

# STO TAVYA

# The Monumental Stelae of Aksum (Third–Fourth Centuries)

In an expansive field on Aksum's northern edge stand the ancient city's most renowned surviving monuments, a group of memorial obelisks, or stelae, erected between the third and fourth centuries A.D. Although other Aksumite stelae fields such as the Gudit field are known, none possess the great variety of form and scale present here, ranging from relatively rough-hewn stone blocks of three feet in length to a now fallen tour de force intended to tower ninety-seven feet high. The stelae were carved mainly from solid blocks of nepheline syenite, a weather-resistant rock similar in appearance to granite, and are believed to have come from the quarries of Wuchate Golo several miles to the west of Aksum. After being cut from the rock walls there, they would have been dragged by organized manpower to the site of their installation, where finer carving awaited a few of the stelae. The impetus for this organizational effort appears to have been commemorative: there are many burials in this area and elaborate tombs are situated near the foremost group of the largest stelae. The wide variation in size and carving sophistication is most likely due to the varying degrees of social status and wealth of the deceased. Although the identities of the persons who sponsored them are not known, the tallest stelae probably commemorated royalty while smaller works were most likely commissioned by local elite.

Of the seven tallest stelae, originally forming a group, one remains standing, five lay in ruins across the field, and one is in Rome, where it was taken by Italian forces in 1937–38. An agreement has been reached between the Ethiopian and Italian governments that it will be returned to Ethiopia. These stelae are significant not only for their great stature but also their extraordinary design, as they have been carved to represent buildings of up to thirteen stories in height. Although actual Aksumite buildings probably never exceeded a maximum of three stories, many details on the obelisks are regarded as accurate representations of the architecture of the time. Representative stone doors carved at the feet of the stelae simulate wooden ones, some even incised with locks. Further up the monoliths, false four-holed windows have been hewn into the rock. Timber, once widely used for structural support in Aksumite buildings, is recalled by the false square beam-ends that project as if serving a functional purpose through the stelae "walls." Some of these architectural illusions also appear on the nearby rock tombs, notably those that have come to be known as the "Mausoleum" and the "Tomb of the False Door." The stelae terminate in rounded peaks marked with fixing holes that once held nails, possibly intended to fasten symbolic icons. Some of the stelae also possess stone base plates depicting a two-handled Greek wine cup known as a kylix (1989.281.62). Although it is well known that Greek cultural influences through trade were important at Aksum, where money was minted and inscriptions written in Greek, the significance of these plates has yet to be determined.

Raised during the late fourth century, this group of seven stelae was erected around the same time that Aksum's court adopted Christianity, a time of tremendous change in Aksumite culture. One scholar has suggested that the apparent failure to erect the largest stelae, which evidently cracked and fell as it was being installed, may have accelerated adoption of the new religion. Whether or not this is the case, these stelae were the last of such a scale to have been dedicated to Aksum.

*Department of the Arts of Africa, Oceania, and the Americas, The Metropolitan Museum of Art*

*October 2000*

THE MET. Heilbrunn Timeline of Art History



*Courtesy: Wikipedia*

*The Rome Stele (known also as the Aksum Obelisk)  
in Aksum (Tigray Region, Ethiopia).  
The Obelisk of Axum in Ethiopia's Tigray Region (2009)*

## Apex of Stele of King Ezana



The apex of the stele of King Ezana.

Courtesy:  
*Stefan Gara / Flickr*



Courtesy: *Wikipedia*

The Northern Stelae Park in Axum, with the King Ezana's Stele at the centre and the Great Stele lying broken.

# Lalibela

Lalibela (Amharic) is a town in Amhara Region, northern Ethiopia famous for monolithic rock-cut churches. Lalibela is one of Ethiopia's holiest cities, second only to Aksum, and a center of pilgrimage. Unlike Aksum, the population of Lalibela is almost completely Ethiopian Orthodox Christian. Ethiopia is one of the earliest nations to adopt Christianity in the first half of the fourth century, and its historical roots date to the time of the Apostles.

The layout and names of the major buildings in Lalibela are widely accepted, especially by local clergy, to be a symbolic representation of Jerusalem.[1] This has led some experts to date the current church forms to the years following the capture of Jerusalem in 1187 by Muslim leader, Saladin.[2]

Lalibela is located in the Semien Wollo Zone of the Amhara Region, at roughly 2,500 meters above sea level. It is the main town in Lasta woreda, which was formerly part of Bugna woreda.

## History

During the reign of Saint Gebre Mesqel Lalibela (a member of the Zagwe Dynasty, who ruled Ethiopia in the late 12th century and early 13th century), the current town of Lalibela was known as Roha. The saintly king was named so, because a swarm of bees is said to have surrounded him at his birth, which his mother took as a sign of his future reign as Emperor of Ethiopia. The names of several places in the modern town and the general layout of the rock-cut churches themselves are said to mimic names and patterns observed by Lalibela during the time he spent as a youth in Jerusalem and the Holy Land.

