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**KADANDIKA**  
**[SCIENCE]**

*JF Amituana i*

**F FALETOLU**  
**O MAUI TE WAKA**

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[18 pages]

# MAUI

## LEGENDS OF MAUI

Stories of the legendary Maui, half man, half god, are common to the folklore of most Pacific peoples. New Zealand is no exception and the Maoris treasure many tales of Maui's great feats.

## MAUI THE HERO

Legend has it that the hero, result of a miscarriage, was tied in his mother Taranga's hair and cast into the sea but was preserved and cared for by supernatural aid. Eventually he found his way to the House of Assembly where were his mother and four elder brothers. Taranga was astounded to find a fifth boy when she counted her children – there was Maui the eldest, Maui the second, Maui the third, and Maui the fourth, and then this fifth revealed himself as Maui the baby, Maui-tiki-tiki-a-Taranga (Maui formed in the topknot of Taranga). Overjoyed at the discovery, Taranga invited her youngest to sleep next to her, but the little fellow's curiosity was soon aroused by his mother's disappearance at dawn each day. Determined to find out where she went and where his parents lived, Maui one night hid his mother's clothing and blocked up the chinks in the walls of their room so that no light could get in and awaken her. Next morning, when Taranga fled in great agitation well after dawn, Maui espied her pull up a clump of reeds and disappear into a hidden cave. Later, changing himself into the form of a pigeon, the hero followed that route and located his parents in their underworld village. Perching in a tree above them, the pigeon started to drop down berries and this set people throwing stones at him. He eventually contrived to be hit by none other than his own father, Makea-tu-tara, upon which he revealed himself as a man, as Maui himself. In the baptismal ceremonies following this reunion, Makea-tu-tara inadvertently omitted a portion of the prayers and thus Maui was accursed. He nevertheless wrought great deeds with the aid of the enchanted jawbone of his great ancestress, Muri-ranga-whenua, before fate caught up with him.

## SNARING THE SUN

Maui found the days too short, for the sun moved too fast across the sky. With the assistance of his brothers he therefore made stout ropes and a noose. Then the five hid themselves far to the east, by the edge of the world whence the sun was wont to rise, building on each side a long, high clay wall with hides at each end. The noose was stretched and, when the sun rose well up into the snare, the ropes were pulled tight. Thereupon the hero rushed forward with his enchanted jawbone and belaboured the unfortunate captive so sorely that, when released, the sun could merely hobble slowly across the sky.

## THE FISH OF MAUI

Uneasy and suspicious because of Maui's magical powers, his brothers were loathe to have him accompany them fishing. Notwithstanding, Maui hid himself in the bottom of their canoe armed with an enchanted hook which had been shaped by the famous jawbone. He did not emerge until they were well out to sea and then urged his companions to go yet further and still further. At length a halt was made, the fishing began, and soon the canoe was filled with the catch. The brothers now wished to return but Maui desired to try his luck. He had no bait and the others refused to give him any; however, undeterred, he struck his nose and smeared the blood which gushed over the magic hook. This hook caught the home of Tonga-nui, grandson of Tangaroa, god of the ocean, and the fish that was hanging from the line of Maui was no less than a portion of the earth. The canoe came aground and Maui left his brothers with strict instructions neither to eat nor cut up the fish until he had made appropriate prayers and offerings to the gods. But the brothers disregarded these warnings, with the result that the fish started to toss about – hence the unevenness of the land today. This is now known as the North Island of New Zealand or Te Ika a Maui, the fish of Maui. The fish hook, according to legend, became the cape which now forms the southernmost tip of Hawke's Bay.

## **STEALING FIRE**

To steal fire from his ancestress, Mahuika, Maui slipped out in the night and extinguished all the cooking fires. In the morning he demanded cooked food, but when his mother ordered the slaves to go to Mahuika to beg her to give fire to the world again, they were too frightened to go. Wily Maui thereupon volunteered to undertake the task and was welcomed by the ancient as her grandson. She drew out one of her fingernails and fire gushed forth. This flame she handed to her young descendant who, however, did not go far off before putting it out and returning for more. This Mahuika supplied from a second fingernail, and the performance was then repeated until all the fingernails and all but one of her toenails had been used. The old lady, finally becoming suspicious, dashed the last nail to the ground, setting fire to everything. Maui fled from the blaze, taking refuge as a hawk, but even so he might have perished had he not invoked the aid of his ancestors, including the thunder god, who supplied so much water that Mahuika herself almost perished in her turn. Before all was lost Mahuika did succeed in saving a few sparks which she threw into such trees as the kaikomaka, whose wood is still used for firing.

