

TATANE - BHŪTA.

[WEAVING]

FLORES APARUÉRUNT IN TERRA NOSTRA,
TEMPIS PUTATIONIS ADVÉNIT

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AND ADELE SCHAFER

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192 PAGES

QUEM PENES ARBITRUM EST, ET JUS ET NORMA

LOQUENDI

[HORACE McDUFF]

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The Comparative Method

The principal method of historical linguistics is simply called 'the comparative method'. At one level the comparative method is a set of procedures for (i) identifying linguistic residues shared by related languages, that is, cognate elements, retained from the common ancestor and (ii) drawing historical inferences from these residues.

However, 'the comparative method' is not just a set of procedures. It is also a theory of how particular resemblances and differences among languages come about. Central to the theory is the genealogical (or family tree) model—the assumption that certain languages belong to families that trace descent from a common ancestor. This assumption rests on the fact that languages are typically fairly stable codes, each language being learnt by successive generations of native speakers with gradual change. We can speak of genealogical continuity so long as the line of native speaker transmission is unbroken. Linguistic splitting occurs when a population speaking the same language becomes sharply separated by geographic or social barriers and the isolated daughter communities undergo independent changes, leading eventually to mutual unintelligibility. Successive splits yield a family of related languages.

There are certain peculiar facts of language change that make it possible to identify cognate elements and to distinguish these from resemblances that are due to chance or borrowing: (i) sound change (change in the pronunciation of words) is more or less regular across the lexicon of a language; (ii) sound changes are highly constrained (only certain kinds of changes are possible and among these some are rare); and (iii) regular sound changes are irreversible. Over a century of work on a number of language families has shown that related languages typically exhibit a high degree of regularity in sound correspondences. Many of these correspondences reflect structural changes in certain languages, such as the loss of particular phonemes (distinctive sounds) in some or all positions, or the merger of two phonemes in some or all positions, for example, earlier *h* and *s* may merge as *h*, or *l* and *r* as *r*. Many changes are simply phonetic (without changing the number of phonemic contrasts), for example, *p* may change to *f*, *s* to *h*, *t* to *s* before *i*, *a* to *e* and *au* to *o*.

The existence of regular sound correspondences is one of the strongest proofs of genetic relationship.

The sounds that reflect systematic correspondences across languages, and with earlier stages, and the mutations they undergo are broadly comparable to the kinds of genetic markers used by population geneticists. Regular sound correspondences provide a principled basis for reconstructing the sound system, and as much of the lexicon and morphology of the common ancestor as is represented by cognate material in daughter languages. Reconstruction of cognate morphological paradigms (such as systems of personal pronouns, articles, tense-aspect affixes) in turn provide a powerful confirmation of genetic relationship.

B > P

V > F

WH >

BH >

PH >

K > G > H

H > S

Ñ > G > NG > N

O > AU > A > OU

T > K

TH

D > T

P > B

ITO

[GOLQB]

It is necessary to make some clear distinctions, since not all linguistic classifications are relevant here. Only genetic linguistics provides us with useful criteria for the classification of ethnic groups. In order to understand the essence of these criteria and to be somehow prepared for a productive reading of this book, the reader should become familiar with some basic concepts of comparative-historical (i.e., genetic) linguistics which underlie the genetic classification of languages.

The languages of the world can be compared in two different respects: either phonemic similarities (more or less perceivable) between their vocabularies (in a broader sense, i.e., including also morphemic components of words) attract our attention, or the similarities between their abstract grammatical categories and rules organizing the elements of their vocabularies into higher entities (phrases and sentences) do so. In the former case, one can say, we are interested in the "lexical substance" of languages, and in the latter in their "grammatical form" ("entelechy"). The former approach creates comparative-historical or genetic linguistics, the latter—typological linguistics. These two kinds of linguistics have different objectives and different methods, and should not be confused; especially their cognitive results should be understood as belonging to two different levels of the phenomenon "language".

Needless to say, only the first kind of linguistics, comparative-historical (or genetic) is relevant for ethnic studies. There is an obvious logical connection here: ethnic groups are ultimately creations of history, which means that their study and understanding requires historical research. Consequently, only comparative-historical study and research into their languages can tell us something about their origins and past development, whereas typological linguistics, being *ex definitione* ahistorical, is in this respect useless.

But let us ponder for a while the most important concepts of comparative-historical linguistics. In a logical sequence reflecting the discovery procedures of comparative-historical linguistics, we should start from the notion of *regular phonemic correspondences between the languages compared*; this is the fundamental concept upon which the whole structure of phonetic laws (*Laugesetze*), linguistic kinship, and linguistic family has been built. These correspondences do not even have to represent easily perceivable phonetic similarities, but they must be regular, i.e., repeated in a sufficient number of cases where the conditions of the phonemic environment are the same.

The regular phonemic correspondences between the lexical elements of compared languages cannot be accidental, provided that they are represented by a sufficient number of basic words and grammatical morphemes, such as declensional and conjugational suffixes or desinences, etc. So the idea of a common origin of the respective languages suggests itself quite obviously. Such regular phonemic correspondences enable us to posit and to reconstruct a common source, the "protoforms" from which the historically attested forms of the compared languages have developed. In this way the idea of a common prehistorical language, the "protolanguage" (*Ursprache, langue commune, Russ. prajazyk*, etc.), whose descendants are the languages compared, has originated. Only the languages for which such a protolanguage can be reconstructed are genetically related and form a "linguistic family".

Comparative-historical linguistics involves numerous complex questions related to the origins and evolution of individual members of respective linguistic families.

In Latin (for etymological purposes):

Linguistica comparativa et historica involvit numerosas complexas quaestiones relatas ad origines et evolutionem individualium membrorum respectivarum familiarum linguistarum.

As we see in the above English sentence, all the "full words", i.e., those referring to definable phenomena of reality, are of Latin origin.

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sounds. The modern languages retain many of the characteristics, in this respect, of their parent speech, and their vowels are still, as in ancient times, chiefly pure and simple.

