAIRS  
 DOUBLE  
 WIFE  
 TWO BOTH.  
 HUNT WITH DOGS  
 COME GO  
 BELONGING TO HIM or HER

SK  
SK  
MÄORI

PUNARVASU  
 YAMA KAU  
 WA KA  
 WHA KÄ HU  
 IA  
 IA IA  
 IA MA  
 IA MA  
 IA MA  
 IA MA  
 IA MA-  
 IA MA  
 MA  
 MA  
 MA WANEA  
 MA HARA  
 MA HI  
 MÄ HI NA  
 MA HU E  
 MA HU RU  
 MA HU TA  
 KA U  
 KA U AE MUA  
 KA U NOTI

DUAL CASTOR i POLLUX  
 THE 2 CHARIOTS CASTOR i POLLUX.  
 CANOE MEDIUM OF A GOD CREW of a CANOE  
 CASTOR i POLLUX/WHAKAAHU/AHU  
 CURRENT RUSHING STREAM  
 SINEWS VEINS = VAUA. [U-IA]  
 OUTRIGGER of a CANOE  
 DRIVE URGE COMPELL  
 DRIVING FORCE THING & DRIVEN  
 INDICATING POSSESSION  
 Conj denoting EXTENSION of SPACE OR  
 LAPSE of TIME AS FAR AS UNTIL  
 AND AND THEN only connecting  
 successive actions i events.  
 SWELL of the SEA GIDDY DIZZY  
 = ANCHORS THE CARVED POSTS  
 SUPPORTING the MAHI of a WHARF  
 TO CONNECT POINTS of COMPASS [ie]  
 FREE of TAPU [WINDS!]  
 TWINS !!! ie DUAL  
 MEMORY  
 WORK  
 MOON TWYLIGHT  
 GONE BY of TIME  
 SPRING  
 LAND from a BOAT  
 ANCESTOR  
 ELDER BROTHER  
 TWO STICKS FOR MAKING FIRE

SK  
MĀORI

YA MA KAU  
WA KA  
MA HUTA  
MA I  
KA

THE TWO CHARIOTS CASTOR; POLLUX.  
CANOE MEDIUM OF A GOD  
CREW OF A CANOE  
LAND FROM A BOAT  
HITHER ITO  
FOR WHAKA IN POETRY CAUSATIVE ]  
[ PREFIX ]

A MA  
MA HANGA  
KAU  
KAU NOTI

OUTRIGGER of a CANOE  
TWIN  
ANCESTOR  
TWO STICKS FOR MAKING FIRE

IA  
AI  
WHA KA-HU

CURRENT RUSHING STREAM

COPULATE

CASTOR I POLLUX

KA-U AE MUA ELDER BROTHER

MA HARA MEMORY

KA-NOHĀ EYE'S

KA EA LEADER of a FLOCK of PARROTS

KĀ TAKE FIRE BE LIGHTED BURN Ie AENI

AND HIS 7 TONGUES FIRE/DESIRE ITO

KA RAKIA PRAYERS

KĀHIKUHĀIKU TAIL of a DART

KA-HU SPIRIT OF A STILLBORN ENFANT

KA-HU-KURA ATUA of a RAINBOW

KA-HU-PAPA FLEET of CANOES

KAI EAT FOOD = CHARIOT of SUSTENANCE

KAI REPEREPE RELATIVE BY MARRIAGE

KAI RIHIKA COPULATE

KAU SWIM SWIM FOR

KA KAU STALK of a PLANT HANDLE of a tool

KAU PART OF THE CONSTELLATION of ORION

KAU RISE of HEAVENLY BODIES

TE KAKAU A MĀUI = TAUTORU = ORIONS BELT

MA UI

KAU RUNGA CELESTIAL KNOWLEDGE

KAU AWHI THIRD MONTH

KAU HOA CARRY ON A LITTER

KAU WA KA HUMAN MEDIUM of a GOD

MAORI	TUA		
TUA	HU		
WHAKA	HU	A	
"A	TU-	A	
"A	HU		
"A	HU	A	
"A	HU	A	
"A	HU	A TA	NGA
"A	HU	A	
"A	HU	A TI	A
"A	HU		
"A	HU		
SK	HV	E	
"	HV	A YATI	
VEDIC	HA	V ATE	
"	HU	V A TI	
AOR A	HU	V A TA	
RVA	HV	I	
SK	HU	TA	
"	HU	TI	
"	HO	TRA	
MAORI	HO		
"		TA	
"		TA	KI
"		TI	RI
"			TA E
"	HU	A	
"	HO	A	
"	HO	HO	
"	HO	KI	
"	HO	MAI	
WHAKA	HO	RO	
"	HO	RO	NGA
TO	HU	NGA	
"	HO	U	
"	HO	U ANGA	
WHAKA	HO	U	
"	HO	U WERE	

PROPIATE WITH AN OFFERING INFLUENCE  
 SACRED PLACE  
 RECITE PRONOUNCE  
 A GOD = TO HAVE AUTHORITY  
 SACRED MOUND [= HORSES HEAD SK]  
 FULL MOON ie SACRIFICIAL MOUND  
 FORM APPEARANCE OPPOSED TO SUBSTANCE  
 LIKENESS  
 TREAT WITH  
 FULL MOON TI-A > SK DI-VA ]  
 SACRED PLACE [ DE-VA ]  
 SACRED PLACE  
 MAORI WHAKA-HUE-NE MAKE SMOOTH  
 TO CALL UPON INVOKE CALL BY NAME CHALLENGE  
 MAORI HAU=SACRED FOOD HAHA SHOUT WARN OFF  
 =MAORI HUA NAME CALL BY NAME  
 MAORI WA-HI ANNOINT WA-IRUA SPIRIT,  
 MAORI HUI ASSEMBLY  
 SUMMONED CALLED INVITED  
 CALLING INVOCATION  
 CALLING INVOCATION  
 SHOUT = PRELIMINARY VOCALISING / SACRIFICE  
 BE UTTERED  
 RECITE  
 OFFERING TO A GOD REMOVE TAPU  
 ARRIVE COME GO BE DIFFUSED BECOME  
 NAME CALL BY NAME  
 RECITE  
 A TRILL TO CALL ATTENTION [BEFORE RITES]  
 RETURN [of a GOD]  
 BRING -SK HOMA/SOMA RITES  
 PASS DOWN AS TRADITION FREE FROM TAPU  
 FOOD EATEN BY A PRIEST  
 PRIEST  
 MAKE AN OFFERING ESTABLISH BY RITES  
 DEDICATE OR INITIATE A PERSON  
 AN INTERVAL of a YEAR  
 VIOLATE TAPU  
 TIE BIND [BY RITES]

NA KSHATRAS

LUNAR MANSION IN 27 or 28 SECTORS ALONG THE ECLIPTIC

THEIR NAMES ARE RELATED TO THE MOST PROMINENT ASTERISMS IN THE RESPECTIVE 1/4 RS  
 The STARTING POINT of the NAKSHATRAS is a POINT ON the ECLIPTIC OPPOSITE the STAR SPICA [the BRIGHTEST STAR IN VIRGO] CALLED CHITRA IN SK. IT IS CALLED MESHADI or the 'START of ARIES

SK MAORI

CHITRA  
 KITA  
 KITE

MAORI RA-NEI SKY HEAVEN ITO. INTENSELY BRIGHTLY

SEE PERCEIVE FIND DISCOVER RECOGNISE DIVINATION PROPHECY DISPLAY

MESHADI  
 MESHADI

ARIES [RAM] 2ND MGR STAR Y having cardinal FIRE CLASSIFICATION STAR SPICA [CHITRA] called the [RULED BY MGR] START of ARIES.

MEA -  
 HA-PAI

ONE CAUSE MAKE TO denote lapse of time = BEGAN RISE OF STARS ITO. [go on [TOWARDS]

MEHA  
 MEKAMEKA

RED REDDISH APART SEPARATED SET APART DEDICATED

ME NE  
 ME RE  
 ME RI

FORM of LADDER = the ZODIAC! he assembled [of stars ITO]. Recited VENUS [as EVENING STAR]

MERO  
 METO  
 MESHADI

ENCLOSE SMALL A STAR

SK MAORI

ATI  
 HAE

THE STAR 'CHITRA' as BEGINNING of ARIE BEGINNING, HAATA DAWN fig BEGIN APPEAR SHINE as STARS before DAWN

ME

PREP = WITH = CONCOMITANCE OR CONCURRENT TIME

WHA KA

HAHA  
 HAEPARANEI  
 HAERE  
 TIAHO

Desolate deserted PASS AT A DISTANCE Come go depart travelling party [note SHINE ITO [of number SIZE = Progressive]

HAERE  
 HAI  
 HAKIHEA

CONDUCT LEAD = HEI fulfill hinga pass HEI SKY

HARO  
 HAURARO  
 MEA -

12TH LUNAR MONTH HAKIHEA 7 VAULT of HEAVEN [HAKIKAU WINE = SII] NORTH. WHAT DOES IT SIGNIFY? ME-1

SK NAKSHATRA

27 or 28 LUNAR MANSIONS EACH DIVIDED INTO PADAS EACH ASSOCIATED WITH A SYLLABLE CONVENTIONALLY CHOSEN AS THE FIRST SYLLABLE OF THE GIVEN NAME of a CHILD BORN WHEN THE MOON WAS IN THE CORRESPONDING PADA

SK  
MAORI  
MAORI

PA DA  
TA PA  
PA TA

CALL NAME COMMAND MARGIN EDGE RECITE TAPAE

BE BORN [LIE IN SLANTING POSITION]

CAUSE OCCASION ADVANTAGE FRUIT

COME IN SIGHT APPEAR LOOK FOR. [ANCIENT TIMES]

BEFALL ALL ALIKE

QUESTION ENQUIRE

WING [= SIDE FITS here]

BOUNDARY DIVISION DIVISIONS IN STORE PIT

OBS. DISTRICT ie ZODIAC!

BOUNDARY

MAGELLAN CLOUDS.

MOTIONLESS IDLE

MOVE ALONG.

COALSACK Near Southern Cross.

8th MONTH

EDGE BOUNDARY

BROKEN A TRACK marked by broken

[ Arrive come go REACH ] [ branches ]  
[ EXTEND TO of space time ]

Side Margin Edge pass on one side go by

Measure set in order. [ Slope of a hill etc. ]

at an acute angle.

TA HARANEI HORIZON

Single, one i the other all together then

CONSULT INVOKE The ZODIAC SIGNS / 110

COURTYARD = MANSION = ZODIAC!

USED OF RISING / HEAVENLY BODIES LEAD BRING ALONG RECITE

TAI AHO AHO VERY BRIGHT gen of MARAMA.

WORLD DISTRICT.

Descend go down.

Come round as a date or time turn on a pivot

CIRCUITOUS

ORIGEN BEGINNING

WHAKA

PATEKO

PATETE

TE

PATIKI

PATOTE

PA TU

PA WHIATI

TA E

TA HA

TA TAI

TA HA PA

TA HI

WHAKA

TA

TA HUA

TAKI

TAI

TAI AO

TAI HEKE

TAKA

TAKAWHE

TAKE

SK  
MAORI

NA KSHATRA

RA MA MOON

HA KIHEA 7TH LUNAR MONTH

HA EATA DAWN BEAM of LIGHT ENTERING A DARK

KANAPA BRIGHT GLEAMING [PLACE]

KA UAE RUNGA LORE of the CELESTIAL

HA E APPEAR SAME [as stars before dawn] DAWN

HA ERE COME GO BECOME BEDDUSED

HA RO VAULT of HEAVEN RO = GO ROTO WITHIN

TAI SEE TAI WHANGA = PLACE LOCALITY

TA HOKA RECITE CEREMONIALLY

NA HA THE COALSACK near SOUTHERN CROSS

TAE ARRIVE COME GO ARRIVE AT REACH EXTEND

MAORI

NA

ACTED ON BY BY WAY OF BY

TAHIRA DAY after TOMMORROW [REASON OF]

NA

ADVERBIALY = TE NA = THERE

NA HE NAHE

ALONE ONLY SEPARATE

NA HE

ANCIENT TIMES

NA HE A

LONG IN TIME

NA HEA

[NA WHEA] WHAT TIME?

TA KA TURN on a PIVOT COME ROUND as TIME or DATE

NO

NA HEA

WHEN I NA HEA WHEN [A HEAP]

NA KA

[NAHE] MOVE IN A CERTAIN DIRECTION

NA IANEI

[AIANEI] NOW TODAY THE PRESENT TIME

NA KANAKA

MOVE TO OR FROM

NA KI

GLIDE WITH AN EVEN MOTION

NA KONAKO

ADORN ORNAMENT [ie stars to]

NA KU

PIERCINGLY COLD

NA MATA

ANCIENT TIMES TIME TO COME

NA ENAMOKO

RITE of KUMARA PLANTING

NA U

COME GO

NA WA

DISTANT TAKI Come in Sight appear

NA WAI

IN DUE COURSE

TAE

AMOUNT TO [of NUMBERS] PROCEED TO

BE EFFECTED TOUCH of FEELINGS

TAHA

SIDE MARGIN EDGE of ten just PROXIMITY

TAEPA

HANG DOWN ENCLOSE IN [HORIZON]

TAHARA NGI HORIZON

SK	EKA			ONE
SK	EKA	TA	RA	ONE of TWO
MĀORI		TA	RA	SECOND PAIR of LEAVES
		TA	E	WANE of MOON PUD MUL MEM VIRILE
			RĀ	COME GO
		TA	HI	WED DAY SAIL. ITD
		TA	RA	ONE [IN COUNTING] SINGLE
		TA	RU A	2 POINTS
		TA	U	REPEAT ONE BY ONE
		TA	REPEREPE	BUTTOCKS
		TA	-U- 'RU-A	IN PAIRS
SK			°LU	A PARTICULAR NUMBER.
MĀORI		TA	RA - RU-A	2 POINTS [AS IN DIVIDING
"			RU-A	2 [BETWEEN PERSONS]
			Ā	POSSESSED BY BELONGING TO
		TA	- U A	from 1st DUAL YOU AND ME
			U	REACH ARRIVE
		TA	HA KI	1 SIDE the shore from the water
		TA	HI	ONE in Counting Single ONE AND ---
SK	E	AKS	HI	= EYE [HINAPŌ!] [the other. TOGETHER.
MĀORI		- KA - I		USED BEFORE CARDINAL NUMBERS 1 to 9 IN COUNTING
		'KA		NUMBER QUANTITY EAT KAIRAU - COURTEZAN
but		TA	WHI	IN POETRY FOR WHAKA [CAUSATIVE PREP]
SK			VI	BECKON WAVE TO BID WELCOME
MĀORI		TA	WHI - TI	IN 2 PARTS
			WHI - TI	SHINE UPON EAST [E/WEST ITD].
SK	EKA	TA	RA	FOREIGN
MĀORI		TA	HI	ONE of TWO
			RA HUI	ONE SINGLE.
			RA INA	TRESSPASS MARKER ITD
			RA KA	WHETHER-OR
			RA HO	THERE YONDER.
			RA HI	TESTICLE
		NA - IA		OTHER - THE TROUBLES OF
			RA O	OTHER LANDS ARE THEIR OWN IE
		NA - TA		[IN 2 PARTS. as in RĀ THERE
		KA - HO	TEA	THEY TWO.
				LAUGH AT ie IN 2 PARTS
				HAVING ONLY BATTENS ON THE ROOF

SK  
MAORI  
MAORI  
MAORI

EKA TA RA  
E KE  
KA TA  
TA RA  
TA RA  
TA RA  
RA O  
TA RA  
TA RA  
[E] TA E =  
TA UIRA  
TA RA  
TA RA HAE  
TA RA RUA  
TA RA TAHI  
TA UTAHI  
KA I-RA-U  
TA HI  
RA  
TA HI RA  
TA HATAHA  
E  
TA HA  
TA HA  
RA  
TA REPE REPE  
TA REWA  
EA  
TA U  
TA UA  
TA UAPO  
TA URUA  
TAUTITO  
RA HO  
RA INAHI  
RA-NEA-WAENUA  
RA NEI-RUA  
RA VA  
KA IA

ONE OF TWO [EKE > ONE]  
MOUNT A HORSE GUEST COME TO LAND  
TO LAUGH AT.  
SECOND PAIR OF LEAVES  
WANE of the MOON  
SIDE WALL OF A HOUSE LOOSEN  
3RD DUAL THEY TWO [SEPARATE]  
RAYS OF THE SUN  
MEMBRUM VIRILE PUD MUL SHOOT OUT  
COME GO REACH MOUNT [RAYS AS SUN]  
TEACHER PUPIL COPY  
EFFECT BY INCANTATIONS  
HAE QUARREL.  
RUA HAVING TWO POINTS  
TAHI ALONE ISOLATED SINGLE  
SINGLE CHILD [POINTED]  
COURTEZAN KAI NUMBER  
ONE IN COUNTING SINGLE ONE AND  
WED [THE OTHER ALTOGETHER  
THE DAY AFTER TOMMORROW  
STEEP BANK of a RIVER.  
BEFORE CARDINAL NUMBERS ONE TO NINE IN A  
KU=MY [STATEMENT REGARDING the NUMBER of ARTICLES]  
KUPU HIGH WATER LINE  
DAY opposed to NIGHT  
REPE REPE BUTTOCKS  
DECLINE of the SUN [opposed to SUNRISE]  
RISE of STARS TO PAID FOR AVENGE  
REPEAT ONE BY ONE LOVER  
pron 1st DUAL YOU and ME [ATTACK]  
TAKE ALL FOR ONE SELF.  
IN PAIRS  
CARRY A BURDEN BETWEEN 2 PERSONS  
TESTICLE  
YESTERDAY  
MARS - JUPITER  
HAVING 2 ASPECTS 2 METHODS  
THEY 2.  
STEAL.



DICTIONARY OF MAORI LANGUAGE  
BY H. W. WILLIAMS

MAORI	E	NGEI	I	A PARTICLE of UNCERTAIN MEANING HE MARIPI ENGEI AU? [NEE] HAVE YOU A KNIFE ? particle before PERSONAL or POSSESSIVE PRONOUNS [WITHOUT APPARENT MODIFICATION of the SENSE!]
		NGE		VERY MANY
		NGE RO		RITUALLY SEQUESTERED
		NGE RE		PROPERTY.
		NGE RE	NGERE	RHYTHMIC CHANT WITH ACTIONS
		NGE RI		
SK	E	KA	TARA	ONE of TWO
"	E	KE		ONE
SK		GE	SH	of GA-ESH TO SEEK SEARCH
SK		GE	LA	'LU A PARTICULAR NUMBER.
SK		GE	SHANA	see / GAI
[°LU]			RU-A	= 2. for 'LU A PARTICULAR NUMBER.
363		GE	HA	DUAL = the 2 HABITATIONS HOUSE i [FROM / GRIHA HOUSE]. [BODY]
SK		GE	HIYA	TO TAKE ANYTHING FOR A HOUSE
SK		GE	HYA	DOMESTIC BEING IN A HOUSE DOMESTIC
MAORI			HA	EATA DAWN. HAKUI MOTHER [WEALTH]
		GE	YA	A SINGER OF
MAORI	[	NGE-RI		RHYTHMIC CHANT
		NGA-RI		" " "
SK		GESNA		A JOINT A SINGER.
MAORI	TA	RA	RUA	HAVING 2 POINTS SK 'LU A particular number,
SK		GE	SHANA	see / GAI
SK		GAI		
SK		GAY	E	SING TO RECITE TO BE CALLED
MAORI		NGA	RI	CHANT
"		NGE	RI	CHANT

SO MAORI ENGEI [have you a KNIFE] IN THE SENSE OF 'ONE KNIFE of MANY OR SOME AND IN RELATION TO' TWO PARTS, [POSSESSIVE ITD]

SK	RO	KANA	ILLUMINATING. ORGAN of SIGHT EYE
SK	A	KSI	EYE
MĀORI		HINA PO	DIMNESS of SIGHT
		KAN- OHI	EYE
		KAN- APA	BRIGHT GLEAMING
		KAN- APU	BRIGHT SHINING.
O.H.GER	AU	GA	=EYE G/K O. ENG EAGE =EYE ALSO LOOK LO! AND
		KAN- A	STARE WILDLY [OKO + LATIN OCULARIS
		KAN- EHE	DESIRE ITO
		HI NA PŌ	DIMNESS of SIGHT
		NA WA	DISTANT
POLSK	O	KO	EYE A=O [ie @ KA]
MĀORI		NA NA	LOOK! BEHOLD!
		NGA NGAHU	CLEARLY SEEN STARE
		NGA-KAU	VITALS VISCERA
		NGA- RO	OUT of SIGHT
		NGA NI	GO
	RŌ		GO [ > LŌ ]
		NA MATA	TIME TO COME AND ANCIENT TIMES TAE- ]
	RO	MATA	TEARS [COME and GO ]
	-	MATA	EYE
SK	E	KA TA RA	ONE of TWO
MĀORI		KA TA	LAUGH AT [ie 2 ASPECTS]
MĀORI		TA RA - RUA	2 POINTED. TARA = ]
	RO	ROKU	DIM [HORN of the MOON ]
	RO	TA ROTA	SIEN with the HANDS without speaking
	RO	TO	the INSIDE
A	RO	-	FRONT DESIRE TURN TOWARDS
A	RO	A	Be UNDERSTOOD
A	RO	HI	RECONOITRE EXAMINE
A	RO	TAHI	LOOK IN ONE DIRECTION.
HĀ	RO		VAULT of heaven.
	[RO]	KA RO	PICK OUT of a HOLE PICK OUT
		KA RU	EYE
		KAU O TE KANOHI	PUPIL of the EYE
		KA UAE RA RO	LORE of things TERRESTAL
		KA UAE RUNEA	LORE of things CELESTIAL.
		KA WE	CARRY CONVEY BRING

SK	EKA			ONE
SK	EKA	TA	RA	ONE of TWO
MĀORI		TA	RA	SECOND PAIR of LEAVES
		TA	E	WANES of MOON PUD MUL MEM VIRILE
			RĀ	COME GO
		TA	HI	WED DAY SAIL. ITD
		TA	RA	ONE [IN COUNTING] SINGLE
		TA	RU	2 POINTS
		TA	U	REPEAT ONE BY ONE
		TA	REPEREPE	BUTTOCKS
SK		TA	-U- RU-A	IN PAIRS
MĀORI			°LU	A PARTICULAR NUMBER.
"		TA	RA-RU-A	2 POINTS [AS IN DIVIDING
			RU-A	2 [BETWEEN PERSONS]
			Ā	POSSESSED BY BELONGING TO
		TA	- U A	person 1st DUAL YOU AND ME
			U	REACH ARRIVE
		TA	HA KI	SIDE the shore from the water
		TA	HI	ONE in Counting Single ONE AND ---
WHAKA	E	KA	HU	WRITE OF AN EGG. [the other, TOGETHER.
		- KA	-I	USED BEFORE CARDINAL NUMBERS 1 to 9 IN COUNTING
		'KA		NUMBER QUANTITY EAT KAI RAU - COURTEZAN
but		TA	WHI	IN POETRY FOR WHAKA [CAUSATIVE PRES]
SK			VI	BECKON WAVE TO BID WELCOME
MĀORI		TA	WHI -TI	IN 2 PARTS
		TA	WHI -TI	SHINE UPON EAST [E/WEST ITD].
SK	EKA	TA	RA	FOREIGN
MĀORI		TA	HI	ONE of TWO
			RA HUI	ONE SINGLE.
			RA INA	TRESSPASS MARKER ITD
			RA KA	WHETHER-OR
			RA HO	THERE YONDER.
			RA HI	TESTICLE
		KA-IA	[STEAL]	OTHER - THE TROUBLES OF
		RA	O	OTHER LANDS ARE THEIR OWN IE
		KA-TA		[IN 2 PARTS, as in RA THERE
		KA-HO	TEA	THEY TWO.
				LAUGH AT is IN 2 PARTS
				HAVING ONLY BATTENS ON THE ROOF

SK	LA VA	REAPING	LITTLE PIECE CUT off
MĀORI	RA U	EDGE of a TOOL	
RATA	RA TĀ	SHARP CUTTING	
	RA U	LEAF	

SĀMORA	RA TO	BE DISTRIBUTED SERVE ROUND	
	LA VA	A LITTLE ENOUGH.	

SK	LU K	'DROPPING OUT, [from ✓ LUK] DISAPPEAR	
MĀORI	RU A	ABYSS into which heavenly bodies descend	

SK	LU TH	AGITATE MOVE STIR SET IN MOTION STIR UP	
		TO SOUND RESOUND DEAL BLOWS TO	
		BE ON the POINT of ROLLING ROLL ABOUT	

SK	LU THANA	ROLLING ON the EARTH	
MĀORI	RŪ	EARTHQUAKE	
	RU PE	SHAKE VIOLENTLY TREAT WITH VIOLENCE	
	RU KE RUKU	THROW ABOUT	
WHAKA	RU KE	STRIKE [WHAKA RŪ RŪ TREMBLE SHAKE]	

405 SK	LU P	TO ROB PLUNDER	
of ✓	RU P	CHEAT [said of a MERCHANT	
"	LU PTA - TĀ	THE STATE of BEING CUT off or DIVIDED	
MĀORI	TĀ	CUT CARVE FASHION	
MĀORI	RU - A	2. BOTH SECOND	
	RŪ	Shake agitate EARTHQUAKE	
	RŪ RUA	BOTH EQUALLY.	
	RU KU	Gather Together	
	RU P-E	TREAT WITH VIOLENCE SHAKE VIOLENTLY	
	RU RENGĀ	CAST AWAY REMNANT	
	RU RU	ATTACK INVADE	
	PĀ	FORTRESS BE STRUCK.	

SK	LŪ MA	ATAIL A HAIRY TAIL.	
MĀORI	RU PE	PIGEON ? personification	
	RU NGA	OVER UPON, MARIKI LOVE [PUBES]	
	RŪ MA - EKO	TAIL FEATHERS of a BIRD	
	MĀ KĀWE	HAIR of HEAD LOCK of HAIR.	
	MA EA	EMERGE See MARIKI KILT ITO >>> See!	
HE UPKO-	MA HORA	HEAD of LANK HAIR	
	MA KURU	ABUNDANT	
	MA NIA	SOFT of HAIR.	

814 SK  
RV LOC  
SK  
"  
"  
MAORI  
SK  
"  
PALI  
MAORI  
MAORI  
SK  
MAORI  
"  
SK  
SK  
MAORI  
"  
"  
SK  
SK of  
MAORI  
"  
"  
SK  
SK  
MAORI  
SK  
SK  
SK  
MAORI  
"  
"  
"  
TI

MAS  
MASSU  
MASU  
MASA  
MASI KA  
MASI ✓  
HI KA  
MASI NA  
MAH ✓  
MAHATI  
TI-  
HUA  
MAHINA  
MAHINA  
HINA  
MA--TI  
MASU  
HUA  
HUNA  
MARAMA  
MA  
CHANDRA  
MA RA-NA  
KANAPA  
KANAPU  
PURN -  
CANDRA  
PURE  
MAHILA  
MAH  
MASI NA  
MAHINA  
HI  
HI A  
MA  
MAHI  
MAIRE  
MA

MA <sup>pl</sup>inst MADBHAS MOON  
[MAORI MAHURU SPRING 4TH MONTH]  
[MAORI MAHUI GONE BY TIME]  
MOON MONTH  
RELATIVE TO A MONTH OBLATION DEDICATED  
KRI TO TURN INTO MONTHS SEE MAORI RITE  
TAKE FIRE BELIGHTED BURN PLANT -  
ONE MONTH OLD MONTHLY [RITES.  
[MAORI MAHURU 4TH MONTH]  
TO MEASURE TO METE OUT  
EKE METE OUT MEASURE  
FULL MOON  
MAH CAUSING JOY. GREAT POWERFUL  
RV DOMINION.  
MOON IN ANCIENT SONGS  
MOON  
MEASURE ACCURATE KNOWLEDGE  
MOON  
FULL MOON  
MOON ON 10TH DAY  
MOON MONTH  
TO MEASURE METE OUT  
RV MOON  
MOON  
BRIGHT GLEAMING  
BRIGHT SHINING  
MA - MASA 12TH PART OF HINDU YEAR A MONTH.  
MONTH of 2 KINDS from NEW or FULL MOON  
RITES See >>>  
A FEMALE of MAH  
HONOR REVERE REJOICE IN.  
MONTHLY  
MOON IN ANCIENT SONGS.  
RISE  
HOW MANY.  
ACTED ON BY PALE FADED WHITE  
DO PERFORM ABUNDANCE [FREE of TAPU]  
SONG [MONTHLY RITES]  
DIG SOIL [by MOON] = SK MA FIX IN the EARTH  
ie PLANT

SK	MĀ RU TA	IN MARUT RELATING TO THE MARUTS i.e. STORM GODS of WIND WINDY ITO N. of VISNU
MĀORI	MĀ RŪ	CALM
	MĀ	CONNECT POINTS of COMPASS
	MĀ ROKI	CALM.
	MA RU	POWER AUTHORITY RETINUE ESCORT MARK SIGN, SHELTERED
	MA MARU	DARK BANK of CLOUDS
	TAU	SEASON [CYCLE OF].
	MA RU WEHI	INSPIRING DREAD or RESPECT
	MA TA- TA	SOURCE SUDDENLY
	MA RINO	CALM STILL
	MĀ RIE	APPREHENDED PEACEFUL.
	MAR- ANGAI	STORM E. WIND EAST N. WIND
	MAR ANGA	BE RAISED AS A SAIL
	MA RAMA	MONTH [of WINDS].
	MĀ RU	N. WEST WIND
	MA NGAI	MOUTH [of WINDS].
	MA NAWARANAI	A CLOUD TINED WITH COLOR.
	MA NA	AUTHORITY CONTROL, POWER TAKE EFFECT
	MĀ MINĀ	IMPOSE UPON.
	MA KERE MUMU	WINTER.
	MA KERE WĪATU	FALL HEAVILY of RAIN
	MA KEKE	A WIND OR POINT of COMPASS
	MA EA	EMERGE [of WIND].
	MATA EO	N W WIND
	MAI TA	SEA [STORM. WIND]
	MĀ TAO	COLD
	TA	WING
	TAE	Arrive come go, extend to
	TAITONGA	SOUTH [WINDS].
	TAKA	Come round as a date or time [of equinoxes].
	TAKA HUI	COLLECT AS STORM CLOUDS
	RŪ TA	RAGE BLUSTER.
	RUA	PITTOLE ABYSS [of WINDS i.e MOUTH]
	RŪ	SHAKE AGITATE SCATTER SOW
	RU NEA	OVER UPON ABOVE TOP UPPER PART
	RU PAHU	BLUSTERING ANERY RANDOM WILD
	RU RU	STDRM TAKE SHELTER

SK MĀORI	VAR WĀ	SHU HU U A	PRODUCED BY RAIN KA SNOW TIME SEASON.
SK SK	WAI VAR VAR	SHU- HIN	RAIN WATER POURING OUT ABOUNDING IN RAIN. RAINING DISCHARGING LIKE RAIN SHOWERING DOWN DISTRIBUTING [anything [god or evil]].
MĀORI		HĪ HĪA HĪKA HĪKO HĪKU AWA HĪKU WAI HĪNA HĪNA MOKIMOKI HĪNA-U HĪRE RE	BE EFFECTED WITH DIARRHOEA be in love with desire. PUD MUL. COPULATE DISTANT LIGHTNING. SOURCE of a RIVER. SOURCE of a stream SHINE WITH A PALE LIGHT. SEVERE COLD CATARRH. OIL FAT WATERFALL TORRENT
	WAI WARI		WATER WATERY
SK MĀORI	VAR WARI WAI WĀ	SHA HĀ	RAIN ROTO POOL PUDDLE WATERY WATER SEASON
	UA	HĀ EMANGA HĀKIWAKIWA HĀ PUNA PUNA HĀ RO HĀ RURU HĀU HĀUAVA HĀUMOTU HĀUPATU WAI WAHA	STREAMLET. DARK of CLOUDS RAIN FORMING A POOL. VAULT of HEAVEN. ROAR of a STORM. MOISTURE DRIZZLING RAIN COLD DAMP COVER A ROOF. SLEET

SK	-	VA	-	HA	-	LA	= STREAM CURRENT
MAORI		WA	-	HA	-	-	+ PŪ > MOUTH of a RIVER
		WA	-	-	-	-	+ i > WATER.
A	-	WA	<	<	<	RA	FOR A-RA-WA + RU as SOUND of RUNNING WATER ]
A	-	WA	-	-	-	-	> RIVER
A	-	-	-	-	-	RA	+ WHATA > BRIDGE
				HA	-	-	+ ROTO = POOL ie WITHOUT CURRENT [ROTO=LAKE; GO]
		WA	-	-	-	RA	+ HI THE OTHER SIDE of a RIVER OT SEA
SK							SI=HI= TO IMPELL!
MAORI						RA	+ NEA = FISHING GROUND
						RĀ	+ HOPE = CALM AT SEA
						RA	+ RANGA = DIRECTION
						RA + RE	CARRY BUT RERE = FLOW
A	-	-	-	-	-	RA	RO = BENEATH UNDER.
						RA	= FLOODING
A	-	WA	-	-	-	-	+ RU = SOUND of RUNNING WATER
				HA	-	-	+ERE COME GO BECOME
				HA	-	-	+ERE CAUSE TO GO CONDUCT LEAD



SK MAORI	A	GNI NGI HA	✓ AG FIRE SACRIFICIAL FIRE FIRE BURN of belonging to possessed by
SK MAORI	AGNI -	MAT MAT- A MĀ MAENE MAMAHA MAKANA MAI MAKARIRI MANAWA MANINI MAOA BĀHU PAOA HŪ HUHU HŪ HU-AHUA AHU HUA REWA AHU REWA HUKA HŪNEUTU	BEING NEAR THE FIRE FACE EYE ACTED ON BY. IN CONSEQUENCE OF SOOTHING PLEASANT STEAM. WARM. WINTER. COLD WINTER. AHI SMOKE STEAM. PLEASANT PLEASANT COOKED SMOKE SMOKE HISS BUBBLE UP ANY EXPLOSIVE SOUND HISS WHIZZ BUZZ AT REST BOIL WITH HEATED STONES SACRED MOUND RAISED ALOFT SACRED PLACE COLD PLACE STICKS IN A FIRE
SK MAORI	AGNI -	GRI HA NGI HA HA-TETE HA-MOKO HAMARURU RI HA-NEI	HOUSE WITH A SACRED FIRE FIRE BURN FIRE THATCH A HOUSE SHUT IN CONFINED SHOT OUT WITH A SCREEN VEIL EARTH OVEN PROTECT
SK MAORI	AGNI -	DIPTA TI AHO TAHU PAHUNU PAKA TI REHUREHU	BLAZING GLOWING EMIT RAYS OF LIGHT SHINE BURN BLAZE COOK FIRE COOK A SACRED FIRE

