

PURE [PALI]

ALL RIGHTS RESERVED

FOR SFAMITUAN'I  
AND ADEL SCHAFER.

F. FALETOLU JOZWICKI  
KAWATIRA  
AOTEAROA

A MONOCLE IS A MAGNIFYING GLASS  
FOR ONE EYE

NOTE 4 WINDS 4 PATHS 4 DIRECTIONS <sup>as TAIAO</sup>  
2 DAYS TO CIRCUMAMBULATE BOROBUDOR  
2 DAYS TO CLIMB HAWAIKI-RANGI  
4 FIRE PITS of BOTH  
4 PATHS [ARA] of BOTH  
BOTH = '10, OF THE HIDDEN FACE  
BOTH WERE the GREAT PILGRIMAGE SITES  
BOTH HAD 4 ENTRANCE  
BOTH of SAME HEIGHT  
BOTH PERFORMED the PURE RIGHT  
See PAPUA NIUGUINI GREAT SPIRIT HOUSE  
AND ITS COASTAL CULTURES; RITUAL BRONZE  
PAGE 21 POLYNESIAN = PALI HELLS <sup>see MAHAYASTU</sup>  
See the Name MI-RU  
Note AMAKUA > GUARDIAN SPIRITS.

ITD

SEE ALSO SAMOAN MARITIME 'EMPIRE,  
TUPAIA POLYNESIAN MARINER WHO  
TOLD COOK WHERE TO GO!

ITD

C AND THOSE WHO CAME FROM the WEST ENTERED by the WEST  
AND THOSE WHO CAME FROM THE EAST ENTERED by the EAST,  
ITD

- 1 POLYNESIAN CULTURE AREA
- 2 MAP of FA-HSIEN. TRAVELS
- 3 ELSDON BEST'S HAWAII RANGI
- 4 " " " "
- 5 " " " "
- 6 BHA-RA > BEAR CARRY
- 7 PURE
  - PUREKKHARA DEVOTION
  - PURAKKHATA HONORED
  - PURANA
  - PARUT IN FORMER YEAR
- 5 PURE
- 6 BOROBUDOR
- 7 BOROBUDOR 'MANDALA, MONUMENT
- 8 GOBOB
- 9 MAS } MOON  
 MASSU }
- 10 MA-RANA KILLING DEATH
- 11 BHAGA > BOE
- 12 BHA-KTI PIETY
- ALSO AS VI-DHI "
- NI-PA-THA RECITATION
- 13 PARI/GAI TO GO ABOUT SINGING  
 GITA SUNG CELEBRATED  
 TI as kind of METRE
- 14 KANTA BOUNDARY of a VILLAGE
- 15 BHA STAR PLANET LUNAR MANSION
- 16 MANDAT ADORN ONESELF  
 MAH fearful
- 17 MAHANGA Having great limbs [said of SIVA]  
 MATRIKA DIVINE MOTHER
- 18 MAHINA DOMINION CAUSING JOY
- 19; 20 BUANEZE, REJANG TANGALOG SCRIPTS
- 21-22 HAWAII PORTRAIT
- 22 " "
- 23 " "

