

II. PŪNGĀWEREWERE OLD NOTES

[THE ARTISAN OF THE COSMOS, PURUŚA]

F. FALETOLU-JŌZWICKI
TE WAKA O MAUI

[56 pages]

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.

Ka hua te wānanga
 Ka noho i a rikoriko
 Ka puta ki waho ko te pō
 Ko te pō nui, te pō roa
 Te pō i tūturi, te pō i pēpeke
 Te pō uriuri, te pō tangotango
 Te pō wawā
 Te pō tē kitea
 Te pō i oti atu ki te mape.

Na te kore i ai
 Te kore te wiwia
 Te kore te rawea
 Ko hotupu
 Ko hauora
 Ka noho i te ātea
 ka puta ki waho te rangi e tū nei
 Ko te rangi e teretere ana
 i runga o te whenua
 Ka noho te rangi nui e tū nei
 Ka noho i a ata tuhi
 Ka puta ki waho te marama
 Te rangi i tū nei, ka noho i a
 te werawera
 Ka puta ki waho ko te rā
 Kokiritia ana ki runga
 Hei pūkanohi mo te rangi
 Ka tau te rangi
 Te ata tuhi, te ata rapa
 Te ata ka mahina, ka mahina te
 ata i hikurangi

Ka noho i Hawaiki

Ka puta ki waho ko Tāporapora,
 ko Tauwarenikau, ko Kūkū-paru,
 ko Wawau-atea, ko Wiwhi-te-
 Rangiora.

Knowledge became fruitful,
 It dwelt with the feeble glimmering;
 And so night was born:
 The great night, the long night,
 The lowest night, the loftiest night,
 The thick night, to be felt,
 The night to be touched,
 The night not to be seen,
 The night of death.

From the nothing the begetting,
 From the nothing the increase
 From the nothing the abundance,
 The power of increasing,
 The living breath;
 It dwelt with the empty space
 and the sky above was born
 The atmosphere which floats
 above the earth;
 The great firmament above us,
 dwelt with the early dawn,
 And the moon sprung forth;
 The sky above us dwelt with the heat,

And the sun was born;
 They were thrown up above,
 As the chief eyes of Heaven:
 Then the Heavens became light,
 The early dawn, the early day,
 The mid-day, the blaze of the day
 from the sky.

The sky above dwelt with Hawaiki,
 and land was born.
 Taporapora, Tauwarenikau, Kuku-paru,
 Wawau-atea, Wiwhi-te-Rangiora.

(Taylor 1855:98)

The universe that was shaped in this series of cosmological matings, according to the same early source, had

either ten or eleven Heavens; the lowest was separated from the earth, by a solid transparent substance like ice or crystal, and it was along the underside, or that next to the earth, that the sun and moon were supposed to glide. Above this pavement was the grand reservoir of the rain, and beyond that was the abode of the winds.

Each Heaven was distinct, the lowest being the abode of the rain; the next of Spirits; the third of the winds; the fourth of the light, the highest of all, being the most glorious, and therefore the chief habitation of the gods.

(Taylor 1855:17)

The world was not simply a physical structure, though; the sky was Rangi,

MAORI SK

SĀMA

WE-RI BE HEARD WITH ATTENTION TA = UTTERED VEDA OF CHANTS [MĀ WE_{RI} + TA tīd!

SĀMA [SĀ = SACRED]

Ū = MAORI Ū > SAY Ū ALWAYS SAID AT THE BEGINNING OF A RECITAL. THE RI-G IS SPEECH THE SĀMAN IS BREATH [PRĀNA] = MAORI PĀ BLOW AS THE WIND / NGĀ TAKE BREATH AND RANGA - BLOW GENTLY. AND RI IS BIND / BOND / SCREEN / PROTECT / VEIL / SHUT / OUT / WITH A VEIL
Ū ONE SHOULD SING THE LOUD CHANT UD-ŪGĪ

SK MAORI

UD-GĪ-TĀ
Ū
RANGĪ

BEGINNING WITH Ū ie THE UDGI TA SAY Ū > Ū ON / AUM / AU - n / UM / Ū AIR TUNE [SOMETIMES APPLIED TO WORDS SUNG TO AN ACCOMPANIMENT] TENOR of SPEECH DIVINATION, NAME OF THE POLE SET UP BY HĀU HĀU RESOLUTE BAD FIERCE [LEADERS FOR CEREMONIES [ie of LOUD CHANT

NI-U
NI WHA

EFFECTIVE FORCE [NIHONIHO - ANTAGONISTIC].

[VE DA] o/t

NIHO

TĀ
TĀ TAI
TĀE
TĀ HOKA

BE UTTERED BREATHE WIND RECITE PREPARE GET READY. Extend to of space; TIME as far as until REACH RECITE CEREMONIALLY [PROCEED TO BE EFFECTED]

AHI TĀHOKA

SACRED FIRE + RECITATION

HĀ

BREATH BREATHE TONE OF VOICE TENOR OF SPEECH.

NGĪTA
NGĪ-HA

FAST FIRM SECURE [WHAKANGĪTA MAKE FAST] BURN - FIRE

SK MAORI

VE - DA

= MAORI UE EFFECT BY INCANTATION + TĀ BE UTTERED

Ū
ŪE
U-MERE
U-NEA

SAY Ū BE FIRM BE FIXED REACH ARRIVE EFFECT BY PRAYER UEUE INCITE IMPELL. CHANT SING. SHOUT [UOĪTA LOUD CHANT] SEND CAUSE TO COME FORTH.

TA - NGĪ
UT-U

DIRE! > TA-NGĪ / NGĪ-TA > UD-GĪ-TA MAKE RESPONSE! TAKI RECITE

SK

SĀMA
HĀ

VEDA of CHANTS BREATH BREATHE TONE OF VOICE TENOR of SPEECH

WHAKA

HĀ HĀ
HĀ ERE
HĀ PAI
HĀ PA RANGĪ

UTTER IN ARTICULATE SOUNDS / HĀ HĀ WARN OF BECOME BE DIFFUSED COME GO DEPART BEGIN A SONG DAWN RISE LIFT UP.

MĀ
MAIRE

SHOUT HĀPĀPĀ DESECRATE BY MEANS OF FREE FROM TĀPU SONG See MAI > HĪTHER I TO

ALSO	MAORI	A HO	TEACHER of HIGH STANDING B1 B
	SK	SĀ MA	VEDA OF CHANTS
	SK	SA	from / SAN PROCURING BESTOWING VIŚNU / ŚIVA
	SĀMA	SĀ	SACRED SKSA IN MUSIC IIII KNOWLEDGE PROCURE
	MAORI	HĀ	BREATH BREATHE TONE OF VOICE
		MAI RE	SONG
		HA - PAI	BEGIN A SONG
		MAI MAI	DANCE OR HAKA [+SONG]
		MAI MAI AROHA	SONG OF AFFECTION FOR THE DEAD
		MAN EA	SACRED PLACE
		HONO	ASSEMBLY COMPANY CROWD
		MĀ ORI	= MAI ORI see ORIORI ; POLYNES ORIOI !
		MAI ORI	as [RECITORS OF THE 'SAMAN, VERSES!
	WHARE	MAI RE	HOUSE OF INSTRUCTION FOR SACRED LORE
		MA NAWA	MIND
	SK	MA NAWA	MIND
	MAORI	MĀ ORI	CLEAR INTELLIBLE EXPLICITLY
		MĀ ORI TANEA	EXPLANATION MEANING
		TĀ	BE UTTERED = VE-DA - T / O
		MĀO ROORO	REVERBERATE RUMBLE
		MA - PU	SHOUT
1043	SK	ŚA	= ŚAYA see = ŚASTRA = ŚIVA
		ŚA NG S	pf ŚĀŚAN SA TO RECITE NG N > M. when recitations of texts in the INVOCATIONS addressed by the HOTRI to the ADHVARYU when SANS IS WRITTEN SONS [Ā-HĀVA to praise extol ITD
1044	SK	[SONS] SĀNSA	RECITATION INVOCATION [TO MAKE A VOW ITD
		SONS	= SĀNS and the FORMULAE SON SAMĀ S / SON SAVA
	SON	SAMĀ - S	USED ITD
		SONS	[also = MAORI HONGI GREET SMELL ITD
	MAORI	HOA	GENERIC TERM FOR MANY 'PRAYERS, RECITE
		HOHO	AN INARTICULATE CALL TRILL = SAMAN'S INTRO
= AGNI	!	HOMANEA	GREEDY SEE HOMA sacrifice ; GREEDY ANI [CALL
		HO-U	DEDICATE INITIATE A PERSON ESTABLISH
		HO-U	SOUND > = HŪ HIZZ BUBBLE UP [BY RITES]
SK	=	HOTRI	FROM / HU AN OFFERER OF OBLATIONS PRIEST [IN THE SACRED FIRE
	MAORI	HUA	CALL CALL BY NAME WHAKA HUA RECITE
	SK	HVE /	HVA-YATI AHŪ-MANI TO CALL TO CALL UPON
	MAORI	HUA	= CALL + AHU SACRED MOUND + MANI = PERFORM

See

SK TA-TANE => MAORI TANE

In the Io religion of the Tainui priesthood there was taught an esoteric version of the Creation, and in its teachings and ritual answers were given to these questions. And in the giving of the answers a high standard of philosophy is disclosed, which has eluded all European investigators of Māori lore for nigh on one hundred years.

In lifting the veil somewhat on this esoteric lore of his people the Author has been actuated by the idea that it would be befitting to *uhi* or clothe his account of the life of the high priest Pōtatau Te Wherowhero with the *tapu* raiment of the Polynesian religion of Io.

Tainui genealogical recitals have previously been published, but without explanatory notes and translations of the personifications, the publication of these recitals has only led to all manner of speculation as to the philosophy behind it all. The translations alone—which do not always conform to the dictionary meaning of the words—will be found to reveal a treasure trove of philosophic thought of a high order. Even in the original Māori text the meanings will more often than not defy the best of Māori scholars. It is, therefore, no small undertaking to track down the meanings of the archaic phraseology of the Māori priesthood, and in the present instance the quest extended over several years.

At the outset the declaration is made in the Io religion that the world evolved from Io, the Supreme Being; and his dwelling-place is at the apex and centre of Creation. And that Io himself evolved through eight stages from Te Kore or the Formless Void. In this deistic conception two elements were introduced and merged in Io, namely:

SK	MITRĀVAR	UNA U THE PROGENITIVE PAIR
SK	MIΘRA	THE SUN MALE ESSENCE = PURUŠA = MAORI PŪ ORIGEN!
MAORI	[IRA]TANE	SUN MALE ESSENCE [SOURCE] CAUSE
MAORI	MIHAMIHA	BEGIN TO GROW
	MIKO.	- KIA EA AKE ANO TETANIWHA HORO WAKA, KIA EA MAIKIUTA KA]
	MI-NA	DESIRE [MIKO TAIORA]
	MI-RA	AT RED HEAT SEE 'CULT of MIΘRA LAW-LOVE ITD
	MI-RE	BIND LASH SEIZE
	MIRIMIRI	RUB SMEAR
	MIRO	SPIN TWIST WHIRLINE CURRENT
	MIRI	RUB STROKE SMEAR WIPE SOOTHE
	RĀ	SUN SAIL DAY
	RĀRĀ	EXPOSE TO THE HEAT of a FIRE
MAORI	[RATANE	= SK MIΘRA MALE ESSENCE - SUN = PURUŠA = MAORI PŪ ORIGEN]
SK	VARUNA	orig ALL ENVELOPING SKY here the DARK SKY [SOURCE CAUSE]
		FEMALE PRINCIPLE WIFE of MIΘRA see MIΘRA
MAORI	WA-HINE	WIFE
	RUNEA	UP ABOVE OVER UPON RUA ABYSS of heavenly bodies]
SK	MITRA	SUN MALE PRINCIPLE HUSBAND of VARUNA = DARK SKY [DARK]
SK	MITRA =	PURUŠA = COSMIC MAN CREATOR of the WORLDS
MAORI		PŪ ORIGEN SOURCE CAUSE PURAKAU i PURI!
		PURU PLUG = SK PURUŠA PLUGS the NET of the COSMOS
		WITH BEINGS [UNFORMED/DEFORMED [POEANDA] MAORI 'WORMS!

SK MĀORI	TA TANE TE IRA TĀNE	PROPAGATE ONESELF ³² propagate a FAMILY MALE ESSENCE PERSONIFIED AS HANI THE
=	HANI	THE QUESTING ONE [QUESTING ONE]
SK	PUSHAN	THE PROSPERER COMPANION OF OUR MIND [INORA] HAS A 3 FOLD ROLE HE PROTECTS PRESERVES KNOWLEDGE AND IS LORD of GROWTH
SK MĀORI	HANI	' WEAPON,
	HANI	WEAPON [of chiefs].
	HĀ	BREATH BREATHE TONE of VOICE TENOR of SPEECH
	HA-VO	RA VITALITY of MAN
	HA-U	VITALITY of MAN.
	HAU	STRIKE SMITE
	HAU	PROPERTY GOODS. FAMOUS ILLUSTRIOUS.
	HARO	VAULT of HEAVEN.
	HAU	WIND SEEK
	[HA] NGI HA	BURN FIRE
	HANA	SHINE GLOW GIVE FORTH HEAT FLAME
	HĀNEA	NEA PLEASANT COMFORTABLE
	HANU	OVEN
	HANEA	MAKE BUILD PROPERTY PEOPLE
SK	PŪ	ILLUMINATE PURIFY ENLIGHTEN. THINK ENG FIRE]
SK	PŪSHA-RATI	GIVING GROWTH OR INCREASE [RECITE]
MĀORI	HA-RA	EXCESS / TIA MOTHER STOMACH.
	PŪ AKI	BE UTTERED DISCLOSE
	PŪ	HEAP STACK WISE ONE
	PUHA	SONG CHANT
	PUHI	VIRGIN
	HA-NEA	MAKE BUILD PROPERTY PEOPLE
	HANGI	OVEN
	RATO	DISTRIBUTE RATA FRIENDLY FAMILIAR
	PUA	produce flowers or SEED
	PURAKAU	Ancient Legend myth
	PURI	SACRED of ancient Lore.
MĀORI	PUNA	THE SPRING WELL 'FEMALE ESSENCE
SK	PUSH	TO THRIVE PROSPER DISPLAY NOURISH FEED
	PUSHKARA	THE SKY HEAVEN
	PUSHPA	a FLOWER MĀORI PU-A A FLOWER.
036	PU-RAM OHI	A WOMAN MĀORI PUHI-VIRGIN RĀ-WED TIA MOTHER

	GBAPA!	TAINUL 'PEI TE HURINUI,	C
TE	IRA TA NE	MALE ESSENCE PERSONIFIED AS HANI	
MĀORI	TA NE	HUSBAND	[QUESTING ONE]
TE	IRA WA HINE	FEMALE ESSENCE PERSONIFIED AS	
			[PUNA THE SPRING WELL]
SK	MI TRA [T-A]	MALE ESSENCE = TA-NE	
SK	VA RUNA	THE ALL ENVELOPING SKY	[LATER GOD of]
MĀORI	VA RUNA	FEMALE ESSENCE	[OCEANS]
MĀORI	WA - HINE	WIFE	
MĀORI	RUNGA	ABOVE OVER UPON UP ABOVE	
	WĀ	INDEFINITE UNENCLOSED AREA	TIME SEASON ITO
	WAI	WATER MEMORY	
SK	MI TRA	= PURUSA ESSENCE COSMIC MAN CREATOR	
SK	PU RU SHA	ESSENCE of creation	
MĀORI	PŪ	ORIGEN SOURCE CAUSE ORIGINATE	
	RŪ HĀ	LARGE BRANCHES OF A TREE	[WORLD TREE]
PĀLI	RU HA	GROW,	= PURUSA
MĀORI	HĀ	BREATH BREATHE	
SK	PO TA	FOUNDATION PUTTING TOGETHER FOETUS	
MĀORI	PO	EAON of TIME DARKNESS = VARUNA = DARK SKY	
	TA NE	SUN = LIGHT	[FEMALE]

In the priestly ritual a highly descriptive account is given of the travels of Hani and Puna, along their separated pathways through Ngā Rangi tūhāhā, or the Be-spaced Heavens, in their ceaseless "search for a place where they could embrace each other." Although their pathways merged at the Ahurewa, the Sacred Mound or Altar of Io at the centre of Creation, they were here kept apart by Te Tumu, or the Concentric Pillar of Creation (literally, the Stump).

= MT MERU

In their travelling to and fro—which actually commenced before Io was completely evolved—Hani and Puna were repeatedly frustrated in their search for a place where they could come together. It was not until the appearance of Ranginui e tū iho nei (the great Sky that stands above) and Papa tū ā nuku (the Earth that lies beneath) that Hani and Puna found the one place "in the whole of Creation where they could come together."

HĀ BREATH
PŪ ORIGEN SOURCE
CAUSE
MALE/FEMALE
[PRINCIPLE]

Hani and Puna came together on the bosom of Papa and propagated:

MĀORI TUNGA STAND BE ERECT SK TUNGA MT THRONE MĀORI MAU NGA MT
 Firstly, things that live in the sea, including fish.
 Secondly, things that live in fresh water, including fish.
 Thirdly, things that live on the land.
 MAU FIRM FIXED

SK KU = THE EARTH = MĀORI NU KU THE EARTH.
 MĀORI TE TU MU = MT MERU THE WORLD PILLAR
 IRA WA HINE = VARUNA THE ALL ENVELOPING DARK SKY
 IRA TA NE = MI TRA THE SUN WHO AS HUSBAND OF
 VARUNA, DARK SKY BECAME THE SKY OF LIGHT; LIFE
 SK * TU NGA THRONE MOUNTAIN = MĀORI TE TUMU ALTER OF IO [MAU-NGA]

At the outset the declaration is made in the Io religion that the world evolved from Io, the Supreme Being; and his dwelling-place is at the apex and centre of Creation. And that Io himself evolved through eight stages from Te Kore or the Formless Void. In this deistic conception two elements were introduced and merged in Io, namely:

Te Ira iāne, or the male essence, which was personified in the celestial being named Hani, or the Questing One. Te Ira wahine, or the female essence, which was personified under the name of Puna, the Spring-well.

