

AVA

FOR SF AMITVANA'
AND E TREGGAR

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F. FALETOLU
OMPAU
WESTPORT

IN 1885 THE GOVERNMENT PRINTER GEORGE DIDSBURY PUBLISHED A BOOK CALLED THE ARIAN MAORI BY EDWARD TREGGAR, AN ETHNOLOGIST OF CONSIDERABLE REPUTE WHO HELPED TO FOUND THE POLYNESIAN SOCIETY. OTHER SCHOLARS INCLUDING ADELE SCHAFER HAD ~~TO~~ ~~SEEN~~ ~~OR~~ ~~AND~~ HE WAS WELL KNOWN FOR HIS THEORY OF THE ARIAN ORIGIN OF THE MAORI, WHICH HE SUPPORTED WITH A LARGE BODY OF LINGUISTIC EVIDENCE.

HIS THEORY IS NOW NO LONGER ACCEPTED. THAT A SCHOLAR OF HIS REPUTATION COULD BE MISTAKEN IS CURIOUS, AND HIS LINGUISTIC EVIDENCE RATHER THAN BEING REFUTED ON SOUND LINGUISTIC GROUNDS HAS IN EFFECT BEEN SIDESTEPED AND ALLOWED TO FADE AWAY, NOT WITHOUT SOME EFFORT.

AS AN ATTEMPT TO UNDERSTAND WHY EDWARD TREGGAR THOUGHT AS HE DID WE SHALL ATTEMPT TO DUPLICATE HIS WORK AND SEE HOW FAR IT CAN BE TAKEN, DISPITE MY BEING TOLD BY TWO 'ACADEMICS' THAT IT IS NOT POSSIBLE TO CONNECT THE MAORI LANGUAGE TO INDO EUROPEAN AND THAT ANY APPARENT COGNATES CAN ONLY BE THE RESULT OF LOAN WORDS OR COINCIDENCE.

WE SHALL START WITH THE WORD GRAVITY IN THE SENSE OF WEIGHT OR HEAVYNESS, THIS IS THE SAME AS THE PAI WORD GARU, MEANING HEAVYNESS AND VENERATED AND ALSO CONNECTED TO A GURU OR TEACHER, WHICH IN MAORI IS RUA-HINE AND RUANIKU IF WE NOW TAKE THE WORD GRAVAMEN MEANING 'THE MATERIAL GROUNDS OF A COMPLAINT IN LAW' IN MAORI WE HAVE NGA-RE FOR ELDER HEADS OF BRANCHES OF A FAMILY, NGARAHU FOR LEADER, COMANDER AND TO TAKE COUNSEL OR DELIBERATE WITH THE USUAL CHANGE OF G FOR NG AND W FOR V. NEXT WE HAVE WA FOR ACCUSE AND WHAKA WA FOR ACCUSE AND BRING A FORMAL COMPLAINT AGAINST WITH MENE AS AN ASSEMBLY ALSO SPILT MINE.

NEXT FOR GRAVE AS SOLEMN WE HAVE NGARE AS HEAD OF A FAMILY AND FOR THE -VE OF GRAVE WE HAVE MĀORI WE:NE:NE:NE AS DISPUTE WENERAU AS CENSURE AND WEU AS CHIEF

GRAVE COMES FROM LATIN GRAVITAS COMBINING SERIOUS WITH TO BURY SOMEONE. A SOLEMN OCCASION. OLD HIGH GERMAN GRAB AND OLD CHURCH SLAVONIC GROBŪ LATIN GRAVIS IS RELATED TO GREEK BARUS AS HEAVY WITH BA- BEING MĀORI PĀ AS A TERM OF ADDRESS TO A MALE ELDER OR SUPERIOR AND RU-S AS RU-ĀNUKU-WISE OLD MAN, RUAHINE-WISE OLD WOMAN AND RU-NANGA AS A COUNSEL OR ASSEMBLY PARU AS DEEP-LOW, WHAKAPARU AS TO TRACE A LINE OF DESCENT AND RUMAKI TO BURY OR DROWN. WITH RUNGA AS THE TOP OR UPPER PART THIS IS THE SAME AS PALI GARU-VENERATED-HEAVY BUT BACK TO FRONT. MĀORI RU+NGA AND PALI GA+RU WITH G BECOMING NG.

PALI GARU MEANING VENERATE OR HEAVY AS A COMPOUND HAS GA-[BECOMING NG] FOR MĀORI NGARE MEANING ELDER HEADS OF A FAMILY OR NGARAHU FOR A LEADER OR COMMANDER [ALSO TO TAKE COUNSEL AND DELIBERATE] WITH RŪHĀ LARGE BRANCHES OF A TREE IF WE NOW GO FROM SATTHU GARU MEANING RESPECT FOR THE TEACHER WE FIND SAMOAN SĀ AS SACRED MĀORI TŪ FOR -TTHU [LOSING CONSONANT CLUSTERS MEANING STAND BE ERECT [AS PROUD] AND TŪ MEANING TO BE WOUNDED [AS RESPECTED] TŪTŪ SUMMON-ASSEMBLE AND TŪĀ MEANING TO PROPHETIZE WITH AN OFFERING AND TO MENTION THE NAME OF ANY ONE. AND ALSO TŪ MEANING TO SERVE.

AND FINALLY TŪĀHU-A SACRED PLACE. BUT HER OF COURSE HU IN SATTHU [AND IN TŪĀ-HU] HAS A COUNTERPART IN MĀORI IN HU-A MEANING NAME CALL BY NAME KNOW BE SURE OF AND WHAKAHUA MEANING PRONOUNCE AND RECITE. HUI CONGREGATE COME TOGETHER. HUA TAU FOR SMOOTH RUNNING OF WORDS AND HUNGA WAI FOR FATHER IN LAW

IF WE NOW CONCENTRATE ON GARU-HEAVY-VENERABLE³
'RESPECTED, WE HAVE IN MĀORI AS MENTIONED BEFORE
NGARE FOR HEADS OF BRANCHES OF A FAMILY
NGARAHU FOR LEADER COMMANDER TAKE COUNSEL
AND DELIBERATE

SO GRAVITAS AND PALI GARU WITH MĀORI NGA-RE
REMEMBERING MĀORI RUNGA AS THE BACK TO FRONT
COUNTERPART OF PALI GA-RU [WITH G BECOMING NG].
TO THIS NOW WE CAN ADD 'ENGLISH GNARLED AS
OLD AND VENERATED. WITH MĀORI NGA-RI AS GREATNESS
AND NGAHERE FOR FOREST, NGARE FOR THE ELDER
HEADS OF A FAMILY FOR FAMILY ITSELF AND ALSO
NGARURU MEANING STRONG IN GROWTH AND FOREST
LAND [SEE DARU DRU PRE RUHA RU RO AND RE > TRE (TROW) > OZIEWO ITD

NGARURU ALSO MEANS, IN THE PHRASE NGARURU
MAI RANGI, LOW CONTINUED RUMBLING THUNDER,
AND WE KNOW THAT THE PALI WORD GARU IS
IS THE SAME AS THE LATIN GRAVITAS, AND THAT
MĀORI NGA-RE-NGAHERE-NGARURU-NGARI-NGARAHU
AND NGA-I ARE ALSO THE SAME AS THOSE WORDS IN
ENGLISH-LATIN-PALI-SANSKRIT.

IT IS ALSO CLEAR THAT THE MĀORI WORD RUNGA IS
THE PALI WORD GARU BUT 'BACK TO FRONT' WHILST
WE ALSO HAVE NGA-RU-RU MEANING STRONG IN
GROWTH AND FOREST LAND AS WELL AS NGARA
ALSO AS NGA-NGARA MEANING 'SNARL, THE SAME
'SNARL IN NGA-RU-RU FOR LOW RUMBLING THUNDER
WHICH IS OF COURSE GRAVITAS, AND THIS AGAIN
WE CAN COMPARE TO NGARAHU MEANING WARDANCE
COMMANDER AND TO TAKE COUNSEL OR DELIBERATE.
HERE WE HAVE THUNDER AND LIGHTENING, THE BATTLE
OF THE 'SNARLING GODS! [MĀORI NGA-RA]

IT IS ALSO INTERESTING TO NOTE HERE PALI NĀTA
MEANING KNOWN, WITH MĀORI NĒATA MEANING MAN
USED ONLY IN KARAKIA. BUT WE CAN ALSO ADD NGA-
ASA CLAN PREFIX WITH TĀ AS FRIEND AND NĒA AS
SATISFIED ALSO NGA-KAU AS THE SORT OF AFFECTIONS,
AND NGA-RE FOR ELDERS NĒAVARI AS KIND-OBEDIENT
AND NGA-RE FOR MULTITUDE AND FOR A BODY OF MEN

GETTING BACK TO THE PĀLI WORD GARU-VENERATED
HEAVY AS GRVITAS. THE LATTER PART OF THAT COMPOUND
RU EQUATES TO MĀORI RUANIKU-WIZARD OR WISE OLD
MAN. RUAHINE AS WISE OLD WOMAN. RURUKU-TO BIND
WITH PRAYERS. RUKU-RITUAL ABLUTIONS AND IN
RŪHĀ LARGE BRANCHES OF A TREE [HEAVY] AND IN
THE MĀORI WORLD 'VENERATED', WHICH WE CAN COMPARE
TO THE ENGLISH DRUIDS!

FOR THE WORD DRU-ID WE HAVE IN SANSKRIT THE WORD
DRŪ = DARU AS WOOD AND DRŪ AS MEANING TO TAKE ANY
SHAPE AT WILL. IN THIS LATTER SENSE WE HAVE MĀORI
RUANIKU AS A WIZARD AND RU-RU AS AN EPIDEMIC
DISEASE-HEAT-FEVER AND AN OWL OF ILL OMEN.

AS WELL AS TŪ MEANING STAND BE ERECT WHICH IN
SANSKRIT DRAVYA FROM DRU, MEANING DERIVED OR RELATIVE
TO A TREE OR CORRESPONDING TO A TREE. WE ALSO GET
THE MĀORI WORD RAU [FROM DRAV-YA] MEANING A LEAF
AND OF COURSE RURU THE OWL AS RELATIVE TO A TREE.

THEN FROM DRAVYA WE CAN DERIVE RA-RECOGNISED
AS MĀORI RAKAU-A TREE. FURTHER SUPPORTED
BY THE SANSKRIT WORD DĀ-RAKA FOR A STICK AND
DĀ WHICH MEANS TO APPLY MATCHING MĀORI TĀ WITH
T FOR THE D, MEANING TO BEAT WITH A STICK AND
TO CARVE AND FASHION AND TA-E AS JUICE OF A
PLANT-COLOR AND DYE. [FROM THE BARK OF A TREE]

IF WE LOOK AT SANSKRIT-DANDA MEANING TRUNK =
GREEK δένδρο COGNATE WITH SANSKRIT DĀ-RU AND DRU
MEANING A ROD STICK OR CLUB AND TRUNK AS
A LIMB, AND ALSO AS AN ARM OR A LEG AND AS PENS
DANDI AS A STICK FOR FIGHTING AND DANDAYA TO
PUNISH. DĀ-RAKA FOR A STICK AND DĀ MEANING TO
APPLY, WE HAVE THE MĀORI WORDS TĀ TO BEAT WITH
A STICK CARVE FASHION AND AS STEM OF A PLANT
TA-EKE TO SET A SNARE [LIMB] TĀHAE STEAL AND
TAHANGA AS NAKED [OR AS A TRUNK] AND TAHAU MEANING
LEAF. TAHE AS SAP OF A TREE TĀHU AS RIDGE POLE OF
A HOUSE AND DIRECT LINE OF ANCESTRY.

FOREWORD.

It is somewhat hard to realize, seeing how important and valuable the work has been, that when ROBERT CESAR CHILDERS published, in 1872, the first volume of his Pali Dictionary, he only had at his command a few pages of the canonical Pali books. Since then, owing mainly to the persistent labours of the Pali Text Society, practically the whole of these books, amounting to between ten and twelve thousand pages, have been made available to scholars. These books had no authors. They are anthologies which gradually grew up in the community. Their composition, as to the Vinaya and the four Nikayas (with the possible exception of the supplements) was complete within about a century of the Buddha's death; and the rest belong to the following century. When scholars have leisure to collect and study the data to be found in this pre-Sanskrit literature, it will necessarily throw as much light on the history of ideas and language as the study of such names and places as are mentioned in it (quite incidentally) has already thrown upon the political divisions, social customs, and economic conditions of ancient India.

Some of these latter facts I have endeavoured to collect in my 'Buddhist India', and perhaps the most salient discovery is the quite unexpected conclusion that, for about two centuries (both before the Buddha's birth and after his death), the paramount power in India was Kosala, a kingdom stretching from Nepal on the North to the Ganges on the South, and from the Ghages on the West to the territories of the Vajjian confederacy on the East. In this, the most powerful kingdom in India, there had naturally arisen a standard vernacular differing from the local forms of speech just as standard English differs from the local (usually county) dialects. The Pali of the canonical books is based on that standard Kosala vernacular as spoken in the 6th and 7th centuries B. C. It cannot be called the 'literary' form of that vernacular, for it was not written at all till long afterwards. That vernacular was the mother tongue of the Buddha. He was born in what is now Nepal, but was then a district under the suzerainty of Kosala and in one of the earliest Pali documents he is represented as calling himself a Kosalan.

When, about a thousand years afterwards, some pandits in Ceylon began to write in Pali, they wrote in a style strikingly different from that of the old texts. Part of that difference is no doubt due simply to a greater power of fluent expression unhampered by the necessity of constantly considering that the words composed had to be learnt by heart. When the Sinhalese used Pali, they were so familiar with the method of writing on palmleaves that the question of memorizing simply did not arise. It came up again later. But none of the works belonging to this period were intended to be learnt. They were intended to be read.

According to the traditions handed down among the Sinhalese, Pali, that is, the language used in the texts, could also be called Magadhi. What exactly did they mean by that? They could not be referring to the Magadhi of the Prakrit grammarians, for the latter wrote some centuries afterwards. Could they have meant the dialect spoken in Magadha at the date when they used the phrase, say, the first century B. C. That could only be if they had any exact knowledge of the different vernaculars of North India at the time. For that there is no evidence, and it is in itself very improbable. What they did mean is probably simply the language used by Asoka, the king of Magadha. For their traditions also stated that the texts had been brought to them officially by Asoka's son Mahinda; and not in writing, but in the memory of Mahinda and his companions. Now we know something of the language of Asoka. We have his edicts engraved in different parts of India, differing slightly in compliance with local varieties of speech. Disregarding these local differences, what is left may be considered the language of head-quarters where these edicts were certainly drafted. This 'Magadhi' contains none of the peculiar characteristics we associate with the Magadhi dialect. It is in fact a younger form of that standard Kosalan *lingua franca* mentioned above.

Now it is very suggestive that we hear nothing of how the king of Magadha became also king of Kosala. Had this happened quietly, by succession, the event would have scarcely altered the relation of the languages of the two kingdoms. That of the older and larger would still have retained its supremacy. So when the Scottish dynasty succeeded to the English throne, the two languages remained distinct, but English became more and more the standard.

On the other hand they were for the most part reproductions of older material that had, till then, been preserved in Sinhalese. Though the Sinhalese pandits were writing in Pali, to them, of course, a dead language, they probably did their thinking in their own mother tongue. Now they had had then, for many generations, so close and intimate an intercourse with their Dravidian neighbours that Dravidian habits of speech had crept into Sinhalese. It was inevitable that some of the peculiarities of their own tongue, and especially these Dravidianisms, should have influenced their style when they wrote in Pali. It will be for future scholars to ascertain exactly how far this influence can be traced in the idioms and in the order of the arrangement of the matter of these Ceylon Pali books of the fifth and sixth centuries A. D.

There is no evidence that the Sinhalese at that time knew Sanskrit. Some centuries afterwards a few of them learnt the elements of classical Sanskrit and very proud they were of it. They introduced the Sanskrit forms of Sinhalese words when writing 'high' Sinhalese. And the authors of such works as the *Dāṭhavaṅṣa*, the *Saddhammapayana*, and the *Mahābodhivaṅṣa*, make use of Pali words derived from Sanskrit — that is, they turned into Pali form certain Sanskrit words they found either in the *Amara-koṣa*, or in the course of their very limited reading, and used them as Pali. It would be very desirable to have a list of such Pali words thus derived from Sanskrit. It would not be a long one.

Here we come once more to the question of memory. From the 11th cent. onwards it became a sort of fashion to write manuals in verse, or in prose and verse, on such subjects as it was deemed expedient for novices to know. Just as the first book written in Pali in Ceylon was a chain of memoriter-verses strung together by very indifferent Pali verses, so at the end we have these scarcely intelligible memoriter verses meant to be learned by heart by the pupils.

However this may be, it has become of essential importance to have a Dictionary of a language the history of whose literature is bound up with so many delicate and interesting problems. The Pali Text Society, after long continued exertion and many cruel rebuffs and disappointments is now at last in a position to offer to scholars the first instalment of such a dictionary.

The merits and demerits of the work will be sufficiently plain even from the first fasciculus. But one or two remarks are necessary to make the position of my colleague and myself clear.

We have given throughout the Sanskrit roots corresponding to the Pali roots, and have omitted the latter. It may be objected that this is a strange method to use in a Pali dictionary, especially as the vernacular on which Pali is based had never passed through the stage of Sanskrit. That may be so; and it may not be possible, historically, that any Pali word in the canon could have been actually derived from the corresponding Sanskrit word. Nevertheless the Sanskrit form, though arisen quite independently, may throw light upon the Pali form; and as Pali roots have not yet been adequately studied in Europe, the plan adopted will probably, at least for the present, be more useful.

Anybody familiar with this sort of work will know what care and patience, what scholarly knowledge and judgment are involved in the collection of such material, in the sorting, the sifting, and final arrangement of it, in the adding of cross references, in the consideration of etymological puzzles, in the comparison and correction of various or faulty readings, and in the verification of references given by others, or found in the indexes. For all this work the users of the Dictionary will have to thank my colleague, Dr. WILLIAM STEDE. It may be interesting to notice here that the total number of references to appear in this first edition of the new dictionary is estimated to be between one hundred and fifty and one hundred and sixty thousand. The Bavarian Academy has awarded to Dr. STEDE a personal grant of 400 marks for his work on this Dictionary.

Chigstead, Surrey, July, 1921.

T. W. RHYS DAVIDS.

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

PĀLI HAS THE WIDESPREAD HABIT OF THE
REDUPLICATIVE COMPOUNDS

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

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

THE OBVIOUS OLDER STRATUM OF VEDIC OF THE
4 NIKAYAS IS MISLEADING FOR IN THE
MAJORITY OF CASES WE ARE DEALING WITH
LATE PĀLI WORDS WHICH HAVE BEEN
RE INTRODUCED FROM CLASSICAL SANSKRIT.

° a la renaissance

ITS RHYSDAVIDS. [RTZ]

Vararuchi does not make this rule general in Prakrit, but confines its operation to *t*, *p*, and *l*, giving as examples *udā*, *raadam*, *ādo*, *nīvudi*, and others, for *ritu*, *rajatam*, *āgata*, *nirīti*, etc. He makes transition from *p* to *v* general, and gives instances: *sāvo*, *śavaho*, *ulavo*, *uvavaggo*, for *śūpa*, *śapattha*, *ulapa*, *upasarga*. *Upa* is universally changed into *ūva*, and even *ua* (see § 53). The change of *ṭ* to *ḍ* is illustrated by *nādo*, *vidavo*, for *nāṭa*, *vitapa*, but there are hundreds of instances to be found in Prakrit works.