Lalibela, revered as a saint, is said to have seen Jerusalem, and then attempted to build a new Jerusalem as his capital in response to the capture of old Jerusalem by Muslims in 1187. Each church was carved from a single piece of rock to symbolize spirituality and humility. Christian faith inspires many features with Biblical names – even Lalibela's river is known as the River Jordan. Lalibela remained the capital of Ethiopia from the late 12th into the 13th century.

The first European to see these churches was the Portuguese explorer Pêro da Covilhã (1460–1526). Portuguese priest Francisco Álvares (1465–1540), accompanied the Portuguese Ambassador on his visit to Lebna Dengel in the 1520s. He describes the unique church structures as follows:

I weary of writing more about these buildings, because it seems to me that I shall not be believed if I write more...I swear by God, in Whose power I am, that all I have written is the truth[3]

Although Ramuso included plans of several of these churches in his 1550 printing of Álvares' book, who supplied the drawings remains a mystery. The next reported European visitor to Lalibela was Miguel de Castanhoso, who served as a soldier under Christovão da Gama and left Ethiopia in 1544.[4] After de Castanhoso, more than 300 years passed until the next European, Gerhard Rohlfs, visited Lalibela some time between 1865 and 1870.

According to the Futuh al-Habasa of Sihab ad-Din Ahmad, Ahmad Gragh burned one of the churches of Lalibela during his invasion of Ethiopia.[5] However, Richard Pankhurst has expressed his skepticism about this event, pointing out that although Sihab ad-Din Ahmad provides a detailed description of a rock-hewn church ("It was carved out of the mountain. Its pillars were likewise cut from the mountain."[5]), only one church is mentioned; Pankhurst adds that "what is special about Lalibela, (as every tourist knows), is that it is the site of eleven or so rock churches, not just one – and they are all within more or less a stone's throw of each other!"[6] Pankhurst also notes that the Royal Chronicles, which mention Ahmad Gragh's laying waste to the district between July and September 1531, are silent about the Imam ravaging the fabled churches of this city.[7] He concludes by stating that had Ahmad Gragh burned a church at Lalibela, it was most likely Bete Medhane Alem; and if the Muslim Army was either mistaken or misled by the locals, then the church he set fire to was Gannata Maryam, "10 miles east of Lalibela which likewise has a colonnade of pillars cut from the mountain." [8]

## Churches

This rural town is known around the world for its churches carved from within the earth from “living rock,” which play an important part in the history of rock-cut architecture. Though the dating of the churches is not well established, most are thought to have been built during the reign of Lalibela, namely during the 12th and 13th centuries. Unesco identifies 11 churches,[9] assembled in four groups:

### The Northern Group:

- Biete Medhane Alem (House of the Saviour of the World), home to the Lalibela Cross.
- Biete Maryam (House of Miriam/House of Mary), possibly the oldest of the churches, and a replica of the Tombs of Adam and Christ.[9]
- Biete Golgotha Mikael (House of Golgotha Mikael), known for its arts and said to contain the tomb of King Lalibela)
- Biete Meskel (House of the Cross)
- Biete Denagel (House of Virgins)

### The Western Group:

- Biete Giyorgis (Church of Saint George), thought to be the most finely executed and best preserved church

### The Eastern Group:

- Biete Amanuel (House of Emmanuel), possibly the former royal chapel
- Biete Qeddus Mercoreus (House of St. Mercoreos/House of St. Mark), which may be a former prison
- Biete Abba Libanos (House of Abbot Libanos)
- Biete Gabriel-Rufael (House of the angels Gabriel, and Raphael) possibly a former royal palace, linked to a holy bakery.
- Biete Lehem (Bethlehem Hebrew, House of Holy Bread).[10]

Farther afield, lie the monastery of Asetan Maryam and Yimrehane Kristos Church, (possibly eleventh century, built in the Aksumite fashion, but within a cave).

There is some controversy as to when some of the churches were constructed. David Buxton established the generally accepted chronology, noting that “two of them follow, with great fidelity of detail, the tradition represented by Debra Damo as modified at Yemrahana Kristos.”[11] Since the time spent to carve these structures from the living rock must have taken longer than the few decades of King Lalibela’s reign, Buxton assumes that the work extended into the 14th century.[12] However, David Phillipson, professor of African archeology at Cambridge University, has proposed that the churches of Merkorios, Gabriel-Rufael, and Danagel were initially carved out of the rock half a millennium earlier, as fortifications or other palace structures in the waning days of the Axumite Kingdom, and that Lalibela’s name simply came to be associated with them after his death.[13] On the other hand, local historian Getachew Mekonnen credits Masqal Kibra, Lalibela’s queen, with having one of the rock-hewn churches (Abba Libanos) built as a memorial for her husband after his death.[14]

Contrary to theories advocated by writers like Graham Hancock, according to Buxton the great rock-hewn churches of Lalibela were not built with the help of the Knights Templar; asserting abundant evidence exists to show that they were produced solely by medieval Ethiopian civilization. For example, while Buxton notes the existence of a tradition that “Abyssinians invoked the aid of foreigners” to construct these monolithic churches, and admits that “there are clearly signs of Coptic influence in some decorative details” (hardly surprising given the theological, ecclesiastical, and cultural links between the Ethiopian Orthodox and Coptic Orthodox Churches), he is adamant about the native origins of these creations: “But the significant fact remains that the rock-churches continue to follow the style of the local built-up prototypes, which themselves retain clear evidence of their basically Axumite origin.”[15]

The churches are also a significant engineering feat, given that they are all associated with water (which fills the wells next to many of the churches), exploiting an artesian geological system that brings the water up to the top of the mountain ridge on which the city rests.

