

NAGA SAKI

F Faletolu

O MAUI TE WAKA

NĀGA



Courtesy: Wikipedia

Hoysala sculpture of a naga couple in Halebidu

Nāga

From Wikipedia, the free encyclopedia

Nāga (IAST: *nāgá*; Devanāgarī: नाग) is the Sanskrit and Pali word for a deity or class of entity or being taking the form of a very great snake, specifically the king cobra, found in the Indian religions of Hinduism, Buddhism and Jainism. A female nāga is a *nāgī* or *nāgiṇī*.^[1]

Contents

- 1 Etymology
- 2 Mahabharata
 - 2.1 Enmity with Garuda
 - 2.2 Kadru
- 3 Hinduism
- 4 Buddhism
- 5 Other traditions
 - 5.1 China
 - 5.2 Thailand
 - 5.3 Malaysia
 - 5.4 Cambodia
 - 5.5 Laos
 - 5.6 Indonesia
 - 5.7 Philippines
- 6 Notable nāgas
- 7 In popular culture
- 8 See also
- 9 References
- 10 Further reading
- 11 External links

Etymology

In Sanskrit, a *nāgá* (नाग) is a cobra, the Indian cobra (*Naja naja*). A synonym for *nāgá* is *phaṇin* (फणिन्). There are several words for "snake" in general, and one of the very commonly used ones is *sarpá* (सर्प). Sometimes the word *nāgá* is also used generically to mean "snake".^[2] The word is cognate with English 'snake', Germanic: **snēk-a-*, Proto-IE: **(s)nēg-o-* (with s-mobile).^[3]

Mahabharata

In the great epic Mahabharata, the depiction of nagas tends toward the negative. The epic calls them "persecutors of all creatures", and tells us "the snakes were of virulent poison, great prowess and excess of strength, and ever bent on biting other creatures" (Book I: Adi Parva, Section 20). At some points within the story, nagas are

Nāga

नाग



Hoysala sculpture of a naga couple in Halebidu

Grouping	Legendary creature
Sub grouping	Water deity, Tutelary deity, Snake deity
Similar creatures	Dragon (related to the Chinese dragon, Japanese dragon, Korean dragon, Vietnamese dragon and Druk)
Mythology	Hindu mythology and Buddhist mythology
Other name(s)	<i>Nāgī</i> or <i>Nāgiṇī</i>
Country	India
Region	South Asia and Southeast Asia
Habitat	Lakes, Rivers, Ponds, Sacred groves and Caves

important players in many of the events narrated in the epic, frequently no more evil nor deceitful than the other protagonists, and sometimes on the side of good.

The epic frequently characterizes nagas as having a mixture of human and serpent-like traits. Sometimes it characterizes them as having human traits at one time, and as having serpent-like traits at

another. For example, the story of how the naga prince Shesha came to hold the world on his head begins with a scene in which he appears as a dedicated human ascetic, "with knotted hair, clad in rags, and his flesh, skin, and sinews dried up owing to the hard penances he was practising." Brahma is pleased with Shesha, and entrusts him with the duty of carrying the world. At that point in the story, Shesha begins to exhibit the attributes of a serpent. He enters into a hole in the Earth and slithers all the way to bottom, where he then loads the Earth onto his head. (Book I: Adi Parva, Section 36.)



Naga stone worship at Hampi



Nag temple at Baba Dhansar, Reasi district, Jammu & Kashmir

Enmity with Garuda

The great nemesis of the nagas in the Mahabharata is the gigantic eagle-king Garuda. Garuda and the nagas began life as cousins. The sage Kashyapa had two wives (amongst his 13 wives, all prajapati Daksha's daughters), Kadru and Vinata, the former of whom desired many offspring, and the latter of whom desired few but powerful offspring. Each got her wish. Kadru laid 1000 eggs which hatched into snakes, and Vinata laid two, which hatched into the charioteer of Surya the sun god and Garuda. Through a foolish bet, Vinata became enslaved to her sister, and as a result Vinata's son Garuda was required to do the bidding of the snakes. Though compliant, he chafed and built up a grudge that he would never relinquish. When he asked the snakes what he would have to do in order to release his mother, Vinata, from her bondage, they told him he would have to bring them amrita, the elixir of immortality. Garuda stole the elixir from the gods and brought it to the serpents in fulfillment of their requirement, but through a ruse prevented them from partaking of it and achieving immortality. From that point onward, he regarded them as enemies and as food. (Book I: Adi Parva, Sections 16ff.)

Kadru

Kadru, the ancestral mother of snakes, made a bet with her sister Vinata, the stakes being that the loser would be enslaved to the winner. Eager to secure victory, Kadru requested the cooperation of her offspring in order to fix the bet so that Kadru would win. When her offspring balked at the request, Kadru grew angry and cursed them to die a fiery death in the snake-sacrifice of King Janamejaya, the son of Parikshit, who was the son of Abhimanyu the son of Arjuna. The king of the snakes Vasuki was aware of the curse, and knew that his brethren would need a hero to rescue them from it. He approached the renowned ascetic Jaratkaru with a proposal of marriage to a snake-goddess, Manasa, Vasuki's own sister. Out of the union of the ascetic and the snake-maiden was born "a son of the splendor of a celestial child." This son was named Astika, and he was to be the savior of the snakes.

In accordance with Kadru's curse, Janamejaya prepared a snake sacrifice of a type described in the scriptures, the Puranas. He erected a sacrificial platform and hired priests and other professionals needed for the rites. Following the proper form, the priests lit the sacrificial fire, duly fed it with clarified butter, uttered the required mantras, and began calling the names of snakes. The power of the rite was such that the named snakes were summoned to the fire and were consumed by it. As the sacrifice took on genocidal proportions, Astika came to the rescue. He approached Janamejaya and praised the sacrifice in such eloquent terms that

the king offered to grant him a boon of his choosing. Astika promptly requested that the sacrifice be terminated. Though initially regretful of his offer, Janamejaya was true to his word, and the sacrifice came to an end. (Book I: *Adi Parva*, Sections 13-58.)

Hinduism

Stories involving the *nāgas* are still very much a part of contemporary cultural traditions in predominantly Hindu regions of Asia (India, Nepal, and the island of Bali). In India, *nāgas* are considered nature spirits and the protectors of springs, wells and rivers. They bring rain, and thus fertility, but are also thought to bring disasters such as floods and drought.

Nagas are snakes that may take human form. They tend to be very curious. According to traditions *nāgas* are only malevolent to humans when they have been mistreated. They are susceptible to mankind's disrespectful actions in relation to the environment. They are also associated with waters —rivers, lakes, seas, and wells— and are generally regarded as guardians of treasure.

They are objects of great reverence in some parts of South India, where it is believed that they bring fertility and prosperity to their venerator. Expensive and grand rituals like the *nagamandala*^[4] and the *Nāgārādhane* are conducted in their honor.

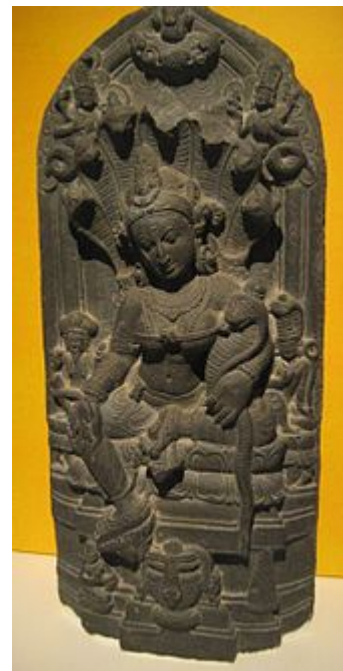
Another example comes from South India. Women gather at Hindu temples to worship *nāgas* (considered snake goddesses in south Indian Hinduism). At the temples, the *nāgas* take the form of snakes carved into stones. Hindu women gather around the stones to make offerings to the female snake goddesses. These goddesses are believed to make women fertile, protect the women and her family, and bring prosperity. The snake goddess is represented as an anthill or a snake that lives inside an anthill or stones with snake carvings on them. In each form, women of South India honor the *nāgas* with offerings. Hindus believe a person who harms or kills a snake will be inflicted with a condition known as *nāga dōsam* which causes infertility and delays in marriage. *Nāga dōsam* can only be reversed through varying degrees of worship to *nāga*.^[5]

A third example comes from certain communities called *Nāgavanśī*, including the Nairs of Kerala and the ethnically related Jain Bunts of Karnataka. These communities trace their ancestry to *nāgas*.

Nagas are also worshipped in the *Dug Nakuri* region of Kumaon region of Uttarakhand. *Nakuri* (from Nagpuri or city of nagas) corresponds to the town of Berinag and is home to many temples devoted to Nagas namely Dhaulinag (*Dhavalnag*), Kalinag (*Kaliyanag*), Feninag (*Faninag*), Bashukinag (*Vasukinag*), Pinglenag & Harinag.^{[6][7]}

Nagas live in *Pātāla*, the seventh of the nether dimensions or realms.^[8] They are the children of Kashyapa and Kadru. Among the prominent *nāgas* of Hinduism are Manasa, the nagaraja or King of the *nāgas* Śeṣa and Vasuki.

Nagas also carry the elixir of life and immortality. Garuda once brought it to them and put a cup with elixir on kusha grass but it was taken away by Indra. The *nāgas* licked the kusha grass, but in doing so cut their tongues on the grass, and since then their tongues have been forked.^[9]



Manasa, the goddess of serpents



Patanjali as Śeṣa

Vishnu is originally portrayed in the form sheltered by a Śeṣanāga or reclining on Śeṣa, but the iconography has been extended to other deities as well. The serpent is a common feature in Ganesha iconography and appears in many forms: around the neck,^[10] use as a sacred thread (Sanskrit: *yajñyopavīta*)^[11] wrapped around the stomach as a belt, held in a hand, coiled at the ankles, or as a throne.^[12] Shiva is often shown garlanded with a snake.^[13] Maehle (2006: p. 297) states that "Patanjali is thought to be a manifestation of the serpent of eternity".

Buddhism



Mucalinda sheltering Gautama Buddha at Wat Phra That Doi Suthep in Chiang Mai, Thailand

Traditions about nāgas are also very common in all the Buddhist countries of Asia. In many countries, the nāga concept has been merged with local traditions of great and wise serpents or dragons such as the Burmese *nat* (Burmese: နတ်; MLCTS: IPA: [naʔ]). In Tibetan religion, the nāga was equated with the *klu* (Tibetan: ཀླུ་) that dwell in lakes or underground streams and guard treasure. In China, the nāga was equated with the Chinese dragon (Chinese: 龍; pinyin: *lóng*).

The Buddhist nāga generally has the form of a great cobra, usually with a single head but sometimes with many. At least some of the nāgas are capable of using magic powers to transform themselves into a human semblance. In Buddhist painting, the nāga is sometimes portrayed as a human being with a snake or dragon extending over his head.^[14] One nāga, in human form, attempted to become a monk; when telling it that such ordination was impossible, the Buddha told it how to ensure that it would be reborn a human, able to become a monk.^[15]

In the "Devadatta" chapter of the *Lotus Sutra*, the daughter of the dragon king, an eight-year-old longnü (nāga), after listening to Mañjuśrī preach the Lotus Sutra, transforms into a male Bodhisattva and immediately reaches full enlightenment.^{[16][17][18]} This tale appears to reinforce the viewpoint prevalent in Mahayana scriptures that a male body is required for Buddhahood, even if a being is so advanced in realization that they can magically transform their body at will and demonstrate the emptiness of the physical form itself.^[19]

Nagas are believed to both live on Mount Meru, among the other minor deities, and in various parts of the human-inhabited earth. Some of them are water-dwellers, living in streams or the ocean; others are earth-dwellers, living in underground caverns.