It must, however, be further noted that Sanskrit permitted no hiatus, that is, no vowel could follow another without the intervention of a consonant; such forms as *meus, tuus*, would be foreign to its genius. The principal expedient adopted to prevent a hiatus was the hardening or thickening of the first of two vowels into its corresponding consonantal utterance, and in this manner many forms have been built up. In the spoken languages of early India, however, no such delicacy was felt, a consonant standing singly in the middle of a word was often dropped, and the two vowels thus brought into juxtaposition were allowed so to remain without any compunction. Nay, so far from feeling this objectionable, the Prakrit poets reject consonants to such an extent that their words are often mere floating masses of pulp from which all the bones have been removed. Thus, *prākṛita* becomes *pāna*; *sabhaga*, *sahaa*; *niyoga*, *niō*. In some instances the modern languages have retained Prakrit forms, but in so doing have kept the vowels quite distinct, so that no difficult or complicated vowel-sounds have arisen from their amalgamation. The foreigner, therefore, experiences no such difficulty in pronouncing the Indian vowels as he does in the French combinations *oeu, ewi*, or the German *oe, ue*, nor are there any instances of two different sets of vowels having the same pronunciation as in the English, where *weat* sounds precisely the same as *weat*; *meat, beat*, as *meet, beet*;¹

¹ In Old English the distinction was clearly marked. Our fathers from the fifth to the twelfth century, and even later, said *wea = weat*, and *weo = weot*. In many cases, however, our combination *oe*, pronounced as *f* in *meibee*, is a corruption of Old English *eo*, as *georn = gearn*, *beorn = beam*, *beotung = beating*, *eorthe = earth*, *beost = beast*, *ceorl = churl*, *heorte = heart*, etc. To this day our Wessex peasantry in Hampshire and Dorsetshire pronounce *oe* as two syllables, saying *welt, lelet, welet*, and the like. See Grimm, *Deutsche Grammatik*, vol. i., p. 239, compared with p. 541 (1st ed.).

In H. वृत्, from Skr. वृत्, a similar process may be supposed to be in operation, but I am disposed to regard this as simply an inversion of the letters व and वृ.

(8.) The diphthongs do not ever appear to be inserted between two consonants; in fact, their extreme length would render such a proceeding almost impossible.

It results, then, from the above remarks, that diphthongs are never inserted; long vowels very rarely, and then only in certain popular corruptions; so that the case rests with the three short vowels. It would at first sight seem most consonant to the genius of these languages to insert *a* after gutturals, *i* after palatals, *u* after labials, or even before letters of those organs respectively. Vararuchi, as usual, is here vague, and merely strings together a number of instances without any attempt at making a definite rule. His Sūtra iii. 60 is perhaps not open to this objection, as it lays down that when two consonants forming a nexus suffer disjunction, the former of them having no vowel of its own, takes the same vowel as the latter, e.g. *kāḥa* = *kāḥā*, *śāḥa* = *śāḥā*, *raḥa* = *raḥā* (through

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raḥa), *kriyā* = *kiriā*, *śaraṅga* = *śaraṅgā*; but he immediately afterwards (iii. 62) gives a list of words in which this rule is not observed; these latter are rather more numerous than the former. They are *śri* = *śiri*, *hri* = *hiri*, *kṛita* = *kiriṭa*, *kilanta* = *kilānta*, *kleśa* = *kileśa*, *milāna* = *milāna*, *swapna* = *sivino*, *sparsa* = *phariso*, *harsha* = *hariso*, *arha* = *ariho*, *garha* = *gariho*.

In the first three of these the rule is so far kept that the inserted vowel, though short, is of the same organ as the following vowel, and the same may be said of *kileśa*. In the next Sūtra (63) we have *kāḥa* = *kāḥā*, *śāḥa* = *śāḥā* (though *śāḥa* is also found), and in S. 65 *paḥa* = *paḥā* (*paḥā*), *tanu*, *laghvi* = *tanu*, *lahui*. The labial *u* perhaps accounts for the *u* in *paḥā*, and in the other two words; as also in *śā* for *śi* we have merely a solution of the semivowel into its corresponding vowel, and not an insertion at all.

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

If this be accepted as the law for Prakrit, it may be transferred to the modern languages also, due allowance being made for the disturbing element of provincial peculiarities, such as the fondness of Sindhi for the *i* sound, and of Bengali and Oriya for the *u*.

RATNA > RAANA

KRIYĀ > KIRIĀ

ŚARṅGA > SARANGA

ŚRI > SIRI

HRI > HIRI

KṚITA > KIRITA

KLANTA > KILINTO

KLESHA > KILESA

[KIREHA]

MLANA > MILĀNA

SWAPNA > SIVINO

SPARŚA > PHARISO

[WHARIHO]

HARSHA > HARISO

ARHA > ARIHO

GARHA > GARIHO

KSHMĀ > KHAMA

ŚLĀGHA > SALĀHA OR

SILĀHA

PADMA > PAUMA

[PAOUMA]

TANVĪ > LAHVĪ =

TANVI OR

LAHUI

Vararuchi does not make this rule general in Prakrit, but confines its operation to *t*, *p*, and *f*, giving as examples *uśā*, *raadam*, *ādo*, *niudā*, and others, for *ṛiṭa*, *raṭam*, *āgata*, *niṛiṭi*, etc. He makes transition from *p* to *v* general, and gives instances: *śvo*, *śvako*, *śvaro*, *śvaṅgo*; for *kāpa*, *kapaṭha*, *klapa*, *upaśarga*. *Upa* is universally changed into *wa*, and even *wa* (see § 53). The change of *ṣ* to *ṣ* is illustrated by *nāḍa*, *viḍava*, for *naṣa*, *viṣa*, but there are hundreds of instances to be found in Prakrit works.

§ 53. (3.) Elision is in Prakrit the rule; retention and weakening, to a certain extent, the exceptions. Vararuchi's rule (ii. 2) is very sweeping, and includes all the unaspirated letters of the four organs, except the cerebrals, as stated before (§ 51). *ṣ* and *ṣ* are added probably because they are so closely connected with *ṣ* and *ṣ* respectively. The instances given are *maḍo*, *naḍo*, *śaro*, *naṣam*, *vaṣam*, *vā*, *gao*, *raadam*, *kaam*, *vānam*, *gā*, *mao*, *kā*, *śulam*, *vāṣā*, *naṣam*, *ṣam*, for *makula*, *nakula*, *śgara*, *nagara*, *caṣanam*, *śāhi*, *gaja*, *raṭam*, *kṛiṭa*, *vāṣā*, *gudā*, *nāda*, *kapi*, *vipula*, *vāṣā*, *naṣam*, *ṣam*.

