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# BHÁGA

**FILIP FALETOLU  
KAWATIRI  
O MAUI TE WAKA**

# Royal Castle

## Zamek Królewski



*Courtesy: Wikipedia*

## Royal Castle, Warsaw

From Wikipedia, the free encyclopedia

The **Royal Castle in Warsaw** (Polish: *Zamek Królewski w Warszawie*) is a castle residency that formerly served throughout the centuries as the official residence of the Polish monarchs. It is located in the Castle Square, at the entrance to the Warsaw Old Town. The personal offices of the king and the administrative offices of the Royal Court of Poland were located there from the sixteenth century until the Partitions of Poland.

Initially the complex served as the residence of the Dukes of Masovia, and since the sixteenth century, the seat of the Polish-Lithuanian Commonwealth: the King and Parliament (Chamber of Deputies and Senate). In its long history the Royal Castle was repeatedly plundered and devastated by the invading Swedish, Brandenburgian, Prussian and Tsarist armies. The Constitution of 3 May 1791, the first of its type in Europe and the world's second-oldest codified national constitution after the 1789 U.S. Constitution, was drafted here by the Four-Year Sejm.<sup>[2]</sup> In the 19th century, after the collapse of the November Uprising, it was used as an administrative centre by the Tsar and was re-designed for the needs of the Imperial Russian administration. During the course of World War I it was the residence of the German Governor-General. In 1920-1922 the Royal Castle was the seat of the Polish Head of State and between 1926 and World War II the building was the residence of the Polish president, Ignacy Mościcki.

Burned and looted by the Nazi Germans following the Invasion of Poland in 1939 and almost completely destroyed in 1944 after the failed Warsaw Uprising, the Castle was completely rebuilt and reconstructed; in 1965 the surviving fragments of the castle and the Royal Library, the adjacent Copper-Roof Palace and the Kubicki Arcades were registered as historical monuments by the government. Reconstruction of the castle carried out in 1971-1984 was led by the Civic Committee, responsible for the reconstruction of Warsaw. It was afforded by mainly US donations. In 1980, the Royal Castle, together with the Old Town was registered as a protected UNESCO World Heritage Site. Today it is a historical and national monument, and is listed as a national museum visited by over 500,000 people every year.<sup>[3]</sup>

The Royal Castle, due to its iconic appearance and its long history, is one of Warsaw's most recognizable landmarks.

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## History

### Castle in the Middle Ages

In the 1339 the Papal Legate in Warsaw<sup>[4]</sup> heard a case brought by the King of Poland, Casimir III the Great, against the German Teutonic Order. He claimed that they had illegally seized a slice of Polish territory — Pomerania and the Kujawy region. The documents in this case are the earliest written testimony to the existence of Warsaw. At that time a fortified town surrounded by earthen and wooden ramparts, and situated where the Royal Castle now stands, it was the seat of Trojden, Duke of Masovia. At the end of the 13th century, during the Duke's Conrad II of Mazovia reign, the wooden-earthen gord called Smaller Manor (Latin: *Curia Minor*) was built. The next duke, Casimir I, decided to build the first brick building here at the burg-city's area the Great Tower (Latin: *Turris Magna*).

In the middle of the 14th century the Castle Tower, whose structure up to the first storey has survived to this day, was built, while during the reign over Masovia by Duke Janusz I the Elder, the *Curia Maior* (Big Manor) was erected between 1407 and 1410.<sup>[4]</sup> Its facade, which was still standing in 1944, was knocked down by the Germans, but has been rebuilt since then. The character of the new residence and its size (47.5 m/14.5 m) decided the change of the buildings status, and from 1414 it functioned as a Prince Manor.

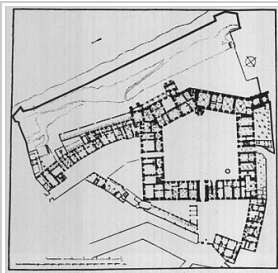
### Renaissance period

When the Masovia region was incorporated in the Kingdom of Poland in 1526, the edifice, which until then had been the Castle of the Dukes of Masovia, became one of the royal residences.<sup>[5]</sup> From 1548 onwards Queen Bona Sforza resided in it with her daughters Izabela, who became Queen of Hungary, Catherine, later to become Queen of Sweden, and Anna Jagiellon, later Queen of Poland.<sup>[5]</sup> In 1556–1557 and in 1564 the King of Poland, Sigismund II Augustus, convened royal parliaments in Warsaw. They met in the Castle.<sup>[6]</sup> Following the Lublin Union (1569), by which the Polish Crown and the Grand Duchy of Lithuania - were united as a single country, Warsaw Castle was regularly the place where the parliament of the Two-Nations State met.<sup>[5]</sup> In 1569–1572 King Sigismund II Augustus started alterations in the Castle, the architects being Giovanni Battista di Quadro <sup>[7]</sup> and Giacomo Pario.<sup>[5]</sup>

The *Curia Maior* was altered so as provide a meeting place for the Parliament, with premises for the Chamber of Deputies (*Sejm* - delegates of the gentry) on the ground floor (*the Old Chamber of Deputies*), and the Senate Chamber (where the Senators debated in the presence of the King) on the first floor. This was one of the first attempts in Europe to create a building that would be used solely for parliamentary purposes.<sup>[5]</sup> The parliamentary character of the *Curia Maior* is stressed by the paintings of the facade — the coats-of-arms of Poland, of Lithuania, and of the various regions from which the delegates were elected. A new Renaissance—style building, known as the "Royal House", was erected next to the *Curia Maior*.<sup>[5]</sup> The king resided there when the parliament was in session.

