

𐤇𐤍

HANA

FOR S.F. AMITUANA
AND ADELE SCHAFER

ALL RIGHTS RESERVED

F. FALETOLU
'ŌMAU,
AOTEAROA

ॐ इति स कृ त क सा क यमि व त्ति क
ति कृ ए व कृ व उ सा कृ इति यमि क
कृ यमि क क सा कृ कृ व य मिति कृ क
- उं व वि वि कृ य य य यमि
- उं कृ कृ कृ कृ व कृ कृ कृ कृ कृ कृ

कृ कृ व कृ कृ कृ कृ य म कृ कृ य म कृ कृ
कृ कृ वि कृ कृ

कृ

उं व कृ व कृ कृ

उं कृ कृ कृ

उं कृ कृ कृ कृ कृ कृ

Znalezli Ten Kraj ?

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 °AVA 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
REINTRODUCED FROM CLASSICAL SANSKRIT.

à la renaissance,

PTS RHYS DAVIDS. [PT. 200]

In Pali *ri* nearly universally appears as *a*; thus, *रत* becomes *kata*, *हृदय* *hadaya*, and a hundred others. The antiquity of Pali, as compared with other species of Prakrit, is additional confirmation of the assertion that *ri* was originally regarded as *ar* or *ra*.

The root वृध् is sometimes treated as *vardh*, at others as *vridh*. In the former case it naturally retains the *a* sound. Thus, वृद्ध, when regarded as a participle, meaning "increased" or "large," is treated as though it were वर्द्ध, and by rejecting the aspirate forms H. वडा "big," P. वड्ढा, S. वड्ढो, B., O. वड, G. वड्ढो; but when regarded as an adjective in the special sense of "old," we find the *ri* fully recognized as an established fact, and, owing probably to the influence of the labial, it passes into *u*. Thus, H. बुड्ढा and बुड्ढा "an old man," बुड्ढी and बुड्ढिया "an old woman," P. बुड्ढा, बुड्ढी, S. बुड्ढो, B. बुड्ढा, बुड्ढी, O. बुड्ढा, बुड्ढी, G. बुड्ढो, बुड्ढी.

वृत् is another root which has widespread ramifications. In Prakrit the derivatives of this root generally appear to have exhibited the *u* sound, as *pautti*, *viudam*, *samvudam*, *virvudam*, *vuttanto*; for *pravritti*, *vievita*, *samevita*, *vievrita*, *vritanta* (Var. i. 29); but in the Jain Pr. of the Bhāgavati the Sanskrit forms *vritta*, *pravritta*, are found, and the ordinary form *vart* goes into organs respectively. Vararuchi, as usual, is here vague, and merely strings together a number of instances without any attempt at making a definite rule. His Sūtra iii. 60 is perhaps not open to this objection, as it lays down that when two consonants forming a nexus suffer disjunction, the former of them having no vowel of its own, takes the same vowel as the latter, e.g. *kliṣṭa* = *kilittam*, *śliṣṭa* = *silittam*, *ratna* = *raana* (through *ratana*), *kriyā* = *kiriā*, *sāṅga* = *sāraṅga*; but he immediately afterwards (iii. 62) gives a list of words in which this rule is not observed; these latter are rather more numerous than the former. They are *śri* = *siri*, *hrī* = *hri*, *kṛiṣṭa* = *kiritta*, *klānta* = *kilanto*, *kṛiṣṭa* = *kileṣa*, *mlāna* = *milāna*, *svāna* = *svāno*, *spāṣa* = *phariso*, *harṣa* = *hariso*, *arha* = *ariho*, *gāṣa* = *gariho*.

In the first three of these the rule is so far kept that the inserted vowel, though short, is of the same organ as the following vowel, and the same may be said of *kileṣo*. In the next Sūtra (63) we have *kṣmā* = *khamā*, *ślāgha* = *śalāgha* (though *silāgha* is also found), and in S. 65 *pādma* = *pāuma* (*paduma*), *tanvī*, *lāghvī* = *tanvī*, *lahvī*. The labial *m* perhaps accounts for the *u* in *pāuma*, and in the other two words, as also in *jīā* for *jyā* we have merely a solution of the semivowel into its corresponding vowel, and not an insertion at all.

May it not be that the real solution of the question rests in the comparative lightness and heaviness of the vowels themselves? Where the syllables following the divided nexus are not of any great length and weight, the natural tendency to insert a vowel similar to that borne by the nexus when yet undivided can have full play; but when the following syllables are long and heavy, the lightest of all the vowel-sounds is preferred, and thus we get *kilanto*, instead of *kalanto*, from *klānta*; while in *śri*, *hrī*, the usual, and so to speak congenial, insertion of the *i* is practicable. The question lies entirely between *a* and *i*; *u* is never used in this respect, unless there is some labial influence at work.

A
JOHN BEAMS
MODERN LANGUAGES OF
INDIA

B

Vararuchi does not make this rule general in Prakrit, but confines its operation to *t*, *p*, and *ṭ*, giving as examples *udū*, *raadam*, *āado*, *nīvudī*, and others, for *ritu*, *rajatam*, *āgata*, *nīrīti*, etc. He makes transition from *p* to *v* general, and gives instances: *sāvo*, *savaho*, *ulavo*, *wasaggo*, for *śāpa*, *śapatha*, *ulapa*, *upasarga*. *Upa* is universally changed into *uā*, and even *ua* (see § 53). The change of *ṭ* to *ḍ* is illustrated by *nado*, *vidavo*, for *nāṭa*, *ritapa*, 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 exceptions. Vararuchi's rule (ii. 2) is very sweeping, and includes all the unspirated letters of the four organs, except the cerebrals, as stated before (§ 51). च and व are added probably because they are so closely connected with ज and व respectively. The instances given are *maūlo*, *naūlo*, *sāaro*, *naaram*, *vaanam*, *śūt*, *gao*, *raadam*, *kaam*, *viānam*, *gaḍ*, *mao*, *kaḥ*, *viulam*, *vāūnd*, *naanam*, *ḥlam*, for *makula*, *nakula*, *sāgara*, *nagara*, *vachanam*, *sūchi*, *gaja*, *rajatam*, *kṛita*, *vitāna*, *gaḍḍ*, *mada*, *kapi*, *vipula*, *vāyund*, *nayana*, *ḥiva*.

The confusion arising in Prakrit from this constant elision is extraordinary; thus, *vaana* stands for *vachana*, *vaḍana*, *vapana*; *vaa* for *pada*, *vayas*, and *Vraja*; *rāt* for *rājī*, *rātrī*; *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. *Juajana* जुज्जज्ज = *yucatyana*, उव्वार व *uāraa* = *upakāraka*, *uua* = *udaka*, *ārahaa* = *abhirāta*, *āḥḥḥ* = *atyrījuka*; so that we seem to be listening to some Maori or other Polynesian dialect. 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 च, व, or even ह. For the treatment of vowels in hiatus see §

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 gratiâ*. 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. *kadaa, kaamba, gaana, jaalachhi, paa, paavi*, for Skr. *katâka, kadumba, gagana, jayalakshmi, pada, padavi*.

(2.) *a + â*. Pr. *adla, padvai, lad, haâsâi*; for Skr. *akâla, prajâpati, latâ, hatâsâyâ*.

(3.) *a + i*. Pr. *kâi, gâi, jâi, pairikka, mâirâ*; Skr. *kavi, gati, yadi, pratirikta, madirâ*, and in the 3rd pers. sing. of the present tense *parasmaipada* of all verbs.

(4.) *a + i*. Pr. *nat, patva, bhaavat, sât, Parvat*; Skr. *nadi, pradîpa, bhagavati, satt, Pârvatî*.

(5.) *a + u*. Pr. *châijâmâ, pâura, maûla, laû*; Skr. *chaturyâmâ, prachura, makula, laghu*; and derivatives of *chatur = chaur*, universally.

(6.) *a + û*. Pr. *maûha, maûra*; Skr. *mayûkha, mayûra*.

(7.) *a + e*. Pr. *kae, jae, vâsîhae, tanâdae*; Skr. *krite* (through *kade*), *jagati, vrajate (?)*, *tanukâyate*; and in 3rd pers. sing. present of *âtmanepada* and passive verbs in general.

(8.) *a + o*. Pr. *uao, gao, paosa, paohara*; Skr. *udakah, gajali, pradosha, payodhara*.

(9.) *â + a*. Pr. *âara, âava, kâa, gâai, chhâa*; Skr. *âdara, âtapa, kâka, gâyati, chhâya*, at the end of a compound.

(10.) *â + â*. Pr. *âasa, chhââ, jââ*; Skr. *âkâsa, chhâyâ, jâyâ*.

(11.) *â + i*. Pr. *âhîdi, jâi, jampîai*; Skr. *abhijâti, jâti, jalpitâni*.

(12.) *â + i*. Pr. *gât, râi*; Skr. *gâti, râti*.

(13.) *â + u*. Pr. *âû, âûla*; *âyus, âkula*.

(14.) *â + e*. Pr. *vâei, lâei, pahajâde*; Skr. *vâdayati, lâgayati, pathikajâyâyâh*. The forms *âe* and *âi* are extensively employed instead of the Sanskrit forms *âyâ, âyai*, and *âyâh* of the instrumental, dative, and genitive of feminine nouns in *â*.

Magadhi of the Jains, as well as the language of the Saptasatâka, presents instances of rejection of initial consonants; thus, *a = cha, uno = punar, âlham = gâdham, aûnd = chatur*, 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 mediae, 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, vad = pada, randu = pându, vatta = patra, vadâd = patâkâ*. 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. > ! P. B. V. BH - ITD = WH - ITD

INDEX

1	KULA	KAULA KURI NATA KURINATVA
2	RITEGA	
3	NAHUSHU	GĀNI GATIKA
4	MELA	KSHANI
5	SĀBDIKA	SĀBDA
6	ŚANTIKA	
7	KARMAVI	PAKA
8	BHAVA	BHAVETI BHAVANA
9	VACANA	SUVACA VICIPARA
10	VACI	VIKARA
11	VACANA	VACI VACI PARA
12	VACI PARA	VACI BHEDA
13	ŚAKALA	HOMIYA
14	SAMA	
15	TAN	PARITTA TANU
16	TAN	°NU
17	TANYA	TU
18	BA	> Pa - PHA PHEGUTĀ
19	PATICCA	SAMUPPĀDA BHAVA ACCAYĀ JATI / PHALLA
20	PAKKA	PHULLA PAKKAN
21	AGNI AHI	TA AGCI AHIA AGNI AGCI BHAGAVĀ
22	AGNI KA	NA AGNI GARBHA AGNI BHU
23	AGNI DHA	NA HUTA
24	NI / DAH	NI DAHATI
25	AGNI AHI	TA AHI AGNI
26	AGNI	GINI ANALA HUTA
27	HAVYA	AGNI SARANA
28	AGNI PA	KVA
29	AGNI VE	LA
30	AGNI DŪ	TĀ AGNI AGARA
31	AGNI PA	VAKA ATI ATISITA
32	GĪTĀ	RECITED
33	ANUDHĀ	RETI
34	ABHI	ABHŪTA ABUTATENA
35	BHĀRIYA	BHOKTUKAMA BHU
36	BHOKKHI	TA VAH BHĪRU BHETAVYA
37	BHITI	BHIMA BHIMAGU BHETAVYA
38	PURIMA	PURATO PURANA