## PROTO POLYNESIAN CULTURE AREA AND AREA OF BRAHMI DERIVED SCRIPTS.



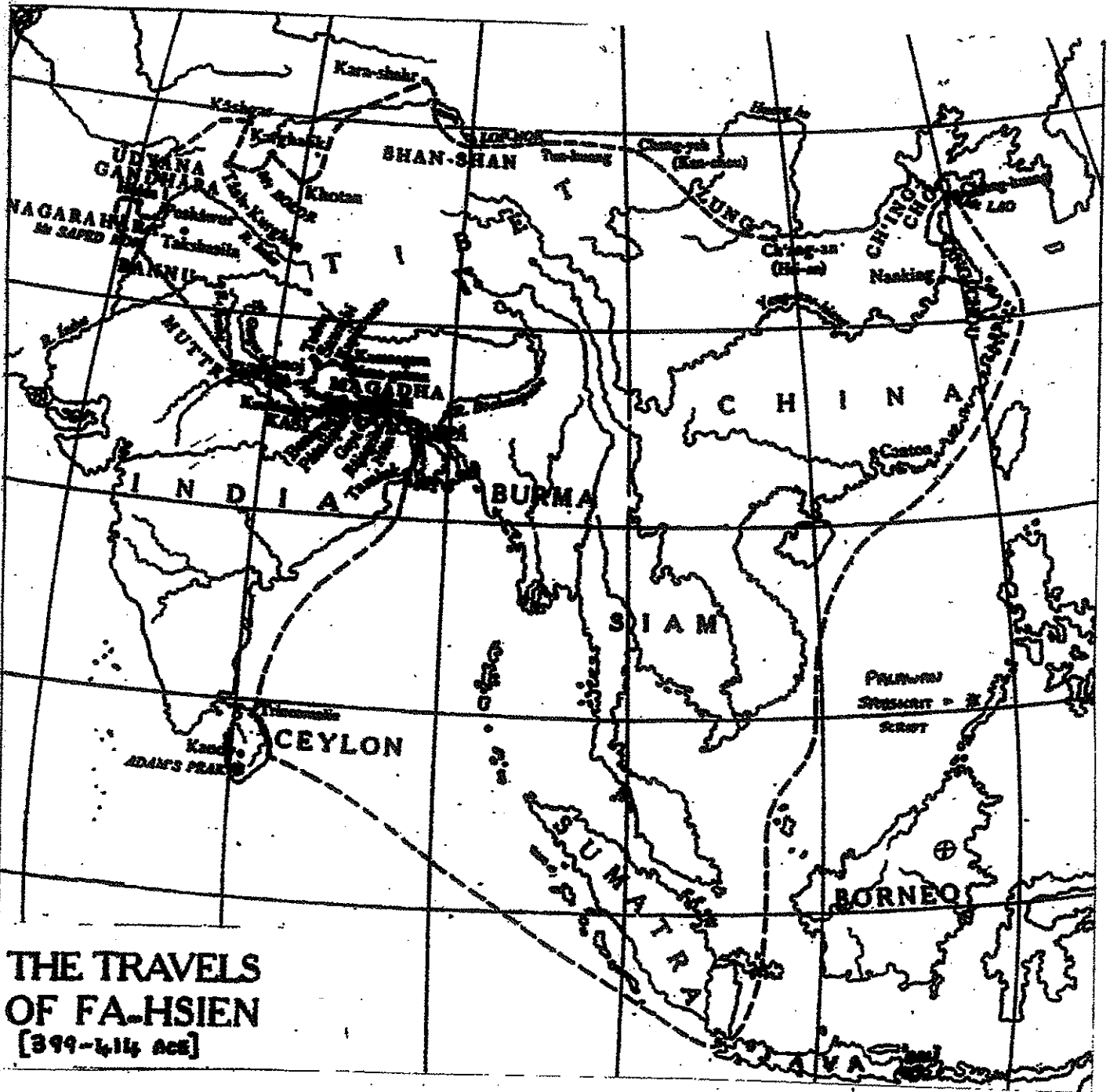
WE KNOW THERE WERE LONG ESTABLISHED SEA ROUTES BEFORE THE CHRISTIAN ERA FROM INDIA TO EGYPT AND THAT INDO SCYTHIAN BUDDHIST MONKS WERE IN CHINA BY THE FIRST CENTURY OF THE CHRISTIAN ERA ATTESTED BY ARCHAEOLOGICAL REMAINS OF MONUMENTS AND SCRIPTS OF INDIAN CHARACTER. WE KNOW GREEKS WERE ALSO BUDDHIST MONKS SENT TO DISTANT COUNTRIES TO TEACH THE BUDDHIST DOCTRINE.

