

MANUMEA X [OLD NOTES]

KOPURATAHI,

F. FALETOLU

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CULTURE AREA AND AREA OF BRAHMI DERIVED SCRIPTS.



WE KNOW THERE WERE LONG ESTABLISHED SEA ROUTES BEFORE THE CHRISTIAN ERA FROM INDIA TO EGYPT AND THAT INDO SCYTHIAN BUDDHIST MONKS WERE IN CHINA BY THE FIRST CENTURY OF THE CHRISTIAN ERA ATTESTED BY ARCHAEOLOGICAL REMAINS OF MONUMENTS AND SCRIPTS OF INDIAN CHARACTER. WE ALSO KNOW GREEKS WERE BUDDHIST MONKS AND STUDIED MEDICINE AT NALANDA UNIVERSITY, INDIA.

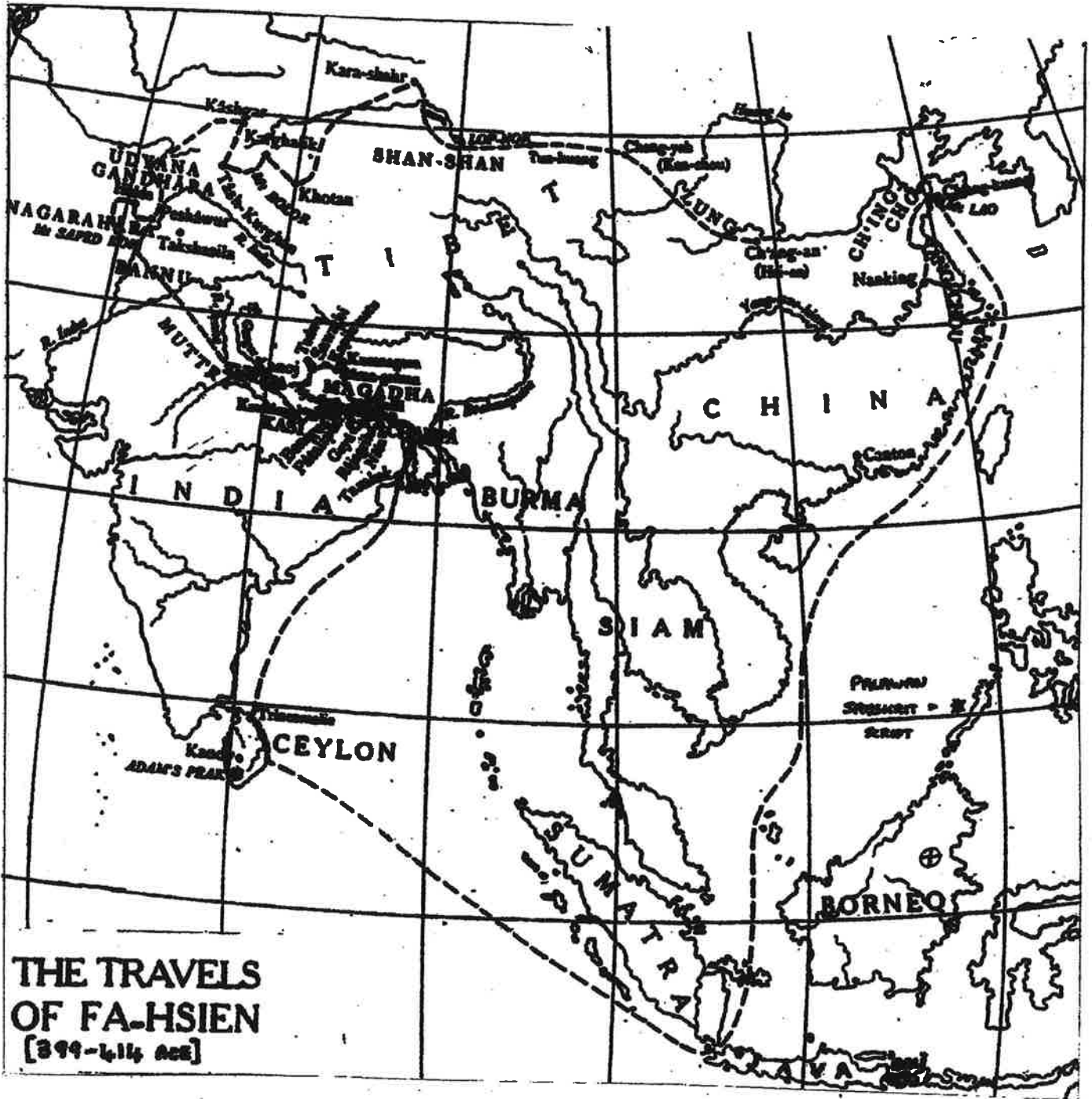
The *Periplus of the Erythraean Sea* a mariners' coastal guide to the Indian Ocean - was written by a Greek sea captain shortly before AD 100. The book describes the voyage of a merchant ship from Egypt, south through the Red Sea and along the east coast of Africa, then across the ocean to India. It gives details of more than 20 Indian Ocean ports that were regularly visited by Greek shipping. The book also lists the major commodities handled by each port, and helpfully mentions which of the ports are 'official' trading centres, and which are 'unauthorized'.