SK	DĀ	NTA	✓ DAM TAMED RESTRAINED SUBDUED MILD SUBDUED PATIENT
SK	DĀ	NOA	RELATING TO A STICK OR PUNISHMENT A GAME WITH STICKS
SK MĀORI MĀORI	DĀ	DIKA	INFLECTING PUNISHMENT ANGER [see MATAI!]
	TĀI	TA	BEAT WITH A STICK
	TIKA		JUST FAIR RIGHT CORRECT
	TIKA	-NEA	RULE PLAN METHOD CUSTOM AUTHORITY CONTROL CORRECT
WHAKA	TIKA	>	[STRAIGHTEN ONESELF] [RIGHT ACKNOWLEDGE AS RIGHT]
	RA TA		TAME QUIET FRIENDLY
WHAKA	RA TA		TAME SUBDUE
	NGA	-RE	'FAMILY', here FAMILY 'RULE!'
	NGA	-RAHU	LEADER COMMANDER [TAKE COUNSEL DELIBERATE]
	NGA	RE	ELDER HEADS of FAMILIES
	TA	HUTI	RUN AWAY.
	TA	MA	CHILD SON
WHAKA	TI	KI	TIE UP KEEP IN CONFINEMENT
	TA	MA	HINE DAUGHTER
SK	DĀ	NTA	DAM TAMED SUBDUED. RESTRAINED
MĀORI	TĀ	M-AI-TI	CHILD
	TĀ	M ANGA	KŌTORE YOUNGEST CHILD
	TĀ	HĀE	STEAL YOUNG PERSON THIEF
SK	DĀ	NOA	RELATING TO A STICK OR PUNISHMENT
MĀORI	TĀ	NGA	=TĀ= BEAT WITH A STICK.
	TĀ	NGA -RE	ANGRY
WHAKA	TĀ	NGA -TA	BECOME ADULT
	TĀ	NGI WETO	CRY AS A CHILD
	TĀ	NGO	[TAKE UP TAKE HOLD OF] [TAKE IN THE HAND]
	TĀ	NGI	FRET CRY
	TĀ	-O	SPEAR
	TĀ	PA	CALL NAME COMMAND
	TĀ	OTU	WOUNDED
	TĀ	PI	FIND FAULT WITH CAIDE
	TĀ	RI	EXPOSE TO CHASTISEMENT

SK	DĀ		] Ā-√DĀ TO BIND	
PĀLI	DY	ATI		
SK	DĀ	YA		GIFT GIVING PRESENTING.
"	DĀ	MAN		GIVER DONOR.
MĀORI		MAN - AAKI		SHOW RESPECT OR KINDNESS TO
		MAN - ATU		HOME SICK.
		MAN - AWA		SUPPORT SUSTENANCE
		MAN - A		AUTHORITY CONTROL.
	TĀ	PAE		PRESENT PLACE BEFORE ONE
	TA	RU NA		CONNECTED BY FAMILY TIES
	TAI		SEA [FOOD of].	
	TA	TAI	RECITE ARRANGE SET IN ORDER	

SK	DĀ		] TO BIND	
"	Ā-	√DĀ		
MĀORI	Ā			of belonging to possessed by
	NGI-	TA		FAST FIRM SECURE
WAAKA	NGI-	TA		MAKE FAST
	NGI	NGI -TA	STICKY GUMMY.	
	NGI-	A	APPEAR SEEM TO BE	

SK	Ā-	√DĀ	TO BIND [MĀORI Ā of BELONGING TO]
	TĀ	PĀ	KUWHA PRESENT GIVENTO WIFES RELATIONS
PĀLI	DY	ATI	TO BIND
MĀORI	TI	RI	SHARE PORTION
	TI	RĀ	COMPANY of TRAVELLERS
	TI	KANGA	CUSTOMARY LAW
	TI	KI	DRESS the HAIR IN A KNOT
	TI	EKE	MEASURE GROUND PLANS of a HOUSE
	TI	MOHU	ASTAMA
		A-TI	OFFSPRING.
	TI	NA	CONSTIPATED
	TI	RI	OFFERING TO A GOD SHARE PORTION

ADORN STICK IN of FEATHERS ITD

SK	DĀ	FOR DO	TO CUT
MĀORI	Ā		CUT
		TO-E	SPLIT DIVIDE + [THATCH-A-TO]
		TO-HI	CUT DIVIDE
		TO HITU	RECITE WITHOUT A BREAK
	TĀ		CUT
	TA	HE	ABORTION

SK  
MĀORI

DĀ KA  
TA KA

A DONOR A SACRIFICER  
FAIL & FULFILLMENT AS A PROMISE  
FALL TO ONES LOT  
COME ROUND AS A DATE or PERIOD of TIME  
PREPARE HEAP COLLECT INTO HEAPS

TA KA

HĀA SHOW PARTIALITY TO A FRIEND

TA KA

ONEE BE IN WANT

TA KA

TŪ PREPARE MAKE READY

TA KE

Cause Reason.

TA KI URA

SACRED FOOD on Removal of bones of the  
[Dead]

TA KI

RECITE

TA KO

Common Meeting House.

TA ME

FOOD

TA NGA

be assembled

TA PĀE

Place before a person. present  
PRESENT.

TAPĀ K UWHĀ

PRESENT GIVEN BY A BRIDEGROOM  
TO BRIDES RELATIONS.

HĀ KA RI

GIFT PRESENT FEAST

HĀ

taste flavours odours.

KAI

CONSUME EAT FOOD NUMBER  
[QUANTITY]

KAI HĀ PA PAINGA PRESENT GIVEN BY A  
HUSBAND TO WIFES FATHER.

KAI HĀUKAI A RETURN PRESENT of FOOD

KAI MĀRIRĒ LIBERAL BOUNTIFUL [FEAST]

KAI MUA FIRST FRUITS offered to the ARIKI

KA RANGA CALL WELCOME

SK

DĀ

PĀU DYATI = Ā-√DĀ TO BIND

TA TAI

ARRANGE SET IN ORDER RECITE

TA ONGA

TREASURE PROPERTY ITD

TA RUNA

CONNECTED BY FAMILY TIES

TA UMAHA

prayer recited when FOOD IS OFFERED

PĀU  
MĀORI

DAYATI [DĀ]

TO DIVIDE TO SHARE [TO A GOD]

TĀ PĀE TĀ

OFFER GIFT

TI RI

SHARE PORTION

TAI

SEA ie SHARE FISH ITD

TA HUA

HEAP OF FOOD AT A FEAST

TAI TĀI HUANGA

RELATIVES

814	SK	MĀS		
	RV LOC	MASSU		
		MA SŪ		
	SK	MĀSA		
	"	MĀSI	KA	
	"	MĀSI	✓	
	MĀORI	HI	KA	
	SK	MĀSĪ	NA	
	"	✓ MĀH		
	PĀLI	MA	HATI	
	MĀORI		TI-	EKE
	MĀORI		HU	A
	SK	MĀ	HI	NA
	MĀORI	MĀ	HI	NA
	"		HI	NA
	SK	MĀ	--	TI
	SK	MA	SU	
	MĀORI		HU	A
	"		HU	NA
	"	MA	RA	MA
	SK	MĀ		
	SK of	CHANDRA		
	MĀORI	MA	RA-NA	
	"	KAN	APA	
	"	KAN	APU	
	SK		PŪRNA	
	SK	CĀNDRA		
	MĀORI		PURE	
	SK	MAHILA		
	SK	MAH		
	SK	MĀSI	NA	
	MĀORI	MĀHI	NA	
	"	HI		
	"	HI	A	
	"	MĀ		
		MAHI		
		MAIRE		
	TI	MA		

✓ MA plinst MĀDBHAS MOON  
 [MĀORI MAHURU SPRING 4TH MONTH]  
 [MĀORI MAHUI GONE BY TIME]  
 MOON MONTH  
 RELATING TO A MONTH ORATION DEDICATED  
 KRI TO TURN INTO MONTHS SEE MĀORI RITE  
 TAKE FIRE BE LIGHTED BURN PLANT  
 ONE MONTH OLD MONTHLY [RITES]  
 [MĀORI MAHURU 4TH MONTH]  
 TO MEASURE TO METE OUT  
 EKE METE OUT MEASURE  
 FULL MOON  
 ✓ MAH CAUSING JOY, GREAT POWERFUL  
 RV DOMINION,  
 MOON IN ANCIENT SONGS  
 MOON  
 MEASURE ACCURATE KNOWLEDGE  
 MOON  
 FULL MOON  
 MOON ON 10TH DAY  
 MOON MONTH  
 TO MEASURE METE OUT  
 RV MOON  
 MOON  
 BRIGHT GLEAMING  
 BRIGHT SHINING  
 MĀSA 12TH PART of HINDU YEAR A MONTH  
 MONTH of 2 KINDS from NEW or FULL MOON  
 RITES See >>>  
 A FEMALE f / MAH  
 HONOR REVERE REJOICE IN.  
 MONTHLY  
 MOON IN ANCIENT SONGS.  
 RISE  
 HOW MANY.  
 ACTED ON BY PALE FADED WHITE  
 DO PERFORM ABUNDANCE [FREE of TAPU]  
 SONG [MONTHLY RITES]  
 DIE SOIL [by MOON] = SK MĀ FIX IN the EARTH  
 is PLANT

SK	RA	SA	NA	TASTE SALIVA [as a caused TASTE] FLAVOUR
"	RA	SA	NĀ	TONGUE AS ORGAN of TASTE
"	RA	SA	KA	SOUP MADE from MEAT
"	RA	SA	YATI	TASTE FLAVOUR
MĀORI			.TI-ARE	SCENT WHAKA TIHI = FEAST
		HĀ		TASTE FLAVOUR ODOUR.
	RA	E		RAW NOT COOKED
		HA	KARI	FEAST
	RA	NGI		ROAST AT A FIRE
	RĀ	OR		BE CHOKED
	RA	TO		BE SERVED BE PROVIDED
		HĀ	HĀ	SAVOURY LUSCIOUS
		HA	ERE	BE DIFFUSED
		HA	MA	BE CONSUMED
		HA	NU	OVEN
		HA	NEI	OVEN CONTENTS of OVEN.
		HA	NEA NOA	SMALL BASKETS for COOKED FOOD
		HA	PI	COOKING PIT
		HA	U	RITUAL FOOD [PURE RITE].
		HA	WARE	SALIVA
		NA		ACTED ON BY
		NA	NEA	COPIOUS SATISFYING
		NGĀ		SATISFIED
		NGĀ	HORA	SPREAD OUT of FOOD
		NGĀ	HU	HUNT WITH DOGS [ie SCENT]
		NGĀ	ORE	SUCCULENT TENDER SOFT
		NGĀ	RURU	SURFETTED
		NGĀ	U	BITE GNAW ACT UPON.
		KAI		FOOD CONSUME I
[SA]		KAI	HĀ	FEAST
		KAI	MATA	RAW.
		KAI	OTA	NOT RIPE UNCOOKED
		KAI	WHIRI	DESIRE
		KAME		FOOD EAT
		KAMU		MOVE the MOUTH AS IF EATING
		KA	KARA	SCENT SMELL FLAVOUR

SK	RA HA	WITHDRAWN INTO PRIVACY
	- SŪ	[A WOMAN] BRINGING FORTH A CHILD
		[IN PRIVACY]
MĀORI	RĀ	THERE YONDER. WED
	RA PU	SEEK LOOK FOR, SEEK ADVISE
	RA POI	A WOMAN'S FIRST PREGNANCY
	RA RE	LIE REST
	RA PA	PUD MUL
	RA NGI	PERIOD of TIME
	RA NGA	PERFORM RITES OVER A CHIEF'S CHILD
	RA IHE	SMALL ENCLOSURE
	RA HO	LABIA MAJORA.
	RA HA - KI	SITUATION OUT OF THE WAY.
	RA	BY WAY OF
	RA UHI	TAKE CARE of TEND FOSTER PROTECT
	RA URU	END of UMBILICAL CORD near MOTHER.
	RA URU MOTU	A PUNY CHILD
	HĀ HA	DESERTED WARN OFF by SHOOTING.
	HĀ HA	SEEK LOOK FOR,
	HĀ KORO	PARENT FATHER
	HĀ KUI	MOTHER
	HĀ MOKO	THATCH A HOUSE
	HĀ MĀRURU	SHUT IN CONFINED
	HĀ NEUTU	LABIA
	HĀ PARANGI	SHOOT BAWL.
	HĀ PU	PREGNANT
	HĀ PUI	BETROTHED
	HĀ RĀ MAI	COME ARRIVE
	HĀ RI	DANCE SING JOY
	HĀ RI	CARRY
WĀKA	HĀ U	SHELTER.
	HĀ UNGA	ODOROUS STINKING
	HĀ WA	DRIPPING REEKING SMEARED
	HĀ WĀNIWĀNI	SLIMY SLIPPERY [ON]
SU/AU	HU A	PROGENY
	HU A	NAME CALL BY NAME
	HU AURI	HAVING OFFSPRING
	HU ATAHI	ONLY CHILD
	HU KI	CHARM RECITED OVER A NEWBORN CHILD.

815 SK

MI

✓ MĀ and MĪ

MINOTI

TO FIX or FASTEN IN THE EARTH

MINUTE

SET UP BUILD CONSTRUCT

Pf P

MIMAYA

METE OUT MEASURE JUDGE PERCEIVE KNOW

RV

MA MAU

GR FOR

A MĀ STI

FUTURE

MĀTĀ

MĀORI MĀ CONNECT POINTS of COMPASS

INTENS

MEMIYATI

" MAU FIX FASTEN

MEMETI

MĀORI TIEKE MEASURE SET OUT

MEMAYĪTE

" MAHI BUILD CONSTRUCT

" MĀTĀ STORE WOODCRAFT i ]

TĀ

Carve fashion [SNARES]

TATAI

MEASURE

Ū

Reach land, arrive

TIEKE

MEASURE

MĀU

ESTABLISHED

NU

KU

the EARTH

KU

the EARTH

SK

MĀORI

MĀU

Continued lasting

ME A

Reason cause MAKE

ME KA

MEKA

CHAIN.

ME NE

Be completely recited ie FIXED!

MI RĀ

LASHING BINDING.

MI RI

TWIST STRANDS of CORD

MI RO

SPIN TWIST LASH BIND

TI MA

DIG SOIL



SK MĀORI	GRĀ NGĀI MINE NGAR-E		A COMMUNITY CLAN PREFIX ASSEMBLE COME TOGETHER. FAMILY [EXT] ITO.
SK MĀORI	GRĀ MA U NGARI ] NGERI ]	ME IRE = SONG MERE	LOC of ° MA - GEYA TO BE SUNG IN ] [A VILLAGE ] SONG CHANT RHYTHMIC CHANT " "
SK MĀORI	GE ME ME-A ME-Ā ME ME-HA ME ME KE ME NE MI NE	YA ME A Ā HA KE NE NE	prep WITH REASON CAUSE FACT EVENT. CAUSE ] WHAT DOES IT SIGNIFY. [MAKE ] SET APART DEDICATED CROWD TOGETHER. BE ASSEMBLED BE RECITED BE ASSEMBLED
SK SK MĀORI	GRĀ GRĀ WHAKA -	MI ME ME NE REUHA	N ME NE REUHA ASSEMBLE CALL TOGETHER. CEREMONY of WHARE WĀ-NANGA.
SK MĀORI	GRĀ MIHA MIHA MIHI	MIN MIHA MIHA MIHI	A COMMUNITY DISTANT DESCENDANT PAKAKE CALF of a WHALE SIGH FOR LAMENT GREET [ACKNOWLEDGE AN OBLIGATION ]
SK MĀORI	GRĀ MI-YAKA MIRA	MIKIKI MIN-E MI-YAKA MIRA	EXTENDED BE ASSEMBLED THE MEMBER of a COMMUNITY. TEND CAREFULLY CHERISH
SK MĀORI	GRĀ NGĀ RĀ	- MA - RE RĀ	A COMMUNITY 'FAMILY [EXT]. WED

SK GRĀ MA

INHABITED PLACE COMMUNITY  
RACE, ANY NUMBER of MEN. TROOP of  
of SOLDIERS. OLD WOMAN of a FAMILY  
CLASS MULTITUDE A VILLAGE

cf ARISHTA-  
MAHA - -  
SAM - -

GRĀ MA  
GRĀ MA  
GRAMA

MĀORI TĀE ARRIVE COME GO ITD  
MĀORI HA-NEA MAKE BUILD  
[PROPERTY PEOPLE]

MĀORI

MĀ-ORI and MA-UNU = EMIGRATE  
MĀ POSSESSED BY BY WAY OF  
MĀ TO CONNECT NUMERALS. TO EXPRESS  
DUAL RELATIONSHIPS IN MARRIAGE

MA-HAU SHELTER HUT  
MA-HI WORK BUSINESS DO PERFORM.  
MĀ-HIHI FACING BOARDS on Gable of a HOUSE  
MĀ-HORA HORA FREE WITHOUT  
MĀ-HA BRAVE WARRIOR. [RESTRAINT]  
MA-RAE PLAZA,  
MA-INA KINDLE [= OGNIKO DOMOWY]  
MA-IRE SONG.  
MA-KAU HUSBAND WIFE  
MA-TUA PARENT DIVISION of an ARMY.  
MA-NA AUTHORITY CONTROL [ADULT.  
MA-NEA A SACRED PLACE  
MA-NU PERSON of HIGH ESTEEM

RA-MA TORCHLIGHT  
RĀ WED  
RA-NAKI AVENGE  
RA-NGA SET IN MOTION A BODY of MEN ]  
MA-RA GARDEN FRIEND. [ATTACK ]  
NGA - RE FAMILY  
NGA - RA-HU LEADER COMMANDER WAR -  
[DANCE CINDERS TAKE COUNSEL,  
NGĀ - I CLAN PREFIX.

WHAKA ARI KI  
ARI KI  
HA NGA  
SK SA / SAM / SAHA

RA-MENE GATHER TOGETHER ASSEMBLE  
FIRST BORN [MALE or FEMALE] IN A NOBLE ]  
INVADING ARMY [FAMILY ]  
MAKE BUILD PROPERTY PEOPLE ITD  
SAHA [= MĀ HĀHĀ ITD] POSSESSION ITD CONJUNCTION etc

SK	DATYŪ HA	GALLINULE CLOUD
	OTYU HAKA	LITTLE GALLINULE
MĀORI	TIU	SOAR, SWIFT SWAY TO; FRO WANDER
	TATAIORE	MISTY CLOUDS, [MILKY WAY]
	TIWAIWAKA	FAN TAIL
	TIA	ADORN WITH FEATHERS
	TIRIWA	DISTANCE
	HAERE	A SPIRIT IN CLOUDS
	HA-E	= HEI = SKY
	U-A	RAIN
	HAI PU	PLACE IN A HEAP
	HA KIKAU	WING.
	HAKIWAKIWA	DARK of CLOUDS
	HĀKUIKUI	A SEA BIRD
	HAKA	DANCE
WHĀMA	HAKUNE	LINGER.
	HAKUTURI	General name for BIRDS
	HĀPAI	TAKE UP CARRY.
	HARAMA	Come arrive,
	HA-RI	DANCE
	HĀRO	VAULT of HEAVEN SOAR
	HĀU	WIND AIR.
	HĀUĀUĀ	RAIN DRIZZLE
	HĀWERU	a bird [grey].
	TA E	Arrive at reach extend To; proceed to
	TĀ	WIND
	TA HA RANGI	HORIZON
	TA HERE	REST LIE of CLOUDS
	TAI AO	WORLD IN PART sense of MAYA!
	TAIAMIKI	WANDER [as a cloud]?
	TAIPUA	HEAP as CLOUDS [Cumulus].
WHĀMA	TAIRANGI	RAISE UP ELEVATE
	TAIRI	BE SUSPENDED
	TAITERA	PALE WHITE
WHĀMA	TA KA	MOVE ABOUT ROLL ABOUT
	TAKA	HEAP LIE IN A HEAP
	TAKAHIRI	TURN TWIST
	TĀ TA HĀU	STORMY.
WHĀMA	TĀT-A	APPROACH

SK

Ā-KAYA  
Ā-KĀYYA  
Ā-KARA ° RANA SEE  
Ā-KĀLA

SEE  
"  
SEE  
SEE

Ā-Ā-√  
Ā-Ā-√  
Ā-√  
AN ĀK°

CI  
KA  
KRI

100

THE RIGHT TIME JUST AT THE RITE ]  
[ TIME ]

SK  
MAORI

ĀKALA ]  
AN-ĀK° ]

AK-O  
AK-UTŌ  
AK-U  
AK-ORO  
AK-ITO  
ĀK-IRI

THE RIGHT TIME SEE MĀKALI BLACK ]  
JUST AT THE RIGHT TIME [ MOTHER ]  
LEARN TEACH INSTRUCT ADVISE  
LATE LAGGING SLOW  
DELAY  
MOON ON 5TH DAY = KORO / OKORO.  
BE SLOW BE LENGTHENED OUT  
THROW AWAY REJECT  
DASH ABOUT ON

TĀHU

ĀKI  
ĀK-ENGOKENGO  
ĀK-UANEI  
ĀK-UIARIA  
ĀK-A = ANGA

TOMMOROR.  
ad of TIME FOLLOWING PRESENTLY TODAY  
A LITTLE WHILE  
= ASPECT SET ABOUT DOING  
FACE IN A PARTICULAR DIRECTION

AN-Ā  
AN-Ā  
AN-Ā  
AN-Ā  
AN-ĀIANEI  
AN-ĀMATA ]  
NAMATA ]

YES NO HIS HERS  
THERE calling immediate attention  
WHEN [ in future time only ]  
HENCE FORWARD  
HEREAFTER // MAMATA

[ AN-ĀNGA ]  
AN-ĀO ]  
MA-RA-E  
AN-ĀU  
MA-RA-MA

MOON ON 6TH DAY  
= TAMATEA-TŪ-TĀHI  
MEETING PLACE ITD (SK MA > MEASURE)  
RAIN  
MONTH MOON

AN-ĀU  
KARA  
KĀ  
RA  
NGA-RA-HU  
RĀWHITI  
RĀUPANGA  
RĀURANGI  
RĀUTUPU  
RĀUWIRI

FEEL SHAME  
OLD MAN CONSPIRACY SECRET ]  
TAKE FIRE BE LIGHTED [ PLAN ]  
SUN SAIL DAY  
ARMY IN BATTLE ARRAY  
'SUN RISING EAST [ TAKE COUNSEL ]  
OFFERING SACRIFICE  
ANOTHER TIME ANOTHER DAY  
KILL IN REVENGE RETALIATE  
SET IN ORDER A CULTIVATION

SK	RA	RA	acquiring possessing GIVING FIRE HEAT LOVE DESIRE SPEED GOING MOTION BRIGHTNESS
MAORI	RĀ		SUN SAIL DAY
	RĀ	RĀ	EXPOSE TO the HEAT of a FIRE
	RĀ		THIR YONDER
	RĀ	KA	UMATOHĪ MOON ON 18 <sup>TH</sup> DAY
	RĀ	KAI	ADORN BEDECK
	RĀ		WED
	RA	MA	TORCH
	RA	NGI	SKY WEATHER DAY PERIOD of TIME
	RA	NGIRANGI	ROAST SCORCH DRY.
	RA	NGI	SEAT of the AFFECTIONS
	RA	NGITAWHITI	FAR DISTANT.
	RA	PA	Seek look for. PUD MVL
	RA	TO	DISTRIBUTE BE PROVIDED
	RA	UHI	BRING
	RA	WHITI	SUN RISING IE EAST
SK	RA	C	ADORN DECORATE
	RA	CAYATI	
MAORI	RA	KAI	ADORN BEDECK
		TI-A	ADORN WITH FEATHERS ITO
SK	RA	KTA	COLOR DYE PAINTED Red.
		TA E	Color Dye
	RA	TA	Red flowers
		TĀ	TATOO PAINT CARVE FASHION.
SK	RA		BRIGHTNESS DESIRE LOVE ITO.
MAORI		TANIKONIKO	ORNAMENTED
		TA PI	Forelocks of a man's hair painted RED

SK	RA	ŊKH	of RAKH PĀLI RANĊKHATI TO GO MOVE
f	RA	KH	
MĀORI	RA	K-A	GO SPREAD ABROAD AGILE
WHAKA	RA	KA	WALK STEP OUT
	RA	ŊA	SET IN MOTION A BODY of MEN AVENGE
	RA	ŊA HAU	PERSUE [SK GA TO GO] [A DEATH]
	RA		SUN SAIL DAY
A -	RA		WAY PATH.
	RA	ŊA TŪ	GO MARCH
SK		GA	GO
PĀLI	RA	ŊKHATI	GO MOVE
MĀORI		ATI ATI	DRIVE AWAY EXPELL
		TI RA	A COMPANY of TRAVELLERS,
		HA ERE	GO COME ARRIVE
		TIA	TAKE A VIGOROUS STROKE IN PADDLING,
		TI-HE	SNEEZE
		TI HA-HA	SEARCH FOR,
		TI KI	FETCH.
		TI KOTIKO	DIARRHOEA.
		TI MATA	THROW A DART of SPEAR.
		TIMO	PECK AS A BIRD
	Ā		DRIVE UREE COMPELL
	A-I		COPULATE
	TI PA		ESCAPE
	TITAHĀ		DECLINE AS the SUN
	TIU		SOAR WANDER NORTH WIND
	HARI		DANCE SINE
	HAU		SEEK
	HAU ROKI		MOVING BRISKLY.
	HAU MĀTAKATAKA		HURRICANE
	HARO		VAULT of HEAVEN
	HAT EPE		PROCEED IN ORDERLY MANNER.
	HAU		WIND
	K A EA		WANDER LEADER of a FLOCK of PARROTS
	K A HE KA HE		PANT
	K A HU PAPA		FLEET of CANOES
	K A IAO		ALIVE LIVING.
	K A I HORA		TRAVEL ABROAD WANDER

SK  
MAORI

	A	RA	RE	INDIC	VOC PARTICLE of HASTE
			RE		SEE!
			RE	A	SPRING UP GROW
			RE	AREA	FRESH SPRING GROWTH
			RE	HEA	PLAY PLEASURE
			RE	RE	FLOW RUSH HASTEN FLEE ESCAPE
					WATERFALL DIARRHOEA FLIGHT
					SUDDENLY ABRUPTLY.
			RE	RENGA	SETTING OR RISING of the SUN
					MEANS of ESCAPE FUGITIVE
		A	RE		WHAT!
		A	RE	WA	WANDERING UNSETTLED
	A	RA	RA		calling attention = THERE!
	A	RA	HANGA		ACT OF LEADING.
	A	RA			YONDER
	A	RA			BE AWAKE RISE UP MARAUDING
TA	TA	RA			QUICK ACTIVE DISTANT [ BAND ]
		RA			SUN SAIL DAY THERE YONDER.
			RE	HE	EXPERT NEAT HANDED
			RE	I	RUSH RUN
	A	RA			WAY PATH
		RA	NAKI		AVENGE
	A	KI	KI		URGE ON
	A	KI	KI		AT A DISTANCE from HOME
	A	KE			GO
	A	KE			PANTING.
	A	KE			DRIVE URGE COMPELL
	A	KE			extension of space & time AS FAR AS
TA	RA	HI			DIARRHOEA. [AND THEN, UNTIL]
		RE	RE		HASTY PASSIONATE
		RE	RE		SAIL
		RA			SAIL
	A	RE	RE		DRIVE URGE COMPELL.
	PU	RE	RE		BULL ROARER.
	PU	RE	RE		FLEE ESCAPE
	PO	RA	NCI		HURRIED
	PO	RE	A		CANOE
	PE	RE			GO . THROW AN ARROW OR DART
	O	RE			INCITE

SK	JA	TA	WEARING TWISTED LOCKS of HAIR metrically for °TA the hair twisted together as persons in mourning / SIVA and by ASCETICS. FIBROUS ROOTS.
MAORI		TĀ	KAHA LANK of HAIR
		TA	ŌŪ FUNERAL.
		TA	KAI WRAP ROUND WIND ROUND
		TA	KAMINGOMINGO TWISTED TANGLED
		TA	KE SLOVENLY of WEAVING
		TĀ	MIRO TWISTED [CORD]
		TA	PI FORELOCK of HAIR painted RED
		TA	PU RELIGIOUS RESTRICTION as a TAPU persons tangled hair.
		TĀ	RAI DRESS SHAPE FASHION ;
		TARI	a method of plaiting
		TARO	TARO CUT ONES HAIR.
		TAU	TAU HANG IN CLUSTERS or FOLDS. TIE IN BUNCHES.
		TAUA	BEGIN TO WEAVE
		TAU	HUTIHUTI PULL ONE ANOTHERS HAIR.
		TAU	PŪ HEAPED UP.
		TAURA	ROPE CABLE CORD
		TAU	TE MOURN
		TA	WĒ LOOSELY WOVEN.
		TĀ	WAIWAI ENTANGLED SECURED
		TAKA	HEAP
		TAKATAKA	HEAD
		TAI	PUA lie in rounded masses or heaps.
		TA	HUA HEAP
		TAU	TAU HANG IN CLUSTERS
		TĀ	HEIHEI HANG IN FESTOONS
	A	TA	- ŌŪ BEAUTIFUL
SK	JA	TI	TWISTED HAIR.
MAORI		TIKI	DRESS the HAIR IN A KNOT
		TIHI	TOPKNOT of HAIR.
		TIEPA	HANG LOOSELY.
		TITI	COMB FOR STICKING IN THE HAIR.
		TITIREIA	COMB INDICATING RANK





SK	MITRA VARUNA			
"	MITA	✓ MĀ	MEASURED OUT	METEO OUT
"	MITRA		of MEDIN	FRIEND COMPANION of
g	MEDIN		MĀORI TINANA PERSON	[VARUNA]
MĀORI	ME		ie EARTH + VARUNA	> SKY = VARUNA.MT
	MEA		WITH = CONCOMITANCE OR CONCURRENCE	
	TINA		REASON CAUSE ONE	[IN TIME DO DEAL]
	MEHA		FIXED FAST HARD	[CAUSE WITH]
	MENE		APART SEPARATE	
		MĀ	BE ASSEMBLED COMPLETELY RECIDED	
			CONNECT POINTS of COMPASS [MAHI BUILD]	
	MERI		ENCLOSE	
	METO		STAR	MERO VENUS
	MIHA		WONDER	
	MIHI		GREET	Express of affection
	MIRI		SOOTHE	ASSURAGE
	MIRĀ		tend carefully cherish,	
	TĀ		FRIEND	
	TA	RUNA	CONNECTED	By FAMILY TIES
	TĀ TAI		MEASURE	
SK	VA RUNA		All enveloping SKY	later God
MĀORI	MĀ TAI		SEA	of OCEANS
SK	MI TA		OCEAN ie a MEASURED COURSE	
MĀORI	TA-I		SEA	
		RUA	Abyss of heavenly bodies	
		RUNEA	TOP UPPER PART	UP ABOVE
				[OVER UPON]
		RU MA-KI	DROWN	
		RUNĀ	Assemble	[of SKY GODS] WEATHER!
		RUKU	SINK DIVE	
SK	MI TA		OCEAN of measured course	
MĀORI	TA-I		SEA	
	MI RO		WHIRLING CURRENT of WATER	
	MĪ MIRO		SWIRL	
	MĪ MIRI		Lash Seize	
	WĀ		Region time Season	WEATHER
	WAI		WATER	MEMORY NO.
	TĀ TAI		MEASURE	ITD

SK	VADHŪ		WIFE FEMALE RELATION
from	VADH	= VAH	of ŪDHĀ [FEMALE of an ANIMAL]
=	VAH.		
MAORI	WAHINE		
	WAHIRWA		PLACENTA
E	WE		MOTHER
	WHARE		FAMILY. PEOPLE IN A HOUSE
	WHĀ NEAI		NOURISH BRING UP
	WHĀ NAU		BE BORN BE IN CHILDHOOD
	WHĀ I		COURT WOOD [Family group]
	WHĀ EA		MOTHER. WIFE
	TU AHINE		SISTER OR COUZIN of a MALE
SK	VADHU		ITO
MAORI	TU AKANA		ELDER BROTHER of a MALE
	TU AKIRI		Person personality
	TU KOU		CLITORIS
	TU KOROU		DESIRE
	TU PERE		PVD MUL
	HŪ		DESIRE
	HŪMAONGA		DAUGHTER IN LAW
	HŪNAREI		MOTHER IN LAW
	HŪMĀRIRE		BEAUTIFUL
	HŪNGOINGOI		OLD WOMAN
	HŪAURI		HAVING OFFSPRING
	HŪANGA	A RELATIVE	
	HŪA		NAME CALL BY NAME

MAORI	HA-U-KAINGA	HOME
SK of	ŪD	HA
MAORI	Ū	HA
	UHA = ]	WIFE female relation female of an animal
	UWA	TEAT BREAST of FEMALE
	Ū	FEMALE WOMAN CALM GENTLE [UMAMI]
	U	FEMALE gen of animals = "
	KAI PO	MOTHER
	TA	PVD MUL [Sly bearer of a burden [pregnant]
	HANA HANA	PREGNANT
	HA-PU	SECTION of a CLAN
	HA PORI	BETROTHED
	HA PUI	MOTHER
	HĀ KUI	

SK	LĀ	KI	NĪ	NAME of a TANTRIC GODDESS
MAORI	DĀ	KI	NĪ	[NEONGO SUCK OUT BECOME THIN]
MAORI	RA	-	NGI	NGI NGONGI NEO MALICIOUS DEVOURING SPIRITS
	RA			HEAVEN ABODE of SUPERNATURAL BEINGS
				WED ie SAKTI > MAORI HAKI
				SK SAKTI = RIPPLE [of a GODDESS] [RIPPLE MEANS of CONVEYANCE]
A TIBET MAORI	RA			
	DA	KI	NI	ie VULTURES of MAKALI / DURGA ITD
	TA			CUT FLOCK of certain birds.
	TA	E		Arrive come go reach extend to of space
				NGI-TA EMPTY OUT BRING CARRY [i time]
	TA	- -	NGI	DIRGE FUNERAL.
	TA	HU	MAERO	DISEASE SICKNESS
	TA	I		the OTHER SIDE
	TA	K-A		Come round as a date or period of TIME
	TA	KI		LEAD BRING ALONG RECITE
	TA	KI-NA		RISE of HEAVENLY BODIES [CHALLENGE]
	TA	KI		STICK IN [of beaks of VULTURES] [ie DAKINI]
#	TA	KIHIKIHI		STRIPPED BARE [of flesh]
	TA	KI RI		UNTIE CONTAINERS of FOOD [ie BOUND CORPSE]
				PLUCK PULL OUT THRUST FLYBACK DAWN
	TA	KI-URA		SACRED FOOD on removal of bones of the
	RA	KI		NORTH DRIED UP. [DEAD]
	RA	KO	RAKO	EXPOSE UNCOVER
	RA	KE		MAKE BARE
	RA	KA	U	TREE [IN THIS CONTEXT = MAORI TYING A CORPSE on a PLATFORM UP A TREE]
		KI		FULL INCANTATION
		KI		TO of place ON TO UPON IN CONSEQUENCE of BY MEANS of.
		KI	HI	Strip [of branches etc].
		KI	KO	FLESH BODY PERSON
		KI	NO	UGLY
#		KI	NI	NIP PINCH PINCH OFF
		KI	REHU	MULTITUDE (DOG,
			NI-HO	TOOTH EFFECTIVE FORCE
	RA	TA		SHARP CUTTING.
			NIU	MOVE ALONG GLIDE NIKO TIE

SK	KU HŪ	THE FIRST DAY of the FIRST $\frac{1}{4}$ [on which the Moon <sup>109</sup> rises invisible]
MĀORI	KUH U KUI KUNI KUNI HUA HUNA HUNA HUTOKE	CONCEAL [Personified as a DAUGHTER of ANGIAS] WOMAN DARK. FULL MOON MOON on 10TH DAY. CONCEALED WINTER.