§ 53. (3.) Elision is in Prakrit the rule; retention and weakening, to a certain extent, the exception. Vararuchi's rule (ii. 2) is very sweeping, and includes all the unaspirated letters of the four organs, except the cerebrals, as stated before (§ 51). *अ* and *आ* are added probably because they are so closely connected with *अ* and *आ* respectively. The instances given are *maūlo*, *naūlo*, *sāro*, *naaram*, *vaanam*, *sūl*, *gao*, *raadam*, *kaam*, *vidnam*, *gā*, *mao*, *kaṭi*, *viulam*, *vāund*, *vaanam*, *ham*, for *mākula*, *nākula*, *sāgara*, *nagara*, *vachanam*, *sūchi*, *gaja*, *rajatam*, *kṛita*, *vitāna*, *gadd*, *mada*, *kapi*, *vipula*, *vāyund*, *nayana*, *śiva*.

The confusion arising in Prakrit from this constant elision is extraordinary; thus, *vaṇa* stands for *sāhana*, *kaḍana*, *vapaṇa*; *vaa* for *pada*, *vayas*, and *Vraja*; *rai* for *rāji*, *rātri*; *raa* for *raya*,

rajas, *rata*; and the accumulation of vowels with no intervening consonant is in striking contrast to the Sanskrit, which tolerates no hiatus. *Juāyana* = *yuvāyana*; *apakāra* = *apakāra*, *uā* = *udaka*, *ārahā* = *ābhiraṭaka*, *atijūka* = *atijūka*; so that we seem to be listening to some Maori or other Polynesian dialect.

MĀORI

and I cannot bring myself to believe that the people of India at any stage of their history ever spoke such a form of speech as this.

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

PRAKRI VERS SK

UDAKA = UDA + KA = UAA

MAORI	UA	RAIN
	U	TENT
TA E		JUICE OF PLANTS
TAETAE		ULCERATED
TAHAKUPU		HIGH WATER LINE
TAHE		MENSES SAP/TREE LEAF/WATER
TAI		SEA
TA HUNA		DRY
	KARIHIKA	COPULATE KAAS AGENT
	KATERO	POTATOES STEEPED IN WATER
	KAU	SWIM ANCESTOR

Here the long vowel of the Sanskrit is sometimes shortened, but we cannot build any theory on this fact because so much of Prakrit literature is in verse that changes in quantity are in a majority of instances merely made *metri gratia*. Vararuchi's instances are taken from compound words only, but a large number may be adduced from other sources, where elision has taken place in a simple uncompound word, and where in consequence the influence of the laws of euphony might be expected to be more apparent. In the following list the order of the vowels is followed throughout.

(1.) *a + a*. Pr. *kaḍaa, kaamba, gaana, jaalacchi, paa, paavi*, for Skr. *kaṭaka, kaḍamba, gaṇa, jayalakshmi, pada, padavi*.

(2.) *a + ā*. Pr. *aḍa, paḍai, laḍ, haḍai*; for Skr. *akṣa, praśāpiti, laṭā, hatāśāyā*.

(3.) *a + ī*. Pr. *kāi, gai, jāi, pairikka, māirā*; Skr. *kavi, gati, yadi, pratirikṣa, māyā*, and in the 3rd pers. sing. of the present tense *parasmaipada* of all verbs.

(4.) *a + i*. Pr. *naī, paiva, bhaavaī, sāi, Parvai*; Skr. *nadi, pradīpa, bhagavati, sāi, Pārvaī*.

(5.) *a + u*. Pr. *chāijāmā, pāura, māula, laū*; Skr. *chaturyāmā, praçhura, mukula, laghu*; and derivatives of *chatur = chaur*, universally.

(6.) *a + ā*. Pr. *māaha, māura*; Skr. *māyāha, māyāra*.

(7.) *a + e*. Pr. *kae, jae, vachhae, tamadae*; Skr. *krite* (through *kade*), *jagati, vrajate* (?), *tamukdyate*, and in 3rd pers. sing. present of *ātmanepada* and passive verbs in general.

(8.) *a + o*. Pr. *gao, gao, paosa, paohara*; Skr. *udakah, gajah, praçoshā, payōhara*.

(9.) *ā + a*. Pr. *āara, āava, kāa, jāa, chāāa*; Skr. *āara, āapa, kāka, gāyati, chāāya*, at the end of a compound.

(10.) *ā + ā*. Pr. *āāa, chāāa, jāa*; Skr. *ākāsa, chāāyā, jāyā*.

(11.) *ā + ī*. Pr. *āhīāi, jāi, jāmpāi*; Skr. *abhīyāti, jāti, jalpītāni*.

(12.) *ē + i*. Pr. *gāi, rāi*; Skr. *gāti, rāti*.

(13.) *ē + u*. Pr. *āū, āūla*; *āyus, ākula*.

(14.) *ā + e*. Pr. *pāai, lāei, pahajāde*; Skr. *vādayati, lāgayati, pathikajāyāyāh*. The forms *āe* and *āi* are extensively employed instead of the Sanskrit forms *ayā, āyat*, and *āyāh* of the instrumental, dative, and genitive of feminine nouns in *ā*.

Magadhi of the Jains, as well as the language of the Saptasāhita, presents instances of rejection of initial consonants; thus, *a = cha*, *uno = punar*, *adhā = gādham*, *aūnd = chañur*, and the like. This process is absolutely unknown in the modern languages, and it may be doubted whether it was ever really in vogue even in Prakrit beyond the limits of literary composition.

The softening of initial tenues into media, or, in the case of the labials, into the semivowels, is found to occur in instances where the modern languages retain the letter in its original Sanskrit grade. Thus *vai = pati*, *vāi = padā*, *vaadu = padu*, *vāi = patra*, *vādā = patākā*. The process appears to have been almost confined to *p*, a letter which, as we shall frequently see in this chapter, is peculiarly weak and liable to change.

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	MĀ TE	pron 2nd pers FOR THEE
	MĀ TA WAKA	DEEPLY IN LOVE DEAD
	MĀ TAU	CLAN
	MĀ T A ARA	KNOW BE ACQUAINTED WITH
	MĀ TA - NĀ	WITNESS OBSERVE
PĀLI	RA MĀ	FOOD SET APART FOR A GOD
	MA MA	pron 3rd pers. THEY THEM.
AS IN MĀORI	MA MA-Y-IDAŃ	GEN DAT of person pron. AHAM used quasi independently as a substitute for OURSELF
	MA HA KU	THIS IS MINE
PĀLI	TA MA ITI	FOR ME
MĀORI	A HA Ń	USED AS THE BASE of AHAM
	A HA N-A	CHILD
	A HA KU	WE TWO OUS
	A HA U	pers pronoun
	TA HA N-A	HIS
	A U	MINE
SK	TA	of belonging to possessed by.
NOM SING	SA	ME
MĀORI	TA HAV	HIS
	A HA	I ME
	HĀ KUI	pron of 3rd person
	TA	HE SHE IT
	W-HA-I	THY
		WHO
		MOTHER ITO
		FRIEND
		MOTHER with W for VI in 2 parts + HA-I

Ava° (prefix) I. *Relation between ava & a.* Phonetically the difference between *ava* & *a* is this, that *ava* is the older form, whereas *a* represents a later development. Historically the case is often reversed — that is, the form *in a* was in use first & the form *in ava* was built up, sometimes quite independently, long afterwards. Okadhati, okappati, okappani, okassati, okkara, okkanti, okkramati, okkachati, odhka and others may be used as examples. The difference in many cases has given rise to a differentiation of meaning, like E. ripe: rife, squash: squash; Ger. Knabe: Knappe etc. (see below B 2). — A. The old Pali form of the prefix is *a*. In some cases however a Vedic form in *ava* has been preserved by virtue of its archaic character. In words forming the 2nd part of a cpd. we have *ava*, while the absolute form of the same word has *a*. See e.g. avakka (—) > okka (—); avacara > ocaraka; avata; avadita; avabhaka; avasina. — B. 1. the proportion in the words before us (early and later) is that *a* alone is found in 65%, of all cases, *ava* alone in 24%, and *ava* as well as *a* in 11%. The proportion of forms in *ava* increases as the books or passages become later. Restricted to the older literature (the 4 Nikayas) are the foll. forms with *o*: okiri, okkanti, okkasmati, okkhipati, okkachati, okassati. — (1) The Pali form (*o°*) shows a differentiation in meaning against the later Sanskrit forms (*ava°*). See the foll.:

avakappati harnessing: okappati confidence;
avakkanti (not Sk.): okkanti appearance;
avakkhitta thrown down: okkhitta subdued;
avacara sphere of motion: uttara-avya-
avattina descended: uttina affected with love;
avaharati to move down, put off: oharati to steal.

(2) In certain secondary verb-formations, arisen on Pali grounds, the form *o* is used almost exclusively pointing thus to a clearly marked dialectical development of Pali. Among these formations are *Denominatives* in *-ka* usually; the *Gerund* & the *Infinitive* usually; the *Compound* throughout. II. *Ava as prefix*. P. *ava* = Vedic *ava* & occasionally *o*: Av. *ava*; Lat. *au-* (*aufere* = *avaharati*, *refugio* etc.); Ohg. *u-*; Gr. *a-*, *ua-*. See further relations in Walde, Lat. Wb. under *au-*. — *Meaning*. (Rest.) lower, low (opp. *u-*), see e.g. *uccava* high & low, and below III. 2), expld. as *hetthā* (DbA IV.54 under *avan*) or *adho*. (ibid. 153; SpA 290). — (Motion) down, downward, away (down), off; e.g. *avajjā* sun-down; *adv.* *avan* (G. 4, 1, opp. *uddhan*). — (3) *lit. away from, off*: *ava-kantati* to cut off; *ava-* away from the crowd; *chindati* cut off; *avivati* fall off; *bhāsati* shine out; *avulsi*; *avagacati* take off; *sijhā* left over. — *down, out, over*: *kirati* pour down or out over; *khitta* thrown down; *gucchati* go down; *gucchati* dip down; *tarati* descend; *patita* fallen down; *sajjati* emit; *sijjati* pour out over; *siddhi* sink down. — (4) *fig. down in connection with verbs of emotion* (cp. Lat. *de-* in *despicio* to despise, lit. look down on), see *ava-jnāti*, *bhūta*, *mānita*, *vajja*, *hvasati*. — *away from*, i.e. the opposite of, as equivalent to a negation and often taking the place of the neg. prefix *a-* (an), e.g. *ava-jaya* (= *ajaya*); *jāta*, *mangala* (= *a°*), *pakkhī*, *paṭita*.

Affinity of ava-. — (5) *apa-*. There exists an exceedingly frequent interchange of forms with *apa-* and *ava-*, the historical relation of which has not yet been thoroughly investigated. For a comparison of the two the *Sk.* forms are indispensable, and often afford a clue as to the nature of the word in question. See on this *apa* 2 and cp. the foll. words under *ava*: *avakata*, *karoti*, *khallita*, *anga*, *otappa*, *avāḥita*, *paṭita*, *utana*, *pivati*, *ruddhati*, *lokhati*, *vedati*, *varaka*, *sakkati*, *avassaya*, *avasseti*, *hita*, *avapariyati*, *avakkhanti*. — (6) *abhi-*. The similarity between *abhi-* & *ava-* is seen from a comparison of meaning *abhi* b and *ava* it. a. The two prefixes are practically synonymous in the foll. words: *kankhati*, *kamati*, *kiasa*, *khīpati*, *masdatti*, *rata*, *lambati*, *lekheti*, *lepana*, *siccanti*. — (7) The contrary of *ava-* is *ut-* (cp. above II. 2). Among the freq. contrast-pairs showing the two, like E. up & down, are the foll. *ukkaṣṭvakaṇṇa*, *oggaṃma-oggaṃma*, *vocchata*, *ullanghetti-olanghetti*, *ullāḥita*; *ogghita-ogghita*, *passapaṇṇamaṇṇa*. Two other comb. founded on the same principle (of intensifying contrast) are *okkhaḍḍhā* and *ava-* in contrast with *vi-* in *vāḥita*, *vāḥita*, *vāḥita*.

Avan (adv.) [Vedic *avā* & *avā*] the prep. *ava* in adv. use, down, downward; in C. often expld. by *adho*: Rarely absolute, the only passage found so far being Sn 685 (*ava* can be 'went down, v. l. *avassati*, expld. by *adho* SnA 486). Opp. *uddhan* (above, up high). Freq. in cpd. *avajjā* (adv.) head downward (+ *uddhapāda* feet up), a position characteristic of beings in Niraya (Purgatory), e.g. S 148; Sn 248 (*pātanti* satthū nirayaṃ *avajjā* = *adhogāṅhika* SnA 290); Vv 52¹ (of Revatti; + *uddhapāda*); Pv IV.144; J 123 (+ *uddhapāda*); IV.103 (*nirayaṃ vajanti* *niḥā* *adhogāṅhika* *avajjā*); Nd 404 (*uddhapāda* +); DhA IV.133 (gloss *adhosira*). — On *avay-* cp. further *avakkāra*, *avakaroti*, *avakkhipati*.

Avakappa [5. *ava-kappati*; on 9a: *av* cp. *hapaṭṭi-hapaṭṭi*] dragging down, detraction, abasement. In cpd. *ukkaṣṭvakaṇṇa* 'lifting up & pulling down, raising and lowering, rise & fall' D 154.

Avakkhanti (—) [*ava* + *kankhati*; cp. Sk. *anukhānti*] to wish for, strive after S: IV.57 (a¹); J IV.371 (a¹); V 340 (a¹); 345 (a¹ = na *pattheti* C).

- PALI AVA occasionally O
- PREP AVA REST LOWER LOW BELOW
- MOTION AVA DOWNWARDS AWAY [DOWN] OFF
- DOWN IN CONNECTION WITH VERBS
- AFFINITIES AVA > APA of EMOTION
- MAORI - - APA SPIRIT of ONE DEAD
- UA RAIN [SLAVE]
- MAORI A-HURU SHELTERED HAVEN
- WARM COMFORTABLE
- A The of belonging to at the time of
- WA DEFINITE SPACE AREA
- TIME INTERVAL
- WA-HO the OUTSIDE
- WA-IHO REST REMAIN
- WA-IHOE MOVEMENT of PADDLES [WORKING IN TIME]
- WAIKANAETANGA REST TRANQUILITY
- WAIKA WA FLOOR MAT
- PALI O-KA COMFORT
- MAORI O Belonging to
- KĀ HOME
- O BE ENCLOSED
- WA-IRUHI WEAKNESS
- AWA RIVER
- A WA MATE RIVER BED [DRY]
- O WHANGA NEST
- O KIWA WIND BLOWING DOWN
- THE WHAKATANE VALLEY
- WA NI FIRE STICK [only MALE]
- PALI NI = DOWN [DOWN UPON]
- MAORI WA-RA-WA-RA UNCERTAIN
- TRADITIONS CRAVING
- WA-RE IGNORANT LOW BORN
- WA-RO DEEP HOLE & PIT
- ABODE of the DEAD [APA]

O In the o in Fall may represent a Vedic o or a Vedic au (see ois, ois, etc.). Or it may be gupa of a (see ois-ika, ois-ika, etc.). But it is usually a prefix representing Vedic ava. The form in o is the regular use in old Fall; there are only two or three cases where ava, for metrical or other reasons, introduced. In post-canonical Fall the form in ava is the regular one. For new formations we believe there is no exception to this rule. But the old form in o has in a few cases, survived. Though o; standing alone, is derived from ava, yet compounds with o are almost invariably older than the corresponding compounds with ava (see note on ogamasa).

Oka (nt.) [Vedic okas (nt.), fr. me to like, thus orig. "comfort", hence place of comfort, sheltered place, habitation. The indigenous interpretation connects oka partly with okta = fig. room (for rising), chance, occasion (thus Nd 48y on Sa 966: see anoka; SaA 373 ibid.; SaA 547: see anoka; SaA 573 ibid.; SaA 547: see below), partly with udaka (as contraction): see below on Dh 34. Gogol (P. Cr. § 20) considers oka to be a direct contraction of udaka (via *udaka, *uka, *ukka, *okka). The customary synonym for oka (both lit. & fig.) is bhaya: meaning: place, shelter, report; house, dwelling; fig. (this meaning according to later commentators prevailing in anoka, liking, fondness, attachment to (worldly things) S 11.3.2. Sa 844 (okasa pakhya); oka here is expl'd at SaA 547 by rupa-vatth' sdi-vishāpasa' okaso); S v.24 = A v. 23 = Dh 37 (okā anokam sgamama); Dh 34 (oka-m-ukata ubhāto, i.e. oka-m-okato from this & that abode, from all' places, thus taken as okato, whereas Bdhgh. takes it as okaya okato and interprets the first oka as contracted form of udaka, water, which happens to fit in with the sense required at this passage, but is not warranted other-

wise except by Bdhgh's quotation "okapūnnehi civarehi ti ettha udaka". This quot. is taken from Vin 1.253, which must be regarded as a corrupt passage cp. remarks of Bdhgh. on p. 387: okapūnnehi ti pi pātho. The rest of his interpretation at DhA 1.289 runs: "okas okan pakhya anika-atit ti ettha siyo, iha (i.e. at Dh 34) ubhāyam pi labhāsi okamokato udaka-sankhāhi bhaya' ti attho", i.e. from the water's abode. Bdhgh's expl'n is of course problematic; Dh 91 (okan okan jhanti "they leave whatever shelter they have", expl'd by bhaya DhA 1.170). -cara (f. "carika J vi.416; "carika M 1.117) living in the house (said of animals), i.e. tame (cp. same etym. of "tame" = Lat. domus, domesticus). The passage M 1. 117, 118 has caused confusion by oka being taken as "water". But from the context as well as from C. on J vi.416 it is clear that here a tame animal is meant by means of which other wild ones are caught. The passage at M 1.117 runs "odabeyya okacaraṃ (thapeyya okacārikā) i.e. he puts down a male decoy and places a female (to entice the others), opp. "ubhāyāya o. nāseyya o." i.e. takes away the male & kills the female. -bhāya giving up the house (and its comfort), renouncing (the world), giving up attachment Sa 1101; (cp. bhāyā-jāha SaA 598; cp. Nd 176 with v.l. oghajāha). -anoka homeless, homeless, comfortable, renouncing, free from attachment: see separately.

Okaḍḍhāti [o + kaddhāti] to drag away, remove Th 2, 466. See also ava.

Okaḍḍhāti (okantā) [o + kaddhāti, cp. also apakantā] to cut off, cut out, cut away, carve; pres. okaḍḍhāti M 1. 126; Pv 11.10 (ca. ava' PVA 215); ger. okantāsi J 1. 154; (sign: o. after carrying the deer); PVA 192 (pīthi-

magga) & oḍḍhāsi Jv.216 (T. oḍḍhāsi, v.l. oḍḍhāsi; C. expl'd by okantāsi); cp. apakantā & avakantā.

Okaḍḍhāti [o + kaddhāti] to prevent, arrange, make ready, settle on, feel confident, put (trust) in. Vin 11.4; Pv 11.19 (ca. siddhānti ibid. 23); DhA 1.138, 139; DhA 1.243.

Okaḍḍhāti (k.) [o + kappasati] firing one's mind (on), settling in, putting (trust) in, confidence Dh 12, 25, 96, 248; Nd 1.138, 139; Vin 11.19.

Okaḍḍhāti [o + kappasati] to fix one's mind on; to put one's trust in M 1.11; Mf 234 (okappasati).

Okaḍḍhāti [o + caus. of kappati] to shake, to wag; only in phrase oḍḍhāti oḍḍhāti to shake one's head M 1.106, 117; S 1.118.

Okaḍḍhāti [o + kassati, see also apakassati & avakassati] to drag down, draw or pull away, distract, remove. Only in ger. okassa, always comb'd with pasayha "removing by force". Dh 1.74 (E. okā); A 11.26 (E. okā); S 1. okā-69 (k.); Mf 210. Also in caus. okassati to pull out, draw out Th 2, 116 (vāthi) & disparāsi bhaddhāsi Th 117; (MSS. often spell okā).