*Courtesy: Wikipedia*

# Church of Saint George



*Courtesy: Wikipedia*

# Ge'ez script

*This article is about the script. For the language, see Ge'ez language.*

*“Hahu” redirects here. For the airport with the ICAO code “HAHU”, see Humera Airport.*

Ge'ez (also known as Ethiopic) is a script used as an abugida (syllable alphabet) for several languages of Ethiopia and Eritrea. It originated as an abjad (consonant-only alphabet) and was first used to write Ge'ez, now the liturgical language of the Ethiopian Orthodox Tewahedo Church and the Eritrean Orthodox Tewahedo Church. In Amharic and Tigrinya, the script is often called *fidäl*, meaning “script” or “alphabet”.

The Ge'ez script has been adapted to write other, mostly Semitic, languages, particularly Amharic in Ethiopia, and Tigrinya in both Eritrea and Ethiopia. It is also used for Sebatbeit, Me'en, and most other languages of Ethiopia. In Eritrea it is used for Tigre, and it has traditionally been used for Blin, a Cushitic language. Tigre, spoken in western and northern Eritrea, is considered to resemble Ge'ez more than do the other derivative languages.<sup>[citation needed]</sup> Some other languages in the Horn of Africa, such as Oromo, used to be written using Ge'ez, but have migrated to Latin-based orthographies.

For the representation of sounds, this article uses a system that is common (though not universal) among linguists who work on Ethiopian Semitic languages. This differs somewhat from the conventions of the International Phonetic Alphabet. See the articles on the individual languages for information on the pronunciation.

## History and origins

The earliest inscriptions of Semitic languages in Eritrea and Ethiopia date to the 9th century BC in Epigraphic South Arabian (ESA), an Abjad shared with contemporary kingdoms in South Arabia. After the 7th and 6th centuries BC, however, variants of the script arose, evolving in the direction of the Ge'ez abugida (a writing system that is also called an alphasyllabary). This evolution can be seen most clearly in evidence from inscriptions (mainly graffiti on rocks and caves) in Tigray region in northern Ethiopia and the former province of Akkele Guzay in Eritrea.<sup>[4]</sup> By the first centuries AD, what is called “Old Ethiopic” or the “Old Ge'ez alphabet” arose, an abjad written left-to-right (as opposed to boustrophedon like ESA) with letters basically identical to the first-order forms of the modern vocalized alphabet (e.g. “k” in the form of “kä”). There were also minor differences such as the letter “g” facing to the right, instead of to the left as in vocalized Ge'ez, and a shorter left leg of “l”, as in ESA, instead of equally-long legs in vocalized Ge'ez (resembling the Greek letter lambda, somewhat).<sup>[5]</sup> Vocalization of Ge'ez occurred in the 4th century, and though the first completely vocalized texts known are inscriptions by Ezana, vocalized letters predate him by some years, as an individual vocalized letter exists in a coin of his predecessor Wazeba.<sup>[6][7]</sup> Linguist Roger Schneider has also pointed out (in an early 1990s unpublished paper) anomalies in the known inscriptions of Ezana that imply that he was consciously employing an archaic style during his reign, indicating that vocalization could have occurred much earlier.<sup>[8]</sup><sup>[better source needed]</sup> As a result, some<sup>[who?]</sup> believe that the vocalization may have been adopted to preserve the pronunciation of Ge'ez texts due to the already moribund or extinct status of Ge'ez, and that, by that time, the common language of the people were already later Ethio-Semitic languages. At least one of Wazeba's coins from the late 3rd or early 4th century contains a vocalized letter, some 30 or so years before Ezana.<sup>[9]</sup> Kobishchanov, Daniels, and others have suggested possible influence from the Brahmic family of alphabets in vocalization, as they are also abugidas, and Aksum was an important part of major trade routes involving India and the Greco-Roman world throughout the common era of antiquity.<sup>[10][11]</sup>

According to the beliefs of the Eritrean Orthodox Tewahedo Church and Ethiopian Orthodox Tewahedo Church, the original consonantal form of the Ge'ez fidel was divinely revealed to Henos “as an instrument for codifying the laws”, and the present system of vocalisation is attributed to a team of Aksumite scholars led by Frumentius (Abba Selama), the same missionary said to have converted the king Ezana to Christianity in the 4th century AD.<sup>[12]</sup> It has been argued that the vowel marking pattern of the script reflects a South Asian system, such as would have been known by Frumentius.<sup>[13]</sup> A separate tradition, recorded by Aleqa Taye, holds that the Ge'ez consonantal alphabet was first



adapted by Zegdur, a legendary king of the Ag'azyān Sabaeān dynasty held to have ruled in Ethiopia c. 1300 BC.[14]