In evil mood Maui one day changed his brother-in-law, Irawaru, into a dog, and this drove that unfortunate man's wife to suicide.

According to Maori tradition, Maui's last adventure caused death to come into the world – due to his effort to destroy yet another ancestress, Hine-nui-te-po, goddess of death. For this venture Maui selected all the little birds as his companions. They found the goddess asleep and Maui ordered his friends not to laugh while he crept inside her. Unfortunately the tiny Tiwakawaka could not contain his merriment. He began to laugh and this woke the goddess who promptly killed the hero.

*by Judith Sidney Hornabrook, M.A., National Archives, Wellington, New Zealand.*

SIK  
O PAU  
SK  
M F O R S

KA DAN

DI KA  
SIK KHĀ  
TI KA  
HI KA  
TI KA

SCIENCE  
TRAINING  
COMMENTARY [ana work] see  
PERFORM RITE'S  
STRAIGHT DIRECT  
RIGHT CORRECT

TI KA H-ORE NO NOT ON THE CONTRARY  
KA NEA RULE PLAN METHOD  
REASON

HI KA LINE of ANCESTRY  
TI KA NEA MEANING PURPORT  
AUTHORITY CONTROL  
CORRECT RIGHT  
WAY PATH

TI KE IMPORTANT EXULTED

WHĀ KA

HI K-O-ITIKO RECITE GENEALOGY  
TI KA STRAIGHTEN CORRECT  
ACKNOWLEDGE AS RIGHT  
STRAIGHTEN ONESELF  
TI EKE MEASURE LAY of SET OUT  
HI NA PŌ DIMNESS of MIND in spiritual matters!  
A TI BEGINNING : then 100

KA INEA SCOPE of WORK  
KA-U-AE-RUNEA KNOWLEDGE  
of the CELESTIAL

KA-U-AE-RARO KNOWLEDGE  
of the TERRESTRIAL,

KA-U-AWHI 3rd MONTH

#

KA-I-RĀKAU BODY of MEN SKILLED at ARMS

KA-U RISE of HEAVENLY BODIES

KAH-U-PAPA STAR IN a TREE for a FOWLER

KAU HOU LINE of ANCESTRY

KAH U RANGI DISTINGUISHED chief families

KAU-WHATA RECITE ANCIENT

KAH-U-PŌ DIMNESS of SIGHT, fig. lit [KNOWLEDGE]

KAU TU a STAR NAME

TA KA PREPARE

KAHI perform part of PURE RITE

KAH A LINE of ANCESTRY

HI RI LABORIOUS exertion

A 1	NI-KHA-MATI KAD KANE	TO GO OUT FROM confused disturbed by pleasure or pain elated [GATI] = 'SATISFYING A DESIRE'
2	KANA	SATISFYING A DESIRE
3	PARITA KANTAKA KANTAKIN	PROTECTION SAFEGUARD ANYTHING POINTED A THORN THORNY.
4 SK	KAN THA KAN-THA-KUPA SHA	THROAT NECK VOICE NECK of ] CAVITY of the THROAT [a Jar.] CABIDINE,
5	KAN THA KAN THA-SO SHA	THROAT NECK TO SOUND DRY THROAT
	NI-KHA- KHA	MATI TO GO OUT FROM Cavity cune aperture 170.
6	NI-KHA-MATI	TO GO OUT FROM.
7	NI-KHA-MATI	TO GO OUT FROM.
8	ACCI NI-BHUTO	the FIRE IS EXTINGUISHED
9 KR	PARE PA RE TA PARETYA	TO RUN AWAY DEAD GHOST SPECTRE partake of.
10	KI KI NO	ARRANGE PILL BUILD UP GATHER COLLECT
11	JUGA-UNGA (KAWI)	perceive Leap
12	KI AK KANTA	STEPPED UPON MOUNTED ON