Okaḍḍhāti [o + kara fr. karoti, HSE. okra, o.g. M Vastu III. 357] only in stock phrase okāḍḍhāti oḍḍhāti oḍḍhāti sakkā-leso D 1.10, 149 (ca. imaka-bhāva' DA 1.177); M 1.115, 379, 405, 406; M 1.145; A 11.186; Mf 24 (v.l. vakkā); DhA 1.6, 67. The exact meaning is uncertain. Etymologically it would be degradation. But Bdhgh. prefers folly, vanity, and this suits the context better.

MĀORI O: ATTACHING TO BELONGING TO
-KARA OLD MAN
PĀLI O-KARA > DEGRADATION
FOLLY

Okaḍḍhāti [o + kaddhāti] to drag away, remove Th 2, 466. See also ava.
Okaḍḍhāti (okantā) [o + kaddhāti, cp. also apakantā] to cut off, cut out, cut away, carve; pres. okaḍḍhāti M 1. 126; Pv 11.10 (ca. ava' PVA 215); ger. okantāsi J 1. 154; (sign: o. after carrying the deer); PVA 192 (pīthi-
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Okaḍḍhāti [ava + kaddhāti] to be visible; Caus. okāḍḍhāti to make visible, let appear, show S 11.29.

MĀORI O FIND ROOM CAPABLE OF BEING ENCLOSED
O HERE SLEEPY WEARY OR CONTAINED
O-NI COPULATE
PĀLI NI DOWN
MĀORI NI-KO LAY DOWN AT ROPE IN A COIL
O KEWA RAIN CLOUD
O THE OF THOSE OF GET IN
O OF BELONGING TO FROM OF PLACE ATTACHING TO
O HA UTTER PRAYERS OVER
O HANGA > O HANGA = NEST
PĀLI O SA RAKA AFFORDING SHELTER
PĀLI O FROM AVA
pref. AVA = VEDIC AVA SOMETIMES O MEANING LOWER LOW [MOTION = DOWN] DOWNWARDS AWAY [DOWN] AWAY FROM: OFF DOWN IN CONNECTION OF VERBS OF EMOTION.
MĀORI O-NI COPULATE
O-HERE SLEEPY WEARY
PĀLI AVA-KUJ-JA FACE DOWNWARDS PRONE [KUI] [BENT OVER] PART OF GET IN
PĀLI O-KA COMFORT SHELTERED PLACE
MĀORI KĀ HOME
O KA ROOF RAFTERS OF KUMARA PIT
MĀORI O FIND ROOM ENCLOSED
PĀLI O-KA KA FEEL A LONGING FOR BEER

PĀLI	AVA	KI	RATI]	TO POUR DOWN ON
and	O	KI	RATI]	TO POUR OUT OVER
AOR	AVA	KI	RI		TO CAST OUT REJECT THROW OUT
g ₂	AVA	KI	RI YA		g ₂ d AVAKIRATI
MAORI	AU	RUKO	WAHO		LEAVE FROM LASHINGS d a CANOE
	O	KE	WA		RAIN CLOUD
	O	KI	WA		NAME FOR A WIND THAT BLOWS DOWN THE VALLEY AT WHAKATANE
	O	KO	OKO		PARRY SPEAR THRUSTS
	AWA	MA	TE		DITCH MOAT DRY RIVER BED <i>left by</i>
	AU	TA		ATTACK	<i>[river flow changing]</i>
	AWA	KA	RI	AWA KERI	DITCH
	AU	ME	KE		SURF SHORT DESCENT
	AWA	I			HEAVY SOCCEN.
	AWA	I	HO	WAIHO	= LEAVE
	AU	KA	TI		DAM A STREAM STOPONES WAY
	AWA	AWA			VALLEY AU-E ALAS!
	AWA				FURROW in a garden GULLY GORGE
	AWA				RIVER GRANNEL
PĀLI	AVA	HA	RA TI		TO MOVE DOWN
"	AVA			[REST]	LOWER LOW
"	AVA			[MOTION]	DOWN DOWNWARD AWAY [DOWN] OFF
				[LIT]	AWAY FROM OFF <i>fig down in verbs</i>
MAORI	AU				SMOKE CLOUD RAPID WHIRLPOOL FOG. <i>[of EMOTION]</i>
MAORI	AWA	NGA	WANEA		DISTRESS DISTURBED
		KI			TO OF PLACE INTO ON TO UPON TOWARDS
		KI			FULL
WHAKA		KI			FILL
		KI	KI		CONFINED
		KI	RI	KIRI	GRAVEL <i>for a garden</i>
		KI	RI	TORE	PUD MUL
	AU	TA			ATTACK
	O	TU			PART OF THE TAURAPA WHICH STOPS WATER COMING INTO
	OW	HA	>OHA		UTTER PRAYERS OVER [A CANOE]
	O	NE			FIND ROOM BE CAPABLE of being ENCLOSED OR
	O	NI			BEACH SAND MUD [CONTAINED]
PĀLI	O	NI			COPULATE and HA-NGI OVEN - PIT
					DOWN [See MAORI NI-KO COIL A ROPE]

PDL 173

O AVAT
O AVAT

HI YATI
HI YATI

] = AVA HI YATI [see MAORI ATATI drive away]
TO BE LEFT BEHIND STAY BEHIND

PASS d

O

HI YYA KA

from CHI YATI ONE LEFT IN A HOUSE AS

O

HI TA

PP ODAKATI PUT DOWN INTO [A GUARD]

HI KA

copulate [LAI D DOWN]

O

HA RIN

from AVA HARATI DRAGGING DOWN WEIGHTY

HINAMO E

SLEEPY [HEAVY]

O

HA NATI

AVAT HAN new formation from PASS-

AVA HI YATI of HA taking it to HAN

MAORI

HI TEKI

HOP ON ONE FOOT > HITENGI > HITOKI [TO SHIT]

MAORI

HAM - U-TI

SHIT HAM-OKO THATCH

TI-KO TOSHIT

TI-KO TI KO DIARRHOEA.

HA MOE MOE

SLEEPY as AVA HI YATI stay behind

HAN - E HANE

DECAY ROTTENESS

HAN - E

WATER [urinate for this]

HAN - A

SHINE GLOW GIVE FORTH HEAT

HA MOE MOE

CLAY

HI

BE affected with DIARRHOEA.

ATI

beginning and then.

HAM URE

DILATORY

TA KAPAU

SPREAD OUT UPON the GROUND

FOR

from

O

HA RIN

[FLOOR MAT]

AVA

HA RA TI

Dragging down weighty heavy

HARI

Carry

HARA

EXCESS

O

HI TI

cautious on ones guard.

O

HI

a henakia to lift tapu of a new PA by impasting the female principle

O

HO

STARTS from fear be awake

O

HA NGA

NEST = KO WHANGA

O

HE RE

SLEEPY HITAKO YAWN

O

HI NGA

child hood. youth

HI NA

girl

HI KA

copulate. kindle fire etc

TI A

mother servant

TA EKI

TO LIE let it lie there!

TA KA

prepare etc

PALI
from
and
MAORI
PALI
MAORI

O SA RA KA
O SA RA TI
O SA TA
TA U
O - - KA
TAU PUA
O WHA NGA
KA
TI

OF THE NATURE of a RESORT
FIT FOR RESORTING TO
AFFORDING SHELTER OVERHANGING
SETTLE DOWN BE SUITABLE [LEAVES]
COMFORT
OF BELONGING TO BE ENCLOSED
AFFORDING REST [FIND ROOM IN]
'NEST
HOME THE ARRIVE COME GO
ARE ARE TA NGA OVERHANGING CLIFF

PALI pro
MAORI

AVA
WAH - NAU
WA I HO
WA - HO
WA I - - KA
WA - HI NE
O HA NGA
HA MO KO
A - IO

REST LOWER DOWN INTO OCCASION = O
BE BORN FAMILY GROUP
REST REMAIN
OUTSIDE
NA ETANGA REST TRANQUILLITY
WIFE
NEST
THATCH of a HOUSE
CALM TRANQUIL AT PEACE

APA RA NGI
API API
HA EO RAT U
HA RI
HA - KA RI
HA KOA KOA
HA KUI
HA MARURU
HA NEAR NEA
HA NU
HA NGA
HA NEA RAU
RATA
RATO
RA
TA KA - HOA
TA KA
TA RUNA

TIE KE GROUND PLANS of a HOUSE
COMPANY of PERSONS
CONFINED CROWDED
HIGH PITCHED ROOF
DANCE SING JOY
GIFT. PRESENT FEAST
HAPPY.
MOTHER.
SHUT IN CONFINED
PLEASANT. COMFORTABLE
OVEN
people make build property
JEST WITH
FAMILIAR FRIENDLY
SERVE ROUND DISTRIBUTE
WED TA FRIEND
MAKE A FRIEND of
COMMON MEETING HOUSE of a VILLAGE
CONNECTED BY FAMILY TIES

PALI O SI TA
 PP AVA + SA
 MAORI O HI NEA
 O WHA NEA
 O HA NEA
 O WA I HO
 O HA ERE
 HA MOKO
 HA HA
 HA ERE
 # O HI
 HI A
 HI A PO
 WA I HO
 WA I HO
 PALI O KA
 MAORI A HI
 TA
 TA TA
 TA E
 TA HI
 TA HU
 TA HU
 HA NEA
 W HA RE
 SK VI
 MAORI TA KUWA
 HA NEI
 NI
 NI NI
 NI KO
 TA NI WHA

] INHABITED [BY].
] ACCESSIBLE [TO]
 YOUTH CHILDHOOD OHA GREET
 NEST
 NEST
 BE ENCLOSED BELONGING TO
 REST REMAIN
 FIND ROOM CAPABLE OF BEING ENCLOSED
 COME GO DEPART BECOME BY
 THATCH of a HOUSE
 SEEK LOOK FOR.
 A SPirit, RESIDING IN A RAINBOW or
 left TAPU of a new PA [detached cloud]
 how many?
 be gathered together
 SHOUT AT TO DRIVE AWAY
 SHOUT AT TO DRIVE AWAY
 KINDLE FIRE
 REST REMAIN
 COMFORT
 HOME
 FIRE *ignite the canopy*
 bail a canoe = CAMP SITE
 FENCE [place to bail a canoe]
 Above canoe depart
 one, the other all together Single
 RIDGE POLE of a HOUSE
 HUSBAND COOK FOOD plenty -
 make build business people.
 HOUSE people in a house
 IN 2 parts
 OLD WOMAN
 STONES for heating an oven -
 earth. OVEN PIT
 DOWN
 BLOW [pass DOWN of a FIRE!]
 LAY DOWN A ROPe IN A COIL
 Fabulous monster living in deep water!

PALI
from
MAORI

LA HU TA
LA HU
RA KA
RA EKO KIRI
RA
RA NEA
RA NEA
RA NEA HUA
RA NGI

LIGHTNESS BUOYANCY

AGILE ADEPT
STRONG WINDS at Equinoxes
SAIL
SANDBANK.
BLOW GENTLY
LARGE sp. of JELLY FISH
SKY HEAVEN DIVINE BEINGS
WEATHER. TUNE AIR.

RA NEI PO KO HU
TAI PO

FAIRY SPRITE
GOBLIN

RA NEO
RA RE
RA RO
RA U

ROLLER on which a heavy body is
CARRY [dragged]
underworld. N. wind
LEAF.

HU ATAU
HU KA
HU NE
HU NE AHUNGA
HU RO

SMOOTH RUNNING of words of a song,
FOAM SNOW
DOWN of birds pappus of seeds.
DUST
JOY

TA HUNA
TA HURI HURI

PAPPUS of SEED of RAUPO
ROCK as a CANOE AT SEA

TA HOATA

PUMICE STONE

TA HOE

SWIM.

TA HAKURA

DREAM of one DEAD

TA IPUA

LIE IN HEAPS AS CUMULOUS CLOUDS

WHAKA

TAIRANGA RANGA RISE UP lift up elevate

TA KANE

FLOAT IN the AIR.

TA KO HU

MIST

TA KU

GUNWALE of a Canoe.

TA MARIKI

CHILD opposed to an adult

TA TAMI

USE VINES TO HOLD DOWN

TA HU

THATCH ON A ROOF IN HIGH WINDS

FIRE

PUMICE STONE

PALI
from
IN
MAORI

VI KA MA
VI KRAM-
MA LA KA
MA RA E
MA RA
MA I

WALKING ABOUT

A WALKING ENCLOSURE

A GARDEN

HITHER

KA U TAHOE SWIM ACROSS

KA I WAEWAE MESSENGER

KA I A STEAL

KA I A ROHI LOOK FOR

HI TO IMPELL

SK
MAORI

KA I RA U COURTEZAN.

KA HA FILE of an ARMY

KA I NGA PLACE of RESIDENCE

SK
MAORI

VI IN 2 PARTS

KA EA EA WANDER of the EYES ROLL the EYES

KA EA WANDER

A KA VINE of a plant CLIMBERS in general.

HA KA DANCE

HEMO KA I HUNGER.

HO KA I GO BRISKLY FAR APART

HU KA RI TRAMPLE

KA NI DANCE

HA KA RI GIFT PRESENT FEAST

SK
MAORI

HA HA HAPPYNESS

HA KOAKOA HAPPYNESS.

> HU RO JOY

GO COME

PALI

VI- KA MA WALKING ABOUT

A TRAIL of TRACK IN the BUSH

RA HE U SAIL WAY SON there yonder.
RA WAHI the other side

[WE]

RA-U-WI-RI Set in order a cultivation

RA-U HI BRING

RA-U-MA-EWA WANDER

RA-TO BE DISTRIBUTED

PĀLI LĀJ ETI] TO FRY OR HAVE FRIED
 from LĀJ A

MĀORI RĀ RĀ EXPOSE TO the HEAT of a FIRE
 ET- E THICKEN IN COOKING EKE
 ETI SHRINK RECOIL
 TI HAKE POT VESSEL
 TI ETIE BREAK UP FIREWOOD
 TI HOKA STICK IN.
 TI HORE PEEL TAKE the SKIN off.
 TĪ KĀ KĀ HOT BURNING

PĀLI LA BU] GOURD USED AS A RECEPTACLE
 and LA BU KA
 MĀORI RA PA

RA POI PUD MUL
 RA PU first pregnancy.
 RĀ WED Look for SQUEEZE
 RA HU E WED TO the HEAT of a FIRE
 PU BASKET COOKING EKE
 PUA RECEPTACLE
 PUA PUA WRAP UP
 PUA NGO PUD MUL.
 PU HA EMPTY.
 PŪ KENGA full up.
 PU KETONA Repository
 PU KU PUD MUL.
 PU RA- KA Stomach
 PU TA Crayfish pot.
 PŪ TRUHINU opening hole Vagina
 PŪ TE 4 m. kāja GOURD
 Bag

PALI	RO	HA	TI	for SK ROHATI of RUH
of MAORI	RU	HA		CAUS ROPETI TO MAKE GROW COMPS > OROPETI see
A	RO	HA		LARGE BRANCHES of a TREE
PALI	RU	HA	TI	also belongs here
CAUS. of John V	VERB	IS		ROPETI [TO MAKE GROW]
ANOTHER	R	ROOT	only in PALI is RŪHATI ² [with pp RŪHA = RUNDH]	EARTHQUAKE [TO BREAK > [RUDH]
MAORI	RŪ		TI	NAKU TUBERS FOR PLANTING A CULTIVATION
MAORI	PE	I		EARTH
PALI	RO	PI	MA] WHAT HAS BEEN PLANTED
from	RO	PE	TI	
A	RO	PI	MA	= NOT PLANTED of TREES = MAORI AROPA trees; ARUHE roots
	RO	PE	TI	Caus of RŪHATI TO PLANT OR SOW TO
MAORI	PE	RE		INCREASE MAKE GROW PUT UP FIX
A	RO			A TOOL FOR CULTIVATION
WHAKAARO				ATTENT TO FAVOUR
A	RO	HA		INTENSION THOUGHT PLAN THINK CONSIDER
A	RO	HATA		LOVE
A	RO	RANGI		LADDER BRIDGE of seasons as TAU
A	RU	HE		LINE of STICKS for KUMARA PLANTERS
	RO	AKA		FERN ROOT
	RO	HE		BOUNDARY OUTFIELD
	RO	NGO		ATUA of AGRICULTURE
	RO	PA		WORKER
	RU	A		STORAGE PIT
	RU	A-AH	VRI	CEMETARY
		HĀ	HĀ	SOW SEED
		HA	EMATA	WARN of W SHOUTING is a CULTIVATION
		HA	ERE	STRONG GROWING
		HA	MU	BECOME progress change of number
		HA	NGA	GLEAN [size]
		HA	NGO	WORK property people
		HA	UHAKE	DIG OR PLANT with a HANGOHANGO
	PI	RO	RI	Take up a ROOT CROP
	MA	RA		PLANT KUMARA
				A CULTIVATION

PALI

RU PPA

This is not clear. IT REFERS TO SOMETHING WHICH IS NOT RUPA! YET PRETENDS TO BE RUPA IE A SHOW A SHAM PERFORMANCE CEMETARY

M AORI

A RU PA
A

of belonging to after the manner of CEME TARY WERE ORIGIN, ANATHEMA! A MODERN SHOW ie representing non being as being DECEIT!

THIS IS AN IMPORTANT ANCIENT CULTURAL DIFF.

RU

Scatter sow [after life itd] the Earth.

A

PA PA

EXTENSION of SPACE: TIME UNTIL AND, AND THEN [AS SUCCESSIVE EVENTS] ie here of the progress of the SOUL, with a as neg prefix = NOT-BODY!

SK

A- RU PA

PALI

ROOT

RUP = [NAS]

defined as NAS ie TO DESTROY

M AORI

NA E NAE

FADING of BREATH

NAH E NAHE

TO SEPARATE

NA KU

PIERCING COLD

NA MU

MUL as destroyer of passionate = [FIRE AT]

NA KUNAKU

[Reduce to fragments disconnected disjointed.]