The confusion arising in Prakrit from this constant elision is extraordinary; thus, *vaṣa* stands for *vāṣam*, *vāṣā*, *vāṣam*; *vā* for *pada*, *vāṣa*, and *Vraja*; *vā* for *vāṣā*, *vāṣā*; *vā* for *vāṣa*.

CHANGES OF SINGLE CONSONANTS.

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raṣa, raṣa; and the accumulation of vowels with no intervening consonant is in striking contrast to the Sanskrit, which tolerates no hiatus. *Juṣṣā* *ṣṣṣṣṣṣ* = *juṣṣāṣṣā*, *ṣṣṣṣṣṣ* = *uḍraṣṣa* = *upakṣṣa*, *uḍra* = *uḍra*, *śraṣṣā* = *abhirataka*, *śraṣṣā* = *atyṣṣā*; so that we seem to be listening to some Maori or other Polynesian dialect, rather than to anything Aryan; and I cannot bring myself to believe that the people of India at any stage of their history ever spoke such a form of speech as this.

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

MAORI!

ARAPACCANA.

6

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

PĀLI HAS THE WIDESPREAD HABIT OF THE
REDUPLICATIVE COMPOUNDS

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

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

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

à la renaissance,

PTS RHYS DAVIDS. [PTS²⁰⁰]

More cautious laryngealists would argue simply that it is logical to posit a long vowel deriving from a vowel + *H* where we have either evidence from Hittite or where such an assumption makes structural logic as, for example, in removing the major anomalies in the ablaut system. This, however, does not mean that every long vowel necessarily arose in the same way. By the same token, *a* in some instances may in fact have originated from **H₂e* or **H₄e*, but this does not prove that *a* could not have existed independently in the language at the same time as laryngeals.

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

Grade	PSI	Root: <i>r - k</i>	'speak, language, utter'
ē	<i>rĕk + ōm</i>	> <i>rekŏ</i>	I speak
ō	<i>prŏ + rŏk + ūs</i>	> <i>prorokŏ</i>	prophet
ē	<i>rĕk + sŭm</i>	> <i>rĕxŏ</i>	I spoke (aorist)
	<i>rĕk + ĭs</i>	> <i>rĕčŏ</i>	speech, word
ī	<i>rĭk + oj</i>	> <i>rŏci</i>	speak (imp.)
ī	<i>prŏ + rĭk + atej</i>	> <i>proricati</i>	to prophesy

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

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

-OM-

WHAKA

		Root: <i>sl - w</i> (or <i>sl - ū</i>) 'word, reputation, listen, hear'	MĀORI U-MERE SING
Grade	PSI		
ō	<u>slōw</u> + <u>ōs</u>	> <i>slovo</i>	word
ō	<u>slōw</u> + <u>tej</u>	> <i>stuti</i>	to call, to name
	<u>slōw</u> + <u>xātej</u>	> <i>shucāti</i>	to listen
ō	<u>slōw</u> + <u>ā</u>	> <i>slavā</i>	glory, fame
ū	<u>slū</u> + <u>xētej</u>	> <i>stysār</i> (R)	to hear
		Root: <i>r - wd</i> (or <i>rūd</i>) 'red, reddish'	MĀORI UR-ANCA GLOW OF SUNSET
ō	<u>rowd</u> = (<u>roud</u>) + <u>ā</u>	> <i>ruda</i> (R)	ore
	<u>roud</u> -	> <i>rudyj</i> (Ukr)	reddish in complexion
ø	<u>rwd</u> = <u>rūd</u> + <u>jā</u>	> <i>rōžda</i>	rust
	<u>rūd</u> + <u>ēti</u>	> <i>rdeť</i> (R)	to turn red
ū	<u>rūd</u>	> <i>rūd + jūs</i> > <i>rydz</i> (P)	reddish mushroom
		Root: <i>g - y</i> (or <i>g - j</i>) 'life, health, growth'	MĀORI Ī-RA LIFE PRINCIPLE SEE GAI-GA-GI TO
ē	<u>gēj</u> + <u>tej</u>	> <i>žiti</i>	to live
ō	<u>gōj</u> + <u>itej</u>	> <i>gojiti</i>	to heal
ō	<u>gōj</u> + <u>ūs</u>	> <i>gaj</i> (P)	grove (that is, rich growth)
		Root: <i>p - n</i> 'strain, stretch, spread'	MĀORI PĒNU SMEAR
ē	<u>sū</u> + <u>pēn</u> + <u>tej</u>	> <i>sōpeti</i>	to pull together, bind
ō	<u>ōb</u> + <u>pōn</u> + <u>ā</u>	> <i>opona</i>	curtain
	<u>pōn</u> + <u>lō</u>	> <i>pelo</i> (P)	fetter
ī	<u>sū</u> + <u>pīn</u> + <u>ōm</u>	> <i>sōpōnō</i>	1st person sing. of <i>sōpeti</i>
ī	<u>sū</u> + <u>pīn</u> + <u>ātej</u>	> <i>sōpinati</i>	imperfect of <i>sōpeti</i>
MĀORI	RO-NGO	HEAR	
	RO-NGO RUA	HAVING TWO REPUTATIONS	
	RU-AHINE	PRIESTESS	
Ā	RU-A	EARTHQUAKE	
A	RO	KNOW UNDERSTAND	
A	RU ARU	WOOD	
		TI-O	CRY CALL
		RAU-WENE	OBJECT OF CENSURE!
		RAWA	TO FORM SUPERLATIVES
		RI RI	QUARREL, BATTLE PROWESS
MĀORI	RO ROI	GRATE INTO A PULP	
	RŌ PU	HEAP	
	RŌ RI	SCRAPE TOGETHER	
TAK	RONGOMAI	SACREDNESS [OF RED OCHER]	
	OU	RED OCHER	
	RUTA	RAGE BLUSTER	
	RUA	ABYSS FROM WHICH HEAVENLY BODIES RISE	
MĀORI	NGE-RI	RHYTHMIC CHANT WITH ACTIONS	
	NGEUNGEU	MOVE	
	NGEHE	PEACEFUL CALM LAZY	
RO	NGO-A	MEDICINE	
	NGOTE	SUCK THE BREAST	
	NGOI	STRENGTH ENERGY	
	HIA	BE IN LOVE	
	TI HE	SNEEZE [o LIFE]	