					A
AKUP 3	AK	KAN	TA		STEPPED UPON MOUNTED ON
M̄PORA	AK	AU			ROCKY COAST BANK of a STREAM
		KAN	-I		STAMP, Dance
	TA	-KA	-HI		TRAVERSE LAND
	U	-	TA		PUT on BOARD LOAD a canoe
		KAN	-I-HI		STEEP
	AK	-A			Long Thin Roots of Trees climbing VINE'S
		KAN	EKE		MOVE - PROGRESS
		TA	-E		Come go reach arrive at
		TA	-NEO		take possession of.
		TA	MATA		Cultivate the soil.
		TA	-KA-WIYAKI		ROAM at WILL
		TA	-KA-RIPA		Sleep Slope.
		TA	-KA-PAU		FLOOR MAT
		TA	-KA-HANGA		SOLE of the FOOT
SK334	NI- ✓	KHA- KHA	MATI		TO GO OUT FROM <small>see also KHA-</small>
LOC		KHE			[TE KAHU/ROCK]
M̄PORA		KEH	-A		SEMEN
			MATI-TI		STRETCH OUT the LIMBS
			MATI-HE		SNEEZE
		KAN	-I-HI		STEEP
	TA	KA	-HI		TRAVERSE LAND TO CLAIM.
#		KAH	-U		KITE FOR FLYING
		KAH	-U		SHOOT SPROUT GARMENT GERMINATE
		KAH	-ORA		Spread about [SPIRIT of a STILLBORN INFANT
		KAH	-OTEA		having only Batten's on the Roof greenstone]
		KAH	-U-PAPA		FLEET of CANOE'S [with WHITE STREAKS]
		KEH	-O		PEAK of a HILL
	KE	KEH	-O		GAZE LOOK FORTH
		KEH	-A		SEMEN OFFSPRING FLEA THIGH
		KE	-NE		PURU FRESH ALLUVIAL DEPOSITE
	A-	KE	NEO		KENEO = TOMORROW
KIRUNGA	A	KE			HIGHER UP
		KE	KA		BARB of a FISH HOOK
		KE	A		SNOT
			MATI-KO		RUN [MATI-RA FISH WITH A ROD]

1	SK 244	KA	DA		TO BE CONFUSED OR DISTURBED BY PLEASURE & PAIN, ELATED INTOXICATED
2	P	KA	DA	TI	TO EAT CONSUME
3	CAUSE	KĀ	DA	YATI	TO BREAK off a PART SEPARATE DIVIDE REMOVE HUSK
4	Note	KA	DA	TAT	expressive of Noise [TAT-AI RECITE]
	>	KA	DA	TAT-KARA	A NOISE [MARI KARA REHE DOG]
	See	KA	DA	NBA	AN END or POINT [TĀ TATOO]
	>	KA	DA	NDA	a THORN [TATA near]
	>	KA	DA	NDA	DUMB MUTE
	>	KA	DA	NDA KA	anything pointed THORN
	>	KA	DA	NDA KITA	THORNY
	SK 245	KA	DA	NE	ind considered a GATI in sense of SATISFYING A DESIRE, FILL
	MARI	KA	DA	N-A-PE	NO NOT
	HA	KA	DA	NE	SONG
	See HA	KA	DA	NE	DESIRE AFFECTION [TANE HILSAO]
		KA	DA	KE	unassembly unbecoming
		KĀ	DA	I	FOOD Eat
		KĀ	DA		SCREECH [also TĀTĀI/TĀ/TAKA ITO]
		KA	DA	MU	EAT Seeds of KOHERIKI (BIDENS)
		KA	DA	N-A	Stare wildly [PILLOSA]
		KA	DA	N-E HE	Desire
		KA	DA	T-A	LAUGH AT CRY of a BIRD
		KĀ	DA	T-AE	HOW GREAT!
		KA	DA	T-E	TE LENGTHEN BY ADDITION
		KA	DA	T-I	WERA BADLY ROASTED FERN ROOT'S
		KA	DA	T-I	TO-HE ULCERATION of the THROAT
	KA-	KA	DA	T-I	STING BITE
	KA-	KA	DA	T-O	PLEASANT of TASTE
			DA	TA ME	FOOD EAT
			DA	TĀ	TATOO Carve [ashin itol]
		KA	DA	T-I-AHO	PORTUGUESE MAN of WAR
			DA	TĀ E	Touch of feelings
		KA	DA	T-I RA-WHĒ	(an expression of impatience LEAVE off!)
		KA	DA	T-I	(impetuous) LEAVE off! CEASE! [have done!]
		KA	DA	T-I	So be it! well enough
		KA	DA	T-A RA	Sharp point prick