39	ABBHAK	KHĀTI	SLANDER
40	ABBHATĪ	TA	DEAD
41	BRAHNĀTĪ	MATA PĪTARO	
42	ABBHIHATTHA		
43	ABHIBHĀ	SANA	DELIGHT
44	ABHIJĀ	TIKA	BORN OF
45	ABHIBHĀ	SANA	DELIGHT
46	ABHIVAN	DATI	RESPECT
47	INDRIYA	and INDA	
48	Y-AMA-	KA-VA-GGO	TWIN VERSES of 10 GROUPS

PĀLI	AB	BU	DA		oig = SWELLING FOETUS OF 2ND AND 1ST MONTH OF CONCEPTION THE 5 PRENATAL STAGES OF DEVELOPMENT THE DENOTATION OF A VAST PERIOD OF SUFFERING IN PURGATORY [THIEVES] USED AS AN ADJ OF NIRAYA =
=	AB	BU	DO	NIRAYO	VAST PERIOD OF TIME IN PURGATORY
MĀORI			TA	NGI	FUNERAL RITES [PĀLI PARITTA]
	AP	A			SPIRIT OF ONE DEAD
TE	PŌ		TA	HAKURA	DREAM OF ONE DEAD
			RA	NGI	'DARKNESS, [BRAHMA NIRGUNA
			RA	NGI	HEAVEN PERIOD OF TIME
					LONG IN TIME [DELAYED]
				RA-RO	'UNDERWORLD
				RAI-HE	ENCLOSURE FENCED FORT
PĀLI	AB	BU	DO	NIRAY-O	VAST PERIOD OF TIME IN PURGATORY
			TŌ		THAT OF
			TŌ		BE CONCEIVED IN THE WOMB [PUNY]
			TO	AI	BE REPEATED
			TO	HĒ	THIEF
			TO	HIM AURI	'COOK, [IN TRANSMIGRATION]
			TO	I	ORIGEN SOURCE OF MANKIND
TE	PU	PU	KE		SWELLING INCREASE [BRAHMA]
	PU				HEAP ORIGINATE ORIGEN SOURCE
	PU	KU			SWELLING [CAUSE]
	PU	NA			ANCESTOR
	PU	TA			BE BORN MOVE FROM ONE PLACE TO ANOTHER PASS THROUGH IN OR OUT
		PŪ	TA	HI	BE CHANGED ESCAPE SURVIVE
		PU	TA	KE	JOIN OR MEET A TWO PATHS
		PU	WA	HA	ANCESTOR
			TA	HE	OPENING DOORWAY
			TA	NGI	ABORTION
PĀLI	PA	RITTA			FUNERAL RITES [NGI FOR NI]
MĀORI		A	NGI		FUNERAL RITES [MĀORI RI PROTECTION]
	A	TA			OF THE DESCENT TO THE UNDERWORLD
					FORM SEMBLANCE OPPOSED TO SUBSTANCE
					SHADOW [OF HUMAN BEINGS] REFLECTION

SK MĀORI	KU KU	LA RA			SPRUNG FROM A NOBLE FAMILY CHIEF MAN OF PROWESS KNOWLEDGE OF SACRED LORE CHIEF PRIEST NOBLE ETC
			RA	NGATI RA	
SK MĀORI	KA KA	U U	LA ANU		SPRUNG FROM A NOBLE FAMILY ANCESTOR RESPECT
	KA	U	MA	TUA	LINE OF ANCESTRY
	KA	U	HE	KE	ELDER
	KA	HU	RA	NGI	HONORABLE DISTINGUISHED CHIEFTAINNESS
			RA	NGATI RA	
	KA	U	AE	RUNGA	LORE OF THE CELESTIAL
	KA	U	AE	RA RO	LORE OF THE TERRESTRIAL
	KA	HI			CHIEF
	KA	HI	KA		ANCESTOR
	KA	HA			LINE OF ANCESTRY
		U	RA	NGA	BE FIRM FIXED REACH the land ARRIVE by water
WHA	KA	Ū			MAKE FIRM ESTABLISH KEEP TOGETHER A BODY OF MEN BRING TO LAND
			[NGA-	TA]	
SK MĀORI	KU KU	RĪ RA	NA-	TĀ	RANK FAMILY RESPECTABILITY CHIEF PROWESS KNOWLEDGE
	U	RI			OFFSPRING
		RI	PA		DIRECT IN A LINE
		RI	TENGA		CUSTOM AUTHORITY
			NĀ		LINE OF ANCESTRY LINEAGE
			TĀ	HU	DIRECT LINE OF ANCESTRY
			TĀ	RUNA	CONNECTED BY FAMILY TIES
			TĀ	TAI	RECITE GENERALOGIES
			TĀ		TERM OF ADDRESS
			TAU	A	BE NEXT IN SUCCESSION
		WHA	KA	TAU	ADDRESS IN FORMAL SPEECH
SK MĀORI	KU	RĪ	NA	TVA	RANK FAMILY RESPECTABILITY
				TVA	-WANĀTA NAME FOR A HERO OF A STORY
				TUA	TERM OF ADDRESS
				TŪĀ	GIVE A NAME TO A CHIEF'S SON

SK
MAORA

ME LA
ME NE
RA ME NE
NGE RI
RA HI
RA MA
RA NGA
RA NGA TU
ME
ME A
ME HA
ME I
ME HO
ME KA
ME KAMEKA
ME MEKE
ME KEMEKE
ME NE

ASSEMBLY COMPANY
ASSEMBLY
ASSEMBLY

RHYTHMIC CHANT i.e. an ASSEMBLY
FOOD EAT [AS AN ASSEMBLY]
MULTITUDE COMPANY PARTY
THEY THEM.

COMPANY of PERSONS
MARCH ADVANCE IN ORDER
prep WITH DENOTING CONCURRENCE
CONCOMITANCE IN TIME

ONE [AS A QUORUM as a UNIT]
SO i SO AS UNNECESSARY TO NAME
DO DEAL WITH

APART SEPARATED SET
APART DEDICATED

ACCORDING TO

FALSE

TRUE

CHAIN = RITUAL QUORUM.

CROWD TOGETHER

ASSEMBLE

BE ASSEMBLED

SK
SK
MAORA

KSHA NI
NI
RA NGI
TA NGI
HA NGI
NGI TA
NGI O
NGI O
NGI RANGIRA
NGI TA
NGI NGI HA
NGI TA
NGI NGITA
NGI TA
NGI TA

THE EARTH
INTO WITHIN DOWN BACK
SKY HEAVEN TOWER of a FORT
FUNERAL DIRGE CRY FOR
EARTH OVEN

BURN FIRE

EXTINGUISHED FACED

WITHERED WRINKLED FACED LAUGH
HAND

FAST FIRM SECURE

BURN

THORN BRINE CARRY

PIECES of QUILL TO HOLD LOOPS
OF A SNARE IN PLACE

EYE FACE

WHAKA
WHAKA

SK	SĀ	B	DI	KA	SONORIOUS RELATIVE TO WORDS VERBAL
MĀORI	HĀ				TONE OF VOICE TENOR OF SPEECH
	HA	E PA PA			STRAIGHT CORRECT
	HA	HA			ENQUIRE ABOUT
	HA	KA			SING
	HA	RI			SING
	HĀ	P-RI			BEGIN A SONG
	HA	P-VI			BETROTHED
			TI	RA	OFFERING TO A GOD
			TI	KA	RIGHT CORRECT
			TĪ		GAME of RECITING; THROWING STICKS
			TI	E PA	CHARM FOR SNARING BIRDS
			TIO		OFFERINGS TO A GOD
			TI-O		CRY CALL [of SACRIFICE CALL]
			TI-	ORI	LOUD RESOUNDING
			TI-	OKO	ASSEMBLE
			TI	PI	EFFECT BY PRAYERS
			TI	RA	CHOIR
			TI	TĪTAI	CANOE SINGER
			KĀ	RANGA	CALL SUMMON
			KA	I RIRI	QUARREL
WHAKA			KA		INCITE
			KA	I WAEWAE	MESSANGER
			KA	KAKAKA	STAMMER
			TI	HA U	CONFUSED SOUND of VOICES
PĀLI	SĀ	B	DA		BASED ON SOUNDS ORAL WORDS
MĀORI	HA	KA			SING
	HA	RI			SING
		P-AO			SING
	TA	P-A			RECITE
			TA	PA	RECITE
			TA	KI	RECITE
			TĀ		BE UTTERED
SK	S	A PA	TĀ		BE CURSED
MĀORI			TA	PV	
	HA	RA			VIOLATE TAPU SIN OFFENCE

SK	SAN	TI	KA	PROPITIATORY AVERTING EVIL RELATIVE TO EASE OR QUIET EXPIATORY
MÄORI	HAN	EHANEA		PLEASANT COMFORTABLE
	HAN-	A		SHINE GLOW GIVE FORTH HEAT
	HA	KOAKOA		HAPPY
	HA	RI		DANCE SING JOY
	HA	KA RI		GIFT PRESENT FEAST
		TI	KA	RIGHT CORRECT JUST FAIR CUSTOM
		TI	KA NEA	RU PLAN METHOD AUTHORITY REASON MEANING PURPOSE
		TI	RI	OFFERING TO A GOD SHARE PORTION
			KA RAKIA !	
	A	TI		OFFSPRING
		TI	HI	TOPKNOT
		TI	EKE	MEASURE GROUND PLANS of a HOUSE = RITUALLY!
		TI	PA	PRAYERS FOR SNARING BIRDS
		TI		ABUNDANCE
		TI		OVERCOME <i>escape</i> OF EMOTIONS
WAKA		TI	KI	KEEP SHORT of FOOD [FASTING]
		TI	NA	SATISFIED CONTENTED
		TI	NAKU	CULTIVATED GROUND GERMINATE
WAKA		TI	NA	CONFINED PUT UNDER RESTRAINT [CONCEIVE]
		TI	PA	ESCAPE
		TI	A	MOTHER PARENT
		KA	I HAU KAI	RETURN PRESENT FOR FOOD
		KA	I	FOOD CONSUME [FEAST]
		KA	I RAKAU	BODY of SKILLED WARRIORS
		KA	HIKA	ANCESTOR
		KA	U	ANCESTOR } GHOSTS
		KA	HA	BOUNDARY LINE of LAND STRONG
		KA	MA KAMA	JOYOUS [ABLE]
		KA	MI	EAT
		KA	MU KAMU	FOOD
		KA	KATO	PLEASANT of TASTE .
	KA	HA		LINE of ANCESTRY STRONG ABLE