According to the *Periplus*, in addition to spices and gems, the many commodities that could be loaded at Indian ports included cotton, cloth, dyes, Chinese iron, tortoiseshell, mother-of-pearl and circus animals. These goods were mostly purchased with money, but Rome also exported copper, tin, glassware, carved gems and coral as payment.

The author of the *Periplus* also recounts what he has learned of the world beyond the limits of his own voyaging, and he was very aware that he was familiar with only a small part of a much larger trade network, which extended overland to China and by sea around the Bay of Bengal on the east coast of India and thence into Southeast Asia.

INDO SCYTHIAN MONKS BESIDES TRAVELLING TO CHINA IN THE 1ST CENT OF THE CHRISTIAN ERA ALSO SAILED TO ETHIOPIA
See ROCK CUT CHURCHES & STELAE AND THE SCRIPT

THE SEA TRAVELS OF A CHINESE BUDDHIST FA-HSIEN. [399-414 ACE]



THE TRAVELS OF FA-HSIEN [399-414 ACE]

See MAGADHA NEPAL ITO

In another account we are given a brief description of the homeland of Irihia, and of the arrival of a band of immigrants from the land of Uru, lying to the westward. These immigrants were under the leadership of a chief named Kopuratahi, who acquired much influence over a certain people of Irihia—just here we pick up the translation of the original:

“Now when the powers of leadership had been acquired by Kopuratahi and his subordinate chieftain companions, and all those people acknowledged their sway, also their control of people, of lands, and of priestcraft in connection with all the gods of those people of Irihia, then the priestly experts of Irihia said to Kopuratahi and his five hundred chieftain companions:—
 ‘Inasmuch as you have all settled here as chiefs for us, then do you come and be conducted to the summit of the mountain of rites of our ancestors, the offspring of Ranginui who stands above us.’ At that place stands their edifice *Hawaiki-rangi*, also at that place are their dead buried. There are four doors that face the four winds—*Paraweranui*, *Tahu-makakanui*, *Tahu-mawakenui* and *Hurunukuatea* [honorific terms for south, west, east and north]. Those are the ways by which diverged the offspring of *Tane-nui-a-Rangi*, and by which the souls of his descendants return to the source of supernatural powers, to fare on to *Hine-nui-te-Po* at *Tahekeroa*, others to ascend the *toi huarewa* to *Ranginui* and the bespiced heavens above.

“Then Kopuratahi and his companions agreed to go and see that sacred place. This was the first they had heard of it; it was a *tapu* place whereat were arranged all matters connected with godship in the upper world. So the journey was agreed to, and it is said that two days’ climbing were necessary in order to attain the summit of that mountain. At that place Kopuratahi and his companions were subjected to the *pure* rite, sacred formulae were recited, invocations to *Io* the Parentless, to his attendants the *whatu kura* and *marei kura*, to the male and female denizens of the bespiced heavens; also all other companies of supernatural beings of those heavens.

“Now it is said that ceremonial feasts and placatory offerings to the gods were conducted at that place, all important and sacred rites; there are many more reports of this nature. Well, such is the trend of these explanations; the greater part of these recitals had been formulated when the offspring of *Ranginui* and *Papa-tuanuku* assumed their various tasks, including matters pertaining

to the bespiced heavens, to *Io* of the Hidden Face, the assignment of the regional guardians, and the edifice constructed by them, which was in this style—In it were four passage ways and four doors, one on the south side, one at the west, one at the north, and one at the eastern side. Within it lay the sacred stones of *Tane* and *Tangaroa*.