TE PEI HURINUI.

MĀ	8 STAGES	of IO
SK	8 STAGES OF	ATTAINMENT OF THE BLESSED ONE
	8 DIRECTIONS	
	8 PLANETS	
359	8 EVENTS	
MĀ	KORE	
SK	KRORE	DISTANCE
SK	8 ADITYAS	263 ADIBUD ADITYAS 233. SUPREME ADITYA = VARUNA
108	VĀSTU PURUSA-MANDALA	of 8 x 8 DIVISIONS = 64 DIVISIONS.
MĀORI	WĀ-TŪ-PU-RU-HA-MA-TARA	
	WĀ-WAI-TŪ-TUMU-PŪ-PURI-PURAKAU-PURA-RUA-RŪHĀ-MĀ	
	MĀNA-MANAWA-MANU-MAEA-TĀ-TAE-TARA-RĀ-HARO-HĀ	
SK	ADITYAS	8 or 12 SUPREME ADITYA = VARUNA the SUN-VISNU m] [SIVA]
MĀORI	ATI	BEGINNING
	TIA	PARENT MOTHER
SK	MITRA; VARUNA	= IRA TANE - IRA WAHINE
"	SURVA	MĀORI HUR - RI - RIA -
"	SAVITRI	MĀORI HĀ - HAU - WHITI -
"	VIVASVAT	WHI WĀ [season time] HUA - WHAKA HUA
"	BHAGA	HANGA - HANGI - NEA
	PUSHAN	PŪ - PURI <u>HANI</u> weapon.
	MARTANDA	[DARK SUN]
	CHANDRAMAS	THE MOON
MĀORI	KANAPU	BRIGHT SHINING
	MA-RAMA	THE MOON
	MA HINA	THE MOON
+	THE CHILDREN of	ADITI [ATI-TI] begotten in just LAW [RITA]
		MANIFEST IN ACTIVE LIFE of her MOVEMENTS [PROTECTING
MĀORI	HANI	the QUESTING ONE = SK PUSHAN the proper er
		companion of our MIND [INDRA] of a 3 FOLD ROLE
		he protects acquires KNOWLEDGE i is LORD of GROWTH
MĀORI	HANI	= PUSHAN LORD of GROWTH [to the QUESTING ONE!
SK	HANI	A WEAPON

EXTRACTS from ADRIAN SNOOGRASS - THE SYMBOLISM of the STUPA

C2

ST 212 SK

VEDIC IDENTIFIES THE WATERS AND VĀC THE LOGOS AS THE WATERS [VĀC] PERVADES HEAVEN & EARTH. SEPARATED INTO MANY PORTIONS, VĀC IS ASSIGNED TO MANY ABODES WIDELY PERVADEING IT IS THE VOICE OR WORD WHOSE CRADLE IS THE WATERS OF THE OCEAN

GUÉNON/LEVI/HODESON WHO EQUATES THE BUDDHA DHARMA WITH MĀ-TRA = MEASURE. MATRA MEASURES SPACE; DHARMA IT SUPPORTS FORM & QUALITY IN SPACE

THE BUDDHA CORRESPONDS TO THE ACTIVE PRINCIPLE, TO CONNECT THE POINTS OF THE COMPASS] ESSENCE,

TĀTĀI MEASURE ARRANGE SET IN ORDER RECITE GENEALOGIES ITO = LOGOS | VĀC!

MAORI MĀ

The symbolism is incorporated into the Vāstu-puruṣa-maṇḍala, that is, the maṇḍala of puruṣa, Essence, immanent within existence (vāstu). Puruṣa, figured as a man stretched out in the manner of the victim in the Vedic sacrifice, is drawn upon the square of the maṇḍala. He is Prajāpati, sacrificed by the Gods at the beginning of time and thus "incarnated" in the cosmos. Puruṣa is imprinted upon the square of prakṛti; the two principles are brought together in the maṇḍala, which is thereby identified with the cosmos produced by their union.¹¹⁶

c. The Union of Complements in Buddhism.

Although the assimilation is not entirely congruent, it is nevertheless possible to perceive intimations of an analogous formula in the relationship of the Buddha and the Dharma.¹¹⁷ The Buddha corresponds to the active principle, Essence. Stationed at the hub of the World Wheel, which is also the Wheel of the Dharma, he causes it to turn by his "actionless activity". The word dharma, from the root dhṛ, "to carry, to bear", means "supporter" and the Dharma, as do the substantial Waters, sustains the universe.¹¹⁸ It is the sub-stans of the worlds and the support of all phenomena, which are therefore also called dharmas. From the same root dhṛ comes the word dhāraṇī, literally "support", referring to the sacred phrases that Tantric Buddhism deems to contain the concentrated essence of the total Dharma. They are considered to be the foundation (pratiṣṭhā) of the cosmos. In yet another correlation, the root dhṛ is connected in both its etymology and its meaning with another root, dhru, whence comes the word dhruva, "the pole". By this association Dharma is linked to concepts of axiality.¹¹⁹

The assimilation of the Dharma and the supporting Waters is prefigured in the verse of the Śatapatha Brāhmaṇa which says that "The Waters are the Dharma",¹²⁰ a dictum that is echoed in many passages in the Vedas which identify the Waters and Vāc, the Logos. As do the Waters, vāc "pervades Heaven and Earth",¹²¹ "Separated into many portions", vāc is "assigned to many abodes, widely pervading".¹²² It is the Word or Voice "whose cradle is

the Waters of the Ocean".¹²³ "He (Prajāpati) created the Waters from the world of Vāc. Vāc belonged to him. It was created, it pervaded all this. Because it pervaded all this which exists, it (Vāc) was called the Waters".¹²⁴ "All this was created by vāc, and all that existed was Vāc".¹²⁵ "This male (puruṣa) Prajāpati desired, may I be multiplied, may I be developed. Having toiled and performed tapas, he first created the Veda, the triple science. It became to him a foundation (pratiṣṭhā)... resting on this foundation, he performed tapas. He created the Waters from the world of Vāc".¹²⁶ Impregnated by Prajāpati, Vāc gives birth to the first living creatures...¹²⁷ and "with this triple science (the Veda) he (Prajāpati) entered the Waters (= Vāc). Thence arose an egg".¹²⁸ Vāc not only pervades the universe, but also, as do the Waters, sustains it.

> VĀC > WAI
 O-ΛΟΥΟΣ = RONGOMAI WHITI
 ΛΟΥΟΣ ORONGO NO See ->
 anything that streams into the air WIND NO

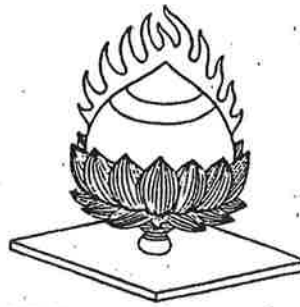
With similar reference within Buddhism, the *Saddharma-puṇḍarīka-sūtra* teaches that the Voice (vāc) of the Sutra pervades all space. The entire creation is based upon it. The Voice of the Sutra contains the Body of the Buddha Śākyamuni and the Bodies of all the past and future Buddhas. The Voice of the Sutra gives birth to these Buddha Bodies.¹²⁹ The Dharma is not created by the preaching of the Buddha but is the pre-existing and ever-immutable Principle that gives birth to all the Buddhas who preach the Dharma. All the Buddhas are one and consubstantial with the Voice of the Dharma whence they sprang.¹³⁰

* * * * *

In Buddhism generally the Buddha and the Dharma are not truly congruent with the essential and substantial poles of manifestation since they are not seen as conjunct, cosmo-progenitive principles. In Tantric Buddhism, however, the Buddha and the Dharma are specifically identified with puruṣa and prakṛti. The Buddha is assimilated with Method (upāya) as a masculine principle cognate with Essence; the Dharma is assimilated with Wisdom (prajñā) as a feminine principle cognate with Substance; and the Community (saṅgha) is identified with the cosmos produced by their union.¹³¹

In the doctrines of the Buddhist Tantra the highest and most perfect Enlightenment (anuttara-samyak-sambodhi) has two aspects : on the one hand Wisdom (prajñā) which is pure Consciousness, the supreme Cognition; and on the other Method (upāya), the "actionless activity" of the Buddha who descends into the world to work there for the Enlightenment of all beings. Wisdom is identified with the Void (śūnyatā), and Method, which acts from compassion for the sufferings of beings, is identified with universal Compassion (karuṇā).¹³²

Wisdom is the static and passive principle, the primordial container, support and source of all phenomena (dharma). Method, by contrast, is the active and dynamic principle whose action of presence, the expression of Compassion, brings forth the possibilities of the dharmas that lie in the



TIKA DIRECT COURSE REASON
TIKANGA RULE PLAN METHOD]
[AUTHORITY CONTROL]
TIKI PERSONIFICATION of PRIMAEBVAL
[MAN
TIA MOTHER PARENT]

Fig. 139 : A Tibetan yab-yum image, showing the union of Method (upāya), represented by the Ādi-Buddha, and Wisdom (prajñā), represented by the female Ādi-Prajñā, corresponding respectively to puruṣa and prakṛti, Essence and Substance.

Void of Wisdom.¹³³

In their cosmological connotations Method and Wisdom are the equivalents of puruṣa and prakṛti. Wisdom is identified with the primordial Waters; she is also described as the Mother of the Three Worlds, the Mother of the Gods¹³⁴ and the Mother of Buddhas. As Ādi-Prajñā, primordial Wisdom, cognate with the Unity of Being, she gives birth to the Ādi-Buddha, the primordial Buddha, and then joins with him in union. She is first his Mother, and then his Consort.¹³⁵ The Ādi-Buddha and Ādi-Prajñā are the Father and Mother of the world and in Tibet their union is expressed in an overtly sexual iconography. Yab-yum figures show the Ādi-Buddha, or Method (upāya), as the Father (yab), and Ādi-Prajñā, Wisdom, as the Mother (yum), in sexual union, which represents the non-dual conjunction of the two principles (prajñopāya). In other contexts the two principles are represented by the seed and the ovum, by the male and female sex organs, by the jewel, or vajra, in the lotus, and so on.¹³⁶

* * * * *

MAORI ATI = BEGINING ATI OFFSPRING DESCENDANT, HIS CLAN
A DRIVE URGE COMPELL COLLECT DRIVING FORCE
A PLURAL of DEFINITIVE PARTICLE TA = POSSESSION
A EXTENSION OF SPACE ; TIME AS FAR AS UNTIL ANOTHER
A OF BELONGING TO POSSESSED BY
ATA FORM SHAPE SEMBLANCE SHADOW REFLECTION OPPOSED]
TINO ESSENTIALITY SELVE REALITY] TO SUBSTANCE
TIAHO EMIT RAYS OF LIGHT SAINE TIARE VOID
TIEKE MEASURE LAYOUT SET OUT

Analogous concepts, but lacking the sexual imagery, are expressed in the two mandalas of Shingon Buddhism, the Matrix World Mandala (garbha-kośa-maṇḍala) and the Diamond World Mandala (vajra-dhātu-maṇḍala). The former is also called the Mandala of Principle (Jap. ri mandara) and the latter is the Mandala of Knowledge (Jap. chi mandara).¹³⁷ As previously explained, ri, 理, is the Principle or "inner Law" of things. It is the Principle by which

things are what they are and not something else, or the pattern of order that runs through nature. It denotes the plenitude of that which sustains the phenomenal world. Principle thus has obvious analogies with the concept of Dharma as this term has been analysed above. In reference to the mandala it is synonymous with the Matrix that contains, sustains and gives birth to the things of the universe. Principle is all-pervading, unobstructed and omnipresent; it is immanent within all the forms of the cosmos.

The tradition-laden Chinese term li, "Principle", was adopted by the Buddhist translators as a kenning for the Sanskrit sūnyatā, "Void", conceived as the female principle from which forms arise and to which they return. The Matrix Mandala is called the Mandala of Principle because it is the mandala that represents the Void-Principle that pervades the worlds.¹³⁸

The Diamond World Mandala, on the other hand, represents the complementary aspect of Reality, which is Knowledge (jñāna). This is the Buddha Knowledge that discriminates between the existence and the non-existence of the dharmas, the Knowledge that differentiates the ephemeral and mutable aspects of phenomena from the permanence and immutability of their Principle. Phenomenal entities are totally fused within Principle in what is technically termed a "horizontal identity" (Jap. ō-byōdō); the "actionless activity" of Knowledge brings them forth from their indistinction within Principle, and by its discriminating function, perceives them in their "vertical differentiation" (Jap. ju-shabetsu): by the union of Knowledge and Principle forms issue forth into separate, differentiated existence.¹³⁹

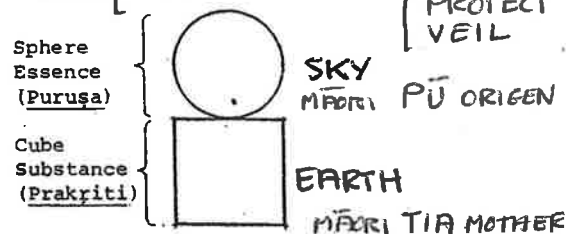
Knowledge, being immutable and indestructible, is represented by the diamond (vajra); Principle is identified with the world-supporting lotus whose opening is the deployment of forms; and therefore the two mandalas that embody them are also termed respectively the Vajra-Mandala (Jap. kongō-maṇḍara) and the Lotus Mandala (Jap. rengē-maṇḍara). In Tibetan Buddhism the vajra represents the male phallus¹⁴⁰ and has a significance analogous to that of the liṅga, while the lotus represents the female genitalia. The symbol of a vajra or a flaming jewel supported on a lotus, frequent in both Tibetan and Japanese Tantric Buddhism, represents the union of the conjoint principles, Knowledge and Principle.¹⁴¹

SK RI THE INNER LAW OF THINGS CONTAINING MATRIX [MARI RI BINO BOND SCREEN [PROTECT VEIL



Fig. 141 : The vajra and the lotus as the complementary principles of universal manifestation.

Fig. 142 : The sphere and the cube as the complementary principles of manifestation.



138. MKDJT, p. 2271, s.v. Ri mandara. 139. MKDJT, p. 1599, s.v. Chi mandara. 140. E.g., in the Hevajra-tantra, quoted by Dasgupta, 1958, p. 106. RI = BINO BOND SCREEN [PROTECT VEIL

141. It is to be noted that this symbolism differs from that of Wisdom and Method in that here Wisdom (= Knowledge) is conceived as the male principle. Failure to perceive the transposition has led several authors to interpret the symbol of the vajra in the lotus as representing the union of Wisdom and Method, involving the manifestly erroneous assimilation of the vajra and the female principle and the lotus with the active, male principle. This might also relate to the unexplained anomaly that exists in Tibetan iconography, where yab-yum figures invariably show the female (yum) as the active partner (see Bharati, 1965, p. 216), contradicting the texts which describe her as the static principle.

SK VAJRA UNION OF WISDOM ; METHOD WAHI DISCLOSE BREAK [THROUGH]
MAORI WAI MEMORY WĀ TIME SEASON
WAI ATA SONG
[WAI +] IRA = LIFE PRINCIPLE SHINE GLITTER
IRA-MATA FORMERLY
IRI REST UPON BESUSPENDED HANG BE ELEVATED
WAHKA IRI ELEVATE IMPUTE CAUSE TO ASCEND
WAE DIVIDE PART SEPARATE WAENGANUI INTERVENING SPACE

The symbolism of the Cosmic House whose roof beams come together at the roof has, when interpreted at the microcosmic level, a significance that pertains directly to the core concern of Buddhist doctrine, namely, the attainment of Awakening by the concentration of mind achieved by meditation (dhyāna). The equivalent and precursive Brahmanic teaching is expressed in terms of, an explicit architectural symbolism: "The Breath of Life (prāna = the Spirit, Brahman, the Gale) is a Pillar. And just as (in a house) all the beams are met together (samāhita) in the king post, so it is that in the Breath (the functions of) the eye, the ear, the intellect, the tongue, the senses and the whole self are unified (samāhita)".⁵⁰ Coomaraswamy points out that samāhita is literally the same as to be "in samādhi", since both words derive from sam-ā-dhā, "to put together, to make to meet, to concentrate, to resolve", and hence to resolve to a common principle. Samādhi is "composition, consent", and in Yoga the "consummation" of dhyāna, an at-onement, integration or unification.⁵¹ In modern colloquial parlance the Awakened is one who has "put it all together", in a total and cosmic sense. He has returned to the centre of his being, which is coincident with the centre of the universe, where the senses are withdrawn into the Source whence they flowed outward to their objects, and where space and time are likewise withdrawn into the principal point whence they devolved into existence. The reintegration of being and the universe in contemplation is a reversal of the procedure from unity to quadrature, from the one to the many, whereby the worlds and the beings who dwell in them come forth into existence. They return to the principal point and are once more subsumed within their own true nucleus of origin.