SK245 KA NE

indic considered a GATI in the sense of SATISFYING A DESIRE PROPAGATE A FAMILY

SK TĀ-TA NE

MĀORI KA NE

DESIRE AFFECTION HUSBAND T/K change.

TĀ NE

HI KA RI HIKA

COPULATE

KA MA

EAGER

HI KA

COPULATE

NE

interrog - GIVING EMPHASIS TO A QUESTION/REQUEST or PROPOSAL

[ KA HAERE AUKETE - ]  
[ TETIKI AHI - NE ]

as KA HAERE AUKETE TIKI AHI; NE?

ie I WILL GO TO FETCH SOM FIRE; SHALL I?

NE  
NE I

partic - used after words i phrases TO DENOTE

PROXIMITY TO OR CONNECTION WITH the SPEAKER LAST NIGHT

TE PŌ  
= NE I  
NA II  
NA I

partic - used after words i clauses to indicate position near or connection with person addressed

NE HE  
NA II  
NA I

ANCIENT TIMES

of Belonging to possessed by pronominal Suffix 3rd pers sing m ō NA ā NA mā NA NA NA HO

NA HAKU  
NA  
NA HEA

Belonging to me. Satisfied content (NEĀ-) What time? when?

NA KO  
NA WE  
NE HE

DESIRE EARNESTLY Be Excited of feelings FOREST

NEA HE-RE

FOREST

TE NE I

there

WHAKA NE NEI

Cause a pleasant Sensation.



LAVA part 2 N3 [maori] KAI-RAKAU Body of men skilled at arms  
 PAU 26 PA RIT TA \* PROTECTION SAFEGUARD  
 from PA RI+TRA PROTECTIVE CHARM PALLIATIVE  
 SHOTA PAU PA RI-CAYA [VERSE IN FAMILIARITY] [AMULET]  
 from PA RI-CI [ACQUAINTANCE WITH]  
 See MAORI PA RI PA /RI/RIA/ORIORI/TAKI/WHAKATARA  
 SK PA RI KAINA/KAI-RAKAU/KAI-RAU ITO See 22

SK 25 KAN TA KA A THORN ANYTHING POINTED  
 POINT of a PIN or NEEDLE finger nail  
 prickle sting uneven roughness  
 [fig of tongue] a troublesome person  
 enemy

SK KAN TAKITA THORNY [1/4/7/10 du] [LUNAR MANSION]  
 SK KA NTA KIN THORNY PRICKLY

MAORI TAKI STICK IN  
 TAKI-TAKI FENCE  
 TAKI flocks of WHITE HEADS (not used  
 of other Birds ie noisy hawk)  
 [bird sounds?]

TAKI-RA MOON on 19th DAY  
 TAKI-RAU  
 TAKIN-A RISING of HEAVENLY BODIES  
 TAKI-TAKI PROVOKE AVENGE

KAN-I-KANI SCIATICA  
 KAN-E CHOKE  
 KANI WHA BARB of a FISH HOOK  
 [BARBED SPEAR]

KAN CA CURSE ABUSE  
 KA U STALK  
 KA TI Bite Nip  
 TA TATOO CUT Curve.