“Now some of the descendants of the offspring of the Earth Mother fared to the south and there died; in like manner those who went to the west there died; those who went to the north died in those parts, and those who went eastward died there. Their spirits then returned by the same route as that traversed by their bodies. On entering the edifice of *Hawaiki-rangi* the spirits of those who sympathised with their father ascended by the whirlwind path to the bespiced heavens, to *Io* of the Hidden Face and the various companies of denizens of those heavens. Those spirits that sympathised with the Earth Mother proceeded to pass down the long descend of *Tahekeroa* to the underworld of *Rarohenga*.”

CIRCUMAMBULATION*

> As we have seen Irihia is but one of at least four names applied to the *tapu* mountain mentioned above; it is also the name of the homeland wherein that mountain is situated. (Some information concerning the sacred 'house' Hawaiki-nui or Hawaiki-rangi will be found in Smith's *The Lore of the Whare-Wananga*, Part 1, pp. 112 et seq., 149, 153, 189, etc.). The *pure* rite referred to is one of a purificatory nature, but several rites differing somewhat in nature and effect come under the heading of *pure*. Anyone visiting a very *tapu* place had to be prepared in this manner, as Tane was when he visited the realm of the Supreme Being, and this rite is also performed over spirits of the dead when they enter the *tapu* edifice of Hawaiki-rangi that stands on the summit of the mountain of Maungaharo or Tihi-o-manono. Evidently the belief was that some gross qualities still clung to the spirit after it had left its earthly tenement.

Each of the four entrances to Hawaiki-rangi is said to have had its proper name, and there were four *takuahi* or fire pits, one opposite each entrance; these were probably used for sacred or ceremonial fires, which entered largely into Maori ritual performances. The two passages (*kauwhanga*) that passed through the edifice were in the form of a cross, their exits being the entrance alluded to. These four roads from north, south, east and west were termed *ara matua* (main roads), and they met in the middle of the thrice *tapu* edifice of Hawaiki-nui or Hawaiki-rangi. It is worthy of note that the term *ara matua* is also employed to denote the apparent path of the sun across the heavens.

It is explained that all spirits of the dead must return to the old homeland of the race and enter Hawaiki-rangi, the "clearing house" of all *wairua*. After undergoing the *pure* rite the spirit then chooses its final destination, and the decision is based on the feeling entertained toward the primal parents, the Sky Father and the Earth Mother. As excess of affection for, or sympathy with, the latter is followed by the descent to the underworld of Hinetitama by way of Tahekeroa, the long descent. Those spirits that feel more drawn to the Sky Parent ascend to the heavens, but pass far beyond the lowermost heaven that is viewed as the parent of mankind; they pass to the uppermost heaven, the *Toi o nga rangi*, the realm of *Io-matua*, where they are welcomed by the attendants of *Io*, the denizens of that region. Spirits that leave Hawaiki-rangi to descend to Rarohenga pass out through the western entrance by the sunset route; those that ascend to the heavens leave by the eastern doorway. The path or means by which spirits ascend to the heavens has two names applied to it, viz., *ara tiatia* and *toi huarewa*. Explanations of these terms do not agree. Some assert that both are honorific or sacerdotal terms for whirlwinds, but others seem to believe that the *ara tiatia* is but the first part of the ascent and that beyond it is the *toi huarewa*. The ordinary explanation of the *toi huarewa* is to the effect that it is a sort of spiderweb-like cord hanging from the heavens. We are told that Tawhaki ascended to the heavens by that means. It is probably the same as the *ara taepa* or pendant way mentioned in some myths. The experts of the Whare Wananga or school of learning, however, taught that *toi huarewa* is a special term used to denote the whirlwind path to the heavens, the ordinary names for a whirlwind being *awhiowhio*, *awhiorangi*, *urupuhau* and *rorohau*. The special terms often appear in chants and laments for the dead, as:

See RARONGI TU

*Kia tomo atu koe ki roto o Hawaiki-rangi, i takoto ai te toi huarewa
 Kia eke ai koe ki te tihi o nga rangi, kia uru koe ki te Rauroha
 Kia tuatia koe ki te moana o rongo i purea ai Tane-matua.*

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In these tones the spirit is called upon to enter the "spirit house" where the *toi huarewa* is, that it may ascend to the summit of the heavens, there to enter the *Rauroha*, the domain of *Io*, whereat *Tanematua* underwent the *pure* rite.