There are 24 correspondences of Ge'ez and the South Arabian alphabet:

Translit.	h	l	ḥ	m	ś (SA s <sup>2</sup> )	r	s (SA s <sup>1</sup> )	ḵ	b	t	ḥ	n
Ge'ez	ሀ	ለ	ሐ	መ	ሠ	ረ	ሰ	ቀ	በ	ተ	ኀ	ነ
South Arabian	<span>𐩨 𐩪</span>	<span>𐩬 𐩮</span>	<span>𐩰 𐩲</span>	<span>𐩴 𐩶</span>	<span>𐩸 𐩺</span>	<span>𐩼 𐩾</span>	<span>𐩽 𐩿</span>	<span>𐩻 𐩽</span>	<span>𐩿 𐩻</span>	<span>𐩾 𐩺</span>	<span>𐩺 𐩾</span>	<span>𐩸 𐩺</span>
Translit.	ʾ	k	w	ʾ	z (SA ḡ)	y	d	g	ṭ	ṣ	ḍ	f
Ge'ez	አ	ከ	ወ	ዐ	ዘ	የ	ደ	ገ	ጠ	ጸ	ፀ	ፈ
South Arabian	<span>𐩱 𐩳</span>	<span>𐩴 𐩶</span>	<span>𐩷 𐩹</span>	<span>𐩺 𐩼</span>	<span>𐩻 𐩽</span>	<span>𐩾 𐩺</span>	<span>𐩿 𐩻</span>	<span>𐩻 𐩽</span>	<span>𐩾 𐩺</span>	<span>𐩺 𐩾</span>	<span>𐩺 𐩾</span>	<span>𐩸 𐩺</span>

Many of the letter names are cognate with those of [Phoenician](#), and may thus be assumed for [Proto-Sinaitic](#).

## Ge'ez alphabets [[edit](#)]

Two alphabets were used to write the Ge'ez language, an abjad and later an abugida.

### Ge'ez abjad [[edit](#)]

The abjad, used until c. 330 AD, had 26 consonantal letters:

h, l, ḥ, m, ś, r, s, ḵ, b, t, ḥ, n, ʾ, k, w, ʾ, z, y, d, g, ṭ, p, ṣ, ṣ, f, p

Translit.	h	l	ḥ	m	ś	r	s	ḵ	b	t	ḥ	n	ʾ
Ge'ez	ሀ	ለ	ሐ	መ	ሠ	ረ	ሰ	ቀ	በ	ተ	ኀ	ነ	አ
Translit.	k	w	ʾ	z	y	d	g	ṭ	p	ṣ	ṣ	f	p
Ge'ez	ከ	ወ	ዐ	ዘ	የ	ደ	ገ	ጠ	ጸ	ጸ	ፀ	ፈ	ፐ

Vowels were not indicated.

### Modern Ge'ez is written from left to right.

The Ge'ez abugida developed under the influence of Christian scripture by adding obligatory vocalic diacritics to the consonantal letters. The diacritics for the vowels, u, i, a, e, ə, o, were fused with the consonants in a recognizable but slightly irregular way, so that the system is laid out as a syllabary. The original form of the consonant was used when the vowel was ä (/ə/), the so-called inherent vowel. The resulting forms are shown below in their traditional order. For some consonants, there is an eighth form for the diphthong -wa or -oa, and a ninth for -yä.

To represent a consonant with no following vowel, for example at the end of a syllable or in a consonant cluster, the ə (*ṭ*) form is used (the letter in the sixth column).