SK	BHA-VA		BECOMING
MAORI	WHA-KA		CAUSATIVE PREFIX
SK		KA-RMA	ACTION
PALI		KAMMA	ACTION
MAORI	WHA NAU		BE BORN Fig: lit
	WHA NA	KETANGA	PERIOD OF GROWING UP
		WA	TIME SEASON INTERVAL
		WA NA	BUD SHOOT WELL GROWN
			RAY OF THE SUN
		WA HINE	WIFE
PALI	BHA VA NA		BECOMING
		WA O	FOREST
		WA NA -NGA	LORE OF THE TOHUNGA
	A WA		RIVER MEANS OF CONVEYANCE
	PA		COITUS
	PA PA		MOTHER FATHER
HAW.	A WA		DELIBERATE
	PA PA		THE EARTH [WITH RANGI] = BECOMING
PALI	BHA VE TI		TO BEGET TO PRODUCE INCREASE
CAUS.	BHU		CULTIVATE
and	BHA VA TI		
MAORI	WHA ERE ERE		MOTHER OF ONES CHILDREN
	WHA NAU		BE BORN
	PA PA		MOTHER
	PA		COITUS
		WA HINE	WIFE
		WE RE WERE	PUD MUL
		WE WE HE	LOVE SICK
		WHE NU A	AFTER BIRTH LAND COUNTRY
		WHE RE RE	BE BORN
		TI - A	MOTHER PARENT
		TI - MA	CULTIVATE THE SOIL
		TI KO	TO SHIT
	TA MAI TI		CHILD
	A TI		OFFSPRING BEGINING THEN
TE	WHA		PUD MUL
	PU		ORIGINATE ORIGEN SOURCE CAUSE

PĀLI	VA	CA	NA	SPEAKING UTTERANCE WORD
from	VA	C		
NOM. ACC	VA	CO		SPEAKING
INSTR	VA	CA	SĀ	
MĀORI	WĀ			ACCUSE
	WAI	ATA		SONG
		KA	RA KIA	
			NĀ	USED TO DRAW ATTENTION TO PART OF
			NĀ NE	A NARRATIVE
		KŌ		DOE INSKENSED SINGING, ie HOWL
		KO	AHI	SING
	A	KO		GOSSIPING
			HĀ	TEACH INSTRUCT
		WA	HA	TENOR OF SPEACH TONE & VOICE
		WA	HA PŪ	VOICE
			HA KA	ELOQUENT
PĀLI	SU	VA	CA	SING
MĀORI	HŪ			OF NICE SPEACH
		WA-I-ATA		RESOUND BE ROUMERED TENOR OF
	HU	HU	TANGA	SONG [SPEACH]
	HU	A		EXCELLENCE
WHĀKA	HU	A		CALL BY NAME NAME
	HU	A	RA NEI	PRONOUNCE RECITE
PĀLI	VA	CIPARA		EXCELLENT
MĀORI	WHA	KATARA		ONE WHO EXCELLS IN SPEACH
	HU	A TAU		INVOKE CONSULT
	VACI	BHEDA		SUITABLE ELEGANT
		TĀ		KIND & WORDS
		TAKI		BE UTTERED FRIEND
	HU	MA RIRE		RECITE
	HU	RI TAU		GENTLE NICE AMIABLE
PĀLI	KURĪ	NA TĀ		CONSIDER REFLECT UPON
MĀORI	WHĀKA	TAU		RANK RESPECTABILITY
		TĀ		ADDRESS IN FORMAL SPEACH
	HU	A-TAU		ADDRESS TERM OF BE UTTERED
PĀLI	SU	VA	CA	ELEGANT OF SPEACH
				OF NICE SPEACH

PĀLI	VA CI	SPEECH [AND MIND]
MĀORI	WA HA	VOICE
	WA I	MEMORY RECOLLECTION of things HEARD
	WA NEA NEA	DEFIANT WORDS
WHAKA	WĀ WĀ	TAKE COUNSEL RECRIMINATE
	WA NA NEA	LORE of the TOHUNGA
	TA KI	RECITE
	KI	SAY TELL SPEAK
	KARA KI- A !	
	KI- RINGUTU	DISCUSS CONTINUOUSLY
	KI- TE	SEE PERCEIVE PROPHECIC UTTERANCE
	KI- HI	INDISTINCT of SOUND
	KI	IN THE OPINION OF
	KI KĪ	SPEAK
	KI NEA	ACT of SPEAKING
PĀLI	VI KĀRA	COGITATION INVESTIGATION
MĀORI	KA INGA	FIELD OF OPERATION SCOPE of WORK
-	KARA	SECRET PLAN CONSPIRACY
PĀLI	SAN KHĀRA	ACTIVITY PROCESS BEHAVIOR ENERGY =
PĀLI	KA MA	ACTION [MĀORI] BHAVA BECOMING BĀVHA-KA + KARMA
VI	TA KKA]	REASONING THOUGHT ANALYSIS
SK VI	TARKA]	
MĀORI	TA KA	PREPARE BE FORMED BE DEVELOPED
WHAKA	TA KA	DIRECTOR CHIEF
	TA UIRI	TEACHER PUPIL
	TA KA RO	WRESTLE PRACTISE USE of WEAPONS +]
	TA KI	CONTINUE BEING A SPEECH [RIRI]
	TA KI	RECITE
	TA KIT Ū	FORMATION IN COLUMN FOR ATTACK
	TA KOTO	BE IN A STATE OR CONDITION
WHAKA	TA R-A	INVOKE CONSULT
	TA R-A I	DRESS SHAPE FASHION partic of ADZING TIMER
	TĀ	CARVE FASHION PAINT TATOO OVERCOME PARTIC.
	TĀ TAI	ARRANGE SET IN ORDER [of the EMOTIONS
		STUDY THE HEAVENS IN NAVIGATION
	KA KE	BE SUPERIOR OVERCOME
WHITI		RELATE RECITE WHI CAN BE ABLE

PĀLI VA CI PA RA

ONE WHO EXCELLS IN WORDS

MAORI

WĀKA WA WĀ
WA HA
KI

TAKE COUNSEL DILIBERATE.

VOICE

SPEACK

PROCLAIM

SING

PA KI

PA O

RA MENE

BE ASSEMBLED RECITE

TA PA

RECITE

TA KI

RECITE

PA PA

TUPUNA NOTCHED STICK FOR RECITING

[WĀKAPAPA]

PA RA

A PLACE FOR RITES

PA RA PARAU

RECITE

PA RAU

FALSE = MISSIONARY DISTORTIONS

PE RA

LIKE THAT IN THAT WAY SO

PĀLI VA CI

BHE DA

KIND OF WORDS

MAORI

PE

LIKE

PE HA

A SET FORM OF WORDS

PE HEA

FIGURE OF SPEECH PROVERBS WITTISISM

DO OR TREAT IN WHAT WAY

PE NA

LIKE THAT ACT SO IF THE CASE WERE SO

PE NA

TAKE CARE OF TEND

PE PA

= PAPE

MAKE AN ERROR IN RECITING

PĀLI

VA CI PA RA

ONE WHO EXCELLS IN WORDS

TA KI

RECITE

TĀ

FRIEND

TA UIRA

TEACHER PUPIL

Ā TA

GENTLY SLOWLY CLEARLY

RA TA

FRIENDLY FAMILIAR

WHE TA I

EXPRESS THANKS

TĀ

BE UTTERED FRIEND

SK SĀ KA LA HO MI YA

VERSES BELONGING TO THE SACRIFICES ACCORDING TO THE SAKAS.

SĀMOA

SĀ
HĀ
HA

I = HEI

SACRED
BREATH, TENOR OF SPEECH
= AT IN, WITH OF TIME OR PLACE FOR TO AS, DENOTING PURPOSE. INTENSION

MI NE
MI HI
HO KO WHI TU

BE ASSEMBLED BE RECITED
ACKNOWLEDGE AN OBLIGATION
ARMY COMPANY SEVEN!

HA HA

DISENTER THE BONES OF THE DEAD FOR FINAL BURIAL

HA KA
HĀ KA RI
HA KE RE
HA KIHARA
HA PU

TUA

SING DANCE SONG
GIFT PRESENT FEAST
MULTITUDE
12TH LUNAR MONTH
SUB CLAN

HA KIHEA
HA TETE
HA NEA

7TH LUNAR MONTH
FIRE [AENI]
PEOPLE

HA EATA
HA - RA

DAWN
VIOLATE TAPU

HA - RA PAKI

JOIN BATTLE + RITES OF

HA - RA TAU

SUITABLE APPROVED

HA RI

DANCE SING

HA U

FOOD USED IN PURE RITES

HĀ WEA

DISBELIEVE = MISSIONARY INFLUENCE

KA RA KIA

!

KA U HO

LINE OF ANCESTRY

KA U HEKE

ELDER

KA U HANGA

BATTLE RITES

KA U AERUNEA

LORE OF THE CELESTIAL

A HO

LINE OF DESCENT

HO A

GENERIC NAME FOR SACRED

WHA

WHA KA

HO RO

PASS DOWN TRADITIONS [VERSES]

HO U

DEDICATE INITIATE RITES

HŌ MAI

GIVE BRINE = SK HOMA > SACRIFICE

SK	SĀ	MA	√ SAM	APPEARING TRANQUILITY
MĀORI	HĀ	NEĀ NEĀ		PLEASANT COMFORTABLE
	HĀ	NA		SHINE GLOW GIVE FORTH HEAT
	HĀ	NA HĀNA		PUD MUL
		NĀ		SATISFYED CONTENT
		NEĀ		SATISFIED
		MA RĪE		PERCE FULL
		MA RĪRE		QUIET GENTLE APPEARING
		MĀ		ACTED ON BY
		MĀ EKE		COLD
		MĀ HĀ		GRATIFIED SATISFIED CONTENTED
		MA HĀ		ABUNDANCE
		MA HĀ MAHA		SEAT of EMOTIONS CALM QUIET
		MA HĀ NA		WARM
		MĀ HŪ		GENTLE
		MA I ANGI		RECITE
		MA ITĀI		BEAUTIFUL GOOD
		MA NA AKI		SHOW RESPECT OR KINDNESS
		MA NA HĀU		CHEERFUL
		MĀ NEĀ		SACRED PLACE
	HĀ	MOE MOE		SLEEP DOZE
	HĀ	KOĀ KOĀ		HAPPY
	HĀ	KORO		FATHER
	HĀ	KUI		MOTHER
	HĀ	MU A		OLDER BROTHER or SISTER
	HĀ			TASTE FLAVOUR
	HĀ	HĀ		PROCURE
	HĀ	KA		DANCE
	HĀ	MA		BE CONSUMED
	HĀ	NGI		EARTH OVEN [COMMUNAL]
	HĀ	NEĀ REĀ KA		JEST

SK	TAN	IMP° NU	TO EXTEND SPREAD OVER BE DIFFUSED [d LIGHT]
MĀORI	TAN IKO TAN E		ORNAMENTAL BORDER d a MAT DIRGE [RITUAL DIFFUSION d EVIL PROTECTIVE RITES
PĀLI MĀORI	PARITTA TĀNGA TĀ TAKA TAKI TĀTAMI		FUNARERY RITES PROTECTIVE DIRGE TATOO PAINT NET WIND BREATHE + MANAWA BAILA CANOE HEAP RECITE 12 EXTEND OVER VINES USED TO PROTECT THATCH FROM THE WIND
	TAMINA TĀMOE TĀMOE		DESIRE GREATLY PRESS FLAT SMOTHER KEEP A FIRE ALIGHT BY COVERING WITH ASHES
	TAN-E TAN-E KAKA TANIWA TANONI TANU MI TANEA ENGA E		ERUCTATE TIGHT d a ROPE or CORD SHARK SMOTHER WITH DISAPPEAR BEHIND AN OBJECT UMBILICAL CORD
SK IMP	TAN° NU		TO EXTEND SPREAD OVER BE DIFFUSED [as LIGHT]
MĀORI SK MĀORI	NU KU KU A NU NU I TA NU MI NU NU		THE EARTH DISTANCE MOVE THE EARTH [EXTEND] COLD LARGE ABUNDANT MULTITUDE DISAPPEAR BEHIND AN OBJECT
	NU NU MI	-	PAPA, PAPA TE WHATITIRI ME TE RANGI, TE WHAKA RANGONA, E NUNU [NA]
PĀLI TA	NU NU		DISAPPEAR GO OUT OF SIGHT BODY THIN TENDER