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

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

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

INDO PARTHIAN OR,  
 INDO SCYTHIAN MONKS BESIDES TRAVELLING TO CHINA IN  
 THE 1ST CENT OF THE CHRISTIAN ERA ALSO SAILED TO ETHIOPIA  
 WHERE THE REMARKABLE ROCK CUT CHURCHES AND OBELISKS  
 ARE CLEARLY OF INDIAN ORIEEN.  
 THEN THERE IS A REMARABLE ACCOUNT OF THE SEA TRAVELS  
 OF A CHINESE BUDDHIST FA-HSIEN. [399-414 ACE]



ELSDON BEST

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

“Now when the powers of leadership had been acquired by Kopuratahi and his subordinate chieftain companions, and all those people acknowledged their sway, also their control of people, of lands, and of priestcraft in connection with all the gods of those people of Irihia, then the priestly experts of Irihia said to Kopuratahi and his five hundred chieftain companions:—

‘Inasmuch as you have all settled here as chiefs for us, then do you come and be conducted to the summit of the mountain of rites of our ancestors, the offspring of Ranginui who stands above us.’ At that place stands their edifice Hawaiki-rangi, also at that place are their dead buried. There are four doors that face the four winds—Paraweranui, Tahu-makakanui, Tahu-mawakenui and Hurunukuatea [honorific terms for south, west, east and north]. Those are the ways by which diverged the offspring of Tane-nui-a-Rangi, and by which the souls of his descendants return to the source of supernatural powers, to fare on to Hine-nui-te-Po at Tahekeroa, others to ascend the *toi huarewa* to Ranginui and the bespaced heavens above.

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

PURE RITES

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

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

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

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

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

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

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

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

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

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

In an old song occurs the following:

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

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

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

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

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

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NOTE	SK	HA		HAPPYNESS WELFARE
See BA-	SK	BHA	- RA	BEAR CARRY
BHA-	MAORI	- HA	- RA	EXCESS
PHA-		WHA	- RA	BURIAL CAVE
PA		WHA RE		HOUSE
		WHA NA U		BE BORN
		WHA NGA I		NOURISH MAINTAIN
		WA		DEFINITE SPACE AREA
	PU	WA HA		MOUTH of a RIVER
	A	WA		RIVER
		WA NA		BUD SHOOT
		WA O		FOREST
	PU	WAI		DRIFTWOOD
	PU	WHA	- RA	ASTELIA species
			RA RE	LIE REST
			RA	SAIL SUN DAY
		A	RA	WAY PATH
			RA TA	with RED FLOWERS
			RA U	LEAF
			RA - U - URU	HAIR of the HEAD
		- HA	RA KEKE	FLAX FOR WEAVING
			RA U - ROHA	DWELL of THOUGHTS
	PU	-	RA KU	COFFIN
			RA HIRI	ROPE
			RA HI	ABUNDANT
		-		LOTUS
		PA		FORTRESS
		PA		SCAB ON A SORE
		PA KU		BARREN of SOIL
		PA PA KU		GARMENT
		PA KI KAU		COLLECTED TOGETHER TO
		PA E		SITE of BUILDINGS
		PA E NGA		CAST ASHORE
		PA LA RA - U		CARRY
BUT >		- HA RI		CARRY/LIFT UP RAISE
		- HA PA I		CATCH IN A NET
		- HA O		UN RIFE
		- HA NGA NGA I		LEAPTA OVEN
		- HA NEL		

PALI 470

PURE

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

- KARIKA GOING BEFORE GUIDING LEADING

PALI

PALI

PU RE

KKHARA [PURAH + KR] DEVOTION DEFERENCE

"

PU RA

KKHATA HONORED ESTEEMED [HONORING

"

PU RA

NA from per cp SK PARUT IN FORMER YEARS]

MAORI

PU AKI

BE UTTERED DISCLOSE [ANCIENT PAST

PŪ

WISE ONE ORIGINATE ORIGIN SOURCE CAUSE

RA

THERE YONDER. RA-PU ASCERTAIN!