The nāgas are the servants of Virūpākṣa (Pāli: Virūpakkha), one of the Four Heavenly Kings who guards the western direction. They act as a guard upon Mount Sumeru, protecting the dēvas of Trāyastriṃśa from attack by the asūras.

Among the notable nāgas of Buddhist tradition is Mucalinda, Nāgarāja and protector of the Buddha. In the Vinaya Sutra (I, 3), shortly after his enlightenment, the Buddha is meditating



Naag or serpent



Nagas on copper pillar in Kullu, H.P., India

in a forest when a great storm arises, but graciously, King Mucalinda gives shelter to the Buddha from the storm by covering the Buddha's head with his seven snake heads.^[20] Then the king takes the form of a young Brahmin and renders the Buddha homage.^[20]

It is noteworthy that the two chief disciples of the Buddha, Sariputta and Moggallāna are both referred to as *Mahānāga* or "Great Nāga".^[21] Some of the most important figures in Buddhist history symbolize nagas in their names such as Dignāga, Nāgāsēna, and, although other etymons are assigned to his name, Nāgārjuna.

In the Vajrayāna and Mahāsiddha traditions,^[22] nagas in their half-human form are depicted holding a naga-jewel, kumbhas of amrita, or a terma that had been elementally encoded by adepts.

According to tradition, Prajñapāramita sutras had been given by the Buddha to a great Naga who guarded them in the sea, and were conferred upon Nāgārjuna later.^{[23][24]}

Other traditions

For Malay sailors, nāgas are a type of dragon with many heads; in Thailand and Java, the nāga is a wealthy underworld deity. In Laos they are beaked water serpents.

China

Eight dragon kings who assembled at the gathering where Shakyamuni preached the Lotus Sutra, as described in the sutra. Kumarajiva's translation of the Lotus Sutra refers to them by their Sanskrit names:

Nanda,
Upananda,
Sagara,
Vasuki,
Takshaka,
Anavatapta,
Manasvin,
and Utpalaka.



Naga at the steps of a building in the Wat Phra Kaew in Bangkok

According to the "Introduction" (first) chapter of the Lotus Sutra, each attends the gathering accompanied by several hundreds of thousands of followers.^[25]

Thailand

In Thailand, nagas figure in some stories of the Thai folklore and are represented as well in wats as architectural elements. Phaya Naga is a well-known naga said to live in the Mekong. The Thai television soap opera *Manisawat* (Thai: มณีสวรรค์) is based on a naga legend.^[26] In the Thai zodiac of the Thai lunar calendar which is based on the Buddhist lunisolar calendar, the dragon is often depicted as a naga.^[27]

Malaysia

In Malay and Orang Asli traditions, the lake Chini, located in Pahang is home to a naga called Sri Gumum. Depending on legend versions, her predecessor Sri Pahang or her son left the lake and later fought a naga called Sri Kemboja. Kemboja is the former name of what is Cambodia. Like the naga legends there, there are stories about an ancient empire in lake Chini, although the stories are not linked to the naga legends.^{[28][29]}

Cambodia

In a Cambodian legend, the *nāga* were a reptilian race of beings under the King Kaliya who possessed a large empire or kingdom in the Pacific Ocean region until they were chased away by the Garuda and sought refuge in India. It was here Kaliya's daughter married an Indian Brahmana named Kaundinya, and from their union sprang the Cambodian people. Therefore, Cambodians possess a slogan "Born from the naga". As a dowry, Kaliya drank up the water that covered the country and exposed the land for his daughter and son-in-law to inhabit and thus, Cambodia was created.

The seven-headed nagas depicted as statues on Cambodian temples such as Angkor Wat, apparently represent the seven races within naga society, which has a mythological, or symbolic, association with "the seven colors of the rainbow". Furthermore, Cambodian naga possess numerological symbolism in the number of their heads. Odd-headed naga symbolise the Male Energy, Infinity, Timelessness, and Immortality. This is because, numerologically, all odd numbers come from One (1). Even-headed naga are said to be "Female, representing Physicality, Mortality, Temporality, and the Earth."

Laos

Naga are believed to live in the Laotian stretch of the Mekong or its estuaries. Lao mythology maintains that the naga are the protectors of Vientiane, and by extension, the Lao state. The naga association was most clearly articulated during and immediately after the reign of Anouvong. An important poem from this period *San Leupphasun* (Lao: ສານລຶພສຸນ) discusses relations between Laos and Thailand in a veiled manner, using the naga and the garuda to represent the Lao and the Thai, respectively.^[30] The naga is incorporated extensively into Lao iconography, and features prominently in Lao culture throughout the length of the country, not only in Vientiane.

Indonesia



Crowned golden Naga woodcarving at Keraton Yogyakarta, Java

In Javanese and Balinese culture, Indonesia, a Naga is depicted as a crowned giant magical serpent, sometimes winged. It is similarly derived from the Shiva-Hinduism tradition, merged with Javanese animism. Naga in Indonesia mainly derived and influenced by Indic tradition of Naga serpent, combined with native animism tradition of sacred serpent.

The early depiction circa 9th century Central Java closely resembled Indic Naga which was based on cobra imagery. The later depiction since the 15th century however, was slightly influenced by Chinese dragon imagery, although unlike its Chinese counterparts, Javanese and Balinese nagas do not have legs. The concept of Naga is prevalent in the Hindu period of Indonesia, before the introduction

of Islam. It is usually linked as the lesser deity of earth and water. In a wayang theater story a snake (naga) god named Sanghyang Anantaboga or Antaboga is a guardian deity in the bowels of the earth.^{[31][32]} Naga symbolize the nether realm of earth or underworld.

Philippines

In many parts of pre-Hispanic Philippines, the naga is used as an ornament in the hilt ends of longswords



Cambodian seven-headed naga at the Royal Palace in Phnom Penh

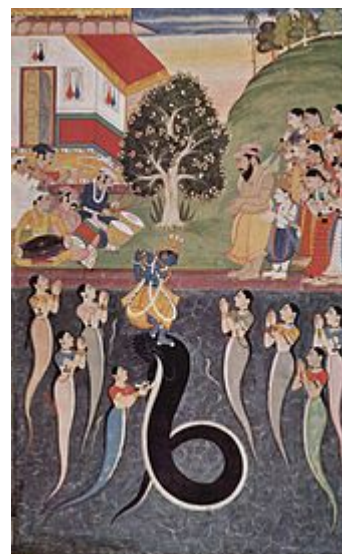


Naga guarding Anouvong's Wat Sisaket in Vientiane

locally known as kampilans.

Notable nāgas

- Vasuki the king of nagas and who coils over the Shiva's neck.^[33]
- Naga Seri Gumum who lives in Tasik Chini, a freshwater lake in Pahang, Malaysia
- Ananta-Sesha on whom Vishnu is in yoga nidra (Ananta shayana) .^[34]
- Bakunawa, Naga is also present in the Kapampangan polytheistic beliefs, such as Lakandanum see Deities of Philippine mythology.
- Kaliya, a snake conquered by Krishna
- Karkotaka controls weather
- Manasa, the Hindu goddess of Nagas and curer of snake-bite and sister of Vasuki
- Mucalinda protects the Buddha
- Padmavati, the Nāgī queen & companion of Dharanendra
- Paravataksha, his sword causes earthquakes and his roar caused thunder.
- Shwe Nabay (*Naga Medaw*), a goddess or a Nat spirit in Burmese animistic mythology, she was believed to have married a Naga and died from heartbreak after he had left her.
- Takshaka, the tribal king of the nagas
- Ulupi, a companion of Arjuna in the epic *Mahabharata*
- The dragon king of the western sea in the Chinese classical novel *Journey to the West* becomes a naga after completing his journey with Xuanzang



Lord Krishna dancing on the serpent Kaliya; while the serpent's wives pray to Krishna

In popular culture

- Several Bollywood films have been made about female nāgas, including *Nagin* (1954), *Nagin* (1976), *Nagina* (1986), *Nigahen* (1989), *Jaani Dushman: Ek Anokhi Kahani* (2002), *Hisss* (2010), and the television series *Naaginn* (2007-2009).
- In *Jungle Boy*, the Naga is depicted as a large cobra deity that grants the gift of understanding all languages to those who are pure of heart and punishes those who aren't pure of heart in different ways.
- The Nagas are antagonists in the cartoon *The Secret Saturdays*. They served the ancient Sumerian cryptid Kur and attempted to push Zak Saturday into the dark side after learning that he was Kur reincarnated, but eventually served V.V. Argost when he gained his own Kur powers.
- The Nagas appear in the *Warcraft* franchise. They are depicted as ancient night elves that have snake-like tails in place of legs, and have other serpentine features such as scales and fins. The Nagas came to be when they were transformed from the ancient night elves by the Old Gods.
- *Magic: The Gathering's* 2014-2015 block, set on the plane of Tarkir, featured Naga as humanoid snakes versed in powerful venoms and poisons with two arms and no other appendages. They are aligned with the Sultai clan in the sets, *Khans of Tarkir*^[35] and *Fate Reforged*,^[36] and with the Silumgar clan in the *Dragons of Tarkir*^[37] set.