Maori PAU as from PA RI-CI as FILLING [fig as in "fill the mind,"]  
 PA RI-KAYA ITO [ITO]

PAU PA RIT TA \*TA-E-PA FENCE  
 PA RI TRA PROTECTION Safeguard  
 MAORI TARATARA STAKES of a FENCE BARBED  
 TAR-A-WAHA Space between centering parties  
 TA-E-PA FENCE

SK ✓	KAN THA KAN		THROAT NECK VOICE Neck (of a jar)
MI	KAN THA - STHA		STAYING OR STICKING ON THE THROAT
SK	KAN THA - KUPA STHA		CAVITY of the THROAT LIT/FIG = 'ABIDING
	KAN THA - LATA		a COLLAR NECKLACE
M PORA M AORI	KAN E KA	TAH-U	COOK SACRED RITES [TAHUNA/TAINA] TO CHOKER SCREECH
		RA TA RA HIRI TA-HEI	VINE of FLOWERS of ITO. ROPE WEAR ANYTHING SUSPENDED FROM the NECK CIRCUIT
		TAH-E	CALABASH [on the Neck]
		TAH-EKE	WATERFALL
		TAH-A RA KAI	often = PROXIMITY ADORN ONESELF. Excreta Be uttered
		TA	VAGING
		TAI AWA	Menses's abortion
		TAH-E	Recite ceremonially
1	TAHUNA		Battlefield is the THROAT of a BATTLE [MIDST of]
2	TAHUNA PA		LAND in Cultivation ITO COITUS Snake Birds Be HEARD
		PA-O	SING
		KUKA	Abortion
		KUMU	ANUS
		KUMUKUMU	GRUNT
		KUP-U	Anything Said
		KUPA	BELCH } GAST
		KUWAHA	MOUTH Entrance Gateway
		KU-I-KA	DESIRE
		KU-HI	INSERT Thrust in
		KU-HA	GASP
		RAHO	LABIA MAJORA

SK 245 ✓ KAN THÁ THROAT NECK TO SOUND  
 KAN. KAN. Spec guttural sound  
 KAN. THE / GRAH

MĪPERI KAN THÁ - SOSHA DRY THROAT  
 MĪPOTI KAN E NEPA SNARL  
 KA - KI CHOKE

~~✗~~ HO ATA HAIL  
 HO RE DEFICIENT  
 HA ERE BECOME  
 HO RE HORE TUA DRY WATERCOURSE  
 HO RU BURNED RED CLARE  
 HA HO RE BARREN LAND

SK 334 NĪ KHA - MA TI TO GO OUT FROM  
 ✓ KHAN | > CAVITY HOLLOW aperture of BODY  
 NĪ DOWNWARD MOTION DOWN INTO DOWN

SK 334 KHÁ | CAVITY HOLLOW CAVE MOUTH [ONTO  
 EYES APERTURE of the BODY WOUND  
 EMPTY SPACE AIR SKY FIELD HAPPINESS

MĪPOTI KA - KAKIRI FLESH WOUND ACTION UNDERSTANDING

KAH - U - PAPA STAGINE or TREE  
 MA TI - KO RUN [MATI KUKU NAIL of FINGER]  
 MA TI - KA FISH HOOK [MATI KA BUD of TREES]  
 MA TI - KA RA Sugar & Toe [MATI TI - SOMMER]  
 MA TI - TI Stretched out as the limbs  
 MA TI - A SPEAR [MATI HERE DEEP AFFECTION]  
 TI RA MAST of a CANOE  
 TI MA DIG the SOIL with a TINA  
 TI MA TA BEEIN [MATI RA FISHING ROD]  
 TI MA - NEA Elevated stage for storing food.  
 TI MO PECK as a BIRD  
 TI MO - HEA WEAK FLACID

TI M - U EBB EBBING  
 TI M - U TIMU PUD MUL  
 TI MU = TUMU END TAIL  
 M TAWAI FILLED WITH TEARS LOOK CLOSELY  
 MAT - A - URU FLOW of TIDE [from PARATA]

Māori  
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KA-UMATUA ADULT 1 TO KAUNOU LINED ANCESTRY. 6  
NI KHA-MATI TO GO OUT FROM  
✓ KHA N → CAVITY HOLLOW of the BODY CAVITY  
KHÁ HOLLOW CAVE APERTURE [APERTURE  
KHE of HUMAN BODY EARS NOSE EYES NOSTRILS  
ORGANS of EXCRETION i GENERATION  
ORGAN of SENSE GLOTTIS HOLE MADE  
BY AN ARROW i a WOUND EMPTY SPACE  
AIR SKY HEAVEN BRAHMA