SK
MĀORI

PRĀNA = THE BREATH OF LIFE = the SPIRIT [MĀORI RANGI = HEAVEN]
 PĀ = TOUCH BLOW [AS THE WIND] RANGA SET IN MOTION
 PĀ EFFECT THE SENSES OPERATE ON JOIN ACT IN CONCERT
 PA-HURE BE ACCOMPLISHED [BE CONNECTED WITH]
 NGA TAKE BREATH BREATHE [RANGA BLOW GENTLY]

In a brilliant series of scholarly masterpieces⁴⁸ Coomaraswamy analyzed this theme of breaking through the roof plate and showed that the roof plate is symbolically identified with the Sun Door that leads out of the cosmos. The circular roof plate (kannikā) is the structural member that holds together the rafters at the apex of a domed or conical roof. To the roof plate, or "king post", the rafters (or "beams" in both senses) converge in the manner of spokes to the hub of a wheel or ribs to the pole of a parasol or the rays, or beams, of light to the sun: wheel, parasol, sun and circular roof plate are coincident in symbolic meaning, variations on a theme of radiation from a centre. Whatever has been said on the significance of the wheel, the parasol and the sun is equally applicable to the circular roof. The roof form is charged with a potency of metaphysical meaning; the architectural element resonates with a rich reverberation of significance. The kannikā is the Sun Gate, the doorway or exit through which the Worthy (arhat the "movers-at-will", leave the world. It is the "Door of the Summit" (agga dvāra), "the Doorway to Buddhahood", since the Buddha is himself the Summit (agga).⁴⁹

SK
MĀORI

BRA MAN = THE GALE, = THE PILLAR MĀORI PĀ BLOW AS WIND
 PĀ KARU BREAK THROUGH BREAK IN PIECES BREAK FORTH
 PUT TO FLIGHT DISPERSED
 PAKAI WAI FLOOR PLATE of a PĀTAKA.
 PAI AKA ROOT OF A TREE
 PĀ HO SCARING FLOATING
 PA HOKA SHED of BRANCHES STUCK IN the GROUND RAINBOW
 PA EWAE THRESHOLD
 PA EWAI PURLOIN IN ROOF of a HOUSE
 PA ETARA WALL PLATE
 PA E PAE BEAM BAR THRESHOLD
 PAE MEASURE CIRCUMFERENCE of a TREE HORIZON

SK	BRAMAN	THE GALE = THE PILLAR
MĀORI	MĀ	TO CONNECT THE POINTS OF THE COMPASS = THE 4]
"	MANAWA	= MIND [DIRECTIONS OR 'WINDS]
SK	MANAVA	= MIND
MĀORI	MANA	= PSYCHIC FORCE AUTHORITY CONTROL POWER
	MANAHUA	= OPEN
	MĀNAWANAWA	APERTURE SPACE GAP
	MANU	BIRD PERSON HELD IN HIGH ESTEEM. = SK USAGE! SIDE of a ROOF or GABLE
	MANU-WAERO-RUA	VIOLENT WIND
WĀKA	MANU	TRANSFORM INTO A BIRD
	MANUMANUĀ	ROTTEN of TIMBER.
	MANUMĒA	SACRED 'BIRD,
	MANUNŪ	INTO PIECES
	MANĒAMUTU	LEFT BEHIND DESERTED
	MĀNGŌROA	MILKY WAY.
	PĀ-MĀ-RŌ	SOLID HARD STEADY <i>without</i> HESITATION.
	PA-NA	CAUSE TO COME FORTH OR GO FORTH EXPELL.
	RĀ	SUN SAIL DAY
	RĀKAU	TREE SPAR.
	RA-NEA	BLOW GENTLY.
	RANGI	SKY HEAVEN <i>Supernatural beings weather</i>
SK	KANNIKĀ	STRUCTURAL MEMBER THE HOLDS TOGETHER THE RAFTERS AT THE APEX OF A CONICAL ROOF [S _{ig} = SUN BEAMS]
	KANNIKĀ	= THE SUN GATE the DOORWAY THROUGH WHICH THE AIR-WAY [the MOVERS AT WILL [MANU]] LEAVE the WORLD IT IS THE 'DOOR OF THE SUMMIT = ACCA DVĀRA the door- way to BUDDHAHOOD
SK	ACCA-DVĀRA	THE DOORWAY TO BUDDHAHOOD MĀORI WĀHA ENTRANCE
MĀORI	ANGA	FACE IN A CERTAIN DIRECTION SET ABOUT DOING
	Ā	OF BELONGING TO POSSESSED BY.
	A-TUA	SUPERNATURAL BEING GOD GHOST
	A-TU	MOTION OR DIRECTION ONWARDS AWAY FROM SPEAKER
	RĀ	SUN THERE! [IN REFERENCE TO SPACE or TIME]
	ARA	WHATA LADDER BRIDGE ĀRAHI LEAD CONDUCT
	TUA	THE FARTHER SIDE OF A SOLID BODY TIME PAST FUTURE
	ARA	WAY PATH MEANS OF CONVEYANCE THATCH on a ROOF
	ARARA	RENOWNED MUCH TALKED OF ARANEA BECOME FAMOUS

SK MARR	KANNI-KĀ KĀ-O	CIRCULAR ROOF PLATE CONNECTING RAFTERS ASSEMBLED COLLECTED TOGETHER
	KANGI-A	= KĀ = HOME
	KĀOKAO NI-AO	RIBS SIDE OR BODY of a CANOE SIDEWAYS ON RIM of an OPEN VESSEL
	KANINIHI	STEEP
WHAKA	KAKĀNI WHA	NOTCH.
	KAKANO	GRAIN IN WOOD
	KĀ MURI	COOKING SHED
WHAKA	KAI WAKA	HOLLOW OUT
	KA HOTEA	HAVING ONLY BATTONS ON THE ROOF.
	KĀ	HOME
	KAI RANGI	RAINBOW EXULTED CHIEF. ✓
	KA RAPOI	ROUND SURROUND HEDGE IN be SURROUNDED
	KĀ RAPŪ	NORTH WIND ✓!
	KA RĀWHITI	ASSEMBLE FORM UP.
	KANGI-A,	= KĀ = HOME
	KA RŪHI	HOUSE BASE of a WALL
	KARU PANGO	PUPIL of the EYE
	KĀ - RUPE	LINTEL of a DOORWAY.
	KA TOA	ALL TOGETHER
	KAUAMO	POLE of a LADDER
	KAUHANGANUI	OPEN SPACE through a HOUSE
	KAUHURI	SWING ON A PIVOT
	KAUPĀPARU	FLAT ROOFED
	KAUPEKA	STICK BRANCH
	KAUPOKI	COVER OVER.
	KAURAPA	HAVING BROAD LATERAL PROJECTIONS
	KAURERA	HIGH.
	KAURUKI	SMOKE
	KAWARU	GALE ! ✓
	KA WATA	glisten shine gleam
	KA WATA-TAIEPA	FENCE
SK	KANNI KĀ	= ALSO SUN GATE
MARR	KĀ	TAKE FIRE BURN BE LIGHTED
	KĀ HIA	CARVED FACE ON GABLE of a HOUSE = KORURU
	KA HO	BATTEN ON RAFTERS RAIL
	NI KO	GO ROUND ABOUT TIE FORM INTO A COIL
	NGI-HA	FIRE BURN NINI GLOWING

THE SYMBOLISM OF THE STUPA ADRIAN SNODGRASS SEAP CORNELL UNI 1985

The symbolism of the Cosmic House whose roof beams come together at the roof has, when interpreted at the microcosmic level, a significance that pertains directly to the core concern of Buddhist doctrine, namely, the attainment of Awakening by the concentration of mind achieved by meditation (dhyāna). The equivalent and precursive Brahmanic teaching is expressed in terms of an explicit architectural symbolism: "The Breath of Life (prāna = the Spirit, Brahman, the Gale) is a Pillar. And just as (in a house) all the beams are met together (samāhita) in the king post, so it is that in the Breath (the functions of) the eye, the ear, the intellect, the tongue, the senses and the whole self are unified (samāhita)".⁵⁰ Coomaraswamy points out that samāhita is literally the same as to be "in samādhi", since both words derive from sam-ā-dhā, "to put together, to make to meet, to concentrate, to resolve", and hence to resolve to a common principle. Samādhi is "composition, consent", and in Yoga the "consummation" of dhyāna, an at-onement, integration or unification.⁵¹ In modern colloquial parlance the Awakened is one who has "put it all together", in a total and cosmic sense. -TAINUI-ARTISAN

MAORI	HITA-KA	WHIPPING TOP HITARI SIEVE HITENGI HOP ON ONE FOOT.
SK	SAMĀ HITA	ALL THE BEAMS ARE MET TOGETHER IN THE KING POST
"	SAMĀHITA	= LIT THE SAME AS TO BE 'IN SAMĀDHI SINCE BOTH
"	SAMĀDHI	COMPOSITION CONSENT] WORDS DERIVE FROM SAM-Ā-DHA = CONCENTRATE RESOLVE] TO PUT TOGETHER TO MAKE TO MEET
MAORI	HĀ	TASTE FLAVOUR BREATH BREATHE ODOUR TONE of VOICE
	HĀ MOKO	THATCH FOR A HOUSE [Ā of belonging to possessed by]
	HA E	CAUSE PAIN POLLEN of FLOWERS GLEAM.
	HA E ATA	DAWN. BEAM OF LIGHT ENTERING A DARK PLACE
	HA ERE	WELCOME BECOME BEDIFFUSED.
	HA HA	SEEK LOOK FOR PROCURE
	HĀ KARI	GIFT PRESENT FEAST ROE of fish EGG of bird
	HAM-A	BE CONSUMED
	HAM-A RURU	SHUT IN CONFINED [HAUMI JOIN]
	HAM-O	BACK of the HEAD [HAU KAINGA HOME]
	HAM-U	GATHER GLEAN [HAU TŪMŪ HEAD WIND]
	HAM-UTI	SHIT [HI-WERA BURN]
	HA NA	SHINE GLOW GIVE FORTH HEAT
	HANA HANA	PUD MUL.
	HAN-U	OVEN
	HA NGA	MAKE BUILD FASHION PEOPLE
	HĀ NGA	OPPOSITE CONFRONTING
	HĀNGI	OVEN CONTENTS of an OVEN.
	HANGO	SHOVEL Ā of belonging to possessed by.
	HAO	DRAW A NET AROUND ANYTHING
	HAU	STRIKE SMITE VITALITY of MAN PROPERTY WIND AIR]
	MĀ	CONNECT POINTS of COMPASS; NUMERALS [BREATH DEW]
	HI-KA	COPULATE
	HI	Catch with a HOOK; LINE
	TĀ	Carve fashion NET WIND BE UTTERED TATOO WHIP A TOP

6 PURUSHA
PURUṢA
MĀ HĀ
MĀ PŪ

= the ESSENCE of PLANTS IS A PERSON
= the ESSENCE of CREATION THE COSMIC BEING
BREATH BREATHE [THE CREATOR
TRIBE BUNCH BUNDLE HEAP STACK.

PŪ
PŪRIKIRIKI
WHAKA PŪ
PURE
PURI
PŪ

WISE ONE DOUBLE TWICE TOLD =
UPANISADIC TWO by TWO = BIBLICAL 2 by 2.
= BLOW gently = winds of creation breath
SHATTERED [=SK as was PURUṢA!] [breathe]
howl as a dog sun dog UDEITHA loud
RITES TO REMOVE TAPU [chant song of
SACRED ANCIENT LORE [creation
ORIGINATE ORIGIN SOURCE CAUSE
ROOT of a TREE or PLANT PRECISE VERY
BASE of a MOUNTAIN. HEART CENTRE.

PURUA
PŪHANGA
PŪNGA

DONE IN PAIRS BY 2:2 ABUNDANT. [EXACTLY
ROOT.

PUA
PUANGA
PUA

REASON CAUSE ORIGIN BUBBLE UP. BOIL
BREAK FORTH SPRING UP [TAPAS of
RISE as FOG [fig = SMOKE VAPOUR etc] creation.
FLOWER SEED. BLOOM FOAM of the SEA
BLOOM BLOSSOM.

PUAKI

a tree . hold up display the head of an enemy.
SMOKEY HAZY. a figure in the HAKA
BE UTTERED BE EXHALED COME FORTH
SHOW ITSELF. OPEN OUT. DISCLOSE

PUANGA

EMACIATED DRY [as was the cosmic person
after his exertions of creation!],
DAWN CLOUD

PUAO
AO

WORLD DAYTIME CLOUD BUD DAWN. BRIGHT
BE RIGHT BE FITTING BARK of a DOG =

HAEATA

DAWN BEAM of LIGHT [Dawn etc. BIB COCK CROW.
DAY following DAY.

AOAKE
AO-MĀRAMA

WORLD of LIGHT i LIFE.
SONG CHANT [= SK SONG of CREATION]

PUHA
PŪHIHI
PŪMANAWA

RAY of the SUN.
RECITE Draw a long breath. cleverness.
FILLED UP of a SURFACE

PUNI
PURA
PURAKAU

TWINKLE with an unsteady LIGHT = SK PURUṢA!
OLD MAN ANCIENT LEGEND

	ॐ		CREATED 2 BY 2 2 at a time .	4B
6	PURUṢA		the ESSENCE of PLANTS IS A PERSON	
MĀ	PŪA		FLOWER FRUIT ITO MĀ RUA 2 > BOTH.	
	PURAKAU		OLD MAN.	
	HĀ		BREATH BREATHE TASTE FLAVOUR ODOUR	
			TONE of VOICE TENOR of SPEECH.	
4	the RIG in speech		The SAMAN IS BREATH.	
	THIS PAIR		is joined together in the Syllable OM[AUM]	
	AUM OM			
MĀ	PŪ		ORIGEN SOURCE CAUSE ORIGINATE ITO,	
	Ū		BE FIRM BE FIXED,	
	Ō	FROM/of belonging to	OHA GREET OMAKI Sacred food.	
	The essence of	earth is water		
MĀ	Ū		BE FIRM BE FIXED BE BROUGHT TO LAND	
			ARRIVE BY WATER	
	UA		RAIN.	
	The essence of	a person in speech		
MĀ	Ū		SAY Ū!	
	UHO		heart of a tree umbilical cord. SOUND.	
	UKI		Distant times past or future.	
	UMA		FOOD	
	UMERE		SING or CHANT.	
	UMU		EARTH OVEN.	
	UKU		WHITE CLAY.	
	UPA		fixed settled AT REST Satisfied	
	RŪ		Earthquake.	
	RUA		2 BOTH Both equally.	
	RŪRUA		Both equally.	
	RUAHINE		OLD WOMAN [WISE ONE]. WIT SCH]	
	RUANUKU		[WISE MAN TOHUNGA OLD MAN.	
	RUHA		S/H WEARY WORN OUT as was PURUṢA the	
			[COSMIC MAN at CREATION]	
	RUI		Cause to fall in drops. Scatter cast away = PURUṢA	
	HĀ		BREATH BREATHE	
	PŪ		CAUSE ORIGINATE RUA = 2, BOTH.	
See	also ANGULIMA		= PĀLI ROBBER who wore a garland of FINGERS	
	-LIMA		FINGERS = LINGA LIMB and 5. HAND	
MĀ	RIMA		= 5 and HAND	
	RI NEA		HAND ARM WEAPON. ITO PROTECT.	
	ANGA		ASPECT face in a certain direction.	

SK	PURU SOTAMA	= THE SUPREME BEING NAME OF VI'SNU
SK	PURUSHA	COSMIC PERSON [MAORI NU-KU THE EARTH]
MA	PURA	BLIND! FLASH Repeatedly [SK KU=THE EARTH]
	TANE!	shine with unsteady light = weakness of
MA	PŪ	ORIGINATE/ORIGEN/SOURCE/CAUSE [Purusha]
	PŪPŪ	break forth spring up BUBBLE UP in his extensions,
	PURAPURA	SEED! <u>BOIL</u>
	PURAHORUA	Messenger to summon assistance scold spy
	PURAKAU	OLD MAN ANCIENT LEGEND
		Double of Teet [8888!!!]
	PURANEA	heap up heap lie in a heap. RAISED UP
		Magellan clouds!!! CROWD
	MĀURI	LIFE PRINCIPLE THYMOS
	PURARA	having interstices open = Purusha!
		anything glistening in the dark.
	PURE	Pure site effect by perform ARRANGE IN
	MĀ-TUA	FIRST MATUA PARENT ESPEC FATHER PLACENTA [PATCHES [PURU]]
	PŪREHU	CLOUD MIST <u>E</u> ARMENT = P. indistinct
	PŪREHUA	Flickering <u>BULL ROARER</u> dim dark.
	PŪREIREI	stumps Roots torn up by wind = PURUSHA =
	MAU	FIXED CONTINUED LASTING ESTABLISHED <u>COSMIC WIND</u>
	PŪRERO	Emerge [from water [SK upper/lower waters]]
	PŪRENGI	Stay of a MAST = Cosmic Pillar [METRU]
	PURERANGI	NET Cosmic net of wind = breath of
	MAU-RU	PROPITIATED Purusha
	PŪREWA	float.
	PURI	Keep in memory. HOLD in the hand.
	PURI	Sacred ancient Lore.
	PŪRIKIRIKI	Broken in Pieces [as was PURUSHA!]
	PŪROROHŪ	accompanied by a whistling noise = Purusha!
	PURU	Confine by a plug = 4 direction/wind's create
	PURU	rulp = Purusha!
	PURUA	done in pairs ✓✓!!! abundance.
	PUTA	BE BORN by 2 and 2.

SM DHY ANA
MĀORI TIA

AN AT ONE MENT INTEGRATION UNIFICATION
PARENT MOTHER

ANA

Continuation Continuance of action or state

ANAMATA HEREAFTER

ANEI

HERE

ANAO

expressing Satisfaction or assent.

ĀNA

YES HIS HER

Ā

of belonging to possessed by

NĀ

Satisfied content acted on by way of

Ā MUA

the time to come.

AI-KA

Capulate

HIA

Fall in love with. Desire.

AMI

Gather collect.

AMA

outriggers of a canoe.

AKO

Learn teach advise.

TIAHO

Emit rays of light shine

TIA

adorn with feathers

TIEKE

Ground plans of a house measure set out

TIHEWA

Sneeze

TIKA

Straight direct just fair Right Correct

TIKANEA

Rule plan method

TIHOI

divergent threads in the woof of a cloak
to make it fit the shoulders.

TINA

fixed hard fast firm steady

TINAKU

GARDEN.

TIRA

Company of travellers stars of Orion belt CHAIR

TIRAKI

OS SACRUM.