See also

- Bakunawa
- Basilisk
- Chinese dragon
- Deities of Philippine mythology
- European dragon
- Horned Serpent
- Ichchhadhari Nag
- Lamia
- Lilith
- Makara

- Naga people (Lanka)
- Nagaradhane
- Nagarjuna
- Nagavanshi
- Nair
- Oarfish
- Rainbow Serpent
- List of reptilian humanoids
- Sea serpent
- Serpent (symbolism)
- Shapeshifting
- Snake worship
- Shahmaran
- Yamata no Orochi

References

1. Elgood, Heather (2000). *Hinduism and the Religious Arts*. London: Cassell. p. 234. ISBN 0-304-70739-2.
2. Apte, Vaman Shivram (1997). *The student's English-Sanskrit dictionary* (3rd rev. & enl. ed.). Delhi: Motilal Banarsidass. ISBN 81-208-0299-3., p. 423. The first definition of *nāgaḥ* given reads "A snake in general, particularly the cobra." p.539
3. Proto-IE: *(s)nēg-o-, Meaning: snake, Old Indian: nāgá- m. 'snake', Germanic: *snēk-a- m., *snak-an-m., *snak-ō f.; *snak-a- vb.: "Indo-European etymology" (http://starling.rinet.ru/cgi-bin/response.cgi?single=1&basename=/data/ie/piet&text_number=2649&root=config).
4. [1] (<http://www.udupipages.com/home/temple/naga.html>) Archived (<https://web.archive.org/web/20070616065148/http://www.udupipages.com/home/temple/naga.html>) 16 June 2007 at the Wayback Machine.
5. Allocco, Amy Leigh. "Fear, Reverence And Ambivalence: Divine Snakes In Contemporary South India." *Religions Of South Asia* 7.(2013): 230-248. ATLA Religion Database with ATLASerials. Web. 3 Feb. 2015.
6. "Mystic Mountain" (<http://mysticmountain.in/berinag-pithoragarh.html>).
7. "Nag Temples Tour, Nag Temples in Uttaranchal, Nag Temples Tour in India, Famous Nag Temples in India, Berinag Temple Tour" (<http://chardhamyatara-tour.com/nag-temples-tour.html>). *chardhamyatara-tour.com*. Retrieved 27 July 2015.
8. "Patala" (<http://www.mythfolklore.net/india/encyclopedia/patala.htm>). *mythfolklore.net*.
9. Mahābhārata 1.30.20, Sanskrit (<http://sacred-texts.com/hin/mbs/mbs01030.htm>), English (<http://sacred-texts.com/hin/m01/m01035.htm>)
10. For the story of wrapping Vāsuki around the neck and Śeṣa around the belly and for the name in his sahasranama as Sarpagraiveyakāṅgādaḥ ("Who has a serpent around his neck"), which refers to this standard iconographic element, see: Krishan, Yuvraj (1999), Gaṇeśa: Unravelling An Enigma, Delhi: Motilal Banarsidass Publishers, ISBN 81-208-1413-4, pp=51-52.
11. For text of a stone inscription dated 1470 identifying Ganesha's sacred thread as the serpent Śeṣa, see: Martin-Dubost, p. 202.
12. For an overview of snake images in Ganesha iconography, see: Martin-Dubost, Paul (1997). Gaṇeśa: The Enchanter of the Three Worlds. Mumbai: Project for Indian Cultural Studies. ISBN 81-900184-3-4, p. 202.
13. Flood, Gavin (1996). *An Introduction to Hinduism*. Cambridge: Cambridge University Press. ISBN 0-521-43878-0.; p. 151
14. "Indian Nagas and Draconic Prototypes" in: Ingersoll, Ernest, et al., (2013). *The Illustrated Book of Dragons and Dragon Lore*. Chiang Mai: Cognoscenti Books. ASIN B00D959PJ0
15. Brahmavamso, Ajahn. "VINAYA The Ordination Ceremony of a Monk" (<http://www.budsas.org/ebud/ebstut020.htm>).
16. Schuster, Nancy (1981). Changing the Female Body: Wise Women and the Bodhisattva Career in Some Mahāratnakūṭasūtras (<http://journals.ub.uni-heidelberg.de/index.php/jiabs/article/view/8534/2441>), *Journal of the International Association of Buddhist Studies* 4 (1), 42-43
17. Kubo Tsugunari, Yuyama Akira (tr.). The Lotus Sutra (https://web.archive.org/web/20150521183528/http://www.bdkamerica.org/digital/DBET_T0262_LotusSutra_2007.pdf). Revised 2nd ed. Berkeley, Calif. : Numata Center for Buddhist Translation and Research, 2007. ISBN 978-1-886439-39-9, pp. 191-192
18. Soka Gakkai Dictionary of Buddhism, "Devadatta Chapter"

19. Peach, Lucinda Joy (2002). Social responsibility, sex change, and salvation: Gender justice in the Lotus Sūtra (<https://web.archive.org/web/20140829155526/http://enlight.lib.ntu.edu.tw/FULLTEXT/JR-PHIL/ew104093.htm>), *Philosophy East and West* 52,55-56
20. P. 72 *How Buddhism Began: The Conditioned Genesis of the Early Teachings* By Richard Francis Gombrich
21. P. 74 *How Buddhism Began: The Conditioned Genesis of the Early Teachings* By Richard Francis Gombrich
22. Béer 1999, p. 71.
23. Thomas E. Donaldson (2001). *Iconography of the Buddhist Sculpture of Orissa: Text* (<https://books.google.com/books?id=DbxE8zOuRbUC&pg=PA276>). Abhinav Publications. p. 276. ISBN 978-81-7017-406-6.
24. Tāranātha (Jo-nang-pa) (1990). *Taranatha's History of Buddhism in India* (<https://books.google.com/books?id=4yXn-IVdqGgC&pg=PA384>). Motilal Banarsidass Publ. p. 384. ISBN 978-81-208-0696-2.
25. http://www.chinabuddhismencyclopedia.com/en/index.php/Eight_great_dragon_kings
26. *สี่สัปดาห์ที่ 17-12-11#พืดตั้ง มณีสวาท* (<https://www.youtube.com/watch?v=4dtdTHjA1lg>). *Channel 3* (in Thai). YouTube. 17 December 2011.
27. <http://www.thaiguidetothailand.com/magic-and-superstition/year-of-the-dragon-naga-thai-zodiac/>
28. Legends (<http://www.nici.ru.nl/~peterh/srigumum/doc/stories.html>) Archived (<https://web.archive.org/web/20071024202720/http://www.nici.ru.nl/~peterh/srigumum/doc/stories.html>) 24 October 2007 at the Wayback Machine.
29. "Journey Malaysia » Tasik Chini" (http://www.journeymalaysia.com/ML_chini.htm). *journeymalaysia.com*.
30. Ngaosīvat, Mayurī; Pheuiphanh Ngaosyvathn (1998). *Paths to conflagration : fifty years of diplomacy and warfare in Laos, Thailand, and Vietnam, 1778-1828* (<http://www.cornellpress.cornell.edu/book/?GCOI=80140100616420>). Studies on Southeast Asia. **24**. Ithaca, N.Y.: Southeast Asia Program Publications, Cornell University. p. 80. ISBN 0-87727-723-0. OCLC 38909607 (<https://www.worldcat.org/oclc/38909607>).
31. Susanne Rodemeier: *Lego-lego Platz und naga-Darstellung. Jenseitige Kräfte im Zentrum einer Quellenstudie über die ostindonesische Insel Alor*. (Magisterarbeit 1993) Universität Passau 2007
32. Heinrich Zimmer: *Indische Mythen und Symbole*. Diederichs, Düsseldorf 1981, ISBN 3-424-00693-9
33. Bhāgavata Purāṇa 3.26.25
34. Bhāgavata Purāṇa 10.1.24
35. "Planeswalker's Guide to Khans of Tarkir, Part 1" (<http://magic.wizards.com/en/articles/archive/planeswalkers-guide-khans-tarkir-part-1-2014-09-03>). *MAGIC: THE GATHERING*. Retrieved 27 July 2015.
36. "Planeswalker's Guide to Fate Reforged" (<http://magic.wizards.com/en/articles/archive/uncharted-realms/planeswalkers-guide-fate-reforged-2015-01-07>). *MAGIC: THE GATHERING*. Retrieved 27 July 2015.
37. "Planeswalker's Guide to Dragons of Tarkir, Part 1" (<http://magic.wizards.com/en/articles/archive/uncharted-realms/planeswalkers-guide-dragons-tarkir-part-1-2015-03-11>). *MAGIC: THE GATHERING*. Retrieved 27 July 2015.

Further reading

- Béer, Robert (1999), *The Encyclopedia of Tibetan Symbols and Motifs* (<https://books.google.com/books?id=3IvrAAAAMAAJ&dq=editions:jMCiCh42oEAC>), Shambhala, ISBN 978-1-57062-416-2
- Müller-Ebeling, Claudia; Räscht, Christian; Shahi, Surendra Bahadur (2002), *Shamanism and Tantra in the Himalayas*, Inner Traditions, ISBN 9780892819133
- Maehle, Gregor (2007), *Ashtanga Yoga: Practice and Philosophy*, New World Library, ISBN 978-1-57731-606-0
- Norbu, Chögyal Namkhai (1999), *The Crystal and The Way of Light: Sutra, Tantra and Dzogchen*, Snow Lion Publications, ISBN 1-55939-135-9
- Hāṇḍā, Omacanda (2004), *Naga cults and traditions in the western Himalaya* (<https://books.google.com/books?id=Xd50t19YpJEC>), Indus Publishing, ISBN 9788173871610

- Visser, Marinus Willem de (1913), *The dragon in China and Japan* (<https://archive.org/details/cu31924021444728>), Amsterdam:J. Müller
- Vogel, J. Ph. (1926), *Indian serpent-lore; or, The Nāgas in Hindu legend and art* (<https://books.google.com/?id=caskYEbIQDoC&pg=PA38&dq=naga+serpent#v=onepage&q=naga%20serpent&f=false>), London, A. Probsthain, ISBN 9788120610712

External links

- Nagas in the Pali Canon (http://www.palikanon.com/english/pali_names/n/nagaa.htm)
- Nagas (http://www.khandro.net/mysterious_naga.htm)
- Image of a Seven-Headed Naga (<http://www.btinternet.com/~andy.brouwer/be2.jpg>)
- Nagas and Serpents (<http://www.reptilianagenda.com/research/r073101a.shtml>)
- Depictions of Nagas (http://angkorblog.com/_wsn/page16.html) in the area of Angkor Wat in Cambodia
- Nagas and Naginis: Serpent Figures in Hinduism and Buddhism (<http://www.talkativeman.com/nagas-naginis-serpent-figures/>)

Retrieved from "https://en.wikipedia.org/w/index.php?title=Nāga&oldid=801530812"

-
- This page was last edited on 20 September 2017, at 06:42.
 - Text is available under the Creative Commons Attribution-ShareAlike License; additional terms may apply. By using this site, you agree to the Terms of Use and Privacy Policy. Wikipedia® is a registered trademark of the Wikimedia Foundation, Inc., a non-profit organization.

Māori		HA RA	WIWINI SHIVER, jig; LIT
>	NA EA	-SA KI	
Māori		HA KI	= RIPPLE, i.e. SAKTI of
SK	NA GA		REPTILE, i.e. see
			jig RIVER/FIRE/FLOOD
SK		SA KTI	" RIPPLE, EMANATION of a GOD
See	MA HA	SA KTI	= DIVINE MOTHER [FEMALE PRINCIPLE see]
Māori	NA KA		MOVE IN A CERTAIN DIRECTION
	NA KA	NA KA	MOVE TO OR FROM
* Māori		HA RI	DANCE [see NATARAJA LORO]
	NA - U -	HE A	" MONSTER, [of DANCE] CREATION
See		HARI - HARA	VISNU - SIVA SAM SIVA DANCE
Māori	NEA - E -	KI - E - KI	OVERFLOW [Māori HIWA = DARK IN]
	NEA - KI		START UP SUDDENLY
*	NEA WHI		BE PUNISHED
	NEA RA		SNARL
	NEA RĀ HU		LEADER COMMANDER
		HA ERE	BE DIFFUSED
	NEA RA RA		REPTILE MONSTER
	NEA RA RA	PĀPĀ	LIZARD (GECKO)
	NEA RE		SEND URGE
	HOA NEA NEARE		ENEMY ADVERSARY
	NEA RO		HIDDEN OUT of SIGHT
			DISAPPEARED ABSENT
			PASSED INTO (ANYTHING)
			PASSED of or AWAY/SUBSIDED.
			BE DESTROYED
*	NEA ROMIA		
	NEA RU		WAVE of the SEA = NAEA of!
	NEA U		WANDER GO ABOUT ATTACK
###		HA BAKI	PREPOSTEROUS [see MARANGAI NAEA]
	NEA U E		SHAKE [of the STORM]
	NEA WHĀ		BOILING SPRING or OTHER VOLCANIC
! >		HA K-O KO	CRAMP [ACTIVITY]
*		NGA WHĀ	OVERFLOW the BANKS OF A RIVER
WHAKA		HA E HAE	" GOBUN, GLOW of DAWN =
		HA ERE	BECOME = HARE ["NAEA HO see]
		HĀ KI	RIPPLE
#		HAI = HEI	AT IN of TIME or PLACE,
##		HA E	A SPIRIT RESIDING IN RAINBOWS
##		HA E	A SPIRIT RESIDING IN CLOUDS i.e.