SK
IMP
P
123 sg
HOR P

TAN
° NU
TA TĀ NA
TA TA NE
A TAN

°NOTI °NUTE PLUR °NVATE
[AVA- AND VI-TANU-HI
TO EXTEND SPREAD, BE DIFFUSED [LIGHT]
SHINE EXTEND TOWARDS [OVER]
REACH TO CONTINUE ENDURE
TO STRETCH [AS A CORD] EXTEND BEND [A SW]
SPREAD SPIN OUT WEAVE PREPARE A WAY [FOR]
TO DIRECT TOWARDS TO PROPAGATE ONESELF
TO PROPAGATE A FAMILY TO SPEAK [WORDS]
PUT FORTH SHOW MANIFEST TO BE PUT FORTH
OR EXTENDED INCREASE ACCOMPLISH PERFORM

MĀORĀ

TAN-AD I

BEGINNING WITH

ATI

BEGINNING

TANGATA

HUMAN MAN

TA NE

WAI ORA PERSONIFIED SUNLIGHT

TA NE

AS THE SUN

TĀ

NET BE UTTERED WIND BREATH

NE HE

ANCIENT TIMES

NA HE

ANCIENT TIMES

NA TI

WEAVE A NET

NA MA TA

ANCIENT TIMES

TĀ HŪ

DIRECT LINE OF ANCESTRY FIRST

[WEFT IN WEAVING]

TA HU

SET ON FIRE FIRE BURN

TA NE

TE KAPUA ORIGINATOR OF THE CLOUD CHILDREN

TA NE

and the first WOMAN

TA NE

MATUA THE PARENT

TĀ NE

MALE HUSBAND

TA TAI

MEASURE SET IN ORDER ARRANGE

TAI

the SEA [RECITE GENEALOGIES]

TA IAO

THE WORLD

NU KU

THE EARTH PERSONIFIED

TA KA

PREPARE

TA NE

-KAHA TIGHT TAUT OF A CORD

TA NI KO

ORNAMENTAL BORDER OF MAT

TĀ NI KO NI KO

ORNAMENTED

HĀEA TA

DAWN

° NU

SK TAN YATU
VEDINST TA

WIND THUNDER

MAORI TA WHIRI-MATU-A
TA
TAN-E-MATU-A

PERSONIFIED WIND
WIND 'BE UTTERED [i.e. thunder]

PERSONIFIED THUNDER
CONNECT POINTS of COMPASS = 4
DRIVE URGE COMPELL [WINDS]

MA
A
i
A TUA
A TUA

BE STIRRED FROM.
FIRST

SUPERNATURAL BEING

TU A RAKI

N. WIND

TU A RANGI

FROM AFAR

RANGI

SKY WEATHER

TU HAUWIRI

SHIVER QUAKE

TU

GOD of WAR

TU KAUATI

WHIRLWIND

TU KERI

VIOLENCE FORCE of WIND

TU KU

BLOW OF WIND FROM ANY DIRECTION

TU MU

FIELD of BATTLE [of Gods]

TU PAPAHU

RESOUND

TU PA RARA

VIOLENT WIND

TU PERERU

WHIRR

TU PUHI

STORM

PALI BA

OFTEN SUBSTITUTED FOR OR REPLACED BY P AND PH

PALI PHEGGU
VEDIC PHALGU

} ACCESSORY WOOD always in ref to trees

MAORI PE K-A
PE HA
PA TUA

BRANCH of a TREE FIREWOOD
BARK PEELINGS

PALI PHEGGU KA
PHEGGU TA

A CANOE WITHOUT RAISED SIDE PLANKS
HAVING WORTHLESS WOOD WEAK INFERIOR
STATE of DRY WOOD

MAORI TA NEI

BARK PEEL

PA R- KIRI

INNER MOST FENCE of a PA

PA RA E

FOREST LAND

PA RA

CUT DOWN BUSH OR SCRUB

PA R-A

ROTTEN TURNED TO DUST Refuse waste

PE PE

A GRUB FOUND IN ROTTEN WOOD

PE R-E

WOODEN HOE

WH AR AU

SHED MADE of BRANCHES

WH A- TA

ELEVATED STAGE for FOOD

WH E KI

TREE FERN

NGU- NGU

OLERIA RANI shield protection

NGU TA RA

A GRUB FOUND IN TREES

PALI PHEGGU TA

STATE of DRY WOOD

MAORI TA

Carve fashion beat with a stick

TA NUKU

CRUMBLE DOWN

TA E

JUICE of PLANTS

TA E PA

FENCE

TA HA O HA O

CEASE of RAIN

TA HE

SAP of a TREE

TA HI

trim dress TIMBER

TA HI WI

HEART of a TREE

TA HO

yielding WEAK

TA HO RA

gather fruit from a tree

TA HU

BURN

TA HU NA

DRY

PA - TA KA

RAISED FOOD STORE

PA

PROTECT LTD

SK See

PALI PAṬI CCA -SAMUPPĀDA > CONDITIONED GENESIS
 N° 10 THROUGH THE PROCESS OF BECOMING 1 S
 CONDITIONED BIRTH

PALI BHA VA PA CCAYĀ-JATI
 MAORI WHA - - KA CAUSATIVE PREFIX
 SK BHA VA KA BECOMING
 MAORI KA FOR WHAKA CAUSATIVE PREFIX
 ATI BEGINNING OFFSPRING
 BECOMING ACQUIRING THE
 SHAPE OR CHARACTER OF

PALI PHA LA TI NAKU CONCEIVE CULTIVATED GROUND
 PALI KAMA MA LIT 'BURSTING' i.e RIFE 'FRUIT'
 SK KAR MA ACTION [MAORI MAHI WORK
 MAORI KAMA ACTION
 WA HINE EAGER
 WĀ WIFE

WA HINE TIME INTERVAL PERIOD SEASON
 WĀ BE CONNECTED WITH TOUCH
 PĀ FATHER MOTHER [COITUS]
 PĀ BE BORN
 WHANA GROW SPRING UP MOVE ONWARD
 WHANA KI CAUSATIVE PREFIX
 WHAKA MOTHER of ONES CHILDREN
 WHĀ ERE ERE BELONGING TO THE BODY

PALI KĀI IKA COURTEZAN
 MAORI KAI RAU MAN ADULT
 KAI KA-MO SLEEP
 KAI KA-RU
 TI NANA SELF PERSON BODY
 KAI PI RAU DISHONORED of a BODY
 KAI PU KU GREEDYNESS

TIKOTIKO DIARRHOEA
 KA-KA-HU FAIR of HAIR
 KA HA STRONG LINE of ANCESTRY
 KARIHIKA COPULATE
 Ā OF BELONGING TO
 KAI KAMO EYE

TINA SATISFIED CONSTIPATED
 KAI NEA FIELD of OPERATION SCOPE of WORK

PALI	PA KKA	COOKED
NT	PA KKA g	THAT WHICH IS RIPE
A	PA KKA	UNRIPE OVERIPE RIPE for DECAY or
MĀORI	PA KA	COOK fig also QVARREL [DESTRUCTION
	PA-I-HU NA RERE	PERFECT of WEATHER ie 'RIPE
	PA KA-RI	MATURED RIPE STRONG [COOKED]
	TI KA-KĀ	BURNT BY the SUN redup distributives
	A-NGA	ASPECT SKELETON HUSK ITO
	TI KĀ KĀ	HOT BURNING
	I KA	VICTIM WARRIOR
	KA ME	FOOD
	KA RI HIKA	COPULATE [FIRE].
	KĀ	TAKE FIRE BE LIGHTED BURN
A	- KA	A STATE of TURMOIL
	PH ALA	TO BURST LIT BURSTING ie RIPE FRUIT
		FRUIT of TREES ITO PATTĀ LEAVES FRUITS
	PH ALA TĀ	abst from PHALA THE FACT OR CONDITION OF [BEARING FRUIT]
MĀORI	WH Ā-Ō	DEVOUR
	WH Ā NGAI	FEED NOURISH INCREASE IN SIZE SWELL
	WH AR-Ā	fig BURIAL CAVE! AND HOLLOW of TREES FOR and MOUTH of a PŪKĀTEA - TRUMPET [BONES [ie BURSTING FORTH]
	WH AR EATUA	MUSHROOM.
	WH AR EKURA	ALSO Belongs here fig fruit bearing!
	WH A-TA	ELEVATED STAGE FOR STORING FOOD
	WH Ā - WHARUA	MOTHER FEMALE ANCESTOR
TE	WH A-TA-ROA	A MANĀIA the STOMACH
	RĀ KA-U	TREE
	RA TA	CLIMBER VINE ITO
	RA TO	BE DISTRIBUTED
	TARA	M. VIRILE PVD MUL
	PE RA	PUTREFYING FLESH [ie bursting]
PALI	PH ULLA	IN BLOSSOM
MĀORI	P UA	FLOWER
	P UHI	VIRGIN
	RATA	BLOSSOM of .

				NOTE KA = AGENT 21
SK	AG	NI-A-HI-TA		ONE WHO HAS SETUP THE
✓	AG			SACRE FIRE
VED	AG	NI		
MĀORI		AHI		FIRE
			TAHU	FIRE
		NINI		GLOW
		NGI HA		FIRE
		HI KA		KINDLE FIRE [KA=AGENT]
		TA KA		PREPARE
PĀLI	AG GI			contracted form
LATIN		IGNIS		FIRE
PĀLI		GI NI] FIRE
DIAERETIC		NI		
ANO	AG GI	NI		
MĀORI		NI NI		GLOW
PĀLI	A EEI-	BH AGAVĀ		LORD AGNI [see RITES of a BIRTA]
MĀORI		NEI HA		FIRE
		NI- NI		GLOW
	HA NEI			OVEN
SK	AHI			
SK	A GNI-	A- HI-TA		ONE WHO HAS SETUP THE SACRED
				FIRE
MĀORI		A HI		FIRE
			TAHU	FIRE
			HI KA	MAKE FIRE BY ATTRITION
		NGI HA		FIRE
SK	A HI-	A- AGNI		MAINTAINER of SACRED FIRE
MĀORI	A HI			FIRE
			NGI- HA	FIRE
SK	A PI/	KS HA		TO CONSUME BY FIRE
PROT POLY	Ā FI			FIRE [ABHI]
SK	A BHI K			LUST
SK		ŚI KHI N		GOD of FIRE AGNI of 7 TONGUES!
SA	A BHI -	KAM /		TO DESIRE
MĀORI	A WHI			EMBRACE DRAW NEAR TO
	Ā PI TI			PLACE SIDE BY SIDE AND SIT NEAR A FIRE