		ä [ə] or [a]	u	i	a	e	ə [ɨ]	o	wa	yä [e]
Hoy	h	ሀ	ሁ	ሂ	ሃ	ሄ	ህ	ሆ		
Läwe	l	ለ	ሉ	ሊ	ላ	ሌ	ል	ሎ	ሊ	
Häwt	ገ	ሐ	ሑ	ሒ	ሓ	ሔ	ሐ	ሑ	ሒ	
May	m	መ	ሙ	ሚ	ማ	ሜ	ም	ሞ	ሚ	ሚ
Šawt	š	ሠ	ሡ	ሢ	ሣ	ሤ	ሥ	ሦ	ሢ	
Ra's	r	ረ	ሩ	ሪ	ራ	ራ	ር	ሮ	ሪ	ሪ
Set	s	ሰ	ሱ	ሲ	ሳ	ሴ	ሰ	ሱ	ሲ	
Kaf	ገ	ቀ	ቁ	ቂ	ቃ	ቄ	ቀ	ቁ	ቂ	
Bet	b	በ	ቡ	ቢ	ባ	ቤ	ብ	ቦ	ቢ	
Täwe	t	ተ	ቱ	ቲ	ታ	ቲ	ተ	ቶ	ቲ	
Harm	ገ	ኀ	ኁ	ኂ	ኃ	ኄ	ኀ	ኁ	ኂ	
Nähaa	n	ነ	ኑ	ኒ	ና	ኑ	ነ	ኑ	ኒ	
Äf	·	አ	ሉ	ሊ	ላ	ሌ	አ	ሉ	ሊ	
Kaf	k	ከ	ኩ	ኪ	ካ	ኬ	ከ	ኩ	ኪ	
Wäwe	w	ወ	ዉ	ዎ	ዓ	ዌ	ወ	ዎ		
Äyn	·	ዐ	ዑ	ዒ	ዓ	ዄ	ዐ	ዑ		
Zäy	z	ዘ	ዙ	ዚ	ዛ	ዞ	ዘ	ዙ	ዚ	
Yämān	y	የ	ዩ	ዮ	ያ	ዬ	የ	ዩ		
Dänt	d	ደ	ዱ	ዲ	ዳ	ዴ	ደ	ዱ	ዲ	
Gärnl	g	ገ	ገ	ጊ	ጋ	ጌ	ገ	ገ	ጊ	
Täyt	t	ጠ	ጡ	ጢ	ጣ	ጤ	ጠ	ጡ	ጢ	
Päyt	p	ጸ	ጹ	ጺ	ጻ	ጼ	ጸ	ጹ	ጺ	
Šädäy	š	ጸ	ጹ	ጺ	ጻ	ጼ	ጸ	ጹ	ጺ	
Šäppä	š	ፀ	ፁ	ፊ	ፋ	ፅ	ፀ	ፁ		
Äf	f	ፈ	ፉ	ፊ	ፋ	ፈ	ፍ	ፎ	ፍ	ፊ
Paa	p	ፐ	ፑ	ፒ	ፓ	ፔ	ፐ	ፑ	ፒ	

## Labiovelar variants [ edit ]

The letters for the **labialized velar** consonants are variants of the non-labialized velar consonants:

<b>Consonant</b>	ḵ	ḥ	k	g
	ቀ	ገ	ከ	ገ
<b>Labialized variant</b>	ḵ <sup>w</sup>	ḥ <sup>w</sup>	k <sup>w</sup>	g <sup>w</sup>
	ቀፊ	ገፊ	ከፊ	ገፊ

Unlike the other consonants, these labiovelar ones can only be combined with 5 different vowels:

	ä	i	a	e	ə
ḵ <sup>w</sup>	ቀፊ	ቀኅ	ቀዳ	ቀይ	ቀፋ
ḥ <sup>w</sup>	ገፊ	ገኅ	ገዳ	ገይ	ገፋ

	ä	i	a	e	ə
k <sup>w</sup>	ከፊ	ከኅ	ከዳ	ከይ	ከፋ
g <sup>w</sup>	ገፊ	ገኅ	ገዳ	ገይ	ገፋ

Ge'ez script  
From Wikipedia

1	VPA - KAROTI	TO DO A SERVICE HELP SUPPORT LIVELYHOOD
2	UD DĀ PA UD DĀ MA	FOUNDATION of a WALL OUT of BOUNDS WALL ENCLOSURE BINDING IN, PROTECTING
3	UPA - EA	GOING TO
4 P	LAG LAGA	ATTACHING ONESELF TO TOUCH EFFECT PASS of DAYS PIERCE the HEART DISPUTE
5	VAT STHA	HAVING POSSESSING Cause to arouse, understand Standing EXISTING IN BEING IN
6	STHA	" " " "
7	STO-TAVYA	TO BE PRAISED
8	STHALA	RAISED GROUND TERRA FIRMA ELEVATION
9	STHA PUTA	HUNCHBACK

Māori PA KA  
PALI 138 U PA + KA ROTI

DRIED PROVISIONS  
TO DO A SERVICE HELP  
SERVICE SUPPORT MEANS  
OF EXISTENCE LIVELYHOOD

DOR UPA + KĀ SIN

[Māori PAKATITI DEFECTIVE IN FOOD]

PALI UPA + KA RA

SERVICE HELP BENEFIT

fr UPA + KR

OBLIGATION FAVOUR

CP VPA + KĀ RANGA

[Māori U-RANGA GLOW/SUNRISE]

PALI UPA KĀ RA KA

SERVICABLE HELPING EFFECTIVE

UPA KĀ RIN

A BENEFACTOR [FORTIFICATION]

PALI 138 U PA

See PA RI

1 pref denoting NEARNESS or CLOSE TOUCH usually with the IDEA of APPROACH FROM BELOW OR REST ON TOP, ON, UPON, UP, BY 2 (AIM)(OUT) UP TO (THE SPEAKER or HEARER) HIGHER, ABOVE 3 (NEARNESS) CLOSE BY, CLOSE TO NEAR 4 (INTENS USE) QUITE ALTOGETHER Nearest Semantic affinity of UPA = Ā

Māori (U-) -PA KIA RO - A  
PA PA

SCARCE as FOOD TOUCH COITUS CONNECTED WITH TEST [HOLD PERSONAL COMMUNICATION WITH]

139 PALI U PA RI

OVER ABOVE ON TOP OF

Māori PA RI RI

Clearing where plants begin to grow again

PA -NE

CREST TERRACE of a HILL

PA RI

OVERFLOW of TIDE be overpowered.