MĀORI		P	T	PUTSIDE BY SIDE ADD	A
PALI 54	A	P		orig 'CLOSE BY,	
SK	A	P		as prep 'TOWARDS TO, ON TO, ON	
AND		P		as adverb 'LATER and MOREOVER	
104	*E	P	SK APY°		
PAU	A	PP°		ASSIMILATED FORM BEFORE VOWELS	
MĀORI	TA	P		APPLY as DRESSINGS (to a wound)	
		P	RO	STINKING	
	A	P	API	CROWDED DENSE CONFINED	
				CONSTRUCTED	
WHAKA	A	P		THICK DENSE	
X		P	KI	PRESSED CLOSE TOGETHER	
	Ā	P	TI	PUT TOGETHER PLACE	
				SIDE BY SIDE ADD	
				ATTACK FIGHT AT CLOSE	
				QUARTER'S CONFINED	
				A NARROW PASS GORGE	
				FRIEND CURSE	
	Ā	P	TITĪ	FIGHT AT CLOSE QUARTER'S	
X		P	HĀO	SURROUND	
	A	P	O	GATHER TOGETHER	
				GRASP EXTORT	
				HEAP UP STACK PILE	
	A	P	O-AP-O	ROLL TOGETHER ENTANGLE	
				PUT INTO A HEAP	
X		P	HĀRAU	LAMPREY [COLLECT]	
	A	P	O-PŌ	TOMORROW AT SOME	
				[PIRINOA PARASITE] FUTURE TIME	
	A	P	Ū	MOVE OR BE IN A FLOCK	
X		P	HĒRE	ENSNARE [OR CROWD]	
	A	P	U	COMPANY of WORKER'S	
	A	P	U	CRAM INTO the MOUTH GORGE	
		P	HĒRU	BIND [GLUT]	
	A	P	U	GATHER INTO the HANDS	
		P	KĀU	CARRY ON the BACK [CLUTCH]	
	Ā	P	URU	CROWD ONE UPON ANOTHER	
	Ā	P	UTA	LAYER of THATCH on a ROOF	
		P	KI	SECOND SUPPORT IN A DUAL	
X		P	NE	CLOSE TOGETHER	
		P	RĪHONGA	ATTACHED KEEPING CLOSE	
HUTUWAI	>	P	RĪPIRI	A CREEPING BURR	

	A VA		Sig DOWN WITH VERBS of EMOTION
PAU	A VA		DOWN AWAY FROM OFF
			AWAY DOWNWARD
			LIT AWAY FROM OFF
affinities	A PA		and A VA FREQUENT. INTERCHANGEB
	A BHI		> the 2 prefixes are practically
MĀORI	WA RO		HOLE PIT] SYNONYMOUS
PAU	A VA ŋ		the prep A VA in ADV USE
VEDIC	A VĀ K		= DOWN DOWNWARD
and	A VA ŋ		[MĀORI WAKAINEA DISTANT HOME]
>	A VA-KA ŋ SA		DETRACTION DRAGGING
from	A VA-KARŠATI		DOWN ABASEMENT
MĀORI	WHĀ MA MAO		DISTANT FAR AWAY]
1	A WA		landing place for canoes
			GULLY GORGE GROOVE
			FLUTING FURROW IN A GARDEN
	A WA AWA		VALLEY TROUGH of the SEA
	A WA I		HEAVY SODDEN SACKING
WHAI	A WA		BED of a RIVER [DRAG of a SONG]
	A WA I HO		poetic = WA I HO LEAVE & AWAY FROM
	WA I WA I KI		gather fruit see BHARA
	A WA KARI		DITCH
	A WA KE E		2 DAYS HENCE
	A WA MATE		DITCH RIVER BED LEFT DRY
	A WA NG - A		SOUTH WEST WIND is COLD
	A WA NEA WANGA		DISTRESS [and WET]
	A WHĀ		RAIN. STORM
Note	A WHE / HA WHE		SCOOP UP GO TRAVEL
	WHĀ RUA		FOOTPRINT
	WHĀ WHE		Pounamu pendant with curved end.
>	A WHĒNGA		a VASSAL PEOPLE
	A WA		RIVER
	- WA I KERI		DITCH
	- WA I MANU		HOLLOW OUT
	- WA I NEA IO		IN BAD ODOUR
	- WA I RĀ RĀU		GRAVY JUICE
	KA NEA		CURSE ABUSE
	- WA -HO		OUTSIDE
	- WA ERO		TAIL of a DOG
	- WA I TETE		QUARREL
	- WA I TUHI		first sign of FLOOD WATER'S

PALI
affinities
MĀORI

A VA
A PA
[PA REMO

UT AWAY FROM OFF fig DOWN + VERBS of EMOTION
2 [LOWER LOW | AWAY DOWNWARD]
DROWNED / APA SLAVE / WARO = PIT
I TAKING POSSESSION of (MASTERING)
facing towards aggressing = TOWARDS
AGAINST ON TO AT - OVER
ALONG ON TOP OF. TO ONTO AT
fig = INCREASING (intensifying of action implied by VERB. Most frequent MODIFYING PREFIX AFTER SAJ -

PALI 61
MĀORI

A BH1
Ā = AS FAR AS]

>
MĀORI

AB BHAT TANGATA
TANGATA
NEATA
TA - E

GONE TOWARDS HOME
WHENUA PEOPLE of THE LAND
MAN only in KARAKIA
Reach arrive at 100
DRAW NEAR TO

DIAL-VAR
PALI =
"
"

A WH1
Ā PI TI
A BH1
A TI
A DH1
A NU

PLACE SIDE BY SIDE ATTACK FRIEND
ON TO TOWARDS [MĀORI (Ā) as far as + PI NENE]
UP TO BYOND. [MĀORI TIKA TRAVELLED BEG]
UP TO TOWARDS OVER [MĀORI TIU SOAR HOVER]
TOWARDS ALONE TOWARDS [MĀORI NUKU = DISTANCE]

MĀORI
PALISI

A TI - ATI
A PĀ RUA - TA

DRIVE AWAY EXPEL ITO
OPEN [MĀORI RUA = PIT HOLE]
TAI-Ā OUTER FENCE of PA NEAR TIDE

OPEN FENCE of PA see
[see PĀPARU]

✘

TA PĀ - KŪ
WHA R - O
WHA - TA

TA HORA OPEN COUNTRY [open PĀRATA!]
WHA WOMAN introduced tea family by
EXPECTORATE [Marriage]
TA KIORE A STICK for SOUL of a corpse to Escape

WHAKA
[TAIORO RUA = VALLEY]

PA RU
- PA RU
[TAIORO RUA = VALLEY]
PA RU
WHA TI TOKA
PA RU A
PA RU A

VOID EXCREMENT [from the BODY]
FULL of the TIDE ie with the
[MOUTH of PĀRATA = OPEN]
TA-HUTI RUN AWAY (of the TIDE'S)
PARU COCKLES ITO TAKEN from their
DOORWAY [SHELL'S FERMENTED]
PIT HOLLOW for PLANTING of KŪMARA
BRIM EDGE of a BOWL / NEST / ITO
BURST EXPLODE
LOOPS of a SNARE
Narrow level space outside main fence

PA PĀ
PA - E KE
PA - E - KIRI
PA KA - TO
WHA - U - PA
PAHI KA

GULP EAT VORACIOUSLY
ESCAPEU [WHARARA SET of SUN]

PAL 26	AD	E	TI		TO EAT	4
SK	AD	AYATI				
caused	AT	-	TI			
	AD				TO EAT	
1st SINE	AD	MI				
=LATIN	ED	O				
O H G	EY	ZAN				
pres	AD	E	MI	ITO		
part	AD	EY	YA			
MAORI	AT	-O-	RUA		FEAST HOUSE	
	A				FOOD	
	AT	O			part of a STOREHOUSE	
PAL 26	AD	E	TI			
TEWAHAOTE	AT	E			PIT of the STOMACH	
			TI	RI	SHARE PORTION	
		E-	A		COME UP AS A CROP	
		E-	KA		THICKEN IN COOKING	
		E-	PA		PROFITARY OFFERING	
Note		E-	RO		EMACIATED	
	ET	E			THICKEN IN COOKING	
	TA	MI			FOOD	
	TA	HU			FOOD PLENTY	
	TA	HU			COOK DRIED PROVISIONS	
	TE	TE			Young shoot	
	TE	NEA			GORGED	
	T	O			PLANT	
	A	TO-	RUA		FEAST HOUSE	
		TO-E-	NE		ROE of FISH YOLK of EGG	
		TO-	HA		DISTRIBUTE	
		TO-	HUNEARUA		DOLE OUT	
WHAKA		TO-	MO		A DISPLAY of CHOICE FOOD	
		HA	N-U		OVEN	

PALI 26
SK

AD DA
AR DRA

WET MOIST SLIPPERY
from R DATI or AR DATI TO MELT

AD DA- AVA - LEPANA

SMEARED WITH MOISTURE,
ie SHINY GLITTERING,
SHOW KINDNESS BE,
[LIBERAL!