SK	KŪ	RMA	TURTLE THE EARTH CONSIDERED AS A TURTLE SWIMMING ON THE WATERS
SK	KU		THE EARTH
MĀORI	NU	KU	THE EARTH
SK LAW		KU	PALA BATHING FESTIVAL of MOIST MOTHER
MĀORI		KU	LOW IN ARTICULATE SOUND [AS A TURTLE] [EARTH]
		KU KŪ	GRATING SOUND " " "
		KUEO	MOIST SOAKED
		KUHI	GUSH FORTH
		KUH U	CONCEAL
		KUI A	(OLD WOMAN, [ie PAPA])
		KUKU	HOLD the BREATH
		KUMI	huge fabulous reptile
		KUNAKI	DIG
		KUNE	plump filled out to roundness   swell as of pregnancy grow.
		KŪ WAI	Wet watery
HONO	NU		TURTLE [SK KUPA ROCK IN A RIVER WELL PIT <sup>300</sup>
	NU	KU	the EARTH [see RA-NGI SKY FATHER]
		RĀ	(SAIL, [of NUKU or PAPA])
		MĀ	Connect points of Compass [ie the Earth]
		NGU TU ROA	TURTLE
SK	KŪR	MAVA TĀRA	TORTOISE INCARNATION of VIŠNU with the TARA MT PEAK] [EARTH MOUNTAIN on its BACK]
MĀORI		MAU	FIXED LASTING ESTABLISHED REMAIN in POSITION [MERU]
		MĀ	Connect points of the Compass [the Earth, ie]
		MAU	CAUGHT SEIZED = [REMAIN IN POSITION]
WHAKA		MAU	BE ESTABLISHED MAUNGA = MOUNTAIN = MERU
		MAU - NGA	MOUNTAIN = MT MERU ie the EARTH = ]
		ATA	FORM SEMBLANCE approx to SUBSTANCE [KU]

SK KURMAVATARA RA TURTLE AVATARA of VISNU with  
MT MERU = the EARTH MOUNTAIN/PILLAR  
ON HIS BACK IN THE DEPTHS of the  
LAKE POND OCEAN

KU MA  
KU PARA  
KU PA

= 'AKOP the OCEAN MAORI AKU SCRAPE OUT  
WELL PIT HOLE [CLEANSE]  
A POST TO WHICH A SHIP IS MOORED

MAORI

A TREE OR ROCK IN MIDST of a RIVER = WORLD TREE  
OR

MAORI  
ADD

PAR-I

FLOWING of the TIDE

TARA i TA - RA NOTES HERE!

KUMI  
KUEO  
KUH

HUGE FABULOUS REPTILE ie HONU-TURTLE  
MOIST SORKEK [ie the submerged earth]

GUSH FORTH = VISNU as avatara  
of the BOAR RAISING the Earth from the OCEAN  
DIG ie VISNU as a BOAR,  
PIG,

KUNAKI  
KUNEKUNE  
KUNE

filled out to Roundness swell as  
[pregnancy advances = PAPA]

PAPI

BLIND [as VISNU the BOAR searches the]  
[ocean for the submerged earth]  
POOL

PAPAWAI

PARI

FLOWING of the TIDE

PAPA

the Earth [= HONU] BED of a LAKE

SK

KURMA AVATARA

SK

KURMA

the Earth as a TURTLE [HONU].

MAORI

MAUNGA

MOUNTAIN = MT MERU

TARA PEAK of a MT = " "

MAU

Caught seized be established

MA

Correct points of Compass = the Earth

[Fixed i established]

= MAUI !

NU

KU

THE Earth

SK

KU

the Earth

MAORI

KUMI

huge fabulous reptile = turtle

SK

KURMAVATARA

TURTLE AVATARA of VISNU [earth]

SK-VISNU

RANGI heaven abode of the GODS ie VISNU  
the Earth GOD of see. (the Earth)

SK	KAR	NA	✓KRIT	THE EAR
MAORI		NGA	TORO	RESOUND
MAORI	KĀ			SCREAM
	KĀ'EA			TRUMPET
	KARA			CONSPIRACY
	KARA HUI			GATHER TOGETHER ASSEMBLY
	KARA - -	KI-	A	PRAYERS 'INCANTATIONS, FORM of WORDS
	KARAMIHI			WAAKARONGO TE TARINGA KI TE
		NGA	RO	KARAMIHI REO i TE IWI ANA RA i
	KARA	NGA		BLOWFLY! [TE' NUI 'ATI
			KĪ	CALL SUMMON
			KI-TE	SAY TELL WORD
		NGA	NGA	PROPHETIC UTTERANCE
		NGA	HU	MAKE A HARSH NOISE
TARI	NGA			HUNT WITH DOGS
	NGA I			EAR
	NGA NA NEA			PANT SOB
	NGA NGA			NOISY
	NGA NGI			MAKE A NOISE
	NGA RA HU			NOISE CRY
	NGA ORI ORI			WARDANCE TAKE COUNSEL
SK	KAR	NA	✓-TĀ	LULLABY.
MAORI			TĀ-RI-NGA	LISTEN TO GIVE EAR TO
	WHAKA -		TĀ-RI-NGA	EAR
	[VBHAKA -		" " " " ]	LISTEN
			TĀ	BE UTTERED
			TA KI	RECITE
			TA TAI	RECITE
			TA RI	URGE INCITE
Vb+HA+KA				= WHAKA CAUSATIVE PREFIX
KĀ				[+VI = in 2 PARTS]
KĀ				[ VERB PARTIC TO DENOTE COMMENCEMENT of a
				new action or condition new to the speaker.
KA EA				LEADER of a FLOCK of PARROTS = <u>SOUND</u>
KĀ EA				TRUMPET
		TA	HOKA	RECITE
		TA	HU	SACRED RITES = SK HU-TU ITO!!!
		TAI		SEA IS NOISE

SK	KAR NA	JKRIT	THE EAR FROM BEHIND
			[API KARNE BEHIND THE EAR]
SK	KARNA/DĀ		TO GIVE EAR TO LISTEN
MĀORI	KAR - A		SECRET PLAN CONSPIRACY
	KARAH VI		GATHER TOGETHER ASSEMBLE
	KARAKIA		PRAYERS INCANTATION REPEAT
	KĀ		SCREECH [A FORM OF WORDS]
	KARAMIHI	WHAKARONGO TE TARINGA KI TE KARAMIHI	
		REO, I TEIWI ANARA I TE NUI 'ATI	
SK	KARNA - TĀ		LISTEN GIVE EAR TO
MĀORI	TĀ		BE UTTERED
	KARANGA		CALL SUMMON WELCOME
	KARAREHE	DOG	[AS NOISY]
	TARINGA		EAR
	TARI		URGE INCITE
SK	KAR -- NA		
MĀORI			NGA-HU HUNT WITH DOGS
"	KĀ EA	TAKI	RECITE TRUMPET
"	WHAKATARINGA		LISTEN
"	[VBHAKATARINGA]		
"	NGA ORIORI		LULLABY
SK	KAR - NA	✓ KRIT	THE EAR
MĀORI	NGA - HU		HUNT WITH DOGS
	NGĀ - NGĀ		MAKE A HARSH NOISE
	NGA - I		PANT SOB
	NGA - NA		RAGE WRATH
	NGA - NANGA		NOISY
	NGA NGA		MAKE A NOISE
	NGA - NGI		NOISE CRY
	NGA - RAHU		WAR DANCE TAKE COUNSEL
SK	KARNA ✓ - TĀ		LISTEN GIVE EAR TO [DELIBERATE]
MĀORI	TA KI		RECITE
SK	KARNA ✓ - KRIT		
MĀORI	TĀ		BE UTTERED
MĀORI	KI		SAY TELL SPEAK UTTER
	KIRI		PERSON SELF
	KITE		PROPHETIC UTTERANCE



SK MĀORI	KĀ KĀ	KAM KAME	PĪRA PĪRI PĪRI PĪRI RA-KAU	<p>'CROW BEARER = named a TREE SCREECH EAT also KA-I WARE a PARASITE growing on a tree POHO A CHILD IN ARMS KATEA BE ATTACHED TO KEEP CLOSE TO TREE PARROT LEADER of a FLOCK of PARROTS PĪRA-NGI IN SHOALS DESIRE</p>
SK MĀORI	KA KĀ	KAM KAME	PĪRA PĪRI-RA-KAU PĪRA RA PĪRA TA PĪRERE	<p>PĪRA PĪRI-RA-KAU] BRANCHING. CONSPICUOUS FLEDGLING that has left the Nest. MIGRATE of BIRDS.</p>
WHAKA See	A -	-	PĪRI PĪRI PĪRO	<p>CLING TO FASTENED ONTO. KEEP CLOSE TO SMELL [ie bearing a smell]</p>
SK MĀORI	KĀ KĀ KĀ	KĀ KĀ		<p>CRAWING of the CROW PARROT SCREECH.</p>
SK	KA KĀ	EA KA		<p>LEADER of a FLIGHT of PARROTS A CROW</p>
SK MĀORI	KA KA KA KA	EA IA IA PA		<p>as a term of contempt or reproach. FOOL. THIEF. Selfish.</p>
SK MĀORI	KUL KURA KURA	ĀYA A A		<p>MĀORI KŌHANGA NEST = U/Ō change ✓ WOVEN TEXTURE NEST WEB RECEPTACLE HOME ornamented with feathers] [Resting place of a DOG Remove lice from the hair [of head].</p>
SK	KUR KURI KURUPATU RĀI-HE KURA KULA	ANVI PĀKA A HE		<p>TREE FERN [ie hairy like a Nest] DOG FRINGE PLATED HEM SMALL ENCLOSURE SCHOOL ie home/nest. FAMILY COMMUNITY FLOCK COMPANY</p>

SK	KARMIN	PERFORMING A RELIGIOUS RITE
MAORI	KAR - AKIA	PRAYERS [ACTIVE DOING]
	KAR - A	GATHER TOGETHER ASSEMBLY
	KAR - ANEA	CALL SUMMON
	KAH	PART of the PURE RITE
	KAI O	LOCK of HAIR IN RITES
	KANAKU	FIRE
	KARAMEA	RED OCHRE
	MIHI	SIGH FOR LAMENT ACKNOWLEDGE
	MIN E	BE ASSEMBLED [AN OBLIGATION
	MI RI	a KARAKIA during GRIEF.
	MI KONI	ASK for BEG.

SK	KARMAN	RELIGIOUS ACT
MAORI	KAR - AKIA	PRAYERS
	KAHU	RITES FIRE
	KARA	AN ASSEMBLY
	.MA	FREE of TAPU CLEAN.
	MAHI	DO PERFORM.
	MAHINA	MOON IN ANCIENT SONGS.
	MAHU	RITES TO REMOVE TAPU
	MAHUKI HUKI	RITES of agriculture
	MAIRE	'SONG.
	MAKAVRI	BLACK

SK	MAKALI	BLACK MOTHER! DEITY.
MAORI	MAKUTU	BEWITSCH
	MAMA	RITES free from TAPU
	MAN-A	Be effectual Authority power.
	MANEA	SACRED PLACE
	MANAWA	SPIRIT MIND

SK	KAVACA	AMULET of a SACRETEXT or MANTRA ✓ KU
		SUCH as HUM ITO
MAORI	WAKA	fig CANOE, small box for sacred things ITO.
	KARAKA	Sacred utterance
SK	HUM	SAY U!
MAORI	KU	LOW INARTICULATE SOUND
	WAHI	VOICE.

SK =	KAV YA KAV I	PRIEST SACRIFICER CLASS of MANES offering of food to deceased ancestors
MAORI	KAU KA RAKIA KA TA HU	ANCESTORS PRAYERS TAKE FIRE BE LIGHTED BURN RITES FIRE
SK SK MAORI	HU-TA KAV YA-TA TAU IRI TA TA KI ATA AT-VA	CALLING ie SACRIFICE. THE STATE of a SAGE WISDOM TEACHER PUPIL BE UTTERED RECITE form shape semblance opposed to substance GODS
SK MAORI	KAVI WHI WHITI	CAN BE ABLE RELATE RECITE SHINE UPON EAST
SK MAORI	KAVYA-BHUJ BHOJ-ANA	OBULATION EATERS the CLASS of MANES ie ANCESTORS [MAORI PO-HE=DEATH]
MAORI	PO PO POA PO PO PO A	PLACE OF DEPARTED SPIRITS SACRED FOOD TAPU CROWD AROUND THROG SHOULDER FOOD ENTICE WITH FOOD RECITE
MAORI	KAI KA KAU	FOOD FIRE ANCESTORS
WHAKA	HU-A HU A HU ANGA HU A HU HU KUROA HU NA HUNA HU NE HUI HO-U HO RO HOROHORO HORONGA	name call by name RECITE RELATIVES hiss bubble up resound Sacred mound RETINUE TRAIN. CONCEALED MOON on 10 TH DAY CONGREGATE COME TOGETHER. MAKE AN OFFERING establish by Rites MAKE FREE FROM TAPU PASS DOWN TRADITIONS Remove ceremonial restrictions FOOD EATEN BY A PRIEST

SK	PRI	PU	PŪ	RE	
ALSO	°TI				
MĀORI	TI	HE			
	PI	HĀU			
	PI	RAU			
	RI	U			
SK	-	PU	PŪ	RE	
MĀORI			PŪ	RE	PO
		PŪ			
			PŪ	AWHE	
SK		PU	PŪ	RE	
PF	PA	PĀ	RA		
MĀORI	PĀ				
		PA	RA	WERA	
			RA	NGI	
			RĀ		
SK		PU	PŪ	RE	
MĀORI		PU	ORO		
			PŪ	ORU	
				RE	RE
				RE	O
				RE	A
				RE	HU
				RE	I
			RĀ	WHARA	
				RE	A
				RE	MU
				RE	RE
		PU	MO	ANA	
SK		PU	PŪ	RE	
MĀORI		PU	KA	EA	
				RE	HU
				RE	O
		PŪ	TOTO		
		PŪ	TONGA	MARANGAI	S. E. WIND
		PU	TI	HI	
		PU	TA	NGIA	

BLOW A CONCH BECOME FULL OF  
 TO FALL WITH AIR BLOW INTO NOISE  
 FILL UP WITH NOISE BECOME FULL OF  
 [SEE SK PRI > TI for MĀORI  
 SNEEZE  
 EMISSION of WIND FART  
 ROTTEN DECAY DEATH. PUS  
 BELLY

BLOW A CONCH FILL WITH AIR FULL OF IT  
 CANNON [MOD but OLD WORD]  
 BLOW GENTLY FLUTE  
 BE BLOWN ABOUT BY THE WIND

BLOW AS THE WIND  
 SOUTH WIND  
 WEATHER  
 SAIL  
 \* = MĀORI LOST REDUPLICATED PU-PU-  
 SONG RUMBLE  
 SOUND  
 FLOW SAIL FLEE  
 VOICE UTTERANCE  
 MAKE A LOW SOUND  
 PLAY the FLUTE SING  
 BE SAILED OVER.  
 SAIL for a CANOE  
 SPRING UP GROW  
 POSTERIOR  
 BE CARRIED ON THE WIND  
 FALL of RAIN ie full of noise  
 SHELL TRUMPET ie CONCH  
 BLOW A CONCH  
 WOODEN TRUMPET  
 PLAY the FLUTE  
 VOICE  
 SHELL TRUMPET  
 S. E. WIND  
 BREAK WIND  
 GATE WHAKAPUTA CAUSE TO COME FORTH

SK -	PU	PŪ	RE			BLOW A CONCHA BECOME FULL & FILL UP WITH AIR SATED BLOW INTO FILL UP WITH NOISE. NOISE
°TI						
PRĪ -	PU	PŪ	RE			CANNON MOD [BUT ANCIENT WORD].
MĀORI		PŪ	RE	PO		BLOW GENTLY FLUTE
		PŪ				SHELL TRUMPET
		PU	MO	ANA		[MĀORI PARA WERA S. WIND [RĀ-SAIL]
SK pf	PĀ	PARA				BLOW AS THE WIND
MĀORI	PĀ					SING
	PA	O				WOODED BEATER [AND ALARM.]
	PA	OI				RESOUNDING
	PA	ORANGI				S. WIND
	PA	RA	WE	RA		
SK	°RI	RE				BELLY
MĀORI	RI	U				FLOWSAIL FLEE
			RE	RE		VOICE
			RE	O		
SK	PRĪ	PU	PŪ	RE		PUTRID STINKING
MĀORI	PI	RO				
SK		PU	PŪ	RE		BREAK WIND = SK PUPŪRE > °TI
MĀORI		PU	TI	HI		CAUSE TO COME FORTH
WHAKA		PU	TA			
SK	°TI					SNEEZE
MĀORI	TI	HE				BREAK WIND
	PU	TI	HI			
SK		PU	PŪ	RE		pf. PĀ PARA
MĀORI	PĀ	PU	PŪ	RE	ORORI	A SLEEPY LULLABY FART
	PĀ	PU	PŪ	RE	ŌRITE	A MEASURED FART
	PĀ	PU	PŪ	RE	ORORUA	AN IMAGINARY FART
	PĀ	PU	PŪ	RE	PŪREO	A MUSICAL FART
	PĀ	PU	PŪ	RE	PUAKI	AN EXHIBITED FART
	PĀ	PU	PŪ	RE	TAUIRAPŪREPO	A CLEVER FART
	PĀ	PU	PŪ	RE	PORIU	A BIG BELLY FART
	PĀ	PU	PŪ	RE	PO PIRO	A BIG STINKING FART
	PĀ	PU	PŪ	RE	PŪ	A GENTLE EXPLOSIVE FART
	PĀ	PU	PŪ	RE	REPŪ	A GENTLE FLOWING FART
PA	RU	PU	PŪ	RE	WAHA PŪ	AN ELOQUENT FART
MA-TE		PU	PŪ	RE	RA	A CLAYTONS FART .
ARIKI	PĀ	PU	PŪ	PĀ	KEHA	A COLONIAL FART
PARU	PĀ	PU	PŪ	RE	REPO	SHIT ONESELF.

SK	NU		NOW SHIP TIME
"	NU		TIME
"	NU		PRAISE
"		KUKSHI	intensity of anything
MĀORI	NU	KU	the earth.
SK		KU	the EARTH
MĀORI	NU		of high Ranks important abundant
			multitude people.
			Sign of RANK = PRAISE
SK	GU		Earth
	[NGU > NU]		
MĀORI			TEIKA A MAUI > See MILKY WAY! = SHIP MAUI
SK	GŪ		GOING
SK	NU		a SHIP
SK	NU		TIME
MĀORI	NU	KU	DISTANCE MOVE EXTEND
"	NU	MIA	GO pass by.
SKLAV		KUPALA	bathing festival of MOTHER EARTH.
SK	U	TA	WOVEN
MĀORI		TĀ	NET UI UNRAVEL DISENTANGLE
SK	VE		VEYA TO BE WOVEN
of ✓	ŪY		COMPOSE WEAVE BRAID COVER WETS
MĀORI	UI		DISENTANGLE UNRAVEL.
	U	MERE	SONG CHANT
	VĀVA		VEIN ARTERY SINEN
	UA		RAIN [ie cover]
	U ENUKU		Rainbow
	U HONO		JOIN
	U POKO		VERSE of a SONG
PUNGA	WE-RE	WERE	SPIDER
	WEHE		DETACH DIVIDE TRANSPOSE
	WEKEWEKE		ROOTLETS of plants Tentacles of octopus
	WE NE WENE		SCAB of a WOUND
	WE RU		GARMENT
	WAE-KA		GARMENT
	WAE KE		OCTOPUS
	WĀENU		TWIST or SPIN A CORD
WĀKA	WĀE	NU-A	SET of HEAVENLY BODIES ie COVER!
SK		NU	A SHIP = TE WAKA A MAUI [IKA] MILKY WAY

SK	KĀ SŪ	LIGHT LUSTRE speech.
MĀORI	KĀ	TAKE FIRE BELIGHTED BURN
	[KĀ] HU-KĀ	SNOW
	HU-Ā	FULL MOON
	KA NO	COLOR,
	KA NAPA	BRIGHT GLEAMING.
	KA HURANGI	RAINBOW DISTINGUISHED DISTINGUISHED
	KA IRANGI	RAINBOW [LIGHT colored Greenstone].
	RANGI	SKY.
	KA HU	SURFACE
WHĀKA	KA HU	WHITE of an EGG. membrane of a foetus
	KĀ KĀHU	GARMENT
	KA HO	Anything light colored
	KA KĀHO	FAIR of HAIR.
TE	KA HU O TE RANGI	BLUE SKY
	KA HU KURĀ	RAINBOW.
	HU RU	GLOW
	HU RŪ NEA	RISING.
	HU RA	BEGIN TO DAWN.
	[KĀ] HU KĀ	DAWN.
SK	KU	] EVILT REPROACH
	KU TA S	
MĀORI	KU KA	ABORTION.
	KU KORE	NOT
	KŪ RĀRU RĀRU	Perplexed bothered contention
WHĀKA	KU REPE	CRY AS A CHILD
	KU RŪ PENA	Repress the feelings.
	KŪ TA	ENCUMBRANCE CLOG AS OLD OR SICK
	KU TA RE	PEOPLE on a MARCH
	TA HĀE	SOB SIGH
	TA HĀ KORE	STEAL THIEF. COMMIT ADULTERY
	TA HE	UNSUCCESSFUL IN FISHING ITO!
	TA HŌ	ABORTION MENSES.
	TA HUPĒRA	YIELDING WEAK
	TAI	DISTORT FALSEFY
	TAI AROA	Anger Rage VIOLENCE
	TA KĀHI	GOSSIP SCANDAL
		RAVISH A WOMAN

SK MĀORI	KANDARPA [KAMA] KARIHIKA KAMA KĀ	NAME of KĀMA > LOVE LUST MEM VIRILE one of the TONGUES of AGNI re FIRE COPULATE EAGER TAKE fire be lighted burn. MEM VIRILE PUD MUL WED COITUS
HI	KĀ [KĀ] TAKAHI TA-MINA TAMAHINE [KĀ] TA-KA-TAPUI	FIRE COPULATE RAVISH A WOMAN DESIRE GREATLY. GIRL FEMAL INTIMATE COMPANION of the SAME SEX.
SK MĀORI	KANDARPA - KU PA KŪ PĀ KU PA PA PĀ KU PU KŪ PIPIA KU RA KU RE KŪ RARIRARI KU RUKI KŪ TERE KŪ TĒTE KŪ KŪ HA KŪ HI KŪ U KŪ I	= WELL of LOVE = PUD MUL. GASP AT A LOW LEVEL STOOP LIE COPULATE [FLAT] MESSAGE SAYING WORD SPEAK STICKY DARLING GLOWING RED CRY [LIKE A SEA FULL WET SLOPPY WITHER BECOME POWER LESS FLUID SQUEEZE FLUID OUT of ANYTHING MAKE A LOW INARTICULATE SOUND THICK LIQUID GASP INSERT THRUST IN INSERT. WOMAN
SK MĀORI	KAMA KAMA KARA WA KAI RAU WHAKA MĀ MĀ MAHA MAHA	God of love = KANDARPA LOVE LUST EAGER [A-KA STATE of TURMOIL] MOTHER of children COURTEZAN [MAHI HITHER] SHAME ABASEMENT ACTED ON BY BY WAY of SEAT of EMOTIONS.



SK	KANDARPA	] INFLAMER even of a God Name of KĀMA = LOVE LUST MEM. VIRILE
from	KAM-DARPA	
MĀORI	KAMA	ERAGER
HI	KA	COPULATE
	KANI	DANCE
	KANA	BEWITCH.
	TARA	MEM VIRILE PVD MUL
	KĀ	take fire be lighted burn i.e LUST
	TAE	TOUCH of FEELINGS BE OVERCOME
	TA-ERA	Sexual desire [MOD] aka <u>OLD WORD!</u>
	TAHU	Set on fire light COOK fig = LOVE
	HU	DESIRE
	RĀ	WED
	TA-IHEMAHEMA	GENITALS of either sexe.
	TA-IMAU	BETROTHED
	TAIRANGA	BE RAISED UP,
	TAITAMAHINE	Young woman.
	TAITAMA	Young man.
[KA]	TA KA HI	RAVISH A WOMAN
[KA]	TA-KA-TĀ-PUI	INTIMATE COMPANION of the SAME SEX
	TAKA WĀB ENGA	GO BETWEEN MEDIATOR.
	TAKINI	SPRINGER MUSCUL HYMEN.
	TĀKIRI	THRUST START CONVULSIVELY.
	TĀKIRIKIRI	CONVULSIVELY BY JERKS
	TAMAHINE	GIRL FEMALE.
	TA-MINA	DESIRE GREATLY
SK	KANDARPA - KŪPA	= WELL of LOVE = PVD MUL
MĀORI	PA	COPULATE
	KŪ	MAKE A LOW IN ARTICULATE SOUND
	KŪ	THICK LIQUID
	KUHA	GASP
	KUKUHA	PANT
	KUHI	INSERT
	KUHU	THRUST IN INSERT
	KU-I	WOMAN
	KU IKA	DESIRE
	KUHI	GUSH FORTH
	PA	COPULATE

SK	KAVYA	KAVI > /KŪ > KAVA - KAVYA = KAVI A SACRIFICER A PRIEST A CLASS of MANES = SPIRITS of the DEAD AN OBLATION of FOOD TO ANCESTORS
	- VĀHANA	CONVEYING OBLATIONS TO THE MANES [SAID of FIRE] FIRE = AGNI N. of SIVA
See MAORI	[KAVACA KAU KAU - HANGA KAU PEKA KŪ -- WAHA WAI RUA WAI KAHU KĀ KŪMI KAPUNI PUNI KA KU RA KU RA KU PU KAVYA - VA HANA KAVI WHI-TI KĀ KAU KAU - WAHA WĀ WAI RUA	TEXTS ANCESTOR MULTITUDE COMPANY OPEN SPACE form of TŪĀHU = SACRED [PLACE] OFFERING TO A GOD ITO [of MANES] GATEWAY ENTRANCE MOUTH SPIRIT MEMORY SPIRIT of STILLBORN CHILD TAKE FIRE BE LIGHTED BURN BE ASSEMBLED GATHERING PLACE GO ROUND as a DATE REVOLUTION = TAPU [CIRCUIT] RED OCHRE [for bones of the DEAD] RED GLOWING MESSAGE SAYING WORD CONVEYING OBLATIONS TO THE MANES SAID of FIRE [A-GNI] [MAORI NGI HA = FIRE] CONVEY CARRY ACROSS MOUTH ENTRANCE VOICE ETE FIRE SHINE GLOW HEAT FLAME TAKE FIRE BE LIGHTED BURN. ANCESTOR MOUTH GATEWAY ENTRANCE Definite space area interval time SPIRIT [ITO]

KAMAVACA MEETING of A BUDD. CHAPTER!

ANNOUNCEMENT DECLARATION eap of a  
RESOLUTION MADE AT KAMĀ VĀ CĀ is  
PROCEEDINGS AT A MEETING of the CHAPTER.

PĀLI NĀTTI  
from [JĀNĀ PĀYATI]  
ATIĀTI  
PĀ NUI  
NGAWHI  
PĀ  
PĀ NA

from JĀNĀ PĀYATI DECLARATION.  
DRIVE AWAY EXPELL [of BHIKKHU]!  
PROCLAIM PUBLISH DECLARE ALOUD  
SUFFER PENULTY BE PUNISHED  
TERM of ADRESS TO MALE ELDERS  
EXPELL DRIVE AWAY

NEA WHERE  
NGĀ WIRI  
NGĀ NGĀ  
NGĀ TARI  
NGĀ TAHĪ  
NGĀ TA  
NGĀ RUVU  
NGĀ RO  
NGĀ RE  
NGĀ RENĀRE  
NGĀ RAHU  
NGĀ KI  
NGĀ IO

AMENABLE TRACTABLE  
OBEDIANT  
QUARREL  
ONE  
TOGETHER  
APPEASED SATISFIED  
REFUSE  
BE CERTAIN.

NGĀ HĀU  
NGĀ WIRI  
TIĀRI  
TIĀKI  
TIĀKA  
TIĀ  
TI  
TIĀKA  
TIĀKANGA

ELDERS HEADS of families CHAPTER  
[ of BHIKKHUS ]  
URGE  
TAKE COUNSEL DELIBERATE  
STRIVE FOR.  
DELIBERATE THOROUGH EXPERT CLEVER  
LOOK CAREFULLY AT RESTLESS  
FORCE of EXAMPLE

WHĀKA TIĀKA

IO [members of a COURT].  
HOLD UP EXPOSE TO VIEW  
GUARD KEEP WATCH FOR  
LEADER.  
PERSISTANCY [in wrongdoing]  
overcome pasitic of EMOTIONS.  
JUST FAIR RIGHT CORRECT  
RULE PLAN METHOD REASON

WHĀKA WĀ

MEANING PURPORT AUTHORITY CONTROL  
ACKNOWLEDGE AS RIGHT [CORRECT RIGHT]  
STRAIGHTEN ONESELF SET OUT WAY PATH  
ACCUSE BRING A FORMAL CHARGE [MAĀGA]  
INVESTIGATE ADJUDICATE ON.  
TAKE COUNSEL

WHĀKA WĀ WĀ  
PĀLI KAMĀ VĀ CA.

PĀLI MĀORI	CILI KIRI	MIKA	Der from CIRA a kind of CLOTH MADE FROM BARK SKIN [BARK HD]
PĀLI	CĪRI	MIKA MIKI MIRO YA	RA a cutting instrument of storks teeth [FLESH]. A COARSE GRASS SPIN TWISK THREAD from CIRA like or of BARK
PĀLI MĀORI	JHĀNĀ HANA HĀTETE NĀ HANĒNEA		Conflagration FIRE Shine glow give forth heat flame FIRE acted on by. pleasant comfortable
PĀLI MĀORI	JHĀ HĀP-I	PAKA PAKAKINA PAKAKNAKINA PAKA IHI PAKI PAKI NAKINA PA NĒE PA OA ] PA WA ] PA RA NGUNU PA TITI PĀ KĀ PĀ HUNU HA TETE KĀ KA KĀ	ONE WHO SETS FIRE TO COOKING PIT COOK QUARREL. GLOWING HOT FIREPLACE in a CANOE DRY BY FIRE HOT TINDER. SMOKE ROAST WARM ONESELF [FIRE] SCORCHED FIRE BURN FIRE TAKE FIRE BE LIGHTED BURN RED HOT GLOW
PĀLI MĀORI	JHĀMA HANA HAMA		BURNING ON FIRE Give forth heat [MA-HANA WARM.] BE CONSUMED
PĀLI MĀORI	JHĀPITA -TAHU HA PI		SET ON FIRE SET ON FIRE LIGHT COOKING PIT
PĀLI MĀORI	JHĀ PE-HI PE KA	PETI PE-HI PE KA	SET FIRE TO BURN COOK STICKS RUBBED TO PROCURE FIRE FIRE WOOD TĪTĪE FIRE WOOD

VEDIC	GO	TTRA	TO GO
PĀLI	GO	TAVIYA	PART of a BOAT. POOP
MĀORI	NGO	NEOHAU	BOW of a CANOE
	NO	KO	STERN of a CANOE
	NGO	NGO	CUTTWATER of a CANOE
	NGO	NGO	SAIL CLOSE TO THE WIND
	NO	HOPUKU	FAST
		TAUAREI	SEPARATE KEEP APART
		TAU PUA	AFFORDING REST SUPPORT ONESELF FLOAT
		TAU TA	BALLAST of a CANOE [on WATER
		TAU MANU	THWART of a CANOE
		TA	DASH BAIL A CANOE
		TA E	GO ARRIVE REACH
		TAI	SEA
		TA HURI	SINK of a CANOE
		TĀ RURU	FLEET of CANOES
		TAU IHU	BOW of a CANOE
		TAU WAENUA	STRANGE LAND
VEDIC	GOT	TTRA	TO GO
MĀORI		RĀ	SAIL
		RA EKŌKIRI	STRONG WINDS AT EQUINOXES
		RA KA	GO SPREAD ABROAD
		RA NEA	SET IN MOTION
		RA NGĀTAHI	MOVE QUICKLY
		RA NEA TŪ	GO MARCH
		RA NGI	WEATHER TIME
		RA NGI TAWHITI	FAR DISTANT
	[NGO]	RA NGO	ROLLER ON WHICH TO MOVE A CANOE
		RA PA	STERN POST of a CANOE
		RA RO	BENEATH UNDER
RA	NGO		ROLLER ON WHICH TO MOVE A CANOE
PĀLI	GO	TAVIYA	PART of a BOAT
MĀORI		WHITI	CROSS OVER REACH the OPPOSITE SHORE
WHAKA		WHITI	CONVEY ACROSS SAIL FOR A CANOE
		TIRA	COMPANY of TRAVELLERS.
		WHI TU	SEVEN SEVENTH MONTH
		WHI TO	DWARF !!!