SK	AGNI	KA	NA	SPARK OF FIRE
MĀORI		KĀ		TAKE FIRE BE LIGHTED BURN
		HI	KA	KINDLE FIRE BY ATTRITION
SK		HI		TO SEND FORTH SET IN MOTION
				IMPEL URGE ON ASSIST HELP
				STIMULATE INCITE CONVEY
				BRING
MĀORI		HI	KA	KINDLE FIRE COPULATE
		HA	NGI	EARTH OVEN
		NGI	HA	FIRE BURN
		NI	NI	GLOW
		KA	RI HI-KA	COPULATE
		KĀ	KĀ	RED HOT GLOW
		KAI		pref to verbs to indicate an AGENT
		KAI	RAU	COURTEZAN
		KANA	-KU	FIRE
		KAN	-EHE	DESIRE
		KA	PO WAI	EMBERS
		NA	WE	BE SET ON FIRE <i>Sig i lit.</i>
		KA	PURA	FIRE
		NGA	-RAHU	CINDERS [PĀLI AGĀRAKA-HOUSE]
SK	AGNI	GA	R BHA	PREGNANT WITH FIRE
MĀORI			PĀ	-HUNU BURN FIRE
SK	AGNI		BĀ	HU SMOKE cf-VĀHA
MĀORI			PA	-WA SMOKE
SK	AGNI	BHŪ	=	SKANDA
SK	AGNI	BA	HU	cf of WĀ HA SMOKE
MĀORI			PA	WA SMOKE
MĀORI			WA	HA MOUTH ENTRANCE
			WA	H-IE FIREWOOD
			WA	HA PŪ MOUTH
SK	AGNI	-	-	- - - BHŪ = SKANDA [SOURCE]
			WA	-KA MEDIUM d & GOD
SK	AGNI	-	TAP	ENJOYING THE WARMTH OF A FIRE
MĀORI			TAPA	PDMUL TAPĪ OVEN

SK	AG NI-	DHA NA	
MĀORI	NGI-HA		
	NI-NI		
	NGI-A		
		TĀ TAI	
		JA KA	
	A TA	MIRA	
	A TA	AH VA	
		AHU	
	A TA		
		NA WE	
		NA WE	
		NĀ NĀ	
		NĀ	
		TA HU	
		HU TA	
		HU A	
		HA NA	
		HA TE TE	
		HA TE PE	
		NA WE	
		NA WA KE	
	TA HU RI		
	TA HU		

SETTING UP THE SACRED FIRE
 FIRE
 GLOW
 APPEAR SEEM TO BE
 ARRANGE SET IN ORDER
 MEASURE i.e. RITUAL DEMARCATION
 BE RANGED IN ORDER PLAN
 PREPARE [RECITE]
 PLATFORM [AS AN AREA] STAGE
 SUITABLE
 SACRED MOUND
 FORM SEMBLANCE SHAPE
 OPPOSED TO SUBSTANCE
 BE SET ON FIRE
 NAWE SECURE FIRM
 TEND CAREFULLY
 BY, MADE BY, ACTED ON [IN ANY WAY
 BY THE VERB EXPLAINING THE CHARACTER
 OF THE ACTION BEING IN THE ACTIVE
 FIRE BURN
 CALL IN SACRIFICE i.e. preliminary
 CALL BY NAME) [VOCALIZING
 SHINE GLOW GIVE FORTH HEAT]
 FIRE [FLAME]
 PROCEED IN ORDERLY MANNER
 FOLLOW IN REGULAR SEQUENCE
 BE KINDLED
 NA WA KE PROCEED
 SET TO WORK
 FIRE RITES

=SK
 MĀORI

SK	NI	✓	DA	H	CONSUME BY FIRE
P	NI	-	DA	HATI	TO BURN DOWN
ROR	NI	-	DHA	KSHI	
MAORI	NI	NI	TA	H-U	GLOW = SK REDUP = DISTRIBUTIVENESS
			TA	E	FIRE BURN
			TA	HAAHI	EXTEND TO OF SPACE or TIME
			TĀ	HAE	FIRE PROCEED TO
			TA	HE	FIRE PLACE
	AHI		TĀ	HOKA	THIEF STEAL
			TA	HU	SACRED FOOD OFFERED TO A GOD
			TA	HUTAHO	SACRED FIRE
			TA	HUNA	SET ON FIRE LIGHT BURN RITES
			TA	IAO	SET ON FIRE IN MANY PLACES
			TA	KAHI	BATTLEFIELD DRY
			TA	KIURA	WORLD [PALI STOCK PHRASE]
			HA	TETE	[WORLD ON FIRE,]
			A	HI	VIOLATE RAVISH
			HI	KA	SACRED FOOD
			TI	TIE	FIRE
			TI	HĀHĀ	FIRE
			TI	KĀKĀ	COPULATE KINDLE FIRE
			TI	KOTIKO	BREAK UP FIREWOOD
			TI	MUTIMU	RAVE MAD MAN
			TI	NAKU	HOT BURNING
			TI	NEI	KOTIKO DIARRHOEA
			TI	OR	MUTIMU PUD MUL
			TI	PĀ	NAKU CONCEIVE
			TI	RĀ	QUENCH EXTINGUISH
			TI	RI	SHARP PIERCING of COLD!
			TI	TI	LOUD RESOUNDING CONSPICUOUS
			TI	TI	DRIED UP
			TI	TI	offering to a GOD
			TI	TI	SHINE
			TI	WHIRI	A TORCH
			TI	TO WERA	PREPARED BY COOKING

SK AG NI-A HI TA

ONE WHO HAS SET UP THE SACRED FIRE

MĀORI

NG IA

APPEAR SEEM TO BE

NG I HA

FIRE

A

FIRE

WHAKA

HI

COLLECT GATHER

HI ATO

KINDLE FIRE BY FRICTION

HI KA

CONVEY LIFT UP RAISE

HI KI

GLOW

NINI

TĀ TA

ARRANGE SET IN ORDER

MEASURE

TA HURI

SET TO WORK

TA HU

FIRE RITES

SK A HI-A-GNI

MAINTAINER OF THE SACRED FIRE

MĀORI

A

FIRE

HI

COLLECT GATHER

HI ATO

CONVEY LIFT UP RAISE RISE OF BELONGING TO POSSESSED BY

HI KI

WATCHFUL ALERT

HI Ā

HI WA

FIRE BURN

NGI HA

DO WHAT TO DO WHAT

A-HA

DENOTES EXTENSION of SPACE; TIME

Ā

AS FAR AS UNTIL AND THEN

AFTER THE MANNER OF

ĀI NGA

DRIVING FORCE THING DRIVEN

A NGA

ASPECT FACE IN A CERTAIN DIRECTION

SET ABOUT DOING ANYTHING

Ā

OF BELONGING TO of TRANSITIVE

ACTIONS WORKS ACCOMPLISHED

WORKS IN PROGRESS

SK PALI MAORI	A A	GNI GINI NG-A	GOD OF FIRE GUIDE TO MAN FIRE
	A	HI NGI HA NI NI NI HO	ASPECT FACE IN A CERTAIN DIRECTION SET ABOUT DOING ANYTHING FIRE FIRE BURN GLOW
	RA	NGI A	TOOTH EDGE OF A WEAPON [FLAME] EXPOSE TO THE HEAT OF A FIRE
SK MAORI	A	NA LA	MYSTIC NAME FOR LETTER R AS BASIC [SOUND of R ENI]
		NEA RA NEA RA	SNARL CINDERS [CRACKLE of]
		HU HU	HISS EXPLOSIVE SOUND RESOUND
		RĀ	ROAR CONTINUED LOW SOUND [DULL]
		RA HI	LOUD
		RĀ RĀ	EXPOSE TO THE HEAT of a FIRE
		NA NA WE	BE SET ON FIRE KINDLED of FEELINGS
		NĀ	ACTED ON BY
	KA	NA PA	FIRE
		NA NA MU	FLASH GLITTER
		RA NGIA	EXPOSE TO THE HEAT of a FIRE
SK MAORI TA	HU HU HU	TA TA HU	AS A REMINDER RĀ NI BEARS or BURNS DESIRE = A TONGUE of RĀ NI FIRE BURN FIRE BURN
	HU	AKI	DAWN
	HU	NU	RAY OF THE SUN
WIJAKA	HU	A	RECITE
		TA MAOA	COOKED
		TA MEME	DESIRE
		TĀ MOU	COVER A FIRE WITH ASHES
		TĀ KIURA	SACRED FOOD
PA	HU	NU	FIRE BURN
	A HU		SACRED MOUND

SK HAV YA

AS A REMINDER AGNI BEARS OR BURNS

MAORI HAU
HAU
HA TETE
HA PŪ

SACRED FOOD
VITALITY of MAN
FIRE
PREGNANT

NGI HA
HA E
HA ERE
HA MA
HA NA
HA NU
HA NGI

FIRE BURN
JEALOUSY CAUSE PAIN
BECOME BE DIFFUSED
BE CONSUMED
SHINE GLOW GIVE FORTH HEAT FLAME
OVEN
OVEN

figi lit

PĀLI AGNI

FIRE

SK
PĀLI
SĀMORA

AGNI- SA
GINI RANA
SĀ
HA TETE
NINI
NGI HA
RANGA A
RANGA
RANGA
RANGA
RANGA-I
RANGI NEA
RANGI RA HU

RANA
SĀ
HA TETE
RAI HE
NA WE
RĀ RĀ
RARA
RĀ
RANGA
RANGA-I
RA HU

SACRED FIRE PLACE
FIRE
SACRED
FIRE
GLOW
SMALL ENCLOSURE
BE SET ON FIRE
FIRE BURN
EXPOSE TO THE HEAT of a FIRE
EXPOSE TO THE HEAT of a FIRE
TWIGS
WED [NUPTIAL FIRE]
PERFORM RITES
RAISED ELEVATED
CINDERS
DRY AT A FIRE

SK	AG NI	PAK VA	COOKED WITH FIRE
PĀLI	GI-NI		FIRE
MĀORI	NINI		FLOW
	HAN EI		EARTH OVEN
	TŌ PĀ		OVEN COOK
	PAKA		COOK FIRE RITES QUARREL
	PA RUA		HEARTH STONES
	NEI-HA		FIRE
	PĀ		COITUS
	PA HUNU		FIRE
	PA WA		SMOKE
	PA PA HU		BURST INTO FLAMES
	WĀ		ACCUSE
	K UI		WOMAN
	K UHU		COOKING SHED
	K UIKA		DESIRE
	K UMU		ANUS
	WAI PAWA		COOKING STONE
	WAI POUNAMU		GREENSTONE [ANNERLED]
	WAI HIE		FIREWOOD
	WAI HINE		WIFE
	WAI ARJKI		HOT SPRING
	WAI Ū		MILK