MĀHŌE

AT A- WHAI ✓

TA TEA

SEMEN

RE-RE

FALL of RAIN

RE

DIARRHOEA

RE-PO

SWAMP @ MUD

PA

NI

PAINT

PĀ

COITUS

RE WA

MELT SMEAR

RE I

SWAMPY

RE HU

MIST SPRAY

TA E

JUICE of PLANTS

TĀ

SPRINKLE PAINT

TĀ

EXCREMENT

WHAKI

TA E-E-RANGI

SAP of MĀHŌE

TA E

JUICE EXCREMENT

TA HE

MENSES

TAR- A

P. MUL M. VIRILE

TAR- A-H

DIARRHOEA LIGHT

TAR- I

WET; COLD [SHOWER'S

AT -UA-PĪKOIKOI

CLITORIS

>
from

AD DĀ Y A TE

TO BE or GET WET

AD DA

fig TO BE ATTACHED TO

TEHE

M. VIRILE

TĀ

Excrement

TĒTĒ

MILKING

TA E

JUICE

TA - TE - A

SEMEN

TA R- A

M. VIRILE PUD MUL

	AD	DHA	N-IA	A	from ADHAN BELONGING TO the ROAD
	AD	DHAN			[BELONGING TO a [LONG] TIME LASTING]
in Compounds	AD	DHA			[A LONG TIME]
VED	AD	HVA	N		orig meaning 'STRETCH, LENGTH, both of TIME & SPACE,
Cases Nom	AD	DHĀ			TIME past present future
gen dat	AD	DHU	NO		1d space. PATH ROAD JOURNEY
instrum	AD	DHU	NĀ		[as gone halfway i.e FULL MOON DAY,
acc	AD	DHĀ	NĀ		
loc	AD	DHA	NI	plural	AD DHĀ
māori			NO	HO	SETTLED WELL LIVE MARRY & BORN
		TU-	HĀHĀ		HAPPENING LATE IN the DAY
	AD	DHAN-	GŪ		A TRAVELLER a WAYFARER
	AD	DHAN-	GATA		ONE WHO HAS GONE the ROAD or TRAVERSED THE SPAN OF LIFE, AN OLD MAN
* māori	A	TU			DIRECTION OR MOTION ONWARDS OR AWAY FROM SPEAKER IN TIME or SPACE
	MOENGA	TA	RA		A MARRIAGE UNION TILL DEATH
		TĀ	HŪ		DIRECT LINE of ANCESTRY.
		TAN-	E-KA	HA	TIGHT of a CORD
		TU	A	URI	ANCIENT TIMES
		TU-	AHANGA	TA	name for HERO da STORY
***		TU	NA	ROA	THE EARTH
		TA	N-	EA-	WHENUA PEOPLE of a PLACE
		TA	N-	GĀ	NEĀ CAMP FOLLOWERS
			NO-	WHEA	WHENCE? [STRAGGLERS]
*		TA	KA		COME ROUND AS A TIME or DATE
			NA	HE	ANCIENT TIMES [CIRCUIT REVOLUTION]
			NA	MA	TA TIME PAST. THE FUTURE.
	AT	A			Early morning opposed to
				NGŪ	GHOST [PRETA] [evening]
	AT	A-	PON	PONGI	TIME of DAWN
	AT	A-	TŪ		JUST AFTER SUNRISE
	AT	A-	PŌ		BEFORE DAWN
		TA	MA		CHILD SON MAN
		TA	-	NEATA	MAN ONLY IN KARAKIA
		TA	-	NEATA	MAN HUMAN
		TA	NU		BURY PLANT
		TAH-	IR	A	the DAY after TOMORROW
			NŌ	NA-TAHIRA	a SHORT WHILE AEO

SEE	AD DHAN ->	PAEEB	
PALI 27 from	AD DHIKA AD DHAN		a TRAVELLER BELONGING TO A ROAD. BELONGING TO A [LONG] TIME LASTING LONG TIME
MĀCRA	TI KA TI RA A TI A TI AT I PA TI KO PU TI KI		KEEPING A DIRECT COURSE COMPANY of TRAVELLER'S DRIVE AWAY EXPELL BEGINNING then IN HASTE HEADLONG Get together as an ARMY
Sij	TA -U- RANGI		TRAVELLER
	TA N-GONGI		TURN ASIDE
	TA NGI		DIRGE (spirit traveler)
	TAH - A -KURA		DREAM of one DEAD
	TAN-GATA		MAN HUMAN ✓
Sij = 5	TĀN - GĀNEA		CAMP FOLLOWER'S
	KA U		ANCESTOR [STRAGGLERS]
	TĀN - EA		DIVISION COMPANY RELAY of [PERSONS]
	TA E		arrive at Reach come go
MOENEA	TA N - EA ERE		WANDER
	KA I		REACH ARRIVE AT
	KA I AO		ALIVE LIVING
See PAU	AD DHAN - GATA		ONE WHO HAS GONE the ROAD or TRAVELLED the SPAN of LIFE
	TA RA		Marriage union till death
	TA WHI - TO		OLD
	EKA - TO		
	KA - E - WA		WANDER
	KA HA		Line of ancestry
	KA I AO		ALIVE LIVING
	KA I WAE WAE		MESSENGER
	TĀH - U		direct line of Ancestry
			CONTINUOUS RUNNING IN AN UNBROKEN LINE
	TAH - URI		TURN TO SET TO WORK
	TĀH - U - NA		LAND IN CULTIVATION

PALU	AD HA MA	WORST JIGLIT	8
PALU 27	A O H A R A	THE LOWER	
VEO	A O I T A R A		
Compel M A O R A	A D H O		
	T A R A	MATANUI of LOW PITCH of a Roof	
	T A R A	GOSSIP	
	T A M A	OA POLLUTE THROUGH CONTACT WITH COOKED FOOD	
	T A M A	TAMA TREAT WITH MARKS of	
	T A M A	RAHI BOAST BRAE. [DISGUST	
	T A H - E	MENSEE abortion cause to abort	
	T A H - E	-HE SLOVENLY of WEAVING	
	T A H - A	WA HAWA CONTAMINATE WITH SOMETHING TAPU	
	T A H - A E	THIEF STEAL	
MOE	T A H - A E	Commit Adultery	
	A T A	int expressive of DISGUST	
	A T A ! T E	PIRO	
PALU	A O H I	TOWARD TO ON WHERE TO	
SK	A O H I >	ATI [BUT! = MOVEMENT TOWARDS]	
or	A O H I >	ABHI [A DEFINATE GOAL]	
M A O R A	A T I A T I	DRIVE AWAY EXPELL	
	A	AWHI DRAW NEAR TO as far as until [BESIEGE]	
	A T I	AWHI WHI NEAR then beginning	
	A T I T I	Turn aside wander.	
W H A K A	T I H - A K E	WANDER IDLY ABOUT	
	T I H - E I	CARRY ON the BACK	
	T I H - E N G I	Unsettled	
	T I H - O I	diverge go a Distance	
	T I H - O R I	Go on one side	
	A T I - T I	KE ANA = IT GLANCES off	
	A T I - R E R E	a PATTERN IN PAINTING [RAFTER'S of a HOUSE]	
	A T I - H O K I	YES INDEED! [IEADHI = STUDIED]	
I K A I T E	A T I	first person slain in Battle	
	A T I R A U	CLOUDS threatening WIND; RAIN	

MAORI *	PE	KERANGI	STAKES, THIS FENCE DO NOT REACH, GROUND
PALI 50	A	PA	well defined directional prefix 'AWAY FROM, OFF,
Compare form MAORI	A	PA RA	'FURTHER AWAY
		WHA NA	TRAVEL COME GO
	A	PA	SEEK [WHAIWHA I HUNT CHASE]
		RA	There Yonder
	A	PA	Spirit of one dead visiting
	A	PA HAU	Spirit of the DEAD [a medium]
	A	PA	SLAVE
	A	PA RUA	one of the Rows of PALISADES
	A	PA TAKI	RETINUE FOLLOWING [da PA
	A	PA TARI	CARRY BRINE
	A		extension of space or time as
	WA HO		OUTSIDE [far as
	PA RA	HAERE	WANDERING UNSETTLED
PALI	UT	THA PE TI	TO MAKE RISE
		PA RA TU	DEPART [put from one's mind]
		PA RA HUHO	RESULT da BREACH OF
			TAPU BY WHICH the
			OFFENDER FINDS THAT
			AN ENEMY. HE IS
			PERSUINE REMAINS
			ALWAYS JUST OUT of REACH
		PA RA KETU	SEARCH
		PA RA WAHA	PARTICLES of FOOD on the LIPS
		PA RA U	DECEIT FALSEHOOD
*	A	PA RUA	ONE of the FENCES da PA
PE KE RANGI OUTER FENCE da PA NOT			
PALI	A	PE TI	TO GO AWAY [REACHING GROUND]
MAORI	A		as far as until; then
		PE I	DRIVE OUT BANISH
WHAKA		PE TI	COLLECT GATHER
		PA O	STARE VACANTLY have a FAR
		PA O - RO	ECHO RESOUND [OFF LOOK]
		PA O A	BE DIFFUSED as SCENT
		PA WA	SMOKE
		PA NGA	THROW [PERE GO]
		PA NA	DRIVE AWAY EXPELL
		TI RA	COMPANY of TRAVELLER'S
		PA RE MO	DROWNED

	opposite to	Ā	CAYA	HEAVING UP GATHERING	10
	PAU	APA		AWAY AWAY FROM OFF	
		APA-CA	YA	FALLING OFF DIMINUITION ^{opposed}	
	from	APA-CI		UN MAKING [TO ĀCAYA]	
	MĀORI	PĀ	KI HI	BARREN LAND	
		APA		SLAVE SPIRIT of one DEAD	
	ANI	-PA		ANXIOUS SOLICITOUS	
		APA	RUA	OUTER FENCE of a PĀ = PEKERANGI with stakes not reaching the	
		KAI	ĀKIRI	CIVIL WAR [Ground]	
		APA-TARI		CARRY BRING	
		KAI		QUANTITY NUMBER	
		KAI	Ā	STEAL [PRODUCTS]	
		KAI	NEA	FIELD of OPERATION SCOPE	
				[of WORK]	
		KI	KOKIKO	DEMON'S CAUSING SICKNESS	
		KI	REA	EXHAUSTED BY FREQUENT CROPPING	
		KAI	A RIKI	LOOK FOR	
		KAI	A URU	DESTROY	
		KAI	HORE	EAT GREEDILY	
		KAI	HĀU	acquire PROPERTY WITHOUT	
		KI	HI	destroy completely [PAYMENT	
		KAI	KŌ PURA	STRONG SUMMER WINDS WHICH DRY UP YOUNG	
				KŪ MARA SHOOT'S	
		KAI	KORA	LAZY	
		KAI	KOHĀ	TO CAUSE EMACIATION	
		-PA	KA	DRIED PROVISION'S SCRAPS	
		-PA	KA RA	UNSUITABLE	
		-PA	KA KŌ HI	FERN ROOT of POOR QUALITY	
		-PA	KA ROA	SCARCE as FOOD	
		-PĀ	KI HI	DIE for FERN ROOT	
		-PA	KI HI	DRIED UP [BARREN LAND]	
		-PA	KI KOKE	THIN	
		KI		FULL	
	WHA	KA	KI	FILL	
		-PA	KI HI	BARREN LAND	
		KI		at an ind PLACE AGAINST AT	
		KI		in consequence of [INDICATING OPPOSITION]	
		KI		occupation Employment	

PALI 50	APA-GA	TA	GONE, GONE AWAY FROM REMOVED DECEASED DEPARTED
=	PE -	TA	frequent as prefix meaning without LIT REMOVED FROM
=	[PR E	TA	FREE FROM HAVING LOST
	GA	TA	
CP MADEI	APA KA	TA	ARODE of the DEAD Spirit of one DEAD ANCESTOR
	-R EI	<u>NGA</u>	
	APA	KA U	
See PALI	PA RIT	TA	TA NEI DIRGE Funeral Dirge
		TA	HA KURA DREAM of ONE DEAD
		NGA TA	MAN [IN KARAKIA] VICTIM
	I KA		AVENGE A DEATH
	RA NGA		
	NGA RO		MISSING LOST DESTROYED CONSUMED ABSENT DISAPPEARED PASSE INTO ANYTHING PASSED AWAY FORGOTTEN UNAVENGED
	NGA U		WANDER GO ABOUT [AS A PRETA?]
H1	NEA		BE KILLED
		TA KI URA	Sacred fooden occasion of Removal of Bones of the DEAD
		TA E	GO TOUCH of FEELINGS Be all included
	PE KE		RECITE
		TA KI	
	PE R -A		PUTREFYING FLESH
TAH	PE R -A		Remain of a CORPSE
	PE R -E		GO
	PE TO		Be Consumed.
	A TA		form Semblance opposed [to SUBSTANCE]