The bulk of evidence goes to show that *ara tiatia* is but another name of the *toi huarewa*, though the first name denotes a means of ascent consisting of a series of pegs used as steps, a form of

ladder differing from the *ara tuateka* and *arawhata*. The *ara tiatia o Tane* is the way by which Tane and the Wind Children ascended to the heavens, and this, the way we are discussing, the whirlwind path. This *ara* (path or way) leads from the eastern doorway of *Hawaiki-rangi* to the heavens.

In an old song occurs the following:

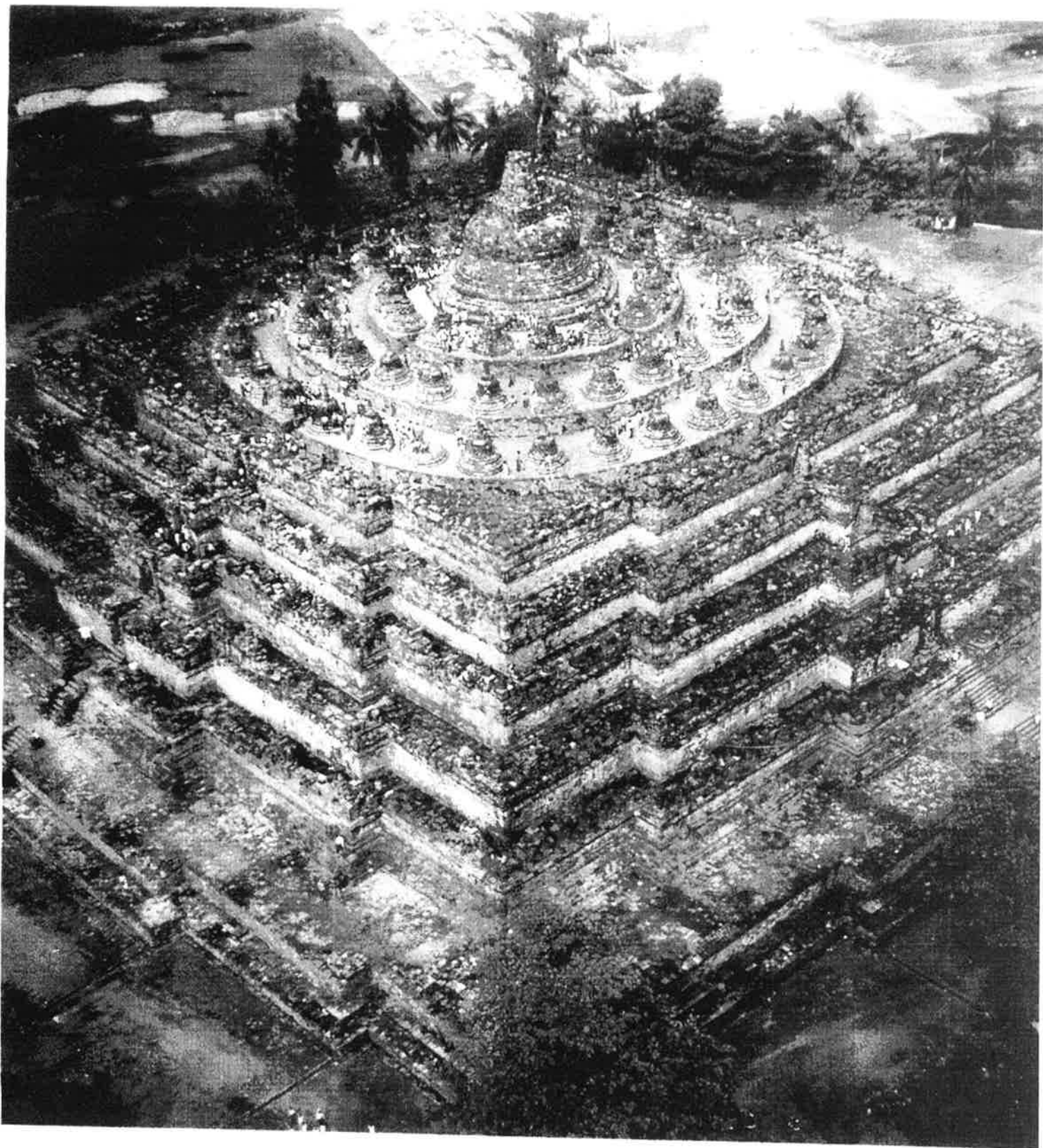
*Piki ake, kake ake ki te toi huarewa
Te ara o Tawhaki i piki ai ki ninga ra.*