PU HI

TOPKNOT VIRGIN. RA-TA SEER.

PŪ KE

NGA SKILLED IN VERSED IN

PU NA

ANCESTOR [PUAKI TREASURE PRECIOUS]

PU MA

NAWA RECITE SECRETLY

PU KU

MEMORY SECRETLY

PU RE

TI CONVEY CARRY CANOE

PU NE

NGA CLEVER INTELLIGENT

PU ORO

SING PUROTO LYING IN POOLS = PALI \*PURO

PU PARE

WARD OFF

PU RA

- KAU ANCIENT LEGEND OLD MAN

PU RA

KU COFFIN WRAP [VEDIC PURA BEFORE [TEMP]

PU RE

CEREMONY TO REMOVE TA-PU

UMU in which FOOD IS COOKED AS PART of the

PERFORM the PURE RITE [PURE RITE]

PU RE

TUMU perform RITES

PU RI

KEEP IN THE MEMORY

PU RI

SACRED PERTAINING TO ANCIENT LORE

PU RE

SEE! RI SCREEN PROTECT SHUT OUT WITHA-SCREEN

PU RE

HU DIMLY SEEN

PU RE

INGA PLACE of LEAPING ABOVE of DEPARTED SPIRITS

PU RE

BOUNDARY [SEE AS PUAREINGA!!!

PU RE

-O SPEECH UTTERANCE FORM of WORDS

PU RE

RE HANG DEPEND BE UTTERED BE BORN

[RISE of the SUN KUMARA PLANTING

MĀORI	TAPU	= HA RA	= VIOLATE TAPU
PĀLI	PU RE		INO IS THE GENUINE REPRESENTATIVE
qVED	PU RA H		H = AHA
	RU RO	HI TA	WHICH ALSO APPEARS AS
			= ' BEFORE IN FRONT,
			BEFORE FORMALLY/
			+ ABLAT =
	PU RE	PU NN	AMĀYA often = IN A FORMER LIFE
	PU RE	KKHARA	DEVOTION
	PU RA	KKHATA	HONORED ESTEEMED
MĀORI		TĀ	term of address 'SIR, friend as Respect
	PU RI		SACRED LORE
	PU RA	- KAU	ANCIENT LORE
		KARAKIA	AND O-RA ALIVE LIVING HEALTHY
	HI	KĀ	DIRECT LINE of DESCENT
		KĀ	take fire be lighted burn
		KAHI	PERFORM PART of PURE RITE
		KAHIKA	ANCESTOR
	RA	HI	GREAT MORALLY ABUNDANT OTHER!
		KA HU	SPIRIT of STILLBORN ENFANT
WHAKA		KA HU	BEGIN TO GROW
		KAIMUA	FIRST FRUITS TO AN ARIKI
		KANA KU	FIRE
	RO	NGOMAI WHITI	SACRED
		HA RA	VIOLATE TAPU
		KARANGA	CALL SUMMON WELCOME
		KARAMEA	RED OCHRE
		KARAHUI	GATHER TOGETHER ASSEMBLE
		KARI HAU	SACRED OVEN
		KAU	Rise as heavenly bodies
		KARA	OLD MAN [as DEVOTED PIOUS]
		KAUANU	DEFERENCE RESPECT
		KAUPAPA	medium for intercourse with a GOD
		KAU TĀU	ANNOINT
		KAU WHATA	RECITE ANCIENT LORE
	RO NGO		RONGOMAI WHITI > BHA-KTI!
	RE INGA		
	RA NGATIA		
	RANGI		HEAVEN STANZA GODS

BORO BU DUR MONUMENT TO 10 of the HIDDEN FACE  
BO RO BU DUR see variant Spellings

4 ENTRANCES of  
4 FIREPITS of

MAORI 4 ENTRANCES of HAWAIKI-RANGI [ARA MAIWA]  
EACH WITH ITS PROPER NAME  
4 TA KU AHI FIREPITS opposite each entrance