TIRI

Share portion offering to a God.

583 PĀLI

LĀVAKA

from LĀVATI ACUTTER AREAPER

MĀORI

RAU

LEAF. AKATURIHANGA CLIMBING VINE FOR LASHING.

RA TARATA

SHARP CUTTING. AKA VINES

RA-RE

CARRY AKA clean off scrape away.

REA

Spring up grow. TIPI chess timber with an ADZE

TĀ

CUT

[SLICE PARE OFF]

RAU

BLADE of a weapon. TIREPA LINE WITH THATCH

RAU ANGI

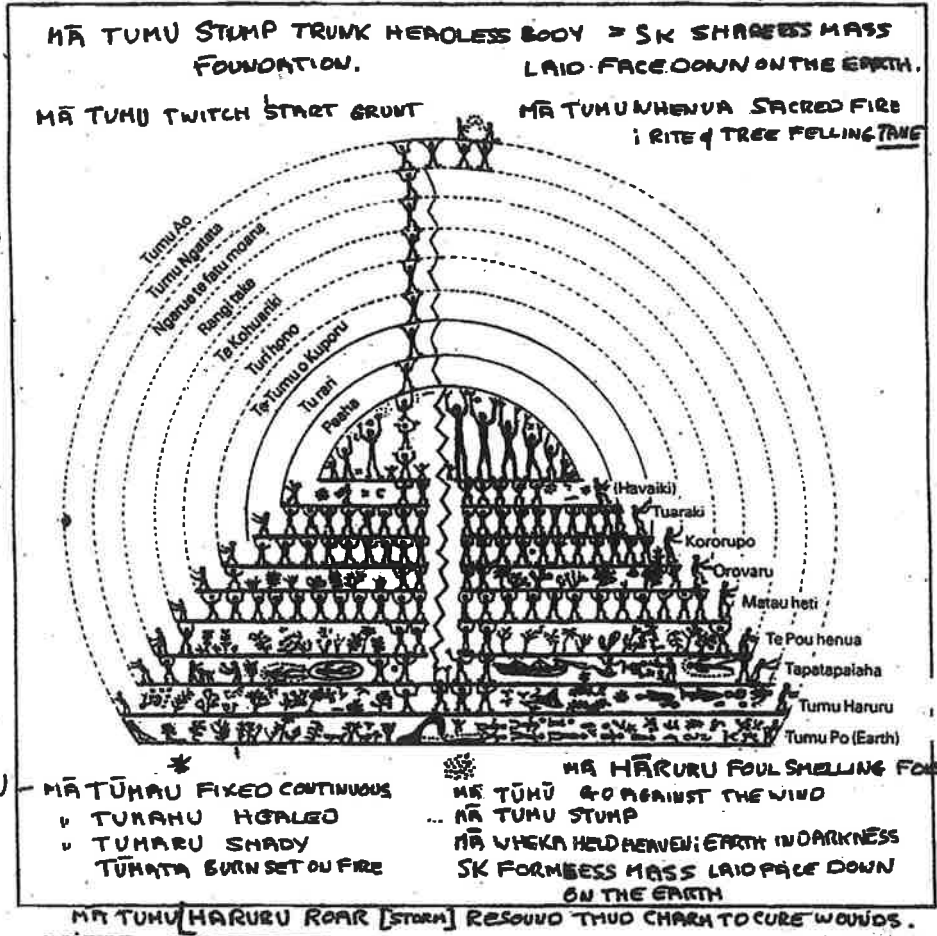
finely divided strands of flax to make nets.

RAU TUPU

KILL IN REVENGE

RAU WHARE

THATCH for a HOUSE



SK MŪ of MAU
BIND TIE

MĀ TŪMAU FIXED CONTINUOUS
v TURAHU HEALED
v TUMARU SHADY
TŪHATA BURN SET ON FIRE

MĀ HĀRURU FOUL SMELLING FOETID
MĀ TŪMŪ GO AGAINST THE WIND
... MĀ TUMU STUMP
MĀ HĒKA HĒKA HĒKA: EARTH IN DARKNESS
SK FORMLESS MASS LAID FACE DOWN
ON THE EARTH

BOTTOM LAYER TUMU PO = SK PO EANDA DEFORMED NOT FULLY GROWN

449	SK	TU [TAUTI] TUNGA	TO HAVE AUTHORITY STRONG MĀORI TŪ! LOFTY HIGH CHIEF STRONG HEIGHT MOUNTAIN. A THRONE TOP PEAK NIGHT
	MĀORI	TU-MU-AO	SK POTA FOUNDATION PUTTING TOGETHER
	SK	TUNGISA	the SUN
	"	TUNGI-PATI	NIGHT LORD THE MOON.
450	"	TUMALA for	OMU-LA = TO BE ROOTED BE FIRM.
819		MU	NAME of ŚIVA FINAL EMANCIPATION of MŪ
		MUKAYA	a particular kind of living being
		MUKUNDA	of MUKU N. of VIŚNU sometimes ŚIVA a celebrated
		MUKULA	the SOUL the BODY [SAINT]
		MUKHA	face mouth countenance a direction a ¼ Turned towards. facing opening entrance into or egress out of. mouth of a River upper part Head top tip point of anything upper side chief best beginning [with] Source cause occasion the original cause or source of the action the first term of a progression the side opposite to the base the SUMMIT the VEDA
		MUD	Joy happiness - see emancipation MUKHA
825		MŪ	of MAU bind TIE = MĀ MAU* MAUNGA MT SILENT

STUPA 272

SK UTTARA
MĀORI TARA
RA-KI
UTA

THE HIGHEST POINT, = NORTH and
the ascending march of the SUN
PEAK [dmt] POINT SPIKE horn of the MOON
NORTH.

LAND opposed to SEA INLAND opposed to
the COAST

SK SI
MĀORI HI
HI KA

TO ATTACH
Catch fish with a hook: line
Capulate

SK S centre
MĀORI ---

REGENT = MA HĀVAIROCANA WHITE
MĀ = WHITE

SK I EAST
MĀORI

REGENT RANAKETU RED
RA TA Red tree
KURA RED see.

SK MAKARA

= the waters serpent crocodile ITO

SK MAKARĀLAYA
MĀORI MAKĀ

= ABOVE of the MAKARAS = THE OCEAN
FISH HOOK

SK MAKĀRA
MĀORI MĀKARA

HEAD, HEAD see also KARA GOLDMAN,
at lowest ebb.

MAKĀU

adorn with spirals

MAKĀURANGI

NET

MĀKŪ

DROWN.

RU MA KI

MAKO SHARK.

MAKŌ

MA NEO

float drift

MAERO

ABOVE of the MAKARAS

SK MAKARĀ LAYA

MĀORI RĀI

- HE (SMALL) ENCLOSURE 'FENCED

RĀI

NA There fences.

SK RA HU

ASURA of ECLIPSES of SUN i MOON

RA

SUN

MA RA MA

MOON

[RA] HURA

REMOVE A COVERING begin to dawn UNCOVER
overwhelm overturn

HURI

Recurring at the interval of a year

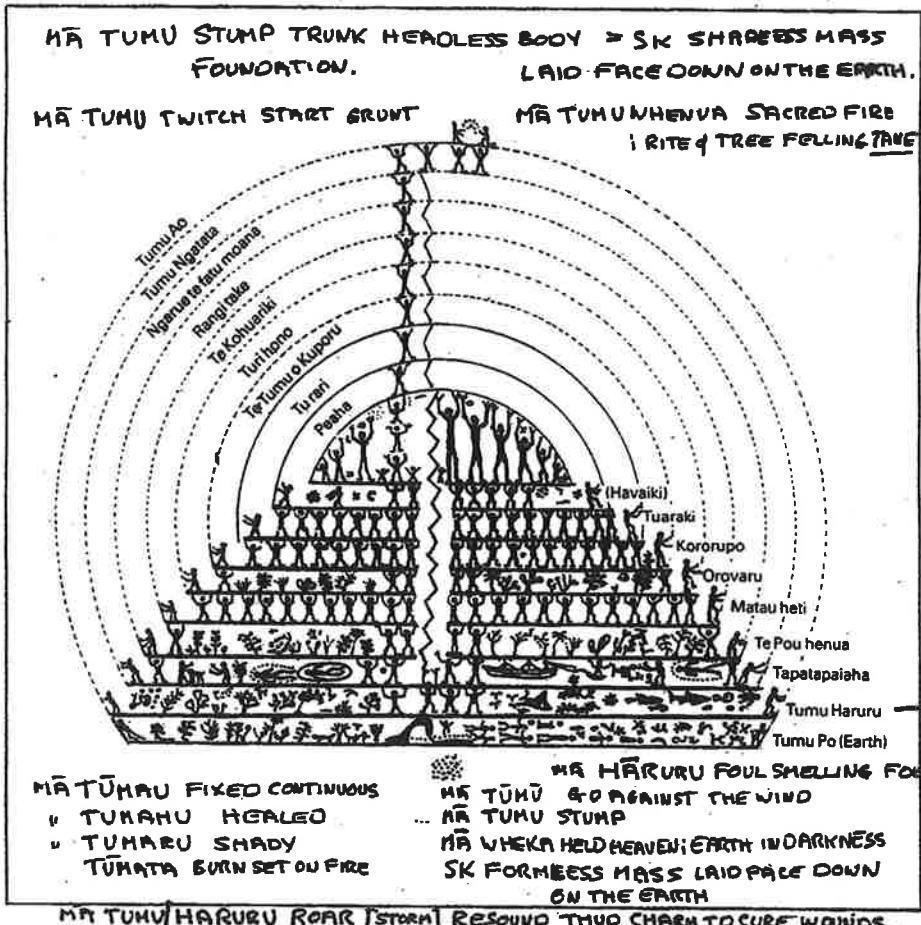
HURITAU

SK TATHĀ GATA

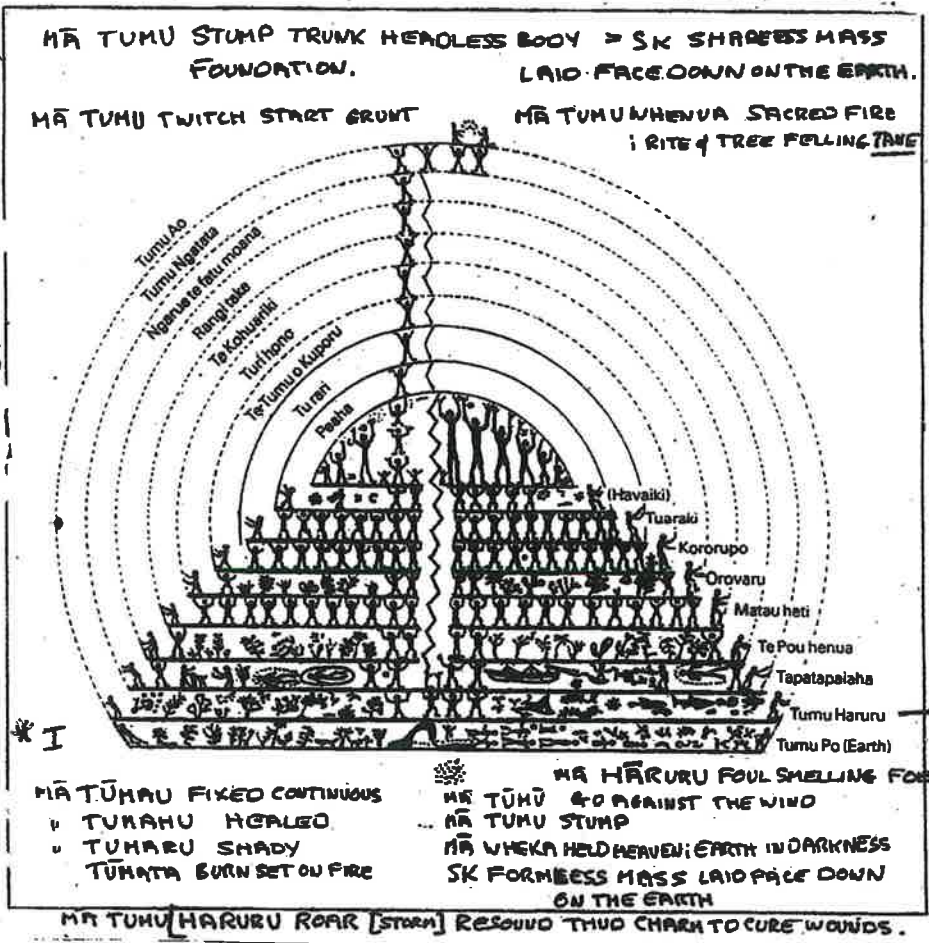
an ARHANT

MĀORI NGATA

'MAN' in Karakia!



SK	WIND	PATH TO HEAVEN ie STORM WATERS of ASCENDING i DESCENDING WATERS [UPPER i LOWER WATERS] OPPOSING NODES LIGHT RAYS RAINBOW AS BRIDGE TO HEAVEN WEB ALL AS THREADS AND WIND = THREADS of the COSMOS. NOTE [TUMU] HA RURU = STORM ROAR. [BREATH] AND CENTRE ZIZAG AS A THREAD JOINING the WORLDS which could be also represented by water wind ITD with 7 RAYS AS A WEB. [INDRA'S NET] TOI HUA REWA SPIDERS WEB HANGING DOWN FROM HEAVEN.
SK	SUN shines	
MĀORI		
MĀORI	[TAINUI]	THE SANCTIFIED BREEZES of HEAVEN / BLOSSOM LADEN BREEZE ATTENDANT GODS APA PUHI RANGI i GODDESSES APA KAHURANGI = THE MAHAVASTU ACCOUNT of HEAVENLY APSARAS clothed in LIGHT [= SYRIAC ANGELS CLOTHED IN LIGHT] HEAVENLY BREEZE REACHING EVEN the HELLS ITD IN THE MAHAVASTU ACCOUNT of MAUGALYĀYANAS VISITS TO HELL i THE HEAVENLY WORLDS + the valley of spirits and 2 MTS [A MAORI ACCOUNT IN BEST] AND SO ON AD INFINITUM!



PALI SANJORO HĀRI DESCEND 1000000

SK MAS
 SK POTA ***

MAORI	PO	AEON of TIME NIGHT > TUMU-PO ABOVE
I	TUMU PO LEVEL I *	UNFORMED 'PLUGS' / KNOTS of BEINGS ie DEFORMED. ORIGIN SOURCE CAUSE BASE of MT [MERU] BLOW GENTLY
SK	PŪ	ESSENCE = MITRA = MALE ie COSMIC MAN
MAORI	PŪ RUSA	ANCHOR KNOT = PLUGS of PURUSA IN 'NET, [WEB of]
MAORI	PU NGA.	BREAK FORTH SPRING UP [the COSMOS] = A HEAP
SK	PUPŪ	ARRANGE IN TUFTS or PATCHES = PURUSA PLUGGING
MAORI	PUNGA	THE COSMOS WITH PIECES OF HIS OWN COSMIC BODY
MAORI	PURE	LORD.
TAINO	BO	APPEAR AS A SPIRIT
MAORI	POKE	PLACE of DEPARTED SPIRITS NIGHT 'SEASON'
TAINO	PO	VALIANT PEOPLE OF THE SACRED HOUSE
SK	BO RICU'A	NOT FULL GROWN DEFORMED = POLYNESIAN MYTH
SK	PO GANJA	OF DEFORMED NOT FULL FORMED CREATURES [WORMS]
SK	POTA ***	FOUNDATION PUTTING TOGETHER FOETUS [A BOY [of TUMU PO above]]
SK	MI-TRA	[MITHUNAM] MITRAVARUNAU PROGENITIVE PAIR = MITRA MALE [MAORI T-ANE] AND VARUNA > FEMALE = WA-HINE [WIFE] MITRA = SUN. VARUNA = DARK SKY
SK	PURUSA	SEE PAGE 11 MITRA IS ALSO PURUSA [VARUNA = PRAKRTI] = MITRA MALE PRINCIPLE = MAORI PURAKAU ITO
MA	PŪ	ORIGEN BEGINING SOURCE CAUSE [PAUR- TO GROW in PĀLI = MAORI RŪHĀ, LARGE BRANCHES]
SK	RUHA.	= SUN = MAORI - RĀ SUN-SAILDAY [of a TREE]
MA	MITOA	IS NIGHT of VARUNA'S DARK SKY. + MITRA > MALE PRINCIPAL
SO!	TUMU PO	

649

SK

PO

PAURVA

RUA

NOM PAUH from NOM PĀVAYA

from PŪRVA THE PAST EASTERN

E SUN MALE

2 BOTH BOTH EQUALLY = MITHUNAM
the PROGENITIVE PAIR MITRA AND VARUNA
MITRA SUN MALE VARUNA SKY [DARK] =
PŌ

SK

BHŪ

BABHŪVE in BHŪTVA TO BECOME BE
ARISE COME INTO BEING ABIDE HAPPEN OCCUR

i RECITE

c/ZENO

BŪ

GREEK

Φύω

LATIN

FUIT / FUAT

SLA

BY TI

LITWA

BŪTI

GER

BIM / BIN

A SAX

BEO

MĀORI

PŪ

ORIGINATE ORIGIN SOURCE CAUSE

FOOT BASE [dam] ROOT [a tree].