VEOI	GOTRA	TO GO	
PALI	GOTAVIYA	PART da BOAT	THE POOP [-TAV-
MĀORI	NGŌ NGO HAU	BOW da CANOE	
"	NO KO	STERN da CANOE	
	TAU-PUA	AFFORDING REST SUPPORT ON SELF	FLOAT [ON WATER]
MĀORI	NGŌ NGO	CUT WATER da CANOE	
MĀORI	NGŌ-NGŌ	THROW A SPEAR	
	NŌ NĀIANEI	of past TIME	TODAY JUST NOW
	NŌ NĀ KUANEI	A LITTLE WHILE AGO	
	NŌ-NAPŌ	LAST NIGHT > NAPŌ	
	NO-NO	ANUS	
	NO-HOPUKU	FAST	
	NO NOKE	WRESTLE	
	NŌ KEA	HUSTLE HIM.	
	NOE NOE	TICKLE	
	NŌ HEA	WHENCE	
	NO A	absence of limitations or conditions	without [Restraint]
	NŌ TAVTA	BALLAST da CANOE	
	NŌ TAU MANU	THWART da CANOE	UNTIL
	NGŌ HI	COMPANY of WARRIORS	
	NGŌ-I	CREEP CRAWL	
	NGŌ NGE	CONSUME EAT	
	NGŌ NGEI	SUCK. WATER	[as going   moving]
	NGŌ NGO	SAIL CLOSE TO the WIND	SUCK OUT
		CUT WATER da CANOE	
	NGŌ NGO	POOL AT WHICH BIRDS DRINK.	
	NGŌ RE	ENTICE PUPIL IN SACRED LORE	
	TAU PUA	REST SUPPORT ONESELF	FLOAT [on water] affording [REST]
	NGŌ NGO HAU	BOW da CANOE	
	TĀ	DASH BAIL A CANOE	WIND
	TĀE	GO ARRIVE REACH	
	TĀI	SEA	
	TĀ HURI	SINK da CANOE	
	TĀ RURU	FLEET of CANOES	
	TĀ U	SEASON YEAR CYCLE of	
	TĀ U	ATTACK COME TO	ANCHOR
	TAU ĀRAI	SEPARATE KEEP APART	BARRIER
	TAU ARU	FOLLOW	
	TĀU IAU	BOW da CANOE	TAU MANU THWART da CANOE

SK	IN THE BEGINNING WAS THE SONG OF CREATION = MAORI PU-ORO	SA KTI	the ORIGINAL MANIFESTATION of the FEMALE PRINCIPLE of the SUPREME
SK		SA KTI	RIPPLE
MAORI		HA KI	RIPPLE
		TI- A	MOTHER
		KI	FULL
WHAKA		KI	FILL
WHAKA		KI- KI	INSTIGATE PERSUADE PROMPT
		KI	TO of place INTO ON TO [INCANTATION]
			UPON TOWARDS AT
			IN CONSEQUENCE OF BY MEANS of.
			AT WITH ON IN
		KI ATO	ASSEMBLED
		KIKO	flesh body person. PUD MUL.
		KI KORUA	DESCENT THROUGH 2 LINES of ANCESTRY
			TWOFOLD DOUBLE
		KI NO	BLINK. = SIVAS WIFE AND HIS [3RD EYE]
		KI NĀ IANĒI	TO THE PRESENT TIME
SAORI		SA	SACRED
MAORI		HĀ	BREATH BREATHE
		HA KARI	FEAST
		HARI	DANCE SING JOY
=		UMA	as SAKTI of SIVA i Gracious gentle Goddess of the earth i plenty.
MAORI		PU NARUA	IN PAIRS
SK		DE VI	MOTHER GODDESS WORSHIPPED AS
		BHU - - -	THE ANCIENT EARTH GODDESS
			FERTILITY THE EARTH
			THE LAND IS HER BODY
			PUD MUL.
MAORI		TE KE	IN 2 PARTS = MAORI WHI-TI SHINE UPON
SK		VI	SHINE UPON [SAKTI] EAST = SIVA =
MAORI		WHI TI	MOTHER PARENT [VI IN 2 PARTS]
		TI- A	EMERGE PUORO SONG RUMBLE
		PU RERO	ORIGEN SOURCE CAUSE ORIGINATE
		PŪ	PRODUCT PROGENY FRUIT FLOWERS IT!!
		HŪ A	SACRED of ANCIENT LORE
		PU R A	

SK

UMA

THE DIVINE MOTHER of 4 ASPECTS  
WIFE of SIVA THE GRACIOUS  
MAHASAKTI BRAHMA'S power of SELF  
MANIFESTATION = SAKTI = MAORI HAKI ie  
HER PERSONALITY IS CALM RIPPLE!  
PLENITUDE WISDOM TRANQUILL KINDNESS COMPASSION  
BREAST

MAORI

UMA

U

MA

MA-U

U

MAHA

TEAT BREAST  
TO CONNECT points of COMPASS = THE EARTH!  
BE FIRME BE FIXED.  
BE FIRM BE FIXED  
SAKTI the MOTHER has 3 modes of  
being the TRANSCENDANT  
the SUPREME  
and ORIGINAL SAKTI - RIPPLE  
BREAST  
MOTHER GODDESS of PLENTY

MAORI

U-MA

SK

UMA

SK

SA KTI

MAORI

HA KI

SK

SA KTI

SAMOA

SĀ

MAORI

HĀ

TI- A

SK

UMA

MAORI

UM A

U

U- HA

U- WAI

U- A

U- RUTAPU

MĀ

U- NGA

U- KI

U KAUKA

U MANGA

U MU

SK

U MA

the ORIGINAL SAKTI or MANIFESTATION  
RIPPLE [see KI!] [of the SUPREME]  
RIPPLE  
SACRED  
BREATH BREATHE IT TO  
MOTHER.  
Goddess of plenty KIND COMPASSIONATE  
BREAST TEAT  
SAY U  
= UWAHA FEMALE WOMAN CALM GENTLE  
Covering of vegetation in a SWAMP =  
RAIN [PAPA'S CLOTHING]  
UNTOUCHED IN A STATE of NATURE PURE  
FREE of TAPU PURE  
SEND Cause to come forth.  
LASTING CONTINUOUS  
BEAR SUPPORT SUSTAIN  
FOOD but only of BIRDS: RATS  
EARTH OVEN  
MOTHER GODDESS THE LAND IS HER BODY  
See DEVI



PALI	GĀ MA	*GREM TO COMPRISE
	*GREM	VEDIC GRAMA HEAP COLLECTION PARISH
LATIN	GREMIUM	
OBULG	GRAMADA	[VILLAGE COMMUNITY]
OH.GER	CHRAM	CP GER
LATIN	GREX	[A COLLECTION of HOUSES] ITD
	MĀ -ORI	!
MĀORI	NGĀ -I	CLAN PREFIX
	MĀ	TO CONNECT NUMERAL MARRIAGE CONNECTIONS
	[A MA]	OUTRIGGER of a CANOE
	-[A MO]	SUPPORTS of a MAIHI
	MĀ -ORI	
	NGA -TA	= TANGATA PEOPLE
	NGA RI	GREATNESS POWER RHYTHMIC CHANT
=	NGE -RI	WITH ACTIONS
	NGĀ -I	CLAN PREFIX
	NGA -RINGARI	INCREASE IN NUMBERS.
	NGA RE	FAMILY
	NGA REHU	WAR DANCE TO TAKE COUNSEL
	NGE RI	RHYTHMIC DANCE WITH GESTURES
	NGA RE	ELDER HEADS of BRANCHES of FAMILIES
	NGE RA	MANY NUMEROUS
	NGE A	NUMEROUS ABUNDANT
	NGE KI	LOOSELY WOVEN
	NGE PAKI	STEAM OVEN = UMU
	NGE RO	VERY MANY
	TAHUA	MARAE FEAST TĀHŪ DIRECT LINE of ANCESTRY
	TAE	Arrive at Beach COME GO

PALI	GĀ MIN	*GAM/ GOING WALKING LEADING TO MAKING
MĀORI	MINE	BE ASSEMBLED = MENE [FOR]
	NGA U	WANDER GO ABOUT
	MI HA	DISTANT DESCENDANT MIHI GREET
PALI	GAMEYYA	BELONGING TO A VILLAGE A CLANSMAN + SĀKKHĀ
MĀORI	ME	WITH = CONCOMITANCE ; CONCURRENCE IN TIME. AND
	MENE	BE ASSEMBLED
	ME-HA	APART SEPARATE IA HE SHE IT
	ME-RI	IN CLOSE

PALI	AHA	VEDIC AHAN AND AHAS A DAY
	AHO	in compounds [MAORI HANA SHINE GLOW HEAT]
MAORI	HAN	EANEA PLEASANT COMFORTABLE HAEATA DAWN
MAORI	EK A HE	NA IN ONE DAY
	NA NAHI	YESTERDAY
	[HE]	NA HE-A WHAT TIME [past]
	NAKANAKA	MOVE TO OR FROM.
	NA KA	MOVE IN A CERTAIN DIRECTION
	NAI = NEI	II PROXIMITY or CONNECTION with SPEAKER
	NA	ON ACCOUNT of (BY WAY of) ACTED ON (BY)
	NA U	COME GO
	NA WAKI	PROCEED
	NA WE	BE SET ON FIRE
	NA-NE	DOG [howlat daybreak?]
	NAWAI	presently in due course = sequence of events
	NA-MATA	ANCIENT TIMES
	A HO	RADIANT LIGHT SHINE
	A HA	APERTURE OPEN SPACE
	HA -EATA	DAWN
	HA-TEPE	FOLLOW IN REGULAR SEQUENCE
	HA-ERE	BECOME BE DIFFUSED COME GO
	HA	[ARRIVE]
	HO MAI	BRING GIVE
	HO U ANEA	INTERVAL of TIME
	HE -A	WHAT TIME
	HE MO	CEASE DISAPPEAR
	HO HO	A TRILL TO call attention [ie GAYATRI !]
	HE KE HEKE	SET of the SUN
A	HE -I > HEI > 'HEI	BE ABLE [ie DAYLIGHT]
	HE I	AT IN WITH of TIME OR PLACE
A	O	DAYTIME apposed to NIGHT
A		of belonging to possessed by.
	HEI	SKY AT IN WITH of Time or place
A+	HEI	WITH SKY ! ie DAY.
	HE MO	DISAPPEAR.
	HO KIA	RETURN BE REPEATED
	NE NE WHA	SET AS THE SUN.
PALI	ANV	AHAN DAILY
MAORI	ANU	COLD [SK ANV prep of DETERIORATION/DIMINUTION]

PĀLI GĀMĀNI THE HEAD of a COMPANY A CHIEF 131  
 " MANICULAKA [SEE KULAK > LAND OWNER]  
 MAORI KURA CHIEF MAN OF PROWESS KNOWLEDGE

RA MAORI	NGAMARO NGĀ-RAHU	ARMY IN BATTLE ARRAY LEADER COMMANDER TAKE COUNSEL DELIBERATE ELDER HEADS of BRANCHES of a [FAMILY]
	NGĀ RE [MA-ORI]	BODY of MEN MULTITUDE
	NGĀ RE NGĀ KI	CULTIVATE PLANT [AS A BODY of MEN] AVENGE [A BODY]
=	NGĀ RI [NGE RI]	GREATNESS POWER WARDANCE
RA	NGĀ MA-RO	ARMY IN BATTLE ARRAY
	NGĀ WIRI	10 [as 10 JUDGES ITD]
	NGĀ WHI NGI-	SUFFER PENULTY BE PUNISHED NGONGINGO MALIGNANT DEVOURING SPIRITS [A CROWD]
*	NGĀ -I NGĀ HURU NGĀ -I MĀ-TOU MĀ-TOU MĀ	BRING CARRY CLAN PREFIX TEN HARVEST TIME + DUAL PREFIX PRONOUN OR COMMON NOUN TO INDICATE A GROUP of PERSONS OUS MO [PLURAL] TO CONNECT NUMERALS ; FOR CERTAIN MARRIAGE RELATIONSHIPS
RA	NGĀ -I NGĀ TIRA RA NGI	APPEAR SEEM TO BE CHIEF MALE OR FEMALE WELL BORN NOBLE CHIEF, HEAD [E RANGI SIR] HEAVEN ABODE of SUPERNATURAL BEINGS
RA RA	NGĀ TŪ RA NGI	PERFORM RITES OVER CHILD of a CHIEF GO MARCH ADVANCE IN ORDER SKY HEAVEN WEATHER [AS A COMPANY!]
RA RĀ	NGĀ NGĀ I	COMPANY of PERSONS A COMPANY

PĀLI GĀ MIKA [TO GAMA] THE GOVERNOR OF A VILLAGE  
 MAORI NGĀ RAHU LEADER COMMANDER TAKE COUNSEL  
 MIN E BE ASSEMBLED COME TOGETHER [MENE]  
 KAINGA FORTIFIED VILLAGE [MA-ORI] SEE

PALI	AH AṆ	PRON. [VEDIC AHAY] = AVE AZAM LATIN EGO GOTH IK OHG IH ITO
	AH AṆ	PRONOUN of 1ST PERSON 'I, ME [Ṇ = NṆ] [or N.]
nom sing	AH AṆ	
gen DAT	AH AṆ - ASMI MAYHAY MAMA MAMAṆ	'I AM, = ENCLITIC FORM IN SINGULAR WE
ACC	MA Ṇ	
LOC	MA YI	
pl nom	ME MAYAY AMHE	
GEN	AMHĀKAY	and ASMĀKAY
ACCUS	AM HE	and ASME
INSTR	AM HE HI	and ASMĀ - <u>BHI</u>
LOC	AM HE SU	
	NO	ENCLITIC FORM for the PLUR. for accus ; gen.
MAORI	NŌ	HOKU MINE
MĀORI	AHA-U	I ME
	ĀHA-KU	MINE
	ĀHA-NA	HIS
	ĀHA-U	THINE
MĀORI	AN GA	ASPECT ITO
MĀORI	HE	INTERROG PART
PALI	HE	ACCUS.
MĀORI	Ā N A	of = ĒNA plur of TĒNĀ
	Ā N A	pron HIS pron 3rd person sing of HIM of HER.
MĀ		TO EXPRESS DUAL RELATIONSHIP [MARRIAGE ITO]
MĀ	UA	1st person exclusive WE OUS 2 people
MĀ	TOU	" " WE OIS 3 or more people
HU	ANGA	A RELATIVE
HU	A	NAME CALL BY NAME KNOW.
HU	NA-ONGA	SON of DAUGHTER IN LAW
HU	NA-REI	FATHER / MOTHER IN LAW.

PALI 91	AHA AHO	VEDIC AHAH AND AHAS A DAY in fall, compounds [MAORI HANA SHINE GLOW HEAT]
MAORI	HANEANE EK AHE NA KAPA AHA	PLEASANT COMFORTABLE HAETA=DAWN IN ONE DAY [MAORI NANAHU YESTERDAY] [FOR] SOME OR SEVERAL DAYS
MAORI	ANV AHAN	NA-KANAKA MOVE TO OR FROM. DAILY = MAORI ANU COLD
PALI MAORI	HE-I	'HEI = AHE I BE ABLE [1e daytime]
MAORI	HE-KE HEKE KATI °HA EKÂ - HA-DVI DVIHA-TI-HAN	THE INITIAL A of AHAN [acc] IS ELIDED AFTER I which is often appears lengthened SET of the SUN = HOW MANY DAYS 1 or 2 DAYS 2 or 3 DAYS
MAORI MAORI	HE-I AO = AO AKE AO	AN ADJ DER from AHA IS °AHIKA AT IN WITH of TIME or PLACE DAY FOLLOWING, DAY BEFORE DAYTIME opposed to night
	[ANCA MATE NOTE	BACK REVERSE SIDE AO-AKE and its compounds may have I OR NŌ prefixed [with N euphonic.]?
	AO-MĀRAMA	WORLD of LIGHT LIFE opposed to REINGA OR merely seclusion. common in POETRY
	AO-URU AHA AHI AHI	DAWN OPEN SPACE APERTURE EVENING
#	AHO	RADIANT LIGHT SHINE
	HA-E ATA HA-ERE HĀ-TEPE	DAWN NA-HEA WHAT TIME [PAST] BECOME BE DIFFUSED FOLLOW IN REGULAR SEQUENCE
	HŌHO-ATA [HŌATA]	MOON ON 3RD DAY
	HŌE-HŌE	intensive ad used with TŪMĀRŌ of the SUN AT
	HO HO HO KI	TRILL to call attention [as EYEMATE] MIDDAY RETURN HOKIA BE REPEATED
	HŌ MAI	BRING GIVE
	HO U ANGA	INTERVAL of TIME A YEAR def or INDEF.
	AHE-A AHE-A HE-A	inter of future time WHEN? ATU HOW FAR > HE-A WHAT TIME? HE MO CEASE DISAPPEAR

PĀLI	GO	DHĀ	IGUANA
SK	GO	DHĀ	DIMIN GOLIKĀ
MĀORI	NGA	HA	LIZARD
MĀORI	NGO	HI	FISH
	NGOI		CREEP CRAWL
	NGO	IO	WHISTLING SOUND ASTHMA [HISS]
	NGO	NGI	SUCK water
	NGO	IRO	CONGER EEL.
	NGO	RINGORI	SMALL BLACK EEL.
	TA	URITE	LIKE SIMILAR.
	TAHA	RAPA	TAIL of an EEL
	TĀ	HAOE	SWIM.
	TA	IPŌ	'GOBLIN, See. [TARU 'THING]
	TA	NIWHA	any formidable marine creature
	TĀ	ORU	SUPPORATE become Rotten [ie IGUANA BITE]
PĀLI	GO	PĀNASĪ	A BEAM SUPPORTING FRAMEWORK of a ROOF Fig of OLD PEOPLE BENT BY AGE [A]
MĀORI	NO	HO	DWELL LIVE SETTLE
	NOI		ELEVATED ERECTED HIGH
	NGO	NGOME	WITHERED FLACCID
	NGOI		CREEP CRAWL
	NGO	NGO	WASTE AWAY BECOME THIN
	NGO	RANGORA	DIMINUTIVE
	PANGO	RE	CHILDREN IMMATURE ✓! — + RE [A]
	PĀ	KIRA	BALD headed.
	PA	KITARA	SIDE WALL of a HOUSE
	PĀ	KORO	FENCE STORE HUT
	PA	KORO	BARREN not producing young.
	PA	KOKO	OLD ORIED UP
	PĀ		term of address to male elders.
	PA	HIWI	Lean on anyones shoulder.
	PĀ		STERILE
	NĀ		acted on by by way of by reason of.
	NA	HE	ANCIENT TIMES
	NĀ	WAI	in due course.
	NEA	HENGA HE	WASTED WEAK
	NEAO		Dress timber with an adze.
[NGO]	HIA	NGO NGO	PINE AWAY -HI- = <u>SI</u>



SK	KARMIN	PERFORMING A RELIGIOUS RITE
MAORI	KAR - AKIA	PRAYERS [ACTIVE DOING]
	KAR - A	GATHER TOGETHER ASSEMBLY
	KAR - ANEA	CALL SUMMON
	KAHU	PART of the PURE RITE
	KAI O	LOCK of HAIR IN RITES
	KANAKU	FIRE
	KARAMEA	RED OCHRE
	MIHI	SIGH FOR LAMENT ACKNOWLEDGE
	MIN E	BE ASSEMBLED [AN OBLIGATION]
	MI RI	a KARAKIA during GRIEF.
	MI KONI	ASK for BEG.

SK	KARMAN	RELIGIOUS ACT
MAORI	KAR - AKIA	PRAYERS
	KAHU	RITES FIRE
	KARA	AN ASSEMBLY
	MA	FREE of TAPU CLEAN.
	MAHI	DO PERFORM.
	MAHINA	MOON IN ANCIENT SONGS
	MAHU	RITES TO REMOVE TAPU
	MAHUKIHUKI	RITES of agriculture
	MAIRE	'SONG.
	MAKAVRI	BLACK
SK	MAKALI	BLACK MOTHER! DEITY.
MAORI	MAKUTU	BEWITSCHE
	MAMA	RITES free from TAPU
	MAN-A	Be effectual Authority power.
	MANEA	SACRED PLACE
	MANAWA	SPIRIT MIND

SK	KAVACA	AMULET of a SACRETEXT or MANTRA / KU
		SUCH as HUM ITD
MAORI	WAKA	fig 'CANDY, small box for sacred things ITD.
	KARAKA	Sacred utterance
SK	HUM	SAY U!
MAORI	KU	LOW INARTICULATE SOUND
	WAHI	VOICE.



\* SK 565 NĪ

NESHĪ NETHA NETUM.  
TO LEAD or KEEP AWAY TO BRING INTO ANY STATE OR CONDITION REUDGEIOUS RI  
TO WISH TO CARRY AWAY  
TO WISH TO FIND OUT.  
LEADERGUIDER GUIDE

SK NĪ

LEADING OR BRINGING. DEPENDANCE ON

SK NĪ TI  
MAORI NĪ TI  
NE NETI

] ADART

" NI U

DIVINATION MOVE ALONG DIVINATION

" NE HE

OLD AGE ANCIENT TIMES

NE HE NEHE

Forest

NE KE

MOVE

NI HO

EFFECTIVE FORCE

NGI TA

BRING CARRY NGI HA FIRE

SK 537 NĀ LI

ANY TUBULER VESSEL OR VETIN

NGĀ KĀU

VISCERA I TO

RI O

M. VIRILE

SK PHA  
MAORI PĀ

[SHOULD BE WHA]! ANGRY or IDLE SPEECH  
hold personal communication with  
Reach ones ears be heard.

WHAKA PAE

ACCUSE

PAENGA

TERSE ANNOY

PĀ HO

be heard as news.

PAHU

False untrue

PAKA

QUARREL.

WĀ

ACCUSE P-V-B-W

WHAIHOE

tenor of speech.

WHAINGA

QUARREL

WHĀ WHĀ I

CHIDE

WHĀKI

MAKE A FORMAL SPEECH

SK PHĀ

= BHA/PAH/ P/F B/P MAORI WHĀ but  
whole of Māori is confused pronunciation  
as a result of ignorant pseudo scholars  
of yore!

MAORI WĀ KĀ

REPLY TO

SK 304 MĀORI	KRI	TI		SKIN HIDE
"	KI	RI	TAI	OUTER SKIN
"	KI	RI	MOKO	SKIN
"	KI	RI	MATE	SKIN PERSON
"	KI	RI		CORPSE
MĀORI SK MĀORI MATA SK of MĀORI	KRI	TI TTI KI	KA KA KĀ	WAY PATH SK KRITIKA as a VEHICLE! PLEIADES 6 NYMPHS 1 TO REGENT AGNI - take FIRE BE lighted BURN [VERTICAL PLEIADES = SK PLEIADES of KĪRI BACK TO FRONT TO MAKE MENTION of SPEAK HIGHLY of.
WĀHKA			KIRI / KIRTI	TO of place at on upon TOWARDS AT SAY TELL CALL DESIGNATION SPEAK MENTION
			TI KA - NGA	RULE PLAN METHOD
			TI KA	MEANING PURPORT
			TI KOKE	HIGH UP IN THE HEAVENS
			TI RA	STARS of ORIONS BELT COMPANY of
			TI KA	WAY PATH [TRAVELLERS]
			TI KETIKE	LOFTY HIGH HEIGHT IMPORTANT EXULTED
			TI EKE	MEASURE LAY of SET OUT
RA	KI			NORTH.
TĀ	KI	NA		OF THE RISING of HEAVENLY BODIES
TĀ	KI	AU	TAHI	SOUTHERN CROSS
PĀLI SK MĀORI	KRI	PA-RI-TA PĀ TA PĀ [KI]	TA YITA NGI O KI	DIRGE = MĀORI PAOSING + TA-NGI DIRGE LAMENTING [MĀORI KI-KO = BODY] DIRGE [MĀORI KI-RI = PERSON] SING [MĀORI A-PA SPIRIT done DEAD] RECTE AND TA-KI-RI free from TĀPU
SK MĀORI	KRI	KA KA	KI	THROAT THROAT
SK MĀORI	KRI	TĀ TĀ TA TA TA TA	KI KI KI KI KI KI	CUT CUT OFF DIVIDED CUT CARVE FASHION TAKI AVENGE STICK IN HĪKIHI CROPPED SHORT A STONE USED FOR CUTTING

SK	SAU	NA		RELATIVE TO A DOG
MĀORI		NA	NE	DOG
"	HAU	-	NENE	NOISY
"		NA	NAKIA	CRAFTY/TREACHEROUS
"		NA	NA	RAGING IN PASSION
"	HAU			BE HEARD
"	HAU	Ā		COWARDLY
"	HĀU	PA	UPA	EAT GREEDILY
"		NA	KU	DIG SCRATCH
"		NGA	-HU	HUNT WITH DOGS
"		NĀ	-HA-KU	BELONGING TO ME
MĀORI	-	-	-	KURI DOG.
SK	-	-	-	KULA TROOP FLOCK
SK	-	-	-	KURI-RA COPULATION
SK	-	-	-	KUR-KURA A DOG
SK	-	-	-	KU-RULA BLOCK of HAIR esp on FOREHEAD
SK	-	-	-	KU-LĀYA DOG KENNEL or RESTING PLACE
MĀORI				RAI HE SMALL ENCLOSURE

SK	KU	H		TO SURPRISE BY TRICKERY OR JUGGLERY
MĀORI	KU	H-	A	GASP
	KU	H-	U	CONCEAL
	KU	NI		CROOKED ARMED
SĀMOA	SAU!			COME

SK	KŪ	JA	NA	UTTERING AN INARTICULATE SOUND
				COOING MOANING
MĀORI	KU	HA		GASP
	KŪ			LOW INARTICULATE SOUND
	KU	WHETE		MURMUR
		NA	NE	DOG

SK	KU	NI		CROOKED ARMED
MĀORI	KUN	KUNI		AG WITH A CROOKED SNOUT

SK 1055 MĀORI	SAM PĀ PA EKE PA ERUNGA PA HIPAHI PA HUHU PĀ KAKA PĀ KAU PA KI PA PAKI RANGA PA KI HERE PA KI HIWI		A GIROLE LOOPS of a SNARE UPPER EYELID A SORT of KILT NOOSE FORESKIN, SURROUND HEM IN WING of a BIRD KILT CLOTHING. AN ORNAMENTAL BAND WOVEN ON A CLOAK CARRY A LOAD WITH BANDS ROUND the SHOULDERS SHOULDER GIROLE
WHAKA	HA ERE HA O HA RI		CARRY ABOUT CATCH IN A NET CARRY
SK 1029 MĀORI	SAI LA HAI HAI PŪ HĀ - MOA MOA HA NGI RA HO RA KAU RA NGI TOTO RA PA KI	from SAILA MADE of STONE	PRINCIPLE STONE IN GAME of RURU place in a heap [as weapons] small stones used as BULLETS EARTH OVEN. FOOD COOKED WITH HEATED TESTICAL 12 STONES [STONES] WEAPON [heated wood] BLACK LAVA. SCORIA HILLSIDE SLOPE ASCENT
SK MĀORI	SAI LE YA RE A RE HU		ROCKY STONEY MOUNTAIN LIKE STEEP SLOPE FLINT SPLIT off IN CHIPS
WHAKA	A - REI RE KE RE NGA RE PE RE RA		THROW KNOB SCATTERED ABOUT FINE PARTICLES LUMP ROCK OYSTER BARE BONES
SK	SAI -- LA		MADE of STONE

SK 747	BHĀ RAT	NAME of MILITARY CASTE
MARU	WHĀ	4 4TH sec
	WHĀ I	FOLLOW PERSUE PRACTICE PROCEED
	WHĀ I KI	MAKE A FORMAL SPEECH
	WHĀ I TAUA	AUXILIARY FORCE
	WHĀ NA	RUSH CHARGE REVOLT REBEL IMPELL
	WHĀ NAU	BE BORN. [COMPANY]
	WHĀ NO	ACT BEHAVE
	WHĀ RA	RECIECE A PORTION
	WHĀ RAU	TRAVEL. COMPANY of TRAVELLERS
	WHĀ RE	DIVISION of an ARMY
	RA NA KI	AVENGE
	RA HI	CREAT PHYSICALL or MORALLY
		NUMEROUS LOUD MULTITUDE
	RA HINGA	COMPANY PARTY
	RA HE	STOCKADE
	RA KA	AGILE ADEPT GO SPREAD ABROAD STEP
	RA KAU	WEAPON [OUT]
	RA	ROAR
	RA MENE	ASSEMBLE
	RA NEA	RUSH CHARGE COMPANY
	RA NEA WATEA	TRUCE
	RA NEA HAU	PERSUE
	RANGA MARO	ARMY IN BATTLE ARRAY
	NEA RAHU	WAR DANCE
	RANGATIRA	CHIEF.
	RANGA WHENUA	MARS? JUPITER?
	RA RO	N. WIND [WARITO].
	RA TA	TAME SUBDLE
WHAKA	RAT	NAME of MILITARY CASTE
SK	BHA RAT	SHARP CUTTING.
	RATA - RATA	BESERVED PROVIDED DISTRIBUTE
	RAT - O	100 MULTITUDE
	RA - U	CAPTIVITY.
	RA - U	offering SACRIFICE
	RAU PANEA	CONQUER FIGHT CONQUEST
	RAU PATU	KILL IN REVENGE
	RAUTUPU	WAR
SKLAW	RAT	

SK747	BH A	RA	BEARING CARRYING
		ORAT	
M			- HUTI WAR CRY
MĀORI			HŪ RESOUND
			TI-O CRY CALL
SKLAWINI		RAT	WAR
SK		ORAT	RAISING THE VOICE
MĀORI		ROAR	
	PA RA		BRAVERY
	[RAGE]		
		RANGATIRA	CHIEF of noble birth
		RA NAKI	AVENGE
		NGA RAHU	WAR DANCE LEADER COMMANDER
SK	BHA	RAN DA	LORD MASTER.
MĀORI	PA		term of address to male elders
SK	BHA	RA TA	MERCENARY TO BE MAINTAINED
		TA HI	UNIQUE ONE UNPRECEDENTED
		TA HŪ	DIRECT LINE of ANCESTRY
		TA HU-NA	BATTLE FIELD
		RATA - RATA	SHARP CUTTING
WHA KA		RATA	TAME SUBDUED
		TA ITOA	BRAVE
		TA KA	COMPANY of persons.
		TA KI TŪ	FORMATION IN COLUMN for ATTACK
WHA KA	-	TA KOTO	PLAN DETERMINE GIVE DIRECTIONS
		TA MA	MAN [SK.TAMA = Superlative ORDER]
SK		TA MA	SUPERLATIVE
		TA NE	MANLY
		TA TANEA	ALERT PROMPT READY
		TA NEI	RESOUND
		TA TAO	SECOND PERSON SLAIN IN WAR
	[RA]	TA RA	COURAGE
		TA RA	WETI HOSTILE
		TA U	<u>SING!</u> ATTACK.
		TA UA	ARMY.
		RA U	100 MULTITUDE ANOTHER BLADE
			of a WEAPON TAKE CAPTIVE
WHA	RE		DIVISION of an ARMY

SK 761	BHU	TA	PAST TRVE REAL BEEN GONE PRIEST of the GODS GHOST of the DEAD
MAORI	PU	RI	SACRED LORE
	PU	RA KAU	ANCIENT LORE
	PŪ		ORIGEN ORIGINATE
		TĀ HŪ	DIRECT LINE of ANCESTRY
		TAI	the other side.
		TAI KUIA	OLD WOMAN;
		TA NGI	FUNERAL DIRGE
		TA KE	ORIGEN BEGINING
		TA KI	RECITE
		TA PA	CALL NAME RECITE
		TA PU !	
	WAHKA	TA RA	INVOKE CONSULT
		TĀ REWA	DECLINING of SUN INTO
	TA U	PERIOD of TIME INTERVAL YEAR CYCLED.	
	TA UHEKE	GROW OLD	
	TĀ KIUKI	ANCIENT of long standing	
	TAURA	ROPE CORD SYM of TIME PAST	
	TA WHITI	WIDELY SEPARATED of TIME   SPACE	
	TA WHITO	OLD ANCIENT, PRIMA EVAL ORIGINAL	
	WHITO	DWARF	

SK 179 UT-TO RANA > DECORATED WITH RAISED OR UPRIGHT ARCHES <sup>144</sup>

UT-TO-RANA-PATAKA DECORATED WITH RAISED ARCHES AND FLAGS

MĀORI

[TOKO

UT-U

[NGA-HERE

PATA CAUSE OCCASION

PATA PATA STRINGS/THRUMS ON A CLOAK.

POLES] TENTACULAE of CUTTLEFISH.

PATA-I GIRDLE/LOIN CLOTH for WOMAN.

PĀTAKA A RAISED STOREHOUSE ON POSTS SPUR of a HILL. FRONT of HOUSE [ENCLOSURE

PĀTA KITAKI BOUNDARY DIVISIONS IN A STORE

PĀTARI INCITE PROVOKE ENTICE DECOY [PIT

PĀTARI [PĀTERI] MAGELLAN CLOUDS

PĀTATARA FENCE

PĀTA-TARA PARAPET [TAHU]! again!!!

PĀTA KITAKI BEAM PLACED AT EDGE of a MAT

FOREST] [WHĀRIKI] IN A HOUSE. SCREEN

PĀT-ERI MAGELLAN CLOUDS ie FLAGS!

PĀT-IKI A FAN [to keep flies from a corpse].

PĀ BLOW AS the WIND.