Nº I	106	BHŪTA	BECOME BORN ORIGEN
I	107	BHŪ	THE EARTH
	-	BHAVANA	BECOMING
	108	BHŪTĀ NI	PRINCIPLE } EXISTENCE
	109	PUTA	TUBE POCKET BASKET
	110	√AD-	FOOD,
	111	PRÉ PRA-√i	COME FORTH APPEAR
	112	PRA-	INDIC 'BEFORE ITD
	113	PRE/PRA- PRE-TA	SPRIT OF ONE DEAD
	114	PRE/PRA-I-TOS	COME FORTH
	115	KU	THE EARTH
	116	KSHMA	THE EARTH
	117	KEDĀRA	A FIELD
	118	KHANATI	DIG SOIL
	119	BHOGA √BHUJ	EATING
	120	KU	THE EARTH
#	121	BHU [ŃA/GITA]	BECOME + ŃA A SINGER
	122	DAKINI	AN ATTENDANT ON KĀLI
	123	TAKARI	part of PUDENOA
	124	NI-JA-√J AN = SVA	AFFINE
	125	NI-TYA	AFFINE
	126	NI-√DAH	CONSUME BY FIRE
	127	NI-√M RUC	SET DISAPPEAR
	128	NI √ME	BARTER
###	129	KUMBHIKA	REMOVE THIS PAGE
	130	KSHA UŃI	THE EARTH
	131	KUKSHI	BELLY CAVITY
	132	KUD	TO EAT
	133	KUTTĀRA	MT COITUS PLEASURE
	134	KEDĀRA	A FIELD
	135	KEDĀRA	A FIELD
	136	KU-PAPA	THE EARTH
	137	TAKS	FORM BY CUTTING/MINDFORMS
	138	TA	A WICKED MAN
	139	ÉDO	I SHALL EAT
	140	KULA	of NOBLE FAMILY
	141	NAHUSHA	AFFINE

ESAN-

142	NAMANA	NAME
143	ŠA = ŠIVA	
144	SAM RO PA NA	CAUSING TO GROW
145	SAM-LE PA	MUD DIRT
146	PŪTI	PUTRID
147	TE PU	MATATVA RECITAL ITO
148	PUJS	often opposed to STRI > WOMAN
149	DECIR	SAY TELL
150	NI-JA-JAN]	AFFINE
=	SVA	
151	NI	low down downward into OUT BACK
152	NIKKH I TAKA	ONE TO WHOSE CHARGE
152	NIKKH I PATI	SOMETHING HAS BEEN LAID TO LAY DOWN PUT DOWN [CAREFULLY]
153	PĀLI	BRIDE
154	PORANA	] ANCIENT
155	PURANA	
156	PAURANA	
154	PORIN	] SEM URBANE > URBANUS > URBS
155	PORA	
156	PORI - VĀCĀ		POLITE CITIZEN LIKE
155	POSA KA]	NOURISHING FEEDING
	POSA	
156	POSA	] qnd of POSETI TO BE FED or NOURISHED only in DUP ^o DIFFICULT TO NOURISH
	POŠYA	
157	KHETTA	DWELLING POSSESSION FIELD
158	MANTA	orig a DIVINE SAYING.
159	KĀVEYYA	POETRY
160	MAMA	GEN DAT of PERS PRONOUN AHA] AS for SVA > AFFINE
161	KHAJJA	TO EAT OR CHEW
162	MITTA	FRIEND
163	MITTA	FRIEND
164	KARUNKA	COMPASSIONATE
165	MITA	MEASURE FIX IN the EARTH ITO

	166	GĪTĀ	RECITED SONG
	167	GĪTĀ	RECITED SONG
	168	KOTTHA	ANYTHING HOLLOW i CLOSED IN
	169	ATI	EXCESS
	-	ATI SARA	
	170	ATI	EXCESS
	171	ATI TĀTA	WELL BORN
	172	ATI TARATI	TO PASS BEYOND
	173	ATI CARATI	TO GO ABOUT ROAM
	174	ATI REKATA	SURPLUS EXCESS
	175	ATI TULĀ	BEYOND COMPARE
	176	ATI CITRA	VERY SPLENDED
	177	ATI	adverb i prep of forward direction i to
	178	ATI	" " " " "
	179	NEST-POHA	VICTUALS
	180	KAPANIKA	mentally miserable woman.
HINDI	181	ATMA	the DIVINE WITHIN
HINDI	182	MATA	MOTHER
HINDI	183	BAVANI	= PARVATI CONSORT of SIVA
SK	184	PARVATI	" " "
HINDI	185	SHAKTI	DIVINE MOTHER
SK	186	KAULA	OF NOBLE BIRTH
IE	187	Ē VERT + MEN	VIRERME TIME [THAT WHICH TURNS]
	188	PAKŪJIN	TOSING OUT
HITTITE	189	PAHS	PROTECT
	190	KAULA	of NOBLE BIRTH
	191	VA CANA	SPEAK
GREEK	192	Ē DO MAI	I SHALL EAT
"	-	PHRATER	CLANSMAN
	193	DASA	NO 10 A SET of 10
	194	TIMORESE	NUMERALS
	195	TIMORESE	NUMERALS
	196	DURVYA VA HĀRA	WRONG JUDGEMENT IN LAW