PTS = THE CORRECT
PAU 50
Māori APA

ETYM = SK
KI RI
KI RI

AVA-KIRATI TO STREW (AST OUT person) 2
TUNA SLIGHTING OFFENDING
SLAVE
PERSON
TŪ MANNER SORT
TŪ MA EO LAZY
TUNA-UA STARE (AT)
TU NA-WAETA ILL GROWN THIN
TUNU imagine with fear
TUNU I-TURU I-TURU OFFEND
QUARREL SOME
WHAKA NAU REFUSE
WHAKA NA NAU BEANERY
NATU SHOW ILL FEELING
BEVEXED ANGRY
NA WE BE KINDLED OF FEELINGS
BE AT FAULT

PAU
Māori

A-PA-

GAB

BHA NOT ENTERING ANOTHER
WOMB

WHĀ-EREERE MOTHER OF ONE'S
[CHILDREN]

WHĀ-NAU BE BORN

NEA WI

GO

NEA U

WANDER GO ABOUT

NEĀ TAHI

TOGETHER

NEA RE

SEND

NEĀ

-RO PASSED INTO

ANYTHING

NEĀ

-ORORI LULLARY Nursing

NEA PU

Stretch forwards [SONG]

PA

PA

BOX CHEST VESSEL

PA

LAY PLACE

PUKU PA

STERILE (of a WOMAN)

PĀ

BLOCK UP OBSTRUCT

PĀ

COITUS

[PREVENT]

PĀ

BE CONNECTED WITH

WHAKA PĀ

CLOSE UP

WHAKA

PA

KA

NEA

Youngest child in a FAMILY

PAE

NEA

PLACE WHERE THINGS

PA

HI

ENDED

[ARE HEAPED UP]

SK		HAN	WEAPON See
PAU 50	ANU + Ā +	HAN TA	STRUCK BEATEN
ppd		HAN	PERPLEXED
MĀORI		HAN-i	WEAPON
	PĀ-	HA	ATTACK
		HA - O	CAPTURE a FORTRESS
	PĀ		BE STRUCK ASSAULT
	ANU		COLD (ie struck by) see (but see as PAU prefix ito)
	WAH-i		Break split
	WAH A -	NGOH	A WEAPON

See PAU	A NU-		as prefix
PAU 50	AN-VE SA TI		TO LOOK FOR SEARCH SEEK
	[ANU+E SA TI]		[MĀORI TIRO LOOK SEE EXAMINE]
>	AN VE SIN		STRIVING AFTER SEEKING WISHING
	[ANU-E SIN]		[MĀORI HIN ENARO = DESIRE] [FOR
>	AN VE SA		Seeking Searching investigation
MĀORI	HA HA		SEEK LOOK FOR PROCURE
>	AN VE TI		TO FOLLOW APPROACH GO WITH
ep	AN U+E TI-	fami	[MĀORI A-TI = OFFSPRING]
MĀORI	HI - A		DESIRE WISH
MĀORI	WE HERUA		DIVIDED LEADING BY DIFFERENT ROUTES
	WE NE		FOOD
	WHA WHE	WHA WHE	BUSYBODY MEDLER [COSSIPER]
	WHE A]		WHAT PLACE
	= -HE A -		
Note	HE I		GO TOWARDS
	HE KE		MIGRATE
	WHE -I- NGA		ENEMY
	WHE -I- NU		THIRSTY THIRST
	WHE KOI		MOVE ABOUT
	WHE -NA KO		STEAL
	WHE TA		ARRIVE AT OCCUPY A PLACE
	WHE TE NEI		LAND EXHAUSTED BY FREQUENT
	WHE TOKI		COME GO [CULTIVATION]
	HA HA		SEEK LOOK ENQUIRE PROCURE
	HA RI		CARRY
	HA I = HEI		TO d PLACE GO TOWARDS
	WA- HIN - E		WIFE
	WHA KA- HINA		GRANDCHILDREN

PAU 50	APA-KĀ	RA	INJURY MISCHIEF ONE WHO HURTS or OFFEND'S
and	APA-KA		
of SK	APA-KĀ	RA	PAGE 51
AND	APA	KAROTI	HURT OFFEND PUT OFF THROW AWAY
ALSO	APA	CĀ RA	from APA-CAR = FAULT WRONG DOING
MĀORI	APA		SLAVE
	KĀ	RA	CONSPIRACY SECRET PLAN
	KĀ	I Ā	STEAL THIEF
	KĀ	ORĒ	NO NOT
	KĀ	PA	DISOBEDIENT WAYWARD
	KĀ	-O	NOT
	KA	-NEA	CURSE ABUSE
	KA	KA NEA	SLAVE
	KA	I RIRI	FIND FAULT WITH
	KA	PU KU	GREEDY [QUARREL]
	KĀ	RA -HA	FULL GROWN WHITEBAIT WHICH HAVE SPAWNED AND ARE IN POOR CONDITION
	KĀ	RA -MURAMU	EAT AT IRREGULAR TIMES
	KA	RA -NEA	CALL SUMMON SHOUT
	KĀ	RA -NEI	IRRITATED PROVOKED
MĀ TA	KA	RA -PA	LOOKING ASKANCE
	KA	RA PETAU	SWALLOW GREEDYLY
	KA	RA -TETE	FROUD ANGRY
	KA	RA WETA	Secreta Jilt
	KA	R-E	NO NOT
	KA	RO	MARAUDING PARTY SLAVE
	PA	KA	QUARREL
	PA	KA RĀ	UNSUITABLE
	PA	KA RU	DAMAGE
	PA	KA TI TI	DEFECTIVE IN FOOD
	PA	- RA	HEAD HEAD LAZY UELY
	PA	- RA	HAKO DESPISE
	PA	- RA	KAU SLAVE
	PA	- RA	KAI SCRAPS
	PA	- RA U	DECEIT FALSEHOOD
		RA NEA	AVENGE A DEATH
		RA -PA	PUD MUL [KAI-TĀHU]
	RA	RA	EFFECT REPERCUSSION

PALI 51
 abstract form
 =
 MĀORI

APA- CĀY ANA	HONOR WORSHIP REVERENCE
APA+ CĀY	WHICH IS ITSELF A DER from CI, CINATI
APA CĀY ATI	from APA - CI TO HONOR RESPECT
KAI HAU KAI	CLAN FEAST
KAI AKA	FORWARD in attainments ADEPT
KAI KO MAKO	PENNANTIA CORYM BOSA
	FIRESTICK [MALE] TREE
KAI RĀ KAU	BAND of TRIED WARRIORS
KAI PIKO	EAT AS A TAPU PERSON
KAI RANGI	EXULTED CHIEF
	FINEST VARIETY of POUNAMU
	anything held in HIGH Estimation
KAI TOA	WARRIOR BRAVE
KA HURANGI	HONORABLE DISTINGUISHED
ANA NA	Expressing ADMIRATION
ANA -NEA	MOON or 6TH DAY
ANA	(after noun) = point to which anything Reaches

MĀORI
 > 51
 > 51

APA- RA NEA	COMPANY of DISTINGUISHED
APA -CI TI	HONOR REVERENCE [PERSONS]
APA CI TA	HONORED WORSHIPPED ESTEEMED
TAKI URA	Sacred food (on removal of the
TAKI RECITE	BONES of the DEAD
TIRI	SHARE PORTION OFFERING TO A GOD
TI- A	MOTHER
TĀ	See as SIR,
TIKI	personification of primordial man.
TEAITA NEA TIKI	ARISTOCRACY
TIKI	A POST to mark a TAPU PLACE
TIKI	important exalted
KI TE	See perceive Recognise
KI RI	person.
KI KO PUKU	WARRIOR BRAVE MAN
KI ATO	assembled of TOHUNEA and GODS
KI	Consider (anything to be) Tell of

PAU 52 APA RĀ DHĪ TA TRANSGRESSED SINNED 16
 PAU 51 APA NĪ TA TAKEN of
 PP d APA + NĪ TAKEN AWAY REMOVED

MAORI APA PA-NĪ SLAVE SPIRIT of ONE DEAD ORPHAN. WIDOW
 TA HAE STEAL THIEF
 NEI TA BRINE CARRY
 NEI NEO NEINEO Malignant devouring spirits
 TA NEI FUNERAL DIRGE
 APA SEEK
 APA - TA RI CARRY BRINE

PAU 52 from MAORI APA RĀ DHĪ KA GUILTY OFFENDING [CRIMINAL]
 APA RĀ DHA SLAVE
 APA TI KA RIGHT CORRECT
 TI KA NEA CUSTOM RULE AUTHORITY
 TĀH - ĀE STEAL THIEF [CONTROL]
 KA - IĀ STEAL THIEF
 TIH - OI DISOBEDIENT
 TIH - Ā - HĀ RAVE ACT LIKE A MADMAN

PAU 52 APA RA JJO ON the FOLLOWING DAY
 PAU 52 A PA-RA another additional, following next second.
 VEDIC A PA RA
 der from A PA
 + Comp suffix = IDE * A RA [MAORI PARANGĒKI RUBBISH BROUGHT]
 NT A PA ROS further away Second [DOWN by FLOODS]
 A PA RA] WHAT FOLLOWS is FUTURE STATE
 RA DAY [CONSEQUENCE FUTURE]
 RA NG-1 PERIOD of TIME HEAVEN
 A PA SPIRIT of ONE DEAD
 RA RO UNDERWORLD [PARANGĒA BAIT for FISH]
 A PA TA KI RETINUE FOLLOWING
 PA RA WAHA FOOD ADHERING to the LIPS]
 PA RĀ RIKI SEA DRIFT.
 PA RA TAV SEMEN ISSUE OFFSPRING
 PA RA KŪKŪ HANGEROUS PARASITE
 PA RA a game throwing darts are to another
 PA RĀ RIPE [PARĀ A FLAKE of STONE]

A PA RA 7 what follows is A FUTURE DATE 17
 A PA RA another is following reset
 Second

A PA RA - BHĀCA the FUTURE LIT A
 LATER PART of TIME
 only in LOC APARA BHĀCE

> IN LOC
 MĀPĀRI

A PA RA - BHĀCE AT A FUTURE DATE LATER ON
 SPIRIT of one DEAD
 A PA RA NEI RETINUE FOLLOWING
 RA NEI period of time Heaven Gods
 RA RO UNDERWORLD

WHĀ I BECOMING ACQUIRING
 the APPEARANCE of
 WHĀNEAI FEED NOURISH MAINTAIN
 REAR BRING UP
 PAH - VRE BE ACCOMPLISHED

NEENE crayfish that have
 CAST their SHELLS

NEENCE WEARINESS EXHAUSTION
 NEERE disappointed having FAILED
 at one's OBJECTIVE

WHAKANE TE URGE ON A HORSE

WHĀ - RA BURIAL CAVE

WHĀ NEA LIE IN WAIT WAIT
 REPEAT after ANOTHER

WHĀ NO LEAD of a ROAD

WHĀNAKETANGA PERIOD of GROWING
 [UP CHILDHOOD]