REASON CAUSE ORIGIN

SK

PUNGA

BHŪTVA

> BHŪ

MĀORI

PUTA

BE BORN COME FORTH

SK

BABHŪVE

> BHŪ ARISE COME INTO BEING ABIDE RECITE

MĀORI

PAP-A

Earth mother SK BHABA - ITD see BHA -

HŪA

product progeny full moon

HŪ

DESIRE

WHAKA HUA

RECITE

WĀ

TIME SEASON ITD

649 SK

PO

NOM PAUH

SK

[PAURVA]

from PŪRVA old ancient East

[PŪRVA]

MĀORI

PURAKAU

ANCIENT LEGEND MYTH OLD MAN

RUA

2 both equally [MITRA i VARUNA] GRAVE

RU-NGA

ABOVE OVER ITD = VA-RUNGA the SKY

PAUKI

'SWELLING, ! ie becoming

PAUMA

HEAD WIND = SK GALE of creation ITD

PAU

Executed = SK PURUSHA OLD MAN of CREATION

SK

PHA

SWELLING GALE MANIFEST HEART INCREASE

SKLA

BŌE SK BHAG > MĀORI PAI / PAU / PU / PO

SK

BHĀGA

GOOD FORTUNE > MĀORI PAI for BHĀJ

SK BHU DHARA

EARTH SUPPORTING A MOUNTAIN
N. d KRISNA N² 7 N. d SIVA
act or state of supporting the earth.

MAORI PU TARA

ORIGINATE ORIGEN SOURCE CAUSE
PEAK of a MT
HORN of the MOON
MEMBRUM VIRILE PUD MUL.
throw out a second pair of leaves.
effect by prayer.

WHAKA TARA
TARAIHI
TARAHONO
TARA WAI

INVOKE CONSULT.
LIGHT SHOWERS.
LAY IN A HEAP.
Sap of a tree.

SK MAORI BAHU-PHALA
PA HU-A
HARA
HA
HAU

FERTILE MANY FRUITED
FLOCK HERD
PRODUCT PROGENY FRUIT BEE FLOWERS
EXCESS
Taste flavour.
ESSENCE of LAND of MAN

SK SK BAHU
BAHU-BHOJANA
POA

GREAT OR CONSIDERABLE IN QUALITY/QUANTITY.
EATING MUCH
FOOD

PAHU A
PAHU
PAHUNU
PAHOHO

PLUNDER
Burst explode
BURN FIRE [=SK FIRE/AGNI = GREEDY]
Still immovable quiet

ANA Continuance of action or state.

HU
HUA

Desire
PRODUCT ABUNDANCE.

PA-RI
PA-TA

Abundance. be overpowered.
prepare food.

PO-HA
PO-HO
PO-NO
POU

FULL
STOMACH.
hospitable bountiful
Consumed.

SK MAORI BAHU-MANA
MANA
PA

HIGH ESTEEM
AUTHORITY POWER
term of adress to male elders.

NGA
HUNAREI

RE MALE ELDERS
FATHER IN LAW

a. The Symbolism of the Rainbow Bridge.

The symbolism of the rainbow relates to that of the bridge. Connecting the "banks" of Heaven and Earth, the bridge spans the river or sea of Mid-space; it links this shore of *samsāra*, the domain of birth and death, to the further shore of *nirvāna*, the domain of deathlessness.⁸⁵ To cross the bridge is to ascend the vertical axis of the world, passing upward to the Sun Gate.⁸⁶

The rainbow is likewise a bridge, but corresponds to the arched bridge rather than the straight.⁸⁷ The difference between the two symbolic expressions - the straight bridge and the arched - is that between the way of the vertical axis that leads directly to the Sun Door, and the "peripheral" way that leads through a series of hierarchical states, following a spiral that unwinds around the central axis. This corresponds to the spiral progress marked out in the ritual circumambulation (*pradakṣina*) of the terrace stupa: ascending by the stairway in the East, the direction of sunrise and beginnings, the devotee turns to the left at each terrace and walks in a clockwise direction with his right side to the stupa, thus passing successively through the directions of space at ever higher levels.⁸⁸

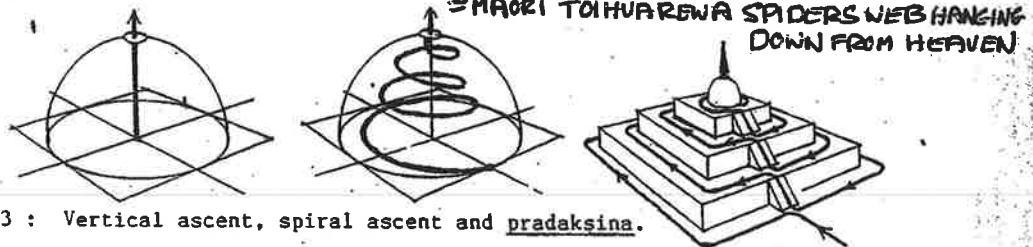


Fig. 203 : Vertical ascent, spiral ascent and pradakṣina.

SI
SET >>>
CYT-
SZYT-

.85. In Vedic formulations the bridge is homologous to the Breath-thread (*sūtrātman*) that traces to the Sun. The word for "bridge" in the *Rg Veda* is *setu*, "line", from root *si*, "to attach", with reference to early bridges made of ropes, which literally tied one bank to the other. See Guénon, 1962 p. 379; D.L. Coomaraswamy, 1944. The bridge is the ray of the Sun's light, the beam (in both senses), the trunk of the Tree, that connects the worlds. In this it is to be understood that the bridge, as with all symbols of the *axis mundi* such as the axle of the cosmic chariot, is to be thought of as vertical.

MAORI HE-I SKY. HE RI CARRY HERE GUIDE HE MA VOID

SK SI TO ATTACH ie A BRIDGE OF ROPES from SETU = LINE

MAORI HI CATCH WITH A HOOK; LINE HIKOI STEP RAHIRI = ROPE

" HI KOI STEP

" RA HI RI ROPE

SK SI from SETU LINE

MAORI TŌEKE CLIMB A TREE WITH A LOOP of CORD

TŌ PEKE CLIMB USING A LOOP of CORD

TUAI LASH TINES ON A RAKE

TUA ONE BEACH [as a line].

TŪĀ RANGI OLD of ANCIENT DATE

TU HI DELINEATE DRAW WRITE [MOO]

TŪHI RA DESIRE

TŪHONO JOIN

TUI THREAD ON A STRING pass a cord through HOLES

HE KE MIGRATE

HE INGA ANCESTOR.

HEI TIKI pendant worn suspended on a cord from the neck.

WHAKA HE KE ROPE

HE RE TIE UP FASTEN WITH CORDS.

a. The Symbolism of the Rainbow Bridge.

The symbolism of the rainbow relates to that of the bridge. Connecting the "banks" of Heaven and Earth, the bridge spans the river or sea of Mid-space; it links this shore of samsāra, the domain of birth and death, to the further shore of nirvāna, the domain of deathlessness.⁸⁵ To cross the bridge is to ascend the vertical axis of the world, passing upward to the Sun Gate.⁸⁶

The rainbow is likewise a bridge, but corresponds to the arched bridge rather than the straight.⁸⁷ The difference between the two symbolic expressions - the straight bridge and the arched - is that between the way of the vertical axis that leads directly to the Sun Door, and the "peripheral" way that leads through a series of hierarchical states, following a spiral that unwinds around the central axis. This corresponds to the spiral progress marked out in the ritual circumambulation (pradakṣina) of the terrace stupa: ascending by the stairway in the East, the direction of sunrise and beginnings, the devotee turns to the left at each terrace and walks in a clockwise direction with his right side to the stupa, thus passing successively through the directions of space at ever higher levels.⁸⁸

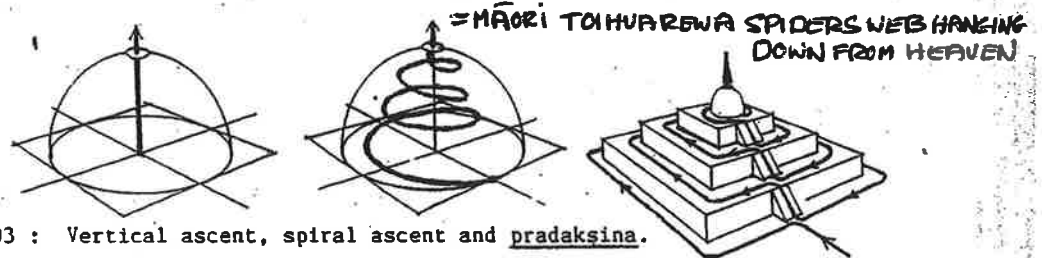


Fig. 203 : Vertical ascent, spiral ascent and pradakṣina.

Si
SFT
CYT-
SXT

-85. In Vedic formulations the bridge is homologous to the Breath-thread (sūtrātman) that traces to the Sun. The word for "bridge" in the *Rg Veda* is setu, "line", from root si, "to attach", with reference to early bridges made of ropes, which literally tied one bank to the other. See Guénon, 1962 p. 379; D.L. Coomaraswamy, 1944. The bridge is the ray of the Sun's light, the beam (in both senses), the trunk of the Tree, that connects the worlds. In this it is to be understood that the bridge, as with all symbols of the axis mundi such as the axle of the cosmic chariot, is to be thought of as vertical.

d. The Symbolism of the Spider's Web.

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

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)⁷⁶ and the cosmic navel (nābhi): "Whence those seven rays spin forth there is my (Agni's) navel".⁷⁷ The Sun shines with seven rays "to form the web".⁷⁸

* * * * *

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 *Rg Veda* says, "Thou clavest the spidery (aurṇavabham) Vṛtra, son of Dānu".⁷⁹ The term aurṇavabha derives from ūrṇāvabha, "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.⁸⁰

b. Breath-threads, Breath-knots and Breath-nets.

The lines of the mandala are lines of Breath. The concept pertains to the multivalent and complex symbolism of threads of Spirit (sūtrātman),³¹ according to which the life and essential nature of each person depends on a pneumatic thread, cognate with a ray of light, that connects him to the Sun.

The thread or ray of attachment is the vertical axis, equivalent to the Cosmic Tree, Pillar, Ladder or Mountain. It strings the worlds together like beads upon a necklace, connecting them to each other and all to their common source. So also the worlds contained within the microcosm of man are strung through their centres upon the pneumatic cord.³² As we have seen, the directions that emanate from this axis of Air are exhalations of Breath: the microcosm and the macrocosm both come into existence by an expiration, a projection of Breath-lines into the directions.³³ In a complementary symbolism, the person is a pneumatic coagulation; he is a spiritual aggregate, a cohesion of Breath, a knot in the Breath-cord (sūtrātman).³⁴ The Breath-knot is the focus of the forces that determine the plexus of individual existence, and hence knots and names are homologous: "The thread is his (the Breath's) Word (vāc) and the knots are names; and so with his Word as the cord and names as knots all this universe is tied up".³⁵ The knot in the cord of Breath is the "vital node" that holds together the component elements of individuality.³⁶

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,⁶⁶ and the concentric circles they traverse, being circumferences of infinite extent, having become straight lines.⁶⁷

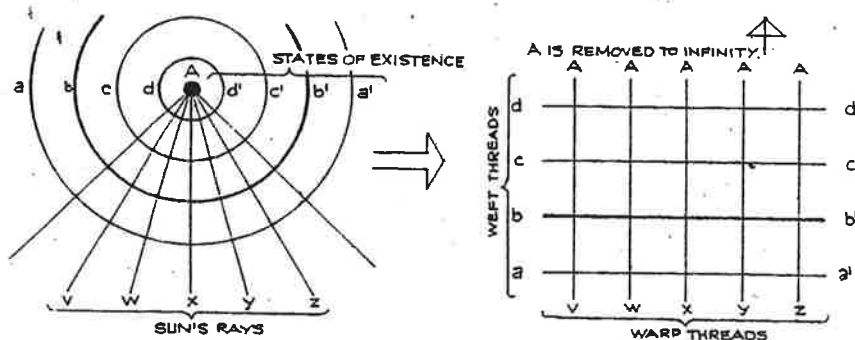


Fig. 56 : The assimilation of Sun and loom symbolisms

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.⁶⁸

MĀORI	TOI HUAREWA	THE SPIDERSWEB HANGING-DOWN FROM HEAVEN BY WHICH TANE ASCENDED TO THE HEAVENS.
MĀORI	ARA TIATIA	PATH BY WHICH TANE & THE WIND GODS ASCENDED TO HEAVEN = ASCENT BY 'STEPS' ON LADDER [RAINBOW? COLORS OF]
SK	[STEPS = STATES OF EXISTENCE]	ARATIA TIA as FIRST PART of the ASCENT; BEYOND IT THE TOI HUAREWA [BEST] ARE SK. THE 2 PATHS TO HEAVEN ie the PATH of the FOREFATHERS [PITRI]; the PATH of NON = MĀORI = WEST GATE [of PITRI'S! [RETURNERS]
MĀORI	WHIRLWIND	PATH = SK WIND RAYS WEB ITD! [the SUN!]
		= MĀORI = EAST GATE TO THE HEAVENS ie FACE of GLORY =]

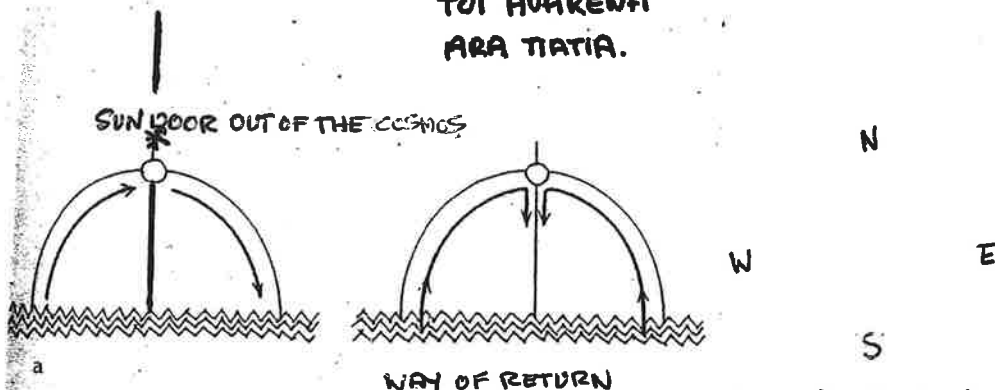


Fig. 214 : a. Two diagrammatic representations of the ascending and descending Waters.

SOUTH GATE EXIT: ENTRY THE
PATHWAY OF THE FOREFATHERS
PITRIYANA 270 STAIR
[TIPUNA ITO]

c. The Upward and Downward Flowing Waters.

Acting as a conduit the rainbow-body of the serpent or makara conveys the underlying, chthonic waters to the sky, whence they fall to the earth as rain. The physical analogy is with the process of evaporation whereby the heat of the sun "draws up" water to the sky, from where it pours down once again to earth. The cycle of the waters involves phases of upflowing and downflowing: the waters rise from the earth to the heavens and, in a complementary movement, fall from the heavens back to earth. The down-pouring of the life-giving rain, symbolically equivalent to the down-shining of the life-giving light of the sun, is universally taken to represent the flowing of celestial influences from above. In the complementary movement of ascent the vapourized water represents the rising of terrestrial influences towards the heavens.¹²⁶

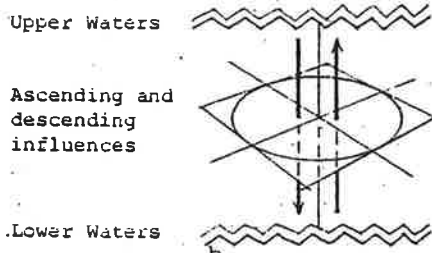


Fig. 215 : a. A makara-rainbow from Java. b. The ascending and descending currents of the cosmos.

The symbolic significance of this upward and downward counterflowing can be interpreted at several levels. Firstly, the passive, low-lying waters and the waters carried by the clouds respectively represent the Lower Waters and the Upper Waters. Taken inclusively and in their widest significance the Waters represent All-Possibility or Substance (prakrti), the passive principle of manifestation and the potential aspect of Being, containing within itself the sum total of the possibilities of manifestation

THE NORTH LOCATION OF THE SIGN CAPRICORN IS THE END of the WORLD 273

MĀORI TROPIC OF CAPRICORN = KOPAE RUNGA [RUNGA = the TOP UPPER PART] [UP ABOVE]

THE GATEWAY OF EXIT IS THE NORTH SOLAR GATE OUT OF THE COSMOS THE NORTH IS THE LOCATION OF THE SIGN CARRICORN THE END of the WORLD 273

SK UTTARA-SISO headed north as the BUDDHA. MĀORI MA-RANGAI NORTH i RAKI
MĀORI RA-KI NORTH HI RAISE DRAW UP RISE [HIHI?] HIHI pent gable of a
TARA PEAK of a MOUNTAIN [HIKOI STEP HOUSE]
TĀ WIND [HOA pitch of a ROOF!]
[HO-KA SOAR FLY HI RAISE for
SISH > HI-HO

The Gods banned the way to heaven by setting the sacrificial post downwards but men i RSI S dug it out i set it UPRIGHT SAYING RISE ERECT O LORD of the FOREST 274 UPSIDEDOWN TREE!

These nights, or epochs, are called Te Pōtēkītea (the hidden night), Te Pōtēwhaia (the pursuitless night), Te Pōtēwheau (the undeviating night), Te Pōtangotango (the night of utter darkness), Te Pōtēwhāwhā (the inert night).

The night on which the spirit leaves this world is called Te Pōkūmea (the vertiginous night), and it is borne off on Te Auterenga (the steady current) which joins Te Aukūmea (the dragging current) at the beginning of Te Pōtēkītea (the hidden night).

To reach Rarohenga from the meeting-place of spirits, the spirit leaves by the south door and enters the heaven known as Te Rēinga (the way of the multitude) and proceeds by way of Tāhekeroa (the long descent) to Rarohenga. Te Rēinga is the twelfth heaven, the earth being in the eleventh from the uppermost heaven.

From Rarohenga (the world below) the spirit may proceed directly to Tikitiki o rangi (the uppermost heaven) through Ngā Rangitūhāhā (the be-spaced heavens) by Te Aratiatia (the stepped way); or it may be directed to Muriwaihou (the place of the purifying waters of the hereafter).