NA U

COME GO

PALI
CP SK
MAORI

RU DO A
RAU OR A
T A -
RU RU

A
A
A -
KOU

] STORM DEITY > 'THE RED ONE

RED OCHRE

STORM WITH WIND; RAIN >
[RUORA'S of the SKY]

PALI

RU TA
TA KI
TA
TA KOU

A
KI
A
KOU

PPRAV-ATI NOISE SOUNDING CRYING
RECITE [MAORI RAU = TAKE CAPTIVE ETC]

WIND BE UTTERED

RED OCHRE

NOISE

573 WHAKA

RO NEOA

A

MAORI TIO CRY CALL Labo TAN-GI

PALI

RU DATI

A

MAORI HI LEAD A SONG

USUAL SK = pro

RO DATI

A

* REU as in RAVATI

RU YAI

RO DASI

A

an enlargement of

IDE ROOT *

RE UD

A

RED OCHRE

CP Cognates

RA VA TI

A

TO cry shout

LATIN

RU DO

A

WAILING

LITWA

RAU DA

A

EXPLAINED BY CHIP * RUD

OHG

RIO ZAN =

A

RODANE

RES

RE O TAN

A

VOICE + TAN-GI CRY FOR = RES REO-TAN

DHTP exp

* RUD

by

EARTHQUAKE

MAORI

RE O

A

WEEP MOURN

MAORI

RU

A

HEAR

WHAKA

RO HI

A

NOISE

WHAKA

RO NEO A

A

TEARS PALI RO-DANA CRYING = TAN-GI

WHAKA

RO MATA

A

WHISTLE AS the WIND

WHAKA

RO RO WHIO

A

BRANDISH WAVE ABOUT

WHAKA

RU RU

A

ROAR

WHAKA

RU A HINE

A

III A-RU FOLLOW PERSUE

WHAKA

RU A NUKU

A

RUTA RAGE BLUSTER

WHAKA

RU RU

A

OWL [OMEN ISD]

WHAKA

RU RU

A

STORM WIND RAIN

WHAKA

TA TA

HUA

WIND BE UTTERED

WHAKA

TA TA

A

= MARAE

WHAKA

TA TA

A

SEA 10 SOUND and Measure 1 TO

WHAKA

TA TA

A

CARRIA SCANDAL

MAORI	KAI	RA	U	COURTEZAN
PALI		UK	KA	GLOW of FIRE, [KAMA-DEVA]
SK	KA		AGENT	
	KA-	MA	LOVE	
PALI	KAM	MET	TO DESIRE	MAORI [ME and TI-ITO]
"	KAY	A	BODY > HEAR FEELING SENSES	
MAORI	KA	HU	STILLBORN ENFANT	
	KA	HUI	ASSEMBLAGE = ie HEAR ACCUMULATION	
	KAI		EAT CONSUME AS BODY FUNCTION	
	KAI		FULLILL ITS PROPER FUNCTION HAVE	[FULL PLAY]
	KAI	NGA	FIELD OF OPERATION	[PALI KAY-A]
			SCOPE OF WORK	
PALI	KAI	-	OV BELONGING TO POSSESSED (BY	[KAMA-DEVA]
MAORI		DE		
MAORI	KAI	RA	U	[KAY+RAM+U]
SK		RA	MA	LOVE ITO
PALI		RA	JANIYA	MAORI [ME and TI-ITO]
	god	RA	JATI	OF THE NATURE of RAJAS ie PASSION
		RA	NA	ENJOYMENT EXPLAINED AS =
	v	PA	PA	OR RAGA [PAPA + RANGI ie LOVE UNION]
MAORI		PA		COTUS
			RA PU	PUD MULL
			RA KAI	ADORN ONESELF
			RAMA	THEY THEM CATCH FEELS
				[BY TORCHLIGHT]
PALI	KA	-	-	RAMENE ASSEMBLE
MAORI				TO DESIRE [KAMA-DEVA]
			RAMU	P. MUL
			RANGA-I	RAISED ELEVATED
			RANGI	HANSOME
	RA	PA		PUD MULL [TAHU]
			RA-PA	PUD MULL [TAHU]
PALI			RAM-A	ENJOYABLE from RAM-
PALI				explained as ORIGEN - UD
		U		
		UK+KA		GLOW of FIRE
		UK	KA-DHARA	TORCH BEARER
MAORI			TA RA	M. VIRILE PUD MULL

PĀU UPĀ VĀ HA NA
" UPĀ+ VĀ HA NA

CARRYING AWAY WASHING AWAY

MĀORI

Ū
U-A
UKU
PĀ
PĀ E WAI
PĀ HA
PĀ HUNU
WAI
WĀ

Reach land across by water

RAIN
WASH
DAM A STREAM.
DRIFTWOOD
ATTACK.
FIRE BURN.
WATER
ADJUDICATE ON

WHAKA

WA HA

SHEET of A SAIL CARRY
[ON THE BACK]

WHAKA

WA HA RU

MOUTH of a RIVER.

WA HI

ANNOINT Smear paint

WA HIE

fine wood

WA HI AWA

placenta

WAI ARIKI

HOT POOL.

WAI KOTI KOTI

RITUAL HAIR CUTTING.

WAI WHAKAIKI

place of RITES.

WA

IMPURITY.

WA NI

SCRAPE Comb the hair.

WA WAO

WARD off.

HA ERE

COME GO DEPART BE DIFFUSED

HA HAKE

NAKED [BECOME]

HA KI KAU

WING as a carrier.

HA MOA MOA

CLAY [for washing with]

HANGERE

Deep pool.

HA PAI

MAKE A CLEARING BY REMOVING

HA PU

ALL TIMBER NOT LEAVING IT TO BE
pregnant [BURNED]

HARA

VIOLATE TAPU

HA RO TO

POND

HAU

SACRED FOOD

HAUNGA

odious STINKING

NĀ

ACTED on BY BY WAY of

PALI UPA RA VA
UPA + RU

from UPA + RU] NOISE

MAORI UHO
PA
PA
PAKAKU
PARA- PARA
PARA- WA
PAR E KURA
PA KAKE
PA KA
RA

SOUND
hold personal communication with
BE HEARD BLOW AS the WIND
MAKE A HARSH SOUND
A PLACE FOR RITES
GALE TEMPEST
BATTLEFIELD
SEA in general.
QUARREL

WA
RA U
RA U PATU
RA U TU PU
RA WE MAKOI

ROAR CONTINUED SOUND
ACCUSE. WA-U QUARREL
MULTITUDE
QUARREL CONQUEST
THUNDER STORM of a certain kind.

WAHKA - WA WA
WA WA

NAUGHTY
WRANGLE
BE HEARD BLOW AS the WIND
MAKE A LOUD ROARING NOISE

PALI UPA + RU
MAORI A RU
RU
RU A
RU AKI
RU I
RU KU
RU RU
RU NA NEA
RU RE

NOISE
PLACE FOR RITES
FOLLOW PERSUE
EARTHQUAKE
FEEDING GROUNDS of BIRDS.
BE VOMITED
SHAKE BRANDISH
Bind by incantation
STORM [RUORA'S]. ATTACK.
DISCUSS IN AN ASSEMBLY
WRANGLE BANDY WORDS

HA RU RU
HO RU
HU RU PIKI
KU RU WHENA
RU KA HU
RU KIRUKI
RU RU
RU WAI MOKO

any heavy dull SOUND RESOUND
YELL SOB ROAR [ROAR STORM]
INCANTATION OVER WEAPONS
MAKE A SNUFFLING SOUND WITH the NOSE
BLUSTERING
[INTENSIFIER] extremely
OWL
GOD of EARTHQUAKES

SK DUR VYA VA HĀ RA WRONG JUDGEMENT IN LAW

MĀORI TUR E

TU PUA
TU HI
TU MATA REHUREHU

TU MATA NUI
TU MURAKI
TŪ TŪ
TŪ TŪ

WHAKA

WHAKA

TU TU
TŪ TŪ
TŪ A

TŪ ĀHU
TŪ A KOI

TUARĀ
TUĀ RA NEI
TUĀ RO NGO

TŪ HOU
TŪ HURĀ
TŪ NGA RORĀ

RUA
RU NGĀ
RUKU
RŪNANGĀ
RURE
WHIA

WHAKA
WHAKA

WĀ
WĀ
WĀ WĀ
HĀ RA
WAI

LAW, DKT says loan word derived from TORAH
THIS IS NOT CORRECT!

FOREIGNER IE IGNORANT of the 'LAW',
INVOKE WITH PROPER RITES

ILLS RESULTING FROM INFRINGEMENT
[of TAPU IN WAR]

OPEN IN PUBLIC
HEAD PRESIDENT

SUMMON ASSEMBLY

BE ESTABLISHED TAKE PLACE
PROPOSE A SUBJECT FOR DISCUSSION

FORMAL SPEECH
POINT OUT

ENGAGE FIGHT WITH
TIME PAST FUTURE

[FORM of ADDRESS]
SACRED PLACE

DIV SEPARATE BOUNDARY
DIVISION BE DECEIVED MISCONCEIVE

ALLY SUPPORT

OLD of ANCIENT DATE
BACK of INTERIOR of a HOUSE

CEREMONIAL FIRE of a TORUNGA
DISCOVER DISCLOSE BRING TO VIEW

BACK PART of MEETING HOUSE
OF TWO MINDS IN COURT TWO

TOP ABOVE [BOTH BOTH EQUALLY]
RITUAL ABLUTIONS

DISCUSS IN AN ASSEMBLY
BANDY WORDS WRANGLE

SEEM APPEAR TO BE
ACCUSE

BRING A FORMAL CHARGE AGAINST
TAKE COUNSEL

VIOLATE TAPU SIN OFFENCE
MEMORY of THINGS HEARD ITD

BRING TO VIEW

MORIORI HIKI [TE] HARA
HIKI, CHE HARA AVENGE [TE]

TIMI CHI, METOKI BABY [TI]

NA, E CHI RAKO BEHOLD [TI]
E CHI RA BEHOLD [TI]

A CHE HERE DECREASE [TE]

RA. CH AKIMBI [T] MĀORI RĀWHITI

MORIORI HIKI [TE] HARA AVENGE [TE]
MAROT [CH] ENGA HARD MĀORI MARO

TIMI CHI, METOKI BABY [TI]

TI CH U MARO [T] N W WIND

HIKI T [CH] E HARA REVENGE

KAKIT [CH] IA RUSTLE

MĀORI TA MAI TI
MORIORI TCH MITCHI

MORIORI TCH
SK 380 CA

final i = b final vowel clipped off or dropped.

MEDIA L T = TCH U/Y
INDIC AND BOTH ALSO AS WELL AS
PLACED LIKE THESE PARTICLES AS AN ENCLITIC
AFTER THE WORD WHICH IT CONNECTS WITH WHAT
[PRECEEDS]

WHEN USED WITH A PERSONAL PRONOUN THIS MUST
APPEAR IN ITS FULLER ACCENTED FORM eg

'TĀVA CA MAMA CA NOT AS -
[TE CA ME CA]

MORIORI HIKI T CHE IA RUSTLE

TI - TCH U- MARO
U- ALSO

PALI | DA

EMPHATIC DEMONSTRATIVE
IN THIS HERE
CAUSALLY CONNECTED BY WAY OF CAUSE
JUST THIS EVEN SO

MAORI | TA UPA
| TO
| O

THERE YOU SEE! VERY WELL THEN
OBJECT of REVENGE

PALI | DĀ NI
TA KA

NOW
PREPARE COMPANY of PERSONS

PALI | O DHI

(POTENCY, & IDDHIS are from ARDH.)
LAYMAN POPULARITY [TO PROSPER]
KING BEAUTY LONG LIFE GOOD HEALTH
GOOD FOOD CLOTHES HOUSES HUNTER I TO
PSYCHIC POWERS BECOME INVISIBLE WALK
ON WATER FLY THROUGH THE AIR ASCEND
TOUCH THE SUN or MOON [TO HIGHEST HEAVEN]

MAORI |

POWER of CONFEDERATION of CLANS
THE POWER TO PROTECT MIND MADE

MAORI | HI
| HI

IMAGES PASS THROUGH SOLID THINGS
FERMENT of FEELINGS FROM IN POSSESSION of
DAWN
POWER AUTHORITY SPELL CHARM
ESSENTIAL FORCE

| HO
| HO MATVA
| KANGA
| KI
| RA

ESSENCE
MIND
CLAN
DEVOUR
LIFE PRINCIPLE

| TI AHO
| TI KA
| TI NAINA
| TI NO
| TI ONIONI

emit rays of light shine
just how right correct REASON
Self person reality
ESSENTIALITY
HOVER AS A BIRD

NOTE
BEAMS 98 HINDI SK PRARIT FORM HAK AR-
Peculiarly
KAR TA
KAR TĀ
KARA NTO
HAK AR- I

HARSH SPEECH of BENGALI page 154 Beams
(DOING } MAORI RĀ SAIL KARA Conspiracy KAI
A DOER } derived from [MAORI WHA KA [KA]
(SK KURVAN) MAORI RUAMOKO and WAN-ANGA
GIFT PRESENT DEARST KODOKO LUKĀ

PALI
MAORI

UK

KA LA

SPEAKERS of OLD

KA RA

OLD MAN

KA U AE RUNGA

LORE of CELESTIAL

KA U AU RARO

LORE of TERRESTRIAL

KA RA KIA

KI

say tell tell of mention saying
ANCIENT TIMES

UK- I

of OLD

UK- I UKI

go spread abroad.

RA KA

ASSEMBLE

RA MENE

rites:

RA NEA

TUNE STANZA DIVINE BEINGS,

RA NGA

SEER.

RA NI

RA TA

PALI
MAORI

UC

CA RA

VD+CAR TO SHIT

KA RA

-WETA

SHIT.

WHAKA

-

RA ERAE

EXPOSE ONESELF.

RA MI

SQUEEZE

TI KO

TO SHIT

RA PA

STICK ADHERE

RA RO

downwards the underside

RA U

LEAF ie toilet paper Brachy-Rep.

RAUPI

Cover up

but

TA

SHIT CIT?

PALI
MAORI
PALI

VPA

GA TA

GONE TO COME APPROACHE

TA E

Come go depart

VPA

GA MA NA

approaching going or coming to

MA NA TV

HOMESICK TAKE AWAY GO PROCEED

NGA HU

HUNT WITH DOGS

NA KA

move in a certain direction

MAI

HITHER

NA U

COME GO

NGA ENGE

HEEL

NGA EHE

TOE

NGA HERE

front

WHAKA

NGA HORO

CHARGE

NGA RE

SEND

SK	KHI	LÁ	BARE SOIL UNCULTIVATED LAND
MAORI		RA KE	MAKE BARE of LAND
SK		KE DARÁ	A FIELD
MAORI		TAKA MĀRĀ	PREPARE a cultivation
	MĀ	RĀ	A CULTIVATION
		KE-RI	DIG
SK		KE-DARÁ	A FIELD
MAORI	KĪ	HI	STRIP
	KĪ	ANO	NOT YET
	KĪ		TO of PLACE by means of WORK
	KĪ	RITAI	Space outside a PĀ FENCE or
			CLEARED of SCRUB
			MADE BARE
			BARE SOIL UNCULTIVATED LAND
			MAKE BARE of LAND
SK	TA	RU NAYA	NOM YATI TO BRING
MAORI	TA	RU	THING
	TA	RI	WAIT EXPECT
	TA	RU TAWHITI	INFLUENZA A DISEASE BROUGHT FROM
		RU	STORM [ABROAD]
		RU	STORM
		NAU	COME GO
	TA	E	Arrive come go etc
	TA	RU A	BY AND BY = TARI WAIT EXPECT
		ATI	BEGINNING THEN - OFFSPRING
		RU NEA	UP ABOVE OVER UPON
SK	KŌ	SĀ RA	a FURROW or TRENCH [MAORI RAI-FURROWED]
MAORI	KARSHU		MAORI WHAKA RAU = LEAD AWAY
	KŌ	REA	A SMALL CANOE
	KŌ	RERE	GUTTER for liquids - RERE FLOW
	KAR-	I	DIG DIG UP
	KŌ	RA NEA	NOT DEEP SET in the GROUND
	KŌ	PU RA	TUBERS FOR PLANTING
	KŌ	POKE	THROW UP the SOIL
	KŌ	POUNEA	SOURCE of a RIVER
WHAKA	HA	ERE	CONDUCT LEAD
	HA	KE	BOWL OR TROUGH
	HA	NAHANA	PUD MUL

SK KE DA RA
 MĀORI KE RI
 TA HUNA
 TAHO RA RA KE
 SK KHE TA KA
 SK TA
 SK KHE TA
 MĀORI HE
 TA KA
 KA
 KA RI
 TA-E-KAI
 TA-E-PU
 HU KE
 KE RE
 MA RA
 SK MIV MA
 RV MA MAU
 FUT MA TA
 SK KHA N
 P KHA NA TI
 KHA TA
 MĀORI KA RI
 TA KA
 SK KHA TA KA
 KHA TI MA
 MĀORI TI MA
 SK MV MA
 SK TAK ° KA TI
 MĀORI KAI
 TIN AKU
 TAK - A - PAPA
 TAK - A - HANGA
 TAK - A - PAU
 TAK - A - WE
 TAK - E

A FIELD
 DIG
 A BED IN A CULTIVATION
 UNCULTIVATED LAND
 MAKE BARE of LAND
 A VILLAGE of CULTIVATORS
 THE EARTH
 A VILLAGE
 AT ON OF PLACE i TIME
 PREPARE
 HOME
 DIG DIG UP.
 WORN OUT SOIL
 RICH SOIL
 DIE UP
 EARTH
 A BED IN A CULTIVATION
 A CULTIVATION
 TO FIX IN THE EARTH
 MAKE BARE OF LAND
 A VILLAGE OF CULTIVATORS
 THE EARTH
 DIGGING the SOIL TAK ° KATI TO BEAR.
 DUG DUG UP
 DIG
 DIE DIG UP
 PREPARE
 A DEER
 DIGGING
 CULTIVATORS TOOL
 TO FIX IN the EARTH
 TO BEAR
 FOOD
 CONCEIVE GARDEN PLOT
 MAT TO SPREAD FOOD ON
 SOLE of the FOOT
 FLOOR MAT
 CARRY ANYTHING OVER the SHOULDER
 ROOT BASE of a HILL POST IN A FENCE

117 NOTES	SK MĀORI	KE	DĀ TĀ TI	RA MA MA	A FIELD ^{reper} ONE UNDER WATER CULTIVATE the SOIL CULTIVATION TOOL
	SK SK FUT	MIV	-	MA	FIX IN THE SOIL
	MĀORI		-	MA TA	" " " " PERCEIVE KNOW
	HU	KE	TA	HU NA	A BED OR LAND IN CULTIVATION
	SK MĀORI	KE	YA		DIE UP TA-RI WAIT EXPECT *MATA
		KE	RI		THAT WHICH CAN BE DICGED
		KE	TU		DIG DIG UP
		KA	RI		REMOVE EARTH BY DICGING
			TĀHO	RA	= KERI DIE DIG UP
			RA	KE	UN CULTIVATED LAND
		KE	RE		MAKE BARE of LAND
		KE	NE		EARTH
			A	RA	MUD MIRE
			A	RA	FLOODING BEFORE BIRTH!
			TA	KA	CULTIVATION TOOL
	SK SK MĀORI	MIV			WAY PATH
		KHA	NI		PREPARE [TA RI] BE WAITED FOR]
		KA	RI		DICGED UP [WAIT EXPECT
		KE	RI		A BED OR LAND IN CULTIVATION
			RA	KE	DIE UP
			RI		DIE UP
	PALI				MAKE BARE MA-RA GARDEN
					= ORIG AR OR RA

PALI			AR	-	[AS MĀORI = ARIKI and RANGATIRA
MĀORI			AR	-	o RA-NGI LINE of STICKS TO GUIDE PLANTERS]
SK	KHA	-	-	-	NI DICGED UP [of KUMARAS
MĀORI	HA	-	U		VITALITY of LAND
			AR	-UHE	FERN ROOT
			AR	-OAROMAHANA	SPRING SEASON
			AR	-O	ATTEND TO
WHAKA			AR	-O	PLAN INTENTION THOUGHT
			AR	-ERO	A VARIETY of TOBACCA
	HA	NGI			EARTH OVEN or a PIT
SK	KHA	NI			DICGED UP
MĀORI	HA	NGA			WORK
	HA	NGO			SHOVEL
		NI	HO		EFFECTIVE FORCE KUMARA STORE PIT
		NI	HON IHO		YOUNG SHOOTS of a PLANT
		NGI	TA		BRINE CARRY NGIHA BURN FIRE

SK	ME	GHA-SY	AM A	DARK AS A CLOUD
MĀORI		HI	WA	DARK
		HI	NAPŌURI	DARKNESS
SK	ME	GHAWĀHI	N	PRODUCING CLOUDS
		HIN	A PŌ	dimness of sight
		WA		TIME SEASON
			M A EKE	COLD
			M A HAKI	Reduce lessen
			M A HANA	WARM DAY
			M A HI	NAHINA DIM LIGHT
			M A KATO	INCLEMENT
			M A KERUMU	WINTER
			M A KU	Wet moist
			M ANA WARA	NA A CLOUD TINGED WITH
			M ARU A PŌ	NIGHT [COLOR]
	MA	TA	AU AHI	SMOKEY
	MA	TAI		SEA
SK		TAI	AO	PRODUCING CLOUDS
		TAI	AHO AHO	DAWN
		AO		dimness of sight
				VERY BRIGHT
				TIME SEASON
	MA	TA	PŌ URI	CLOUD
	MA	TARA		D GLOOMY SAD BLACK TEAL
	MA	KARIRI		OBSSIDIAN [BLACK]
	MA	KOHU		WINTER
				MISTY HAZY
		TA	MA RU	CLOUDY
SK	MA	HI		EARTH RULER A KING
	NA			
MĀORI	MA	HI-NA		MOON IN A FEW ANCIENT SONGS
SK	MA	HI-DHARA	RA	EARTH BEARING SUPPORTING THE EARTH
MĀORI		TA RA		PEAK of a MOUNTAIN [MOUNTAIN NAMED VISNU]
SK	VIS	NU		= MAHI-DHARA > EARTH SUPPORTING
MĀORI		NU	KU	the EARTH TĀEKI LIE
SK		NU	KU	the EARTH TA-EPURICH SOIL
SK		NU		TO PRAISE TAHIWI heart of a tree
MĀORI		NU-I		STONY RANK LARGE ABUNDANT GREATNESS SIZE
		TA	IAO	the WORLD [MULTITUDE]
		RA	NEI	CITADEL of a PĀ SKY HEAVEN

SK 831

ME GHA

MASS MULTITUDE from M.H of SPRINKLER CLOUD MEGH MANA

u

MEG HA-TA RU TA MA RU

A CLOUD TREE CLOUDY

MAORI

ME NE

BE ASSEMBLED BE GATHERED TOGETHER.