WHĀ NATU BECOME

WHĀMAMAŌ BE FAR AWAY BE DISTANT

WHĀKI CONFESS

WHĀWHĀKI Gather fruit

WHĀKA REPLY TO

WHĀKA TOWARDS in the DIRECTION

WHĀIHANGA Make build construct [OF]

WHĀI Go in Search of Look for

PAH - A - KE OLD MAN ADULT

PAH - A NA HANA BLUSH

PAH - E - NO ESCAPE

PAU 53	APA+VA	HA TI	TO CARRY or DRIVE AWAY
cause	APA VĀ	HE TI	TO REMOVE GIVE UP
MAORI	APA TA RI		CARRY BRING
	WA E		CLEAR AWAY
	WA E TEA		GOOD RUNNER
	WA IHA		SHEET of a SAIL
	WA HA PŪ		MOUTH of a BAY or RIVER
	WA HA		CARRY ON the BACK
	HE TENGĀ		LAND EXHAUSTED BY CULTIVATION
	WA HI A		FIRE WOOD
	WĀ HI NE		WIFE [ie BRIDE ABDUCTION]
	WA HO		OUT SIDE
	PA NA		DRIVE AWAY Expell
	HA RI		CARRY
	HĀ HA		SHOUT AT TO DRIVE
	TIRA		COMPANY of TRAVELLERS [AWAY]
	A TI ATI		DRIVE AWAY EXPELL
	PA HI		SHIP Expedition
	HA O		Capture a fortress
	HA I PŪ		PLACE IN A HEAP
	HA ERE		COME GO DEPART
WHAKA	HA ERE		CAUSE TO GO
	HA U		Strike smite
	HE KE		MIGRATE
	HE RI]		CARRY!
and	HA RI]		
	HE RU		Begin to flow (of the TIDE)
A W	HE		GO TRAVEL
	HE NE		ANUS
	HE KE HE KE		DECLINE of SUN
WHAKA	HE NUMI		CAUSE TO DISAPPEAR
	HE I		SKY GO TOWARDS
	WHA NA		Come go travel
	WHA NA		Revolt Rebel be thrown out
	WHA NA TU		GO GO AWAY
	WHA RA	[=SK BHARA]	BURIAL CAVE
	WHA TA		FOOD STORE
	WHA TE		BE FORCED OUT
#	A WA	METE	DITCH
	WHA	TI	FLY TAKE TO FLIGHT. FLOW

PALI 54	APĀ YA			GOING AWAY
SK	APĀ YA			1 SEPARATION LOSS
from	APĀ + I			2 LOSS of PROPERTY
CP	APĒ TI			LEAKAGE OUTFLOW of WATER
				3 A TRANSIENT STATE of
				LOSS i WOE AFTER DEATH
				BELONGING TO the APĀYAS
				or STATES of MISERY
	APĀ YI	KA		
from	APĀ YA			
MIĀRA	APĀ			SLAVE [i.e. LOSS]
		Ā		as far as until i then
	PA NA			DRIVE AWAY EXPELL
	WHĀ NA			TRAVEL
	APĀ			SPIRIT of ONE DEAD
	RAWA			PROPERTY
		KA	INGĀ	field of operation scope [of work]
	PA			Bel weir
		I		for want of state or condition in time past
		I	A	Current / Stream Rushing
	-PĒ	RA		PUTREFYING FLESH
	-PĒ	RE		GO
		I	KA	VICTIM.
ADD	the 7			FLAMES of the 7 SACRIFICES
See MAĀRA	BEST 7			SACRIFICES ? Gdgie ?

PAU 55 A PUC CAN OATA 'NOT BEING A ROTTEN
 (A+ PŪT I + Ā NDA + TĀ ERE, ie HEALTHY BIRTH]
 [SOUNDNESS]

PAU 47 PŪ TI TO FESTER PUTRID
 STINKING ROTTEN FETID

= PU TI KA at KHAGI sea
 PU TI - KĀYA FOUL BODY MASS of CORRUPTION

MĀORI

PU TI - LATĀ 'STINKING CREEPER/CLIMBER
 PŪ ORIGIN SOURCE CAUSE VINE
 PU A FLOWER FORM of SEA (ie STINKING FOAM)
 PŪ TI - KI GET TOGETHER as an ARMY]
 TI - ARE SCENT [ie HEALTHY]
 ANG-A SHELL HUSK
 TA-HE 'ABORTION,

Note 671 PEK KHA KA SEEING LOOKING AT
 from PEK KHA ' WISHING TO SEE

PU A SMOKY AFFECT BY SMOKE
 RATA (VINE)

TI KOTIKO DIARRHOEA
 TI KO Evacuate the Bowel's
 PŪ AHI a DOGSKIN CLOAK ✓

PU - ANEA DECAYED ROTTEN
 ANEA ASPECT

PU - A - TA FULL of HOLES or SPACES

PŪ HA UEA Evil smelling

PŪ HO-NEA STENCH STINK

PU IA HOT SPRINGS

TI ERE SCENT

KAINGA Field of operation Scope of work

KAI-A-KIRI FLESH WOUND

PAU 637 PA RI SAD LIT 'SITTING AROUND, 'SURROUNDING

from PA RI + SAD

loc sine PA RI SATI

SAPA RI SA Together with the Assembly

MĀORI

RI POI WEA HAUNTS

PA RI FLOWING of the TIDE FLOW OVER

PA RI KO DARK

PA RI ABUNDANCE

PAU 437	PA	RI +	ŠAD	LIT SITTING AROUND, = SURROUNDING
	PA	RI	SATI	
SA	PA	RI	SA	TOGETHER with the ASSEMBLY
MĀORI	PU	RI		SACRED LORE PUPIL
	TA	RI		WAIT EXPECT
HĀ				PEOPLE
HĀ	KA	RI		FEAST
	PA	RI		FLOWING of the TIDE
				FLOW OVER
	PA	RI	-TO	OFFSPRING
PAU	EKA-		TO	TOGETHER on ONE SIDE
MĀORI			HA	TETE FIRE
	PA	RI		ABUNDANCE
	PA	RI	KO	DARK
	PA	RI		BARK AS A DOG
	PI	RI	HONGA	ATTACHED KEEPING CLOSE FAITHFUL
		RI	POI NEA	HAUNTS
	PO	RI		CLAN people Dependents
		RI	HA	NIT
		RI	KI	WAIT ANXIOUSLY
HA-		RI		DANCE SING JOY
0	WHA		NEA	NEST
	PA			Stockade
		RI	PA	BOUNDARY
	PA	E		LIE ON ONE SIDE SURROUND
				WITH A BORDER LIE READY for USE
	PA	ENEA		Site of BUILDINGS
	PA	E	KO	IDLE
	PA	E	KURA	LOST PROPERTY [see TAUNINIHI]
	PA	KE	KA	Land exhausted by cultivation
	PA	KE	TAI	Drift wood.
	PA	RI		BE OVERPOWERED
	PA	RI	-KIARNGARANGA	ECHO ECHOING cliff
				fig uncertain deceptive talk
	PA	RI-	H-RI-HI	SKUL (in this sense?)
	PA	RI-	RI	Clearing in the Bush where trees
				have begin to grow again
# See 7	PA	RI		CLIFF PRECIPICE
		RI	PA	NEA HEAP

P/B/V/W/

PALISS
gnd q
MFORI

A+ PE YYA
PĀ
WĒ
WA -1
WE -1
WHE -1-
WHE -KU

NOT TO BE DRUNK
NOT DRINKABLE
WATER LIQUID
WATERZ
WATER
NU THIRSTY/ THIRST
WHEKU WET

PALI
PALISS

AP P°
AP PA

TOWARDS ON ONTO Assim form before VOWELS
SMALL LITTLE INSIGNIFICANT

PALI NT
plus
PALI 56
MFORI

AP PA KA
APPAN
AP PĀ NI
AP PA KA
KA REKATA

LITTLE SMALL [Next to NOTHING]
a little a small portion a trifle
SMALL THINGS trifles
LITTLE SMALL trifling
SMALL boy

PA K-U
A PA
A PA

SMALL [KANŌ SEED]
SLAVE [KAMUIMUI SMALL/TRIFLE]
SPIRIT of one DEAD

WHAKA

PĀ KA - NEA
PĀ - EKO

YOUNGEST CHILD IN A FAMILY
IDLE [KANU RACES]

PA PA K-U
PĀ HAO

denoting a SMALL RELATIVE
BARREN SOIL [DISTANCE]

✘

KA NI HI

acquire information Stealthily
PATCH A GARMENT

PĀ HI
PĀ H O A HOA

ooze flow back
STERILE LAND

PA PA I
PA I HI

PATCH as CLOTHES
SLAVE also KAHUNEA.

PA KA

SCRAP'S [KAOKAO RIBS]

PA KA RU

BROKEN SHATTERED

PA KA - TITI

DEFECTIVE in food ie a LITTLE

PĀ KE HĀ

COLONIAL FLEA TURNIP

PA PA KI

SEW ONE THING UPON ANOTHER

PA KI KOKA

THIN LEAN [PATCH

PA KI RARA

Catch lice or vermin

PA KI WARA

Naked. [KARAPUKE SMALL HILL]

PA K O KO

DRIED UP EMACIATED OLO

A KA

LONG THIN ROOTS [of PREVIOUS YEAR

PA K-U-KORE

POVERTY STRICKEN

✘

PA NI HI

CHIP PARE with an ADZE

PAL 33	A PEK KHA	I WAITING FOR LOOKING FOR
	A PEK KHA TI	TO DESIRE LONG FOR EXPECT LOOK FOR
SK	A PĪK SA TE	
-	[A PA + IKS]	[MĀRO I K-A PAHI ASSEMBLE]
MĀRO	W HAKA IK - A	HEAP UP / KANGA CLAN
SK	A VIKSA TE	TO CONSIDER LOOK FOR
	[A VA - IKS]	[MĀRO I K - I CONSUME / DEVASTATE]
PP	A PEKKHI TA	
PRU	A PEK KHI TA	TAKEN CARE of CONSIDER LOOKED AFTER
MĀRO	PE HI PEHI	AMBUSH WAYLAY
	PE HO	close in as a Body of men
	PE HU	A VARIETY of TARO
*	WHE TA	ARRIVE AT OCCUPY A PLACE
	PEK - A	FERN ROOT FIREWOOD TURN ASIDE
	PEK A NEA	BRANCH ROAD
WHA KA	PEK A	Cause to turn aside
WHA KA	PEK E	CONCEAL HIDE
	PEKERIKI	LICE VERMIN
	PE NA	LIKE THAT do in that way
	PE PE	a GROB found in Rotting wood
	PE RE	THROW A DART
	PE PE	attract birds by imitating their CALL
WHA KA	PE TI	COLLECT GATHER
	WE HE	LOVE SICK
	WE HE RUA	LEADING BY DIFFERENT in doubt anxious [ROUTES]
	WE HE	Be Afraid
	WE NE	FOOD
	WE RO	CHALLENGE the ENEMY by throwing a Spear plant Root crops
	WHE AKO	Experience Knowledge of
	WHE KITE	See for the FIRST TIME
*	WHE KORI	BE SEEN BE UNDERSTOOD
	WHE TE KE	OLD PERSON
	WHE ORI	Diseased ill