From Muriwaihou the spirit will take to the skyways, of which there are two: Te Angitamātāne (the skyway of the male) and Te Angitamawahine (the skyway of the female). On its way the spirit will pass Te Aratiatia and Te Toihuarewa (the suspended way), at different points on the journey. So on its journey, by way of the skyways, the spirit may be directed to either end of the stepped way or the suspended way—otherwise it will continue on its long and weary trail through the whole of Creation.

[OTI]

Even if the spirit is "swept into Te Waiotiatu" (the waters of annihilation)—these are the spirits of "those who have committed murder and other outrageous wrongs against mankind"—where they are tossed about for countless ages on the waters, they are rescued by Te Ihorangi (the umbilical cord of heaven) and his companion deity Māwakenui (the great and prolonged rainstorm). The spirit is then conducted to the presiding deity of Te Waiotiatu Mamaru (the overbearing and questing one). Under the abbreviated name Maru, Mamaru is also one of the "principal gods of the oceans throughout the creation. "In the temple of Te Waiotiatu, called Tangitewiwini (the place of dreadful and eerie lamentation), where Mamaru is the high priest, the rescued souls are purified, and then conducted back to the meeting-place of spirits, whence they proceed by the long descent. These spirits are not permitted to tarry in Rarohenga but must proceed right on to Muriwai.

IV

After leaving Rarohenga or Muriwaihou the soul, after varying periods of celestial time—depending on the route taken—at last reaches the second highest of the be-spaced heavens called Tiritiri o matangi (the sanctified heaven of fragrant breezes). Those who in this world have lived a life spiritually in harmony with the behests of Io, will reach Tiritiri o matangi earlier than the others who have not been so mindful of the things of the wairua (the soul). Some souls will have gone directly from the meeting-place of spirits, through the east door and the right-hand north doorway, without descending by way of the long descent to Rarohenga.

In the sanctified heaven of fragrant breezes the attendant gods, the Apa puhirangi (the apa who are honoured in heaven), and the attendant goddesses the Apa kahurangi (the apa with heavenly raiment) will conduct the new arrival to Te Waiorongomai (the tranquil waters of the peace to come), for the purification rites. The spirit will then be conducted in turn to the three sacred temples of Tiritiri o matangi. These are Matanginui (the renowned temple of the fragrant breeze), Matanginaonao (the temple of the blossom-laden fragrant breeze), and Matangipuhi (the temple of the precious fragrant breeze). In these temples various ceremonies are conducted.

SK SOUTH GATE = GATE of DEPARTING SPIRITS

= SK PACE 10 UPWARD AND DOWNWARD FLOWING WATERS = C

SK SUN SHINES WITH FRAYS AS A WEB

MĀ TOI HUAREWA SPIDERS WEB

HANGING DOWN FROM HEAVEN IN NETS NET

MĀ MAITIKITIKI WHY DO YOU NOT

CLOSE THE GATE TO THE UNDERWORLD

MĀ 99 TOI HUAREWA I ARATIATIA BY 380

WHICH TANE ASCENDED TO HEAVEN [REST]

SK SPIDERS WEB IS A SPIRAL NET

LEADING TO THE CENTRE SOURCE

= SK 2 PATHS of ASCENT TO HEAVEN.

UPWARD AND DOWNWARD I.e

PATH OF THE PITRIS [FOR FATHERS] i.e

TO RETURN; PATH of NON RETURN.

MĀ = MĀ WHITE CLEAN FREE OF TAPU.

MĀ TO CONNECT POINTS OF THE COMPASS

MĀ MARU BE KILLED

MĀ MARU POWER AUTHORITY ESCORT

MĀ MAROKE DRY

MĀ MARIKORIKO SARIT APPARITION

MĀ MARANEAI STORM N. WIND

MĀRI HARU-RU STORM ROAR.

SK 790 MARUTA WIND A GOD GALE

SK 790 MARU ABSTINENCE FROM DRINKING.

SK 789 MARA THE WORLD OF DEATH.

INHABITANTS OF HELL,

SK 799 MAMB TO GO TO MOVE

MAMRI MORTAL

SK 790 MARU WILDERNESS MARI = DEATH.

SK 790 MARU CHILDREN OF HEAVEN OR

[OCEAN]

MĀ MARA PREPARED BY STEEPING IN

MĀ MARUA VOID WATER

MĀ MAMARU SAIL = TARAPAIHAHA i.e

MĀ MAKŪ WET [3RD LEVEL = BOAT]

MĀ RU-MA-KI DROWN. DIVE DIP

MĀ MARANEAI STORM N. WIND

SK NORTH SOLAR GATE OF EXIT OUT OF

THE COSMOS. THE NORTH IS THE LOCATION

OF CAPRICORN THE END OF THE WORLD

SK MA RUTA WIND GALE

MĀ TĀ WIND

MĀ RU-A 2 BOTH

MĀ RU-A ABYSS

SK REVEDA "THOU CLANDEST THE SADERY

VRTA SON of OĀNU!

SEE the Breezes of the

ether worlds SK / PAZI o

d. The Marriage of the Currents.

The concept of the "interaction" of the cosmic forces of currents emanating from the two principal poles of the universe is expressed in terms of a productive union. The fall of rain is a consequence of a marriage of Heaven and Earth¹³⁴: "Yonder world thence gave rain to this world as a marriage gift".¹³⁵ This is the union of conjoint principles "at the end of the Sky, at the top of the Tree, where Heaven and Earth embrace".¹³⁶

The symbolism is mythically conveyed in the Vedic accounts of the rain-producing conjunction of Mitra and Varuṇa, who "are the leaders of the waters"¹³⁷ and who "must favour thee with rain".¹³⁸ In several places in the *Rg Veda* the two gods are together invoked to send rain,¹³⁹ and whereas in later Hinduism and Buddhism it is Varuṇa alone who is the God of the waters and the rain and who rules over the aquatic *nāgas*, in these early texts the rains are the joint production of the two gods.¹⁴⁰

The two gods form a progenitive pair (*mithunam*), *Mitrāvaruṇau*, which Coomaraswamy terms "a syzygy of conjoint principles, in which Mitra is the male and Varuṇa the female partner, an 'opposition' or 'polarity' which is that of Day to Night, of Light to Darkness".¹⁴¹ Mitra is the Sun and Varuṇa the (dark) Sky, and the Sun¹⁴² is the husband of the Sky.¹⁴³ The Sun inseminates the Sky¹⁴⁴ and "forms his likeness in the womb of the Sky",¹⁴⁵ in the same way that "Mitra inseminates Varuṇa".¹⁴⁶ In the *Mahābhārata*¹⁴⁷ it is asked, "What is the universe and the non-universe... what is Mitra, what is Varuṇa?" and the reply is given, "... the female and the male, the former being *prakṛti* (Substance) and the latter *puruṣa* (Essence); similarly Mitra is *puruṣa* and Varuṇa is *prakṛti*". Verses chanted in honour of the two gods are addressed to Heaven and Earth. "Heaven and Earth, one should know, are the favourite resort of Varuṇa and Mitra, by means of

SK MAORI	VARUNA WA WA-HINE RUNGA RUA WAI WARI	ALL ENVELOPING SKY LATER = GOD of OCEANS i RAINS ITS Definite space area interval TIME SEASON WIFE WOMAN. THE TOP UPPER PART UP ABOVE ABOVE OVER THE SOUTH! ABYSS of heavenly bodies [RISE i SET BENEATH THE SEA]. WATER WA HO OPEN SEA WARI WATERY WATERY WAIATA SONG RU-MAKI DROWN
SK MAORI "	MITHUNAM WA ENGANUI WAHA	PROGENITIVE PAIR = MAORI HUNA REI FATHER/MOTHER IN THE INTERVENING SPACE MIDSPACE [SKY]. [LAW REGION SHEET of a SAIL VOICE TACK SHIP
SK SK MAORI	MITRA MITRA TARA MI-HI MI HA MIMIHAU MIMI MINA MIRA MIRI MINENE MIRO TAIAO RANGI i PAPA	MAORI TANE MALE HUSBAND TAMAU LOVE ARDENTLY MAORI TAMA = MAN MAORI TAKE ORIGIN BEGINNING. MEMBRUM VIRILE TAITOA MANLY GREET acknowledge an obligation show affection DISTANT DESCENDANT [TAITURI DEW] passing shower. RV MITRA i VARUNA BEGGED TO SEND Make water, [fey semen] [RAIN] DESIRE TAIPU BETROTH TAMA MAN BINDING LASHING. TA KAWAI MOISTEN = TA + WA-I Sooth assuage [TAKI RUA 2 at a TIME] BEE [of MITRA i VARUNA for RAIN]. WHIRLING CURRENT of WATER. WORLD TAI SEA EARTH i SKY - BUT HERE THE SUN IS THE HUSBAND OF THE SKY is MITRA HUSBAND of VARUNA

SK HA
SK PURUṢA
SK PURUṢA
MAORI PŪ

SUPREME SPIRIT WATER MAORI HAU i HAROTO [VISNU]
= Cosmic man creator of KNOTS, PUNER | 12
ESSENCE = MITRA > MALE = °
TRIBE WISE ONE BLOW GENTLY FLUTE ORIGINATE
ORIGEN SOURCE CAUSE ROOT da TREE BASE da MT
BREAK FORTH SPRING UP RISE AS FOG

PUPŪ
PUA
PUAHERI

FOAM of the SEA FLOWER SEED SMOKY HAZY.
of a FINE DUST NATURE = PURUṢA! [EFFECT BY SMOKE]

PUHA
PUIA
PŪHONGA

SONE SK BHU Becoming!
FOOD WITH A SMOKY TASTE
STINKING

PUHORO
PUIA

STORM METHOD of ROLLING SAILS [for a WAR Canoe?]
VOLCANOE HOT SPRING

PŪHI

Afraid SKY APU HEAP UPON

PUNA

ANCESTOR SPRING of WATER

PUNGA REHU ASHES A-PU GUST SQUAL BILLOW
HĀ TASTE FLAVOUR ODOUR TONE of VOICE.

PURERO

EMERGE [from water ITO] = PURUṢA!

PŪNGĀ WERE WERE SPIDER = PURUṢA i WEB of COSMOS

PUNINGA

TRIBE FAMILY as We come da common ancestry TAHI MATOU

PURE

Change in TUPTS or patches = SK PURUṢA forming
KNOTS ie substance in patches or tufts in the CROSS
cross threads of the NET/WEB of the Cosmos = CREATION
GARMENT

PŪ WERU

opening hole be born. pass through in or out
Come forth come out Appear come into sight

PUTA

PŪRIKIRIKI

Broken in pieces shattered = PURUṢA shattered
broken of his body dismembered for creation of COSMOS

PUKEKO

APPEARING OLD = OLD LOOKING PURUṢA

SK PRAKṚTI =
[VARUNA]

SUBSTANCE = VARUNA > FEMALE = DARK.
see WĀ / WAI [SKY i the SUN -

WA HINE

WIFE WOMAN

TIA
KI

MOTHER PARENT

FULL TO [of place] INTO ONTO UPON in consequence
[SKKR one who does] of by means of

HI KI

Capulate

KI KO

FLESH PERSON PUD MUL

SK PRA

before forward in front of forth + verb of motion filling
= GREAT RELAT- [Like resembling fullfilling]

MA PA-PA

the Earth

PĀ

COITUS TOUCH ITO RUPA FORM BODY [PĀLI].

312

SK

KO-KU KŌLO

KOR-

KO TA

of KOTTA SHED HUT of KUTI CURVATURE

SK

KOTAKA

CURVING BENDING A BUILDING of HUTS

KOTIRA

CAPPENTER THATCHER, MAORI TA Curve-fashion

KOTTA

the hair collected on the forehead as a HORN, MAORI

KOTTARA

FORT STRONGHOLD [KŌTARE FRONT LOCKY HAIR]

MAORI

KŌ PAE

A POND or WELL [FIG = MAORI TARA = PUD MUL

SK

PĀ

CIRCULAR HOUSE

SK

PA

IPI TO PROTECT. RULINE GUARDING.

MAORI

WHĀ

A LEAF

KŌ MANGA

A LEAF

KŌ

ELEVATED STAGE for STORING FOOD

KŌKŌ

Yonder place.

KŌ

Dig or plant with a KŌ

KŌAKA

TO of place.

KŌSA

COARSE MAT

314

SK

KŌSA

BOX STOREROOM. PROVISIONS. = MAORI KO HA!

SK

-PETAKA

A BOX TREASURE BOX.

SK

KOSHHA

A GRANARY. STORE ROOM STOMACH

MĀ

SH

KOHA

present gift SURPLUS

PĀTAKA

FOOD STOREHOUSE

PET-1

HEAP UP

PET-0

BE CONSUMED.

TAKA

Come round as a date or period of time

BE BESEIGED. PREPARE

TAKA

PŪ BELLY SK KOTAKA Curving bending.

SK

KŌSA-PETAKA

STORE HOUSE STOMACH.

MĀ

TAKA

prepare

SK

KŌ TAKA

a builder of huts.

MĀ

KA

HOME

TĀ

Curve fashion cut ITD

KŌMOU

Cover a fire with ashes to keep it alight.

KŌ PA

space in front of a HOUSE OVEN

KŌ PAI

wall of a house.

KŌRA

FIRE

KŌ ROPŪ

Storehouse

KŌT AHI

ONE

KŌTI KŌTI

FENCE BARRIER BOUNDARY

KŌTARE

POLE on the Gable of a RUA to hold roof thatch

KŌTO PĀHI

WINDOW KŌTUI FASTEN BY LACING.

MAORI
MAORI
STUPA

255
SK
MAORI

TA HU
A HO

SET on FIRE
teacher of high standing

13

HOMA
HO A
HOATU
HOIPU
HOKO
HOMA NEA
HO NI
HO NEI
NEI HA
HONKI HONKI
HORA
HORE
HORONGA
HORU
HOU
MA
MAHI
MAHU
MAHU-NU
MAINA
MANAWA-AHI
MANEAI
MAOA
MAMA OA
MARU
HO-MA
MAHU
MAHU
HU
HU
HU HU
HU-A
WAAKA HU-A
HU A
HU A
A HU
HU I
HU KI

from ✓ HU TO POUR INTO THE FIRE
LAYOUT PLAN ARRANGE
PUT FORTH.
BLISTER.
LOVER.
GREEDY [EARTH & AGNI FIRE]
DEVOUR CONSUME
OVEN
BURN FIRE
SMELL.
scatter over a surface.
POKER FOR STIRRING A FIRE
food eaten by a priest in HOROHORO CEREMONY.
BURNT RED OCHRE
dedicate / initiate a person. establish by rites
possessed by acted on by. by way of.
do perform.
STEAMY.
NU BURNT
KINDLE
SMOKE OR STEAM from a FIRE
= SK of AGNI / FIRE
MOUTH
COOKED
STEAM.
COOKED
TO POUR INTO THE FIRE
STEAMY
NU BURNT
to POUR INTO THE FIRE
HISS BUBBLE UP EXPLOSIVE SOUND
HISS WHIZ BUZZ.
ROAR of fish Egg of bird = oblations!
RECITE
NAME CALL BY NAME
REWA RAISED ALOFT
REWA. SECRET PLACE [HURU GLOW]
add on put together [HUKA foam froth?]
SPIT for ROASTING BIRDS [HUNU-SINGE.]

SK
MAORI
SK
MAORI

✓

WAAKA

SK	KOTIRA	HAIR COLLECTED ON THE FOREHEAD AS A HORN
"	"	"
MĀORI	KOT ARE	FRONT LOCK of HAIR
"	KOU	KNOT of HAIR ON THE TOP of the HEAD
"	"	DRESS the HAIR IN A KNOT
"	TIRA	MAST of a CANOE FIN
"	TI HI	TOPKNOT of HAIR.
"	TIRARA	BUNDLE
"	TIPUKI	CROWN of the HEAD.
"	TIA	STICK IN ADORN with FEATHERS
"	TARA	POINT SPIKE PEAK HORN of the MOON.
"	TARATAHI	SINGLE POINTED.
"	TARA RO	ADORNED.
"	GOZIE?	FIND HAIR DRESSED A HORNS [of the MOON]
SK	A KASE	OPEN SPACE
MĀORI	KAH-U	SURFACE
TARU	A KA' = ANGA	ASPECT face in a certain direction.
"	A KAHU	on the surface.
"	A KA U	Shore coast postive ROCKY COAST BANK of a stream REEF.
"	AKEAKE	POOR LAND.
S/A	HE-A	what place any place
"	HE-I	AT IN of PLACE
"	HE KE	MIGRATE
"	KĀ	HOME
"	KA-HA	Boundary line of land.
"	KA-HO	Rail of a fence.
"	KA-HO TEA	HAVING ONLY BATTENS on the ROOF.
"	A	of belonging to it.
TE	KAH-U	U o te Rangī the SKY
SK Exotic	KHA	= SKY
MĀORI	HA-ROTO	VAULT of HEAVEN

PĀLI	MA RA NA	DEATH	N > NG
MĀORI	MA RU	BE KILLED	
	RUA	GRAVE	
	RANAKI	AVENGE	
	RANGAA	AVENGE A DEATH	
SK	MA RA	GOD of DEATH ITO.	
MĀORI	MA ERO	EMACIATED	
	MA KERE	DIE	
	MA HENO	BE UNTIED [= SK term for DEATH > UNTIED]	
RU	MA KI	DROWN	
	ANGA	SHELL HUSK SKELETON	
	MĀ KAKA	A RITE TO PREVENT A BODY FROM BEING EATEN	
	MĀ	TO connect points of the COMPASS S.W. = GATE of	
	MĀ	IN CONSEQUENCE of by means of. [the ancestors!]	
KR	MO RITI	TO MURDER	
"	MO RE	SEA	
LAT	MA RE	SEA.	
KR	MA LA	WEAKNESS INFIRMITY	L/R.
"	MA TOR	OLD INFIRM WEAK	
MĀORI	MŌ	on account of.	
	MO E	DIE SLEEP	
	MO RE	EXTREMITY CAUSE	
	MŌ RE-HU	SURVIVOR	
	MŌ RE-A	SORROW FULL	
	MO TU	Severed wounded.	
OLD NORSE	DIE GAN	TO DIE	
MĀORI	TIE-TIE	BREAK UP FIREWOOD	[for a pyre].
	TERE	SWOLLEN	KE → 3
	TIA	catch; kill.	
	TIARE	HOLLOW VOID	
	TIKI	in TE MANU PITAUTIKI	CORPSE
	TĪPEHA	lie supreme	
	TĪPONO	become rotten perish.	
	NEĀ-NEĀ	BREATHE WITH DIFFICULTY	
	NEĀ-E	WHEEZE	
	NGAKENĀKE	SWOLLEN DISTENDED	
	NGAKAU	VISCERA [NGARO DESTROYED]	
	NEAKI	AVENGE VENGEANCE	
LATIN	MORGUE	TOMB	MĀORI NGŪ GHOST

PALI BHAVA
MĀORI HAU
WA-I

BECOMING
VITALITY of MAN ESSENCE of land.
MEMORY

PALI HA-ERE
U
[HA] U-HA
WĀ

Come ge BECOME BE DIFFUSED
ARRIVE REACH
WOMAN
TIME SEASON

PALI JĀTI
MĀORI ATI
TI-A

BIRTH
offspring
MOTHER.