PA RE TAI

BANK of a RIVER

PA RI TŪ

STEEP

PA RO RO

THREATENING CLOUDS

PALI UD

OUT IN AN UPWARD POSITION TO COME

131 PALI [UTTARA' comp of UD]

OUT OF GO UP ONE HALF of WORDS:

[HIGHER SUPERIOR]

BEGINNING WITH Ū ARE A COMBINATION WITH

UD + RULES of ASSIMILATION

Māori PA KA I PAHI

RAMPARTS EARTHWORKS of a

UT A

COAST Compared to LAND [PA]

UP OKO

UPPER PART

KA RO

SERVANT. PUD MUL

KAI NEA

SCOPE of WORK FIELD of OPERATION

KAR-I

DIE UP

KA RA

WA MOTHER BED IN A GARDEN

PALISE \* UD DĀ PA  
UD VA PA

FOUNDATION of a WALL  
KERN TOEV SU. REFERS IT TO  
SK UD-VAPATI TO DIG OUT  
Translated as MOAT/DITCH

PAU from UD DĀ MA  
UD+DĀ

ady OUT of BOUNDS  
as in UDDĀNA see DĀMA  
2 N WALL ENCLOSURE (either as  
'BINDING IN, or PROTECTING  
or as equivalent of UDDĀPA from  
UD + VAM TO THROW UP in sense  
of to throw up earth to  
DEA MOUND = UD VAPATI

UD  
U- RE  
UT -A  
UT -U  
UT U

OUT IN AN UPWARD DIRECTION  
OUT/ FORTH TO COME OUT OF ]  
M. VIRILE [GO UP ]  
LAND opposed to SEA  
INLAND opposed to the COAST  
DIP UP WATER

WHAKA

UT U

PA TAKA = ENCLD [a HILL  
PREPARE? DIE OUT on  
PA TAKITAKI [EARTHOWN]

TA RE

TĀ ROHE  
TA REWA  
TA RA  
TA MA TA  
TĀ TA I  
TĀ HUNA  
TA H A  
MA RAE  
MĀ RA  
PA TATARA  
TĀ PA  
WĀ WĀ  
WĀ

SET BOUND'S TO  
RAISED UP  
RAISED UP  
SIDE WALL of a HOUSE  
TA CULTIVATE the SOIL  
Measure Set in order  
BED IN A CULTIVATION DIVIDE  
A = MARAE [by a FURROW  
RAE  
CULTIVATED LAND  
FENCE  
ENCLOSE IN A FENCE  
FENCED  
Definite space area interval  
SCREEN BLOCKADE STOCKADE  
SURROUND WITH A BORDER  
BIRD SNARE

?

PA WA

	UPA			Neatness close touch 3
PBL 139	UPA + GA			GOING TO GETTING TO REACHING COMING INTO EXPERIENCE ATTACHING [ * PHAL ] BEARING FRUIT ] TO BEING AT BELONGING TO
	UPA	GA	TA	GONE TO TO COME APPROACHED TEAT Reach land. attire pay water
	U			TOUCH COTUS HOLD PERSONAL COMMUNICATION ]
	PA	NEA	= PA	SEND URGE [ WITH ] HUNT WITH DOES
		NEA	RE	
		NEA	HU	
	PA	TE	TE	MOVE ALONG ITCH TICKLE
	- PA	NEA		LAY PLACE AIN A BLOW AT THROW
	HA	NEA		MAKE BUILD BUSINESS

Notak	BH	AR	A	BEAR CARRY
MIAON	PA	RA	NEA	DIVISION PORTION
=	WA	HA	NEA	
	PA	RA	NEA HU	STONES FOR HEATING AN EARTH OVEN
	PA	RA	NEEKI	SOUND of VOICES IN the AIR RUBBISH BROUGHT DOWN -
	PA	RA	NEIA	BAT for FISH [ BY FLOODS ]
	PA	RA	RA	CONTAINER VESSEL
	PA	RA	REKA	POTATOE
	PA	RA	WAHA	SPITTLE ADHERING TO [ the LIPS ]
	PA	RA	WAENVA	FLOOD EARTHQUAKE CARRY IN A FLOOD
		RA	POI	FIRST PREGNANCY
TI	RA			Company of Travellers
	PA	R-	E	TOPKNOT BAND for the HEAD
	PA	R-	E KEREKE	SEEDLINE BED
	PA	R-	E KURA	PEOPLE SLAIN in BATTLE

259 SK  
P

LAG  
LAGA

ATTACH ONESELF TO  
ADHERE OR CLING TO  
PIERCE the HEART  
TAKE EFFECT ON TOUCH  
COME INTO CONTACT WITH  
MEET CUT [d] lines  
FOLLOW ARISE ega DISPUTE  
PASS [d] DAYS.