So that the use of this means of ascent was not confined to spirits of the dead, as such supernatural beings as Tane and Tawhaki also ascended by it. Farewelling spirits of the dead in laments was much favoured in days of yore, and the various stages of the journey are sometimes alluded to in such effusions. Here is a lament composed by one *Wharepatari* for his child:

*Anel Tama ariki, kei whea koe a ngaro whaka aitu nei
Kia whakaputa mai to wairua me he mea ko Puaroa
Nga tokowhitu tatai arorangi o te o rongonui
Ka maaha noa atu e rotu i au
Kia haere koe te kauwhanga ariki i o tuakara
E tatai ra i roto i te Mangoroiata
Kia puta atu koatou ki te Rauroha i te toi huarewa
Kia tomo koe Rangiatea, kia uru koe te kauhou whatukura
Ka maaha roa atu i au . . . e . . . i.*

Herein the singer asks his child as to whither it has gone, and that the child's spirit may appear to him like unto *Puaroa* in the heavens (*Puaroa* seems to be a term applied to comets). The child is farewelled to celestial regions by way of its "ancestors" who gleam in the Milky Way, to pass upward by the *toi huarewa* to the uppermost heaven, there to enter the realm of *Io* the Supreme Being and join the company of *Whatukura*, the male denizens of that heaven, leaving the parent sad and lonely in this world.

The four-way path that meets in the *tapu* edifice of *Hawaiki-nui* is termed the *ara matua*. By those four roads leading to north, east, south and west the descendants of the primal parents, Sky and Earth, wandered forth to all parts of the world, by the same path their spirits return to the old homeland of the race. *Hawaiki nui o Maruaroa* is the *tuahu* or place of rites at *Hawaiki-nui*, and *Maruaroa* is the season of the winter solstice, the *takanga o te ra* or changing of the sun, while the term *ara matua* is also used to denote the ecliptic as well as the famed four-way path of *Hawaiki-nui*. Could we but ascertain the origin of these superior myths of Polynesian folk I am convinced that they would prove to be primarily astronomical. The *Hawaiki-nui* to which the souls of the dead journey is, we are told, the true and original *Hawaiki*



68 69 The great Buddhist temple of
Borobudur was built around 850
A.D. under the Sailendra dynasty

SAIVITE BUDDHIST 'MANDALA STUPA OF NEPALESE TYPE

BOROBUDUR

4 GATES 4 PATHS 4 FIREPITS

2 DAYS TO CLIMB = 16 CIRCUMVOLUTIONS 170

HAWAIIKUNI AND BOROBUDUR = SAME HEIGHT 170

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 (*Lautgesetze*), 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. *tahun* 'ten' and OCS *desets*. 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 DUFT]

814 SK
 RV LOC
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 " "
 MAORI
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 CANDRA
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 MAHILA
 MAH
 MASI NA
 MAHINA
 HI
 HI A
 MA
 MAHI
 MAIRE
 MA

MA PLINT MADBHAS MOON
 [MAORI MAHURU SPRING 4TH MONTH]
 [MAORI MAHUI GONE BY TIME]
 MOON MONTH
 RELATING TO A MONTH ORATION 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
 PURNA - MASA 12TH PART OF HINDU YEAR A MONTH.
 MONTH of 2 KINDS from NEW or FULLMOON
 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	RANĀ	KILLING DEATH	✓ ĀP = MĀORI ĀPA =
MĀORI		RANGĀ-MARO	ARMY IN BATTLE ARRAY	[SPIRIT]
		RANGĀ-WHENVA	MARS	
		RANGĀ-HAU	PERSUASION	
		RANGĀAWATEA	TRUCE	
		RANGĀ	AVENGE A DEATH	
		RANĀKI	AVENGE	
		RA-TARATA	SHARP CUTTING.	
		NGĀ RAHU	WAR DANCE	
		NGĀ HU	HUNT WITH DOGS	
	HOA	NGĀ NGARE	ENEMY	
		NGĀ KI	AVENGE	
		NGĀ RO	DESTROYED CONSUMED	
		NGĀ TA	MAN,	
		NGĀ-U	ATTACK	
	WHĀKA	NGĀ-U	CAUSE TO BE STRUCK WITH A WEAPON	
		NGĀ-WAI	SUFFER PENULTY BE PUNISHED	
		MA RŪ	BE KILLED	
SANSKRIT		MA RŪ-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 R URU	SICKNESS	
		MĀ TA ERO	EMACIATED	
		MĀ TAI	SEA	
		MĀ TAO	COLD	
		MĀ TAOTAO	DIE OUT	
		MA TAORA	LIVING ALIVE	
		MA TE	DEAD	
		MĀ TIA	SPEAR.	
		MĀ WHITI	ESCAPE	
SK ✓		ĀP	DEATH	
MĀORI		ĀP-A	SPIRIT OF ONE DEAD	