SK MAORI AHI ABIDING  
AHI FIRE

TA TA KU UTTER SLOWLY RECITE  
TA KU TAKU DIRECTION COMMAND  
RECITE SKIRT KEEP TO  
THE EDGE of 12 CIRCUMAMBULATION

WHAKA TA KU NE ORIGINATE  
TA KU RANGI POINTING UPWARDS  
A KU NEA RANGI FILE

BORO BU DUR 2 DAYS to climb  
MAORI 2 DAYS to climb HAWAIKI RANGI

HA WAI KI RANGI TOWER of a FORTRESS  
RANGI HEAVENSKY STANZA  
RA SUN MO

PU RE  
PU RAH  
RU RO HI TA BEFORE FORMERLY  
TA HE ANCIENT TIMES  
PU RE PU NAMAYA IN A FORMER LIFE  
MAORI A NAMA-TA THE TIME TO COME  
NAMA-TA ANCIENT TIMES TIME TO  
PU RO HI TA + ABL = [COME]

MAORI PU RI SACRED LORE

RO NGO MAI WHITI SACRED  
TA PU VIOLATE TAPU



44 i 23, 94 68 69 The great Buddhist temple of Borobudur  
 PILGRIMS FORBIDDEN TO DRESS AS BIRDS OR WHITE-RED CLAYS = HAWAIIKI NUI 2 DAYS!  
 BUDDHIST MANDALA OF NEPALISE TYPE WITH 4 ENTRANCES BOROBUDUR  
 4 SACRED FIRE PIT'S AND WAS NOT A MONUMENT TO THE GODS BUT A  
 PICTORIAL ILLUSTRATION of the ETERNAL JOURNEY OF MAN THE MONUMENT RITUAL  
 PRECEDED BY the PURE RITES. ITS HEIGHT WAS THE SAME AS MAORI DESCRIPTIONS  
 BOROBUDUR WAS AN INTERNATIONAL PILERAMAGE SITE WITH  
 PILGRIMS FROM INDIA GREECE CHINA KOREA PAPUA NIU GUINI JAPAN  
 MALAYAN, PEOPLES AND INDO SCYTHIANS POLYNESIANS =  
 SEE SPIRIT HOUSE i RITUAL BRONZE of PAPUA NIU GUINI MALAYAN

GOLQMB

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

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

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

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

QUEM PENES ARBITRIUM EST, ET JUS ET NORMA LOQUENDI,  
[HORACE NE DUFF]

814 SK  
 RV LOC  
 SK  
 " "  
 " "  
 MAORI  
 SK  
 " "  
 PALI  
 MAORI  
 MAORI  
 SK  
 MAORI  
 " "  
 SK  
 SK  
 MAORI  
 " "  
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 MAORI  
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 MAORI  
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MAS  
 MASSU  
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 MASA  
 MASI KA  
 MASI ✓  
 MAHI KA  
 MASI NA  
 MAH  
 MAHATI  
 TI-EKE  
 HUA  
 MAHI NA  
 MAHI NA  
 HI NA  
 MA -- TI  
 MASU  
 HUA  
 HUNA  
 MA RA MA  
 MA  
 CHANDRA  
 MA RA-NA  
 KAN APA  
 KAN APU  
 PURNA  
 CANDRA  
 PURE  
 MAHILA  
 MAH  
 MASI NA  
 MAHI NA  
 HI  
 HI A  
 MA  
 MAHI  
 MAIRE  
 MA

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

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



SK BHA GA

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

of ZEND BA GHA  
O PERSI BA GA  
GREEK ZEUS Bay aios  
SLAV BO GU

[12 DISCIPLES of CHRIST  
[12 DISCIPLES of BUDDHA  
12 NAMES OF SAVITRY  
MAORI HU-A FULL MOON WHAKA HU-A RECITI  
POLSK BOE LITVA BAGOTAS