Ta° [Vedic tad, etc.; Gr. τὸν τῆν τό; Lat. is-te, tūis, etc.; Lith. tās tā; Goth. þata; Ohg. etc. daz; E. that] base of demonstr. pron. for nt., in oblique cases of m. & f. & in demonstr. adv. of place & time (see also sa). — 1. Cases: nom. sg. nt. tad (older) Vin 1.83; Sn 1052; Dh 326; Miln 25 & taṅ (cp. yaṅ, kiṅ) Sn 1037, 1050; J III.26; acc. m. taṅ J II.158, f. taṅ J VI.368; gen. tassa. f. tassā (Sn 22, 110; J I.151); instr. tena, f. tāya (J III.188); abl. tasmā (J I.167); tamhā Sn 291, 1138; (J III.26) & tato (usually as adv.) (Sn 390); loc. tasmiṅ (J I.278), tamhi (Dh 117); tahiṅ (adv.) (Pv 1.57) & taḥaṅ (adv.) (J I.384; VvA 36); pl. nom. m. te (J II.129), f. tā (J II.127), nt. tāni (Sn 669, 845); gen. tesāṅ, f. tāsaṅ (Sn 916); instr. tehi, f. tāhi (J II.128); loc. tesu, f. tāsu (Sn 670). — In composition (Sandhi) both tad- & taṅ- are used with consecutive phonetic changes (assimilation), viz. (a) tad°: (a) in subst. function: tadagge henceforth D 1.93 taduttāya DhA III.344; tadāpiya (cp. Treckner, Notes 77, 78 = tadopya (see discussion under opeti), but cp. Sk. tadrūpa Divy

543 & tatrūpāya. It is simply tad-upa-ka, the adj. positive of upa, of which the compar.-superlative is upama, meaning like this, i. e. of this or the same kind. Also spelt tadāpikā (f.) (at J II.160) agreeing with, agreeable, pleasant Miln 9; tadatthaṅ to such purpose SnA 565. — With assimilation: taccarita: tapparāyana Sn 1114; tappona (= tad-pa-ava-nata) see taccarita; tabbisaya (various) PvA 73; tabbiparita (different) Vism 291; DhA III.375; tabbiparitatāya in contrast to that Vism 450. — (β) as crude form (not nt.) originally only in acc. (nt.) in adj. function like tad-ahaṅ this day, then felt as euphonic d. esp. in forms where similarly the euphonic t is used (ajja-t-agge). Hence ta- is abstracted as a crude (adverbial) form used like any other root in composition. Thus: tad-ah-uposathe on this day's fast-day = to-day (or that day) being Sunday D 1.47; Sn p. 139 (expl^d as tam-ah-uposathe, uposatha-divase ti at SnA 502); tadahe on the same day PvA 46; tadahe (id.) J V.215 (= tasmiṅ chana-divase). tad-anga for certain, surely, categorical (orig. concerning this cp. kimanga), in tadanga-nibbutā S III.43; tadanga-samatikkama Nd² 203; tadanga-vikkhambhana-samuccheda Vism 410; tadanga-pahāna DhA 351; SnA 8; tadangena A IV.111. — (b) tan°: (a) as subst.: tammaya (equal to this, up to this) Sn 846

(= tapparāyana Nd² 206); A I.150. — (β) Derived from acc. use (like a p) as adj. is tankhanikā (fr. taṅ khaṅ) Vin III.140 (= mubhūtikā). — (γ) a reduced form of taṅ is to be found as ta° in the same origin & application as ta-ū- (under a β) in combⁿ ta-y-idaṅ (for taṅ-idaṅ > taṅ-idaṅ > ta-idaṅ > ta-y-idaṅ) where y. takes the place of the euphonic consonant. Cp. in application also Gr. τὸν & τῆν, used adverbially as there (orig. just that) Sn-1077; Pv 1.34; PvA 2, 116 (= taṅ-idaṅ), 70. The same ta° is to be seen in tāhaṅ Vv 83¹⁴ (= taṅ-ahaṅ), & not to be confused with tāhaṅ = te-ahaṅ (see tvay). — A similar combⁿ is tanyathā Miln 1 (this is how, thus, as follows) which is the Sk. form for the usual P. seyyathā (instead of ta-(y)-yathā, like ta-y-idaṅ); cp. Treckner, P.M. p. 75. — A sporadic form for tad is tadaṅ Sn p. 147 (even that, just that; for tathaṅ ?). —

— II. Application: 1. ta° refers or points back to somebody or something just mentioned or under discussion (like Gr. τὸν, Lat. hic, Fr. ci in voicy, cet homme-ci, etc.): this, that, just this (or that), even this (or these). In this sense combⁿ with api: te c' āpi (even these) Sn 1058. It is also used to indicate something immediately following the statement of the speaker (cp. Gr. ἴδῃ, E. thus): this now, esp. in adv. use (see below); taṅ kiṅ maññaṅ D 1.60; yam etaṅ paḍhaṅ apucchā Jita taṅ maññaṅ te: Sn 1037; taṅ te pavakkhāmi (this now shall I tell you) Sn 1050; teṅaṅ Buddhovvāhāsi (to those just mentioned answered B.) Sn 1127; te tassa (and they, pleased . . .) Jb. 1128. — 2. Correlative use: (a) in rel. sentences with ya° (preceding ta°): yaṅ ahaṅ jāhāmi taṅ tvay jāhāsi "what I know (that) you know" D 1.88; yo nerayikānaṅ sattaṅaṅ āhāra tena so yapeṭi "he lives on that food which is (characteristic) of the beings in N. or whichever is the factor of the N. being on this he lives" PvA 27. — (b) elliptical (with omission of the verb to be) yaṅ taṅ = that which (there is), what (is), whatever, used like an adj.: ye te those who . . . all (these), whatever; ye pana te manassa saddhā . . . te evam ahaṅsu . . . "all those people who were full of faith said" Vin II.195; yena tena upāyena gāma "catch him by whatever means (you like)" J. c. by all means J II.159; yaṅ taṅ kayirā "whatever he may do" Dh 42. — 3. Distributive and iterative use (cp. Lat. quisque, etc.): . . . taṅ taṅ this & that i. e. each one; yaṅ yaṅ passati taṅ taṅ pucchati whomsoever he sees (each one) he asks PvA 38; yaṅ yaṅ manaso pīyaṅ taṅ taṅ gahetvā whatever . . . (all) that PvA 77; yo yo yaṅ yaṅ icchati tassa tassa taṅ taṅ adāmi "whatever anybody wished he gave to him" PvA 113. So with adv. of ta°: tattha tattha here & there (freq.); tahaṅ tahaṅ id. J I.384; VvA 36. 187; tato tato Sn 390. — (b) the same in disjunctive-comparative sense: taṅ . . . taṅ is this so & is this so (too) = the same as, viz. taṅ jivaṅ taṅ sarīraṅ is the soul the same as the body (opp. aññāṅ J. a. s.) A V.103 etc (see PvA). — 4. Adverbial use of some cases (local, temporal, & modal): acc. taṅ (a) there (to); tad avasāmi he withdrew there D. II.126, 156; (b) taṅ enaṅ at once, presently (= tavad-eva) Vin I.127 (cp. Ved. enā); (c) therefore (cp. kiṅ wherefore, why), that is why, now, then: S II.17; M 1.487; Sn 1210; Pv 12 (= tasmā PvA 11 & 103); II.7¹⁸; cp. taṅ kiṅsa hetu Nd² on jāhāna. — gen. tassa (c) therefore A IV.333. — instr. tena (a) there (direction = there to), always in combⁿ with yena: where — there, or in whatever direction, here & there. Freq. in formula denoting approach to a place (often unnecessary to translate); e. g. yena Jivakassa ambavanāṅ tena pāyāsi, where the Mango-grove of J. was, there he went = he went to the M. of J. D 1.49; yena Gotamo ten' upasankama go where G. is D 1.88; yena Jvasathāgarāṅ ten' upasankama D II.85 etc; yena vā tena vā paḍiyanti they run here & there A II.33; (c) so then, now then, therefore, thus (often with hi) J I.151, 279; PvA 60; Miln 23; tena hi D II.23; J I.266; II.288; Miln 19. — abl. tasmā (c) out of this reason, therefore Sn 1051, 1104; Nd² 279 (= taṅ kāraṇaṅ) PvA 11, 103; tato (a) from there, thence Pv 112; (b) then, hereafter PvA 39. — loc. taṅ (a) there (over there = beyond) Pv 1.57; (c) = therefore PvA 25; tahaṅ (a) there, usually repeated: see above II. 3 (a). — See also tattha, tathā, taṅ, tādi, etc.