MAORI
SK

BHA GA

HU-A FULL MOON

HU-A ABUNDANCE

4cf aiig BAHU-ADI [MAORI ATI-BEGINING]
GRACIOUS LORD PATRON ESPEC SAVITRY
AN 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

MAORI HU-A FULL MOON, WHAKA HU-A RECITE
POLSK BOG LITVA BAGOTAS

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

SK
MAORI

BHA GA
PA
PA TA
PA RU
PA RU
PA RU
PA RI
PA RI
PA RE
PA RARA
PA RARAHI
PA RA
PA RA

[MAORI NGA-NGA - MOON 22nd DAY ITO]
LORD, TERM of ADDRESS TO MALE ELDERS
ANCIENT TIMES See HAU [WHI ITO]
BEAUTIFUL DARLING
RENGA BOOTY [NGARIRI LOVE]
AURU ONE WHO CULTIVATES the SOIL
FLOWING FLOW OVER
A BUNDANCE
PROTECTION
CONTAINER VESSEL = ENG BAG
SACRED UNU
FORM of ADDRESS BY A CHILD TO his FATHER
COME OUT from the CLOUDS

PA RA
PA PARA
PA PA
NGA RE
PAPA NUI
PAPA
NGA I
NGA
NGA HURU

[BHAGAS EYES WERE DESTROYED BY RUDRA
BLOOD RELATIVE SK 743
TRUE FATHER
THE EARTH PERSONIFIED IN RELATION]
FAMILY [TO RANGI !]
CLOUD/MIST COVERING the SKY ie EYE of the SUN
BOX CHEST ie wealth
CLAN PREFIX
SATISFIED

SK
MAORI

BA --
NGA KAU

HU-ADI MAORI HURO = JOY ADI = DESCENDANTS ITO
SENT of AFFECTIONS

"
"

NGA KO
NGA NGA
NGA HUA
NGA HU RU

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

SK	BHA KTI	= VIDHI	see PA[E] TIRI PAO WHITI TAKI ITD 2
SK	BHA KTI		PIETY DIVISION SHARE
SK	BHA KTI		ALSO CALLED VIDHI SHARE PORTION
			A DIVISION OF A SAMAN [REL SONG]
			of KSHETRA-BHAKTI [SHARE PORTION]
			of BHANGI-BHAKTI
MĀORI	PA KI		PROCLAIM PUBLISH SPREAD A REPORT
	PĀ KURU		CHANT
	PA O		CHANT
	PĀ KIKI		QUESTION FREQUENTLY BEG
	PA KIMĀERI		'FICTION, [MISSIONARY CRAP]
	PA KIWAITARA		LEGEND FOLK LORE
	PĀ KINAKINA		LOUD STRIDENT
	PA RAPARAU		RECITE
	PA NUI		PROCLAIM PUBLISH SPEAK ALOUD
	KI		SAY TELL CALL DESIGNATE SAYING WORD
	KI		TO d. PLACE CONCERNING RESPECTING
			FOR IN QUEST OF BY MEANS OF ACCORDING TO
			[IN THE OPINION OF]
	KIA		TO DENOTE PURPOSE WISH EFFECT
	TIRI		OFFERING TO A GOD SHARE PORTION
SK			
NI-	PA THA		RECITATION.
MĀORI	PA O		CHANT
	TĀ		BE UTTERED
	TA KI		RECITE
	TIO		CRY CALL
	TA NGI		FUNERAL DIRGE
	GI-TA		> SONG > BHAGAVADGITA
			ALSO CALLED VIDHI
SK	BHAKTI		
=	VI DHII		
MĀORI	WHI TI		RECITE RELATE
	VbHI+TI		SK VI-IN 2 PARTS ITD [ASSIMILATION!]
			SHARE PORTION.
SEE	HA KA		DANCE SING
	HA RI		SING SONG
	HĀ		BE UTTERED
	HAKARI		FEAST YOLK of EGG ROE of FISH [oblations]
	HARAKORAKOR		JOY DANCE SING