SK MAORI BHA GA

[MAORI NGA-NGA = MOON 22nd DAY 1ST]  
LORD, TERM of ADDRESS TO MALE ELDERS  
ANCIENT TIMES  
BEAUTIFUL DARLING  
RENGA BOOTY  
AURU ONE WHO CULTIVATES the SOIL  
FLOWING FLOW OVER  
A BUNDANCE  
PROTECTION  
CONTAINER VESSEL = ENG BAG  
SACRED UNU  
FORM of ADDRESS BY A CHILD TO HIS FATHER  
COME OUT from the CLOUDS

PA TA  
PA RU HI  
PA RU RENG  
PA RU AURU  
PA RI  
PA RI  
PA RE  
PA RARA  
PA RARAHI  
PA RA  
PA RA

[BHAGAS EYES WERE DESTROYED BY RUDRA SK 743  
BLOOD RELATIVE  
TRUE FATHER  
THE EARTH PERSONIFIED IN RELATION  
FAMILY [TO RANGI !]

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

CLOUD/MIST COVERING the SKY ie EYE of the SUN  
BOX CHEST ie wealth  
CLAN PREFIX  
SATISFIED

SK MAORI BA -- HU-ADI MAORI HURO = JOY ADI = DESCENDANTS IN  
NGA KAU

HARVEST N° 10  
SERV of AFFECTIONS

NGA KO  
NGA NGA  
HUA

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

SK BHA KTI  
SK BHA KTI

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

MĀORI PA KI  
PĀ KURU  
PA O  
PĀ KIKI  
[ PA KIMAERI ]  
[ PA KIWAITARA ]  
PĀ KINAKINA  
PA RAPARAU  
PA NUI  
KI  
KI

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

WA IATA  
KIA  
TI RI

FOR IN QUEST OF BY MEANS OF ACCORDING TO  
SONG [IN THE OPINION OF  
TO DENOTE PURPOSE WISH EFFECT  
OFFERING TO A GOD SHARE PORTION

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

RECITE WHA-I KORERO FORMAL SPEECH  
RECITATION.  
CHANT and TA-NGI DIRGE  
BE UTTERED  
RECITE  
CRY CALL  
FUNERAL DIRGE  
FORMAL SPEECH

SK [ BHAKTI ]  
= [ VI DHI ]

ALSO CALLED VIDHI

MĀORI WHI TI  
Vbhi+ti  
WHA I-KORERO  
SEE HA KA  
HA RI  
HĀ  
HAKARI  
HARAKOKA

RECITE RELATE ALSO KI SAYSPEECH  
SK VI-IN 2 PARTS TD [ASSIMILATION!]  
FORMAL SPEECH [SHARE PORTION.]  
DANCE SING and HI LEAD A SONG  
SING SONG  
BE UTTERED  
FEAST YOLK & EGG ROE & FISH [oblations]  
JOY DANCE SING

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

SK MAORI	KA NTA KA NGA KAI NGA TA KA HA KA HO NEA-RE KAI TU KANOI KAPI KARANGA KARA REHE PA TA KITAKI KARUPE KA KSHA	BOUNDARY of a VILLAGE N=NG VILLAGE HOME LOSS of T=NA PLACED RESIDENCE BAIL A CANOE = ABODE [VATRA =] BOUNDARY LINE of LAND [CAMP FIRE] BATTEN of a ROOF [ie T.A]
SK MAORI	KA HA TAI	FAMILY Beat a distance be absent. AUTHORITY POSITION BE OCCUPIED of space. WELCOME DOG [ie village dog]
SK SK MAORI	KA NTA GA NGA RE NGA RAHU TA HURI	BOUNDARY of a VILLAGE TEAM STAYING OR ABIDING IN FAMILY CINDERS ASHES LEADER BE OVERTHROWN of a VILLAGE PA
SK MAORI	KA NTA [KA] TA KA	BOUNDARY of a VILLAGE ON ALL SIDES ROUND BE COMPLETELY ENCIRCLED AS A PREFIX INVOLVING A SENSE of REVOLUTION OR CIRCUIT [COMPANY of PERSONS]
SK SK MAORI	TA KA-HI KA N- TA GA KA HA	TRAVERSE LAND TO ESTABLISH POSSESSION. BOUNDARY of a VILLAGE STAYING ABIDING IN BOUNDARY LINE of LAND
SK MAORI	GA NGA RAHU NGA RI	MAORI NEA-I CLAN PREFIX WAR DANCE RAYMIC CHANT
	TA NG-I NGA RE	FUNERAL DIRGE [NG-ERI CHANT] FAMILY