✓

TA NE

ORIGINATOR of CLOUD CHILDREN

MA RA NEA-I

STORM MA-RERE DROP FALL!

TA RŪ

KAHIKA LIGHT SOMMER RAINS

RU I

SCATTER CAST AWAY [of clouds]

✓

MI MIHAU

PASSING SHOWER for SK MIH

RU NEA

UP ABOVE OVER UPON the SOUTH =

NGA NGA

HAIL [SOURCE ABSISS] WINDS

RU RE TOSS ABOUT SCATTER.

TA

arrive come go extend to of

TAETAETA

EARLY MORNING RAIN [space time]

✓

MA ERO

FLOAT DRIFT

TA HEKE

Descent drop as liquid

TA HERE

LIE of CLOUDS on a MT

TA HORE

SPREAD OUT LAY OUT

✓

MA KENGO

WET

TAI OPE

Gather together

TAI PŪ

HEAPED UP

TAI PUA

LIE IN HEAPS A CUMULOUS CLOUDS

TA IRI

be suspended.

TA RA

Side wall of a house [ie of the sky] loosen separate Break loosen separate

✓

MA NO

HOST MANOMANO HORSE SWARM

TA RAKIKI

persistant drizzling RAIN

TA RI

Carry bring

TA RERE

flow copiously

RERE

fall as RAIN

TA RE WA

Raised up afloat

A RU MIA

FOLLOW PERSUE

TA RŪ

KAHIKA LIGHT SOMMER RAIN

SK

ME GHA TA RU

MASS SPRINKLER CLOUD MULTITUDE

MAORI

NA KI

Slide move with an even motion

NGA HORA

SPREAD OUT LAY OUT

NEA HUA

SWARM appears in great numbers

SK	ME	GHA-DV	ARA	CLOUD GATE, HEAVEN	SKY
X	ME	GHA-TA	RU	CLOUD TREE	
MAORI			TA RŪ KAHIKA	LIGHT SOMMER RAINS	
			TARA	LIE OF CLOUDS ON MOUNTAIN TOPS	
		NEANGA		HAIL	
		NGA HUA		SWARM IN GREAT NUMBERS	
		NGA HORA		SPREAD OUT LAID OUT	
	WA	KAKA-TU	TU	PILED UP	
		[TŪ	Ā VA]	SHOWER	
		TŪ	and VA]		
		TŪ	KOREHO	FOG	
		TŪ	PUHI	STORM.	
		TU	TURI	DRIP	
			ARA	WAY PATH means of conveyance.	
			RA NEI	SKY WEATHER	
			U A	RAIN	
			W A-HA	ENTRANCE MOUTH REGION	
			TA U	CYCLE of SEASONS	
			RĀ	these yonder.	

SK	ME	GHA-VĀ	TA	WIND WITH CLOUD OR RAIN	
MAORI			TĀ-RŪ KAHIKA	LIGHT SOMMER RAIN	
			TĀ	WIND	
			TĀ HERE	LIE of CLOUDS	
			TĀ HEKE	DESCEND DROP AS LIQUID	
			TAI PUA	LIE IN HEAPS A CUMULOUS CLOUDS	
			TARAKIKI	DRIZZLING RAIN	
			TA U	CYCLE of SEASONS	
		HA-U		WIND MOISTURE DEW	
		HARŌ		VAULT of HEAVEN	
		HARI		CARRY	
		UA		RAIN	
		HĀU PO NEI		EDDYING WIND	
		HĀUTOKE		WINTER	
		NEA NEA		HAIL	
	ME			WITH CONCURRENCE IN TIME	
		WA HA		SHEET of SAIL	
		WĀ		TIME SEASON [WAI = WATER]	
		WAI	WĀHA	SLEET	

PĀLI
MĀORI

U
U
U

DA DHI
TA
TA-I
TA HATAI

UDA + DHI. Wt WATER CONTAINER SEA OCEAN
LOAD OR MAN A CANOE
REACH LAND ARRIVE by WATER
SEA WAVE
SEASHORE

TA HA RANENI
TA HA TI KA
TI HAKE

HORIZON
COAST
VESSEL POT

PĀLI
MĀORI

U

DA DHI
TI HERU
TI KA

Wt CONTAINER VESSEL
BAIL A CANOE
KEEPING A DIRECT COURSE

TĀ TAI

STUDY to HEAVENS IN NAVIGATION

TI RA

COMPANY of TRAVELLERS STARS ORIONS BELT

TI REMI

MAST da CANOE
LOAD OR MAN A CANOE

TĀ RA

REACH LAND ARRIVE by WATER
INVOKE CONSULT (the Goddess of mariners)
SEA WAVE [TARA]

TI RA
TI RAU

SAIL

SEASHORE
draw a canoe sideways with the paddles.

TI RI WA

DISTANCE

TI PI
TI WAI

Glide skim along the surface.
HULL da CANOE

PĀLI

U

DA KA - VĀ HA

A FLOW of WATER FLOWING

VA HA KA

WATER of swelling. LIT: CARRYING OR PULLING ALONG of WATER overflowing

WAI

WATER WATER VESSEL [flood]

WA

RIVER

WA HO

OPEN SEA

WA HA - PU

MOUTH da BAY OR RIVER

WA HA

SHEET da SAIL

WA - I HA - PE

TACK SHIP GO ABOUT

WA - - KA

CANOE KA as 'an agent.

TĀ I

SEA WAVE

TĀ

BAIL A CANOE

WA - I WHERO

MENSTRUATION

TĀ HE

MENSES

WA - - KA INGA

DISTANT HOME

PALI
VEDIC

U
R
TU
TU

SPECIAL OR PROPER TIME RIGHT RITE
LIT TO BE GOOD OR PROPER TIME SEASON
YEARLY CHANGE TIME of YEAR SEASON

TU MĀHOEHOE

SUMMER

TU KARĪ

DIE

TU AHU

SACRED PLACE

TU Ā

GIVE A NAME TO A CHILD + RITES

TU

FORMAL SPEAK

TU

Summer Assemble

TU

PU

SHOOT GROWTH BUD GROW INCREASE

WHAKA

TU

RI

PROPIATE

TU

RUA

MIDDLE of NIGHT 12 o'clock see Ritual

TU

RUKI

significance of this division of time as in

MOULT

the 3 WATCHES TO

TU

Reply price return for anything

TU

TO

Revenge

TU

WHE U WHE

SPRING TIDE

TU

KA

UTU+KA SEASONABLE

PALI
Comp

SABA O TU

TU

KA

SACRED PLACE

TU

KA

GIVE A NAME TO A CHILD + RITES

TU

KA HU

GERMINATE GROW SPROUT

TU

KA HU-I

SWARM FLOCK

TU

KA

I

CONSUME EAT FOOD products

TU

KA O TA

UNRIPE

TU

KA I WAKA

A STAR of LATE WINTER

TU

KA NAKU

FIRE

TU

KA NO

Seed

TU

KA RI

DIE DIE UP

TU

KA U AE RARO

LORE of TERRESTRIAL

TU

KA U IKA

SCHOOL of WHALES

TU

KA U TEA TEA

COMING AT INTERVALS

TU

TA U

SEASON T/K

PALI

U
TA

RE TI

TO MAKE TO COME OUT TO MOVE OR

RE TI

SNARE

[PULL OUT]

RE TE

KA KINO TAKU RETE, KA KAIPARA WAVE.

KIA RANGONA HE RINGA I WHATORO

TIKOTIKO DIARRHOEA

PALI UD

One half of all words begining with U are combinations with UD (also modified with the rules of assimilation RISE OUT of WATER orig meaning OUT IN AN UPWARD DIRECTION OUT of FORTH the opposites of UD are AVA OR O^o TO COME OUT OF ; GO UP

" UD MAORI

ETI
ETO
ETI
EKE
E - NEAENEA
E-A
E-HU
E-KE
E-WE
TI-U
TI KO
TI A

EVAPORATE
SHRINK RECOIL
RISE ASA STAR KIT RISE/SWELLINGS
OVERFLOW
APPEAR ABOVE WATER
DISINTER [BONES].
EMBARK be placed upon another object.
WOMB MOTHER LAND of ones birth
SOAR HOVER MILKY WAY N. WIND
SHIT
MOTHER

U-R E
UT A
UT U

M. VIRILE
LAND opposed to SEA INLAND opposed to SPUR of a HILL [Coast]

PALI U DA
PALI U DA
MAORI U TA I

Reach land across by water
YONDER
WATER WAVE
SEA WAVE ANGER
Reach land across by water

PALI UD ATARI
PALI UT TA RA
from UD + TR

3rd sing act of UTARATI TO CROSSOVER.

UT. TARATI
TAE

as in CROSSING PASSING OVER

MAORI

arrive comege
SAIL
Company of Travellers

PALI U DA
MAORI U TA

YONDER
Reach land across by water
Rest of clouds on a mountain

PALI U TA HARANGI
MAORI U TA E

horizon
ARRIVE AT REACH

UPAN- BRĪHAD-ĀRANYAKA UPANISAD
SECOND BRĀHMANA [TĀ]

VERILY THIS ENFANT IS BREATH > PRĀNA IN THE MIDDLE

MAORI	PRA - NA	NA = NGA
	PĀ	BLOW AS THE WIND
	PA NGORE	CHILDREN IMMATURE
	PAR-A	HALF [of a tree] split down the middle
PA	PAR-A	FLOW
	NGĀ	BREATHE TAKE BREATH
	NA ENAE	FAILING of BREATH
	PA - NA	CAUSE TO COME FORTH
	PĀ HENGI HENGI	BLOWING GENTLY
	NGARU	SOME OBSTRUCTION IN NOSE OF NEWSORN CHILD

UPAN- ITS COVERING IS THIS HEAD
MAORI PA NE HEAD

UPAN- ITS POST IS BREATH PRANA
PĀ BLOW AS THE WIND

UPA- ITS ROPE IS FOOD
MAORI PA HUNGA CRUMB
PA KA COOK
PA KARI HAVING A LARGE APPETITE

UPAN- BY THE LOWER EYELASH EARTH IS UNITED TO HIM
MAORI PA AE RARO LOWER EYELID [PA PA and RANGI]
RARO UNDER BENEATH BELOW

UPAN- BY THE UPPER EYELASH HEAVEN IS UNITED TO HIM
MAORI PA AE RUNGĀ UPPER EYELASH
RUNGĀ UP ABOVE OVER UPON UP, UPWARDS
RU A ABYSS FROM WHICH HEAVENLY BODIES ASCEND
RURU STORM

SK VA RUNA] SKY, all enveloping & by DEITY of HEAVEN
MAORI = [RUNGĀ] UP ABOVE OVER UPON
UPAN- THESE TWO SENSE ORGANS the EARS are GOTAMA and BHARADVĀJA
MAORI RO NGO HEAR = GOTAMA + TĀ BE UTTERED
PA O SINE- BHARADVĀJA
RA RESOUND
UPAN- BY THE LOWER EYELASH EARTH IS UNITED TO HIM
MAORI PA WA-HA VOICE
TĀ BE UTTERED WIND
UNDER BENEATH BELOW

PALI O HI LANĀ]
 = AVA + HI LANĀ]
 MAORI HI
 O HI NGA
 O HI TI

SCORNING SCORNFULNESS
 HID
 EXPRESSING CONTEMPT
 CHILDHOOD is not mature!
 FEIGNED RETREAT

PALI O HIYATI]
 AVA + HIYATI]

TO BE LEFT BEHIND STAY BEHIND

PASS d HĀ > HĀ
 MAORI HĀ HĀ
 HA ERE
 HA HA
 HA KI
 HA KOKE
 HA KU
 HA KUNE
 HA MURE
 HA RA MAITIA
 HA REWA
 HI EMI
 HIHI
 HIKI
 HI KOKO
 HI
 HI RINAKI
 HI RORI
 ATI ATI

DESOLATE DESERTED
 DEPART GO TRAVELLING PARTY
 SEEK LOOK FOR
 CAST AWAY. OF NO ACCOUNT
 VAGRANT
 OLD WOMAN
 LINGER
 DILATORY
 BE COME FOR
 TAKE off. IN FLIGHT
 PASS BY GO
 SAY.
 Remove take away.
 WASTED STARVED
 BE effected with DIARRHOEA.
 OLD AGE
 STACGER.
 drive away expell.

PALI O HAN ATI
 AVA HAN
 AVA HI YATI
 HĀ
 HĀ MU TI
 HI

FROM THE PASSIVE d]
 TO DEFICATE
 TO DEFICATE
 TO BE EFFECTED WITH DIARRHOEA
 TO DEFICATE
 BE EFFECTED WITH DIARRHOEA

TI-KO
 TI-KO-TI-KO

SK	HÓ	VOCATIVE PARTICAL USE IN VOCIFERATING CHALLENGING OR CALLING
MĀORI	HŌ	SHOUT SHOUT ANGRILY AT A PERSON
	HO-A	FRIEND
	HO-IA	ANNOYED
SĀMĀ	SO-LLY	CALL TO A FRIEND
SK	SO-LLĀSA	REJOICING DELIGHTING GLAD
MĀORI	A HU	TREAT WITH
	A HU NEA	GENERATION.
	A HO	LINE of DESCENT
WHĀKA	HO HO	A TRILL TO CALL ATTENSION

SK	HAI	A VOCATIVE PARTICLE USED IN CALLING OR VOCIFERATING
MĀORI	HĀ HĀ	WARN OFF BY SHOUTING
	HAI	POETIC EXPLETIVE AT the end of a LINE
	HAI	PRINCIPAL STONE IN GAME of RUVU FRIENDS
	HA MAMA	SHOUT
	HA MUMU	ANNOYED SPEAK
	HA HAKI	CALL TO A FRIEND
	HA KI	REJOICING DELIGHTING GLAD
	HA KA !	REVILING
		TREAT WITH
		GENERATION
		LINE of DESCENT

SK	SO' HAM	NOM SING I MYSELF
SK	SA	ACTUAL BASE FOR NOMINATIVE CASE 3rd person sing pron f SA SĀS SĀ
		THE FINAL S of nom MASC IS DROPPED BEFORE ALL CONSONANTS EXCEPT P IN RV ; before T IN RV often for emphasis connected with another pronoun.
		as AHAM, TVAM, ESHA, AYAM, SO, HAM, SATVAM [an thou] THAT VERY PERSON IN SĀMĀYA SA LIKE ESHA, KA, YA IS USED TO DENOTE PURUŚA
SĀMĀ	SA	SACRED
MĀORI	HĀ	BREATH BREATHE = PURUŚA.

SK
from
GEN

TĀ VA KA
TA VA
TV A

THINE

MĀORI
TU

TA NA
TA WA KE
TŪ
TĀ HA E
TA WA KA WAKA
TA U

HIS
DEDICATED TO A GOD
PROSTITUTE WITH AN OFFERING
THIEF

WA HINE
WA KA
WA IŪ

SHARE DIVISION
LOVER
WIFE
CLAN CREW da CANOE
RELATIVE

TA RU NA
WA KĀ INGA

CONNECTED BY FAMILY TIES
DISTANT HOME

WA KĀ
WA WA
KA U

HOME
BE DISTRIBUTED
ANCESTOR

WA HA
WA I
WA U

VOICE
DEDICATED TO A GOD
MEMORY
PROSTITUTE WITH AN OFFERING
DISCUSS QUARREL

WHA NA U
WHA I AI PO

FAMILY GROUP BE BORN
ONE BETROTHED

WHA ERE ERE
WHA

MOTHER WIFE
H III

#

MĀORI WH

SANSKRIT PH [AS PYRE FIRE > P/F]

SANDHI VI-I- / VI-VE-ITD VĪ- VĪH- > VIHARA-FALE / WHARE

SEE AJS--- AGNI ITO [SANDHI].

MĀORI G-H CHANGE AGNI A-FI - API NOT RECONCILABLE
PHONETIC SOUND CHANGES BUT DIFFERENT ROOTS

AGNI > MĀ Ā OF BELONGING TO

NGIHA BURN BLAZE

A-FI [FIRE-ENG [A] > FIRE / PYRE

A-PI ITD

A-JJA-----

A-HI-----

A-GNI-----

A-SI S/H.

A-SI-TA LORD OF DARKNESS THE NIGHT

SK A COMPARISON

AP- INTERMEDIATE REGIONS | AIR | SPIRIT WORLD ITO

APA-V NI TO LEAD AWAY OR OFF [OBOLATIONS IN FIRE]?

Ā AS PREFIX OF MOTION [BURN BLAZE OBOLATIONS ITO]

AH TO PERVADE OR OCCUPY MĀORI AH-I FIRE

MĀORI AHI FIRE

HI-KA COPULATE

SK I IMP HI TO GO ADVANCE FLOW TO ARISE FROM REACH

MĀ BE STIRRED OF FEELINGS / FROM [OBTAIN]

MĀ HI BLOW AS THE WIND DAWN RAY OF THE SUN

POWER AUTHORITY

A-I COPULATE

ONE OF 7 TONGUES OF AGNI [FIRE]

SK ASI

MĀ AHI

HIA FALL IN LOVE

HIKA TAKE FIRE BE LIGHTED BURN COPULATE

SK KHĪ LĀ BARE SOIL UNCULTIVATED LAND
 MĀORI RĀ KE MAKE BARE of LAND
 SK KE DARĀ A FIELD
 MĀORI TAKĀ PREPARE
 MĀRĀ a cultivation
 MĀ RĀ A CULTIVATION
 KE-RI DIG
 SK KE-DARĀ A FIELD
 MĀORI KĪ HI STRIP
 KĪ ANO NOT YET
 KĪ TO of PLACE by means of WORK
 KĪ RITĀI Space outside a PĀ FENCE or
 [CLEARED of SCRUB]
 [MADE BARE]

SK TA RU NĀYA NOM YATI TO BRINE
 MĀORI TA RU THING
 TA RI WAIT EXPECT
 TA RU TĀWHITI INFLUENZA, A DISEASE BROUGHT FROM
 RU RU STORM [ABROAD]
 SK NAU COME GO
 TA E Arrive come go etc.
 TA RU A BY AND BY = TARI WAIT EXPECT
 ATI BEGINNING THEN - OFFSPRING
 RU NE A UP ABOVE OVER UPON

SK KŌ SĀ RA a FURROW or TRENCH [MĀORI RĀI-FURROWED]
 KARSHU MĀORI WHĀKĀ RĀU = LEAD AWAY
 KŌ REA A SMALL CANOE
 KŌ RERE GUTTER for liquids - RERE FLOW
 KAR-I DIE DIG UP
 KŌ RA NEA NOT DEEP SET in the GROUND
 KŌ PU RA TUBERS FOR PLANTING [ABROAD]
 KŌ POKE THROW UP the SOIL
 KŌ POUNEA SOURCE of a RIVER
 WHĀKĀ HA ERE BY CONDUCT LEAD
 HA KE BOWL OR TROUGH
 HA NĀHANA PIND MILL

NOTES

ABLAUT AND OTHER ABLAUT SERIES
SECONDARY SERIES OF ABLAUT

SCHWA = VOWEL-REDUCED VOWEL = ZERO GRADE
IN IE A VOWEL OF UNSPECIFIED NATURE [AND OTHER ANOMALIES]

- I MÖLLER PIE AND SEMITIC
- II KURYŁOWICZ IE AND HITTITE
- III DE SAUSSURE

RECONSTRUCTED PHONOLOGY OF PIE [82 CARLTON] 132
IF A ROOT CONTAINED ONE OF THE SEGMENTS Y, W, R, L, M, N
THEN THESE SEGMENTS WOULD APPEAR IN THEIR VOCALIC
FORMS IN THE ZERO GRADE

THE WHOLE LARYNGEAL THEORY CAN BE BROUGHT
INTO DISREPUTE BY OVER USE!