MĀPORA

RANEA  
RANA  
RA

AVENGE A DEATH  
AVENGE

MOENEA TA

NEA RIRI  
NEA KAU  
HANGA  
RANEA MĀRO  
RANEA A  
RANEA  
RANEARANEA  
RANEARANEA

MARRIAGE UNION TILL  
LOVE [DEATH]  
SEAT d FEELINGS / EMOTIONS  
PROPERTY DESIRE

RA

RANEA  
RANEA HAU  
RANE - I

ARMY IN BATTLE ARRAY

RUSH CHARGE

FISHING GROUND

TAKE UP LIFT UP MOVE

WEAVE

DIRECTION

SEEK SEARCH OUT PERSUE

WEATHER GODS

passage d TIME

GIDDYNESS

RANG - I

SEAT d AFFECTION'S

RANE - I - NAMU

HANDSOME

RANE - I - RUA

IN DOUBT UNCERTAIN

RANE - O - NA

Apprehend by the Senses

= RONE - O

but not by SIGHT

HEAR OBEY FAME

WHAKA RONG - O

Cause to hear inform

Listen attend to / obey

WHAKA RONG O A

NOISE

RONG O MAI WHITI SACREDNESS

RONEO TĀ KĀ WHIU EMBLEM d a GOD

placed in the path of an Enemy



SK267 VAT  
 VAT - P. VATA  
 WA TANGA  
 WA WATA  
 suffix HAVING POSSESSING  
 CAUSE TO UNDERSTAND AROUSE INSPIRE  
 OBJECT of DESIRE [anyone with devotion]  
 DESIRE EARNESTLY

WAT - EA  
 RA WA  
 WĀ NA NEA  
 TA E  
 UNOCCUPIED CLEAR FREE  
 OPEN CAUTIOUS  
 PROPERTY  
 WISE PERSON  
 TOUCH of FEELINGS

PAU25 UKKULA  
 UO+ KULA  
 MAE21 KURIA HAU PŌ  
 KURIAE  
 KURIA MATANUI  
 SLOPING UP STEEP HIGH  
 LUNAR RAINBOW  
 PROJECT BET PROMINENT  
 HILLSLAND  
 HAVING A ROOF of MEDIUM  
 [PITCH]

PAU363 S TH A  
 SH TH A  
 RA  
 STANDING SITTING SITUATED  
 STAYING ABIDING  
 EXISTING IN, ON, AMONG,  
 BEING IN [AN AGE or CONDITION  
 ENGAGED IN OCCUPIED WITH  
 DEVOTED TO PRACTISING  
 ACQUIRING POSSESSING GIVING  
 EFFECTING FIRE HEAT LOVE  
 DESIRE SPEED AMOROUS PLAY  
 GIVING GOLD GOING MOTION  
 BRIGHTNESS SPLENDOUR.

MOENAS  
 TĀ - RĀ  
 TA RA  
 TA RA  
 TA RA HI  
 TĀ RA I  
 [TAH E MENSES]  
 TA RA WĀ HI  
 TA RE  
 TA - RE MU  
 TĀ - HUA = MARAE  
 TAH - A - TIKA  
 MARRIAGE UNION TILL DEATH  
 WANE of MOON M. VIRILE  
 SIDE WALL of a HOUSE  
 DIARRHOEA  
 DRESS SHAPE FASHION  
 TIMBER WITH AN ADZE  
 SIDE or BANK of a RIVER  
 have affection for  
 LOWER END of a CULTIVATED FIELD

MĀORI  
PŪI

TU  
S  
SH

RA  
THA  
THA

NEA SITE FOUNDATION  
STANDING SITTING SITUATED  
STAYING ABIDING EXISTING IN  
ON AMONG

SK

RA

AQUIRING POSSESSING GIVING  
EFFECTING FIRE HEAT LOVE  
DESIRE SPEED AMOROUS PLAY  
GIVING GOLD GOING MOTION  
BRIGHTNESS SPLENDOUR

II  
P  
S  
S  
S

THA G  
THA GAYA  
THA GITA

CONCEAL HIDE COVER CAUSE  
TO VANISH  
HIDDEN CONCEALED CLOSED

MĀORI

TANEAI  
TA  
TA INEA  
TA NEA  
RA

BARK PEEL CROP da BIRD  
Carve fashion paint tattoo  
PLACE TO BAIL A CANOE  
NETTING WEAVING  
WED SAIL SUN