PĀ TO KE S. E SEA WIND

PĀ TU SCREEN WALL. THATCH

PA TU NGA RO FLAT ORNAMENTS ON ENDS OF A FAN [PLUMES [HIHI] of a CANOE]

PA WA SMOKE > PA-OA SMOKE

PA RORO THREATENING CLOUDS

PA RIRAU WING of a BIRD

PA RI CLIFF TOR-O-HANGA-FORK of a TREE

PA RETAI BANK of a RIVER

PA RET ORNAMENT FOR the HEAD TOPKNOT [CARVE SLAB OVER A DOOR. CREST]

PA RA affected with PIMPLES

PA KAU A KITE!

RANGA RAISE CAST UP RIDGE of a HILL

SANDBANK FRAME FOR DRESSING HAIR

RANGA-I RAISED ELEVATED

RANGA-MARO ARMY IN BATTLE ARRAY

RANG-I SKY WEATHER TOWER of a PĀ

TO RA BE ERECT

TOR E BURN ROUGH SEA INFLAMMATION of EYES

SEE!



Δ SAX GŪ - FREA  
MĀORI NGU HA  
WHEA-U  
NGUT-A

A WAR LIKE PRINCE  
FIGHT FIERCELY RAGE FURY  
PRINCE CHIEF.  
RAGE.

Δ SAX DY NE  
MĀORI TI N-A  
TI - HI  
TĪ - KA  
NGE - RI  
NGĒ

A DIN NOISE  
BE IN SEVERE LABOUR  
MOAN of the WIND  
SHRILL  
RYTHMIC CHANT + ACTIONS  
NOISE SHRIEK.

Δ SAX DWE - ORE  
MĀORI WHE

DWARF  
DWARF.

Δ SAX CYL - E  
MĀORI KIR - I - HAU  
Ē

COLD  
KEEPING TO THE FIRESIDE  
EXCLAIM Ē!

Δ SAX DU ST  
MĀORI TU - TŪ

DUST  
DUST

Δ SAX KIR MAN  
MĀORI KIR - EA  
MAN - AWA

NOISE SHOUT  
SCREECH  
WELLCOME SALUTATION.

Δ SAX WA RIAN  
MĀORI WHA R - E  
WA R - O  
WA

TO OCCUPY  
HOUSE  
ABODE of the DEAD  
DEFINITE TIME PERIOD INTERVAL AREA ]

[ RĪ  
RĪ  
= L RIAN - GA = RĪ

SCREEN PROTECT [SEASON  
SHUT OUT WITH A SCREEN

RI KO

Evil SPIRITS IN EMPTY HOUSES

RĪ - ROA

CLEAR SPACE IN THE MIDDLE of a HOUSE

RI - UA

GONE ABSENT

A NA

CAVE

Δ SAX WA RU  
MĀORI RU - NANGA

INHABITANTS of a PLACE  
COUNCIL ASSEMBLY

Δ SAX MĀORI	MĀE S MĀE - NE	MESH of a NET NARROW PART of AN EEL WEIR.
Δ SAX MĀORI	NEAD LUNGA RUN ANEA UNEA	FORCIBLY AGAINST ONE'S WILL ASSEMBLY COUNCIL EXPELL
Δ SAX MĀORI	NEAD DU NG TU NG - A	VIOLENCE USED AGAINST ANYONE A = TŪ = BE HIT BE WOUNDED
Δ SAX MĀORI TE	NĀ H NĀ H - AU NĀ H - A KU NĀ	NEAR WITHIN REACH CONTIGUOUS VICINIS THINE HIS HERS. THAT THIS [NEAR]
Δ SAX MĀORI	NEAH - EA EA	A NEIGHBOURING RIVER BE FLOODED
Δ SAX MĀORI	NEA RU RU - A	CONFINED PIT HOLE GRAVE
Δ SAX MĀORI	NAB BAN NAP - IA PAN - I	TO BE WITHOUT BLIND EEL WIDOW ORPHAN
Δ SAX MĀORI	HAB BAN HAP - A PAN - A	TO BE WITHOUT BE PASSED OVER IN THE APPORTIONMENT OF EXPELL [ANYTHING]
Δ SAX MĀORI	MIRI - GE MIRI NGE - HE	DELIGHTFUL SWEET PLEASANTLY SOOTHE ASSUAGE TRANQUILLISE PERKFUL CALM.
Δ SAX MĀORI SK	MŌ S MO H - ANI AN -	FOOD NOURISHMENT FERN ROOT FOOD FOOD

Δ SAX	MŌ TAN	MEETING WITH
MĀORI	MO T-IHA	DANCE
	MO T-IRO	BEG
	MO - ENGA	MARRIAGE
	TANGI	FUNERAL
	TĀN - E	HUSBAND
Δ SAX	MŌ TI - AN	TO CONVERSE DISCUSS DISPUTE
MĀORI	MO TI - RO	BEG
	MŌ T - O HE	OBSTINATE
Δ SAX	MUŷ - FREQ	AT LIBERTY TO SPEAK
MĀORI	REQ	SPEECH LANGUAGE
Δ SAX	REQ - TAN	WHISPER.
Δ SAX	MY NE	DESIRE MIND
MĀORI	MI N - A	DESIRE
Δ SAX	WEST - POHA	A BAG FOR FOOD
MĀORI	POHA	A CONTRIBUTION OF FOOD AT A FEAST
	PŌHĀ	A RECEPTACLE FOR FOOD
Δ SAX	OFEN BACEN	BAKED IN AN OVEN
MĀORI	PA KA	ROAST COOK
Δ SAX	ON - HĀ RE	SECRET HIDDEN
MĀORI	HĀ RE	SEARCH FOR.
Δ SAX	HĀ TEN	HEATED
MĀORI	HA TE - TE	FIRE
Δ SAX	LA GU	SEA
MĀORI	RĀ	SAIL
	NGŪ	A PERSON UNABLE TO SWIM.
	RĀ HOPE	CALM AT SEA
Δ SAX	HA CA	IN AN ENCLOSURE
MĀORI	HANG - I	EARTH OVEN
	HANGA - KINO	PUD MUL.

A SAX  
MĀORI

MO TI AN  
MO TA TAU  
TĀ

TO ADDRESS ONESELF  
TALK TO ONESELF  
BE UTTERED

TAU  
TAU-KIRI

COUNT SING  
MOURN

ALE!  
MĀORI

MŌ  
MO-E  
MO-ENGA  
MO-MOE

FOR ON ACCOUNT OF  
DREAM

RECITE TRAD LORE  
OF A DROWSY HABIT SOMNOLENT

MO-ENANU TALK IN ONE'S SLEEP.

TĪ - HĀHĀ

RAVE ACT LIKE A MADMAN

TĪ - EPA

A CHARM FOR SNARING BIRDS.

TĪ - HOHE

SILLY CIGGLING.

TĪ - KAPA

PLAINTIVE MOURNFUL.

TĪ - O

CRY CALL.

TĪ - O-RA

SHRILL

TĪ - RI

AN INCANTATION TO DRIVE OUT A GOD  
OFFERING TO A GOD

TĪ - TERE

INTERRUPT ANYONE'S SPEECH

TĪ - TĪ-HAWA

SHOUT WITH JOY

TĪ - TO

COMPOSE INVENT IMPROVE INVENT

TĪ - TO-WERA

PREPARE BY COOKING!

TĪ - WAHA

BAWL OUT FOR

TĪ - WĒ

SCREAM.

TĪ - WĒ WĒ

UNRESRAINED WEEPING ITD

TĪ - WERA WERA

LOUD INTENSE

TĪ - WETA

WRITHE.

ĀN - A

his her of him of her.

ĀN - AU

RAMBLE WANDER BEWILDERED

ĀN - IRORO

GIDDY LIGHT HEADED

ĀN - EA

ASPECT

MŌ HIO

SUSPICIOUS RECOGNISE

WHAKA

MŌ HIO

TEACH INSTRUCT CAUSE TO UNDERSTAND

MŌ -EH EWA

DREAM

MO -E-NANU

= TALK in one's SLEEP

MO HI

TEND NURSE

127  
SK  
MAORI

AM	BUDA	from AMBU-DA COMING FROM A CLOUD
AM	-AIA	HALO
AM-	IO	ASSEMBLE COLLECT CIRCLE ROUND
A-	HEAHEA	RAINBOW.
A-	NIWA NIWA	RAINBOW
A-	O	CLOUD
	PUTA	PASS THROUGH IN or OUT PASS ON COME FORTH COME OUT BE BORN.
	PŪ	ORIGINATE SOURCE CAUSE
	PU PŪ	RISE AS FOG.
	PU NEA	REASON CAUSE ORIGIN.
	PU AHEIRI	SNOW
	PU ANU	COLD
	PŪ AO	CLOUD.
	PŪ HIHI	RAY of the SUN.
	PŪ KAKI	SOURCE
	PU KE	WELL UP RISE
	PŪ KERI	RUSH ALONG VIOLENTLY.
	PŪ KOHU	FOG MIST
	PŪ REHU	CLOUD MIST GARMENT = HINOI [RAIN = garment of a CLOUD]
	PŪ TAHI	LONG CLOUDS
	PU TU	Swell increase multiply lie in a heap.
	TA-U	SEASON
	TĀ	WIND
	TĀE	Arrive come go reach extend to until flakes of cloud.
	TA-E TĀE ATA	EARLY MORNING RAIN.
	TA-HE	EXUDE DROP FLOW
	TĀ-HEKE	DESCEND DROP [as liquid].
UA	TĀ-HENGI HENGI	RAIN without WIND REST LIE of CLOUDS.
	TĀ-MARU	CLOUDY MARUTS Gods of sky.
	TĀ-PARARO	N. WIND
	TARAHI	LIGHT SHOWERS.
	TARA MĀRO	S. W. WIND
	TARA RERE	FINE RAIN

SK  
MAORI

SANSKRIT	HAU	-VA	HA	NA	= SACRIFICIAL FIRE. CONVEYER of
SANSKRIT		VA	H		= CONVEYING THE OBLATION [OBLATIONS]
SANSKRIT		VA	HA		= GOD OF FIRE AVEST > FIRESTICK
MĀORI	HĀERE				BECOME BE DIFFUSED
	HAU				RITUAL FOOD IN PURE RITES ITO
	HA	TETE			FIRE
	HAU				WIND AIR SEEK.
WHAKA	HAU	HAU			ORDER DIRECT HASTEN
	HAU				VITALITY OF MAN ESSENCE of LAND ITO
		WA	HA		MOUTH ENTRANCE VOICE RAISE UP
		WA	HA	-- PŪ	ELOQUENT
		WA	H-I		ANNOINT
		WA-	I		WATER OIL MEMORY VESSEL
			HA	NA	SHINE GLOW GIVE FORTH HEAT
		WĀ			TIME SEASON DEFINATE AREA
					INTERVAL ITO INDEFINATE AREA.
SANSKRIT					
"	AR	A-	NI		FIRE STICK
MĀORI	AR	A-			MEANS of CONVEYANCE PATH
			NGI-	HA	FIRE BURN
SANSKRIT		HI			TO IMPELL
MĀORI	A-	HI			FIRE
83 SANSKRIT	A-	HI-	TA-	A G NI	MAINTAINER of the SACRED FIRE
MĀORI	A-	HI			FIRE
				NGI-HA	FIRE BURN
				Ā	of belonging to possessed by.
		TĀ			BE UTTERED WIND
		TĀE			BE ACCOMPLISHED BE EFFECTED
WHAKA		TA-	E		SACRED FOOD offered to the GODS
		TĀ-	KI		RECITE
		TA-	HU		SET ON FIRE LIGHT
			HŪ		BUBBLE UP WHIZZ EXPLOSIVE SOUND ITO
SANSKRIT			HŪ	TA	CALLED SUMMONED
MĀORI			HUA		CALL BY NAME
"				TĀKI	RECITE

145 SK CAUS P MĀORI	Ā-√	BHAS -BHĀS HĀ- HĀH- HAI- HĒ- TI-AHO TĪ-AHOAHO	AYATI } EXHIBIT THE FALSITY of ANYTHING. 151 TO SHINE UPON ILLUMINATE EATA DAWN BEAM of LIGHT ENTERING A DARK -A ENQUIRE ABOUT. [PLACE] AT IN OF PLACE or TIME. WRONG MISTAKEN ERROR FAULT EMIT RAYS of LIGHT SHINE LIGHT BRIGHT CLEAR.
SK P MĀORI  WHAKA	Ā-√	BHAS -BAB HĀ SE HĒ PA- NEA PAPA PAPA PAPA-KURA PAP E HE-	[Ā-BHĀSANA] MĀORI HANA GLOW SHINE TO THROW LIGHT UPON EXHIBIT THE FALSENESS of WRONG MISTAKEN FAULT ERROR. ITO RIDDLE GAME of GUESSING. QUARREL GROUND of DISPUTE GO SLYLY OR STEALTHILY. RED GLOW. BE WRONG. MANGA VOID
SK MĀORI	Ā	BHU HU HU A P-A A P-O Ā P-U Ā P-O PO AB HU KA KIKI	EMPTY VOID STINGY [ie empty hands]. SNOW COLD FROST DEFICIENT WANTING STINGY MEAN. SPIRIT of one dead. SEEK EXTORT WRONGFULLY. OPEN SPACE. AT SOME FUTURE TIME EMPTY POWERLESS HAVING NO CONTENT
SK MĀORI	ĀB	HĀ HĀ HIN-A- HIN-E HIN-E HI HI A HI HA KANO HI KANA PAPA	SIN SHINING LIKE having the appearance of. ---EATA DAWN MOON PERSONIFIED GIRL. LUNAR RAINBOW. RAY of THE SUN / HĪ DAWN [HIKA=KINDLE] FIRE FIRE EYE BRIGHT GLEAMING.
SK MĀORI	ĀB	HĀ HAE ATA P U HA E	SPLENDOUR LIGHT DAWN BEAM of LIGHT COVER SPREAD OVER. GLEAM BE CONSPICUOUS POLLEN SHINE

SK	SVA	GA	NA	OF ONE'S OWN KIN
SK	SVA	GA	.	OWN KIN OWN PEOPLE
MAORI			NĀ	LINEAGE NEA-I CLAN
MAORI	HUA			PROGENY
TA	HU			DIRECT LINE of ANCESTRY
	HUĀ	NGA		RELATIVE MEMBER of SAME IWI
	HUA			NAME CALL BY NAME KNOW BE SURE OF
	HUI			ASSEMBLY GROUP
SK	SVI	-YA		BELONGING TO ONESELF
MAORI	HUI			ASSEMBLY MEET ADD
		IA		HE SHE
	HUA	URI		HAVING OFFSPRING
	HUA	MUTU		HAVING NO OFFSPRING
	HU	NA	[NA] ONGA	SON-IN-LAW, DAUGHTER IN-LAW
	HU	NGA	REI	FATHER-MOTHER IN LAW
	HU	NGA		COMPANY OF PERSONS
	HU	NGA	WAI	FATHER-MOTHER IN LAW
	HŪ	PEKE		OLD WOMAN
SK	SVA	GA	NA	AFFINE
		NEA	-I	CLAN PREFIX
	[HU]	NEA	RA HU	COMMANDER TAKE COUNSEL WAR DANCE
			NĀ	LINE of DESCENT PARENTAGE
		NEA	RE	FAMILY ELDERS of FAMILIES ]
		NEA	RI	GREATNESS POWER [MULTITUDE ]
		NEA	RI	RYTHMIC CHANT
	RA	NGA	TIRA	NOBLES WELL BORN
	RA	--	- NA-KI	AVENGE.
	RA	NGA		SET IN MOTION A BODY of MEN
	RA	NEA	-A	CHARGE COMPANY of PERSONS,
	RA	NGA		AVENGE A DEATH.
			NĀ-HAKU	BELONGING TO ME
			NĀ-HAU	THINE
			NA-HE	ANCIENT TIMES
			NĀ NA	HIS HERS
			NĀU	THINE



SK	SVA		AFFINE OWN
"	SVA	KA	AFFINE OWN
"	SVA	KA RANA	MARRYING MAKING A WOMAN ONES OWN
		KA RANGA	A RELATIVE
MAORI	HUA	URI	HAVING OFFSPRING
	HUA		PROGENY
		KĀ	HOME
	HUA		CALL BY NAME KNOW BE SURE OF
		RANGATIRA	WELL BORN NOBLE
		NGĀ-I	CLAN PREFIX
		NGA-RE	FAMILY ELDERS OF FAMILYS
		NGA-RA-HU	TAKE COUNSEL WARDANCE COMMANDER
		NĀ	INDICATING PARENTAGE OR DESCENT
SK		KA RIHIKA	COPULATE
		KA U	ANCESTOR
		KA I IWI	STRANGE PEOPLE
		KA RA-HUI	ASSEMBLE
		KA I RORO	LOVER
SK	SVA	KU LA	] NOBLY BORN
SK		KAU LA	
		KAU	ANCESTOR
		KAU AE	WING OF AN ARMY
		KAU-AE-MUA	ELDER BROTHER OR SISTER
		KAU-AE-MURI	YOUNGER BRANCH OF A FAMILY
		KAU ANU	DEFERENCE RESPECT
		KAU AWHI	EMBRACE
		KAU HOU	LINE OF ANCESTRY
		KAU PAPA	ANCESTRY PRESENT GIVEN AT MARRIAGE
		RA-NGATIRA	NOBLY BORN
		KU RA	SCHOOL MAN of PROWESS
		KU I	WOMAN M
		KU - AKU = MY	
		KUI A	MOTHER
		KU EMI	BE ASSEMBLED
SK	SVA	MIN	LORD OF AN ARMY HUSBAND SKANDA = ]
MAORI		MIN E	BE ASSEMBLED > MENE [GOD of WAR ]
		MIHI	LAMENT
	HUA	KI	ATTACK CHARGE
SK	SVA	YA	BELONGING TO ONSELF [MAORI IA = HE-SHE
MAORI	HUI		COME TOGETHER HUA CALL BY NAME KNOW

PĀLI MĀORI	SU [ <u>HU</u> ]	KKHITA	pp SUKKHATI DRIED UP EMACIATED TA- <u>HU</u> -NA DRIED UP TA-ERO BECOME WEAK
PĀLI MĀORI	SU [ <u>HU</u> ] HU-RO	KKHITA	HAPPY TA KOHE AT LEISURE TA- <u>HU</u> FOOD PLENTY TA <u>HU</u> LOVER JOY HŪ DESIRE
PĀLI MĀORI "	SU [ <u>HU</u> ] HUHU	KKHITA	DRIED UP EMACIATED TA- <u>HU</u> SICKNESS DISEASE EMACIATED
PĀLI MĀORI	SU [ <u>HU</u> ] HU-KA	KKHITA	EMACIATED TA <u>HU</u> -TAHU AHI WINTER FROST SNOW
PĀLI MĀORI	SU - HU HŪ HŪ HŪ HU HU HŪ	NĀ NĀ ATA NGATA KA NĀ KORE MĀ RIRE MEKE NA PEKE	VOID EMPTY of LUST DESIRES of SOUL MAN [ONLY IN KARAKIA]! DEFICIENT WANTING. SATISFIED DEVOID of DESIRE IN A STATE of PEACE NUMBERED WITH COLD DESTROY DEVASTATE CONCEAL OLD WOMAN DESIRE
WHAKA	HU HU	TA-E NG-A NGA	COME GO DEPART DRIED DECAYED ATA FORM SEMBLANCE SHADOW REFLECTION OPPOSED TO SUBSTANCE ATA MIRA PLATFORM FOR A CORPSE ATA SHADOW only of HUMAN BEINGS

PALI	DUKKHA	FROM DUH-KA UNPLEASANT PAINFUL CAUSING MISERY
324	DU+ KHA	
	[ A KHA = AKASA	
	[ A KA-SA	
MAORI	HA E	CAUSE PAIN
MAORI	TU	BE WOUNDED BE HIT
	HA-E	CAUSE PAIN
	A KA	YEARNING
	A KA- AKA	A STATE of TURMOIL
	A KA= ANEA=	ASPECT SKELETON HUSK [TAHU]
	TU A KO- KA	POVERTY STRICKEN
	TU HAAHA	STANDING ALONE ISOLATED
	HAAHA	DESOLATE DESERTED
	TU HAWAIKI	LEPROSY
	KA	SCREECH
ALE	KA RIHIKA	COPULATE ie pleasure - prefix A in
PALI	A- KA RIHIKA	NOT COPULATE for SK. [SK = Neg particle]
MAORI	KA HORE	NO NOT
	I KA	VICTIM
	KAI KINO	PUT TO DEATH IN COLD BLOOD
	KAI-MO-MOTU	YEARN DEEPLY
PALI	E KA-NTA	GIVING MUCH PAIN
MAORI	N A	ACTED ON BY
	I KA	VICTIM
PALI	E- =	MAORI i-
PALI	SU KHA	EASE ]
PALI	DU KKHHA	DIS-EASE ]
MAORI	TU HA-WAIKI	LEPROSY
PALI	SU KHA	- EASE PLEASANT 716
MAORI	HU MA RIRE	IN A STATE of PERCE
	KA	HOME FIRE [ogriusho domoviy].
	HA TETE	FIRE
	HA KARI	FEAST
	HA RAKORAKOA	'HAPPYNESS,

### Atharvans and Bhrigus

The Atharvans complement the activity of the Angirasas, and are the *rishis* of travel, found on the road. 'The Angirasas,' says Aurobindo, 'acquire the richness of illuminations and powers of truth hidden behind the lower life and its devious turns; Atharvan, who is one of their band, forms the path, and then Surya, lord of light, is born to be the guardian of divine law.'

The Bhrigus are also frequently associated with the Angirasas, Krishna in the *Bhagavad-gita* recognises them as the greatest of the *rishis*. They 'discovered the flame of the secret divine force in the growth of terrestrial existence'.

The first to bear the name of Bhrigu, one of the ten patriarchs, in his capacity of holder of sacrificial knowledge, exercises powerful authority over the most august immortals. When various sages could not decide which of the three gods, Brahma, Vishnu or Siva, was the most worthy of the adoration of the Brahmans, Bhrigu was given the task of putting them to the test. Approaching Brahma, he deliberately omitted one of the marks of respect due to him; the god reprimanded him, but accepted his apology and forgave him. Bhrigu then entered Siva's dwelling and did the same thing; he would have been reduced to ashes by the wrathful god if he had not appeased him with humble and gentle words. Thereupon he went to Vishnu, who was asleep, and kicked him in the chest to rouse him; far from becoming angry, the god asked him if he had hurt himself, and gently rubbed his foot. 'Here,' said Bhrigu, 'is the greatest of the gods; he surpasses the others for he has the most powerful weapon of all, goodness and generosity.'

A woman by the name of Puloma was betrothed to a demon, but Bhrigu fell in love with her and married her according to Vedic rite before taking her away with him. With Agni's help, the demon discovered the woman's hiding-place and carried her back to his own dwelling. Bhrigu was filled with wrath against Agni for helping the demon, and cursed him saying: 'Henceforth, thou shalt eat anything.' Agni asked him why he uttered this curse since he had done nothing but tell the truth. Agni reminded him that when one lies deliberately, one is thrown into hell together with the seven preceding and seven ensuing generations, and that he who refuses to give information on request is equally guilty. Agni went on: 'I, too, can be quick to curse, but I respect Brahmans and control my anger. In truth I am the mouth of gods and ancestors. When clarified butter is offered them, they partake of it thanks to me who am their mouth; how then can you say that I eat anything?' So Bhrigu agreed to modify his words: 'Just as the sun by its light and warmth purifies the whole of nature, so Agni shall purify all that enters into his flames.'

The son of Bhrigu, Dadhicha, had, by his austerities, attained such wisdom that he was the strongest creature in the world, equal in stature to the king of the mountains. When the *asuras* were threatening the gods, Indra, on the advice of Brahma, asked Dadicha for his skeleton. The sage surrendered his body with docility, and with his bones (more powerful than thunder) Indra and the gods were able to massacre 'ninety times nine Vritras'.

भृगु *bhrigu*, m. pl. ( $\sqrt{bhrāj}$ ) N. of a mythical race of beings (closely connected with fire, which they find [RV. x, 46, 2] and bring to men [i, 58, 6; 195, 2] or enclose in wood [vi, 19, 2] or put in the navel of the world [i, 143, 4]) or which is brought to them and first kindled by Mātariśvan [i, 60, 1; iii, 5, 10]; they are also said to fabricate chariots [iv, 16, 20] and are mentioned together with the Angirasas, Atharvans, Ribhus, Maruts, Druhyus &c. [cf. Naigh. v, 5]; in Hcat. 12 Bhrigus are enumerated among gods; cf. Gk. of  $\Phi\lambda\epsilon\gamma\acute{\iota}\alpha\iota$ , RV.; AV.; ŚBr.; Kaus.; N. of one of the chief Brāhmanical families (to which the Aitāśhyas are said to belong, RV. (esp. vii, 18, 6; viii, 3, 9 &c.); Br.; MBh.; Pur.; sg. N. of a Rishi regarded as the ancestor of the Bhrigus, AV.; AitBr. (he has the patr. Vāruṇi and is the supposed author of RV. ix, 65; x, 19; he is enumerated among the 10 Maharshis created by the first Manu, Mn. i, 35; cf. IW. 46 &c.); of a son of Kavi, MBh.; of one of the Prajā-patis produced from Brahmā's skin, Hariv.; Pur.; of one of the 7 sages, Hariv.; of the father of Cyavana and 6 other sons, MBh.; of the f<sup>o</sup> of Dhātṛi and Vidhātṛi, Pur.; of the f<sup>o</sup> of Śri (by Khyāti), ib.; of the author of a Dharma-śāstra (cf.

- ATHARVANS of TRAVEL
- MAORI ARU = FOLLOW PERSUE
- " AR-A WAY PATH-
- " A DRIVE UREE COMPELL
- " NGU-HA RAGE FURY
- " HA-E ATA DAWN
- " U REACH LAND
- " UTA BOARD A CANOE
- " WA-HO OUTSIDE
- " WĀ TIME SEASON
- " WAETER A GOOD RUNNER
- " WAHA SHEET of a SAIL
- " WAEWAE LEG FOOT FOOTPRINT
- " WAENGANUI [THE INTERVENING] SPACE MIDSACE]
- " WAIRUA SPIRIT
- " WAKA CANOE
- " WARO ABODE of the DEAD
- " ATA FORM SEMBLANCE opposed TO SUBSTANCE SHADOW REFLECTION
- " TAE ARRIVE COME GO EXTEND TO BECOME BE DIFFUSED
- " ARA MEANS of CONVEYANCE WAY PATH
- " AWA RIVER

1	SK 766 RV	BH RI *	BHARATI P B BHARTI BIBHANA [with active meaning] JABHARA JABHRE TO BEAR CARRY CONVEY HOLD on or IN TO LET GROW [HAIR NAILS] possesses keep in mind support maintain cherish RV/AVE TO BRINE offer procure grant bestow endure suffer TO LIFT UP [SOUND OR VOICE] be heard. FILL [STOMACH] CONCEIVE RULE OBEY SUBMIT TO EXCERPT BIBHARISHATI = BEAR SUPPORT MAINTAIN 2 DUAL JARISHRITAH - BARISHARTI = TO BEAR REPEATEDLY OR CONTINUALLY CARRY HITHER I THITHER. SLAVE BRATI GER BERAN MAORI RATO! BEARING CARRYING PROCURING WEARING NOURISHMENT SUPPORTING
2		BH RIT	
3		BH RITA	* BORNE CARRIED GAINED ACQUIRED FULL of
4		BH RITAKA	* BROUGHT FETCHED HIRED
5		BH RITI	* BEARING CARRYING SUPPORT MAINTAINENCE NOURISHMENT FOOD
6	764	BH RI KSH *	TO EAT [FOR BHAKSH].
7		BH RIG *	the crackling of FIRE
8		BH RIGU *	MAHBEINES connected with FIRE which is first brought to them BY MATI-RI-SVAN THEY ALSO FABRICATE CHARIOTS ie METEORS COMETS DAWN I TO
9		BH RI GU	- VARA DAY of VENUS FRIDAY.
10		BH RI GAVANA	'ACTING LIKE BARRIED SHINING GLITTERING
11		BH RI GU	- ANGIRAS N. da RSI 'RO-VID KNOWING THE VERSES of BHARAJ TO FRY or PARCA [as HYMNS]
12		BH RI J	
13		BH AR JA NA	PARCAINE ie destroying ACT of ROASTING
14		BH AR JI TA	ROASTED FRIED DESTROYED
15		BH RI O	PALI BHRIDATI TO DIVE PLUNGE
16		BH RI NI YA	BE ANGRY. cf BHRI HRINIYA
17		BH RI ND I	A WAVE of BANDI
18		BH RI MI *	WHIRLING AROUND RESTLESS ACTIVE QUICK WHIRLWIND HURRICANE WHIRLING CLOUD [WHIRLPOOL]

SK BH RI  
BHA RATI  
BIB HARTI  
JABHARE

BHARATI PA BIBHARTI JABHARA  
JABHARE  
BEAR CARRY CONVEY LET GROW [HAIR/NAILS]  
KEEP IN MIND MAINTAIN CHERISH EXCERPT  
SUBMIT TO SUFFER FULL STOMACH LIFT UP = of  
Sound of VOICE RULE OBEY.

MAORI

HA RI  
HARA HARA  
HARA  
HA E  
HA EATA  
HA MU TI  
HA MU HAMU  
TI A  
HA MU MU  
HA NEA  
HA NEI  
HA RI RAU  
HARO  
HAU  
HA RI  
[ HA RE = ]  
[ HA ERE ]  
WHAKA HA ERE  
HA HA  
HA KI RI  
HA MA  
HA  
I RI  
I RI RANGI  
RI AKA  
RI HA  
RI KO  
RI MA  
RI MU  
RA  
RATO  
RI NE A  
RI POI

CARRY  
ABUNDANCE  
VIOLATE TAPU  
CAUSE PAIN POLLEN & FLOWERS  
DAWN  
SHIT  
EAT SCRAPS of FOOD  
STOMACH MOTHER SLAVE  
SPEAK  
MAKE BUILD  
OVEN.  
WINE  
VAULT of HEAVEN  
WIND DEW BREATH  
DANCE SING JOY  
COME GO DEPART BECOME BE DIFFUSED  
TRAVELLING PARTY  
CARRY ABOUT.  
PROCURE  
BE HEARD  
BE CONSUMED  
taste flavour odour breath breathe tone of voice  
EMBARK ON BE HEARD HUNGERY  
SPIRIT VOICE  
PUT FORTH STRENGTH  
NIT  
WANE  
5  
SEAWEED MOSS MILDEW.  
SUN DAY SAIL  
SERVE BE DISTRIBUTED  
WEAPON HAND.  
GO TRAVEL

WAKA	RI	RĀ		WORK HARD
	RI	RI		FIGHT BE ANGRY BATTLE WEAPON
	RI	RO		CARRIED AWAY
	RĪ	ROA		MAIN PATHWAY IN A PĀ
	RI	TO		PERFORMED COMPLETED FULLFILLED
	WHI	TI		SHINE UPON RECITE
2 SK MĀORI	BH	RĪJ		BEARING CARRYING NOURISHING
		RĪE		2 [SUPPORTING]
		RIA		SCREEN PROTECT BIND BOND
	I	RI		EMBARK ON
		RI	HA	NIT
		RI	MV	SEAWEED
		RI	POI	GO TRAVEL
	TI	RI		OFFERING TO A GOD SHARE PORTION
3 SK MĀORI	BH	RĪ	TA	BORNE CARRYING SUPPORT MAINTAINENCE NOURISHMENT
		TAE		JUICED PLANTS [FOOD]
		TAK	URA	SACRED FOOD
		TA	E	as we come go
		TA	HU	COOK FOOD
		TA	HUA	heap of food [at a feast espec]
	PI	RI	POHO	NURSELINE CHILD IN ARMS
SK MĀORI	BH	RĪ	TA KA	BROUGHT FETCHED HIRED
			TA KA	Heap espec of food at a feast
		RI	POI	prepare heap collect into heaps a
		TA	KA-HI	GO TRAVEL [company of persons]
		TA	KA WE	PLUNDER
		TA	KE	CARRY
	PI	PI	RI	Chief head of an iwi or hapū
SK	BH	RĪ	TI	JOIN BATTLE
			TI	BEARING CARRYING SUPPORT MAINTENANCE
			TI	[NOURISHMENT FOOD]
			TI	offering to a god share portion
			TI	corch lines as food.
	HAKA	RI		FEAST GIFT PRESENT
	WHI	RI		FLOCK of certain birds
	WHI	U		SATISFAED WITH FOOD PLANT
	PI	RI	POHO	NURSELINE CHILD IN ARMS

SK 765 BHRI G.

onomatopoeic word for CRACKLING of FIRE

BHRIGU

√ BHRĀJ NAME of a mythological race of beings connected with FIRE which they find living to MEN

OR ENCLOSURE IN WOOD or the navel of the world OR WHICH IS BROUGHT TO THEM; FIRST KINDLED BY < [contain possess keep in mind]

> MĀ TA RI SVAN <

ALSO NAMED an RṢI one of the 7 RṢI they also fabricate chariots i.e. dawn etc

BHRI

BHARATI BIBHRITE P BIBRAT BIBRĀNA BABHĀRA BABHRĪMA

TO BEAR CARRY CONVEY HOLD ON or IN LET GROW HAIR NAILS SUPPORT MAINTAIN TO CONCEIVE

SK MĀ TA RI SVAN

MYTHICAL BEINGS CONNECTED WITH FIRE AND FIRST KINDLED BY MĀ TARISVAN.

MĀRI MA U RI NEA

BRINGER of FIRE [FROM THE FINGERNAILS of LIMB ARM WEAPON MA-HU-IKA; 5 FIRE CHILDREN

[RANGI the sky parent carried FIRESTICKS around his NECK BEST 243 II the first fire generated was the SUN

MA - - - HU - IKA

PERSONIFIED FIRE; GUARDIAN and her 5 children i.e. FINGERS = NAILS of HAND

BHRIGUS

Beings connected with FIRE N. of a RṢI

BHRI

BEAR CARRY CONVEY GROW HAIR NAILS

TA HU

FIRE BURN COOK ETC

BHRI

as fabrications of Chariots = COMETS DAWN

METEORS ETC = MĀRI! [SUN COMETS ETC

WHI - TI

LT 'SHINE UPON, EAST

WHI RO

See!