CARLTON. ABLAUT > MORPHOLOGICAL CONSTRUCTIONS COULD DIFFER
FROM ONE ANOTHER NOT ONLY BY DIFFERENCES IN PREFIXES
INFIXES AND SUFFIXES BUT ALSO BY DIFFERENCES IN THE
PHONEMIC SHAPE OF THE ROOT ITSELF.

ABLAUT CONSISTED IN ALTERING THE VOWEL OF A GIVEN ROOT ---
IF THE CONSONANTS OF A GIVEN ROOT APPEAR WITHOUT A VOWEL IT
IS OF THE ZERO GRADE

<p>SANSKRIT MĀORI</p>	<p>PRA-UTA RA-U-AWA Ū TĀ TĀRI UTA UTA RAU RA-HIRI</p>	<p>FIXED ON PUT IN STRUNG ON ATTACHED SIDES OF A CANOE BE FIRM BE FIXED NET MODE OF PLAITING PUT [PERSONS OR GOODS ON BOARD A CANOE LOAD OR MAN A CANOE ENTANGLE CATCH IN A NET A ROPE</p>
<p>SANSKRIT MĀORI</p>	<p>PRĒ [PRA-√i] RĀ-I-NA RĀ RA-KAI RAKAU Ī</p>	<p>TO COME FORTH APPEAR, BEGIN THERE YONDER SUN DAY SAIL THERE YONDER. ADORN BEDECK TREE BE STIRRED OF FEELINGS - FROM</p>
<p>PĀLI MAORI</p>	<p>PRAITI RAI-NA RĀ TI-AHO TI-HE HE-VA-TI-HENGI TI-ARE ITI LĀITIITI RAITI</p>	<p>TO COME FORTH BEGIN APPEAR, THERE YONDER SUN DAY THERE YONDER. EMIT RAYS OF LIGHT SHINE SNEEZE LIGHT PASSING SHOWERS SCENT SMALL ? SMALL [CHECK!] TO COME FORTH BEGIN APPEAR.</p>
<p>* O GRADE * E GRADE SANSKRIT FROM ENG " MAORI " MAORI " MAORI " MAORI " MAORI</p>	<p>* PLOT- * PLET PROT-A PRA + UTA PLAIT PLEAT RŌTARI WHAT-U WA-E WET E RETI TĀ</p>	<p>FENCE [MĀORI RO-AU RAIL IN A FENCE] BRAID WEAVE [MĀORI RETI - SNARE] MAORI TĀ = A NET - RŌT-ARI MAKE A NOOSE VE SEWED STRUNG ON FIXED ON WOVEN. MAKE A NOOSE WEAVE GARMENTS ITD DIVIDE PART SEPARATE UNTIE UNRAVEL SNARE (NSNARE A NET</p>

SANSKRIT

PROTA

FROM PRA+UTA ✓ VE=SEWED
STRUNG ON FIXED ON PUT IN STICKING IN
WOVEN CLOTH-

MĀORI

RŌTA-RI
TĀ

MAKE A NOOSE
NET

RO-I

SECURED TIED KNOT BOND

RŌ AU

RAIL IN A FENCE

RO HE

SET BOUNDS TO ENCLOSE HAND NET

RO-NA

BIND WITH CORDS

RO-PI

A CLOAK

RO RE

ENSNARE TRAP

TA-RAHOU

NET

TA RAI

BASKET

TĀ RARO

ADORNED ORNAMENTED

TARI

A MODE OF PLAITING. NOOSE

SK PROTA >

PRA + UTA

WOVEN FIXED ON PUT IN STICKING IN STRUNG ON

UI

UNTIE UNRAVEL DISENTANGLE

RA-KAI

ADORN BEDECK

RA-U

ENTANGLE CATCH IN A NET

RA-U-AWA

ATTACHED SIDES OF A CANOE

PĀ

COITUS TOUCH ITD

SK PROTA/PRA-UTA ✓

VE

SEWED ITD

MĀORI

WE-TE

UNTIE UNRAVEL

WE-RU

GARMENT

WE-U

SINGLE HAIR

SANSKRIT

PRĒ [PRA]

[PRA-✓ TO COME FORTH APPEAR BEGIN

MĀORI

RE

SEE

REA

SPRING FORTH GROW

RA

THERE YONDER. SUN SAIL DAY

RA-KAU

TREE

RE-U

OUTER FENCE OF A PĀ

GRADE	ROOT R-K	SPEAK LANGUAGE UTTER
Ē	RĒK-ŌM	
	REKŌ	i SPEAK
MĀORI	RE O	SPEAK LANGUAGE
ANGLO SAXON	RE O-TAN	WHISPER
MĀORI	RE A	MAKE A LOW SOUND
	RE I	THERE
	REK AREKA	DELIGHTED
WHAKA	REKO	TREAT WITH CONTEMPT
	KŌM-AI	REJOICE
	KŌMARERO	A BABBLER.
	KŌMATA	DARLING TERM OF ENDEARMENT
	KŌMEKŌME	SQUABBLE BICKER,
	KŌMEME	TALK IN A LOW TONE
	KŌMUHU	WHISPER.

GRADE Ō	ROOT R-K	SPEAK LANGUAGE UTTER
MĀORI	PRŌ+ROK-ŪS	> PROROK' b PROPHET.
	RO RO HURI	FOOLISH
	RO RE	DECIEVE
	ROKO	INCREASE EXTENSION BE REACHED
	ROK-U	GROW WEAK DECLINE DIE
	RO-NGO	HEAR
WHAKA	RO NGO	LISTEN TO INFORM
	UH-U	PERFORM. RITES OF THE DEAD
	UI	ASK ENQUIRE

GRADE E	ROOT R-K	SPEAK LANGUAGE UTTER
MĀORI	RĒK-SŪM	> RĒX' b i SPOKE AORIST
	REO	SPEAK
	RE HU	SING S/H
	HU-A	NAME CALL BY NAME
WHAKA	HUA	RECITE

GRADE I	ROOT R-K	SPEAK LANGUAGE UTTER
MĀORI	RIK ŌI	SPEAK [IMP] [MĀORI KOI RA THAT IS!]
	RIK A	PROVOKING IMPATIENT EDGER
	K ŌI	GOOD SUITABLE [KOI=KI=SAY TELL]
	RI-RI	QUARRELL
	KO	PARTICLE TO GIVE EMPHASIS DIRECT ATTENTION
	KŌAHI	GOSSIPING [TO
	KŌHA	FINAL INSTRUCTIONS
	KŌI	= KĪ = SAY TELL MENTION

E GRADE
MĀORI

* PLET
WE - RU
WETE
REA
RETI
PE HO
PĒ IA
PEKA
PEHA
PE KERANGI
PEKERERA

BRAID WEAVE
A GARMENT
UNTIE UNRAVEL
ENTRANCE TO AN EEL POT.
SNARE
LASH UP FASTEN
A CLOAK
FERN ROOT
BARK PEELINGS SKIN.
SCREEN BARRIER FENCE
A SMALL CAPE

O GRADE
MĀORI

WHATU
PLOT-
RO-AU
RO-HE
RO-HI
POTA
PŌTETE
POTI
RŌTARI

WEAVE GARMENS Ā = O ?
FENCE
RAIL IN A FENCE
ENCLOSE SET BOUNDS TO
SCREEN WITH BUSHES
A FLAX CLOAK WITH SHORT THRUWS
TIE UP GATHER TOGETHER
BASKET
MAKE INTO A NOOSE

E GRADE
MĀORI

* VEL
WERI
WERO
WHERE

ORDER DIRECT
BE HEARD WITH ATTENTION
CHALLENGE INCITEMENT
OPPRESS OVERCOME MALTREAT

PE	* LYK	LEAVE	MAY APPEAR IN EITHER E GRADE
E GRADE	* LEYK ^w		
MĀORI	REI	THERE	
O GRADE	* LOYK ^w		
MĀORI	RŌ	GO	
ZERO GRADE	* LIK ^w		
MĀORI	RI-RIKO	TWYLIGHT	
	RI-RI	QUARRELL	
	RI KA	IMPATIENT EAGER.	
E GRADE	* TEK	FLOW	
MĀORI	TĒ	SQUEEZE FLUID OUT OF ANYTHING	(21)
	TEHE	MEMBRUM VIRILE	
	TEKA	DRIVE FORWARDS URGE ON DART	
	TEKA	SPRING OF THE TIDE	
WHAKA	TEKA	FLYING HEADLONG	
	TEKI	DRIFT [WITH THE ANCHOR DOWN],	
	TEKE	AND MULIEBRIA	
O GRADE	* TOK-	STREAM	
MĀORI	TOKIA	MOISTEN WET	
	TŌ	PREGNANT	
	TOTOHU	SINK	
	TOHIRERE	DIARRHOEA	
	TOHERERE	RUNNING KNOT.	
	TOA	A FISH ROUGHNESS OF THE SEA	(21)
	TOTOA	IMPETUOUS	
	TOAMIMI	BLADDER	
	TOE	CREPITATE	
	TŌ	UP TO AS HIGH AS	
	TOK-AI	COPULATE	
	TOK A	OVER FLOW	
	TOI	MOVE QUICKLY	
	TOIREMI	WHIRLPOOL STRONG CURRENT	
	TOMO	PASS IN ENTER BEGIN BE FILLED	
	TOMOKANGA	ENTRANCE GATEWAY	
	TOKOURU	WEST WIND	
	TOKOPUHAKA	ERUCTION	
	TŌKIHI	DART ALONG	

E GRADE
MĀORI
TEGŌ
TENGA
TE-KI
TĒ
TĒ
TE-KE
TE PE
TERE
TETE
TE WE
TE WHA

I COVER
CROP OF A BIRD GOITRE GORGED
FENCE OF A PĀ
YOUNG SHOOT FROND [OFF A PLANT].
SQUEEZE FLUID OUT OF ANYTHING.
PUD-MULIEBRIA.
BOUNDARY LIMIT.
FLOW AS WATER, BE SPREAD OUT AS
LIE BE IN A POSITION, WATER.
MEMBRANE OF THE FOETUS
PERFORM THE TEWAHA OVER A FIELD AT
PLANTING TIME

O GRADE
MĀORI
TOGA
PO-TONGI
TŌ
TŌ
TO E
TŌ INGO
TO KE
TŌ PA
TO RO
TORO PUKU
TŌ TORU

COVERING GARMENT
SOUTH WIND [= COLD]
MOISTEN WET ANNOINT
THY
SPLIT DIVIDE GRASS FOR THATCH
SMART GAY
COLD
COOK IN AN EARTH OVEN.
A GARMENT
FLESH
FLOOR MAT
PERFORM THE TEWAHA OVER A FIELD AT
PLANTING TIME

ZERO GRADE * DRK

SEE SIGHT
PLANTING TIME

E GRADE
MĀORI
DERK
TERĀ
TERE
TĒ

COVERING GARMENT
THAT YONDER, THERE
COMPANY OF TRAVELLERS
THERE

O GRADE
MĀORI
DORK-
TORO
TŌ
TO ERA
TO HITŪ
TO HU

GO TO SEE
PREGNANT
FEAR
POINT
POINT OUT LOOK TOWARDS

81 CARLTON -
P AND T --

ABLAUT

MĀORI PEPE
E GRADE * PET
* PETOMAI
MĀORI OMA
MAI
MAI-

FLUTTER MOTH
PETOMAI i FLY, [SEE SK FLY-FLOAT-SWI
[-MĀORI TO-I MOVE QUICKLY]
RUN FLEE ESCAPE
HITHER DANCE HAKA
KI DEPART.

T-I-U

FLY SOAR
JELLYFISH
DECoy PARROT [MAI-MOA - DECoy PARROT]
BE TURNED AWAY.
DRIVE OUT BANISH
PART OF A BIRD SNARE

O GRADE
MĀORI

* POT
POT-AKA
PŌ
PŌTARI
PŌTERETERE
PŌTEKETEKE
THU

DART ALONG WAKA TO PA SOAR
POTĒ FLIGHT POTEOMAI i FLUTTER
WHIPPING TOP
PLACE OF DEPARTED SPIRITS
RUNNING NOOSE
DRIFT ABOUT BACKWARDS AND FORWARDS
TURNING OVER AND OVER.
SOAR FLY

O GRADE
MĀORI

* POTE MAI
TE-I
TE
MAI-MOA
POTONGA
TE-O

i FLUTTER [-MĀORI TO HE VIBRATING REED
HIGH TALL LOFTY [OF A TRUMPET [a]?
THERE!
DECoy PARROT [-E GRADE PERUA]
SOUTH WIND
SMALL OF BIRDS

MĀORI

KU PA

SOAR A > O - KU PO

819
SK
MĀORI

MILITA CLOSED OBSTRUCTED
 RĪ SHUT OUT WITH A SCREEN
 MI-RO WHIRLINE CURRENT of WATER,
 MI-TO POUT.
 MI-MIRE SEIZE
 RĪ PA BOUNDARY WARD OFF.
 RĪ-NGA WEAPON,
 RĪ-TUA BE SEPARATED
 RĪ-RIWA STAKES IN THE BED of a RIVER,
 RĪ-RI BATTLE QUARREL FIGHT.
 RĪ-RAPARA IN DENSE TANGLED MASSES,
 TĀ BEAT WITH A STICK, LAY ALLAY OVERCOME
 TA-HAKUPU HIGH WATER LINE.
 TA-TAHA SWERVE
 TAHAATAHA STEEP BANK of a RIVER,
 TA-EKE SET SNARES.
 TA-ERO OBSTRUCTION HINDERANCE

SK

MILITA CLOSED OBSTRUCTED

SK
MĀ

MITRIA FRIEND MIARA
 RĪ BIND BOND
 IA HE SHE
 MI-RI SOOTHE ASSUAGE
 MI-NA DESIRE
 MI-NAMINA EFFECTED BY,

SK
MĀ

MITRA FRIEND MIARA
 MI RI SOOTHE ASSUAGE
 TĀ FRIEND
 RATA FRIENDLY
 AI COPULATE.
 RĀ WED

HAUMI RI STROKE AFFECTIONATLY

817
SK
MĀORI

MIRĀ BOUNDARY
 RĀ-IHE FENCED
 RA-HUI TRESSPASS MARKER.
 MI-HI ACKNOWLEDGE AN OBLIGATION
 MI-KI RIDGE of HILLS.
 MI MI STREAM
 MI NAMINA EFFECTED BY
 MI MIRA FASTEN ON THE HAUMI or BOW PIECE TO
 MLRĀ BOUNDARY A CANOE
 MĀ-WHAKAMIRAMIRA TREAT WITH DEFERENCE
 MIR-I HUG THE SHORE HUG THE COAST
 MIR-O WHIRLING CURRENT of WATER.
 RAU WIRI FENCE
 RĀ DAY SUN.
 RA-UWAKA THE PORTION OF GROUND MARKED OFF
 FOR EACH PERSON
 RA-RO DAYTIME SEASON.
 RA-NGI SKY HEAVEN, STANZA OF A SONG.

816
SK

MI THUNA A PAIR A COUPLE
 HUNA-ONGA SON IN LAW
 HUNA-REI FATHER IN LAW
 HUNU A DECOY
 HUNA CONCEALED
 HUNEA PEOPLE
 MI-KI BUTTOCKS
 MI-HA CALF of a WHALE
 MI-HARO ADMIRE
 MI-HI EXPRESS AFFECTION.
 NĀNĀ TEND CAREFULLY CHERISH
 NĀ CONNECTION WITH THE PERSON TALKED TO.
 NA-MU PUD MUL
 NĀNA BELONGING TO HIM.
 NANĀHI YESTERDAY
 NĀ-U TAINE.

817.
SK
MĀORI

MILANA COMING TOGETHER.
 TA MI - NA DESIRE GREATLY
 KO MI - TI MINGLE
 KO MI - RO TWIST
 KO MI CLOSE THE JAWS EAT
 KO MI - HI GREET
 KO MI - NGO WHIRLPOOL
 KO MI - NGI - RO A EPIPHYTIC PLANT
 TĀ MI - RO DRAW TOGETHER
 TĀ TATOO CARVE WHIP ATOP BAIL A CANOE [HCHS
 TA MI FOOD EAT
 TĀ MI SMOTHER PRESS DOWN.

RA - NGA BODY of MEN
 RA - NU MIX
 RA - NGA - I FLOCK HERD
 RA - NGA - MARO ARMY IN BATTLE ATTIRE
 RA - NGA - AWAIEA TRUCE
 RA - MENE ASSEMBLE GATHER COLLECT
 RA - NGA - RUA HAVING 2 ASPECTS

RANGĀTA MI - RO TWIST TOGETHER BIND.

RA - PA PUD MUL.
 RA - TO BE DISTRIBUTED.
 RA - UHI PLACE TOGETHER COLLECT
 RA - U CATCH IN A NET
 RA - WA PROPERTY
 RA - UTUPU RETALIATE

WHAKA

RA - WE EFFECTING A UNION.
 RA - WA FASTEN WITH A BOLT or LATCH
 RA - URU A PLAIT of 3 CORDS
 RA - UWIRI FENCED

SK

MIRA BINDING
 MI LA - NA COMING TOGETHER,
 RA - UPATU QUARREL
 RA - HUI
 RĀ WED
 MI MIRE DRAW TOGETHER THE SIDES of a CANOE
 NĀNA BELONGING TO HIM
 NĀKU MINE/NAKA CONNECTION TO PERSON SPOKEN TO

218

SK
MĀORI

MIH	EMIT SEMEN URINE / DOWNPOUR of WATER
MI-ANEA	URINAL
MI-ERE	BECOME POWERLESS BE EXHAUSTED [LOSS of]
MI-HA	DISTANT DESCENDANT [SEMEN]
MI-HI	LAMENT
MI-MI	URINE STREAM CREEK
MI-MI-HAU	PASSING SHOWER
MI-NAKA	DESIRE
MI-RI	WIPE SMEAR
MI-RO	WHIRLING CURRENT of WATER
MI-TI	LICK UP UNDERTOW OF SURF
MI-MITI	DRIED UP SHALLOW WATER LICK KEEP ON LICKING

SK
MĀORI

MIL	TO CAUSE TO CLOSE THE EYES
MI-R-I	SOOTHE ASSUAGE
MI-RIMIRI	RUB SOOTHE SMEAR RUB IN [oil etc]
HAUMIRI	STROKE EFFECTIONATLY

215

SK
=
MĀ

MITA [TRA]	GOD of CONTRACTS OATHS FRIEND = MIARA
MIARA	[part of SOLDIERS]
MI-RI	SOOTHE ASSUAGE
TĀ	FRIEND
RĀ	WED
RA-NEATIRA	NOBLES ITO
RA-TA	REDISTRIBUTED
RA-TA	FRIENDLY
TĀ	OVERCOME LAY ALLAY BE UTTERED [=TE]
TĀ-HAKU	MY
TĀ-HAE	STEAL
TĀ-U	THY
TA HE	SACRED FOOD for a GOD MENSES [RITES of ITO]
TA HERE	TIE ENSNARE
TĀ HU	DIRECT LINE of ANCESTRY
TA HU	PERFORM RITES
TAHUPEIRA	FALSIFY
TAI MAU	CONSTANT ENDURING BETROTHED
TA KI	AVENGE
TĀ KIRI	FREE FROM TAPU / TAKIURA > SACRED FOOD

817
SK
MAORI

MIYEDHA OBLATION KE > E / OIT 'ITO.
MI - RI SOOTHE ASSUAGE
E BY [of the agent].
EA REAPPEAR AS NEW MOON.
' BE PAID FOR, AVENGED, REQUITED,
BE PERFORMED AS RELIGIOUS RITE
[EKE = BE PLACED UPON,
ETE THICKEN IN COOKING - RAISE]
EPA AN OFFERING, PROPITIATE
HA TASTE FLAVOUR ODOUR, BREATH BREATHE
TONE of VOICE TENOR of SPEECH
HA TETE FIRE
HA TEPE PROCEED IN AN ORDERLY MANNER
FOLLOW IN REGULAR SEQUENCE.
HA - KARI GIFT PRESENT FEAST
YOLK of an egg
ROE of fish.
HAERE BECOME BE DIFFUSED.
HA - MA BE CONSUMED.
HA PAI RISE of heavenly bodies, lift up raise
HA - POPO Corpse of an enemy to be eaten.
HA - PU CONCEIVED IN THE WOMB.
HA - RA VIOLATE TAPU SIN offence.
HA - U RITUAL FOOD [PURE RITES].
HAU PA EAT.