Ta° [Vedic tad, etc.; Gr. *tau riva tau*; Lat. is-te, talis, etc.; Lith. *tas ta*; Goth. *jata*; Ohg. etc. *daz*; E. *that*] base of demonstr. pron. for nt., in oblique cases of m. & f. & in demonstr. adv. of place & time (see also sa). — I. Cases: nom. sg. nt. tad (older) Vin 1.83; Sn 1052; Dh 320; Miln 25 & taj (cp. yan, kij) Sn 1037, 1050; J III.26; acc. m. taj J II.158, f. taj J VI.368; gen. tassa, f. tassa (Sn 22, 110; J I.151); instr. tena, f. taya (J III.188); abl. tasmā (J I.167); tamhā Sn 291, 1138; (J III.26) & tato (usually as adv.) (Sn 391); loc. tasmīn (J I.278), tamhi (Dh 117); tahi (adv.) (Pv 1.57) & taha (adv.) (J I.384; VvA 36); pl. nom. m: te (J II.129), f. tā (J II.127), nt. tāni (Sn 669, 845); gen. tesān, f. tāsa (Sn 916); instr. tehi, f. tāhi (J II.128); loc. tesu, f. tāsu (Sn 670). — In composition (Sandhi) both tad- & taj- are used with consecutive phonetic changes (assimilation), viz. (a) tad°: (a) in subst. function: tadagge henceforth D 1.93 taduttāhā DhA III.344; tadūpiya (cp. Treckner. Notes 77, 78 = tadopya (see discussion under opeti), but cp. Sk. tadrūpa Divy

BASE OF DEMONSTRATIVE PRONOUN -
 ADV OF TIME AND PLACE [SEE ALSO SA [HA]]
 ACC TAJ
 GEN TASSA
 INSTR TENA f TAYA
 PLUR NOM M TE f TĀ
 INST TEHI f TĀHI

543 & tatrūpāya. It is simply tad-upa-ka, the adj. positive of upa, of which the compar-superlative is upama, meaning like this, i. e. of this or the same kind. Also spelt taddūpikā (f.) (at J II.160) agreeing with agreeable, pleasant Miln 9; tadattān to such purpose SNA 565. — With assimilation: taccarita: tapparāyana Sn 1114; tappona (= tad-pra-ava-nata) see taccarita; tabbisaya (various) PvA 73; tabbiparita (different) Vism 291; DhA III.275; tabbiparitatāya in contrast to that Vism 450. — (β) as crude form (not nt.) originally only in acc. (nt.) in adj. function like tad-ahan this day, then felt as euphonic *d*, esp. in forms where similarly the euphonic *t* is used (ajja-t-agge). Hence ta- is abstracted as a crude (adverbial) form used like any other root in composition. Thus: tad-ah-uposathe on this day's fast-day = to-day (or that day) being Sunday D 1.47; Sn p. 139 (expl^d as tam-ah-uposathe, uposatha-divase ti at SNA 512); tadahe on the same day PvA 46; tādahā (id.) J V.215 (= tasmīn chana-divase). tad-anga for certain, surely, categorical (orig. concerning this cp. kimanga), in tadanga-nibbuta S III.43; tadanga-samāttikkama Nd² 203; tadanga-vikkham-bhāna-samuccheda Vism 410; tadanga-pāhāna DhA 351; SNA 8; tadangena A IV.411. — (b) tan°: (a) as subst.: tammaya (equal to this, up to this) Sn 846

NOTE SANDHI BOTH TAD- AND TAJ- ARE USED WITH CONSECUTIVE PHONETIC CHANGES [ASSIMILATION]