Loc

[KAUAERUA] A FIELD ACTION UNDERSTANDING  
HAPPYNESS i.e. SU-KHA FOUNTAIN WELL  
HOLE IN KNAVE of a WHEEL

Māori

KHA-GA MOVING IN the AIR BIRD 1 TO SUN planet

KEH O BREAK WIND [arrow AIR WIND

KHA-GA NGA the Ganges of the SKY

Māori  
Māori

KAH-A } LINED ANCESTRY EDGE BOUNDARY LINE of  
LAND. NAVEL STRING RIDGE of a HILL

TA KA -I-A KIRI FLESH WOUND

[KA-TETE] TURN ON A PIVOT REVOLVE  
REVOLUTION CIRCUIT COME

[KA-TI-RA] ROUND as a DATE of TIME

MATI-KUKU NAIL of a FINGER

TI MA Cultivate soil with a TMA

TI MA TA BEGIN [KAUNOTI]

MA TI KAU BUD'S of TREE'S

MA TI HERE DEEP AFFECTION

MA TI-KA FISH HOOK

KAN-O-HI EYE [KAUMATUA ADULT]

BRAHMA! → TE KAH-U-O TE RANGI BLUE SKY SARIT  
[shoot sprout of a STILLBORN ENFANT]

KAH-I-KA ANCESTOR

KAH-O-TEA having only BATTENS on the ROOF

KAH-U KITE for FLYING

KAHU Surface Garment of feathers 1 TO

KAH-I-WI RIDGE of a HILL

KAH-I-KUHIKU UPPER PART of the STEM of a TREE

KAH-E-KO STAGE PROJECTING from the

KA-U ANCESTOR [FENCE of a PA

KAH E KO TOP of a TREE

KAH-A Strong able.

SK334	NI	WHA-MA	TL	GO OUT FROM	7
SK 334		KHA		SKY WIND AIR CAVITY of the BODY	
	J	KHA N		CAVE eyes ears nostril organs of	
LOC		KHE		excretion; generation organ of sense.	
				wood navel da wheel. field WOUND	
				ACTION UNDERSTANDING	
	TE	KAH-U-O-TE	RANSI	BLUE SKY	
		KAH-I-KA		ANCESTOR.	
	KA	KE		ASCEND [SAID TO A KITE]	
		KEH-O		BREAK WIND PEAK of	
				a HILL Frost ice P. MUL	
	KE	KEH-O		GAZE LOOK FORTH	
		KEH-O		CRY of a PUKKO	
		KĒH-U	A	SPIRIT GHOST [MOO WERO]	
		KEH-A	KEHA	OFFENSIVE ODOUR	
		KE	-A	SEVEN MT PARROT [from its screech]	
		KAN-E-KE		MOVE	
		KE	KA	BARB of a FISH HOOK	
		KA	NOHI	EYE	
#		KA	N-A	BEWITSCHE	
		KA	N-A-PU	LIGHTENING	
		KA	N E HE	DESIRE	
		KA	N E	PUNGENT	
		KA	MA KAMA	JOYOUS	
		KA	MI	EAT	
		KA	KI	THROAT	
		KA	IKAMO	EYE	
		KA	I AO	ALIVE LIVING	
		KA	I NGA	field of operation scope of work	
		KA		for WHAKA [causative pref]	
		KA	EA	LEADER of a FLIGHT of PARROT'S	
		KA		HOME is Happy trees	
		KĀ	H-VI	FLOCK	
		KA	I	Reach arrive at	
		KA	I-PAPA	WIND NAME STORM NAME	
		KA	I-RE RERE	FLITTING of BIRD'S	
		KA	I-WHIRI	DESIRE	
		KĀ	I WAKA	HOLLOW	
		KĀ	KARA	SHELL TRUMPET	
		KA	URAO	PUD MUL	