871
SK
SK
MA

RATA GIVEN PRESENTED BESTOWED a liberal offerer.
RATA - HAVYA ONE WHO RECEIVES THE OBLATION
HAU SACRED FOOD

SK
MA

TA - KIURA SACRED FOOD
RATI GIFT OBLATION GENEROUS
RATO DISTRIBUTE SERVE ROUND
TA FRIEND
RATA FRIENDLY
RA SUN / DAY
RA NGA I FLOCK HERD
RA - NGATIRA WELL BORN NOBLE RA - PA PUO MUL
RATA DIVINATION.

PĀLI	ACCUPATI	LIT-TO FALL INTO. TO INTEFERE WITH 2 PEOPLE QUARRELLING.
MĀORI	KUPA	ANYTHING SAID WORD SAYING
	KUPA-PA	REMAIN NEUTRAL IN A QUARRELL
	TI-HAU	CONFUSED SOUND OF VOICES
	PĀ	BE CONNECTED WITH. COITUS
	WHAKA PĀ	TELL PRIVATELY,
	PA-KA	QUARREL
	PATI	TRY TO OBTAIN BY FLATTERY
	PATOU	PROVOKE
	PATU	DENY
	PATU -	TARINGA TELL LIES.
	PĀTUKI	ORDER REPEATEDLY.
	AKA AKA	STATE OF TURMOIL.
	ĀKU	MINE
	KŪKU	GRATING SOUND
	KU-ENE	URGE PRESS
	KUNAKI	DIG [KUPA PROSTRATED-EXHAUSTED]
PĀLI	ACCUSSANA	TOO FULL TOO THICK
MĀORI	KUH-A	GASP S/H
	KUHU	THRUST IN INSERT
	KŪ	FIRM STIFF THICKENED
	KU-I	WOMAN
	KŪITI	NARROW CONFINED
	KUKU	COLIC
	KU PERE	FAT FLOW SWIFTLY
	KŪREHEREHE	WRINKLED SOFT FLABBY
	KUORO	GRIND RUB DOWN
	HANA	FLAME GLOW SHINE GIVE FORTH HEAT
	AKA	CLEAN OFF SCRAPE AWAY VINE OF ANY
	AKAKIEKIE	ROOTS OF KIEKIE [CLIMBING PLANT]
PĀLI	ACCEKA	SPECIAL
MĀORI	HEKA-PONGA	GUM OF TREE FERN [FOOD]
	HEKE	MIGRATE
	KĒ	DIFFERENT OF ANOTHER KIND
	ĀKA	OF NON IDENTITY YEARNING AFFECTION.

440

SK TARSHITA
 MAORI TĀ
 TA-I
 TAE
 TAHE
 TAHE
 TĀ HUNA

THIRSTY MAORI KATAO WATER
 JUICE SPRINKLE
 SEA = NO WATER TO DRINK
 Come go.
 SAP da tree [juice of vines drunk 176!]
 FLOW.
 DRY DRIED UP

SK TARSHA
 HIAINU
 HIA
 HA-ROTO

IRISH Thirst wish desire
 THIRST
 DESIRE
 POOL.

TAI HEKE
 TA KAWAI
 TA ME
 TĀ MINA
 TA NEI
 TAR-A
 TARAWĀHI
 TARAWĒ
 TAR-E
 TARERE
 RERE

RAPIN da stream slope go down.
 WATER CALABASZ.
 FOOD as water!
 Desire greatly
 CRY WEEP CRY FOR.
 MEMBRUM VIRILE PUD MUL.
 BANK da River.
 Cry in distress
 be intent upon.
 Flow copiously
 FLOW.
 painful acute.
 Cycle of Seasons.

TĀR U
 TĀU

✓ TRISH >
 TIA
 TIE
 TIEHU
 TLEMI
 TIHĀHA
 TIHERU
 TI KĀKĀ
 TIKORORE
 TINONGO

TARSHA.
 Stomach
 abundance plenty
 Splash about
 BE CAST ADRIFT
 ACT LIKE A MADMAN [through THIRST AT]
 Convey in a hollow vessel. [SEA]
 HOT BURNING of the SUN
 Sunken of the eyes wasted
 CAUSE TO SHRIVEL SHRINK

SK TALA
 MAORI TARA
 TARA MATANU
 TĀ
 TAHA RANGI

✓ SRI Surface level flat Roof of a HOUSE
 SIDE WALL of a HOUSE [BUT FLAT!]
 of LOW PITCH, da ROOF
 Deviate from the perpendicular
 HORIZON TAHUNIA SANDBANK TAI SEA

TALKA

A FOREST

TALA

TARA

POINT PEAK SIDE WALL of a house.

TARAHANGA

FORK of a TREE

TARAHOKA

make a SCREEN with branches.

TARAHONO

PILE UP. lay in a heap.

TARAI

Overshape parts of TIMBER.

TARAIHO

HEART of a TREE

TARAVMU

Scarf in feeling a tree

TAREHU

Cover conceal.

TARI

Carry bring

RA-KAU

TREE

TĀ TĀ

stalk stem

TĀ

CUT

TĀ

Near.

TĀ EO

THICKET

TAHU

Set alight burn.

TANE

GOD of FORESTS TĀNU SMOTHER WITH

TANAMATA

= TĀ-NAMATA ANCIENT TIMES

SATIVA-GUNA

MODE of GOODNESS

TUA

term of address [NEATI WHATU].

TUA HANGATA

familiar name for HERO of a story
'MY GENTLEMAN,!

TUA-HU

Sacred place. NU-I sign of rank. GREAT

TUA KANA

Elder brother of a male.

[INTENSE]

TŪ

persistent continuous SERVE SEND

TŪ

stand be erect be established

TŪ

MANNER SORT

TUA KIRI

PERSON PERSONALITY

TUHI

make with proper ceremonies.

TUPERE

= PURE CEREMONY

TUPU

SOCIAL POSITION be firmly fixed

TUPU

GENUINE OWN [Grow increase]

TUWHA

Distribute

TŪ-ROA

Established of long standing

TURUA

Beautiful

NĀ

Satisfied content acted on by way of

NĀ

NĀ TEND CARE FULLY NURSE

NĀ

NĀ NĀ NĀ WELL ARRANGED IN GOOD ORDER

SK NĪLAKA
MĀORI RANGI
RĀ
KAHU

BLUE
SKY
DAY
SURFACE BLUE SKY.

SK NU
MĀORI NU KU
SK KU
SK NU
MĀORI NU-MANGA
NU MI NUMI

NOW STILL AT ONCE TIME PRAISE
EARTH DISTANCE
EARTH
often connected with other particles esp NEGATIVES
DISAPPEARANCE
ASHAMED CONCEAL.

SK NU
MĀORI NU-I / NV NUI

PRAISE SHOUT EXULT COMMEND ROAR
ABUNDANT SUPERIOR of HIGH RANK GREAT
INTENSE MULTITUDE

SK NU TANA
MĀORI NU KU

BELONGING TO 'NOW or present day new =
the Earth. [curious strange]

SK NI-ĀYA °TIKĀ
MĀORI TIKANGA

that, to which a thing goes back, is an
original type

TIKANGA CUSTOM RULE PLAN METHOD
TIKA JUST FAIR RIGHT CORRECT
TIKA NGA AUTHORITY MEANING PURPORT CUSTOM
TIKI personification of PRIMAEBVAL MAN.
TIKE IMPORTANT EXULTED
TIHI TOPKNOT of HAIR.

PALI °BATI
MĀORI PATI KO
PATI
PATI NGA
PATIA
PĀ

TO GO MĀORI TI PA = ESCAPE
HEADLONG IN HASTE
BREAK WIND
FLOWING of the TIDE
SPEAR. A chive ungo compell.

COITUS TIREMI EBB
SOAR. TIRI THROW
THROW
TIHE SNEEZE
TIHAKI WANDER
TIKO Evacuate the bowels.
TITINA Excretion
TIPI WAENUA ROAM ABROAD
TIRA COMPANY of TRAVELLERS RAYS BEAMS

SK
from

NI - ROHA
NIS + / RUH
A - ROHA

SHOOTING OUT GROWING.
LOVE YEARNING for an absent friend NO
PITY COMPASSION

A - ROHA TA
A RO AROMA
ARO NUI
RŌ

LADDER.
HANA SPRING SEASON warmth
DESIRE FULL of the TIDE
GO

WHAKA

RO A
RO AKA
ROHA
RO IMATA
RO KO

LENGTHEN.
ABUNDANT
EXPANDED SPREAD OUT
TEARS.
DENOTING INCREASE or EXTENSION

RUHA
RUHA

LARGE BRANCHES of a TREE
GROW.

PALI

SIH NI - HO

TOOTH THORN

SIH NI - HONIHO

YOUNG SHOOTS of a PLANT

SIH WHAKA NI HONIHO

TROW OUT SHOOTS QUARREL.

SIH NI HOWERA

EXTRAVAGANT WITH FOOD

NI NIHI

Surprise party in WAR.

WHAKA NI - KO

ADORN

NI - WHA

BRAVERY RAGE

HA EATA DAWN BEAM of LIGHT in dark place.

HĀ ODOUR taste flavour.

HAE JEALOSY appears shine as dawn. Fear.

HAE MATA STRONG GROWING

HAI HUNGA FROST

HA KIKAU WING.

HA KIWAKIWA DARK THREATENING of CLOUDS

HA NA flame gleam glow give forth HEAT

HĀ PAI RISE of HEAVENLY BODIES

HA PŪ PREGNANT

HA TETE FIRE

HA U VITALITY of MAN feather

HA U ANU COLD

HA UMA TAKATAKA HURRICANE

HAUMI LENGTHEN BY ADDITION

HAUMUTI

HA MUTI

SHIT

SK MĀORI	ĀRE ARE ARE ARE AREWA AR-I AREI TI ARE	uncultivated desert waste 250 OPEN = PUARE open exposed. OPEN CLEAR of OBSTRUCTIONS Unsettled wandering Find the Compound of ARE for full meanings clear visible. obstruct EMPTY VOID
SK MĀORI SK MĀORI S/H.	NĀRA-SINHA NĀRA HINGA HA-NI HĀ HĀ HI-RERE RĀTĀ NĀRĀ NGA-TĀ RĀ HI-RI RĀ-ORĀ RĀ UKAKA NĀRĀ YANA NĀRĀ	relating to the MAN LION the AVATĀRĀ of VISNU SNARL fall from an erect position be KILLED HA-NI a weapon. HĀ HĀ Desolate deserted was off by shouting. HI-RERE CUSH SPURT. Sharp cutting from NĀRĀ HUMAN MORTAL MAN only in KARAKIA = TĀNGATA GRIEVE OVER. be choked. Sacrifice of a human victim the SON of the original man. MAN only in KARAKIA!
CAUS SK MĀORI WHAKA	NĀVAYATI of NU NU NUMI NGŪ NGŪ TUIHE NĀVAYATI TI-HE TĪ-ARE A TIATI NAU NA NI NGA KURU NGA NGENGENE NGA-RU	NU MĀORI TĪ-HE SNEEZE TO CAUSE TO BE DRAWN INTO the NOSE disappear go out of sight mean groan ghost person unable to swim. find obstruction in nose of a child? a carved head with a long NOSE TI-HE SNEEZE TĪ-ARE SCENT A TIATI DRIVE AWAY as TIME sneeze. HUNT WITH DOGS = SCENT SMELL ACHE of the head DROP OUT PIERCED PERFORATED [of septum OBSTRUCTION IN NOSE OF A NEW BORN CHILD]

1292

SK
MAORI

HA RENU
RENGA

A KIND of PEA or PULSE
fine particles MEAL PULP of HINAU BERRY
MEALY FERN ROOT yellow

~~250~~
251

WAI

HĀ RO
RENGARENGA
NGŪ
RENA
REI
REKA

A SOUP of HINAU BERRYS
RENGARENGA CRUSHED POUNDED
GREEDY
Stretch out [as a 'SOUP,']
WET SODDEN
SWEET PALATABLE

HAE

SPLIT

HĀEMATA
HĀ-KARI

CUT UP IN UNCOOKED STATE

WHĀKA

HĀ KARI
HĀ-MA
HĀRA MURAMU
HĀ RO

ROE of fish.
Become Roe.
be consumed.
out of regular order of taking food only.
Scrape clean. Smooth

HĀROTO
HĀRU WAI

Reduced to shreds.

HĀTEA

WATERY.

HĀU

faded, decolorised
Food used in ceremonies of PURE RITES.

HĀUKAI

feast

HĀUMANU

Revive restore to health.

HĀUMIA POR

Fern root

HĀUNGA

ODOUR

HĀUPA

BAT

HĀ

taste flavour odour.

RE-A

Spring up grow

REAREA

fresh spring growth of vegetables

REAU

Covered with fine dust

1292.

MAORI
SK

RI SCREEN BOND / RIA
HĀ RMYA

SCREENING PROTECTING HĪKA= FIRE COPULATE

HĀRO

etc from HĀRI to charm the mind prob rather from HĀRI
and CHĀMA orig the domestic hearth fire a large house
fiery pit placed toward region of darkness the NETHER
VAULT of HEAVEN HĀRAMAI Come arrive [WORLD]

NEARAHU

CINDERS WARDANCE HĀ TETE FIRE

HĪA

Desire fall in love with HĀMARURU SHUT IN

MINE

be assembled HĀ-MOKO THATCH for a HOUSE

MĪHARO

ADMIRE MĪHI GREET MĪHI show affection.

MĪRI

SOOTH TRANQUILLIZE HĀRI dance JOY

1293

MĀORI
SK
MĀORI

RA-TA
HALA
HARA TUA
HARA PAKI
HARŌ

SHARP CUTTING
PLOUGH WEAPON MEASURE d LAND
CUT GASH with a ADZE cutting instrument
join battle
SCRAPE CLEAN SMOOTH

107
252

PĀLI
MĀORI

HARATI
HA-U
HA TEPE

TO PLOUGH MAKE FURROWS.
ESSENCE d LAND
CUT ASUNDER proceed in orderly manner
follow in regular sequence.

TEPE
TE-O

BOUNDARY LIMIT
STAKE STICK into the ground.
TO PLOUGH MAKE FURROWS

PĀLI
MĀORI

HA RATI
HARO
HĀRAU
HA-PI

Scrape clean SMOOTH
graze scratch rubble
Cooking PIT [RATA sharp CUTTING]
SLICE PARE off SKIM ALONG the SURFACE play-
slit CUT SPADE [MOO]. [at ducks; DRINKS
WORK
weapon.

TI-PI

HĀ-PARA
HA-NEA
HA-NI
HAMU

GLEAN as d crops TO
Seek procure

HĀ = HĀHĀ Desolate deserted

HA-E tear cut slit split

HA EHAE CUT UP

TI-AKI Guard keep watch wait for.

TI-EKE MEASURE LAY OUT SET OUT

PĀLI

HARATI to plough make furrows
TI KANEA Rule plan method custom
TI HORE Strip off clean up Bare laid bare.

TĪKA PEKAPE MOVE or STIR with the POINT of STICK
PEI CLOD d Earth.

TIKA Straight direct

TIMA work the SOIL with a TINA.

TIMO Peck as a bird strike with a pointed
TINAKU TUBERS for PLANTING GARDEN instrument

TIN Partition MĀORI RATO be distributed d land.

KR
MĀORI

RA-I FURROWED [RA-KAU WOOD SPARSACK]

RA-I KE FENCED Small enclosure

RA KE make BARE BARREN LAND

RAKURAKU implement to scratch with SHIKU = the Earth
MĀ NUK = the Earth

NOM pl

E KA
E KA
E KE

only number. ONE
FOLLOWS the pronoun declension i.e.
ONE AS NUMBER WITH OR WITHOUT CONTRAST, TO TWO
[OR MORE]
OFTEN AS SINGLE, OPPOSED TO NĀNA, VARIOUS MANY
VERY FREQUENTLY BY ITSELF AS WELL AS WITH OTHER NUMERALS

E KA
°SA TTHI
°SA TA

TINSA 31 [MĀORI TORU - TE-KA-U = 30 AND
61 TA-HI FOR ONE
101 [MĀORI KO-TAHI-RĀU 100
AS ONE ALONE SOLITARY

ADJ

E KA
E KA
E KA

DIVASENA ON THE ONE DAY ONLY i.e. ON THE SAME DAY.
IN FUNCTION of INDEFINITE ARTICLE = A ONE [definite or
DIVASĀJ ONE DAY. indefinite]

MĀORI

E

BEFORE the INTERROGATIVE HIA AND CARDINAL
NUMBERS FROM 2 TO 9 IN A STATEMENT REGARDING
THE NUMBER of ARTICLES

E HI NU
E KE

SOME
RISE AS A STAR MOUNT A HORSE PLACE
ONSELF UPON ANOTHER OBJECT
LEAD AN ARMY TO ATTACK VISITOR GUEST
ALONE PER SE WITHOUT APPENDAGE [ONE!]