(= tapparāyana Nd² 206); A I.159. — (β) Derived from acc. use (like a *n*) as adj. is tankhanikā (fr. taj khaṇaṇ) Vin III.140 (= muhuttikā). — (γ) a reduced form of taj is to be found as ta° in the same origin & application as ta-d- (under a β) in comb^d ta-y-idaṇ (for taj-idaṇ > taj-idaṇ > ta-idaṇ > ta-y-idaṇ) where y takes the place of the euphonic consonant. Cp. in application also Gr. *rovro* & *rovro*, used adverbially as therefore (orig. just that) Sn. 1077; Pv 1.37; PvA 2.16 (= taj-idaṇ). The same ta° is to be seen in tāhan Vv 83¹⁸ (= taj-ahan), & not to be confused with tāhan-te-*lian* (see tvaj). — A similar comb^d is tanyathā Miln 1 (this is how, thus, as follows) which is the Sk. form for the usual P. seyyathā (instead of ta-(y)-yathā, like ta-y-idaṇ); cp. Treckner. P.M. p. 75. — A sporadic form for tad is tadag Sn p. 147 (even that, just that; for tathag?). — II. Application: 1. ta° refers or points back to somebody or something just mentioned or under discussion (like Gr. *utroq*, Lat. *hic*, Fr. *ci* in *voici*, *cet homme-ci*, etc.); this, that, just this (or that), even this (or these). In this sense comb^d with api: te c' api (even these) Sn 1058. It is also used to indicate something immediately following the statement of the speaker (cp. Gr. *utroq*, E. *thus*): this now, esp. in adv. use (see below); taj kij ināhāsi D 1.60; yan etan pahān apucchā Jitta taj ināhāsi te: Sn 1037; taj te pavakkhāmi (this now shall I tell you) J Sn 1050; tesān Buddhoviyākāsi (to those just mentioned answered B) Sn 1127; te tosita (and they, pleased ...) ib. 1128. — 2. Correlative use: (a) in rel. sentences with ya° (preceding ta°): yan ahaṇ jāhāmi taj tvaj jāhāsi "what I know (that) you know" D 1.88; yo nerayikānaṇ sattānaṇ āhāro tena so yāpeti "he lives on that food which is (characteristic) of the beings in N.; or: whichever is the food of the N. beings, on this he lives" PvA 27. — (b) elliptical (with omission of the verb to be) yan taj = that which (there is), what (is), whatever, used like an adj.: ye te those who, i. e. all (these), whatever: ye pana te manussā siddhā ... te evaṇ ahaṇsu ... "all those people who were full of faith said" Vin II.195; yena tena upāyena gaha "catch him by whatever means (you like)" i. e. by all means J II.159; yan taj kayira "whatever he may do" Dh 42. — 3. Distributive and iterative use (cp. Lat. *quisquis*, etc.): ... taj taj this & that, i. e. each one; yan yan passati taj taj pucchati whomsoever he sees (each one) he asks PvA 38; yan yan manaso piyaṇ taj taj gahetvā whatever ... (all) that PvA 77; yo yo yan yan icchati tassa tassa taj taj adāsi "whatever anybody wished he gave to him" PvA 113. So with adv. of ta°: tattha tattha here & there (freq.); tahaṇ tahaṇ id. J I.384; VvA 36, 187; tato tato Sn 390. — (b) the same in disjunctive-comparative sense: taj ... taj is this so & is this so (too) = the same as, viz. taj jivaṇ taj sariraṇ is the soul the same as the body (opp. ahaṇ j. a. a.) A V.193, etc. (see jva). — 4. Adverbial use of some cases (local, temporal, & modal): acc. taj (a) there (to); tad avasari he withdrew there D. II.126, 156; (b) taj enaṇ at once, presently (= tavad-eva) Vin I.127 (cp. Ved. enā); (c) therefore (cp. kij wherefore, why), that is why, now, then: S II.17; M I.287; Sn 1110; Pv 1.2² (= tassa); PvA 11 & 103; II.7¹⁸; cp. taj kissa hetu Nd² on jāhāna — gen. tassa (c) therefore A. IV.333. — instr. tena (a) there (direction = there to), always in correl. with yena: where — there, or in whatever direction, here & there. Freq. in formula denoting approach to a place (often unnecessary to translate); e. g. yena Jivakassa ambavanāṇ tena pāyāsi: where the Mango-grove of J. was, there he went = he went to the M. of J. D 1.49; yena Gotamo ten' upasankama go where G. is D 1.88; yena āvasathāgarāṇ ten' upasankami D II.85 etc.; yena vā tena vā palāyanti they run here & there A II.33; (c) so then, now then, therefore, thus (often with hi) J I.151, 279; PvA 60; Miln 23; tena hi D II.2; J I.266; III.188; Miln 19. — abl. tasmā (c) out of this reason, therefore Sn 1031, 1104; Nd² 279 (= taj kāraṇaṇ) PvA 11, 103; tato 'taj' from there, thence Pv 1.12²; (b) then, hereafter PvA 39. — loc. tahi (a) there (over there > beyond) Pv 1.57; (c) = therefore PvA 25; tahaṇ (a) there; usually repeated: see above II.) (a). — See also tattha, tathā, tadā, tādi, etc.

TA° CRUDE FORM [NOT NEUT] ORIG ONLY IN ACCUS. FUNCTION LIKE TAD-AHAN > THIS DAY HENCE TA- IS ABSTRACTED AS ADVERBIAL FORM USED AS ANY OTHER ROOT IN COMPOSITION THUS TAD-AH-UPOSATHE = ON THIS DAYS FAST DAY = TODAY [OR THAT DAY]

REDUCED FORM OF TAJ AS TA AS SAME ORIGIN AND APPLICATION AS -TA-D- IN COMBINATION TA-Y-IDAG ITO THE SAME TA IS SEEN IN TĀHAṆ = TAJ-AHAN AND NOT TO BE CONFUSED WITH TĀHAṆ = TE APPLICATION

TA REFERS OR POINTS BACK TO SOMEBODY OR SOMETHING JUST MENTIONED OR UNDER DISCUSSION > THIS THAT JUST THIS OR THAT EVEN THIS OR THESE. IT IS ALSO USED TO INDICATE SOMETHING IMMEDIATELY FOLLOWING THE STATEMENT OF THE SPEAKER > THIS NOW TAJ TE PAVAKKHAMI = THIS NOW I SHALL TELL YOU MAORI TĒ-TĀHI ONE, ACERTAIN ONE THE OTHER EACH

DISTRIBUTIVE TAJ-TAJ = THIS AND THAT [EACH ONE]

MAORI TĀ-TĀ-I ARRANGE SET IN ORDER, SO WITH ADVERB. TA° TĀTHA-TĀTHA = HERE AND THERE see TĀTRA-TĀTRA ACC of TAJ THERE [TO]

GEN TA SSSA [J] THERE FOR INST TENA THERE [DIRECTION = THERE TO ALWAYS IN CORRELATION WITH YENA > WHERE - THERE HERE AND THERE FREQUENT IN FORMULA DENOTING APPROACH TO A PLACE TA-TO FROM THERE THENCE THEN LOCATIVE TĀHIṆ THERE BY AND OVER THERE