PALI AG GI NI - BHU TO THE FIRE IS EXTINGUISHED

DIFFERENT d  
AND SK PALI

AG GI  
GI NI  
AG GI NI  
AG - NI  
AG GI - NĀ - DAHATI TO SET ON FIRE  
AG GI - JA - LE TI KINDLE FIRE  
AG - NI - A - HI TA ONE WHO HAS SET UP THE SACRED FIRE

I SK A - HI - A - GNI MAINTAINER of the SACRED FIRE

II AHI - AG - NI MAINTAINER of the SACRED FIRE

MĀORI HANGI

A - HI  
A - HI - KAURI HATRED  
A - HI - KŌ MAKO KA/KŌMAKO PENNANTIA [CORYMBOSA] [FIRESTICK TREE]!  
A - HI - PUA FIRE PLACE of a CANOE  
HI KA KINDLE FIRE  
By FRICTION  
TA NGO TAKE IN THE HAND  
TA TAI Arrange Set in ORDER  
TA HU SET or FIRE LIGHT  
SACRED RITES  
COVERED FILLED UP  
PUT TO REST  
APPEARED SEEM TO BE  
CAUSE TO SMOKE  
GONE AWAY OUT of  
shut mouth or hand [SILENT]

WHAKA PU A TO KE TO PI

SK 606	PA RE'		TO GO or RUN AWAY
	PA RA- / i		GO ALONG GO TOWARDS (acc)
3rd sing	PA RE' HI		TO DEPART DIE
	PA RA I TU		TO REACH ATTAIN
ind	PA RE' T YA		PARTAKE of
KIR	PA RE' TA		DEAD DECEASED GHOST SPECTRE
		BHARTRI	Lord of the Departed = YAMA
		= RA JA	
		= RA NGA	see Notes RA NA NO RA JA
MAEWA	RAI NA		THERE YONDER
	PA RE		TURN ASIDE WARD off- divert course to face or point in another direction
			SLINK AWAY TURN ASIDE
	PA RE HE		FAIRY [TARANAKI]
SK KIR >	PA RE' TA		GHOST SPECTRE
MAEWA	PA RE MO		DROWNED.
	PA RE TI		TURN TO ONE SIDE
	PA RE	WHERO	SLAUGHTER IN BATTLE
		TA HUKURI	SPIRIT of a DEAD VISITING a MEDIUM.
	PA E RA NI		COMING FROM A DISTANCE
	PA HE NO		SLIP AWAY ESCAPE
	PA HI KA		ESCAPED.
PA	PA RA HI		TRACK'S FOOTPRINT'S
PA	PA RA		FLOW of the TIDE
	PA RA		BEAVETZY SPIRIT
	PA RA AWA		GALE TEMPEST
	PA RA KETU		Search.
	PA RA TI		Depart
WHAKA	RE RE		VANISH LEAVE FORSAKE
	RE RE		PERSON who has ESCAPED FLEES
	RE RENA		VOYAGE JOURNEY
	RE KA		SWEET PALATABLE
	REI NGA		ABODE of DEPARTED SPIRITS
	RE HU		PASS out of SIGHT
	RE I		RUN LEAP RUSH be SPILLED over
	RE HIA		pleasure enjoyment play
	TA I PO		GOBLIN
	HI NGA		BE KILLED

MARU  
SK 93

WHAKA

NO  
KI  
KI-NO

HO

PLACESET FIX give in Marriage  
ARRANGE PILE BUILD UP  
Eggs Sacrif ALTAR  
GATHER COLLECT ACQUIRE  
RAIN BESTREW COVER WITH

PP  
MARU

KI TA  
NO  
UD  
UPA  
A\*

HOIA

BECELEBRATED  
GATHER  
HEAP UP ACCUMULATE  
HEAP UP LOAD WITH COVER  
fill full see

MARU

KI  
KI

UT-A

TO of place into onto 100  
LAND opposed to Sea  
inland opposed to Coast

[ UT-A\*  
UD+ A\* ]  
NO

PUT on BEARO LOAD MAN  
A CANOE

A  
ANGA

of BELONGING TO  
MOVEABLE PROPERTY  
COLLECT

PA  
A

FLOCK HERD  
DRIVE URGE CAMP

A  
-TA

= PLURAL of definitive particle TA =  
= POSSESSION

UT-U

REWARD RANSOM.