742 SK

BHA

STAR PLANET LUNAR MANSION SIGN & ZODIA

15

LIGHT BEAM & LIGHT SPLENDOR ERROR. N° 27.]

MĀORI

PA E

HORIZON [SEMBLANCE DELUSION ERROR.]

PA EKO

IDLE

PA ENGA

11TH MONTH.

PA E PAE TOTO THE STAR CANOPUS = AUTAHI

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

PAETAO

BE CAST ASIDE SIT APART

PĀHI KĀHIKA

SACRED FIRE IN RITES FOR THE DEAD

PĀ HUNU

FIRE

PA IHĀU

HORIZON DIRECTION

PA KAKINA

GLOWING

PA KITARA

GOSSIP SCANDAL.

PA KURA

RED GLOW IN THE SKY.

PANAKO-TE-AO A CONSTELLATION

KĀTIKINA NEĀ WĀTU, KĀ KĀWĒA, KĀTĀTĀITĀ, KĀ WĀKĀ MĀROKĪA TE IKA O TE RANGI, KĀ PĀINGĀINA KO PANAKO O TE AO, KO NA PĀTERI

SK

BHĀTA

LORD MY LORD SIR LEARNED MAN OR BARD = MĀORI P

PA TAKA

ENCLOSURE [AS LUNAR MANSION]

PĀTARI

MAGELLAN CLOUDS = NEĀ PĀTARI

LARGER MAGELLAN CLOUD = PĀTARI RANGI

SMALLER MAGELLAN CLOUD = PĀTARI-KĀIHĀU

PĀ TOTE

8TH MONTH

PĀTUPĀIAREHE FAIRY SPRITE GOOD or BAD

SK

BHA

NAME of PLANET VENUS or its REGENT = SUKRA

MĀORI

TA WĒTA

VENUS MORNING = SK TA --- A STAR

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

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

SK	MA	HIN	A	DOMINION CAUSING JOY
MAORI	MĀ	HIN	A	MOON IN VERY ANCIENT SONGS
	MA	RA	MA	MOON
		HINE		GIRL
	MĀ			ACTED ON BY
	MA	ENE		PLEASANT SOOTHING.
	MA	HA		ABUNDANCE
	MA	HA	NA	WARM. DRY
	MA	HI		ABUNDANCE

		NEA		SATISFIED
		NĀ		SATISFIED CONTENT
	MA	UTE		FIRE
WHAKA	-	-NA		REST REMAIN STILL
		NA		ACTED ON BY

		HI-KA		COPULATE
		HI-WA		'JOY.
	A	HI		FIRE
SK	[	SI]		TO IMPELL
"		HI]		

SAMOA		SIWA		DANCE
MAORI		HIHI		RAY of the SUN [SURYA]
WHAKA		HI APO		EMBRACE
	I	HI		POWER AUTHORITY [MOON].
	I	HI		ESSENTIAL FORCE
	I	HI		DAWN RAY of the SUN.

		NA MATA		TIME TO COME
		NA MU		PUD MUL
		NĀ		possessed by belonging to
		NA WE		BE EXCITED of FEELINGS

	MA	TUA		PARENT MOTHER.
	MA	IRE		SONG
	MA	KATIKA		BEAUTIFUL
	MA	NU		MAN of HIGH REPUTE
	MA	RA		FRIEND
	MĀ	RIRI		LOVE GENTLE SOFT
	MĀ	RINGANUI		GOOD FORTUNE
	MA	RU		POWER AUTHORITY SHELTER SAFEGUARD



MĀORI WORDS WRITTEN IN THREE  
INDO BRAHMI SCRIPTS OF INDONESIA  
AND THE FILIPINES.