PALI JARĀ
MĀORI ARA
RA-NEATI RA !

OLD AGE
WAY PATH MEANS of CONVEYANCE

PALI PHASSA
MĀORI PĀ
HAHA
HĀ

CONTACT STIMULATION
COITUS
WARN off by shouting
Breath breathe

PALI SA NEATI
MĀORI HĀ
NEATI -
TI-A

MEETING COMBINATION
TASTE FLAVOUR ODOUR TONE of VOICE
CLAN PREFIX.
MOTHER STOMACH SLAVE ADORN

PALI VED DANĀ
TANGI
NĀ
WE WEHE
WE HI
WE NE
WE RU
TĀ
TAE
TANEA
TA-ERA

WHĒTUKI ^{be shocked} [WITH FEATHERS
FEELING ^{pulpsate} WHĒTE Stare ^{stare}
WEEP MOURN DIRE [TANGARE → ANGRY]
SATISFIED CONTENT [WHE-I QUARREL].
LOVE SICK [WE-RA HEAT HOT BURNT].
be afraid [WETI THREATEN]
HATRED ILL WILL [WETO WEEP]
POUT [the lips] WHE-INV THIRSTY
friend - beat with a stick
TOUCH OF FEELINGS WHEKIKI QUARREL
FREE FROM PAIN ALERT WHEKE OCTOPUS
Sexual desire [MOD] ale OLD prefix !!!

PALI	VE D DANA	FEELING
MĀORI	WE WEHE	LOVE SICK
	WHE TUKU	BE SHOCKED PALPITATE
	WHE TE	STARE WILDLY
	TANEI	WEEP MOURN
	TANGARE	ANGRY
	WHE I	QUARREL
	NĀ	SATISFIED CONTENT
	NGĀ	SATISFIED
	WE RA	HOT HEAT BURNT
	WE HI	BE AFRAID
	WE TI	THREATEN
	WE NE	HATRED ILL WILL
	WE TO	WEEP
	WE RU	POUT [of the lips] = feeling / emotion
	WHE INU	THIRSTY
	WE I	WATER [is sensed to thirst!]
	TĀ	FRIEND CUT BEAT WITH A STICK
	TANGA	FREE of PAIN ALERT
	WHE KIKI	QUARREL
	WHE KE	OCTOPUS
	NA	WE BE EXCITED to KINDLED of FEELINGS
	TA ERA	Sexual desire [MOD] construct? OLD WORD!
	TA-E	TOUCH OF FEELINGS
	NGA-U	HURT GALL of physical or mental distress act upon not always painfully.
	NGA-RO	DISTRESSED
	NGA-NEARE	QUARREL.
	NGA-RAHU	WAR DANCE
	NGA-NA	RAGE WRATH.
	NGA-KI	AVENGE
	NGA-KAU	SEAT of FEELINGS MIND
	NGA-HAU	DANCE JOY.
	[B-HAV-A	BECOMING]
	NGA	SATISFIED
	NĀ	acted on by by way of.
	NĀ	SATISFIED CONTENT
	NA	NO HAVE MUCH IN THE THOUGHTS OF

PALI
NT
F
MAORI

SO
SĀ
HE
HE
HEA
HE
HEA + KO
HEI

HEMA
HENE
HEKERI
HE
HA
AHA

HA-HA
HO-A
HO-AKE
TĀ
TĀ

TĀ-KU
TĀ-U
TĀ-NA
TA-ME
TĀ'
TAH-I

THAT GEN, M, NT, TASSA
GEN, f. TASSĀ
AN SOME
WHAT PLACE ANY PLACE
WRONG ERROR MISTAKE FAULT
in ref to place WHAT IS / WHAT TIME
AT IN WITH of time or place.
FOR TO AS / AS DENOTING PURPOSE INTENTION
GRANT A REQUEST
PUO
ANUS
TESTES.
INTER PART.
WHAT THENSO
WHAT? of things only
WHO in asking persons second name.
do what to
SEEK LOOK FOR PROCURE
pland a house. pitch of a roof.
GIVE BRING
NEAR.
simp possessive the --- of = TE --- A
= HAVE
Elliptically either to obviate the repetition of
a noun or implying the reference to INTENTION
with sing personal pronouns TĀ combines with
prenom suff TĀKU TĀU TĀNA
plural of TĀ is Ā [A].
MY
THY
HIS HER ITS
FOOD
SHIT
ONE SINGLE one ---- and the other
Together altogether

57

PĀLI MĀORI	DUKKHA TŪ	SUFFERING BE HIT BE WOUNDED FIGHT WITH, CAUSE PAIN PERSON PERSONALITY, POVERTY STRICKEN BEAT WITH A STICK. HURT SUBSIDE DIRGE LAMENT VIOLENCE ATTACK BEAT ILL TREAT Evil bad. SCREECH
	HAE TU AKIRI TU AKOKA TUNGAU TU-I TUKU TŪK EKA TŪK-ERI TUKI TUKINO KINO KĀ KAIĀ KAIKINO KAIKŌIWI KA-NE KANI	KIKO WOUNDED MAN NO ILL TREAT RHEUMATISM. CHOKES SCIATICA.
PĀLI MĀORI	WHANDHA KAN-O TA- HA- HA HA HA HA HĀ	GROUP COLLECTION COLOR SORT KIND HI TOGETHER ALTOGETHER. NGI EARTH OVEN CONTENTS of OVEN NGA MAKE BUILD BUSINESS PEOPLE NGAHANGA ABUNDANT [PROPERTY] O DRAW A NET AROUND ANYTHING NET PAKI CATCH LICE [BASKET
SK SK	TUSITA TŪ	GODS of heaven ONE WHO CHANGES HIS SHAPE AT WILL
SK	TU	TAUTI TANITA TO HAVE AUTHORITY BE STRONG TO INJURE
MĀORI	TŪ	BE WOUNDED BE ERECT
SK	TUNGA	PROMINENT LOFTY HIGH CHIEF MT THRONE [NAME of a RIVER]
MĀORI	TUNGA = TU	STAND BE ERECT BE ESTABLISHED BE HIT BE WOUNDED
	ATUA	GOD DEMON

PĀLI	VIRŪHATI	GROW SPROUT
SK	VI/RUH	
PĀLI	RUHA	GROW
MĀORI	RUHA [AROHARŌ RŌ	LARGE BRANCHES of a TREE belongs here] GO!
	HA ERE	BECOME COME GO
	WHI-TI	CAN BE ABLE
	WHI-TI	SUN RISING
	'HA-NA	Shine glow give forth heat.
	HAEATA	DAWN.
	HANEA	head of a tree make build
	HANGO	PLANT [with a HANGO].
	HANGARIKI	SMALL.
	HA-U	MOISTURE
	HAMUTI	SHIT
	HĀTEPE	proceed in an orderly manner follow in regular sequence.
	HATETE	FIRE [by attrition]
	HAU MANU	Restore TO HEALTH Revive.
	HAUTURUKI	FLEDGLING BIRD
	TI AHO	Emit rays of light SHINE
	TĪ KOHI	gather collect.
	TIKOU	CLITORIS
	TIMA	CULTIVATE SOIL.
	TIMATA	BEGIN.
	TI-NAKU	GERMINATE SPROUT GARDEN'
	TINI	very many. [CONCEIVE
	TIPU	Swelling lump
	WHI-TI	RELATE RECITE
	WI-WI	RUSHES
	WĪ	TUSsock GRASS
	WHIA = HIA	= DESIRE fall in love with.
	HA-E	MATA STRONG GROWING
879	SK	SIN HIKA
	MĀORI	HIKU
		HAVING A DRAGON'S TAIL TAIL OF A FISH OR REPTILE

SI NE HA	FAT SAP MOISTURE
NE-NE	FAT
NCE-NE	FAT
NCE-NE	FAT
NCE-NGE	FAT
HI -A	DESIRE FALL IN LOVE WITH = SAP
HI NE	GIRL [menstruate]
HI	RISE !
HI AINU	THIRST
HI A TANGI	ON THE POINT of WEeping.
HI KA	PUD MUL.
HI KUWAI	LIGHT RAIN 1 TO see
HI NE NEARO	Seat of THOUGHT ; EMOTIONS = 'SAP, !
HI NU	OIL FAT
HA-KARI	dress the hair [with oil] ROE of FISH
HA-MA	be consumed. [EGG of BIRD]
HA-MUTI	SHIT
HANA HANA	PUD MUL,
HANGI	CONTENTS of an OVEN.
HANGE NGE	POWERLESS WEAK = SAP-LESS!
HANEINA	ULCERATED
HAPU	CONCEIVED IN THE WOMB.
HĀPOPO	CORPSE [to be eaten].
HĀRATUA	CUT GASH.
HARETO	RIPE FRUIT
HA-U	VITALITY of MAN = 'SAP, !
HA-U ORA	SPIRIT of LIFE = 'SAP, !
HA-URANGI	DEW
HA-U WAREA	THIN WEAK COWARD = 'SAP-LESS
HĀ-WARE	SALIVA.

60

PĀLI	HETU	M CAUSE
MĀORI	HE TU	WRONG MISTAKE ERROR FAULT
MĀORI	HĒ	BE HIT BE WOUNDED
	TŪ	FIND FAULT WITH CONDEMN.
WĀKA	HĒ	grant a request fulfill an obligation
	HEI	PUDENDA
	HE MA	MISS A MARK.
	HE MO	CONCILIATE PROPITIATE. GUIDE
	HERE	Summon Assemble.
	TŪTŪ	propitiate with an offering.
	TŪĀ	TIME PAST FUTURE the other side.
	TUA	Sacred place.
	TŪĀHU	Scarf in felling a tree - effect by prayers.
	TŪĀIMU	RITUAL OVEN.
	TŪĀKAHA	BOUNDARY DIVISION.
	TUAKOI	Sorrowful.
	TUAREA	distressed
WĀKA	TUATEA	TERRIFY.
	TŪAO	work as a volunteer for someone else.
	TUHI	INVOKE CONJUR.
	TŪHURA	DISCOVER DISCLOSE
	TŪKEKA	LAMENT
	TŪKERI	VIOLENCE FORCE of WIND
	TŪKINO	ILL TREAT.
	TUKU	present offer receive entertain person to receive guests.
	TUKUTUKU	apply a persons name to an article of common use by way of INSULT.
	TUMA	CHALLENGE.
	TUKU RUA	do a second time
	TUMU	field of battle
	TUMU WĀENUA	Sacred fire.
	TUNGEHE	BE ALARMED
	TUNGI TUNGI	KINDLE
	TŪPĀ	SONG CHANT
	TŪPATO	SUSPICIOUS
	TUPERE	EJACULATE PUD MUL.
	TŪPŌ	ILL OMEN.

SK PĀLI MĀORI	KE KE KE HO KEI KEI KEI Ā KE NE KE NE PURU KE RE KE RE TEKI KE RI KE T-U	TA TTA	= THE EARTH MĀORI TAIRO = WORLD A FIELD [LOC SINE]. DIFFERENT of ANOTHER KIND. FOR ANOTHER PURPOSE PUD MUL Dig TO DIE UP a FIELD ie AT IN ON OF PLACE [COPULATE IN POSSESSION OF [= SK USAGE TO [after verbs of motion]. STEAL !!! MUD MIRE FRESH ALLUVIAL SOIL. EARTH OUTER FENCE of a FORT DIG DIG EARTH. CLEAR AWAY [i of darkness FIELD IS used in Māori like PĀLI ie MIND as a field of activity PUD MUL as a field of operation ITO]. strike with a stick [here = digging stick] CUT. NEAR. FENCE Extend to of space; time drive come go. RICH LOAMY SOIL. Side margin edge [often used to indicate A steep bank of a RIVER, slope [proximity] PREPARE KĀ HOME LAND DISTRICT PERMANENT ABODE lead off water as into a drain. ITO MARK by a stripe or crease DIVIDE implement for cultivating the SOIL. uncultivated open country spread out layout LOOSE EARTH Set on fire [ie burn a clearing] FRIABLE of SOIL. Footrest of a digging stick TRAVERSE LAND TO WEEDS SCRUB [CLAIM OWNERSHIP BED of LAND IN A DIVIDED CULTIVATION SET TO WORK [BEACH BATTLEFIELD WORLD [= PĀLI WORLD AS THE "FIELD" FENCE [TAIWHANGA = PLACE] [of existence
		TĀ TĀ TĀTĀ TĀE TĀ-EPU TĀ-HA TĀHĀTĀH TĀKA TĀIWHENUA WHĀKA TĀHE TĀHEI TĀHI TĀHORA TĀHORU TĀHU TĀKATAKA TĀKAHI TĀHUERE TĀHUNA TĀHURI TĀIAO TĀI EPA	

62. PĀLI
SK
MĀORI
SK

ATTĀ
ATMAN
MANAVA,
MANAWA
Ā
MĀ
WHAKA MĀ
MĀ
MĀ
MĀ
MAMAE
MAENE
MAHAKI
MĀHANĀ
MAHARA

Ā
A
A-NIU
ĀTA
ATA
ATA
ATE
ĀTI
ATI

TĀ
TĀ
TĀ
TAE
TĀHANĀ
TĀU
TA-HI

SK
MĀORI

PU RAM DHI
PUHI
RAMU

SELF HIMSELF often used as a reflexive pronoun.
SK ATMAN

MIND
MIND

of belonging to possessed by.
free of TĀPU
SHY ASHAMED

a particle used after names of persons i pronouns
to indicate the inclusion of others not necessary
to identify.

possessed by acted on by by means of in
consequence of, by way of,

[if the imper man be refreshed talk will be agreeable]
feel distress in mind or body.

SOOTHING PLEASANT.

CALM SELF POSSESSED MEEK.

for HIM.

THOUGHT REMEMBER THINK UPON,
after the manner of.

part before names of persons when subject of a
FEEL SHAME [SENTENCE]

CARE DELIBERATION CLEARLY

FORM SHAPE SEMBLANCE opposed to SUBSTANCE

SHADOW [only of HUMANS] REFLECTION

TRUE as form of assent.

Set of affections spirit high feelings

offspring descendants

BEGINNING.

BREATHE BE UTTERED WIND!

term of address > FRIEND

=TE simple possessive the ---- of =TE = HAVE

TOUCH of feelings

TĀHANĀ HIS.

THY.

ONE SINGLE

A WOMAN

VIRGIN

'SQUEEZE OF NAMU?

HIKA COPULATE

SKLA
SK
MĀORI

KU PA LA
KU
NU KU

PA PA
RA MA
RA MENE
RA KAU
RA HI
RĀ KAI
RA KE
RA NGĀTIRA
RA MU

FESTIVAL of MOIST EARTH MOTHER
THE EARTH

THE EARTH PERSONIFIED
EARTH MOTHER

TORCH LIGHT

BE ASSEMBLED

KAU TREE

ABUNDANT

ADORN BEDECK

BARREN LAND

FEMALE CHIEF

PUD MUL

[PA] RA PA PUD MUL spread out extended

SEASON TIME

FAMILIAR FRIENDLY, TAME QUIET

LIE REST CARRY

WET

Beneath UNDER

FIRST PREGNANCY = Earth Mothers seasonal respring 'PREGNANCY'

PĀLI
OR
MĀORI

DA METI
DA MAYATI
TĀ
TĀ MAITI
TIA

MAKE TAME MASTER
BEAT WITH A STICK OVERCOME
CHILD
SLAVE MOTHER

ĒNE
MĀORI

TA ME
TA MA
TA MA I
TĀ MOE

SON
ROTO EMOTION.
overcome overpower by occult means.
a charm to destroy an enemy.