A

fi

FIRE

A

HI

FIRE Tongue of Agni [7] FIRE / LUST / SUN

SK MĀ TA RI SVAN

MĀRI MĀ TA RI - KI

PLEIADES = 7 RṢI [SAGES]

" MĀ TA ORA

MA - - - HU - IKA personified FIRE.



SK 747 BH AR AN YU PROTECTOR FRIEND SUN MOON FIRE  
 MĀORI N GU-TU NGUTU FLAME BURN.  
 MĀORI PA - HUNU FIRE BURN  
 RA-TA FRIENDLY  
 RĀ SUN  
 RAKA UMATOHĀ MOON on 18th DAY  
 NGU-NU ROAST FOOD  
 RĀRĀ Escape to the heat of a FIRE  
 HA-NGI EARTH OVEN  
 PA KA FIRE COOK.  
 WHA RE Family  
 NGU-NGU DEFEND PROTECT.  
 WHA - ER MOTHER

SK BH A- RA BRINGING BEARING & CARRYING BESTOWING  
 MĀORI WHA - RA HI = VEGA of ALFA LYRAE  
 WHĀ - NUI  
 WHA - KĀ HU CASTOR POLLUX > WHAKA - AHU  
 WHA - KA CAUSATIVE PREFIX.  
 RA - NGI SKY WEATHER TIME PERIOD of TIME  
 RA TO DISTRIBUTE PROVIDE [ HEAVEN ]  
 RĀ SAIL SUN DAY  
 RĀ - POI WOMANS FIRST PREGNANCY  
 WHA KA CAUSATIVE PREFIX.  
 HA-RI CARRY  
 WHA - RA FLOOR MAT SAIL of a CANOE  
 WHA - RA [ BURIAL CAVE ] [ WAR ]  
 WHA - RA [ MOUTH of a TRUMPET ]  
 WHA - RA RECIEVE A PORTION IN DISTRIBUTION of FOOD  
 WHA - RAU TRAVEL espec by WATER [ BE EATEN ]  
 WHA - RA - UNGA VOYAGE COMPANY of TRAVELLERS  
 WHA - RE HOUSE PEOPLE IN A HOUSE DIVISION  
 SK BH A- RA BRINGING BEARING ITD [ of an ARMY  
 MĀORI HA - ERE COME GO DEPART BECOME BE OFFUSED  
 RĀ SAIL SUN DAY.  
 RA - NGI SKY HEAVEN WEATHER STAZA  
 RA - KAU TREE WOOD WEAPON  
 WHA - NGAI NOURISH.  
 HA RA - HARA ABUNDANT.

SK BH RI  
 4  
 4 BH AR ATI  
 SK BI BH AR TI  
 MĀORI H AR I  
 H A ERE  
 ATI  
 H AR O  
 HA HA  
 H A E  
 H AU  
 H AO  
 H Ā PAI  
 H A PŪ  
 HAR A PUKA  
 HAR A HARA  
 H Ā PI

BEAR CARRY CONVEY LETEROW MAINTAIN  
 CONCEIVE RULE HOLD ON or IN, NOURISH.  
 SUFFER SUBMIT TO  
 MĀORI RIO M. VIRILE  
 CARRY TIRI offering to a god share portion.  
 COME GO TIRA COMPANY of TRAVELLERS.  
 offspring TIRAMA LOOK for with a torch.  
 VAULT of HEAVEN  
 PROCURE  
 Cause pain.  
 WIND DEW  
 CATCH IN A NET  
 TAKE UP CARRY  
 PREGNANT  
 GRIEVE  
 ABUNDANCE.  
 COOKING PIT.

SK BI-BHARTI  
 MĀORI PA RA  
 PA RA KA U  
 WHA RA  
 WHA RE  
 WHA RA  
 WHA RE RA NGI  
 WHA RI KI  
 WHA TA

BEAR CARRY CONVEY.  
 SEDIMENT RITA.  
 SLAVE  
 FLOOR MAT  
 HOUSE people in a house.  
 SAIL for a war canoe.  
 STOREHOUSE.  
 FLOOR MAT.  
 [STOMACH] FOOD STORE

SK BHARI  
 MĀORI HARI  
 WHA KA  
 HA KA RI  
 PI HE  
 WHI ORE  
 WHI RI  
 WHI RI NAKI  
 WHI TI

BEARING NOURISHING CONVEY IT TO  
 CARRY [RIROA MAIN PATHWAY of a PĀ.]  
 CAUSATIVE PREFIX [and WAKA canoe.]  
 FEAST. [RIRO CARRIED AWAY BROUGHT  
 prepare food. DIRGE [RIPO diffused as SCENT]  
 TAIL of animals [RINGA WEAPON HAWK  
 flock of certain birds [RIHA = NIT]  
 TRUST IN DEPEND  
 CROSS over sail for a canoe.  
 Be distributed distribute

SK BHARA TA  
 MĀORI RATA RATA  
 RATA

Named Agni = KEPT ALIVE BY CARE of MEN  
 RED HOT  
 FRIENDLY FAMILIAR, TĀ FRIEND

SK	BH RI	TO BEAR CARRY CONVEY SUPPORT MAINTAIN
	BI BHARTI	FILL [STOMACH] HOLD ON IN
	BI BHARI-SHATI	MIAORI RIO M. VIRILE
SK	BHA RA NI YA	TO BE BORNE OR SUPPORTED
	RA NEI	HEAVEN WEATHER STANZA d a SONG. SKY
	RA NEO	ASHIELD CARRIED FOR DEFENCE
	RA NEA KI	ROLLER ON WHICH TO MOVE A CANOE
	RA	ARMY IN BATTLE ARRAY
	RA	SUN DAY SAIL
	RANGA	SANDBANK FISHING GROUND
	RANGARANGA	FRAME ON WHICH HAIR IS DRESSED a COMB
	RANGARANGA	TAKE UP LIFT UP
	HA RO	VAULT of HEAVEN
	HA PU	PREGNANT
	RA TO	BE PROVIDED BE DISTRIBUTED SERVE
	NGI TA	BRING CARRY FAST FIRM SECURE
	NGI HA	FIRE
	NGI A	APPEAR SEEM TO BE
	HARI	CARRY
	HAKARI	FEAST
	TIRA	Company of travellers stars of ORIONS BELT
	TIKO	TO SHIT,
	PI	Source headwaters of a stream ORIGEN
	PI KI TO RANGA	.SUPPORT RESCUE
	PI KI	A SECOND SUPPORT IN A DUEL
	PI HAU	a kind of canoe.
	PI HE	prepare food.
	PI TIA	STOMACH. MOTHER.
	PI KAU	CARRY ON THE BACK Bring conduct.
	PI NENE	BEG.
	PI RI NGA	HAND ARM WEAPON
	PI RA KU	FIRE WOOD
	PI RI POHO	NURSELING CHILD IN ARMS
	PI TAU	Figure head of a Canoe.
	PI TO TOTO	BLOOD RELATIVE
	RE TI	CANOE
	RI A	screening protecting blind bond.
	RI RIKI	SMALL
	RI POI	GO TRAVEL [RIRA STRONG]
	RI ROA	MAIN PATH d a PA.

SK		BH	RI	TO BEAR CARRY SUPPORT MAINTAIN
"	BI	BH	AR TI	FILL [of stomach] HOLD ON or IN
"	BI	BH	AR I-SHATI	
MĀORI		WH	Ā - NGAI	TO NOURISH FEED BRING UP
		WH	Ā - NAU	BE BORN FAMILY GROUP,
		WH	Ā - KA	CAUSATIVE PREFIX,
		WH	Ā - NA	TRAVEL COME GO
		WH	Ā	LEAF FEATHER
		H	ARI	CARRY
		H	Ā - NGI	EARTH OVEN [COMMUNAL]
		H	Ā	BREATH BREATHE ODOUR TASTE
		H	AR- AHARA	TONE of VOICE
				ABUNDANCE
SK 747		BH	AR ANA	BEARING MAINTAINING NAME
		BH	AR ANI	of a NAKSATRA = BHARANI
MĀORI			R ANGI	CARRYING BRINGING PROCURING
SK 356 *			GI-TA	MAINTAINING SUPPORTING
		R	Ā - RE	HEAVEN WEATHER DAY PERIOD
		R	Ā - RO .	of TIME CHIEF STANZA PART of a SONG
		H	AR - O	SUNG PRAISED IN SONG [about A-GNI]
SK 747		BH	Ā R A √BHRI	CARRY
MĀORI			R A-KAU	TIME SEASON
			R A-PA	VAULT of HEAVEN
			R A-POI	BEARING CARRYING BRINGING
			R A-TO	BESTOWING MAINTAINING SUPPORTING
			R Ā	TREE WOOD WEAPON
		A	-R A	PUD MUL
			R A-RO	WOMANS FIRST PREGNANCY
SK	*	GIR		BE DISTRIBUTED DISTRIBUTE
MĀORI		RA	NGI	SUN SAIL DAY
SK		A	GNI	WAY PATH MEANS of CONVEYANCE
MĀORI		NGI	HA	TIME SEASON
				INVOKING PRAISING VERSE SONG [MARUTS = SONS of PRAISE
				HEAVEN STANZA TUNE ITD WEATHER = MARUTS
				GOD of FIRE CARRIER of OBILATIONS HYMNS ITD
				FIRE BURN HA > BHA-RA-NI

SK	BHARIT A	from BHARA [BEAR CARRY SUPPORT] NOURISHED FILLED [NOURISH INTO] OPPOSED TO RIKTA 'EMPTY
	P AR - ARE	FOOD also RITA and RIO M. VIRILE
	WH A - NEAI	NOURISH
	PĀ NGU	SURFEITED
	PA KA	COOK
	PĀ HUA	PLUNDER.
	PĀ HUNU	FIRE BURN.
	PA IORI	EMACIATED
	PAR - AHUNU HUNU	ROAST
	WH A - NEAI	NOURISH
	PARA RĀ	CONTAINER VESSEL
	PAR ARĒ	FOOD
	PA TAKA	FOOD STORE
	T A HU	FOOD PLENTY
	HARA KOA	JOY
	HĀ	taste flavours odours.
	TA - KA	HEAP of FOOD [expect a FEAST]
	RIU	BELLY

SK	RIKTA	EMPTY
MĀORI	RI - HA	SMALL
	RIKI	SMALL
	RIKIRIKI	IN SMALL PORTIONS FRAGMENTS GLOOMY
	TA - HA - NEA	EMPTY
	TA - EKAI	WORN OUT SOIL

SK 747	BHARA A - NA	NAME of a NAKSATRA BRINEINE SUPPORTING
	BHARA A - NI	NAME of a NAKSATRA
MĀORI	RA - NGI	HEAVEN SKY
	PAR - EĀRAU	JUPITER A STAR.
	PA T - ARI	MAGELLAN CLOUDS
	T ARI	WAIT EXPECT BE WAITED FOR.
	PA TANGA	BOUNDARY
	RA - KA UMA TOHI	MOON ON 18TH DAY.
	RANGA	SET IN MOTION RAISE CAST UP <u>COMPAN</u>
	RANGA - I	RAISED ELEVATED
	RANGA WHENVA	MARS

SK	MA TH	OT MANTH P/ MAMĀTHA METHIRE	TO STIR OR
RV	MA NTHI	STAM	[WHIRL ROUND MAKE FIRE [FIRESTICK] USE FRICTION TO PRODUCE offspring CHURN TROUBLE HURT
WAAKA	MA HINE	]	PIECE of BARK USED TO POLISH SPEAR SHAFTS BY PULLING TO i FRO.
	MA HENE		
	MA HUTA		OBSOLETE TERM FOR TATTOOING
	MA NAWA AHI		STEAM SMOKE
	MARĀMARA		CHIP SPLINTER.
	MATA		POINT SURFACE
	MATA MATA		SOURCE SUDDENLY
	MATA-AHI		SPIT FOR ROASTING
	MATA-ATI		FIRST PROCURED OR PRODUCED
	MATA-AU-AHI		SMOKY.
	MATA-HANA		GLOWING
		HANA	FLAME GLOW GIVE FORTH HEAT
	MA TĀ HE HENG		BLOWING GENTLY NGI-HA FIRE BURN
	MATA-KĀ		RED
		KA	TAKE FIRE BE LIGHTED BURN
		TAKA	TURN ON A PIVOT REVOLVE ROLL.
		TĀM-ĀĀ	COOKED
		TA NGUTU	LAREE [da FIRE].
	MA TA	KETU	SCRATCH A HOLE
	MĀ TA-O		COLD
	MATA-ORA		TATTOOING INSTRUMENT
	MA-U	TE	FIRE
	MA-W	ERA	REDDISH WERA BURNT
		TAM-OU	COVER A FIRE WITH ASHES
	MA HI		DO PERFORM WORK AT
		TAM-U	PUD MUL
	MA EA		EMERGE
	MA HINE		MAKE SMOOTH POLISH.
	MA INA		KINDLE
		TA-HU	SET ON FIRE LIGHT [TA-HUNA = BATTLEFIELD]
	MA KURU		FRUITFUL.
	MA MA	OHA	STEAM.
		TAMINA	DESIRE
		TAM-A	CHILD
		TAM IRO	TWIST A CORD BY RUBBING

SK  
RV  
SK  
SK  
SK  
MAORI

A

MATH  
MANTHIS TAM  
MANTH  
MAT HA NA  
MAT TA  
HA NA  
MA HINE ]  
MA HENE ]  
MA HU TA  
MANAWA AHI  
MATA  
MATA-AU AHI  
MATA HANA  
TA KA  
KA  
MA UTE  
TAM -OU  
TAM ARIKI  
TAM I  
TAM IRO  
TAM U  
TAKI  
TAKE  
TAKA ORORI  
TA KA  
TAI RANGI  
TAI AO  
TA HU  
TA KI  
TA MA  
TAM I  
TAM INA  
MA UI  
HA NGI  
ARA - NI  
NGI-HA

TO STIR OR WHIRL ROUND FIRE STICK FIRE  
CHURN FRICTION ON BODY TO PRODUCE OFFSPRING  
RUBBING STIRRING FIRE BY ATTRITION  
JOY SEXUAL PASSION  
SHINE GLOW GIVE HEAT FLAME  
PIECE of BARK USED TO POLISH SPEAR  
SHAFTS ITS  
OBSOLETE TERM for TATTOOING  
SMOKE  
POINT SURFACE  
SMOKE  
GLOWING  
TURN ON PIVOT REVOLVE  
MAKE FIRE BY ATTRITION  
FIRE  
COVER A FIRE WITH ASHES  
CHILD  
PRESS DOWN  
TWIST A CORD BY RUBBING  
PUD MUL  
STICK IN  
ORIGEN BEGINNING  
WRITE THE ROLL over i OVER  
TURN on a PIVOT REVOLVE  
STIR  
WORLD  
SET ON FIRE LIGHT  
TAKE from the FIRE  
COOKED  
FOOD  
DESIRE GREATLY  
PROCURES FIRE [FINGERNAIL]  
EARTH OVEN [ie SK HAN KILL]  
FIRE STICK  
FIRE BURN

[MA]

SK

19 SK BH RI SA

of BHAGS STRONG MIGHTY ABUNDANT  
rarely as an independant word SU-BHRI SA  
EMINENTLY IN A SUPERIOR MANNER  
NAME of a TUT. DEITY

SU- BH RI SA  
RI RA

MAORI  
WHAKA

HU A  
HU A  
HU A

STRONG  
Name call by name  
Recite

abundance FULL MOON ITO

KA RI FEAST GIFT PRESENT [BHAG/EDGE]  
PUT forth strength STAND HIGH

HA  
RI AKA

SK BH RI KSH  
BH A KSH  
MAORI H A KA RI  
RI U

FOR ] TO EAT  
FEAST  
BELLY

SK BH RI GU  
SK BH RI NGU

CRACKLING of FIRE  
Beings connected with FIRE (CHARIOTS) DAWN  
GREEDY = SK GREEDY AS A NAMED AGNI

MAORI

RI KO  
RI KO  
RI E

DAZZLED  
TWILIGHT = BHRIGUS CHARIOT!  
2 ?

RI NGA  
RI NGA  
RI O  
RI RI  
RI RI

HAND = NAILS = BHRIGU = MAUI I MANUIKA  
WEAPON  
M. VITILE  
BATTLE  
HAU ANGRY

SK BH RI MI  
MAORI RI PO  
RI POI PO  
RI NO  
RI RI NO  
RI MU RAPA  
RI MU  
RI KA

WHIRLING AROUND WHIRLPOOL HURRICANE  
WHIRLPOOL [ACTIVE QUICK EDDY]  
EDDYING  
SWIRL EDDY TWIST CIRCLE  
EDDY WHIRLPOOL  
BULL KELP  
SEAWEED  
WRITHE TOSS ONESELF ABOUT. EAGER





SK	MĀ TA RI	SVAN	WHO BROUGHT FIRE TO THE BHRI GUS
MĀORI	MA HI		DO PERFORM WORK AT PROCURE
	MA -- --	HU-NU	BURNT
	MA I HA U		FINGER TOE = BHRI GU > NAILS! see
	MA I KA		BASKET FOR COOKED FOOD
	MA I KU KU		NAIL of a finger or TOE
	MA I NA		KINDLE
	MA KA WE		HAIR of HEAD = BHRI GU > HAIR; NAILS
	MĀ NGAI		SEE PREF MA in Māori = CLOTHING = BHRI GUS?
	MA NEA	MANGAI ATUA	MOUTH = MOUTH of AGNI!
	MA NEO ROA		A RACE of SPIRITS or GHOSTS!
	MA UI		MILKY WAY
TEIKAR	MA UI		WHO BROUGHT FIRE from FINGERNAILS of MAHU IKA
	MA ORA		MILKY WAY
	MA O		COOKED
	MA MA OA		= MAU - A phon 2ND DUAL WE 2 exclusive of
	MA RAU		STEAM = SMOKE [person addressed]
	MA RIAU		METEOR or COMET of the BHRI GU'S ie
	MA RU		ORAWN [= chariot of BHRI GUS] [CHARIOT]
	AV		POWER AUTHORITY MARK SIGN = MARUTS!
	MĀ TA		'SMOKE, FLINT
	MA TA		FACE EYE [STARS] SURFACE
	MA TA MA TA		SOURCE SUDDENLY [POINT]
	MA TA		RAW UNCOOKED MEDIUM of Communication
	TA HU		FIRE with a Spirit = AGNI!
	MA TA	- AHI	FIRST PROCURED or PRODUCED
		ATI	BEGINNING
SK	MATA RI	SVAN	BROUGHT FIRE TO THE BHRI GU'S
MĀORI	MATA AU	-AHI	SMOKY [HUNU RAY of SUN]
	MĀ TĀ MUA		FIRST ELDER
	MATA NA		FOOD Set apart for a GOD
SK	BHARJA NA	-[BHRI]	ACT of ROASTING [BHRI=BEARING-CARRYING]
MĀORI	MĀ TA O		COLD [HURI TURN REVOLVE]
	MA TA ORI		BROUGHT TATTOOING from the UNDERWORLD
	MA TA RI KORI KO		TWILIGHT [HU RU GLOW]
	MA TA TUHI		SEETZ = RSI
	MA TA WA RA		DESIRE = A TONGUE of AGNI
	MĀ U		FOR YOU HUNUA DOUBLE CANOE ie CHARIOT
	TA -- HU		FIRE HUA NAME CALL BY NAME

SK	BH	RI GU -	- ANEIRAS NAMED an RSI
SK	°	RO VID	KNOWING the VERSES OR HYMNS
MĀORI		WHITI	RECITE SHINE UPON EAST SUN RISING
		WHI	CAN BE ABLE
"	TI RI		OFFERING TO A GOD
	WH -ITI		RECITE
ADDENDA			
MĀORI		TA RA	WANE d MOON RAYS d SUN M. VIRILE BRISK
SK	MA TA	LI	CHARIOTEER of the GODS
MĀORI	MA TA	-RI KI	MĀORI TA-U SEASON CYCLE d.
		TA RI AO	A STAR TA WHIU HUNT UP
		TA RI	WAIT EXPECT BE WATED FOR
	MA TA	NĀ	Sacred food - SK BHARJANA ROASTED
	MAI		WITHER <span style="float: right;">ie oblations</span>
		TA E	ARRIVE COME GO BECOME BECUSED extend to
		TA MA	WAHINE EAST <span style="float: right;">d space i time</span>
	MA TA	KI TE	Seen. TAUIHI FIGUREHEAD d a CANOE
	MA UI		TARARI WHIRLYGIG.
	MA TA	ORA	TA-RAMARO S.W WIND
A	MA		OUTRIGGER d a CANOE
		RI MA	5 TA-RE SEND
		RIE	2 TA-RI CARRY BRING
NA	MA TA		ANCIENT TIMES TIME TO COME
ANA	MA TA		HEREAFTER.
TE IKA	MA UI		Fish d MAUI = MILKY WAY
	TĀ		DASH BREATHE ISD
	TĀ		FLOCK d CERTAIN BIRD ie MIGRATORY!
	TĀ		NEAR
	TA HA	KURIA	DREAM [gen d one dead] OMEN
	TA HA	RANGI	HORIZON
	TĀ	HOKIA	RECITE CEREMONIALLY AFFECT
	TA HU		SET on fire LIGHT
	TA HUM		HASTEN
	TA I		SEA TIDE. ANGER WAVE OTHER SIDE
	TA IAO		WORLD [DASH STRIKE]
	TA TAI	AO	DAWN
	TA IAPU		EXPEDITION TO ATTACK
	TA KI		RECITE
	TA KIURA		SACRED FOOD

SK 777	MA O		FIND MAORI TIMI in COMPOUND GOZIE 172
VEDIC INF	MA T-SI		[ of MAND TO ENJOY HEAVENLY BLISS ]
FOR	A MA TTA		[ SAID of GODS; DECEASED ANCESTORS ]
MAORI	MATE		[ EXULT BE GLAD [ ORIG = TO BE WET ] ]
	MATA		DEAD
	ANA MATA		EYE FACE [ STARS ]
	NA MATA		HERE AFTER
	MATINI		TIME TO COME
	TINI		MULTITUDE
	TINA		HOST MYRIAD
	TIU		SATISFIED CONTENTED UNDISTURBED
	TINANA		SOAR. [ CONFINED ]
	TINEI		SELF PERSON
FIND MAORI	- TIMI	[fish] in compound.	QUENCH! PUT OUT EXTINGUISH =
	MA NA HAU		[ NIBBANA ]
	TA NGATA		in HEAVEN
	MA		MAN ONLY IN KARAKIA [ANCESTOR
	HAU		TO connect points of compass
	MATA MATA		SACRED FOOD
	TA TAI		SOURCE
	MATA		ARRANGE SET IN ORDER STUDY of HEAVENS RECITE
	MATIA		MEDIUM of COMMUNICATION WITH A SPIRIT
	MAKU		REST CEASE
	MA		WET
	MA TA HE TAHI		IN CONSEQUENCE of ACTED on BY
TE IKA A	MAUI		COZING DRIPPING
	MAU		MILKY WAY
	MATE		FIRM FIXED
	MATA TANGI TANGI		DEAD
	TA - NEI		DIRGE
	RA - NEI		DIRGE
	MATE MATENGA		ABODE of HEAVENLY BEINGS
	MAU		SUCCESSION of DEATHS = REBIRTHS -
	MAURU		[ CONTINUED LASTING ] [ of Gods i men ]
	MA WHITI		[ CONFINED ESTABLISHED ]
SK	MATSYA		WESTERN = GATE of PITRI'S !
			LEAP [ see REINGA ]
TE IKA O	MAUI		IN ASTRONOMY = FIGURE of a FISH - TIMI luminous
			appearance 12th ZODIAC SIGN PISCES / FISH see
			MILKY WAY [ FISH ] [ AVATARA of VISNU ]

SK756	BHI-D	TO DISPERSE DARKNESS TO OVERFLOW
SK	BHI-DI-VI DI VA ]	A GOO IE SURYA [RĀ] SUN WHI-TI. !
MĀORI	WHI TI	EAST LT TO SHINE UPON RECITE
	WHI	CAN BE ABLE IE TO SHINE UPON →
	TI-	AHO EMIT LIGHT SHINE [LIGHT=KNOWLEDGE
	TI-	KANCA CUSTOM MEANING PURPORT AUTHORITY
	TI-	KA JUST FAIR RIGHT CORRECT
	PI A	FIRST ORDER OF LEARNERS OF ESOTERIC LORE

SK	BHI KSH	BEE WISH FOR TO DESIRE
SĀMOA	FI A	TO WISH FOR. MĀORI WHIA/HIA
	PI NENE	BEG
WAOKA	PI KI	CAUSE TO ASCEND
	PI K-KOKO	HUNGRY
	PI K-ONI	PERSISTANT
	PI K-I	CLIMB ASCEND
	HI A	TO DESIRE

SK756	BHA	MĀORI PA-EĀROHI = JUPITER ITO See???
"	BHAS	LIGHT RAY of LIGHT SUN REFLECTION
"	BHAS-KARI	GLORY SPLENDOUR FIRE HERO DESIRE
"	BHĀSA	* SATURN [MĀORI RIKORIKO = TWINKLE]
"	BHASANA *	. LIGHT LUSRE BRIGHTNESS [HĀTETE = FIRE
MĀORI	WHA-I	SHINING <u>GLITTERING</u> BRILLIANCE
	WHA-IAO	COURT WOO
	WHA KĀ HU	DAYLIGHT
	PA REMO	* Castor i Pollux
	HA-HE ATA	DROWNED RITUAL VICTIM fig REFLECTION.
	PĀ RAEROA	DAWN -ATA REFLECTION.
	PĀ HUNU	WOUNDED WARRIOR [PARAOA = CHIEF
	PĀ	FIRE BURN [PAREKURA = BATTLEFIELD
	PA NAKOTE-AO	COTUS
	PA PA HU	A CONSTELLATION
	PAE	BURST INTO FLAME
	PAE PAETOTO	HORIZON.
BHI	HĀ TETE	CANOPUS = SK GLITTERING STAR
	HANA *	FIRE
		SHINE GLOW FLAME HEAT

SK 752  
MARA  
DU SK  
AV

BHI  
PIPI  
BI BHITAS  
BHAS  
BHES  
BIHEMA

FEAR APPREHENSION DREAD OF  
YOUNG MEN INVANWARD of an ARMY

TO FEAR BE ANXIOUS ABOUT

MARA

PEI  
PEHI  
PEHU  
PIARI  
PIAU  
PIERE

DRIVE OUT BANISH  
SECOND PERSON SLAIN IN BATTLE  
SPEAR DART  
HUNCHBACK  
IRON AXE  
GAPE AS A WOUND

WHAKA

PIKO  
WHE  
WHEI  
WHENA  
WHENAKO  
WHEORI  
WHE TU

MURDER of GUESTS  
DWARF [ie Supernatural power]  
ENEMY.  
DWARF  
STEAL. BROOD OVER  
DISEASED ILL  
STAR.

WHI-RO  
WHITO  
WHITI HORO  
WHITO  
WHIWHIU

EVIL BAD  
DWARF  
BEWITCH A PERSON.  
DWARF  
TAKE FLIGHT

SK	BH	RI	GU	- ANCIENS NAME of an RSI	°RO-VID=KNOWING
	BH	RI			[ THE VERSES ]
				TO BEAR CARRY CONVEY HOLD ON OR IN	
				TO LET GROW [HAIR-NAILS] KEEP IN MIND.	
				POSSESS MAINTAIN BE HEARD	BE HEARD
			NGŪ	MOAN GROAN	
MĀORI		RI		SCREEN PROTECT	
PĀLI	PA	RI	TTA	PROTECTIVE FUNERAL DIRGE	
MĀORI			TĀ	BE UTTERED	
A	PA			SPIRIT of one DEAD	
		RI	TE	PERFORMED COMPLETED FULILLED	
	PA	O		SING CHANT.	
	WH	I -	TI	RECITE	
TI	TI	RO		LOOK SURVEY VIEW EXAMINE	
		RO	VID	= KNOWING THE VERSES	
	WH	I -	'-T I	[WHITI] RECITE	
			T I	<u>RI</u> OFFERING TO A GOD	
		RO		GO [as the STARS] WITHIN the SKY.	
		RO	KU	DECLINE of a person dying	
		RO	NGO	HEAR	
		RO	NA	BIND WITH CORDS fig = PARITTA prayers.	
				LISTEN ATTEND TO OBEY	
		RO	RONGO	REPEAT the commencement of a SONG.	
		RO	NEOĀ	MEDICINE here of protective CHANTS	
		RO	TO	INSIDE INTO IN WITHIN from WITHIN >	
		RO	I	TEARS	OUT of.
		RO	TO	LAKE RO+ TO [TŌ WET] RO > WITHIN.]	
	A	RO	Ā	BE UNDERSTOOD	[ie LAKE]
	A	RO	NUI	SAIL before the wind > SK BHRI - TO CONVEY	
WHAKA	A	RO		THOUGHT UNDERSTANDING PLAN THINK	
	TA	RO	I	TIE UP = fig SK VERSES PARITTA TO	
		RO	TU	PUT TO SLEEP BY A CHANT, ITD	
SK		RO	DA	SI	HEAVEN; EARTH
MĀORI	HA	RO			VAULT of HEAVEN
SK		RO	CA	NA	BRIGHT SKY
MĀORI			KANA	PU	BRIGHT SHINING LIGHTENING
		RO	TO		IN WITHIN INSIDE OUT OF.
			KA	NOHI	EYE = STAR = SK!

SK	MIR	O	KU	
SK	MI			[MĀVI MI] METE OUT MEASURE FIX IN THE
				[CONCUR] [EARTH]
SK			KU	THE EARTH
MĀORI		NU	KU	THE EARTH
SK	MIL			BRING TOGETHER ASSEMBLE
MĀORI	MINA			ASSEMBLY
	MI RA			SOOTHE ASSUAGE
SKLANINI	MIR			PEACE [of the VILLAGE].
SK	MI			LOSE ONE'S WAY = HAMARTIA = SIN TO
				TRANSGRESS PERISH DIE
MĀORI	A RO	CHA		[A-RO-HA] SK BHA-CA = BESTING > HA AND
PĀLI	RU	HA		TO GROW U/O [WHA-NGA-I NOURISH]
SK	RO	GA		SICKNESS DISEASE ✓RUJ = BREAKING UP
MĀORI	A RO	HA		'HEALTH,!' [of STRENGTH]
"	RO	NGA		MEDICINE.
SK	RO	GI-TĀ		SICKNESS DISEASE
MĀORI	TA	IA RO		WEARY EXHAUSTED
	TA	HU-MAERO		SICKNESS DISEASE
	TA	ERO		BECOME WEAK
	NGI	O		EXTINGUISHED FADED
	NGI	HA		BURN FIRE
	NGI	NGO-NGI-NGO		MALICIOUS DEVOURING SPIRITS
SK	RO	RU	✓	
MĀORI	RU	RU		OWL OMEN EPIDEMIC DISEASES.
	A RO			PUKE SWELLING UP.
	A RO	HA		LOVE AFFECTION ITO
	RU	HA		TO GROW [PĀLI RUHA = TO GROW]
SK 764	BH	RI		SUBMIT TO ENDURE SUFFER TO BRING CARRY
MĀORI	WH	I R-O		ATUA of DEATH [CONVEY LET GROW HOLD IN/ON]
SK	RO	NGI-TĀ		DISEASE
MĀORI	RO	NGO-A		MEDICINE
	WH	I R O		SWEEP AWAY
SK	BH	RI		BEAR CARRY CONVEY ENDURE SUFFER.
MĀORI	A RO			PUKE SWELLING UP
	RI	RO		CARRIED AWAY DEPART
	RI	RI		BATTLE WEAPON
	RI	PI		CUT GASH.



SK 764

BH RI  
 BH Ā R ATI  
 BI BH AR - TI  
 BH AR - TI  
 BI BH RĀ - NA  
 JA BH Ā RA  
 BA BH UVA  
 H AR I  
 H Ā  
 TI - RA  
 ATI  
 TI NA  
 NGA HURU  
 TI RI  
 ARA  
 PA - RI TTA  
 PA  
 HAE  
 PU KENGA  
 PU KU  
 HU A  
 RĀ  
 RA PA  
 RA - U  
 RA TO  
 RA RE  
 RA POI  
 PI HI  
 PIA  
 PI NEME  
 PI RĀU  
 PI OE  
 PI PI  
 WHAKA PI PI  
 PI PI PI  
 PI HE  
 PI RIHA =  
 PI PI HARAU  
 PI PIR I

RV perf  
RV

TO BEAR CARRY CONVEY HOLD  
 WEAR CONTAIN POSSESS HAVE KEEP  
 SUPPORT MAINTAIN CHERISH FOSTER  
 CARRY off or ALONG ENDURE SUFFER  
 BRING OFFER PROCURE GRANT BESTOW ]  
 MAORI APA spirit of me dead. [ GROW  
 MAORI PI RERE MIGRATE of BIRDS  
 CARRY  
 TASTE ODOUR FLAVOUR  
 COMPANY of TRAVELLERS RAYS BEAMS  
 OFFSPRING  
 PERSON SELF.  
 HARVEST  
 offering to a god share portion  
 WAY PATH means of conveyance.  
 DIRGE  
 FORT COITUS  
 CAUSE PAIN  
 SKILLED ONE REPOSITORY  
 STOMACH  
 product progeny fruit flowers full moon.  
 SUN SAIL DAY  
 PUD MUL.  
 LEA } take captive lead away  
 DISTRIBUTE SERVE  
 CARRY.  
 first pregnancy  
 begin to grow.  
 first order of learners of Eotenic Lore  
 BEG.  
 Decay death. PUS  
 Dry fire wood.  
 cocktail  
 heap pile  
 Cirro stratus clouds.  
 prepare food.  
 PIHA A PATTERN of TATTOOING  
 LAMPHRY  
 be attached close faithful

SK 583

PA DA

EARTH SKY THE 3 STEPS of VISNU

Vishnu, in the avatar of the dwarf, covers the world in two strides to establish his authority over the demon Bali.

DEMON = ASURA > PIOUS ONES

The dwarf avatar (vamana-avatara) SK 991

ITO

Bali, a demon or asura who reigns over the three worlds, withstands all Vishnu's attempts to win him over. So the other gods beg Vishnu to resort to reincarnation in order to reconquer the realm that is theirs by right. Vishnu agrees to be reborn in the form of a Brahman dwarf.