SK	AG NI-	VE LA	TIME OF KINDLING THE SACRED FIRE	
MĀORI	WE	RA	HEATED HOT HEAT BURNT	
		RĀ RĀ	EXPOSE TO THE HEAT OF A FIRE	
		RĀ RĀ	TWIGS	
		RĀ	NUPTIAL FIRE	
		RA NEA	PERFORM RITES	
	WE	HE	DETACH DIVIDE TRANSPOSE] [AS A SPARK TO KINDLING]	
	WE	HE WEHE	SORT OUT ARRANGE	
	WE	HE RUA	IN DOUBT ANXIOUS	
	WHAKA	WE	HI	SAFEGUARD PROTECTION
		WE	HI WEHI	AWE REGARD
WE		KO	BE EXTINGUISHED	
WE		NE WENE	SMALL PORTION	
WE		RA WERA	WARM	
WE		RO WERO	SHOOT OUT RAYS	
WE		RO KU	BE EXTINGUISHED	
		RO KU	GROW WEAK DECLINE] [here of a FIRE]	
WHAKA		A	RA	MEANS of CONVEYANCE
		TA	RA	INVOKE
		RĀ	GREEN NOT DRY	
		RA E	HEAP	
		RĀ	BY WAY of	
		RĀ KAU	WOOD	
		RA KE	MAKE BARE [demarcation of]	
		RA KI	DRY [Sacred fire place]	
		RA MA	TORCH	
		RA RAMA	GLEAM	
WHAKA		RA NGA	'SET IN MOTION BLOW GENTLY	
		RĀ RANGI	ARRANGE IN A ROW or LINE	
		RĀ POPOTO	BE ASSEMBLED [see 'BRICKS of]	
		RA RA	be spread out on a stage [ground]	
		RA RE	LIE REST CARRY	
		RA RO	beneath under bottom	
	RA TA RATA	RED HOT		

SK AGNI DŪ TA HAVING AGNI AS A MESSENGER

MAORI

NGHA
NINI

TŪ TŪ

FIRE BURN
GLOWING
MESSENGER

TŪ A HU

SACRED PLACE

TŪ

SERVE SEND

TŪ ĀKA HU

SACRED OVEN

TA KU AHI

STONES FOR A FIRE PLACE

TA KOTO

LIE BE PRESENT LIE BEFORE
ONE IN THE FUTURE

TA KOTORANGA

RECEPTACLE POSITION SITE

TA KO TO

LAYDOWN PLAN DETERMINE
GIVE DIRECTIONS ORDER
PLACE RECITE

[THIS APPLIES TO AGNI VELA]

TĀ MOU

KEEP A FIRE ALIGHT BY COVERING
[BY ASHES]

TĀ

'BREATH, WIND BE UTTERED

TA E

ARRIVE COME GO

ARRIVE AT REACH

EXTEND TO OF SPACE : TIME

AS FAR AS UNTIL PROCEED TO

TA HU

FIRE

TĀ HOKA

RECITE CEREMONIALLY

AHI

-

TĀ HOKA

SACRED FIRE

TĀ TAI

arrange set in order recite plan.

SK
MAORI

AGNI - A - GA RA

A PLACE FOR THE SACRED FIRE

Ā

OF BELONGING TO POSSESSED BY

A NGA

ASPECT FACE IN A CERTAIN DIRECTION

[SET ABOUT DOING

NGA RA HU

CHARCOAL CINDERS

RAI HE

SMALL ENCLOSURE

NGA NEA

SOOT

RA RE

LIE REST

SK
MĀORI

AGNI-

PA VA KA
PA HUNU
PA WA
PA WA PAWA
WA HI
WA KA
WA I
WA HA ROA
WA NA NGA
PA RE
PA RANGA
PA RA PAPA
KĀ
KA RĀKIA !
TA PA
PA - KA
A PA
PA HUNU

THE PURIFIER [AGNI]
FIRE
SMOKE i.e. INCENSE
STRONGLY SCENTED
ANNOINT
MEDIUM of a GOD
FOOD OF the TOHIRITE
RITUAL OVEN RITES of DEAD
LORE of the TOHUNGA
PROTECTION
A CULTIVATION CLEARED BY FIRE
A PLACE FOR RITES
TAKE FIRE BE LIGHTED BURN
RECITE
GLOWING.
SPIRIT of one DEAD
FIRE

PĀLI
MAORI

A TI
A TI SA RA
A TI ATI
TI KOTIKO
TIO
HARA
RA WA
HA I HU NGA
INA TI

PREF OF EXCESS
SINNING
DRIVE AWAY EXPUL
DIARRHOEA
SHARP PIERCING of COLD
VIOLATE TAPU SIN
EXCESS
FROST
EXCESS

PĀLI
MAORI

A TI SI TA
TIO
TI HE
TI KO
HI HIKI WI
HI KA
A HI
HI NA WANA WA
TA KU RUA
TA HOKA

TOO COLD
SHARP PIERCING of COLD
CLOTHING
SETTLED ON AS FROST
SHIVER
KINDLE FIRE
FIRE [TAITONGA > SOUTH]
GOOSE PIMPLES FROM COLD
WINTER
SCREEN FROM THE WIND

				SONG	RECITED
SK		GĪ	TĀ		
PĀLI		GI	TA	RA	VA
MĀORI	TA	NGI			
			TA	NGI	
					DIRGE
					DIRGE
PĀLI ^{pp}		GĀ	YA	TI	
MĀORI		NGA	RI		
			TA	KI	
			TĀ		
			TĀ	TAI	
				WAI	ATA
					SONG
			PA	KI	
				WAI	TA
				RA	
				VA	
PĀLI		GI	TA	RA	
MĀORI	PAKI	WAI	TA	RA	
			TA	PA	
			TA	RA	
	WHAKA		TA	RA	
PĀLI		PA	KKA	DA	TI
MĀORI		PA	O		
			KA	RA	KIA
			PA	KU	RU
			PA	KU	
				TA	NGI
				TA	KI
					TIO
	A	PA			
		PA	RI	TTA	
PĀLI				TA	NGI
				TA	KI
			RĪ		
					DIRGE CRY FOR
					RECITE
					CRY CALL
					SPIRIT OF ONE DEAD
					FUNERAL RITES TO PROTECT
					DIRGE
					RECITE
					SCREEN PROTECT SHOT OUT WITH
					[A SCREEN]
PĀLI		GI	TA	RA	VA
MĀORI	TA	NGI			
			TA	KI	
			RĀ		
	WHAKA		TA	RA	
				WAI	ATA
					SONG
			RA	HI	
			TA	PA	
			RA	ME	NE
					ASSEMBLE RECITED
					LOUD
					RECITE
					ASSEMBLE RECITED

PĀLI	ANU	DHĀ	RE	TI	TO HOLD UP
MĀŌR		TĀ	HE	RE	BE SUSPENDED HANG REST OF CLOUDS ON A MOUNTAIN
		TA	TĀ		BAIL A CANOE
		TĀ			STALK of a PLANT
		TA	HARANGI		HORIZON
		TA	HAKURA		DREAM of ONE DEAD
		TA	NGO		TAKE UP TAKE HOLD OF
		TA	RA		M. VIRILE
		TA	TARA		FENCE
		TA	RA		SIDEWALL of a HOUSE
			RE	TI	CANOE CARRY AS A BOAT
			RE	WHA	RAISE the EYEBROWS
			TI	PARE	RAISE A WEAPON
			TI	ORIORI	A KITE
			TI	U	SOAR HOVER
			TI	ORI	HOLD UP TO VIEW
			TI	RA	MAST of a CANOE
			TI	REWA	SCAFFOLDING FOR HANGING ON
		TA	RA		PEAK of a MT i.e. holding up the sky.
		HA	EA	TA	DAWN
		TA	RAWA		HANG UPON A LINE
		HA	NEA		MAKE BUILD
		HA	KIKAU		WING
		HA	PAI		TAKE UP CARRY RISE OF
		HA	RI		CARRY HEAVENLY BODIES
		HAU			VITALITY of MAN HEW CHOP

PĀLI	A	BHI	prim meaning	TAKING POSSESSION MASTERING
MĀORI	Ā			OF BELONGING TO POSSESSED BY
		WHI		CAN BE ABLE
		WHI TI		RELATE RECITE
		WHI RINAKI		MAKE FAST SECURE DEPEND ON TRUST IN
		WHI TA		FIRM SECURE FAST
		PI- A		FIRST ORDER OF LEARNERS of ESOTERIC LORE
		PI- AU		IRON AXE
		PI- KAU		CARRY ON the BACK BRING CONDUCT
		PI- KI		SECOND SUPPORT IN A DUAL
		PI- KI TŪRANGA		SUCCESSOR RESCUE SUPPORT
		PI- TAU		SNATCH of a SONG.
		PI- WAI		LAST MAN SLAIN
PĀLI	A	BHŪ TA		DECEIT
INST	A	BHŪ TENA		FALSIFY
	A	BHU VA DIN		DECIET ONE WHO LIES
MĀORI		PU KU		SECRETLY
		WĀ		ACCUSE
		PU RA HORUA		A SPY
		TA- HAE		STEAL
		TA- HU PERA		FALSE
	TA	HU PERA		FALSE
PĀLI	A	BHU- TENA		FALSIFY
MĀORI		TE KA		FALSE LYING
		TE NA		URGE FORWARDS
		HU - NA		CONCEAL
		HU RORI		DELUSIVE
		PE HA		BOAST
		PĒ HĒA		ACT IN WHAT WAY
		PE HI		WAYLAY
		PE KĒRAU		MISGIVING APPREHENSION
		PE PE		ATTRACT BIRDS BY IMITATING
		PŪ HĀEHĀE		ENVIOUS [THEIR CRY]
		PU HI		VIRGIN
		PU KU		SECRETLY
		PU REMU		ADULTERY

SK from MĀORI	BHĀ BHA WHĀ	RI RA EREERE RA RI RĪ	YA RA TO TO IA TO TO NCA KI RE U HINE KOMĀ NAU NGAI PAI] TO BE NOURISHED TO BE SUPPORTED WIFE MOTHER OF ONES CHILDREN BE SERVED BE PROVIDED DISTRIBUTE SCREENING PROTECTING SCREEN PROTECT BIND BOND HE SHE OFFSPRING ORPHAN MOTHER YOUNGEST CHILD IN A FAMILY SMALL CHILDREN MILK WIFE EAT BE BORN FEED NOURISH BRING UP
SK MĀORI	BHO	KTU	KA KA KA KA KA MĀ	MA MA I M-E M-I MA WISHING TO EAT FROM / BHU EAGER FOOD EAT FOOD EAT ACTED ON BY
WHAKA	KAI	TŪ TŪ TU	TŪ KA -HA	MANAPOU ANYTHING TO SUPPORT LIFE SERVE SEND PILES of FOOD SET OUT for GUESTS HASTY
	POK	ARA		SMACK the LIPS IN ANTICIPATION OF FOOD
SK ✓ MĀORI	PO BH PU	A U -K TU		FOOD EAT STOMACH DESIRE
	HŪ			DESIRE
WHAKA	PŪ PU	WHĀ RE	TŪ - WHĀRU	MA-HANA A GIFT of FOOD DAINTY MORSEL TITBIT UMU FOR COOKING FOOD IN PURE RITES