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

SK MĀORI	KA NTA KA ŃGA KA IŃGA TA KA HA KA HO ŃGA - RE KA I TU KA ŃOI KA PI KA RANGA KA RA REHE PA TA KITAKI KA RUPE KA KSHA	N = ŃG	BOUNDARY of a VILLAGE N = ŃG VILLAGE HOME LOSS of T - ŃA PLACED RESIDENCE BAIL A CANOE = ABODE [ie VATRA =] BOUNDARY LINE of LAND [CAMP FIRE] BATTEN of a ROOF [ie TA] FAMILY Beat a distance be 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! BOUNDARY LINE of LAND THE OTHER SIDE BOUNDARY of a VILLAGE TEAM STAYING OR ABIDING IN FAMILY CINDERS ASHES LEADER BE OVERTHROWN of a VILLAGE PA	567
SK MĀORI	KA HA TAI KA NTA KA ŃGA ŃGA ŃGA RE ŃGA RA HU TA HURI			
SK MĀORI	KA NTA [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 MĀORI	KA N - TA KA KA HA		BOUNDARY of a VILLAGE STAYING ABIDING IN BOUNDARY LINE of LAND	
SK MĀORI	KA ŃGA RA HU ŃGA RI		MĀORI ŃGA-I CLAN PREFIX WAR DANCE RHYMIC CHANT	
	TA ŃG - I ŃGA RE		FUNERAL DIRGE [ŃG-ERI CHANT] FAMILY	

SK
742 SK

BHA GA
BHA

[306] BROTHER of the OTAWN prosperity see PAGE 1 10

STAR PLANET LUNAR MANSION SIGN of ZODIAC
LIGHT BEAM of LIGHT SPLENDOR ETROR. 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

PAETAU
PĀHI KĀHIKA
PĀ HUNU
PĀ IHĀU
PĀ KAKINA

BE CAST ASIDE SIT APART
SACRED FIRE IN RITES FOR THE DEAD
FIRE
HORIZON DIRECTION
GLOWING.

PAKITARA
PA KURA

GOSSIP SCANDAL.
RED GLOW IN THE SKY.

WHĀI

Becoming acquiring the shape or character of:

PANAKO-TE-AO A CONSTELLATION

KA TI KINA NEA WAOTU, KA KĀWEA, KA ITAITAITA. KA
WĀKA MAROKIA TE IKA O TE RANGI, KA
PĀINGĀINA KO PANAKO O TE AO, KO NA PĀTERI

SK

BHATA

LORD MY LORD SIR LEARNED MAN OR BARD = MĀORI PĀ

PA TAKA
PĀTARI

ENCLOSURE [as LUNAR MANSION]
MAGELLAN CLOUDS = NEA PĀTARI
LARGER MAGELLAN CLOUD - PĀTARI RANGI
SMALLER MAGELLAN CLOUD - PĀTARI-KAIHĀU

SK

PĀ TOTE
PĀTUPĀIAREHE

8th MONTH
FAIRY SPRITE GOOD or BAD

MĀORI

BHA
TA WERA

NAME of PLANET VENUS or its REGENT - SUKRA
VENUS MORNING = SK TA --- A STAR

SK PĀLI MĀORI	MAN MAN MANG MANG MANG MANG MANG	D DATI A EKA Ā PARE Ā ROA Ō TIPI UNGU TĀ TI A TĀ-HEI TĀ-NIKO TI-RA TI-MU TI-PARE TI-RI TI-TIREIA TI-TI	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 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 MAN TI	DI TRI DI TĀ TI TI-REIA TĀ-RARO TA-TAI	ONE WHO ADORNS ORNAMENT. ADORNED DECORATED A COMB of RANK ADORNED ADORN CLOTHING
	MAI MA	EKO	ORNAMENTAL BORDER of a CLOAK
SK MĀORI	MA MA	HAT HA HAKARI HĀ	ABUNDANCE GREAT IN SPACE TIME ABUNDANCE FEAST TASTE FLAVOUR.
SK MĀORI	MĀ MAH MAH MAH MAHI	INA ARA HA RA	CONNECT POINTS of COMPASS GREAT STRONG POWERFULL MOON MEMORY THOUGHT WORK WORK AT PROCURE ABUNDANCE
	MĀ MA MA MA	ORI KIU KURU NA	EXCESS -! VERY NUMEROUS ABUNDANT AUTHORITY POWER