Reason cause one with if like
Cause make do deal with

ME
MEA

MEMEKE

BE SHY

METO

be extinguished extinction

WĀHĀKA

MĀ

SHY ASHAMED shame abasement

MĀ

by means of in consequence of by

MĀI

BECOME QUIET

ATI

offspring ATIA TI DRIVE AWAY

		TAMA [of Gods tauira ITO > PURI] / ree RUAZOA
SK	PURUSOTTAMA	SUPREME BEING NAME OF VISNU
MĀORI	PURI	SACRED PERTAINING TO SACRED LORE
"	PŪ	WISE ONE LIE IN A HEAP [= VISNU BLOW GENTLY
	PŪ	ORIGINATE ORIGEN SOURCE CAUSE HEART CENTRE MAIN STOCK
	PUPŪ	BREAK FORTH SPRING UP RISE [as FOE].
	PVA	FLOWER. [= LOTUS of BRAHMAS SEAT ISSUING]
	RUA	2 BOTH [FROM VISNUS NAVEZ.]
	RŪHĀ	Large branches of a TREE
PĀLI	RUHA	GROW MAORI A ROHA belongs here.
MĀORI	TAMOE	REASON CAUSE CAUSEMAKE MOE 'SLEEP, =
SK	TAMA	Superlative. [NON MANIFEST VISNU > PAPA]
	MĀ	CONNECT POINTS of COMPASS free of TAPU
	TA-PU	PU-RI - A-PU - Ā
	TĀ	BE UTTERED WIND BREATH.
	VISNU	NON MANIFEST ABSOLUTE LATER PERSONAL GOD CONSERVATOR i PROTECTOR of the WORLDS. HE SITS on the Serpent ANANTA [ETERNITY] OR in 2 parts ABSENCE of TIME
SK	VI	WHEN THE ONE MULTIPLIES IT FIRST EMANATES ITS MANIFESTATION SAKTI [RIPPLE] as the WIFE of VISNU EODDRESS of ABUNDANCE i HARMONY MĀORI [HAKI = RIPPLE]
	WHI	CAN BE ABLE
	WHITI	RECITE SUN RISING EAST.
	NUI	LARGE GREAT INTENSE ABUNDANT of HIGH RANK
	NGŪ	GHOST MOAN GROAN,
	NEUNGU	SHIELD PROTECTION
	NEUTU NEUTU	FLAME BURN
	NUKU	THE EARTH PERSONIFIED WIDE EXTENT
SK	KU	THE EARTH [DISTANCE]
SKLA	KU	FESTIVAL of MOST EARTH MOTHER
	HUA	ABUNDANCE NAME CALL BY NAME
	WHAKA HUA	RECITE PRONOUNCE
	PAU NU	TO PRAISE = MĀORI PA NUI proclaiming
MĀ	HŪ	DESIRE [PAU NU also advert of time = NOW]
MĀORI	TAMA	USED IN KARAKIA WITH ATUA TAVIRA TOHUNGA KETE ITO

PĀLI	PHASSA	TOUCH STIMULOUS INFLUENCE NOM PL
	PHUSSATI	TOUCH INFLUENCE <i>pres</i> 3 pl.
	PHASSEHI	TOUCH STIMULOUS ITO <i>inatum</i> of PHASSA
	PHUTTHA	TOUCHED INFLUENCED BY ppt & PAUSATI
SK	SPRS	SPRS PERF PA'S PARSA TO TOUCH [SPARSA TOUCH]
MĀORI	PĀ	TOUCH COITUS REACH STRIKE EFFECT THE
	HA-E	CAUSE PAIN FEAR DISLIKE ENVY. [SENSES]
	HĀ	TASTE FLAVOUR ODOUR TONE of VOICE
	HA TETE	FIRE
	HĀHA	WARN of BY SHOUTING
	HA-EAT A	DAWN
	HA-KA	DANCE SING SONG
	HAKARI	GIFT PRESENT FEAST ADORN dress the HAIR.
	HA-NA	SHINE GLOW GIVE FORTH HEAT
	HANA HANA	PUD MUL.
	HAMUTI	SHIT
	HŪ	DESIRE RESOUND BE RUMOURED NOISE
	HUA	FULL MOON PROGENY PRODUCT NAME CALL BY NAME
WHAKA	HUA	RECITE
	HUAKI	DAWN ATTACK
	HŪIKI	PINCHED WITH COLD
	HU KA	COLD SNOW FROST TROUBLE
	HŪHI	DISCOMFORTURE
	HUHU	FREE FROM TAPU EMACIATED
	PŪ	ORIGEN SOURCE CAUSE BLOW GENTLY [HATING]
	PUHA	GASP
	PŪA ROHA	YEARNING SYMPATHY.
	PŪHAEHAE	ENVY ILL WILL
	TĀ	BEAT WITH A STICK
	PŪHI	AFRADE SHY
	PUT-A	BATTLEFIELD
	PŪTANETANE	RETCH FROM A BAD SMELL
	HĪKA	COPULATE
	HĪA	DESIRE FALL IN LOVE
	TĪHOHE	WEARY.
	TĪNA'KU	CONCIEVE
	TE HE	MEMBRUM VIRILE

1268

PĀLI PHASSA
 " PHUSSA-TI
 " PHASS-EHI
 " PHUTTHA

SK SPRÍS
 SPRÍS
 PĀSPARSA
 SPARSA

MĀOR: PĀ
 SK SPRÍS
 of PĀSPRIKSHU
 intens PA RĪSPRÍS

MĀOR: PĀ
 PĪPĪ
 PĪA
 PĪAU
 PĪE
 PĪERE
 PĪNENE

WHAKA PIKO
 PIKAU
 PIHE
 PIRI
 PIRIHONGA
 PITAU
 PARA
 PARARAHĪ
 PARARE
 PARI
 PARI-TO
 PĀ

HŪ

TOUCH STIMULOUS INFLUENCE NOM PL

TO TOUCH FEEL STROKE LAY THE HAND ON.
 convey present offer. fill cover. affected by.

TOUCH effect the senses ITD.

TOUCH COITUS

Young fighting men in vanguard of army.
 first order of learners of Esoteric Lore.

AXE [IRON AXE]!

DESIRE Earnestly

Gape as a wound.

BEG

murder of guests

Carry on the back.

DIREE

cling be attached to

keeping close faithful

Snatch da. Song.

bravery spirit blood relative

Sacred oven.

FOOD

be overpowered. abundance.

offspring

COITUS

DESIRE

MĀORI	TA TA U	COUNT REPEAT ONE BY ONE
PĀLI	TAVA TIŃSA	TAYO+TIŃSA 33 GODS
	'WA-NANGA	LORE of the TOHUNGA SACRED LORE
	BHAVANA	REALM of 33 GODS [See BHAVANA=BECOMING]
MĀORI	PĀ	TERM of address to male superiors
	WANA-NEA	SACRED LORE of TOHUNGA
	WA-KA	MEDIUM of a GOD
PĀLI	SA ĒEA	HEAVEN HARO+ANGA aspect ITO direction
SĀMGA	SĀ	SACRED
MĀORI	HA RO	VAULT of heaven.
	RŌ	GŌ
	ROTO	IN ON ITO See [within] ITO
PĀLI	TA VATIŃSA	TAYO+TIŃSA 33 GODS
MĀORI	TINGA-HURU	TEN [ONLY APPLIED TO MALES]
	TINA	FIXED FAST FIRM STEADY UNDISTURBED
		SATISFIED CONTENTED
WHAKA	TINA	CONFINE PUT UNDER RESTRAINT
	TINI	HOST MYRIAD VERY MANY
	TINO	ESSENTIALITY SELF REALITY
	TINEI	PUT OUT QUENCH EXTINGUISH [of BHAVANA]
WHAKA	TĪTINA	ENCOURAGE ENSPIRIT
	TĪ ONIONI	FLUTTER HOVER as a bird STATIONARY in the AIR
	TĪ OKO	ASSEMBLE
	TĪ OHO	APPREHENSIVE
	TĪ O	Ōny call [of welcoming of the 33 Gods] ie song of welcome to souls.
	TĪ PARE	ADORN WITH A PLUME
	TĪ PUAKI	CROWN of the head
	TĪ RA	FILE of MEN COMPANY of TRAVELLERS STARS
	TĪ RA CHOIR!	[IN ORION'S BELT!!!]
	TĪ RA MAKA	RACE of SPIRITS formerly living on the land. [ie Godson earth before MEN]
	TĪ RI	Remove TAPU from any thing
	TĪ TIHA OA	SHOUT of JOY [HURŌ]
PĀLI	TA VA	TIŃSA 33 GODS
MĀORI	TA PU	RELIGIOUS RITUAL RESTRICTION.

MĀ HONU > TURTLE. OO MANDARA.
See HONO.
All connected to VISNU i Ocean of milke churning]

SK
MAORI

DAU LEYA
DU LI
TU RI
TU TURI
TU RI
TU RI HAKA
TU RI PONA
TU RI WHATU
TŪ TURI
TŪ TURU
TU RU
TU RUMA
TURUPOU
TUA TARA
TŪAHU
TŪAHU O TE
TŪA MOE

TŪA PAPA
TUA PUKE
TUARANGI
TU AURI
TU HANGAI
TŪ KERE
TU TUKI
TUKITUKI
TUKU
TŪ PA
TUNE - WH
TU NA
TUPERE
TUPU
TĀ

] TURTLE [Hono i WAIRUA meeting place [g
d soul of the dead = G winds = TURTLE =
origin ITS see
KNEE
KNEEL BEND THE DRAW UP THE KNEES.
WATER.
BOW LEGGED. > HAKA
KNEE JOINT.
SLOW.
FIXED PERMANENT
UPRIGHT POST in a building } = MT MERU
VISNU as MT MANDARA
ON A TURTLE
KNEEL. [VISNU as KURMA
Sacred place. AVATARA.
Support on a Pole.
LIZARD.
SACRED PLACE.
RANGI THROW UP INTO HILLOCKS.
Relating to sleep [of the earth] PAPA
[without Rangi -
FLAT ROCK FOUNDATION [UPANIS - FORMLESS MASS.
= TURTLE
HILLOCK.
Old of ancient date.
Ancient
Stand astride of
VIOLENCE FORCE of WIND
Reach its furthest limit be completed be finished
pestle pounder. batter dash kill = TURTLE
Catch in a net.
unfruitful BARREN FLAT LEVEL,
AS FOUNDATION of MT MERU.
ASLEEP of a WHIPPING TOP
ROA THE EARTH [see whipping TOP RITE of =
TĀ
Ejaculate pud mul.
Grow increase. Spring issue begin
WHIPA TOP.

SAMOA
SK
MĀ

LAU MEI
KU RMA
KŪ
MĀ

TURTLE
TURTLE > MĀ KUWATAWATE ENTRANCE TO UNDERWORLD
SOO GRUNT ITD [KURAWAKA MONS VENERIS of the EPR...]
TO CONNECT the POINTS of the COMPASS.

MĀ SK	MATA-ORA MĀT MĀD	's Descent into the Underworld + TĀTODINE see 3 MA and I MĀD to enjoy heavenly bliss [said of gods i deceased] rejoice / inspire/exhilarate [ancestors] [OTTU of MAMADA/MĀDA°SVA.
SK	MATA MATAM MĀ] See under MAN ✓ base of 1st sing person pronoun in accusative sg MĀM or MĀ MAYĀ DAT MAHYAM. or ME ABL MĀT or MĀD.
SK	MAN	approve agree. regard anything
SK	MATA MATA	class of Demons or evil spirits
SK	MATA	Understood though fit approved, honored esteemed liked respected SANCTION.
SK	MATI MĀ	Devotion prayer to measure across traverse measure matz out. grant help fashion form prepare developed himself FREE of TAPU CONNECT POINTS of COMPASS
MĀ	MĀ	SUPPORT MIND
"	MANAWA	MIND.
SK	MANAVA	
MĀ	MATA	RAW UNCOOKED [FITS IN THIS CONTEXT!].
"	MATA MATA	SOURCE TOP SUMMIT.
"	MATA	MEDIUM of COMMUNICATION WITH A GOD
U	MATAARA	WITNESS OBSERVE
"	MATAATI	first PROCURED. first produced.
"	MATAEO	NW WIND equal N direction of Gods " WEST = deceased ancestors]
"	MATA KAKA	WEST WINE [of deceased ancestors].
"	MATA KANA	DISTRUSTFOLL [said to MATA ORA]. WATCHFUL.
MĀ	MATA ORA	's descent into underworld
SK	MA UDGALY	ĀYANAS descent into underworld.

	IE	*STRI-TO-	BECOMES
	AEOLIC	STR OTOS	[STRATOS] ARMY
	SKLA		RAT WAR = Eng RATS
	MAORI	TŌ	BE CONCEIVED IN THE WOMB
		RŌ	GO
		RĪ	SCREENING PROTECTING [ARIKI!]
		RIT-E	LIKE ALIKE AGREED TO PAID FOR.
	WHAKA	RIT-E	PUT IN ORDER ARRANGE [PREPARED]
		RITO	CENTRE SHOOT on HEART of a monocotyledonous
	WHAKA	RITO RITO	THROWING UP SHOOT [plant]
		TŌ-KAI	COPULATE
		TO-I	INCITE climbing vine
		TOIERE	SING Songs encouraging paddlers of a CANOE
		TOHI	PILE UP
		TOHERIRI	QUARREL WITH
		TOHE	persistent be urgent
		TOERA	SUSPICION FEAR.
		TŌHAU	DEW
		TOE	DAWN [impassive]
		TŌ	PREGNANT ANNOINT UP TO AS HIGH
		TŌ	= TE the -- of. TO HAVE. [AS]
		TŌĀ	THROW UP A STALK.
		TOA	BRAVE VICTORIOUS STORMY WARRIOR
			ROUGHNESS of the SEA
1260	SK	STRĪ JSŪ	*BEARER of CHILDREN from JSŪ
	MAORI	HŪ	DESIRE HUAURI HAVING OFFSPRING
1260	SK	STRI	OVERTHROW SLAY AN ENEMY
	CAUS	STĀRAYATE	To spread strew
	AU	- STĪRE	= Eng STIR STR- ^{EW} ASAK STREOWAN
455	SK	TO-KA	√TUC offspring children child
	MAORI	TŌ	Be pregnant
		KĀ	HOME TIA MOTHER RĪ BIND BOND SCREEN [PROTECT]
455	SK	TO TAKA	= TROT ° QUARRELSOME
	SK	TODĀ	instigator INCITER DRIVER [of horses ITO].
	MAORI	TĀKA-HA	VIOLENT TEMPTUOUS.
1265	SK	STHAVIRA	VENERABLE OLD ° RE KALE or BHAVE =
	MAORI	RA-NEATĪRA	NOBILITY [IN OLD AGE/ELDER]
		KAR-A	OLD MAN.
		PĀ	Term of address to male Elders

MA PA
 SK
 PALI
 SH MA
 MA

 KA
 KA HI
 KA SI
 KASI
 HI
 HI HI
 HI - KA
 KA - INGA
 KA HA
 [KA - HOME]
 HI - KA
 KA - HERU
 KA - HIA
 [KARI = DIG]
 [KERI]
 KA HI
 KA HURANGI
 KAI
 KAI TOA
 KA KA
 KA KE
 KA ME
 KA NO
 KA NOI

 KA PUI
 KA RI
 KA KARI
 KA TOA

 PALI KIRIYA
 MA KAIKA
 MA KAI
 PALI KA RIA
 MA KARI
 RIA

 280 SK KAS
 MA KA
 MA KA HI
 280 SK KASI

 MA KA HI [S/A]

FIRE HIKA KINDLE > BHARATA = AGNI.
 ANCESTOR, CHIEF. BHARATA named AGNI. 33
 BENARES. FAMILY of BHARATA KINGS of KASI
 KASATI. TILLING PLOUGHING AGRICULTURE
 DAWN LEAD / WHAKAHI HI LOFTY CONCEITED [CULTIVATION]
 RAY of the SUN. HI-A ADMIRATION. HI-KA PLANT
 PLANT = PALI KA-SI AGRICULTURE
 VILLAGE
 STRONG ABLE STRENGTH
 BOUNDARY LINE of LAND LINE of ANCESTRY
 LINE of ANCESTRY, PLANT RITES FIRE
 IMPLEMENT FOR CULTIVATION fig = CHIEF.
 image on post of a FORT
 CARVED HUMAN FACE ON GABLE of a HOUSE
 SCROLL CARVINGS FOR WALL SLABS of a HOUSE
 CHIEF ANCESTOR. bloom of RATĀ.
 HONORABLE DISTINGUISHED WANDERING.
 FOOD.
 WARRIOR.
 LINEAGE.
 BE SUPERIOR TO
 PROPERTY GOODS EAT.
 COLOR 10 = CAST of KSHATRIYA = WARRIOR
 AUTHORITY GOOD BREEDING. [FARMERS]
 TRACE ONES OBSCENT.
 EARTH UP CROPS
 DIG DIG UP.
 BATTLE
 ALL EVERY WHOLE
 KRIYA abstract from KAROTI ACTION PERFORMANCE
 felt by the body. [experienced by the senses] [DEED].
 fulfill its proper function have full play NO.
 TO BE DONE
 DIG DIG UP [KARIKI. RAISE ERECT]
 SCREENING PROTECTIVE.
 Shine be brilliant, agreeable
 HOME
 bloom of RATĀ HONORABLE DISTINGUISHED.
 SHINING, the Sun. descendants of a prince ancestor
 of the KINGS of KASI of the family of BHARATA [GITA].
 CHIEF ANCESTOR.

SK	KAU	LA	RELATING TO A FAMILY
MĀORI	KAU	HOU	LINE OF ANCESTRY
"	KAU	MATUA	ADULT ELDER [RESPECT]
SK		MATI	DEVOTION
MĀORI		TI-A	PARENT
MĀORI		MATUA	PARENT
	KAU	ANUANU	DEFERENCE RESPECT
	KAU	AE ARO	YOUNGEST BORN CHILD
	KAU	AE MUA	ELDER BROTHER OR SISTER
	KAU		ANCESTOR.
	KĀ		HOME. TAKE FIRE BELIGHTED = OENISKO 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
		KUPO	SAYING WORD SPEAK
		KURA	CEREMONIAL RESTRICTION = TAPU
		[TAPU]	
		KURA E	BE PROMINENT
		KURATAWHITI	TREE from HAWAIKI
	WHAKA	KUREPE	CRYING AS A CHILD
		KURU	MĀTARE REHU TATOOED MAN
		KUTA	FAMILY ENCUMBRANCES
		KU-WARE	LOW IN SOCIAL SCALE
	KAHURA	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 WHAKĀŪ = MAKE FIR
		UR-I	OFFSPRING DESCENDANT
		RATA	FAMILIAR FRIENDLY
		RATO	BE SERVED BE PROVIDED BE DISTRIBUTED
		TĀ-TAI	RECITE GENEALOGIES SET IN ORDER