PĀLI from CP	BHOKK BHU BHOKK	KK HA	HI HA	HI HA] WISHING TO EAT
MAORI	POA PO PU	KARA K-U			
			HI HI HĀ HANG RA	A AKAI -I TO	FOOD SMACK the LIPS IN ANTICIPATION of FOOD STOMACH DESIRE WISH HUNGRY TASTE FLAVOUR ODOUR OVEN SERVE DISTRIBUTE FOOD FEAST
SK MAORI	TA TAIAO TA				WOMB OF LAKSMI ABUNDANCE TO WORLD FOOD EAT
SK MAORI	U U	HI HA HI	TA HA A	TA TA TA	MARRY FEMALE FALL IN LOVE WITH BETROTH
SK MAORI	VAH WAH		INE INE INE		MARRY WIFE GIRL [pre pubescent] COMPARE
SK MAORI	BHI WHI	RU RO RŌ		RU RU RU	FEARFULL AFRAID OF EVIL BAD -RO -RV FIERCE LOOKS ATTACK INVADE
SK MAORI	WI BHE WHE	NI TA -I -ORI	WINI VY TA	WINI A HU NA TĀ	FEAR DREAD TO BE FEARED DREAD ENEMY QUARREL DISEASED ILL BATTLE FIELD AIM A BLOW AT

SK MĀORI	BHI WI WHI WHI	TI NI RI OI RO			FEAR ALARM DREAD DREAD TERROR [Redupl → distributiveness] TREMBLE BRANDISH WAVE ABOUT EVIL BAD
SK MĀORI	BHI WHI	TI JI TI TI TIA TIAKI TIHĀHĀ TIMOHU TI	KOTI KO		FEAR ALARM DREAD BE ALARMED START SHOCK DIARRHOEA OVERCOME <i>partic</i> of EMOTIONS CATCH i KILL WATCH WAIT FOR RAVE ACT LIKE A MADMAN ASTHMA TREAT HARSHLY
SK SK MĀORI	BHI BHI	MA MA MĀ MA MA MA MĀ MA	MA GU TĀO TAM TA TE TĀ TI-RO TI	O RI	TERRIBLE FEARFULL TERRIFIC COLD INFERTILITY BLIND FEARFUL AFRAID SUFFERING SICK DEAD WOUND NOISE BEG FOR FOOD WITHERED WEAKENED
SK MĀORI	BHI	MA NGŪ	GU NGŪ		GHOST MOAN GROAN A PERSON UNABLE TO SWIM
SK MĀORI	BHE WHE WHE TAU WHE	TAV I ORI TAU NE TĀ TA TA TA	YA NE NE EKA HE HU		RAGE FURY DELIRIUM TO BE FEARED OR DREADED ENEMY QUARRELL DISEASED ILL ATTACK ROUGH SEA'S CUT BEAT WITH A STICK WORN OUT SOIL ABORTION MENSES SICKNESS DISEASE TAHUHUU FEAR

PĀLI PU RI MA
 " PU RA
 " PU RA TO
 " PU RĀ NA
 MĀORI PŪ RĀ KA U
 PU RI
 PU RA NGI
 KA U
 KA U
 RA NGI
 RA TO
 MA HUE
 TO HA
 TO HI
 TO I

PRECEEDING FORMER EARLIER
 BEFORE MULTITUDE
 BEFORE
 IN FORMER YEARS
 ANCIENT LORE
 SACRED LORE
 CROWD of PEOPLE
 ANCESTOR
 MULTITUDE
 ABODE of DIVINE BEINGS
be distributed serve distribute
 GONE BY OF TIME
 SPREAD ABROAD
 SEPARATE
 ORIGEN SOURCE OF MANKIND

PĀLI PU RA TO
 MAORI PU KE NGA
 PU KU
 PŪ
 PŪ

BEFORE
 REPOSITORY WISE ONE
 STOMACH [in this sense]
 CLAN WISE ONE
 ORIGEN SOURCE CAUSE ORIGINATE
 ROOT of a TREE
 ORIGEN CAUSE

PĀLI PŪ - NGA
 PU RA NA
 PU HA
 PU HI
 PU KU
 PU - NA
 PU ORO
 PŪ ORU

IN FORMER YEARS
 CHANT SONG
 TOPKNOT WIND
 MEMORY
 ANCESTOR
 SONG SING
 SOUND AS CAUSE; ORIGEN!
 MEANS of CONVEYANCE WAY
 AND THEN [PATH]
 RISE RISE UP

WHAKA A RA ARA
 A RA HA NEA
 Ā RI - A
 A RI KI
 A RI KI

RECITE EXPLAIN GENEALOGIES
 BRIDGE LADDER [of TIME]
 APPEAR BE INDISTINCTLY SEEN
 FIRST BORN [LIKENESS]
 LEADER

PALI
of SK

AB BHAKKHATI
A KHYATI

ABHI + A + KHYA

TO SPEAK EVIL AGAINST ACCUSE
[SLANDER]

MAORI

ABHI + A + KHY A

WHI RO

EVIL BAD

WHI TI

RELATE RECITE

PI -

KI

TURANGA

BELITTLE

KI

SAY TELL TELL OF

HI ANGA

VISCIOUS MALEVOLENCE

HI E

SCOLD

HI KAWAI

LEWD WOMAN.

HI KAKA

MALICIOUS

[AP A - RANGI
WHI - RO

=] EVIL BAD TO

AP A - RANGI

COMPANY of DISTINGUISHED PERSONS

API - TI

LAY A SPELL ON CURSE

PALI

ABHI + A + KHY - A
AB BHAKKHATI

ACCUSE SPEAK EVIL AGAINST ACCUSE

"

" " " " ACCUSE

MAORI

PA

REACH ONES EARS BE HEARD

PA

HOLD PERSONAL COMMUNICATION WITH

WAKA

PA PA

MAKE SECRET SUGGESTIONS

WAKA

PA E

ACCUSE

PA KA

QUARREL

TI HAU CONFUSED SOUND of VOICES TWITTER

TI HOHE SILLY GIGLING

TI HOI NOISY

TI KAI INSULT

TI NI HANGA DECEIVE CHEAT

TI TEI SPY

PALI of
INTENS
MAORI

AB HA CIK KHATI

[MAORI KITE = SEE PERCEIVE]

HA HA

DRIVE AWAY BY SHOUTING

HA E

ENVY JEALOSY

HA HA

ENQUIRE ABOUT

KI

SAY TELL OF MENTION IMAGINE

HA KI

REVILE

KI NO

BADLY BEHAVED EVIL BAD

PĀLI	ABB	HA	TĪT	A	PP ABHI + ATI + i EMPHATIC of ATITA IN ALL MEANINGS PASSED GONE BY PASSED AWAY DEAD TRANSGRESSED OVERSTEPPED
MĀORI	ABHI + APA		ATI + i		SPIRIT OF ONE DEAD
			T	A-HA KURA	DREAM of one DEAD
			T	A-NGI	FUNERAL DIRGE
			T	A-HE	ABORTION
	HĀ	HĀ			DESOLATE DESERTED
	HA	ERE			COME GO DEPART BECOME BE DIFFUSED PROGRESSIVE CHANGE TRAVELLING PARTY
	HA	E PAPA			ANNIHILATE
	HA	RA			VIOLATE TAPU SIN OFFENCE
	HA	HU			DISINTER BONES of the DEAD
	HA	KI			EXPRESSING DISGUST REVILING
	HA	KOKE			WANDER
	HA	KU			FIND FAULT WITH
	HĀ	T-E PE			CUT ASUNDER CUT OFF FOLLOW IN REGULAR SEQUENCE
	HA	U			RITUAL VICTIM. STRIKE SMITE BE KILLED
PP PĀLI MĀORI	HI	NEA			DEAD PASSED AWAY TRANSGRESSED
	A	TI	TA		DRIVE AWAY EXPELL
	A	TI	ATI		WANDER
	A	TI	TI		BEGINNING
	A	TI			DRIVE URGE COMPELL
	Ā				RAISED FORTIFICATION of a PĀ = HEAVEN/HELL
WHAKA	TI	HI			GO TO A DISTANCE
	TI	HOI			WAY PATH [of LIFE] set out on a journey
	TI	KA			HIGH UP in the heavens.
	TI	KOKE			EXTERMINATE
	TI	PI			FUNERAL RITES
	TI	TA	NGI		DREAM of one DEAD
	TI	TA	HA	KURA	NORTH WIND = LADDER TO HEAVEN
	TI	U			

PALI
MAORI

BRAMATI-MATA

PITARO [PARENTS HONORIFIC]

TAR-A MARRIAGE UNION TILL DEATH

PA PA

FATHER MOTHER

PA R-A

BLOOD RELATIVE

PA PARA

TRUE FATHER

MAT-VA

PARENT esp FATHER

MAT-VA

MAIN CHIEF IMPORTANT

MAT-VA

FIRST

MAT-OU

WE OUS

MATI-HERE

DEEP AFFECTION

TI-A

MOTHER PARENT SERVANT

MATA

WAKA

CLAN

MA TA-U

WE OUS

MA TA

PUNA

SOURCE of a river [of life]

TI

PUNA

ANCESTORS GRANDPARENTS

A TI

OFFSPRING BEGINNING

MATA

PO PORE

HUSBAND

TA

NE *

HUSBAND

TA

RUNA *

CONNECTED BY FAMILY TIES

MA TA

MUA

FIRST ELDER

MA TA-TA

NEI *

FUNERAL RITES as an OBLIGATION

TA

UIRA *

TEACHER PUPIL as an OBLIGATION

MA TA

PUPUTU *

OLD PERSONS

MA TA

TAHI *

YOUNG PEOPLE

MATA

WAKA *

CLAN

MA

CONNECT POINTS of COMPASS

PALI * NA MASSEYYA

WORSHIP of 6 DIRECTIONS IN

BUDDHIST TEACHING WERE THE 6 CARDINAL POINTS AS

PARENTS [EAST] TEACHERS [SOUTH] WIFE [WEST] + CHILDREN

[NORTH] FRIENDS RELATIVES NEIGHBOURS

NADIR > SERVANTS WORKERS

ZENITH > RELIGIOUS PERSONS

NOTE MAORI TIA PARENT SLAVE AND WHI TI EAST

PALI

BRAHMA TI MATA PITAR-O [PARENTS HONORIFIC]

MAORI

PI TONGA S.E

PI TO-TOTO BLOOD RELATIVE

PIT-O NAVEL

TAR-VNA FAMILY TIES

PĀLI	ABB HA TTHA			
	ABHI + ATTHA	IN	ACCUS ABHI + ATTHA]	
	ABHI		INFUNCTION of 'TOWARDS,	
	ABB HA TTHA]		GACCHATI 'TO GO TOWARDS HOME	
MĀORI	AWHI			DRAW NEAR TO SIT ON EMBRACE
	ANHA-I			SPOUSE
	WHA-WHE			GO TRAVEL
	WHA-RE			'HOME
	WHA-NAU			FAMILY GROUP
	HI-A			FALL IN LOVE WITH
	PI-RI HONEA			KEEPING CLOSE FAITHFULL
	PI-RI AHI			ONE WHO STAYS BY THE FIRESIDE
	HA -UKAINGA			HOME
	HA ERE			COME GO DEPART BECOME
	HATETE			FIRE
	PĀPĀ			MOTHER FATHER ITO
PĀLI	ABHI JI	HA NĀ		EXERTION STRONG ENDEAVOR
MĀORI		HA NA		SHINE GLOW GIVE forth HEAT [of EXERTION]
		HA NEA		MAKE BUILD WORK
		HA NU		OVEN [EARTH]
		HĀ NEI		OVEN [EARTH]
		HA NGO		DIG
KARAHIKA				COPULATE
	WHI			CAN BE ABLE
		HA KO		SHOVEL
	ABHI +	JTHA NA		[of JEA to open ones mouth] WORK
	WHI-U			PLANT COLLECT ASSEMBLE
	WHI RI	WHI RI		WEAVE PLAIT
	PI			young fighting men of an army.
	PI KI			climb ascend.
WHAKA	PI - PI			HEAP PILE
	HI HI			FRONT GABLE of a HOUSE
WHAKA	HI HI			spirited enterprising
	HI KA			COPULATE PLANT
	HI HI RI			LABORIOUS EXERTION
	Ā			DRIVE URGE COMPELL