SK	MAHA-ŊGA	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 SIVA!]
	RA-NGA	MARO	ARMY IN BATTLE ARRAY LEADER COMMANDER
	RĀ		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.
	TIA 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		BEGINING AND THEN ITD,
	TI-U		SOAR SWING SWAY TO; FRO STRIKE AT WITH A WEAPON = INDRAS] MILKY WAY = INDRAS BANNER [BANNER]
	TĪ WAI		DIVIDE CLEAVE SEPARATE
MĀ			LASTING PERMANANT MAIN TRUNK d TREE
MA-TUA			CONNECT POINTS d COMPASS FREE d TAPU]
RI A			PARENT. [POSSESSED BY ACTED ON BY] SCREENING PROTECTING.

SK
MAORI

MA HIN A
MĀ HIN A
MA RA MA
HINE
MĀ
MA ENE
MA HA
MA HA NA
MA HI

DOMINION CAUSING JOY
MOON IN VERY ANCIENT SONGS
MOON
GIRL
ACTED ON BY
PLEASANT SOOTHING.
ABUNDANCE
WARM. DAY
ABUNDANCE

WHAKA -

NEA
NĀ
MA UTE
-NA
NA
HI-KA
HI-WA

SATISFIED
SATISFIED CONTENT
FIRE
REST REMAIN STILL
ACTED ON BY
COPULATE
'JOY.

SK
"

A HI
[SI]
[HI]

FIRE
TO IMPELL

SAMOA
MAORI
WHAKA

SIWA
HIHI
HI APO

DANCE
RAY of the SUN [SURYA]
EMBRACE
POWER AUTHORITY [MOON].
ESSENTIAL FORCE
DAWN RAY of the SUN.

I HI
I HI
I HI

NA MATA
NA MU
NĀ
NA WE

TIME TO COME
PUD MUL
possessed by belonging to
BE EXCITED of FEELINGS
PARENT MOTHER.

MA TUA
MAIRE
MA KATIKA
MA NU
MA RA
MĀ RIRI
MĀRINGANUI
MA RU

SONG
BEAUTIFUL
MAN of HIGH REPUTE
FRIEND
LOVE GENTLE SOFT
GOOD FORTUNE
POWER AUTHORITY SHELTER SAFEGUARD

MĀORI WORDS WRITTEN IN THREE

INDO BRAHMI SCRIPTS OF INDONESIA AND THE FILIPINES.

SOME OF THE SCRIPTS ARE STILL IN USE FOR POETIC WRITING ITO SEE FILIPINES AND INDONESIA KAVACCHA TEXTS ITO ALSO KOREAN IS AN INDIAN DERIVED SCRIPT

ILILAHIT [-1:]

SEE KAWI SCRIPT S.E. ASIA - INDONESIA FROM INDIAN PALLAWA KINGDOMS

" TAGALOG FILIPINES > HANEYAN - KAWI [ONE of MANY INDIGENOUS PRE SPANISH INDIAN SCRIPTS]

" MANGYAN > FILIPINES

" BUEANESE [LONTARA] USED IN A FORM OF LITERATURE TO RECORD HISTORIES AND GENEALOGIES DERIVES ALSO FROM ANCIENT KAWI SCRIPT ULTIMATELY FROM BRAHMI

" REJANG USED PRIMARILY IN SUMATRA

SOME MOUNTAIN TRIBES STILL USE AN INDIAN SCRIPT FOR WRITING ON BAMBOO!

ITO >>>

REJANG SCRIPT.

√ X	=	MĀORI	HANGA
√ P	=	"	RATA
√ X	=	"	PANGA
√ P	=	"	MAN
√ P	=	"	KATA
√ P	=	"	HARA
√ P	=	"	PAKA



Above Engraving after J. Webber's drawing of a Hawaiian chief made on Cook's third voyage. The crested helmet and feather cloak were worn by men of rank.



Captain James Cook came to Easter Island in 1774, only four years after the Spaniards from Peru, and the expedition's artist, W. Hodges, made drawings.



Above Engraving after J. Webber's drawing of a young Hawaiian girl wearing feather leis round her neck and in her hair.