While Bali is engaged, in offering a sacrifice on the banks of the sacred river Narmada, the dwarf comes to him. Bali knows his duty: having touched his forehead with the sacred water, which the Brahman had used to cool his feet, he bids him welcome and offers to carry out his wishes. The dwarf modestly replies: 'I ask you only for a little plot of earth, a mere three feet, and I shall measure it exactly pace by pace. I desire nothing more. A wise man should be content to ask for no more than he needs.' Bali knows perfectly well what is happening; Narada, messenger of the gods, has told him. But Bali cannot disregard the laws of hospitality; so he grants the Brahman his gift.

Then Vishnu, suddenly assuming divine stature, crosses the entire universe in two strides. He has still a third step to take. Turning towards Bali he says: 'Asura, you promised me three feet of land. In two strides I covered the world; where shall I take the third stride? Anyone who does not give a Brahman what he has promised him is destined to fall from his estate. You deceived me, you deserve to go down to the regions of hell.' I fear hell less than the loss of renown, Bali answers, and offers the god his head that he might place his foot upon it.

Then Vishnu gives him the underworld as his kingdom; and he returns the other worlds to the gods. But he has such admiration for Bali's frankness that he becomes the guardian of his gate, and promises him that he will be Indra when he is reincarnated.

SK PA DA

EARTH AIR SKY

MAKE A STEP MOVE ON TO. TRACK HOME SITE RAY/SUN VERSE STAZA BUSINESS AFFAIRS STEP

SK PA DA

1/4 OF A NAKSATRA

[PACE DIVISION]

MAORI

TA

KE ORIGIN BEGINNING ROOT STUMP CAUSE MEANS

PA-PA

THE EARTH [IN RELATION TO RANGI SKY]

PA-E

BE LAID TO THE CHARGE of ANYONE CIRCUMFEREN

MEASURE THE CIRCUMFERENCE BOUNDARY

WHAKA

PA E

MAKE AN ACCUSATION REQUITE BESIEGE

PA E-KU

RA [LOST PROPERTY] [HORIZON PERCH REST

PA HA

KE ANCIENT TIMES

TA

KIAHI TRAVERSE LAND TO ESTABLISH POSSESSION

FOOTPRINT TREAD DANCE-STAMP

SK PA DA EARTH AIR SKY MAKE A STEP  
 TRACK HOME SITE STEPPAGE DIVISION  
 RAY of SUN VERSE STANZA

MAROR PA O SING  
 TA KI RECITE RISE of HEAVENLY BODIES SONG  
 TA KAH I TRAVERSE LAND TO ESTABLISH POSSESSION ]  
 TA I WHENUA LAND [ PLACE the FOOT ON ]  
 TA I SEA  
 TA KE ROOT STUMP ORIGIN BEGINNING MEANS CAUSE  
 INCANTATION SUBJECT of ARGUMENT  
 TA KI - RUA 2 AT A TIME ie 2 worlds + a 3rd,  
 TA KI - RAHA OPEN SPACE  
 TA KI WA TIME PERIOD DISTRICT SPACE  
 Be separated by an interval  
 TA KO - TO LIE BEIN OR TAKE UP A POSITION.  
 BE PRESENT BEIN IN A STATE or CONDITION  
 LIE BEFORE ONE IN the FUTURE  
 BE FORMED as a project or scheme.  
 a unit of measurement

WHAKA WHAKA TA KOTO LAYDOWN PLAN DETERMINE  
 TA KU NE ORIGINATE  
 TA NE MALE  
 TA NEA BE ASSEMBLED  
 TA NEO TAKE POSSESSION of, then reset  
 TA PA Call name command, Recite  
 TA PAKO descend suddenly Swoop down.  
 TA PU Soled the foot Ritual restriction  
 TAPU TAPU property goods  
 TA RA RAYS of SUN  
 TA TAI Measure arrange set in order Recite  
 TA U Season year cycle of. Count repetitive by one.  
 TA UA Begin to weave [ SING alight come to rest ]  
 TA UERE TIE BIND  
 TA URA rope cable cord.  
 TA WHI - TO ANCIENT ORIGINAL PRIMAEVAL  
 WHI - TO DWARF also TAU - WHENUA ; WHENE

A TA FORM SHAPE SEMBLANCE OPPOSED TO SUBSTANCE  
 WHITI SHINE UPON EAST RECITE [ SHADOW REFLECTION.  
 WHI WHIWA BOUNDARY CIRCUIT WHIWHI - POSSESSED of

SK  
MAORI

PA DA	EARTH AIR SKY MAKE A STEP TRACK HOME RAY of SUN. VERSE STANZA
TA WHITI	DISTANCE
TA WHIRIMATEA	GOD of STORMS
TA WHIRO	TREADMILL
TA UWHENA	DWARF also WHITO
TA IAO	WORLD
PA NGA	RIDDLE Gamed Guessing
PA NUI	Proclaim
PA NEO	of dark color.
PA-PA	EARTH [i RANGI = SKY].
PA-PA	MEDIUM of communication with a God.
PA PARAHU	FOOTPRINTS TRACK
PA PAUKU	COVERED of a SURFACE
PAPA WAI	POOL
PA RE	Falsehood.
PA PARA	true Father
TAITAI AO	DAWN
PA RI	overpowered as was BALI
PA TA	Ancient times
PA TAI	Question, Enquire challenge provoke.
PATO PATO	PIE = VISNU as avatara VARANA [BOAR].
PA O	SING
TA KI	Recite
TA TAI	Measure recite arrange set in order.
TA	BE UTTERED WIND
PA PA TUA NUKU	Earth; SKY
PA	BLOW AS the WIND
PA ENGA	SITE of BUILDINGS
PA	FORT
PA HUNU	BURN FIRE
PA HAO	WIND SCREEN
PA HENEI HENEI	Blowing gently.
PA E	horizon. perch rest circumference
PA KA	HOT of the SUN
PA KAKINA	GLOWING.
TA E	arrive come go reach extend proceed to

SK 934

VĀ TA

WIND WIND GOD BLOWN WIND AIR  
also called VĀ-YU / MĀRUTA / PAVANA

MĀORI

WĀ

SEASON TIME ANILA

WA HA

MONTH ENTRANCE SHEET of a SAIL

WA WĀ

ROAR RUSTLE

WA HA

Set in MOTION START

WA HO

the outside

SK

VĀ TA

WIND ITO AIR

MĀORI

TĀ

WIND

SK

MA RU TA

WIND ITO

MĀORI

MĀ

Connect points of compass

MA

EMERGE

MA

INCLEMENT

KATO

Rage bluster

RU TA

Shake agitate

RU A

WIND TO

SK

A NI LA

A N - -

ENE

BREATHE GENTLY

A N - -

EWA

OTE RANGI WHIRLWIND

A N - I WA

Black as STORMY CLOUDS.

A N - U

COLD

A N - CI

LIGHT BREEZE

I RA

.LIFE PRINCIPE is WIND of the BODY!

RĀ

SAIL

SK

PA VA NA

WIND ITO

MĀORI

PA

BLOW AS the WIND

WĀ

SEASON TIME

NĀ

ACTED on BY BY WAY of.

TA

NE TEAPU OTONEA fierce S. WINDS HAU

MA UI

i the WINDS Best 354 II

TA

HU-PARAWERA-NUI S. WIND

MA HUTONEA

S. WINDS Best 117 II

TA

WHIRI MATUA of the WINDS

SK

MĀ RU TA

WIND GOD WINDS

MĀORI

I WA

NINTA MONTH

TĀ

WIND

TA U

Season year cycle of.

SK  
MĀORI  
"  
SK  
MĀORI

VIŠNU  
HU  
NU  
NUI

[MĀORI MAUI as form of VAMANA = VISNU]  
RAY of SUN [and MANA as AUTHORITY / POWER]

ABUNDANT GREAT INTENSE SUPERIOR OF  
IN 2 PARTS [PEOPLE MULTITUDE HIGH RANK

WIDE EXTENT DISTANCE the Earth gen in  
antithesis to Rangi [SKY

- PAPA, PAPA TE WHATIRI METE RANGI  
TE WHAKA RANGONA, ENUNU NA

GO PASS BY as VISNU STRIDES the 3 WORLDS

DEVICE STRATEGEM as VISNUS AVATAR  
the dwarf claims the 3 worlds in 3 STEPS

MAJORITY LARGER PART

ENLARGE

MOVE EXTEND

NUM CONCEAL

DWARF = VI-HI-TO = VISNUS AVATAR

Be conceived in womb = VISNUS AVATAR

SHINE UPON EARTH RECITE

CROSS OVER REACH OTHER SIDE

EARTH i SKY

EARTH

OPEN UNCOVER DAWN

Can be able [VI in 2 parts

Dis entangle 170

SPLIT, Pond wounds [= WHIT-] PASS THROUGH

VISNUS AVATAR the DWARF [as a COMET]

AUTHORITY CONTROL PSYSKIC POWER

DWARF SHORT of DAYS VISNU STR AVARA

A KEEN PENETRATING MIND

DWARF TOI = KNOWLEDGE [WHI = BEABLE

THE EARTH EEL = ANANTA [serpent = TIME =  
split divide dawn. [MĀORI NAHE ANCIENT

CONTEND one with another = VISNU i BAW

THINK

MĀORI HŪ DESIRE

ORIGEN Source of many kind KNOWLEDGE

Correct points of Compass

Season time indefinite area period interval  
ANCIENT TIMES

WHAKA

WHI TO

TO

WHI TI

WHI TI

PAPATUA NU KU

KU

SK  
MĀORI

HURA

WHI

UI

BHID

SK 757

VA

NA NA

MĀORI

MA NA

SK 941

VĀ

MA NĀ

SK 951

VI

MA NAS

MĀORI

WHI TO

TU NA

TOE

TO TOHE

TO HU

[VI - ŠNU]

TOI

MĀ

WĀ

NAHE

SK491  
SK491  
SK.  
MAORI

DRIS  
DRI SI  
- MAT

✓ PAS M DADARSA [MAORI TATA-I = MEASURE  
SEEING POWER of SEEING the EYE  
SEEING DRISA-TI LOOK APPEARANCE

HI - NARO  
MAT - A

DIMNESS of SIGHT  
EYE

KANO HI  
TI ARO  
TI AKI  
TI EKE  
TI RA  
TI ORI  
TI RO  
TI TEI

EYE  
Emit rays of light shine  
WATCH FOR.  
MEASURE  
STARS of ORIONS BELT RAYS BEAMS.  
CONSPICUOUS  
SURVEY VIEW EXAMINE LOOK.  
A SPY.

MA  
MA EA EMERGE  
MA HI WORK DO PERFORM.  
MA HI NA MOON  
MA ITAI BEAUTIFUL.  
MA KARO BE DIMLY VISIBLE  
MA NAURI DARK IN COLOR  
MA ORI OBSERVE  
MA RAMA MOON.  
MA RAU . APPEARANCE  
MAT - AARO WATCH WITNESS OBSERVE  
MAT - ARIKI PLEIADES SPRING.  
MAT - AI WATCH SEE GAZE AT  
MAT - AIRANGI OBSERVATION POST  
MAT - AKANA ON THE LOOKOUT.  
TAU MATA. GAZE ON LET THE EYES REST ON,  
MAT - AKI LOOK AT

SK  
MAORI

DRIS ✓ PAS  
TIR-O = LOOK  
PAHI KA  
TI TI  
TU HI  
PA-I  
RI-KO  
TATAI  
TAKINA

M DADARSA [MAORI TAU MATA = GAZE ON]  
- TAR-EHU DIMLY SEEN HAETA = DAWI  
CLEAR from weeds.  
SHINE TA-UKAPO TWINKLE of a STAR.  
POINT AT GLOW ADORN WITH PAINTING  
HANDSOME GOOD LOOKS.  
DAZZLED [TAUKAMO WINK]  
MEASURE SET IN ORDER ARRANGE  
RISE of HEAVENLY BODIES

SK308 KE TA ✓ CIT HOUSE ABODE  
 KE RE PETI INTERIOR of a HUT  
 KE RE PINEPINE GATHER TOGETHER ASSEMBLE  
 KE RE TAKI OUTER FENCE of a FORTIFIED VILLAGE  
 KE I AT IN ON of PLACE in possession of  
 KE NO UNDERWORLD NIGHT  
 KE RI DIE  
 KE RIA! Cultivate your lands  
 KE TOKETO SICK PERSON  
 TĀ HŪ RIDGE POLE of a HOUSE  
 TĀ Bail a canoe [abode] carve fashion tattoo paint  
 TĀ EKI LIE

SK MAORI KE TA ✓ CIT HOUSE ABODE  
 KI AT ON IN of place  
 TE - KI outer fence of a PĀ  
 TI - KI CARVING on GABLE of a HOUSE

SK 309 KE LI KA play sport = MAORI KAI = SK KAJ = BE HAPPY  
 SK 309 KE LI PLAY / KALITA AMUSEMENT PLAY. / KELIKA  
 MAORI KE different of another kind other than expected  
 KE ROKERO WINK FREQUENTLY at a different TIME  
 KE TEKETE CHATTER as a bird  
 KE RI - KERI RUSH VIOLENTLY  
 KE RETAO A TOY.  
 KE KEKEKE make a confused noise  
 KE I at on in of place.  
 A KE GO  
 RI AKA energy  
 AKA STATE of TURMOIL  
 RI KA PROVOKING  
 RI KI SMALL  
 RI PI CHILDRENS GAME a game of ducks & chakes.  
 RI RI QUARREL FIGHT CHIDE SCOLD STRIFE  
 309 SK KA LI TA AMUSEMENT PLAY  
 MAORI TĀ KARO PLAY SPORT



SK 309	KE TU	✓ CIT	CHIEF EMINENT PERSON JUDGEMENT BRIGHT, CLEAR, APPEARANCE, LAMP FLAME APPARTION FORM SHAPE SIGN MARK FLAG COMET METEOR ARUNAH KETAVAH = RED APPARTIONS ee CLASS of SPIRITS A SACRIFICIAL FIRE
SK MAORI	KE NA KE		from KA BY WHAT? WHENCE? HOW? WHY? DIFFERENT of NON IDENTITY of another kind other than expected at a different or in a different place in a different direction other than expected in a different character or FACTED ON BY BY WAY OF BY MEANS OF [appearance.] FROST ICE
	KE HO		
	KE KE HO		GAZE LOOK FORTH
	KE HO KE HO		HILL TOP CLEARLY
	KE -HUA		GHOST SPIRIT [MOD WORD! ? not entirely!]
	KEI		AT IN ON of time or place. like as
	KE A		STEAL
	KE NO		NIGHT UNDERWORLD
	KE O		FROST
SK MAORI	KE TU	✓ CIT	
		KI	CALL DESIGNATE
		KI	TO of place on to upon concerning respecting
		KI-MI	SEEK LOOK for.
		KI-NO	UGLY BAD EVIL
WHAKA - -		KI-NO	DISFIGURE DISGUISE
		KI-RIHAU	RITUAL OVEN
		KI-RIHOKO	WHITE SKIN
		KI-RIPAKA	FLINT
		KI-RIRUA	A BLACK SKINNED EEL.
		KI-TA	INTENSELY BRIGHTLY of COLORS
		KI-TE	SEE PERCEIVE FIND DISCOVER DIVINATION
SK MAORI	KE TU	✓ CIT	
	TU		MANNER SORT
	TU TU		BE SET on FIRE
	TU TU		MESSENGER [also as a Comet etc]
	TU AHANGATA		FAMILIAR NAME for HERO of a STORY
	TU A H U		SACRED PLACE
	TU HI		GLOW GLEAM SHINE REDDEN cause to GLOW

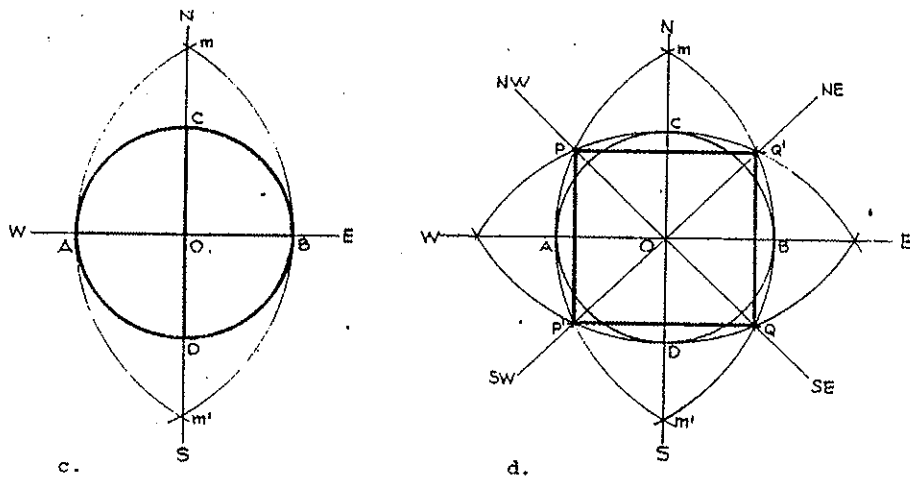
SK 508	KE	OA RA	A FIELD ESPEC ONE UNDER WATER
MĀORI	KE	NA PURU	FRESH ALLUVIAL DEPOSIT
	KE	NE	MUD MIRE
	KE	RE	CLAY EARTH
	KE	RI	DIG
	KE	KETU	EBB
SK		KETU	SIGN MARK JUDGEMENT
MĀORI		KE TŪ	REMOVE earth fig clean away [darkness]
		RA-WA	SWAMP
	KE	I	AT ON IN of PLACE
SK	KE	LI	the EARTH.
SK	KE	DA RA	A FIELD espec one under water
MĀORI	TA	-EKAI	WORN out SOIL
	TA	-EKI	LIE
	TA	-EPU	RICH SOIL.
	TA	-HATAHA	STEEP BANK of a RIVER etc
	TA	-HE	LEAD off water into a drain,
	TA	-HORA	UNCULTIVATED OPEN COUNTRY
	TA	-HUERE	WEEDS SCRUB.
	TA	-HUNA	BED of LAND IN A CULTIVATION
	TA	-I	FIRSTFRUITS
	TA	IAO	WORLD = PĀLI usage of FIELD for
A	KE	AKE	POOR LAND [the world; life/mind]
	TA	KAHI	TRAVERSE LAND TO ESTABLISH POSSESSION
	TA	MAAHU	REMOVE TAPU before digging up KŪMARA
	TA	TARA	FENCE
	TA	RA	LOOSEN SEPARATE
	TA	RA-KE	CLEAR off SHOAL at low tide
	TA	REMU	LOWER END of a cultivated field
	RA	-KE	BARREN LAND MAKE BARE
	RA	HE	FENCED
	RA	HUI	protect by a RĀHUI
	RA	ENGA	POINT of LAND
	RA	NEA	PULL UP BY the ROOTS SANDBANK
	RAU	PAPA	FLAT GROUND [FISHING GROUND]
	RA	WA	SWAMP.
	RA	-WA	PROPERTY
	RAU	TAMI	CLEAN A ROOT CROP

## SYMBOLISM of the STUPA ADRIAN SNODERASS

The stupa plan is determined by ritual means. The ritual procedures, detailed in the Indian building manuals, the *Silpaśāstras*,<sup>1</sup> and summarized in the description of fig. 3, are used by Hindus, Buddhists and Jains to orient and define the boundaries of architectural projects - cities, temples, palaces and houses. The same method is employed to lay out mandalas.<sup>2</sup> The ritual forms part of a cultural heritage shared by all Indian traditions<sup>3</sup> and is one that dates from very early times.<sup>4</sup>

The ritual uses the shadows cast by a gnomon-pillar set up at the centre of a circle to determine an East-West axis. From this the North-South axis is derived geometrically, and then, by describing a series of arcs, a square is delineated whose sides are aligned with the four directions.

The ritual orients and delimits space and in so doing renders it meaningful. It creates spatial order from disorder, cosmos out of chaos. It sacralizes space, establishing a sacred area in the midst of profane environs.<sup>5</sup> The periphery of the square separates a formal area, a space with form, from an amorphous surrounding; it marks out a defined, and therefore knowable, space, from an indefinite and inconceivable extension; it specifies a relevant area, a field of ritual operation, from an irrelevant expanse.



What we now have is a circle with two diagonals cutting at right angles and oriented in accordance with the cardinal directions, the basic layout of the stupa with a circular plan. In order to determine the plan form for stupas with a square base, a second schema of geometrical construction is followed. From A, B, C and D as centres and with the diameter of the circle as radius four segments of circles are described so as to intersect at the points p, p', q and q' (fig. d). By joining these four points the square pp'qq' is obtained. The diagonals of this square, pq and p'q', mark the axes of the intermediate directions NE-SW and SE-NW respectively. Thus we get a second schema of orientation derived from the first: a square whose sides face the four cardinal directions and whose corners lie on the axes of the ordinal directions.

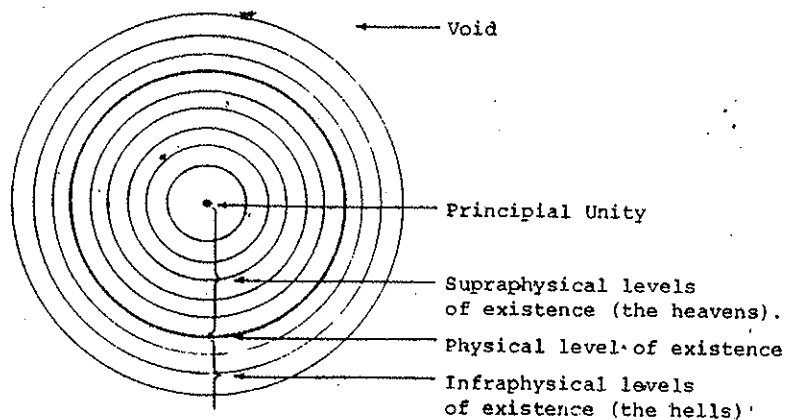


Fig. 4 : The states of existence represented by concentric spheres.

2. THE DEPLOYMENT OF SPACE IN THE BRAHMANIC MYTHS.

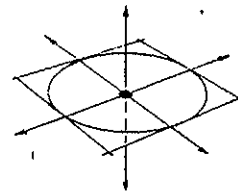
The Indian literature, both Brahmanic and Buddhist, contains many accounts, expressed in myth, of the cosmogonic deployment of space into the directions. One typical example tells how the opposing armies of the Gods (deva) and Titans (asura) fought for possession of the cardinal directions. The earth was unsteady, trembling like a lotus leaf agitated by the wind. The Gods seized it and made it firm, in the way that a hide is stretched and pegged by its corners. Using this as a stable support they set fires upon it and thus prevented their rivals from approaching. The earth having been secured, the struggle continued in the Midspace. The battle was fought in the East, then in the South, the West and the North, and in each of these directions the Titans were victorious. It was only when the fight reached the North-East, "the invincible region", that the Gods were able to repulse the enemy, but having lost the four directions the Gods were disoriented and confused and in great danger of losing the Midspace to the forces of disorder and disruption. The five regions were confused together, and were only recognized again when five divinities appeared, each in his appropriate place : by Pathyā Svasti the Gods recognized the region of the North...by Agni, the East...by Soma, the South...by Savitar, the West...by Aditi, the upper region. With the regions once more recognizable the Gods were able to overcome the Titans, and triumphantly ascended to the zenith of the sky.

The import of the myth is clear : it tells of the simultaneous measuring out of the four directions and the vertical axis. The five points - the four at the horizon and the fifth at the zenith - are fixed in their positions and the stable cosmos of spatial extension is established.

The best known expression of the concept of the cosmogonic deployment of the spatial directions is Brahmā, the god of Creation, whose four heads, facing the quarters, symbolize the directional emanation of space. Brahmā is the source, the seed, of all that is. He is the embodiment of space-creating and time-creating power. Whereas Brahman, the unoriented and boundless Immensity, the Void, offers no room for existence, Brahmā, the Immense Being, Brahman's masculine or personified form and first affirmation, is the Principle of space and time : he punctuates the Void so that space and time may originate within its non-determination. He is qualified Brahman (saguna-brahma); he is identified with the Golden Egg (hiranya-garbha) from which the universe develops; he is similarly identified with Prajāpati, the god from whom the world is formed.

7. Parenthetically it should be noted that the term used to translate "open space" (ākāśe) in Kumarajiva's translation of the SPS is roji in Sino-Japanese, which is the term that the great Japanese tea master Sen-no-Rikyū uses in his *Nambōroku* to designate the small garden passed through when entering the tea house. Sen-no-Rikyū summarizes his reasons for adopting this nomenclature by saying, "The term roji sums up the whole realm of boundless tranquility that is the tea room". Rikyū used the term to signify the purity of the mind that has taken leave of all wordly toil and defilement. See Furuta, 1964, pp. 79 f.

- MAORI AKA STATE of TURMOIL [ie here MIDSACE]
- " RO-TO INSIDE IN ON ITD
- " RO-KI MAKE CALM.
- " RO-KIHAU ESTABLISHED PEACE
- " A HU SACRED MOUND [DELIMITED SACRED AREA]



1. THE GEOMETRIC CENTRE.<sup>1</sup>

The cosmogony is symbolically expressed as an expansion or radiation into the six directions from a central point. The three-dimensional cross, with its six arms radiating from a common centre, is the universally recurrent symbol of this process of cosmogenetic evolution. The arms are the coordinates of our sensible world; they indicate how space deploys into existence from a point centre and, by analogy, how time evolves from punctuality. The centre of the cross, where its six arms come together, symbolizes the Principle that generates the universe; it is the point of origin of all things. Itself dimensionless and timeless, it is the Principle of extension and duration. Lying beyond all spatial and temporal limitations it nevertheless engenders the entirety of spatio-temporal manifestation. The arms of the cross depend upon and radiate from their centre; without the centre they could not exist. So likewise the totality of universal manifestation depends upon and radiates from - and is irradiated by - its Principle, lacking which it would be nothing.

The concept of the genesis of space as an expansion or radiation from a point is reflected in language. The Sanskrit word nābhi, "the hub or nave of a wheel" and also "centre" and "navel", derives from the root nabh, "to expand". With reference to the human body, the navel corresponds to space,<sup>2</sup> and in the *Rg Veda* the cosmos is frequently spoken of as "expanded" from a chthonic navel.<sup>3</sup> Also, in the *Vedas* space is often designated by the word dis, which is literally "cardinal point" or "direction".<sup>4</sup>

The six directions of spatial extension - before, behind, left and right, above and below - and the three divisions of time - past, present and future - are contained in dimensionless momentaneity at the centre. All phenomena, all entities, all events in space and time are held there in an atemporal nowhere that is now and here.

Because the geometric point-centre is formless, dimensionless and without duration it is an adequate symbol of primordial Unity.<sup>5</sup>

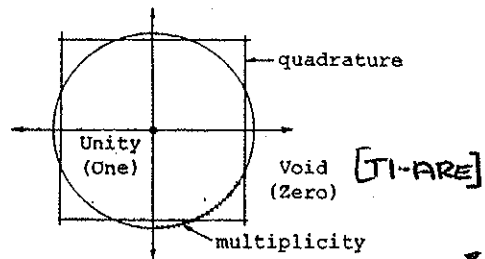
SK MAORI	DIS	LIT CARDINAL POINT. DIRECTION TO MEASURE
	TI EKE	MEASURE LAY OUT PLAN <i>partic of</i> GROUND PLANS
WHI	TI	EAST RECITE [ OF a HOUSE ]
	ATI	BEGINNING AND THEN.
	TIA	STICK IN DRIVE IN PEGS = DELINEATE FORM
	TIA	NAVEL TI-KOU CLITORIS [ie NAVEL/POINT]
	TI AKAKAHI	ON THE MERIDIAN of the SUN
	TI ARE	VOID EMPTY HOLLOW
	TI HAU	SURROUND.
	TI HI	SUMMIT TOP PEAK POINT MOAN of the WIND
	TI KA	A DIRECT COURSE STRAIGHT
	TI KANGA	RULE PLAN METHOD MEANING PURPORT
WHAKA	TI KA	WAY PATH START SET OUT
WHAKA	TI KI	TIE UP KEEP IN CONFINEMENT [ ESTABLISH ]
	TI KOKE	HIGH UP IN THE HEAVENS
	TI MATA	BEGIN MATA EYE [ STARS ]
	TI NA	FIXED FAST HARD
SK MAORI	NĀ-BHI	HUB OR NAVE of a WHEEL [ of the COSMOS ] CENTRE
	WHI-TI	EAST SHINE UPON [ TO EXPAND ]
"	TI-RA	RAYS BEAMS TRAVELLERS RĀ= THERE YONDER.

Principle of manifestation. The radiation of the worlds from the centre is a realization, a bringing into existence, of virtualities lying dormant within Unity<sup>6</sup> : it is a procession from Unity to multiplicity, from the imperishable One to perishable plurality.<sup>7</sup> It is a disintegration and division of the One into the many : activating itself, the One spreads out and scatters its light into the opacity, and there "rests in a wavering refraction which appears other than itself".<sup>8</sup>

In the same way that Unity produces all numbers without being modified or affected in its essence by their production, so similarly the central point produces all things and yet remains unaltered. So it is that the Brahmanic texts can say that "It (Brahman) became the all"<sup>9</sup> and yet add that "Only one Fire is kindled manifold, only one Sun is present to one and all, only one Dawn illumines this All"<sup>10</sup> and "He maketh his single form to be manifold".<sup>11</sup> Similarly, the Buddha, who is the personification of the point of Unity, says, "I, being one become many, and being many become one".<sup>12</sup>

This is conveyed by the geometry of the figure laid out in the ritual demarcation of the stupa site. The ground on which it is drawn is the Ground of the Void or Non-Being, mathematically Zero. The centre is Unity, the first and principal number, One; and, since the circle can have but a single centre, inconnumerable. The circumference, made up of an indefinite of points, represents the numbers of multiplicity; and the square expresses the procession from Unity to quadrature,<sup>13</sup> which reductively typifies the fragmentation of the One.

\* \* \* \* \*



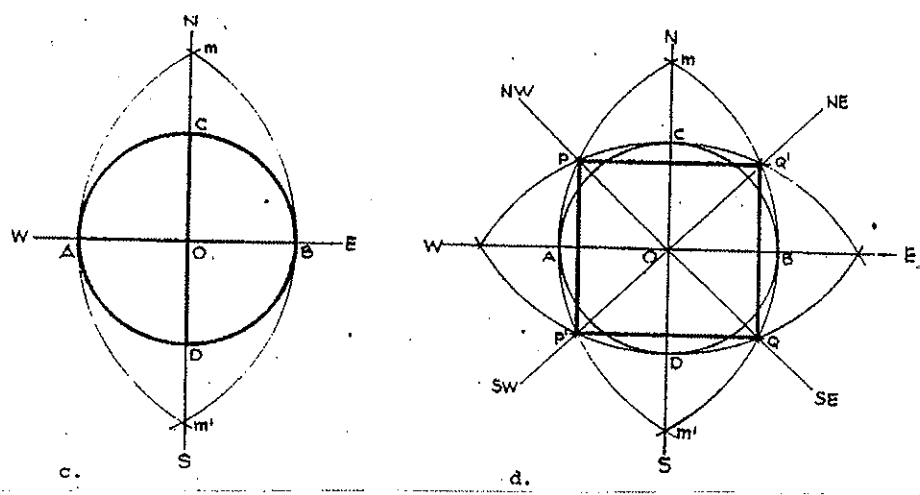
The centre has another significance. It is not only the point of origin whence all things issue forth but is also the point of their ultimate return. There are two possible directions of movement along the radii that join the points on the circumference of the circle to their centre, firstly, from the centre to the circumference, and secondly, from the circumference back to the centre. These complementary phases of movement, centrifugal and centripetal,

comparable to those of respiration or the action of the heart, give the image of the successive manifestation and reabsorption of existences. From the centre as nucleus proceed the cosmic tendencies of emergence and divergence, of expansion and emanation : the One gives forth the multiple, the most inward proceeds outward, the unmanifest becomes manifest, and the eternal unfolds to reveal the cycles of time. In the complementary phase the cosmic forces of reintegration and convergence, of concentration and conjunction, tend back towards the centre : multiplicity returns to Unity, the outward turns wholly inward, manifestation is occulted and time is absorbed into the still point of the timeless.

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THE ABOVE IS THE RITUAL BASIS OF STUPAS MANDALA'S AND KOLAMA > MAORI MA = CONNECT THE POINTS OF THE COMPASS AND MAEA TO EMERGE [SK MA = TO MEASURE] MAORI MARANA = MONTH AND MOON. MA-HI DO PERFORM MAKE. MA-HERE PLAN. THE RITUAL PROCEDURES ALSO APPLY TO MAORI AHU. AHUREWA TUNA-ROA TA HUA = MARAE, TAHERETIEUP, TAIAO WORLD [SK HU-TA > SACRIFICE] FOR A HUREWA SK TA = LAKSMI SK DA = EFFECTING PRODUCING OFFERING] NU-KU EARTH = BINOU NAVEH HUB AND PI ORIGIN [FOR MAORI TA-KOLAMA ARE DRAWN TO PROTECT THE HOUSEHOLD AGAINST THE SPIRITS OF THE DEAD. THE PATTERNS OFTEN LEAD TO A CENTRAL POINT OR DOT CALLED A BINOU A FOCAL POINT THAT ATTRACTS / DISTRACTS THE EVIL EYE. IN TAMIL NADU THEY ARE CALLED FORTS THE PATTERNS ARE USUALLY BASED UPON THE HEXAGON OVER LAPPING TRIANGLES KNOWN AS THE STAR LAKSMI SOMETIMES THEY DEPICT INTERTWINED SERPENTS TORTOISES OR CROWS [PATTERNS OF HENNA ON YOUNG GIRLS HANDS SURVE THE SAME PURPOSE. TAMIL = FORTS BIN DU A FOCAL POINT OR CENTRAL DOT IN PATTERNS

KOLAMA ARE DRAWN TO PROTECT THE HOUSEHOLD AGAINST THE SPIRITS OF THE DEAD. THE PATTERNS OFTEN LEAD TO A CENTRAL POINT OR DOT CALLED A BINDU A FOCAL POINT THAT ATTRACTS & DISTRACTS THE EVIL EYE. IN TAMIL NADU THEY ARE CALLED FORTS THE PATTERNS ARE USUALLY BASED UPON THE HEXAGON OVER LAPPING TRIANGLES KNOWN AS THE STAR LAKSMI SOMETIMES THEY DEPICT INTERTWINED SERPENTS TORTOISES OR CROWS [PATTERNS OF HENNA ON YOUNG GIRLS HANDS

TAMIL

- FORTS SURVE THE SAME PURPOSE.