Royal Castle	
Zamek Królewski	
<span></span> <div>View from the Castle Square</div>	
<span></span> <div>Location within Poland</div>	
General information	
Type	Castle residency
Architectural style	Mannerist-early Baroque
Country	Poland
Coordinates	<span><span><span><span><span>52°14′52″N</span> <span>21°00′51″E</span></span></span><span><span>﻿</span> / <span>﻿</span></span><span><span></span><span></span></span></span></span>
Construction started	1598, <sup>[1]</sup> 1971 <sup>[1]</sup>
Completed	1619, <sup>[1]</sup> 1984 <sup>[1]</sup>
Demolished	1655–1656 (Swedish Army), <sup>[1]</sup> 10 – 13 September 1944 (German Army) <sup>[1]</sup>
Client	Sigismund III Vasa
Owner	Władysław IV Vasa <p>John II Casimir</p> Michael I
John III Sobieski	
Augustus II the Strong	
Stanisław I	
Augustus III	
Sigismund II Augustus	
Polish government (last owner)	
Height	60 metres
Design and construction	
Architect	G. B. Trevano
Website	
Official Website ( <span>http://www.zamek-krolewski.pl/</span> )	
UNESCO World Heritage Site	
Official name	Historic Centre
Type	Cultural
Criteria	ii, vi
Designated	1980 (4th session)
Reference no.	[1] ( <span>http://whc.unesco.org/en/list/30</span> )
UNESCO region	Europe





Plan of the Royal Castle in Warsaw at the beginning of the 17th century.

## Vasa period and the Deluge

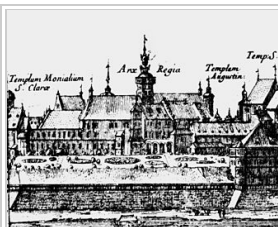
The next alterations to the Castle were made in the reign of Sigismund III, who transferred the royal residence from Cracow to Warsaw.<sup>[8]</sup> In 1598–1619 the Castle was enlarged. Giovanni Trevano was in charge of the reconstruction.<sup>[8]</sup> His plans were probably amended by the Venetian architect Vincenzo Scamozzi.<sup>[9]</sup>

Between 1601–1603 Giacomo Rodondo<sup>[8]</sup> finished the new northern wing. From 1602 Paolo del Corte<sup>[8]</sup> was doing stonework. Later after 1614, when Matteo Castelli<sup>[8]</sup> took the lead, the western wing was built (on today's Plac Zamkowy side) as chancelleries and a marshals office.<sup>[7]</sup> The southern wing was built at the end. In that way five-wings in a mannerist-early baroque style were built. In 1619 the New Royal Tower (Latin: *Nova Turris Regia*) also called Sigismund's Tower was finished. It was 60 meters high and was placed in the middle of a newly built west castle 90 meters in length. At the top of the tower, a clock with gilded hands and copper face was placed. The new tower's spire was 13 meters high and had gilded knobs and a copper flag at the top.

On 29 October 1611 in the Senator's Chamber, Tsar Vasili IV of Russia, who had been captured by the hetman Stanisław Żółkiewski, paid homage to the Polish king Sigismund III Vasa.

The Polish king Sigismund III and his successors of the Vasa dynasty — Władysław IV Vasa and John II Casimir Vasa — collected many rich works of art in the castle, such as oriental fabrics, tapestries, and numerous paintings by such famous artists as Titian, Veronese, Jacopo, Leandro Bassano, Tintoretto, Palma il Giovane, Antonio Vassilacchi, Tommaso Dolabella, Guercino,<sup>[10]</sup> Guido Reni,<sup>[10]</sup> Joseph Heintz,<sup>[10]</sup> Bartholomeus Spranger,<sup>[10]</sup> Roelant Savery,<sup>[10]</sup> Rembrandt,<sup>[10]</sup> Pieter Soutman, Peter Danckerts de Rij, Peter Paul Rubens,<sup>[10]</sup> Jan Brueghel the Elder,<sup>[10]</sup> Daniel Seghers, Georg Daniel Schultz and sculptures by Giambologna, Giovanni Francesco Susini and Adriaen de Vries. These splendid works of art were either destroyed or plundered during the invasions of Poland by Sweden and Germans of Brandenburg during (The Deluge, in 1655–1657).<sup>[8]</sup> The Swedes and Germans took all the priceless pictures, furniture, tapestries, the royal library, the crown archive, numerous sculptures, whole floors and royal flags.<sup>[7]</sup> In the castle they had a military *Lazareth* field hospital, which additionally contributed to the devastation of the buildings.<sup>[8]</sup> A few months later armies destroyed the rest, plundering most of the copper elements and tearing up the rest of castle's floor.<sup>[8]</sup>

The majority of the preserved castle furnishings from the Vasa period found its place in the collection of the Visitationist Monastery in Warsaw as donations from the last Vasa, John II Casimir and his wife Marie Louise Gonzaga.<sup>[11]</sup>



The Royal Castle in 1656.

In 1628 the first Polish opera - *Galatea*, was staged at the Castle. The great opera hall (double-storied, over 50m long), which existed at the Royal Castle<sup>[8]</sup> was demolished by Swedes and Germans and rebuilt in the 1660s by King John II Casimir.<sup>[12]</sup>

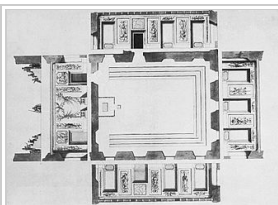
## Late Baroque period

In 1657 the reconstruction of the castle started, under the Italian architect Izydor Affait's guidance. Because of the lack of money the following Polish king, Michael I Korybut did not decide on radical rebuilding, just limiting himself to rebuilding destroyed buildings. Because of bad conditions of the residence he had to move to Ujazdów Castle in 1669. Until 1696 when the next Polish king, John III Sobieski died, no serious works were done. They only limited work to

current inspections of the building's condition. Sessions of Parliament continued to be held in the castle, as well as various State occasions, such as when the Hohenzollern Dukes of Prussia paid homage to the Kings of Poland and occasions when the king received the ambassadors of foreign countries.