KA U
KA TOA
KA TAH
KE
KE I

ALL THE WHOLE
NOW FOR THE FIRST TIME
different of non identity different of another kind
with in possession of AT ON IN of place time
KA COPULATE i.e. 2 as ONE UNIT [LIKE AS]

PĀLI DA SA
INSR
MĀORI

SA HI

N° 10 OF A SET OR COMPREHENSIVE UNITY
APPLIED TO THE UNIT AND OR ITS DECIMAL COMBINATION

TA - HI
TA HA - RUA
TA KI - RUA
TA E

ONE ALL TOGETHER ONE and the OTHER
OF 2 ASPECTS
2 at a TIME

PĀLI SA
SA 2

*SĀ NOM sg TO BASE *TO BASE of demonstrative pronoun
IDENTICAL WITH SĀJ pref on first part of compound [THAT HE SHE
in sense of WITH, POSSESSED OF

MĀORI HI A

HOW MANY Several

PĀLI TA-HI
DA-SA

ONE ALL TOGETHER ONE, the OTHER
10 AS A UNITY OR DECIMAL COMBINATION

Grade	PSI	Root: <i>sl - w</i> (or <i>sl - ū</i>)	'word, reputation, listen, hear'	MĀORI U-MERE SING
ō	<u>slōw</u> + <u>ōs</u>	> <i>slovo</i>	word	MĀORI OI SHOUT
ō	<u>sloy</u> + <u>tej</u>	> <i>sluti</i>	to call, to name	OHO BEGIN SPEAKING
	<u>sloy</u> + <u>xātej</u>	> <i>shuxāti</i>	to listen	O ORI ORI IN ANSWER TO A CALL ORI ORI CHANT
ō	<u>slōw</u> + <u>ā</u>	> <i>slavā</i>	glory, fame	MĀORI HAU FAMOUS ILLUSTRIOUS
ū	<u>slū</u> + <u>xētej</u>	> <i>slýšat'</i> (R)	to hear	

		Root: <i>r - wd</i> (or <i>rūd</i>)	'red, reddish'	MĀORI UR-ANEA GLOW OF SUNSET
ō	<u>rowd</u> = (<u>roud</u>) + <u>ā</u>	> <i>ruda</i> (R)	ore	
	<u>roud-</u>	> <i>rudyj</i> (Ukr)	reddish in complexion	
ø	<u>rwd</u> = <u>rūd</u> + <u>jā</u>	> <i>rožda</i>	rust	TĀKOU RED OCHRE
	<u>rūd</u> + <u>ēti</u>	> <i>rdet'</i> (R)	to turn red	
ū	<u>rūd</u>	> <i>rūd + jūs > rydz</i> (P)	reddish mushroom	

		Root: <i>g - y</i> (or <i>g - j</i>)	'life, health, growth'	MĀORI Ī-RA LIFE PRINCIPLE SEE ĀI-ĀI-ĀI TO
ē	<u>gēj</u> + <u>tej</u>	> <i>žiti</i>	to live	
ō	<u>gōj</u> + <u>tej'</u>	> <i>gojiti</i>	to heal	NGOI
ō	<u>gōj</u> + <u>ūs</u>	> <i>gaj</i> (P)	grove (that is, rich growth)	

		Root: <i>p - n</i>	'strain, stretch, spread'	MĀORI PĒNU SMEAR
ē	<u>sū</u> + <u>pēn</u> + <u>tej</u>	> <i>sāpeti</i>	to pull together, bind	
ō	<u>ōb</u> + <u>pōn</u> + <u>ā</u>	> <i>opona</i>	curtain	
	<u>pōn</u> + <u>iō</u>	> <i>peto</i> (P)	fetter	
ī	<u>sū</u> + <u>pīn</u> + <u>ōm</u>	> <i>sāpnoq</i>	1st person sing. of <i>sāpeti</i>	
ī	<u>sū</u> + <u>pīn</u> + <u>ātej</u>	> <i>sāpinati</i>	imperfect of <i>sāpeti</i>	

MĀORI	RO-NGO	HEAR
	RO-NGO RUA	HAVING TWO REPUTATIONS
	RU-AHINE	PRIESTESS
A	RU-A	EARTHQUAKE
	RO	KNOW UNDERSTAND
A	RU ARU	WOOD

		TI-O	CRY CALL
		RAU-WENE	OBJECT OF CENSURE!
		RAWA	TO FORM SUPERLATIVES
		RI RI	QUARREL, BATTLE PROWESS

MĀORI	ROROI	GRATE INTO A PULP
	RŌPU	HEAP
	RŌRI	SCRAPE TOGETHER
TĀK	RONGOMAI	SACREDNESS [OF RED OCHRE]
	-OU	RED OCHRE
	RUTA	RAGE BLUSTER
	RUA	ABYSS FROM WHICH HEAVENLY BODIES RISE

MĀORI	NEE-RI	RYTHMIC CHANT WITH ACTIONS
	NGEUNGEU	MOVE
	NGEHE	PEACEFUL CALM LAZY
RO	NGO-A	MEDICINE
	NGOTE	SUCK THE BREAST
	NGOI	STRENGTH ENERGY
	HĀ	BE IN LOVE
	TI HE	SNEEZE [d LIFE]

GR
LAT
SK
OCS
MAORI

E DO MAI
E OŌ
E O - MI
JA DE TŪ
E PA
E TE
A IA TE
A TO
A TO RUA
TO
TO
TO - E - NE
TO HA TOHA
TO HI
TO MO
TO NAE
TO PĀ
TE NGA

I SHALL EAT > MAORI MĀ POSSESSED BY
I EAT > MAORI TŌ TO HAVE THY
I EAT > MAORI TA-MI FOOD EAT
THEY EAT MAORI WHAKATŪTŪ FOOD
VOCATIVE Ō calling attention
OFFERING
THICKEN IN COOKING
PIT of STOMACH
RAT BLOCKS ON FOOD STOREHOUSE
ENCLOSE IN A FENCE
FEASTING HOUSE
THY
TO HAVE
YOLK of EGG ROE of FISH
DISTRIBUTE
COOKING VESSEL.
DISPLAY of FOOD AT A FEAST
FOOD BASKET
COOK IN EARTH OVEN
GORGED

WHAKA

GREEK
LATIN
SK
MAORI

PH RĀ TĒR
FR A TER
BH RĀ TĀ
PĀ PĀ
PĀ
PA RA
RA MENE
RA NGA
RA NGA MARO
RA TA
TA RUNA
TĀ
PAR-E KURA
WHAR-A
WHAR-ETANGA
WHA-WHARUA
WHA R-E
WHA NEAI

CLANSMAN [TOWARISZ]
' BROTHER
BROTHER
FATHER BROTHER of FATHER MALE
TERM of ADDRESS TO MALE ELDERS [RELATIVES]
BLOOD RELATIVE
ASSEMBLE
COMPANY of PERSONS
ARMY IN BATTLE ARRAY [TOWARISZ]
FAMILIER FRIENDLY
BE CONNECTED BY FAMILY TIES
FRIEND
PEOPLE SLAIN IN BATTLE
BURIAL CAVE
CONNECTION BY MARRIAGE
FEMALE ANCESTOR
DIVISION OF AN ARMY
NOURISH BRING UP

SK	PAURIA	FILLER INCREASER ✓ PR named <u>SOMA</u> <u>INDRA</u>
SK	PAURUSHA	from PURUSHA Manly human Sacred to PURUSHA [cosmic man/creator ITO] weight or load that can be carried by one man. manhood virility strength courage. force.
MA	PĀ	COITUS
"	PAU	Consumed exhausted = PURUSHA in his]
	PĀUUAU	Strong strenuous] [creations persevering]
	PAUMA = PĀ	head wind [wind of creation]
	PĀURA	GLOW] = Purusha original man giant]
	PAWA	SMOKE] [creator]
	P.A WERA	HOT. afraid stirred effected] said of PURUSHA in his exertions]
	PAWERO	LACE INTERLACE = Purushas weaving]
	[HA-U.	VITALITY of MAN] [of the Cosmos]
	PĀWHARE	N, N, E WIND NORTH = DIVINE = EAST = DAWN.]
	PĀWHATU	BROCKEN said of exhausted Purusha]. [creation]
	PAWHERO	LIGHT / RED HAIRED of person = Purusha = PALE]
	HĀ	BREATH BREATHE] [REDDISH]
	RŪ	Earthquake shake agitate scatter sow.
	RUA	2 both second
	RŪRUA	Both equally.
	RUA	abyss of heavenly bodies, Stone grave.
		A NET = SK NET of the Cosmos spiders web
	RUAKI	VOMIT [up creation of himself = Purusha!]
	RUANUKU	WISE MAN OLD MAN = PURUSHA ✓
	RUARANGI	LARGE ROBUST said of Purusha as a GIANT!
	RUE	Tremble shake = PURUSHA.
	RUHA	Ragged worn out weary = Purusha.
	RŪHA	LARGE BRANCHES / DIVISIONS of a tree =
	RUHI	Exusted spent = PURUSHA!] the <u>world tree</u>
	RUI	SOW ✓
	RUKA RUKA	UTTERLY ✓
	RUKI	DARK
	RUKU	ritual ablutions sink dive let oneself fall ✓
	RUKU	Gather together ✓
	RURUKU	BIND TOGETHER ✓ Establish by rites ✓
	RVUNGA	TOP UPPER PART UP ABOVE UPON OVER, SOUTH the SOUTHERN PARTS.

PALI	VA CA NA]	SPEAKING UTTERANCE WORD
from MAORI	VAC		
	WA		ACCUSE
	WA HA		VOICE
WHAKA	WA WA		TAKE COUNSEL
	WA I A TA		SONG AND TA+NGI→VACNI-YA
	WA - -NA	NEA	LORE of the TO HUNGA
PALI	VA CA NI- YA		adj grad formation from VACANA TO BE SPOKEN
MAORI	KO AHI		GOSSIPING [TO OR ANSWERED]
PALI	VA CO		SPEAKING
MAORI	KO		SHOUT SING AKO LEARN
PALI	VA CI		SPEECH WORDS [MAORI KI SPEAK WORD]
"	VA CI - PA	RA	ONE WHO EXCELLS IN WORDS NOT ACTION
"	VA CI - BHE	DA	"KIND of WORDS, [ALSO TA-PA RECITE]
MAORI	PE	RA	LIKE THAT [and PA-OSING]
"		TA	BE UTTERED FRIEND
"		RA TA	redup FAMILIAR FRIENDLY
NOM/DECU	VA CO		
INSTR	VA CA SA		[MAORI HA TENOR of VOICE]
SU	VA CA		OF NICE SPEECH.
	VA JJA		adj-NT CPSK VADVA grad of VAD TO BESPID [SPEAKING]
MAORI	WA -- HA		VOICE MOUTH
	WA I ATA		SONG
	WAI		MEMORY [of things heard] A SAYING
		HA	TONE of VOICE TENOR of SPEECH
		HA KA	SING DANCE
		HA HA	ENQUIRE ABOUT
PALI SU	VA CA		OF NICE SPEECH NOTE MAORI KO-HU CURSE
MAORI	KA U-PE	RUNGA	LORE of the CELESTIAL PURAKAU LEGEND
HU			RESOUND TENOR OR DRIFT of SPEECH
HU	A		CALL BY NAME NAME KNOW RECITE+
HU	A TA	U	ELEGANT SMOOTH of SPEECH [WHAKA]
HU	- KA		DEFICIENT WANTING
	KA RA	KI-A	10 PALI VA-CI SPEECH WORDS
PALI	VA CI	BHE DA	KIND of WORDS
SAMOA		WHE TA-I	EXPRESS THANKS
MAORI	KI		SAY TELL MENTION SPEAK SAYING
	PE PE	HA	A SET FORM OF WORDS
	TA		BE UTTERED TA+KI-RECITE

GRADE PSL ROOT V-RT TURN TWIST ROLL

2 2 VĚRT + MĚN
VĚRT + ĚNŌ

VREME TIME [THAT WHICH TURNS
VERETENO [UK] SPINDLE] = that which turns

MA NŌ

NAHEA / NONA WHEA AD INTERROGATIVE
OF TIME past / FROM WHAT TIME WHEN

NŌNĀIANEI
NŌNAKUARA

ad of time past TODAY just now,
a little while ago

NHA KA

WE-NE

MAKE INTO A NOOSE

NŌNAMATA

A LONG TIME AGO ANCIENTLY

NŌNANAHI

Yesterday U be firm he forced reach its

NŌNAPŌ

Last night UA WHEN. [limit]

WER-U

GARMENT POUT PROJECT THE LIPS

NONI

Bend TURN.

ME

prep with concurrence in TIME past used I
with active verbs to form an optative

WER-I

a mild imperative TENEI NOW,

WE-NE

TENTACLE CENTAPEDE ROOT ROOTLET

MENE

SHOOT RUNNER OF A GOURD OR CLIMBER

WER-O

be completely reeled = SK sense of that which turns

NGOHI

PLANT ROOT CROPS [i.e. TIME WHEEL OF]

WHĒANGAANEN

MOVE

RE-RE

TURNING THIS WAY ; THAT

WHEAU

RISE OR SET OF HEAVENLY BODIES WATERFALL

WHĀKAWHENUA

BE LONG IN TIME stay remain.

WHEORO

Set of heavenly bodies

WHERERE

BE SLOW BE LONG DELAY.

WHENU.

BE BORN. RERE be born.

UREONETEA

TWIST SPIN = VĚRT + ĚNŌ spindle

PERE GO

STONE FOR DRILLING GREENSTONE

WHEORO

WHERE [overcome]. WHERA spread out open.

RĒ

be slow be long delay.

RERE

SEE RERE BE BORN

FLOW be stretched out Rush Run HASTEN.

		Root: <i>sl - w</i> (or <i>sl - ū</i>) 'word, reputation, listen, hear'	
Grade	PSI		
ō	<u>slōw</u> + <u>ōs</u>	> <i>slovo</i>	word
ō	<u>slou</u> + <u>tej</u>	> <i>sluti</i>	to call, to name
	<u>slou</u> + <u>xātej</u>	> <i>sluxati</i>	to listen
ō	<u>slōw</u> + <u>ā</u>	> <i>slavā</i>	glory, fame HAV
ū	<u>slū</u> + <u>xētej</u>	> <i>slýšar'</i> (R)	to hear
		Root: <i>r - wd</i> (or <i>rūd</i>) 'red, reddish' URA.	
ō	<u>rowd</u> = (<u>rouđ</u>) + <u>ā</u>	> <i>ruda</i> (R)	ore
	<u>rouđ-</u>	> <i>rudyj</i> (Ukr)	reddish in complexion
o	<u>rwd</u> = <u>rūd</u> + <u>jā</u>	> <i>ržda</i>	rust
	<u>rūd</u> + <u>ēti</u>	> <i>rđet'</i> (R)	to turn red
ū	<u>rūd</u>	> <i>rūd + jūs</i> > <i>rydz</i> (P)	reddish mushroom
		Root: <i>g - y</i> (or <i>g - j</i>) 'life, health, growth'	
ē	<u>gēj</u> + <u>tej</u>	> <i>žiti</i>	to live
ō	<u>gōj</u> + <u>ītej'</u>	> <i>gojiti</i>	to heal NGEI -
ō	<u>gōj</u> + <u>ūs</u>	> <i>gaj</i> (P)	grove (that is, rich growth) NGE RI
		Root: <i>p - n</i> 'strain, stretch, spread'	
ē	<u>sū</u> + <u>pēn</u> + <u>tej</u>	> <i>sāpeti</i>	to pull together, bind
ō	<u>ōb</u> + <u>pōn</u> + <u>ā</u>	> <i>opona</i>	curtain
	<u>pōn</u> + <u>tō</u>	> <i>peto</i> (P)	fetter
ī	<u>sū</u> + <u>pīn</u> + <u>ōm</u>	> <i>sāpbnq</i>	1st person sing. of <i>sāpeti</i>
ī	<u>sū</u> + <u>pīn</u> + <u>ātej</u>	> <i>sāpinati</i>	imperfect of <i>sāpeti</i>

MAORI

RONGO HEAR
 TIO CRYCALL
 NGERI RHYTHMIC CHANT WITH ACTIONS
 NGOI STRENGTH ENERGY
 RONGO-A MEDICINE
 NGA REHE FOREST
 HŪ DESIRE
 PON A KNOT STRING & FISH TIE
 PŌNINI DOG MUZZLE
 POKAI WRAP ROUND
 HUPE SNOT
 PI TOTOTO BLOOD RELATIVE
 PIN-ATI METHOD of WEAVING
 PINEAU STRINGS of a MAT
 PĒN-EI LIKE THIS

SK	PRA = MA	P _R A indicative before verbs of motion ITO.
SK MA	PYAI TO PI PIPĪ PĪ PIA PIARI PIERĒ PIHA PĪHAU PIHE PIHI PIKARI AI AITANGA	SWELL BE EXUBERANT OVERFLOW. Young of birds chick half grown. Flow of the tide. Gum of trees Clear sparkling. Gape as a wound. Ripple at bow of canoe. BREAK WIND. DIRGE. Spring up grow. shoot sprout. Discharge from the eyes. COPULATE AITANGA Prodigy, descendants
SK MA "	PRĀ - KĀMA KĀMA P _R Ā	Joy delight Eager. COITUS.
# SK	PRA	indicative before forward in front of [FORTH] aspect verb of MOTION. [AWAY]
MA	PA PAERANGI PAEROA PA HEKE PA-HI PĀ HI PĀ HIHI AHI - PĀ HIKAHIKA PA-HU PA-HUHU PA-KARU	COITUS BE STRUCK BLOW as wind Coming from a distance WIND on seashore. SLIP SLIDE. trickle flow. Ocean going canoe. Strike heat WELL UP SPRING. AHI - PĀ HIKAHIKA Sacred fire for rites of the dead. TOY DART. Foxskin noose. PUT TO FLIGHT.
SK MA SK MA	PRA - KARA KARA PRA - KARA KARA	Respect custom. SEDUCTION ! OLD MAN. CONSPIRACY ! Discussion subject of topic Conspiracy secret plan.
SK MA	°GATA NGATI [AWA] ITA	gone forward started New sub tribe ITO.

More cautious laryngealists would argue simply that it is logical to posit a long vowel deriving from a vowel + *H* where we have either evidence from Hittite or where such an assumption makes structural logic as, for example, in removing the major anomalies in the ablaut system. This, however, does not mean that every long vowel necessarily arose in the same way. By the same token, *a* in some instances may in fact have originated from **H₂e* or **H₃e*, but this does not prove that *a* could not have existed independently in the language at the same time as laryngeals.

The whole laryngeal theory can be brought into disrepute by overworking it, that is, by using laryngeals to solve every remaining problem in Indo-European linguistics. Nevertheless, the laryngeal theory explains too much to be rejected out of hand, and very few contemporary Indo-Europeanists are prepared to do so. If the laryngeal theory had remained nothing more than a theoretical proposition (as de Saussure suggested), it would still be quite persuasive, but there is, in addition, the documentary evidence from Hittite. Following are some examples of ablaut in Slavic. All forms are in OCS unless otherwise specified. The sound changes responsible for the attested forms are all explained later on in the text.

Grade	PSI	Rbot: r - k	'speak, language, utter'
ě	<i>rĕk + ōm</i>	> <i>rekq</i>	I speak
ō	<i>prō + rōk + ūs</i>	> <i>prorokq</i>	prophet
ē	<i>rĕk + sūm</i>	> <i>rĕxb</i>	I spoke (aorist)
	<i>rĕk + is</i>	> <i>rĕčb</i>	speech, word
ī	<i>rĭk + oj</i>	> <i>rbcj</i>	speak (imp.)
ī	<i>prō + rĭk + atej</i>	> <i>proricati</i>	to prophesy

⁵ This position may not be as extreme as it appears at first glance. The system also contained [i], [u] but as the vocalic allophone of /y/ and /w/ respectively, that is, [sūHnūs] < /swHnws/.

- MĀORI RE-O SPEECH
- A HAKONARE-O TAN WHISPER
- MĀORI KOMATA TERM OF ENDEARMENT
- KORERO A GABBLER
- KOMAI REFACE
- KOMIHI GREET
- KOMUHU WHISPER
- HEI KONĀ FAREWELL
- RO-NGO HEAR LISTEN
- A RERO TONGUE & TAIAPA
- A RIKI LEADER SUBMIT TO ORDERS
- RORIRORI STAMMERING
- RORE DECIEVE
- REKA PLEASANT AGREABLE
- REHU SING
- RENGA RAUCOUS STRIDENT
- RI PA A DEFENSIVE INCANTATION
- RIRI QUARREL
- RORE DECIEVE
- RORI FOOLISH
- ROROHURI FOOLISH
- ONETU SPEECH
- HUATAU SMOOTH RUNNING OF WORDS
- HUA CALL BY NAME
- HUA RECITE
- HUNAHUNA A CHARM

-OM-

WHANA