See
PALI 56

AV	A			
AP	PA	KĀ	RA	NOT of NATURAL FORM
A+	PA	KĀ	RA	of BAD APPEARANCE UGLY DEFORMED

Māori

PA	KA	RA	UN SUITABLE
	KA	RA	OLD MAN
PA	KA	RETA	SKINNY
PA	KA	RA RA	FISH COOKED FOR A LONGER TIME than USUAL
PA	KA	RI	MATURED RIPE
PA	KA	RU	DAMAGE
PA	KĀ	KOHĪ	FERN ROOT of POOR QUALITY
PA	KA	KĪA	WHALE
PA	KA	PAKA	DRY BAKED BURNED
PA	KA		DRIED PROVISIONS

Note*

PA	I		GOOD LOOKING
PA	HURE		HAIRY

*

PA	IOKE		INVALID
PA	-	RA HEA HEA	UGLY

See

Māori

v

		O RA / ORA	ITO
		O RA	ALIVE HEALTHY
PA	-	RA-TA	NAEA / ASURA of the [TIDE'S]

PA	-RE	HE	'FAIRY, [TARANAKI]
PA	-RE	KURA	PEOPLE SLAIN in BATTLE
PA	-RE	MO	DROWNED
PA	-RI	HIRIHI	SKUL
PA	RU		Securement

PA	TE		FALSE
PA	TI	TO	ERUPTION on the HEAD SCALD
PA	TI		FLATTERY [HEADED]

SEE SKIN

RU	PA		FORM APPEARANCE
	PA-TO	PA-TO	PIG [KONIKUNI]?
	PA-TU	PAIAREHE	FAIRY SPRITE MALIEN
=	PA	RE HE	OR BENEFICENT

PA	U		a variety of POTATOES
PA	TU	TUKI	ROCK COD = RA WARU

=

RA	WA	RU	
PA	U	KU	SWELLING INFLAMMATION
PA	WH	ARA	WILD UNTAMED
PA	WH	ERO	RED HAIR [APPEKA]

PAU 58	AB	BU O A	orig = SWELLING foetus
Māori		PU T U	TUMOUR CANKER SORE
	WHA KA	PUT U	BE HEAPED UP
		PŪ TĀ RURU	CROWDED CLOSE TOGETHER
	PU	PU TA	BLISTER on the SKIN
		PUT A	BLISTER BE BORN
		PU RURUA	DENSE of FOLIAGE
		PUT U	appear came into sight
#		TAWAHA RIVERMOUTH	[TARURU CROWD]
		PŪ	HEAP STACK
		TĀ - REPEREPE	BUTTOCK'S
		PU NEA	SWELLING
#		TĀ PU-PU	HILLOCK [TARANAKI
		PU NA	SPRING of WATER
		PU KU KAI	GREEDY [TĀ-RI INKITE]
		PU KU WHETI	POT BELLED
		PU KU	SWELL STOMACH TUMOUR
		PŪ KOHU	MIST MOSS MOSSY SOIL as
		TĀ MEME	DESIRE [in a FOREST]
		PŪ KA RUKARU	JELLY FISH
		PŪ KA NOHI	eye KNOT in TIMBER
		TĀ RA M VIRILE	[BUO on a POTATOE
		PU KAKI	Scrofulous SWELLING
		PU A	FLOWER SEED FOAM of SEA
		TĀ KA	HEAP [TĀ RĀPI ARROGANT]
		TĀ	BREATHE WIND
		TĀ	FLOCK [TĀ RŪ PAINFUL ACUTE]
		TĀ	EXCREMENT
		TĀ E	TOUCH of FEELING
		TĀ EO	THICKET of KIEKIE
		TĀ HE	Mom's abortion Sappa
#		TĀ POA	ABCESS [tree]
		TĀ HEHA	SLOVENLY UNEVEN of WEAVING
		TĀ HEKE	WASTE FALL
		TĀ HU	Food plenty
		TĀ I	anger Rage
		TĀ I PŪ	HEAP
		TĀ I PUA	HEAPS/MASSES as CLOUDS
		TĀ KAHUI	GATHER as STORM CLOUDS
		TĀ PONA	KNOT

PAU 38 MAORI WHA KA	AP	PE TI	TO PUT TOGETHER
		PE TI	HEAP UP
		PE TI	COLLECT GATHER
		PE PE	attract birds by imitating their CALL
		PE NEI	DO IN THIS MANNER SO IN THIS WAY
		PE NU PENU	MASHED
		PE KE TUA	SUPPLEMENTARY LOAD carried on the back
		PE KE RANGI	outermost fence of a PA a raised stage for fighting
		TI EKE	SET OUT LAY off aspect of GROUND. PLANS for [a HOUSE]
		TI RI	SHARE PORTION
- AP		PE KA	FIRE WOOD
		TI E TIE	Break up fire wood
		TI	PUT TOGETHER ATTACK fight at close [quarters]
PAU 39	AB	BHANTA RA	: ABHI HERE IN DIRECTIVE FUNCTION = TOWARDS the
		ABHI + ANTA RA	INSIDE. IN THERE WITH IN CP ABHI = ANTARA INNER INTERNAL WITHIN INNER PART
	A WHI		DRAW NEAR TO EMBRACE
	A WHI - NA		MAKE A FRIEND of [BESIEGE]
		TA RA	P. MULL M. VIRILE COURAGE
		TA RA HI	DIARRHOEA
		RA PA	POD MUL [PA COMUS]
		TA RA HO	HEART of a TREE
		TARA KE	Shoal exposed at LOW TIDE
		TA E	TOUCH of FEELINGS
		WHAN AU	BE BORN family group
		WHAN GA I	FEED NOURISH MAINTAIN
	WHA NEO	HOARSE INARTICULATE A NASAL SOUND	

AB BHĀ HATA
ABHI + Ā + HATA
HAN

STRUCK ATTACK
[AFFLICTED]

PPd

MAORI
AND

A WHI
A PI-TITŪ
Ā PI-TI

DRAW NEAR TO BESIEGE
FIGHT AT CLOSE QUARTER'S
CURSE ATTACK

PĀ
WHA NA

BE STRUCK
CHARGE RUSH REBEL

WHA NA

TUKU TANĀATA SUDDEN ATTACK

WHA I ARO
WHA WHAI

PERSON
ENEMY

HOA

lay hold of

PA NI
PA NA

ORPHAN WIDOW
DRIVE AWAY EXPELL

HA O
HA N-I

CAPTURE a FORTRESS
A WEAPON

SK

MAORI

HA N-I

A WEAPON

HĀ MOA MOA small stones used as weapons

HA MO

BACK of the HEAD

HA KU

COLD COLIC

HA HUNGA FROST

HA HORE BARREN of LAND

HA I at an in of place / time

HA E Cause pain

HA PUTA FOR FRONT of BATTLE

TĀ

BEAT WITH A STICK

TA HUNA BATTLEFIELD

TARAHĪ DIARRHOEA

PU

TA

BLISTER BATTLEFIELD

TA NEA BE CHOKED

TA NE ERUCTATE

TĀ MAU LOVE ARDENTLY

TĀ Kuate GRIEVE

TAE be in a state or condition

TAPA CUT SPUT

TA OTŪ WOUNDED WOUNDED MAN

TĀ PI

APPLY as dressing to a WOUND

SK PALI 61	AB ABH	BHO +AVAKASA	KHA KA SA	SKY THE OPEN AIR AN OPEN UNSHELTERED SPACE
---------------	-----------	-----------------	--------------	--

AB	BHO	KĀ	SI KA	BELONGING TO the OPEN AIR
----	-----	----	-------	---------------------------

Māori	TE		KA H - U	OTE RANGI BLUE SKY
			HA - RO	VAULT of HEAVEN
		H1	KA	PLANT
			HAV	WIND AIR BREATH
			HĀ	BREATH BREATHE
			HAUHAU	COOL AIR
			H1	DAWN
			H1 NONGA	DOING UNDERTAKING
			H1 WAI	OPEN WATER IN A SWAMP

A	H1	AH1	EVENING
PA	H1		Expedition
			NIGHT

PO			BE OVERTAKEN by NIGHT
PŌ	NEI A		
PŌ	H Ū	HŪ	Cloudy overcast
PO	KA	POKA	PLANT in HOLES
PŌ	KA		Swarm of flies flock of Birds
PŌ	KĒ	AO	DARK CLOUD
PŌ	KINO		CLOUDS

*

61 PALI	AB	BAU	SE TI	TO RISE
	ABH	+U	+ SETI	

d Māori		SI	[Māori AWHI KIRI 3rd fence of a PŌ]
		UT - U	DIP UP (water [as near])
		HE KERUA	SUCKER thrown up by PLANT
		HE - U	EARNE'S OVERGROWN with WEEDS
		HEI HEI	STORM
		HEI	SKY
		HĪ	RAISE DRAW UP RISE
		H1 H1	FRONT GABLE of a HOUSE [DAWN]
		H1	AMO TOPMOST BATTEN on ROOF of a
		H1 H1	DRESS the HAIR in HORNS of HOUSE

PALI 62 from CP P ABHI GA JJATI . SOUND ROOT
 GA RJ HUM/CHATTER of BIRDS TWITTER
 GA RA TO ROAR SHOUT ROAR AT

Māori AWHI DRAW NEAR TO
 NEA RA SNARL
 NEA RA HU WARDANCE
 NEA-E-ROA MOSQUITO
 NEA HOA heavy dull noise
 NEA R-A-RA MONSTER INSECT
 NEA NEA RE QUARREL
 NEA R-U WAVE of the SEA
 NEA R-O BLOW FLY [HUM of]
 NEA U Raise a CRY
 NEA NEA U NOISE

Māori KAH-UNEA SLAVE KAH-U= SURFACE
 PALI 62 ABHI KKA NA DIGGING UP of the SOIL
 AWHI DRAW near to
 HI- KA PLANT [KAH-U-TOTO A VARIETY of KUMARA]
 KARI DIE DIE UP
 NGAKI CULTIVATE PLANT

SIX PALI 62 PP Māori WHAKA KŪ SOUND ROOT
 ABHI KŪ JJI TA RESOUNDING (with the)
 KŪ [SONG of BIRDS]
 KŪ AKA BAR TAILED GODWIT
 KŪ-E-KŪ EA LONG TAILED CUCKOO
 KŪ part of the cry of the PIPIWHAKAURŌA
 KŪ IA GREY PETREL
 KŪ IHI SPEAK IN A LOW TONE
 KŪ make a low articulate sound
 KŪ KARI CHICK of BELL BIRDS [COO]
 KŪ KU COLIC
 KŪ RE CRY LIKE A SEAGULL
 KŪ RE KURE BLOW of FLIES
 KŪ RE CRYING AS A CHILD
 KŪ RI DOG See UPANISADS SINGING of]
 KŪ RU PAKA NOISY [DOES]
 KŪ TUKUTU AHI DELIRIUM
 KŪ WAO WILD of the WOODS

PAU 111.
Māori

AVA

PA NA
PA NA

DISPERSING SCATTERING
DRIVE AWAY EXPELL