After choosing Augustus II in an election in 1697, the castle again began to deteriorate. A new conflict with the King of Sweden, Charles XII significantly limited the king's budget. Despite problems, in 1698 Augustus II commissioned a residence reconstruction project. In 1700 it was done by Johann Friedrich Karcher, who came from abroad.<sup>[13]</sup> On 25 May 1702 the Swedes re-seized the Royal Castle in Warsaw, creating a hospital with 500 beds, and into The Chamber of Deputies and ministers' rooms, they placed a stable.<sup>[13]</sup> During the Polish army's siege in 1704 the castle was retaken.<sup>[13]</sup> However, it was soon retaken once more by Sweden's army.<sup>[13]</sup> In 1707, by virtue of the peace treaty between Augustus II and Charles XII of Sweden, Russian allied troops entered Warsaw, and Tsar Peter I of Russia settled in the castle.<sup>[13]</sup> After two months, Russian forces were removed from Warsaw, taking with them works of art from the castle, including Tommaso Dolabella's pictures, which included two that were very important for Russians: *The Defense of Smolensk* and *Russian Tsar Vasili IV compelled to kneel before Polish King Sigismund III of Poland*.<sup>[13]</sup> The Władysław's Opera Hall was completely devastated and was never restored.<sup>[12]</sup>

The reconstruction according to Karcher's plans began from 1713-1715.<sup>[13]</sup> In 1717 the Parliament Hall was completely rebuilt.<sup>[13]</sup> It was used to serve the Saxon rulers as a coronation hall. During the following years, between 1722-1723, the other castle halls were converted-under the direction of architect Joachim Daniel von Jauch, the new Senate Chamber was built, and all the furnishings moved from the old to the new location, including among others: 60 Polish provincial emblems, paneling, mouldings and lizens.<sup>[13]</sup> On 31 May 1732, a fire broke out in the castle destroying the west elevation and part of the Sigismund's Tower and the exterior façade sculptures, known as armature.



The New Chamber of Deputies at the Royal Castle in the end of the 17th century.

The next reconstruction project of the Royal Castle appeared after Augustus III took to the Polish throne in 1733. New plans, which were formed in 1734 and developed in 1737 by architect Gaetano Chiaveri, saw among other things, the reconstruction of the castle's façade on the Vistula side in the rococo style, which was meant to form a new so called Saxon elevation and also the conversion of the north-east part with the Altana Tower, where it was planned for 3 two-storey ryalits to be built on.<sup>[9][13]</sup> The reconstruction work according to these plans was carried out with various intensity between 1740 and 1752. During the period of 1740-1747 the façade on the Vistula side was reconstructed in the late baroque style (architects: Gaetano Chiaveri, Carl Friedrich Pöppelmann, Jan Krzysztof Knöffel).<sup>[13]</sup> One of the best sculptors who did work on the castle in this period was Jan Jerzy Plesch, who made the royal decorative frames, mouldings and statues called the Famous Figures, which held the royal crowns on the top of the middle ryalit, of the Saxon elevation, on the Vistula side. The last reconstruction work of this period was finished by late 1763, after the death of Augustus III, when Plesch made the last sculptures and frames with province emblems for the Parliament Hall.<sup>[13]</sup>

## The Stanisław II Augustus period

The most splendid period in the history of the Castle was during the rule of Stanisław II Augustus (1764–1795). This monarch collected exquisite works of art, many of which have survived to this day. He recruited first-rate architects such as Jakub Fontana, Merlini, Kamsetzer, and Kubicki, to work on the castle, as well as splendid painters such as Marcello Bacciarelli, Bernardo Bellotto (otherwise known as Canaletto), Franciszek Smugiewicz, Kazimierz Wojniakowski, and Jean-Baptiste Pillement and eminent sculptors such as André le Brun and Jakub Bonaldi, and famous French artists such as the architect Victor Louis.<sup>[7]</sup> The total reconstruction of the castle planned by the king did not come to fruition, but the interior was changed to the neoclassical style - although this, known in Poland as the *Stanisław Augustus style*, was rather different from neo—



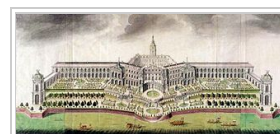
Medieval wall of the *Curia Maior*.



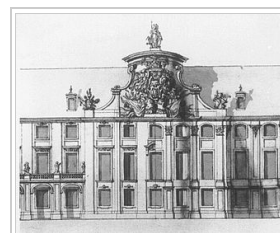
Władysław's Tower.



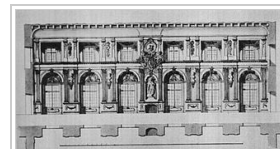
Władysław's Opera Hall.



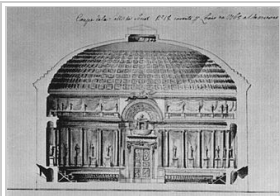
Reconstruction design of the Royal Castle, ca. 1700.



Design of the Eastern wing by G. Chiaveri.



Senate Chamber at the Royal Castle, 1720.



Reconstruction design of the Senate Chamber at the Royal Castle, V. Louis.



Apotheosis of King Stanisław II Augustus in the Ballroom, André le Brun, ca. 1780.

classicism in the rest of Europe.

During 1766–1785 on the basis of Jakub Fontana's plans,<sup>[6]</sup> the southern wing of the castle, which was burnt on 15 December 1767 was rebuilt (2 destroyed floors, a new elevation on the south side with three risalits, the division of the façade by lizens and Jon capital pilasters).<sup>[9]</sup> Between 1774 and 1777 the monarch's private apartments were furnished.<sup>[9]</sup> They consisted of the Prospect Room (with landscapes by Canaletto), the Chapel, the Audience Chamber, and the Bedchamber, while between 1779 and 1786 the Senate Apartments were completed, consisting of the Ballroom, the Knights Hall, the Throne Room, the Marble Room, and the Conference Chamber.<sup>[7]</sup> These rooms contained pictures and sculptures depicting great events in Poland's history, as well as portraits of Polish kings, generals, statesmen and scholars (including Copernicus and Adam Naruszewicz).<sup>[6]</sup> The Castle also housed the rich royal collections including 3200 pictures, classical statues, about 100 000 graphics, in addition to medals, coins, and a fine library, to house which a separate building was erected in 1780–1784.<sup>[14]</sup> The new library building housed many books, gems, drawings, coins, maps and plans belonging to the monarch. The Royal Library's book collection amounted to 16 000 volumes of various works, 25 525 drawings, 44 842 etchings in 726 bound volumes, overall a number of 70,000 etchings—fancy dress balls were also held in this hall.<sup>[14]</sup>

Up until 1786 Stanisław II Augustus tried a few times to change the outside decor of the Castle and to build an architectural castle square, he was not however successful in carrying out these plans.