MĀORI

BINDU A FOCAL POINT OR CENTRAL DOT IN PATTERNS

PI WATAWATA FULL OF INTERSTICES OR OPEN SPACES

PI WATAWATA FENCE of a FORT

TU WATAWATA FENCE of a FORT

PI ORIGIN

PI ORIGIN SOURCE of a stream

PI EYE

PI HA A PATTERN of TATTOOING

TU HUNGA PERCH FOR BIRDS TO BE KILLED = SPIRITS!

TU THREAD ON A STRING HURT PUT THROUGH

PI HERE ENSNARE BIND [A LOOP]

PAU

PI RITA 'PRAYERS TO PROTECT DEPARTED ONES

MĀORI

RI SCREEN PROTECT BIND VEIL CURTAIN [DIRGE]

TA BE UTTERED TANGI DIRGE [ARETA = GHOSTS]

TU HINAPŌ A SACRED PLACE = THE BINDU of a KOLAMA

TU HI DELINEATE DRAW ADORN with PAINTING

APO-APO ENTANGLE [of a SURFACE]

APO GATHER TOGETHER HINGA = KILLED

PI KO PIKO WINDING ABOUT CURVED as FERN SHOOTS

PI KOI CLITORIS

PI KOKO HUNGRY AS HUNGRY GHOSTS,

PI RAU DEATH EXTINGUISHED

PI TO NAVEL END EXTREMITY

PI TAU PERFORATED SPIRAL CARVING

TU PI KI BIND SECURELY

TUNA-ROA the EARTH

TU KU CATCH IN A NET WEB of a SPIDER

PI KO CURVE ORNAMENTATION SNARE NOOSE

TU AHU SACRED PLACE + MOUND = THRESHOLD



HINOI KO LA MA

[TAMIL = FORTS i.e. PATTERNS DRAWN IN COLORED POWDER MADE ON THE DOORSTEP AND CONTAINED WITHIN A SACRED SPACE [BASED ON THE HEXAGON-STAR of LAKSMI] THEY ARE DRAWN TO PROTECT THE HOUSEHOLD AGAINST THE SPIRITS of the DEAD [SEE MANDALAS] The patterns often lead towards a central DOT or BINDU i.e. FOCAL POINT THAT ATTRACTS AND DISTRACTS the 'EVIL EYE, absorbing its power in the lines of the patterns on COSMOS TO CONNECT the POINTS of the COMPASS = COSMOS ACTED ON BY POSSESSED BY BY WAY of COME GO

MĀ

MĀ

MĀ

MA

MA

MA

MA

MA

MA

MA

MA

MA

MĀ

MA

MA

MA

MA

MA

MA

MA

MAI

MĀI

MAI

MA

MA

MA

MA

MA

EA EMERGE BETAKEN OUT of the GROUND  
 EA A CARVED POST IN FENCE of a FORT  
 EKO CHEQUERED BORDER of a CLOAK.

ENE NARROW PART of a PĀTUNA LEADING  
 NAE HURT INFLICT [INTO the HINAKI]

ERO CHANNEL FLOAT OR FT

EWA WANDER

HAKI REDUCE LESSEN.

HAKI SICK ILL

HANGA SNARE ENSNARE

HERE PLAN

HARA MEMORY THINK UPON BE ANXIOUS

HEA CLEARED AWAY

HI DO PERFORM MAKE

HIE HATRED

HIRA GREEDY ENVIOUS [as ghosts PETA]

HUNU BURNT [WITH the EVIL EYE] HUNU =

HURU QUIETED SET AT REST [RAY OF THE SUN]

HITHER.

BECOME QUIET

DEPART DISASTER.

PUT PLACE

CAST A GLANCE = Evil Eye.

DIMLY VISIBLE

SPIRAL LINES IN PAINTING or CARVING

DIE ALIGHT DESCEND CEASE VISION

WHAKA-

SK  
MĀORI

LA	MA	
RĀ	MĀ	THEY THEM
KO RO	MA TUA	ANCESTRAL SPIRITS
KŌ RA	-KO	ALBINO > RAKO [KŌMA=WHITISH]
RA MA		TORCH CATCH BY TORCHLIGHT [PALE]
RA RO		ABODE of the DEAD
MA EA		EMERGE BETAKEN OUT of the GROUND
MĀ KURA		LIGHT RED
MĀ KUTU		BEWITCH INCANTATION
MA MA		perform RITES TO NULLIFY HOSTILE
MA TA		EYE [SPELL]
MĀ MINGA		IMPOSE UPON PRACTISE STRATAGEM USE
MATA MATA		SOURCE [FOR PURPOSE of DECEPTION]
MA NGOTIPI		SARAL PATTERN [MYSTIFYING BEGUILLE]
MATA		MEDIUM of COMMUNICATION with a SPIRIT
MA NANA		RISE COME UP
MA RIUNGA		HEAD of a DEAD ENEMY
MĀ MORI		> WHAKA MĀ MORI COMMIT SUICIDE
MA MATE		DEAD CAUGHT CAUSE TO BE SICK
MA NATU		REMEMBERANCE HOMESICK TAKE AWAY
MA RIU		BE FAVORABLY DISPOSED TOWARDS
MA NO MANO		HOST SWARM.
MA RIKO		PHANTOM UNREAL SPIRIT APPEARITION
MA NAWA		SPIRIT [KŌMA > WHITISH]
MĀ RIE		APPEARED
MA RANGA		ARISE from sleep RISE up PULLED UP
MA RERE		DIE [MANA BE AVENGED]
MAU		CAUGHT SEIZED
MĀ REIKURA		[REINGA LEAPING PLACE of SPIRITS]
MĀ RAU		APPEARANCE REMEMBER
MAUI		CATS CRADLE [STRING GAME] WITSCHCRAFT
MAU KŌ ROA		RED PAINT [for bones of the dead]
MA URI		LIFE PRINCIPLE TALISMAN
MA URU		PROPITIATED
MA UTE		FIRE
MĀ WHAI WHAI		SPIDER WEB!
MA KŌ-I		DEAL DECEITFULLY WITH
KO RA - KO		AN ALBINO

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

SK  
MAOR

KO LA MA  
KŌ MI RO  
KU MU KU  
MI RO  
RA RO

SPIRAL DESIGN TO WARD OFF SPIRITS,  
WHIRLING MOVING IN SPIRALS [of the DEAD]

RUB INTO A PASTE  
WHIRLING MOVING IN SPARAS  
UNDERWORLD

MATE DEAD  
MARŪ KILLED

MA EA EMERGE  
MA KAURANGI SPIRAL LINES

MĀ HANGA SNARE ENSNARE  
MA TA EYE

KO MI HI  
KŌ MA KA  
KO MA MA  
KŌ MA TA  
KŌ

SORROW FOR GREET  
SORT OUT

Run through a small aperture  
END EXTREMITY NIPPLE •!  
DESCEND YONDER PLACE hereafter  
cause to descend.

KO  
KŌ ĀTA ĀTA  
KŌ E

TO AT  
REFLECTED IMAGE TRANSPARENT  
LIKE A AS A, [KŌ ĀTA ĀTA]

KŌ EA  
KŌ HI  
KO HI

a kind of LIZARD  
SKELETON, Person.

KO HI KA  
KO LA MA

EMACIATE  
ANCESTOR.  
= Representation of the Cosmos [TAMIL = FORT,]

SK

ie CONTAINERS of a SACRED PLACE,  
Kolamas are drawn to protect the house  
against the spirits of the DEAD. usually  
based upon the HEXAGON often intertwined  
snakes of SPIRALS

SK  
83 IND

COLOR

BLACK for DEMONS i HUNTERS =  
BLACK FLAG of ISLAM. IN INDONESIA  
FILIPINES ITD [FLAG SHIPS of ISLAM].  
SEEKING TO ELIMINATE the OLD FAITH

GREEN = MOBILITY  
RED = ANGER  
ORANGE = WOMAN i BRAHMINS

MĀORI	WHAKA HUA	AQUIRE FORM
	AHUA	SACRED MOUND
SK	AHUREWA	SACRED PLACE
MĀORI	HUTA	as SACRIFICE
SK	TAHUA	MARAE BUT here =
	HU-TA	CRY CALL as preliminary
MĀORI		vocalizing at a SACRIFICE
SK	TĀ	BE UTTERED WIND
MĀORI	DA	EFFECTING PRODUCING OFFERING.
"	HŪ	RESOUND HISS BUBBLE UP of
SK	HUA	NAMECALL BY NAME. [OBLATIONS]
"	RITUAL BASIS OF	
MĀORI	MANDALA	
	MĀ	CONNECT POINTS of COMPASS; NUMERALS
SK	KOLA MA	RITUAL MANDALA ITO
MĀORI	TARI AO	A STAR IN the MILKY WAY
	TAREPO	SW WIND
	TARA	RAYS of the SUN.
WHAKA -	TARA	INVOKE CONSULT
	TARA KAKA	SW WIND
	RA	there yonder = DIRECTION.
	TĀRĀRO	ADORNED ORNAMENTED
	TĀRAWA	HANG UPON A LINE,
	TĀRAWHITI	ENCIRCLE
	TĀREHA	RED OCHRE
	TARENKA	COVER UP.
	TĀTARI	STRAIN SIFT [of FINE SAND FOR]
	TATAI	arrangeset in order [A MANDALA]
	"	Join the component parts of --
	"	STUDY the HEAVENS PLAN
	"	BE RANED IN ORDER.
	"	MEASURE ADORN DECK.
	RA WHITI	EAST
	RĀ	SUN
	RA NGI	SKY HEAVEN
	NĀ	ACTED ON BY BYWAY OF

SK	SVI YA	BELONGING TO ONESELF	197
MĀORI	HUI	ASSEMBLY GROUP	
SK	SVA	AFFINE	
MĀORI	IA	HE SHE IT	
MĀORI	HUA	NAME CALL BY NAME KNOW	
"	HUA	PROGENY	
"	HŪA-NGA	RELATIVE MEMBER OF SAME IWI	
"	HU-NGAREI	FATHER   MOTHER IN LAW	
"	HU- AURI	HAVING OFFSPRING	
SK	SU-ĀS	RV FAIR MOUTHED OF AENI [FIRE]	
		[; 7 TONGUES OF AENI]	
MĀORI	" "	RV SHARP MOUTHED OF AENI [FIRE]	
	AH-I	FIRE	
	HŪ	RESOUND HISS BUBBLEUP NOISE	
		EXPLOSIVE SOUND WHIZZ HISS BUZZ	
	HŪ	DESIRE	
	HUA HUA	BOIL WITH HEATED STONES	
	HUA REWA	RAISED ALOFT	
	HU ATAU	COMELY SUITABLE ELEGANT	
	HU-HU	FREE FROM TAPU	
	HŪ-MĀRIRE	BEAUTIFUL	
	Ā HUA	FORM APPEARANCE <i>opposed</i> TO SUBSTANCE	
WHAKA	- HUA	FORM MAKE	
	ĀHU REWA	AQUIRE FORM.	
	ĀHU REI	☞ SACRED PLACE	
SK	[SVAR > LIGHT]	GLOW SPLENDOUR UNIQUE CHIEF	[ = AENI ]
SK	SVAR-YATA	GONE TO HEAVEN - DEAD	
MĀORI	AHU	GLOW SPLENDOUR	
	TANGI	FUNERAL DIRGE TAKI RECITE	
WHAKA	HUA	RECITE	
	HURUMUTU	DIE	
	HU RU	GLOW	
	ARI ARI	GLEAMING	
	ĀRI-KA	VISIBLE FORM APPROPRIATED BY A GOD	
	ATA	FORM SEMBLANCE <i>opposed</i> to SUBSTANCE	
		SHADOW REFLECTION REFL-IMAGE	
	ATA-MIRA	STAGE FOR A CORPSE	

SK		RA SA	JUICE OF PLANTS THRILL EFFECT INFLUENCE TASTE FLAVOUR ODOUR SEXUAL THRILL MEANS OF CONVEYANCE WAY PATH
MĀORI	A	RA RAU RAUHA RAU RA PA HĀ HAUPA RA NAKI RA RA NGI HA RA HA RA KOA HAUKAI RA KI RA SA RĀ RĀ	LEAF FOLIAGE A WOMAN DISTRACTED BY LOVE FOR COURTEZAN [HER LOVER] PUD MUL TASTE FLAVOUR ODOUR TENOR of VOICE FOOD [TONE of SPEECH] AVENGE WED SEAT of AFFECTIONS VIOLATE TAPU HAPPY. FEAST GIFT PRESENT GREEN LEAVES LAID ON FOOD IN AN OVEN of FIRE = HEAT BURN WARM PASSION ITD EXPOSE TO the HEAT of a FIRE LIT; FIG!
SK MĀORI		HA TETE HA NA SH RING ARA ARA TA - RA TA - RA RI - O TA - RI TA - RI - AO RI NGA H I - KA KA RI HIKA HI RA ARI ARINGA ARI A ARI KI NGARA - HU A - HI	FIRE [HANAHANA PUD MUL] SHINE FLAME GIVE FORTH HEAT LIT; FIG! THE PATH TO THE PEAK WAY PATH MEANS of CONVEYANCE PEAK of a MOUNTAIN COURAGE M. VIRILE PUD MUL MEM VIRILE URGE INCITE A STAR IN THE MILKY WAY HAND ARM WEAPON COPULATE COPULATE MAKE FIRE DAWN RAISE RISE SUN TRUNK of a TREE FEELING NOTION EFFECT FIRST BORN of a NOBLE FAMILY COMMANDER LEADER WARDEN [LEADER] FIRE LIT and FIG!

MAHABHARATA ?

			MAHABHARATA ?
			MAORI PAO SING PA FORTRESS ITO
SKZ	KU	BE RA	] NAMED VAISRAVANA CHIEF of SPIRITS of DARKNES REGENT of the NORTH ROT of a CORPSE [NORTH] CRUSHED MASHED
LATER	KU	VE RA	
		PE RA	
		PE	
	WAI	WATER MEMORY	ARANGA ARAI ARAHI WHAKARANGA
	ARA	TAKI ARA	ARANHATA [WHAKA ARI N.W WIND
SK		VAISRAVANA	[RAKI NORTH
SK		RAU-ORA	THE FURIOUS ITO see SK DICT.
		A RA	ADJUDICATE ON
		A RA	WAYPATH CONVEYANCE
	WA	HARORA	RITUAL of OVEN FOR RITES of the DEAD
*	WAI	RUA	SPIRIT [WHAKA ARIKI INVADING ARMY
	WAI	ARUHE	BITTERNESS ANGUISH
	WAI	HO	REST REMAIN
	WAI	TAU	DECAYING U ARRIVE BY WATER REACH LAND
*	WA	RO	ABODE of the DEAD
	A RA	HANGA	BRIDGE [TO SRI LANKA! RAU-!
	RAU		TAKE CAPTIVE LEAD AWAY CATCH IN ]
	RAU	KAKAI	SACRIFICE of a HUMAN VICTIM [A NET ]
	RA	WAKI WAKI	HOPELESS GRIEF.
	RA	WHI	GRASP SEIZE
	RA	RO	the UNDERWORLD
*	RA	RO	NORTH NORTH WIND
	RA	RE	LAZY EPITHET of KUBERA.
	RA	NEI RUA	of 2 aspects
	RA	NGI	HEAVEN aboded Supernatural beings
*	RA	NGA MARO	ARMY IN BATTLE ARRAY
*	RA	KI	NORTH
	RA	HI	SLAVE [WHAKA ARAARA RECITE]
*	RA	HIRI	GRIEVE OVER ROPE [PASU of GODS]
		NAENAE	FADING of BREATH
		NAHE	ANCIENT TIME
		NGARO	lost consumed.
		NGA	BE PUNISHED SUFFER PENULTY.
	WA	NA - NGA	LOBE of the TOHUNGA
WHAKA	A RA		ENEMY MARAUDING BAND
	A RA	NGA	RISE TO THE SURFACE [RAU-SRI LA] ARAI BLOCK UP

SK	RA SA	JUICE of PLANTS THRILL ESSENCE SEXUAL JOY TASTE FLAVOUR FEELING.
		SHRINGARA the EROTIC RASA [1 of 9 RASAs]
		SHRINGA = 'PEAK
		SHRINGARA THE PATH TO the 'PEAK,
114 INIA		RAU ORA [the FURIOUS]
		RIRA [the HEROIC]
		SHANTA [the QUIESANT].
MAORI	RA U	THE BHAVA [HAU] = MOOD/EMOTION of a RASA
	RA U HA	LEAF FOLIAGE ITD
	HA U PA	A WOMAN DISTRACTED BY LONGING FOR [HER LOVER]
KAI	RA U	FOOD HAU-ORA SPIRIT of life [HER LOVER]
	RA	COURTEZAN
WHAKA	RA E	BY WAY OF
	RA HIRI	GREEN NOT DRY
	RA KI	ADMIRE GRIEVE OVER,
	RA M	GREEN LEAVES LAID on FOOD IN AN OVEN!
	RA NAKI	SQUEEZE
	RA NGAMARO	AVENGE
MAORI	RA-	ARMY IN BATTLE ARRAY = RASA
	HA	AS A PREFIX FOR RA-SA
		TASTE FLAVOUR ODOUR TONE of VOICE
SK	RA SA !	TENOR of SPEECH BREATH BREATHE
MAORI	RA NGI	NOTE MAORI HA-U-RANGI MAD FURIOUS
	RA PA	SEAT of the AFFECTIONS [DRUNKEN]
	HA U	PUD MUL.
	HA U-KAI	VITALITY of MAN ESSENCE of LAND
	HA U-MARU-RU	FEAST
	HA U-NGA	SULLEN SULKY LANEUID
	HA U-PA	ODOUR
SK	SH RING ARA	FOOD
MAORI	RI-O	THE PATH TO the 'PEAK,
"		MEM VIRILE [RINGA WEAPON HAND
"	ARA	MEANS of CONVEYANCE WAY PATH
SK	HI RI	EAGERLY DESIRE RISE of THOUGHTS
MAORI	SH ANTA	'THE QUIESANT,
"	H AN E HAN EA	PLEASANT COMFORTABLE
NOTE	H AN A	SHINE GLOW GIVE FORTH HEAT FLAME
	HI NU	FOR OIL FAT = SKIZIU SIKTHAKA = BEESWAX.



SK 215	MI	✓ MĀ AND MĪ TO FIX IN THE EARTH FASTEN BUILD CONSTRUCT SET UP INTENS MEMETI
MĀORI	MI NE	BE ASSEMBLED & MENE
	MI RA	LASHING BINDING
	MĪ RĀ	TEND CAREFULLY.
	MI MIRE	BIND ROUND LASH SEIZE
	MI RO	SPIN TWIST
	MI MIRO	LASH BIND
SK INTENS	ME METI	
MĀORI	ME NE	= MINE BE ASSEMBLED
	ME	WITH = CONCOMITANCE; CONCURRENCE of TIME
	ME A	REASON CAUSE FACT EVENT CAUSE MAKE
	ME KA MEKA	'CHAIN, FORM of LADDER
WHAKA	ME KE MEKE	BIND TOGETHER IN A 'BUNDLE,
	ME NO	MAKE A DISPLAY
	ME REMERE	A POLE of a HEKETUA TO SUPPORT
	ME RI	ENCLOSE
	ME TO	A STAR. MĪRĀ/MET-ITO.
SK ✓	MĀ	> MĪ FIX IN THE EARTH FASTEN BUILD MAKE CONSTRUCT
MĀORI	MĀ	TO CONNECT POINTS of COMPASS = 'TO BECOME/EXIST,
	MĀ	ACTED ON BY IN CONSEQUENCE OF [FIXED]
	MA EA	EMERGE
	[MĀ HARO]	> WONDER
	[HARO]	> VAULT of HEAVEN
	[MI HARO]	> WONDER.
	MA HI	MAKE WORK AT PROCURE
	MĀ HI NA	MOON DAWN
	MA KATITI	FASTEN
	MA NA	AUTHORITY CONTROL BINDING
WHAKA	MA NA	GIVE EFFECT TO
	MA NAWA	BOWELS of the EARTH :
	MA NEA	SACRED PLACE
	MA RANEA	ARISE FROM SLEEP = the PŌ!
	MA TA	EYE [STARS], SURFACE
	MĀ TITI	FASTEN WITH A PEG
	MA UI !	SNARES the SUN WITH ROPES ITO
	MA U	CONTINUED LASTING ESTABLISHED
	MA U	FIXED
	UI	DISENTANGLE

SK 804 MĀORI	MĀ	TĀ	TIME MEASURE METE OUT TRAVERSE PREPARE
		TĀ	CARVE FASHION TĀCO PAINT [ DISPLAY ]
		TĀE	ARRIVE COME GO BECOME
		TĀ KA	PREPARE
		TĀ E	COLOR DYE
		TĀ EKE	SET SNARES.
		TĀ HA KUPU	HIGH WATER LINE
		TĀ HA RANGI	HORIZON
		TĀ HE	MENSES ABORTION
		TĀHIRĀ	THE DAY AFTER TOMMOROW.
		TĀ HOKA	RECITE CEREMONIALLY.
		TĀ HURI	SET TO WORK
VEIC MĀORI	MĀ	TI	
SK MĀORI	MĀ	TI - EKE	MEASURE SET OUT postive GROUND PLANS of [ a HOUSE ]
		TAI	SEA TIDE
		TA TAI	MEASURE ARRANGE SET IN ORDER RECITE
		TA HUNA	BATTLEFIELD
		TA HUA	HEAP espec of FOOD AT A FEAST
		TAI	THE OTHER SIDE
		TAI AO	WORLD SK MAYA WORLD as an ILLUSION [ also belongs here ]
		TI RA	Company of TRAVELLERS RAYS BEAMS-DISPLAY!
		TAI NA WHEA	WHAT TIME
		TAI TUA	FARTHER SIDE of a SOLID BODY
		TA KĀHI	TRAVERSE LAND AS OWNERSHIP [ DANCE ]
	MĀ	TA	EYE = STARS!
SK Prof. P RV MĀORI	MĀ	MI	✓ MĀ and MĪ FIX OR FASTEN in the EARTH
		MI MAYA	as SK MAYA ILLUSION re the WORLD
		MAU	
		MAU	FIXES to SUN = TIME [ WITH ROPES ]
		MĀ	Connect points of compass
		MAU	FIRM FIXED
	MĀ	MA	OUTRIGGER of a CANOE = MEASURED
		PA DA	EARTH   SKY [ FIXED TWINS. ]
		TA HA RANGI	HORIZON
	PAE		DIVIDE SEPARATE

SK	M I Θ R A	[SUN] FRIEND CONTRACT BINDING	205
MĀORI	RĀ	SUN SAIL DAY	
SK	MIT	ERECTED A POST ITO	
MĀORI	MITA	FIXED SETUP ESTABLISHED OCEAN	
	TAI	SEA	
	MITI.	LICK UP UNDERTOW of SURF.	
	MITIMITI	SHALLOW WATER.	
	M I R O	LASA BIND	
	M I R I	SOOTHE ASSUAGE	
SK	M I T R A	FRIEND	
MĀORI	TĀ	FRIEND	
	T A N E I	DIRGE [as BINDING with a CORD of RITES]	
	T A K I	RECITE	
	T A K A H O A	MAKE A FRIEND of.	
	T A K A T Ā P U I	INTIMATE FRIEND of SAME SEX.	
	R A		
	R A T A	FAMILIAR FRIENDLY	
SK	M I T R A	of MEDIN FRIEND COMPANION often INVOKED WITH	
M I / M Ā		TWINS [VA-RUNA = DL TWINS]	
MĀORI	M A H A N G A	TWINS	
	M I T A	✓ M Ā METED OUT MEASURE	
SK	M I T R A -	VARUNA TWINS	
		VARUNA ALL PERVAIDING SKY [LATER GOD of OCEANS]	
		TRUPPER: LOWER WATERS	
MĀORI	W A I	WATER MEMORY	
"	R U N E A	UP ABOVE OVER UPON.	
SK	M I T R A -	VARUNA 'TWINS,	
		FRIENDLY 'CONTRACT BINDING	
MĀORI	T A R U N A	RECONNECTED BY FAMILY TIES	
	M I H I	GREET	
	M I R I	SOOTHE ASSUAGE	
	R A T A	FAMILIAR FRIENDLY	
	R A	WED	
	W Ā	TIME SEASON ITO	
	N E A - R E	FAMILY CONNECTIONS	
	R U - A	TWO	
[M I > M Ā]	M A - H A - N G A	TWINS A-MĀ OUTRIGGER of CANOE	
	R A	SUN / W A I WATER / R U N E A UP ABOVE ITO	

SK	MITRA → METRA? → METTA.	
PĀLI	ME TTA	FRIENDLYNESS [BELONGING TO MIĀRA SK]
MĀORI	ME	WITH
	ME NE	BE ASSEMBLED
	TĀ	FRIEND
	TA RUNA	CONNECTED BY FAMILY TIES
50 PĀLI	ME TTA	FRIENDLY Belonging to MIĀRA
EP SK	MA ITRA	FRIENDLY
MĀORI	MAI - OHA	GREET AFFECTIONATELY WELCOME
	MAI	HITHER
	MAI - RE	SONG
PĀLI 54	METTA YATI	TO SHOW LOVE
MĀORI	TIA	MOTHER
PĀLI	METTI	LOVE FRIENDSHIP
MĀORI	ME	WITH
PĀLI	MITTI	A BY FORM of METTI = FRIENDSHIP.
PĀLI	ME THUNA	RELATING TO SEXUAL INTERCOURSE
MĀORI	HĪ	DESIRE
PĀLI	MI TTA	FRIENDSHIP
PĀLI	MI TTA TĀ	THE STATE of BEING A FRIEND
MĀORI	TĀ	FRIEND
"	TA RUNA	CONNECTED BY FAMILY TIES
MĀORI	MI HI	GREET ACKNOWLEDGE AN OBLIGATION = ]
"	MI NA	DESIRE [MI-TRA]
"	MI RA	CHERISH
PĀLI	ME JJATI	BE FAT FULL of FAT
MĀORI	TA ME	FOOD EAT
	TA MI	FOOD
	ME RAMERA	PREPARE FOOD BY STEEPING IN WATER
PĀLI 50	ME JJATI	BE FAT FULL of FAT
"	ME JJHA	FIT FOR SACRIFICE [ive oblation]
"	ME TTA	BEST from MITRA → MITTA in FIRE derived from MID TO LOVE, FAT FRIENDLY
MĀORI	ME TIMETI	FAT
	MIRI	SOOTH ASSUAGE
	TI-RI	offering to a GOD
	HA KARI	GIFT PRESENT FEAST ROE of FISH

SK	KRISNA	ALSO KNOWN AS HARI [see HARI-HARA]
SK	HARI	[= COMBINED FORM of SIVA i VISNU]
MAORI	HARI	DANCE SING SONG JOY = KRISNA i the GOPIS
	HARA PAKI	JOIN BATTLE = KRISNA
	HARAU	FEEL FOR WITH THE HAND = KRISNA
	HARA WENE	GRUMBLE AT = 11
	HARA KOA	DANCING i AMUSEMENTS = 11
	HAPUI	BETROTHED = 11
	HAPURU	GROVE of TREES = 11
	HAPAKI	CATCH = 11
	HAVU	VITALITY of MAN = 11
	HANGA REKA	JEST DECIEVE = 11
	HAKI	STAND NAKED [GOPIS] = 11
<p>ALL THE GOPIS FELL IN LOVE WITH KRISNA          WANTING TO GIVE HIM THEIR HAND WHICH          HE MULTIPLIED INTO MANY FOR ALL of THEM          HE ALSO PLAYED A DECIVE PART IN THE WAR          of MAHABHARATA</p>		
	HARA PAKI	JOIN BATTLE.
	HAKI	KRISNA STOLE the CLOTHES of the GOPI STAND NAKED
	HAPUA *	KRISNA HIDES IN THE TREES i WATCHES the GROVE of TREES of one species [GOPIS]
	HANGA REKA	JEST DECIEVE [KRISNA STOLE their CLOTHES leaving them NAKED]
	RANGITOTO	BLACK LAVA [KRISNA was constantly MISCHIEVOUS * KRISNA GROVE of TREES RIPE WITH FRUIT i.e. ONE SPECIES]
SK	KRISNA	= BLACK/DARK BLUE SK [R] BLACK SEEDS = RANGITOTO [NGI + RANGITOTO]
	HARE	GO COME BECOME BE DIFFUSED [progressive change]
	HARA	SEEK LOOK FOR [as GOPIS LOOKED for KRISNA].
	HAKA	DANCE RARA Escape to heat of a fire = Black.
	HANGAHANGARAU	FULL of WILES
	HANGARAU	JEST WITH BEFOOL.
	HANGERE	DEEP POOL [IN WHICH the GOPIS BATHED].
	HAO	CAPTURE a FORTRESS as did KRISNA.
SK	RASA-LILA	KRISNA S = KRISNA DIVINE DANCE WITH the GOPIS
MAORI	HARI	DANCE SING JOY SONG [RARA = STRONG
	RA-KORAKO	EXPOSE UNCOVER [of the NAKED GOPI'S]
	RA	BY WAY OF
	RAKAI	ADORN BEDECK HARA KOA DANCING.

SK KRISNA  
 - RAKA =  
 DARK  
 SPECIES of  
 DATURA

SK RU DRA

HOWLER STORM GOD WHOSE WEAPON IS THE THUNDERBOLT OF DESTRUCTION. HE LIVES IN THE WILDS IS FILTHY WITH MATTED HAIR A BLACK BELLY I RED BACK. BUT UNLIKE INDRA I VARUNA HE DOES NOT FIGHT ON THE SIDE OF THE GODS IN THEIR BATTLES.

FOOD IS NOT OFFERED TO HIM IN SACRIFICE BUT IS THROWN ON THE GROUND IN A BALL IN THE SAME RITUAL THROUGH WHICH LOCAL SPIRITS ARE APPEASED. THE EPITHET SIVA THE AUSPICIOUS IS APPLIED TO HIM AS IN THE VEDAS

SK 891 RAU DRA

FROM / RUDRA RELATING TO RUDRA VIOLENT FIERCE IMPETUOUS A CLASS / EVIL SPIRITS MISFORTUNE FURY

SK 883 RU DRA

HOWLING HORRIBLE > ASVINS AENI VARUNA RED SHINING GLITTERING STRONG POWER. TO BE PRAISED GOD OF TEMPESTS RULER OF RUDRAS I MARUTS

CONNECTED WITH AENI AS FIRE OF DESTRUCTION I WITH HE ALSO CHASES AWAY VAPOURS I HEALS. [TIME]

SK ✓ RUD RO DITI

✓ RU RODITI RUDATI WEEP CRY DESID RURU-DISHATI

MĀORI ROI

TEARS [RUTA RAGE BLUSTER].

RA RO

ABODE OF THE DEAD [RAUDRA EVIL SPIRITS].

MA RU RU

OWL OMEN HEAT OF FEVER EPIDEMICS BE KILLED

RU RĀ

ROAR [ARU PERSUE]

RĀ RĀ

BE EXPOSE TO THE HEAT OF A FIRE

RAU

CAPTIVE BLADE OF A WEAPON MULTITUDE

RAU KAKAI

SACRIFICE A HUMAN VICTIM.

RAU PATU

CONQUEST

RAU TUPU

THUNDERSTORM.

RĀ WAKIWAKI

HOPELESS GRIEF.

RU

EARTHQUAKE

RU AKI

VOMIT

RUI

SHAKE BRANDISH

RU NGA

TOP ABOVE OVER UPON = VARUNA SKY

RŪ PAHU

BLUSTERING ANGRY RANDOM WILD

RU RU

ATTACK INVADE WIND I STORM.

RO KU

DIE

RO NGO

MEDICINE

RO MI

STRANGELE

SK MĀORI	MESHADI ME-TO ATI	START of ARIES [see NAKSĀTRA] A STAR BEGINNING
WHAKA	HAERE -- HAERE TŌ	COME GO DEPART BECOME BEDIFFUSED ] CONDUCT LEAD [ TRAVELLING PARTY ] BE CONCEIVED IN THE WOMB
SK MĀORI	NAKĀ TRA NĀ NAKA NAKA NAKA NAKE	T I-RA STARS of ORIONS BELT COMPANY of TRAVELLERS ' MANSION LUNAR, ZODIAC ACTED ON BY BY WAY of MOVE in a certain direction MOVE TO OR FROM. BELLY of a NET Jiga NAKSĀTRA.
	TARIAO	A STAR IN THE MILKY WAY [ MAIN NAVIG- STARS
	TĀTAI	MEASURE ARRANGE SET IN ORDER ADORN DECK PLAN PURPOSE COMPANY JOIN THE COMPONENT PARTS of a net STUDY THE HEAVENS. NAVIGATION INTO
	TĀTAI WHETŪ	CONSTELLATION
	TA-U	CYCLE of SEASON or YEAR.
	TAU	ALIGN COME TO REST COME TO ANCHOR RIG AT ANCHOR FLOAT BE POSSIBLE
	TA RUNA	BE CONNECTED.
	TARI	WAIT EXPECT BE WAITED FOR.
MA	TA	EYE = STAR.
	TA-MATEA	MOON ON 6, 7, 8 and 9, NIGHTS
	TA-KURUA	SIRIOUS
	TA KOTO	LIE BEFORE ONE IN THE FUTURE BE IN OR TAKE UP A POSITION
	TAKI = RISE of HEAVENLY BODIES	[ BE PRESENT ]
	TAKO TO RANGA	POSITION SITE.
• WHAKA	TAKOTO	PLAN DETERMINE GIVE DIRECTIONS
	TA MAI WAHO	A STAR WAHO OUTSIDE
	TAKI ARI	OMEN.
	TAKI RĀ	MOON ON 19th DAY
	TA KERO	A STAR UNAHU O TAKERO
	TAKA-TURN ma PIVOT	COME ROUND AS A DATE & TIME ]
	TAKI-O-AUTAHU	SOUTHERN CROSS [ CIRCUIT ]