WHAKA

UT-U-UTU

FILL UP GAP'S

UT ANGA

FREIGHT BURDEN

UT-U

DIP UP WATER TO FILL

TA

PUKE COVER WITH EARTH

TA PI TAPI

GET TOGETHER THE

SCATTERED REMAINS of ]

TA PI

apply as change to word an ARMY

TA PEKA

SWATHIE a garment around -

TA PARUA

a Covered Basket

TA PATU

THATCH a ROOF-COVER

NO HO

Settle dwell live Remain

NO HO ANA

SEAT for ALTAR

WHAKA

NO A

MAKE FREE FROM TAPU



Note SEE BAUTA (HUMBERTO) 11

KAWA JUFA  
TO ADA JUFA

See HUMBERTO KAWI LANGUAGE  
meaning NOT YET ie IT HAS NOT  
YET HAPPENED  
(placing verb in perfect tense)  
after = 'EMPTY'

JUFA

MAORI UNGA

SEND FORTH  
CAUSE TO COME FORTH  
EXPUL  
SEEK

U IV  
= UNGA

Note U Reach land arrive by water  
U NEA-TAI HIGH WATER

Note UA in exprolulation's

KATI -UA

TOHETOHE DO NOT BE SO OBSTINATE

KATI -UA

HAERE MAI KI KONEI DONT PRAY COME HERE  
ANYMORE

2 USED IN SOMEWHAT OBSCURE CONSTRUCTION,  
GENERALLY FOLLOWED BY A PLURAL POSSESSIVE,  
THE SENSE APPARENTLY BEING THAT THE  
FACT RELATED IS IN CONFORMITY WITH  
THE CIRCUMSTANCES

1 HE AHA KOA, UA ANA, TE WAHIO AI  
HEI HOA AROHA NO TATOU?

2 E TIKA ANA, UA AU HAERE ANO I  
RUNGA IOU MOHIOTANGA

3 ME PEHEA HOKI KOA, UA ANA?

4 KAHOE ME TE MATAKITAKI KI TE  
NGARU E HAERE ANA I TONA KAINGA,  
KOIA KOA UA ANA (describing a STORM

U ANGA PLACE of ARRIVAL AT SEA

Sometimes written as U-ANA

U

4 FIRM FIXED REACH ARRIVE STRIKE HOME  
REACH ITS LIMIT

2 SK 94

KI  
KI NO  
-NI

PERCEIVE OBSERVE LOOK FOR

NOTICE OBSERVE

Search through find out Recognize

3

KI  
KI KIT

HATE

KNOWING

MARU

KI NO  
NGI A  
KITE E

Evil bad ugly

appear seem to be.

SEE PERCEIVE

KI RI

PERSON

KI RI PIRO

DISLIKE

NI HO WERA

EXTRAVAGANT WITH FOOD

NI NI

GLOWING

NO HI

EYE

NO KU

MINE

PARI

ABUNDANCE

Note 2

A KUP 3

AK KAN TA

STEPPED UPON MOUNTED ON

MARI

AK -AU

ROCKY COAST BANK of a STREAM.

A

for ANEA [TAHU] = SET ABOUT DOING ANYTHING

KAN -I

DANCE = STAMP

TA-KA, -HI

TRAVERSE LAND

U - TA

PUT ON BOARD a CANOE

KAN I - NIHI

STEEP [AKE NGOKENGO = TOMORROW]

KAN -E-KE\*

MOVE PROGRESS

ADO SK 334

NI-KHA -MATI ]

TO GO OUT FROM

✓ KHAN

LOC =

KIHE\*

TO GO OUT FROM

MARI

A KE

FOR WITH [KI ENA AKE = HIGHER UP]

KE - A

SNOUT [out from NOSE]

\* KE - A

SEMEN OFFSPRING

KE - HO

PEAK of a HILL

KE

SCREECH of a HAWK

\* KE - HA

Semen offspring thigh FLEA

KE KE HO

gaze look forth

KEI A

STEAL

KE KA

BARB of a FISH HOOK

KENEPURU

fresh alluvial Deposit