During this period, the Castle was the place where the ideas of the Polish Enlightenment first flourished. The king held "Thursday lunches" at the Castle, for scientists, scholars, writers and artists. This was where the idea for the National Education Commission; one of the first secular Ministries of Education in Europe, was mooted. The Castle was the place where the first proposals were made for a Knights' School, and for a national theatre. It was in the Senate Chamber in the Castle that what was known as the "Great Sejm" (Great Parliament) passed the famous Polish Constitution of 3rd May, 1791.<sup>[6]</sup> During the ceremony the King was carried out to the nearby church of St. John. In honour of this occasion a marble plaque with Ignacy Krasicki's text written on it was set into the wall of the Castle.



Reconstruction design of the Royal Castle in Warsaw by J. Fontana.



In 1791, the *Great Sejm* (or *Four-Year Sejm*) of 1788–1792 and Senate adopt the May 3rd Constitution at the Royal Castle.

## In partitioned Poland and the Second Republic

Between 19–20 December 1806 and 1–30 January 1807, Napoleon Bonaparte, the French emperor, spent his time at the Castle. Here in 1807 he made the decision to form a Warsaw duchy, which was to be ruled by the Saxon prince Frederick August I, using the Royal castle as his residence. Prince Józef Poniatowski, Commander-in-Chief of the Polish Army and Marshal of France, resided in the Copper-Roof Palace joined to the Castle. After the creation of the constitutional Kingdom of Poland (1815) its parliaments met here at the Castle. As Kings of Poland, the Russian Tsars Alexander I and Nicholas I also resided in the castle when they stayed in Warsaw. During the November Uprising, on 25 January 1831, the Sejm debating in the castle dethroned Tsar of Russia, Nicholas I as Polish king.<sup>[15]</sup>

In 1836, after abolishing the division into voivodeships in the Congress Poland, they were replaced by the guberniyas. During that time, the Royal Castle became the residence of the Tsar's governor Ivan Paskievich. Paskievich charged Ludvik Corio – a Russian Colonel and architect – with designing new elevations and facades (the west, south and east parts). However, Russian authorities were not satisfied with the new designs and Corio was told to prepare another design – one that would refer to Kubicki's solutions (and his co-workers Lelewel and Thomas). Finally, Corio rebuilt all the elevations and facades in the neoclassical style, but the Saxon Elevation was left the same. After the death of Paskievich in 1856, all the next governors resided in the Royal Castle's Chamberlain's Room. The Russian officials occupied rooms on both floors of the west and north wings of the castle. The governors were heavily guarded by the Russian army. Unfortunately, the living space that was assigned to these soldiers was the Parliamentary Hall, Library and barracks under the Castle. As a result, these were left devastated.

After the January Uprising in 1863, the Russian army totally destroyed the Royal garden on the Vistula side (which was transformed into the military parade square), building a few barracks made of brick for stables and Cossacks' barracks. In 1862–1863 some maintenance work was done in the Royal Castle under the supervision of Jerzy Orłowicz, Ludwik Gosławski and Potolov. In 1890 the Saxon Elevation was rebuilt under the supervision of a builder January Kiślański, when the arcades of both viewing galleries, dating back to the August III period, were deformed. The last repair works, which cost 28 000 rubles, during the reign of Russia, were in 1902 in the rooms which had been occupied by the Russian army.

During the First World War it was the residence of the German military governor. After Poland regained her independence in 1918, the Castle became the residence of the President of Poland. It was lovingly restored under the guidance of Kazimierz Skórewicz (1920–1928) and Adolf Szyszko-Bohusz (until 1939). Under the terms of the Peace Treaty signed with Soviet Russia at Riga in 1920, works of art and other precious things, including all the castle furnishings, which had been taken away to Russia, were brought back to Poland. As a result, it was possible to restore the historic rooms to their appearance in the reign of Stanisław II Augustus.

## During World War II

On 17 September 1939, the Castle was shelled by German artillery. The roof and the turrets were destroyed by fire (they were partly restored by the Castle's staff, but later deliberately removed by the Germans).<sup>[16]</sup> The ceiling of the Ballroom collapsed, resulting in the destruction of Bacciarelli's ceiling fresco *The Creation of the World* and other rooms were slightly damaged. But immediately after the seizure of Warsaw by the Germans, their occupation troops set to demolish the castle. The more valuable objects, even including the central heating and ventilation installations, were dismantled and taken away to Germany.



Ruins of the castle in 1945.

On 4 October 1939 in Berlin, Adolf Hitler issued the order to blow up the Royal Castle. On 10 October 1939, special German units, under the supervision of history and art experts (Dr. Dagobert Frey, an art historian at the University of Wrocław; Gustaw Barth, the director of museums in Wrocław, and Dr. Joseph Mühlmann, an art historian from Vienna) started to demount floor, marbles, sculptures and stone elements such as fireplaces or moulds. The artefacts were taken to Germany or stored in Kraków's warehouses. Many of them were also seized by various Nazi dignitaries who resided in Warsaw. The Castle was totally emptied. Disobeying German orders, despite the danger of being shot, Polish museum staff and experts in art restoration managed to save many of the works of art from the castle, as well as fragments of the stucco-work, the parquet floors, the wood panelling, and more which were later used in the reconstruction. The great service done to Poland by Professor Stanisław Lorentz, in leading this campaign to save the castle's treasures, is well known. Wehrmacht sappers then bored tens of thousands of holes for dynamite charges in the stripped walls.

In 1944, after the collapse of the Warsaw Uprising, when hostilities had already ceased, the Germans blew up the Castle's demolished walls.<sup>[16]</sup> Leveling the Royal Castle was only a part of a larger plan – the Pabst Plan – the goal of which was to build a monumental Community Hall (ger. *Volkshalle*) or an equally sizable Congress Hall of NSDAP (National Socialist German Workers Party - ger. *Parteivolkshalle*) in the Royal Castle's place and to replace the Sigismund's Column with the Germania Monument.

A pile of rubble, surmounted by only two fragments of walls, was all that was left of the six-hundred-year-old edifice. On one of these fragments part of the stucco decoration remained, this was a cartouche with the royal version of the motto of the Order of the White Eagle – "PRO FIDE,



Conference Room at the Castle without paintings that were stolen by the Tsarist army.



Royal Castle in flames following German bombardment, 17 September 1939.



Royal Castle in 1941 without roofs, deliberately removed by the Germans to accelerate the devastation process.