PĀLI
MĀORIABHI
IBHA
PAI

SAN-A

DELIGHT

HANA

SHINE GLOW LIVE FORTA HEAT

HAN A-HANA

PUD MUL

HA KOA KOA

HAPPYNESS

NĀ

SATISFIED CONTENT

PĀLI
MĀORI

ABHI JĀ TĪ KA

BELONGING TO ONE'S CLAN
BEING BY BIRTH

TĪ A

PARENT MOTHER

A TĪ

OFFSPRING

TĪ NO

SELF REALITY ESSENTIALITY

TĪ NAKU

CONCEIVE

TĪ KI

PERSONIFICATION of PRYMAEVAL
[MAN]

TĪ KA

JUST FAIR RIGHT CORRECT

TĪ KA

NEA AUTHORITY CORRECT RIGHT
CUSTOM REASON.PĀLI
MĀORIABHI MAN Ā PA
MĀ

VERY PLEASING

POSSESSED BY ACTED ON BY
BY MEANS OF INCONSEQUENCE OF

MA ENE

SOOTHING PLEASANT

MĀ HA

SATISFIED

MA HA KI

CALM QUIET

WHAKA

[H] MA HI-RI

ASSIST

MAN-A -AKI

SHOW RESPECT OR KINDNESS

PĀLI
MĀORIABHI MAN-Ā -PA
PA-I

VERY PLEASING

GOOD EXCELLENT

AWHI -NA
NĀASSIST BEFRIEND BENEFIT
SATISFIED

AWHI

EMBRACE

API TĪ Ā
FRIEND

A- PA RANGI COMPANY of DISTINGUISHED]

E- PA-RA FORM of ADDRESS [PERSONS]
of a child to its FATHER

PĀLI	ABHI	JĀ	TI	KA	from ABHIJATI BELONGING TO ONES
from	ABHI	JĀ	TI		CLAN BORN OF BEING BY BIRTH
MAORI	Ā			KA-U	ANCESTOR
			A TI		OF BELONGING TO
			NGĀ TI		OFFSPRING BEGINNING
			TI-	A	CLAN PREFIX
				KĀ	PARENT MOTHER
			TI	KA NEA	'HOME
			TI	KA	RULE AUTHORITY CUSTOM
WHAKA	PI	RI			JUST FAIR RIGHT CORRECT
	PI	RI	HONGA		KEEP CLOSE TO
	PI	TO	TO TO		ATTACHED FAITHFUL
	PI	O P I O			BLOOD RELATIVE
	PI	NE	RUA		STRANGER
	PI	HE			HAVING 2 WIVES AT HOME
	PI	HE			DIRGE
	PI	A			PREPARE FOOD
					FIRST ORDER of LEARNERS of ESOTERIC
					[LORE]
	AWHI				EMBRACE FOSTER CHERISH DRAW
					[NEAR TO]
	AWHI NA				ASSIST BE FRIEND BENEFIT
	AWHI REINGA				EMBRACE IN THE REGION of SPIRITS
	ĀWHI-	TI			YEARN FOR.
	HI				LEAD a SONG
	HI	A			FALL IN LOVE WITH
	HI	A	PO		BE GATHERED TOGETHER
	HI	-	-	KA	KINDLE FIRE COPULATE PLANT RITES
	HI	KA	HI	KA	LINE OF DESCENT
				KA-KA	LINEAGE LINE DESCENT
				KAITAMAHI	SEEK IN MARRIAGE
				KANO KANO	A RELATIVE LIVING WITH A
					[DISTANT CLAN]
				KA-RANGA	WELCOME
				KA RA HUI	GATHER TOGETHER ASSEMBLE
				KARAWA	MOTHER
				KARIRI	SAIL TOGETHER IN A FLEET
				KATOA	ALL THE WHOLE

PALI	ABHI	BHĀ	SA	NA	ABHI+BHĀSANA	DELIGHT
MĀORI	AWHI	-	-	NA	BEFRIEND ASSIST	BENEFIT
	AWHI				EMBRACE	CHERISH
	HI	A			FALL IN LOVE WITH	
	HI	KA			COPULATE	
	HI	HIKA			JOYOUS	CHEERFUL
		PĀ			COITUS	AFFECTIVE SENSES
		PA	I		GOOD	EXCELLENT GOOD LOOKING
		PA	IWA	RETIRE	PERFECT	of WEATHER
		PA	-	NA PANA	STRONG	EMOTION
		PA	O		SING	
		PA	RĀ		BRAVERY	SPIRIT BLOOD
		HĀ			TASTE	FLAVOUR [RELATIVE]
		HĀ	KOA	KOA	HAPPY	
		HĀ	KA	RI	GIFT	PRESENT FEAST
		HA	NGI		EARTH	OVEN
		HA	NA	HANA	PUD	MUL
		HĀ	N	ERANA	PLEASANT	COMFORTABLE
		HA	N-U		OVEN	
		HA	NG	AREKA	JEST	
		HA	RĀ	KOA	DANCING	AMUSEMENTS
		HA	RI		DANCE	SING JOY
		HA	UK	AINGA	HOME	
		HA	UO	RA	LIVELY	IN GOOD SPIRITS
					VITALITY	of MAN. PERFECT
		HA	UWA	REA	FRIVOLITY	
		NĀ			SATISFIED	CONTENT ACTED
		NA	WE		BE EXCITED	of FEELINGS [ON BY]
		NGĀ			SATISFIED	
		NEA	RE		FAMILY	
		NEA	HĀU		DANCE	BRISK HEARTY
		NEA	HURU		HARVEST	TIME
		NEA	KĀU		SEAT	of AFFECTIONS
		NEA	ORIORI		LULLABY	
		NEA	RURU		SVRFEITED	

PĀLI	ABHI VAN DA TI	ABHI+VANDATI TO SALUTE RESPECTFULLY TO HONOR GREET
MĀORI	AWHI NA AWHI	BEFRIEND EMBRACE CHERISH
	WĀ	INVESTIGATE ADJUDICATE ON
	WA HAPŪ	ELOQUENT
	WA HI	ANNOINT
	WA HINE	WIFE WOMAN
NOTE	WAN -A-NEA	THREATEN
	TĀ	TERM of ADDRESS (FRIEND,
	TA-U	ANCESTOR [ONES]
	TA-HAU	THY
	TA HŪ	DIRECT LINE of ANCESTRY
	TA HU	HUSBAND
	TA HUA = MARĀE	
	TA I	TERM of ADDRESS TO MALE & FEMALE
	TA I TAI HUĀNGA	RELATIVES
	TA I KUIA	OLD WOMAN MID AGED WOMAN
	TI-A	MOTHER PARENT SLAVE
	TA U	BE SUITABLE BE COMELY BE FIT GO TO MEET VISIT
	TA U	ADDRESS IN FORMAL SPEECH
	TA U	SING OF
TUA HANGA	TA	FAMILIAR NAME for HERO of a STORY MY GENTLE MAN
TUA NAHINE		MY LADY here see TVA / TA I TO SEE NOTES of TVA / TA I TO
	TĀU A	USED TO ADDRESS ones own CLAN
	TĀU A	OLD MAN, WOMAN ANCESTOR GRANDPARENTS

IN DRI YA

VEDIC INDRIYA ONLY IN MEANING of BELONGING TO INDRA
NT STRENGTH MIGHT [CPINDA] BUT IN SPECIFIC PĀLI SENSE BELONGING TO THE RULER i.e GOVERNING RULING CONTROLLING PRINCIPLE FACULTY FUNCTION PRINCIPAL CONTROLLING FORCE ACTION MORAL POWERS MOTIVES CONTROLLING ACTION COGNITION INSIGHT CLAN [MAORI I-WI] ^{also STRENGTH}
USED TO EMPHASISE STATEMENTS AS TO QUALITY

MAORI IN-A
IN-AM ATA
IN-E
IN GOA
I-O
I-ORANGI
TIR-O
TIR-I
TIR-A
TI NO

FORMERLY IMMEDIATELY
COMPARE MEASURE
NAME NAMESAKE
! VERTICLE THREPOS IN WEAVING figi lbt
EMBLEM of A GOD IN VAN of a WAR PARTY
LOOK SURVEY VIEW ITO
OFFERING TO A GOD SHARE PORTION
RAYS BEAMS STARS of ORIONS BELT
ESSENTIALITY SELF.

TEAITANGA TI KI
TI KA
TI KA NGA
IA
RIA

ARISTOCRACY.
JUST FAIR RIGHT CORRECT
RULE REASON AUTHORITY ITO
HE SHE IT.
SCREENING PROTECTING

PĀLI IN DA VED INDRA

same ROOT as INDU MOON

IN DU

MOON VIZ by EID TO SHINE ~~or~~

I DU S

MIDDLE of MONTH AFTER FULL MOON

PĀLI IN DA-AG-GI = INDRAS FIRE i.e LIGHTENING

MAORI RA NGI

SKY HEAVEN DIVINE BEINGS
COMPARE MEASURE * EID > TO SHINE

IN-E
I HI

DAWN POWER AUTHORITY RANK ESSENTIAL

EA

RISE of heavenly bodies [FORCE]

I RA

SHINE GLITTER LIFE PRINCIPLE

TA RA

HORN of MOON WANE of MOON RAYS of SUN

TA RA

INVOKE CONSULT

TA TAI

STUDY the HEAVENS MEASURE RECTE

TA TA

NEAR of TIME

TU H-I
TU RU

CLEAM SHINE
FULL MOON

WHAKA

Y-AMA-KA-VA GGO

[DHAMMAPADA]

[THE TWIN VERSES] OF 10 GROUPS

I MANO PUBBAṄGAMĀ DHAMMĀ
 MANOSETTHĀ MANO-MAY-Ā,
 MANA-SĀ CE PADUṬṬHĒNABHĀSATI
 VĀ KAROTI VĀ
 TATO NAṃ DUKKHAM ANVETI CAKKAM
 VĀ VAHA-TO PADAM.

SK MANAVA > MIND
 MAORI MANAWA > MIND see MANU-MANO-MANA AKITO
 > WĀ > WAHA > WANANCA WARE A-WA.

II ASĀRE SĀRAMATINO SĀRE CĀSĀRADASSINO
 TE SĀRAMĀ NĀ-DHI GACCHANTI MICCHĀSAMĀKAPPA-
 GO-CARĀ

Mowa truć z cicha, jag z nitym wyziewem.
 Postać' mieć skromną jago waz wystygły.
 Te smory ~ ach, to świerzocze mi w ucho.
 Jagi smor! - kamerjunkturę świerzora jag puozozyki,
 Darny ogonem skrzecza jak grzechotniki

A M.