\*

TA E

Come go reach arrive Touch of  
feelings proceed to be accomplished

TA ETANEA

SACK CAPTURE

TAH-A

SIDE EDGE = PROXIMITY

TAH-A

KURA HIGH WATER LINE

TAH-ERE

REST LIE

TAH-L

dress timber cultivate soil

TAH-U

RIDGE POLE da HOUSE

TAH-U

Cook SACRED RITES PROVISIONS

TAH-U A

HEAP of FOOD at a FEAST

~~SK~~

TAHU

NA BATTLEFIELD LAND IN  
CULTIVATION FISHING GROUND

TAH-URI

be overthrown da PA

TA NU

PLANT

\*

RA TO

BE DISTRIBUTED

TA NGA

WIHENUA PEOPLE da PLACE

TA EPA

ENCLOSE IN A FENCE

TA HUA

= MARAE

TA KA HI

Traverse land to claim ownership

SK

TA RAHU

OVEN

RA

FIRE HEAT

TA RE MU

COVER CONCEAL

\*

TA N U MI

DISAPPEAR BEHIND

\*

RA I HE

STOCKADE FENCED

MAORI TAU - IRA TEACHER

SK368 STO-TAV YA  
STU

TO BE PRAISED  
[MAORI TU-MANNER SORT]  
WORSHIP/ETC PRAISER  
HYMN of PRAISE  
Name of CHANTS corresponding  
to SASTRAS (RIT)

362 SK STU  
A STAVIA - P-STAUTI

PRAISE LITER WITH PRAISE

TAU MATA G. A GREAT CHIEF

STU TA STU  
STU TI

PRAISE  
HYMN of PRAISE

MAORI TU PUNA

ANCESTOR

WHAKA - TARA INVOKE CONSULT

TO HI TU  
TO HI  
TO HI  
TO  
TO I

RECIT WITHOUT A BREAK  
RITE'S for a Newborn child  
Curved waning Moon,  
ANNOINT  
KNOWLEDGE

#

TAU A ANCESTOR

TO HUNEA  
TO MO

PRIEST  
DISPLAY of CHOICEST FOOD before  
one's companions at a feast

TIRI OFFERING TO A GOD SHARE PORTION

WHAKA

TU A  
TU

propitiate with an offering  
FORMAL SPEECH

TU A HU

SACRED PLACE

TU A HANEATA

Name for a HERO of a STORY

TU A WAHINE

Name for a HEROINE of a Story

TU A - KAHIA

Ritual over + FEASTS

SEESK

-TVA and -TA

TUA TAU

SAYING SPEECH

TAU

SING OF SING

TU MA HANA

Return present

TU KU PARA

SACRED OVEN

TU KU RENGIA

a CHOICE VARIETY of FERN ROOT

TU TUNA

a larger variety of mango

TAKI

RECITE

TU NEA URU

PLATFORM IN A CANOE FOR IMPORTANT

RANGI STANZA HEAVEN GODS / PERSONS

TU PERE

= PURE RITE

SK 363 S THA LA RAISED GROUND ELEVATION  
 DRY LAND TERRA FIRMA  
 [appressed to water] REGION  
 fig like TATA REGION OF  
 PROMINANT PARTS of the BODY  
 BREAST ITO. GROUND SOIL PLAGE

MAORI TA-IAO WORLD COUNTRY DISTRICT  
 S THALA-GA LIVE ON DRY LAND  
 -ga LIVE OR GROWING ON DRY LAND  
 S THALA MOUND  
 S THALA-YA BECOME DRY LAND  
 S THALI-RHU BECOME DRY LAND  
 S THALI-SAYIN LYING or SLEEPING ON DRY  
 S THALE-GATA GROWING ON DRY LAND [LAND

MAORI TA RA PUDMUL, VIRILE PUDMUL MT PEAK  
 TAH-A-KURA HIGH WATER LINE  
 TAH-U-NA LAND IN CULTIVATION  
 TA NU PLANT  
 TA - NEA WHENUA PEOPLE of a PLACE  
 RA I HE STOCKADE  
 TIA KA HI TRAVERSE LAND TO CLAIM  
 NEA-KI CULTIVATE LAND / OWNERSHIP  
 NGA-HERE FOREST  
 NEA HURU HARVEST TIME  
 RA U WIRI Set up a cultivation  
 PUPU break forth spring up RISE  
 PUPAKI Come forth emerge  
 PUNEA DRIED UP  
 PU-IA VOLCANOE  
 HAI for HEI AT IN ON of PLACE ITO  
 RA NEA SANDBANK

SK MAORI S THA LA MOUND  
 RI O DRYIED UP  
 RI RO Be Become  
 RE RE PLANT IN ---  
 MA RA Cultivated Land.  
 RA NGA SANDBANK  
 TAH A KE THE SHORE REAR OEO  
 TA TA RA FENCE [FROM THE WATER,  
 TA RA THROW OUT A SECOND PAIR of LEAVES

SK  
SK

S  
S

T LA

MOUND

9

TAH PU TA

HUNCHBACKED

TAH - U A

HEAP

TA - NGATA

MAN HUMAN

PU

PU TAKE BE CHANGED

TA RA

peak of a MT

M. VIRILE PUD MUL

ITO

TUA PU IA

VOLCANOE

TUA PU KU

HUNCHBACK