FIRST PAGE		APPEARANCE FORM
A	RUPA RUJJHATI	TO BE BROKEN UP DESTROYED BREAKING UP of HEALTH
Derive from	ROEA RUJ	
B	PA RHI RU PA RU PYA	BEAUTIFUL GOLD/SILVER APPEARANCE
CP SK	C	LIT ASSENT GROWTH
	d	
1	SAG - HARATI SAG - HARĀ -	TO COLLECT PETI TO cause to Collect to make gather grow
SK	HA	particls of JOINING UNION
2	SAKATA SAKA - BHĀ	a CART CARLOAD RA A CARTLOAD
3	BHARA BHRĪ	BEARING CARRYING [ BESTOWING ]
4	SAG - YUNĀ JATI SAG SAM PA	TO CONNECT TO JOIN WITH TOGETHER WITH Possessed of NEAR BY TOGETHER
5	SAG VAY ATI SAG Y ATA SAG Y AMATI	TO BE FRAGMENT Self controlled Restrained to practise Self Control (AMARU)
6	SAG - Y - UTA SAG + RĀEA SAG VI LAPA	CONNECTED COMBINED PASSION NOISY TALK fī THUNDERING
7	SAG VĀ SAKA SAG VĀ SIYA	LIVING TOGETHER ONE WHO LIVES WITH SOMEBODY
8	SAG YUTA HA	CONNECTED COMBINED particls of JOINING   UNITY
SK	9	DISTRIBUTION SHARING
	SAG VI BHĀGA SAG VI BHATTA BHARA	DIVIDED SHARED OUT BEAR CARRY
SK	10	BREAKING UP of HEALTH SICKNESS
	ROEA SAG RULHA RŪHATI RUJA	CROWN TOGETHER HEALED DISEASE PAIN
ppd		

SK	RU	DRA	VIOLENT IMPETUOUS ONE'S
PAU	RŪ	PA	FORM FIGURE APPEARANCE
NOM plur	RŪ	PĀ	PRINCIPLE of FORM
and	RŪ	PĀ NI	[MĀORI PA NI PAINT]
DU	RŪ	PA	VELY EVIL FORM
	RŪ	PA-SUR	ŪPA VERY BEAUTIFUL
	RŪ	PA KA	form figure likeness of. IMAGE
	RŪ	PI KI	HAVING SHAPE
#	RŪ	PA TA	(BEING) SHAPED APPEARANCE
	BHĀVYA	-RŪPA	TĀYA 'BY APPEARANCE of LIKELYHOOD
	RŪ	PI N	Belonging to the Realm of FORM
	RŪ	PI YA	possessed of form shape body matter
	RŪ	PE TI	LIT of splendid appearance. GOLD/SILVER
MĀORI		PE	TO PUT INTO SHAPE TO MAKE
		PE HEA	LIKE [APPEAR]
	WHĀI		of what sort/appearance DO IN WHAT
	RŪ	ANUKU	Becoming appearance ITD [WAY
		PE KA	AZURA of Earthquake's
	RU	PE	PEKA POUNAMU ORNAMENT
	RU	HA	the PERSONIFICATION of PIGEON
		PĀ I	Ragged weary
		TĀ	GOOD LOOKING GOOD ITD
		HŪ	Curve fashion paint tattoo
		HŪ	DESIRE
			MĀRIRE BEAUTIFUL
also MĀORI		HA-E-MATA	STRONG GROWING
PALI	RUM	BHA TI	another root form of RUDH SURROUND BESIEGE
MAG	RUM	HA NYA	FURTHERING GROWTH
PAU	RUM	BHATI	another form of root of RUDH SURROUND
MĀORI	RUM	-A-KI	DROWN PLANT KŪMARA [BESIEGE]
		WHĀ KAU	SURROUND
PAU	RU	PPATI	TO DESTROY
MĀORI	RU	PE	TREAT WITH VIOLENCE
		PA I ORI	EMACIATED [ARU=PERSUE]
PAU 572	RU	T T HA	PP+RUS ENRAGED CROSS
SK	RU	S T A	[MĀORI TA NEARE ANERY]
MĀORI	RU	RŪ	ATTACK [RUI BRANDISH]
		T AH-	U-NA BATTLEFIELD
		TĀ	BEAT WITH A STICK
	RŪ	T A KI	INFURIATED
	RU	TU HE	ILLEGAL TACKLE



573 PALI

RUJJHATI

TO BE BROKEN UP

DERIV -  
from

CP SK  
MFAOTI

NEA

TA  
TA  
PA  
PA

A

A

RO GA  
RUJ  
RUJA  
RUJA  
RO NEO  
RU AKI  
RU PE

RU RU

RU TA  
RU TA  
RU  
RU -A  
RU MA  
RO NEO  
RU

RO MEA  
RU RU

RU  
RO HA -I  
RO HE  
RO ROI  
RO KU  
RO HEA  
RO TO  
RO PA  
RO MI  
RO RE  
RO U

RU KO KIRI

RU  
RU AHAE  
RU AHINE  
RU HA  
RU HI

HA -O  
HA HA

VOMIT [as a cure] i.e  
treat violently [made to vomit]

DESTROYED  
ATTACK

INFLUENZA

PAINFUL ACUTE  
PLUNDER CRUSH

ONE WHO CULTIVATES  
DROWN the SOIL

of GOD of agriculture  
EARTHQUAKE

TAKEN CAPTIVE  
STORM

FOLLOW PERSUE CARRIED  
DESOLATE DESERTED [AWAY]

Come to an End cease.