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

ILILAH [-:]

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

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

" MANEYAN > FILIPINES

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

" RE JANG USED PRIMARILY IN SUMATRA

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

ITO >>>

REJANG SCRIPT.

√ X	=	MĀORI	HANGA
∧ ∨	=	"	RATA
√ X	=	"	PANGA
X A	=	"	MAN
∧ ∨	=	"	KATA
√ ∨	=	"	HARA
√ F	=	"	PAKA

CP TU	HI	TA GA	PA HA	GA
20 V 2T		WAHAPU	M P	N V
2K I4		PURI	V ^	V P
W W		RUTA	^ ^	P P
T W		MUTU	V ^	X P
W W		TATAI	^ ^ -	P P -
K W		NGITA	^ ^	N P
K W		NEU TU	^ ^	N P
V P		HUKA	P =	V F
2K V4 P 3		PURAKAU	V ^ = -	V P F -
		KE		F
KKW V T 2		PAPATUANUKU	V V ^ - ^ =	V P - M P
V L		AHI	- P	- V
V V		HUA	P -	V -
NKW		TANGATA	^ ^ ^	P N P
T W		MUTU	V ^	X P
I4 W		RITA	^ ^	P P
K I4		PIRI.	V ^	V P
3 W		UTU	- ^	- P
T W		MATA	V ^	X P
W K		RANGI	^ ^	P N



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

breadfruit tree' and said that the spirit of little children stayed nearby to direct the dead. In Mangaia the great tree which grew up from the underworld had one branch reserved for each clan on the island. A common Polynesian belief was that the tree had misleading branches; one side was dry and brittle and the other green. By grasping the dry branches the soul could save itself from falling into the depths of Po.

The soul's fate was either to return to the amorphous nothingness which

was Po or to enter a spirit world which was called Pulotu in western Polynesia and Hawaiki in eastern Polynesia. Hawaiki was also the name given to the ancestral homeland in the west; a place with which the living had lost contact but to which the spirits could still return. It became therefore the desired destination of the soul after death. It was said to be located either on an island in the west, in the sky, under the sea or below ground. If it was thought of as an underworld it was often confusingly called Po.

Wherever these after-worlds were located they tended to be divided into several regions. One of these regions of Po was ruled by Miru (Milu) who, some islanders believed, waited below the leaping place with his net to catch the souls of the common people, wrongdoers, and those unfortunate enough to have been killed by sorcery. They were thrown into his ovens where they experienced unending death. In spite of the apparent similarity between Miru's fires and the eternal hellfire of Christians, the Polynesians did not believe in punishment or reward after death as a result of behaviour in this life. They were not tortured by Miru's fires; they were annihilated.

The privileged classes expected to join their ancestors in a spirit world which was a replica of this one, but the soul could not make such a journey unaided. It required the assistance of its relatives, both living and dead. Failure to carry out the proper funeral rites meant that a spirit might linger in this world and become malevolent or it might be condemned to a twilight zone to feed on moths and butterflies. It became imperative therefore to recover the physical remains of a parent or loved one who died in a strange country. This was the main motive for the journeys of two great Polynesian heroes, Tawhaki and Rata.

Guardian spirits, called *ammakua* by the Hawaiians, came to meet the soul and protect it from the perils of the journey. Sometimes they came in numbers to welcome the spirit of an important personage and many

Opposite The delicately carved handle of a fly-whisk, formerly attributed to the Society Islands, now regarded as of Austral Islands type. Formerly Hooper Collection.



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

COOK WAS SHOWN BY TUPAJA WHERE THE ISLANDS WERE!



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