Grate into a pulp grated  
Grow weak decline of a person

WEARY [dying  
in into ITO see, inside]

SLAVE  
CRUSH STRANELE  
Snare Trap

Club footed  
strong winds that Blow  
the U fruit off a tree

Earthquake  
Rites to destroy an enemy

OLD WOMAN  
RAG WORN OUT GARMENT

Exhausted  
CAPTURE A FORTRESS

Desolate deserted



MĀORI PA	RU	HI			BEAUTIFUL	B
PAU 575	RU	PA	KA		FORM FIGURE LIKENESS of	
from	RU	PA			IMAGE REPRESENTATION	
	RU	PI	YA		LIT of SPLENDID APPEARANCE	
PSK	RU	PYA			cp name for GOLD or SILVER	
MĀORI			KA	HU	FORM APPEARANCE	
	RU	PE	TI		TO PUT INTO SHAPE	
Cause denom for	RU	PA			TO MAKE APPEAR TO MAKE	
					GROW TO BE FORMED COME TO NOTICE	
MĀORI		PA	KE	HĀ	COLONIAL	
PA	PA	RU			LOW PITCHED ROOF	
	RU	PA	TĀ		(Being) SHAPED APPEARANCE	
abstr from	RU	PA			accordance conformity	
	RU	PATTA			LIT FORM HOOD i.e. SHAPING	
		PAI			GOOD LOOKING (being) SHAPED	
	RU	PA	VANT		having bodily form HAVING the	
MĀORI		PA	KA	RI	RIPE MATURE [FORM OF]	
	RU	PI	KA		Having shape	
	RU	PI	N		having material qualities possessed	
[TUKUMA	RU	= C	LOUDY]		of form or shape or body or matter	
PAU 112	RU	PI			Belonging to the Realm of FORM	
MĀORI	RU	PA	HU		FORM [ARUPI FORMLESS	
PAU	RU	PA			ANGRY BLUSTERING INCORPoreal	
WHAKA			KA	HU	form appearance principle of	
PAU DU	RU	PA			assume the shape of a HAWK form	
MĀORI		PI	ATA		VELY EVIL	
TU					BRIGHTNESS	
		PAI			Manner Sort	
		PI	AU		GOOD LOOKING	
		PI	KI		IRON AXE i.e. SILVER	
		PI	HI		CURLY HAIR plume for	
		PI	KI		Spring up grow [the head.	
		PI	ARI		ornament	
		PI	ARI		HUNCH BACK	
	A	PA			Clear pellucid sparkling	
		PI			Spirit of one dead.	
		PE	PENU		Eye.	
AMA	RU				PAINTED	
			KA	HU	d DIGNIFIED ASPECT	
			KA	KA	Garment grow / sprout	
				HO	FAIR of HAIR	

PAU from of cp SK	RU	LHI		UP ASCENT GROWTH fig 2
	RU	LHA		what has GROWN, by CUSTOM
	RO	HA TI		
	RU	DHI		
	RU	HA NA		GROWTH
	RO	PA NA		PLANTING (ARAMA)*
	RO	PE TI		MAKE GROW
PAU MARA	RO	PI TA		PLANTED GROWING UP
	RO	PE TI		
		WA NA	NEA	KNOWLEDGE of TOHUNGA
	RU	MA KI		plant KUMARA (MARA)*
		TI NA	KU	BED IN A GARDEN CONCEIVE
A		WA NA		BUD SHOOT SEEDLING
		WA O		FOREST
	RO	HA		LOVE TO
	RU	HA		LARGE BRANCHES of ]
		PE KA		firewood Branch. [a tree ]
		HA EMATA		STRONG GROWING
		HI KA		PLANT
SK cp		TI NA	KU	BED IN a Garden.
	RU	<u>DHI</u>		ascant growth
		TA MA TA		Cultivate the SOIL
		NGA KI		CULTIVATE PLANTING/NA see
		TA HUNA		CULTIVATED LAND
		TA E KAI		WORN OUT SOIL
TI	RU	WA NE		] SEE!
	RU	A NU KU		
	RO			See Servay Vlein examine
		PE I		Earth
		PE KA		fernroot
		PE NU		a Digging instrument
		PE RE		ADZE for Cultivating the SOIL
PAU		PE TI		HEAP UP UT: fig
		PE TO		BE CONSUMED
	EKA	- TO		Together or one side
		TI RO		look see examine
		TI RI		plant Root crops



PAU	SAJ			TOGETHER POSSESSED OF	1
PAU	SAJ	HARA	TI	TO COLLECT.	[FOLD UP draw together HEAP UP TO GATHER UP TAKE UP PARTICLE of UNITY JOINING TO CAUSE TO COLLECT TO MAKE GATHER or GROW EXCESS over a round number ABUNDANCE COME SHORT OF BE DISTRIBUTED JOIN BATTLE [HARUA FOREFRONT of BE COME FOR [BATTLE] BECOME progressive change come active RIFE FRUIT of FOROFORO FLAX for weaving Edible fungus on trees LYING IN POOLS (EKA-TO) WING is FOLDED UP HEAP UP COLLECT GATHER FLAX PLANT BUNDLE a large basket clear away of CLOUDS ASSEMBLE COLLECT A WAR CARRY [PARTY] pick ROOT CROPS put for Root crops made of or lined with tree fern tree ferns Share portion make build property people feast CULTIVATED LAND Strong GROWING sub clan PARTICLE of JOINING   UNITY = HOPUA GROVE of TREES of ONE SPECIES BETROTHED EARTH OVEN.
SK	[HA]				
Causative II		HARA	PETI		
MAROI		HARA			
		HARA	HARA		
		HARA			
			RA TO		
		HARA	PAKI		
		HARA	MAITIA		
		HARE			
	and	HARE			
		HARE	TO		
		HARA	REKA		
		HARO	RE		
		HARO	TO		
		HARI	RAU		
			PETI		
*		WHA	KA PETI		
		HA	RA KEKE		
		TI	RA HA		
		TI	RA KI		
		TI	RA RE		
		HA	RI		
		TI	RAU		
RUFA	-	TI	RA WA		
		TI	RA WA		
			TI RI		
		HA	NEA		
		HA	KARI		
		MA	RA		
		HA	EMATA		
		HA	PU		
SK		HA			
MAROI		HA	PUIA		
		HA	PUI		
		HA	NEI		



SK 747			BHARA / BHRI BEARING-CARRYING 2
PA 4659	SA KATA		A CART A CARTLOAD [BRANKING
See SK			BYOND
	SA KATA		A CARTLOAD
MAORI			WHARA-WHARA ASTELIA BANKS 1
			PA RA NEA } DIVISION PORTION
	=		WA HANEA }
			PA RA KAINEA EXCREMENT
			PA RA HEKA SMEGMA
			PA RA HUAU SILT
			PA PA RA Flow of tide
			[ PA RA TA Sea monster-causing tides by opening & shutting its mouth
			PA RA SEDIMENT
			PA RA TAU SEMEN
			PA RA KIWAI SILT SEDIMENT FROM A FLOOD
			PA RA KOKA REFUSE of FLAX LEAF
			PA RA NEIA BIT for FISH
			PA RA RA CONTAINER VESSEL
			PA RA OA Sperm whale
SK SEE			PA RA as BYOND
			PA RA WHENUA CARRY IN A FLOOD
			PA RE MATA present of FOOD Return feast
			WHARA Receive a portion in the distribution of food.
			RA TO Be Distributed
			HA RA Excess over a number
			WHARA BURIAL CAVE or TREE BURIAL
			WHAKI GATHER FRUIT
			WHAKAU Surround with a Net
			WHAI possessed equip with
			WHARA sail made in a special way for a [ war canoe ] a pad of Raupō lashed over the caulking of the Rauwera of a Canoe
			WHARA WHARA ASTELIA BANKS 1

SK	BHÁ RA		BEARING CARRYING BRINGING
✓	BH RI		BESTOWING MAINTAINING
			SUPPORTING BOOTY WAR
MĀORI	RĀ		SALE BATTLE
MĀORI	WHA RA	WHARA	ASTELIA BANKSII
	WHA RA		SAIL MADEINA SPECIALWAY
	A RA		PATH [FOR A WAR CANOE
	WHA KI		GATHER FRUIT
	WHA NEAI		FEED NOURISH REAR MAINTAIN
	WHĀ ERE ERE		WIFE MOTHER of ONE'S CHILDREN
	WHĀ NUA		BE BORN
! #	RA TO		BE DISTRIBUTED
	WA H - A		CARRY on the BACK
	PA RA TAU		SEMEN [RAPA PUDNU]
	WHA RA		BURIAL CAVE
	PA RA OA		Spinn whale.
	PA RA WHENUA		FLOOD = WAI PUKE food
	PA RA		SEDIMENT
	RA NGO		ROLLER on WHAK TO ORAE A CANOE
	PA RA HEKA		SMEEMA
	WA I		Memory
	PA RA NEA	}	DIVISION PORTION
=	WĀ HA NEA		
	WĀ HI NE		wife
PA	WA		SMOKE i.e 'Scented, 1 to see.
	WA - O		Forest [Food 1 to]
	WHA RE		House people in a house.
#	RA RE		CARRY
	WAI RA NU		gravy juice
	WAI NGĀIO		in bad odour
	WAI RAKAU		Manure SAP of trees
#	WA I		BAG of a fishing net
	WAI I KA		unfruitful of Season's
	WAI KARI		Ditch
	WA HIE		Fire wood.
	WA ERO		HAIR of a Dogs tail
	WHA ITI RI		THUNDER plume of feather [HEAR]
	RA NEI		SKY WEATHER TOWER of a FORTRESS
	WHA NA		CHARGE [WHA 4th MONTH
	WA I ERO		CLUB FOOTED



Māori	WHAKA	UN - U	GIVE DRINK TO [UNU DRINK]	4
PALI 656	SAG + YUN	JATI	TO CONNECT JOIN WITH (inote) UNITE	
See SK 1111	SA <sup>3</sup> =	SAG <sup>3</sup>	connected to [SAM possession similarity]	
CAUSE	SAG	YO JETI	TO PUT TOGETHER [Junction WITH]	
Māori	[U] HONO	MARRY JOIN as HONO	See UHA FEATHER	
PP	SAG	YO JITA	[and UWAH 11]	
Māori	U - I		DISENTANGLE [U TEAT]	
>	SAG	YU TA	CONNECTED COMBINED	
q		YU	Māori UNU - A fasten 2 CANOES	
>	SAG	YUT TA	TIED BOUND FETTERED [SIDE by SIDE]	
Māori	U	HONO	CONNECTED WITH MIXED WITH	
PALI 655	SAG		JOIN CONNECTED	
	SAG		primary meaning TOGETHER	
			WITH POSSESSED of HAVING the SAME	
			[after VI is the most frequent of all] [AS	
			PALI PREFIXES	
Māori	HAN EA		make build property people	
PALI	SAN GA		COMMUNITY	
Māori	HĀ KA RI		FEAST YOLK of Egg gift present	
	HĀ KUI		MOTHER	
	HA PU		SUB CLAN	
Note PAU	SA -		base of dem pron THAT / HE / SHE / IT	
	HAN EI		EARTH OVEN	
	NEA KA U		Seat of feelings emotions 1 TO	
	NEA RIRI		LOVE [TA - U = LOVER]	
PALI	SAM PA		NEAR BY TOGETHER	
Māori	PA		CONNECTED COTUS CONNECTED	
	U		HOLD PERSONAL COMMUNICATION WITH	
	U	TA	TEAT	
	U	ATI	LOAD of MAN A CANOE	
	U		offspring descendant	
			of belong to possessed by	
			Back land arrive by water	
		TI A	Mother	
		TA	RUNA Connected by family ties	
		TĀ	Net tatoo	
		TA NE	IF USBAND	
		ETI ETI	DISEUSTINE	
		ITA	tight fast @	
WHAKA	ITA		HOLD fast Restrain	



PAU See MAORI	SAN+ VAY VI-VY-VY WAI PA WA HANA A	ATI ITO NEAI O	TO BE FRAGMENT in 2 parts ITO IN BAD ODOUR SMOKE as fragment Make build work fabric fashion practice habit thing Fashion work upon. ODOUR
SK MAORI	HANA HANA HA HA	WAI TATEA WAI RUA WAI REKA WAI RAKAU WAI	particle of JOINING UNITY SEMEN FONARIA HYEROMETRIKA agreeable in flavour. MANURE liquid OIL
WHAKA	WA	NI ATI TI ARE	ANNOINT Smear Beginning SCENT
PAU opp to MAORI	SAM - SAM - HAM U	PA ANU PA PA PA PA A	Near by together opposed to PARA RA the other side ITO RA Sail there gender COITUS connected COLD PA RA TA Sea monster causing the place of Rites [TIDES] Elder brother or Sister
PAU MAORI PAU	SAN - Y SAN Y	ATA ATA AMA TI TI NANA -TI ANA RU AMA MANA TIKA NEA KAU NANA AM	Self controlled Restrained Care deliberation TO practice self control person. term- person of dignified aspect outrigger of a canoe = Restrained! Authority CONTROL Just correct Right Seat of feelings emotions Self Control
PAU from MAORI	SAN SAN Y	AMA RU AMA RU	of dignified aspect









				TOGETHER POSSESSED & CONNECTED COMBINED	8
PAU	SAN	YU	TA	MAKE BUILD property people	
PAU 166	SAN	YU		TEAT	
	HANA	U	TA	LOAD of MAN A CANOE	
		U	TA U	AWHI EMBRACE	
		U	HA	] WOMAN	
		U	WHI		
		U		DISSENTANELE	
		U	KAPO	MOTHER	
		U	KU	ALLY SUPPORTING CLAN	
		U		Reach land.	
		U	NUPA	fasten 2 canoes TOGETHER	
		U	RE	MALE FIRESTICK	
		U	RU	ASSOCIATE WITH	
	WHAKA	U	RU	JOIN	
		U	TO	REVENGE	
PAU	E KA-	TO		TOGETHER ON ONE SIDE	
		TĀ	RUNA	Connected by family ties	
		TĀ		TATTO	
		TĀ	NEO TANGO	RAIL of a FENCE	
		TĀ	NEO	take possession of acquire	
	WHAKA	TĀ	NETANGI	wooden striker used [in TATTOOING]	
		TĀ	NEO	TAKE HOLD of.	
		TĀ-U		LOVER	
		TĀ	<u>NEO HANGA</u>	] MARRIAGE BETROTHAL	
TANGO	HANG-	Ā			
		TĀ	NOTANGO	RAIL of a FENCE	
		TĀ	PI	APPLY as dressings to a	
		TĀ	PORE	CONCILIATE [WOUND]	
		TĀ	PIRI	ASSISTANT additional	
		TĀ	PONĀ	KNOT	
		TĀ	PUI	Nurse carry in the Arm's	
	MOENĀ	TĀ	RA	MARRIAGE UNION TIL	
		TĀ	RA	PMUL M. VIRILE [DEATH]	
		TĀ	RA	HĀE ENVY QUARREL	
		TĀ	RA	HU HEAT an OVEN ]	UNITY
SK		TĀ	U	ATTACK	

PAU 67	SAG VI	BHA GA	DISTRIBUTION SHARING OUT
	SAG VI	BHA TTA	DIVIDED SHARED OUT
> SAKA	-	BHA RA	A CARTLOAD
MAORA	HANG I	WHA NEAI	Earth oven [communal] FEED NOURISH BRING UP propitiate a God
		WHA O	FILL
		WHA RA	Receive a portion in the DISTRIBUTION of FOOD
SIX		BHA RA	Bear Curry
MFORZI		PA REMATA	present of FOOD Return feast
		PA NEORU	children
		TA KA PU	Belly
		PA TA KA	FOOD STORE
		TA KIURA	Sacred food
		TA MAOA	COOKED food.
		TA NE	Eructate after feed.
		PA E	BE LAIOTO the CHARGE of ANYONE
		TA NEO	<u>HANG</u> - A MARRIAGE FEAST
✖		TA - O	MATUA the CEREMONY of ASSIGNING HEAPS OF FOOD AT A FEAST TO VARIOUS PARTIES [of VISITOR'S BE COLLECTED TOGETHER for USE
		PA E	
		TA -	PA - KU WHA present given by a BRIDEEROM to the BRIDE'S RELATIONS
		NEA HUA	HARVEST TIME
		WHA NAU	FAMILY GROUP
		PA NEO RO	FULL
		PA KU	DRIED FISH
		PA KIHU	place where fern Root has
		PA KAROA	SCARCE as food [been dug]
		PA KA	DRIED PROVISIONS
		NEA RE	Family group.
		PA ENEA	PLACE WHERE THINGS ARE HEA PED UP

PAN	SATJ			TOGETHER POSSESSED of ITO IO
PAL 656	SATJ	RŪ	LHA	GROWN TOGETHER HEALED
ppd of	SATJ	RŪ	HA TI	[MAORI ARO ATTEND TO]
		RO	HA TI	[MAORI AROHA - LOVE PITY]
	SATJ	RŪ	HA TI	TO GROW [COMPASSION]
=	VIA	DOHA	TI	[MAORI ARO KNOW KNOWN]
SK			HA	particle of joining   UNITY
MAORI		RO	A	LENGTH of TIME DELAY
		HA	RE	RIPE FRUIT of PORO PORO
		RU	HA	LARGE BRANCHES of a TREE
		HA	E-MATA	STRONG GROWING
		HA	E	POLLEN of FLOWER'S
		RU	MA KI	PLANT KUMARA
		HA	NGA RURU	FORESTLAND DENSE
		HA	URA	SICK PERSON   BRUSHWOOD
		HA	NEO	DIG or PLANT WITH a HANCO
		HA	RA KEKE	flax plant + used
		HA	UMI	ALLIANCE [as a medicine]
		RO	KE ATUA	FUNGUS GROWING on DEAD TREES
		HA	WAI	EDIBLE FUNGUS growing
		RU	HA	GROWING a TREE [on trees]
		HA	URAKI	FAMILIAR SPIRIT
		HA	UMIRI	STROKE AFFECTIONATLY
		RU	AHINE	MEDICINE WOMAN
		RO	NEO A	MEDICINE REMEDY
		HA	UMANU	Revive Restor to health

PPU 572 from MAORI		RU	JA	DISEASE PAIN
		RU	J	see RUJATI
	TA	RŪ		PAINFUL ACUTE
	TA	RU	-TA WHITI	INFLUENZA
		RU	-A-HINE	MEDICINE WOMAN
		RU	A KI	VOMIT ie as in PURGING
		RO	EA	A DERIVATIVE FROM RUJ [ILLNESS]
> FROM = MAORI Note		RU	JANA -SABHĀVATTAN	
		RO	NEO A	APPLY MEDICINE TO
		RU	JJHATI	TO BE BROKEN UP DESTROYED
		RŪ		EARTHQUAKE

"PAL 571: RG-VEDA BY FORM >	RU	KK	HA	SK RUKSA SHININE
	RU	K	SA	TREE
	RA	K	IKHA	Not suitable to live under a tree on a border
	RU	KK	HA	MULIK tree at village on trees (VIMANA) SACRED TREE