PĀLI THA
 MĀORI TĀ
 TA NE
 TA KE
 TĀ KARO
 TA KA HI
 TA IAO
 TA IWHENUA
 TA IRANEA
 TĀ HU
 TĀ HŪ
 TĀ

STANDING LOCATED BEING BASED ON
 BAIL A CANOE CARVE FASHION PAINT TĀDO [ABODE]
 HUSBAND MANLY!
 ROOT STUMP CAUSE REASON POST d a FENCE
 WRESTLE
 FOOTREST d a KŌ
 WORLD
 PERMANENT ABODE
 BE RAISED UP
 RIDGE POLE d a HOUSE
 DIRECT LINE d ANCESTRY
 STALK or STEM d a PLANT

PĀLI TA
 MĀORI TĀ
 TA E
 TĀ HA KU
 TĀ HA NA
 TA HA U

BASE d DEMONSTRATIVE PRONOUN
 THAT THIS THESE > PRONOUN
 indie possession
 TOUCH d FEELINGS
 MY
 HIS
 THY

PĀLI TA
 ACC TAG
 GEN TAS SA
 INSTR TE NA
 f TĀ IYA
 PLUR NEM TE
 f TĀ
 INST TE HI
 f TĀ HI
 MĀORI TA E
 TĀ
 TĀ ETE
 TA EPU
 TA E
 TĀ HAE
 TA HAKURA
 TA HI
 TA HU
 A TA

ADVERBS d TIME i PLACE [action state conditions]
 COME GO DEPART
 NEAR SHIT
 THE ... OF [HAVE]
 RICH SOIL
 AMOUNT TO d NUMBERS PROCEED TO EQUAL
 STEAL
 SEE IN A DREAM
 ONE ONE and the OTHER ALL TOGETHER
 FOOD PLENTY COOK PERFORM RITES
 GENTLY CAREFULLY OPENLY

MĀORI TA NG-I [ŋ] FUNERAL
 TA HU NA BATTLEFIELD
 TA I TIDE SEA ANGER WAVE
 TA I AO WORLD
 TA I AROA WEARY
 TA I PŪ BETROTH
 TA KA COMPANY of PERSONS

PĀLI TA DA HE ON THE SAME DAY
 MĀORI TA HE MENSES ABORTION SACRED FOOD offered to a GOD
 TĀ HENGI HENGI CALM of WIND
 TE TA HI THE FIRST SINGLE ONE and the OTHER,
 TA HI-RA THE DAY AFTER TOMMORROW
 TA E amount to of numbers 100

[TE TA]

[THE THE]

PĀLI TA DA HE ON THE SAME DAY
 HE-I AT ON WITH OF TIME OR PLACE
 HE-A WHAT TIME
 HE what at A AN SOME

HAE-A TA DAWN
 A TA of belonging to as far as 'until and then
 A TA EARLY MORNING opposed to EVENING
 A TA HĀ PARA THE TIME of DAWN [NOTE PA = SKPAKSHA
 RĀ DAY SUN LE WING SIDE [DAY/NIGHT
 A TA HI RĀ DAY after TOMORROW
 TA RA RAYS of SUN before SUNRISE
 TA RA TAHI ISOLATED ALONE

PĀLI TA TAHI
 f TA RA TAHI isolated alone.
 MĀORI TA TA TAHI MEASURE STUDY the HEAVENS
 TA TA NEAR OF TIME or place.

WHAKA TA TA APPROACH

PĀLI TA O A HAN THIS DAY
 PĀLI TA INSTR TENA PLURNOM TE f m TA
 MĀORI A HAN-A HIS
 M A HAN-A DAY WARM

PALI
GEN
INST
and

DA SA
DA SA NNAJ
DA SA HI
DA SA BHI

MAORI
MAORI

DA SA
DI SA
TA TAI
TA E

TA HA - RUA
TA - HI
TA - HI - RA
TA - HU
TA - HU
TA I
TA - HU NA
TA IAO
TA ITONGA
TA U
TA KA

|||

TA KE
TA TA KI
TA KI RUA
TA KI TU
TA KO TO
TA NE
TA MA
TA MA HI NE
TA NE A
TA NE A TA
TA OKETE
TA RU NA
TA PA RARO
TA PU

*

Nº 10 OF A SET OR COMPREHENSIVE
UNITY. NOT VALUE LIKE 3 or 5 AS
A FIXED MEASURE WITH WHICH THAT OF
AN AUTHORITY SOLEMN, AUSPICIOUS
IMPORTANCE IS COUPLED APPLIED TO THE
UNIT AS WELL AS ITS DECIMAL COMBINATION
100 1000 TO ETHICALLY = A CIRCLE

APPLICATION A [based on natural phenomena =
] TO POINTS OF THE COMPASS, PERSONAL = ALL
] [TO HEAVENLY ATTRIBUTES [THA NANI] 10]
MEASURE SET IN ORDER STUDY OF THE HEAVENS
AMOUNT TO OF NUMBERS EQUAL TO
BE EFFECTED BE ACCOMPLISHED PROCEED TO
OF 2 ASPECTS

ONE ONE AND THE OTHER ALL TOGETHER
-RA DAY AFTER TOMORROW [THROUGHOUT]
DIRECT LINE OF ANCESTRY CONTINUOUS
FOOD PLENTY
SEA TIDE WAVE
BED IN A CULTIVATION MARKED OF
WORLD [BY A FURROW]
SOUTH TAITUA WEST

SEASON YEAR THE CYCLE OF SEASONS
COME ROUND AS A DATE OR PERIOD OF
TIME BE COMPLETELY ENGIRLED REVOLUTION
ORIGEN BEGINING CAUSE [OR CIRCUIT
GIVES DISTRIBUTIVE FORCE TO NUMBERS

TWO AT A TIME BY TWO'S
FORMATION IN COLUMN FOR ATTACK
lie before one in the future
ATUA!!! Seq correction TO KARAKIA!!!

CHILD SON MAN
DAUGHTER GIRL WOMAN GIRLISH FEMALE
BE ASSEMBLED DIVISION ROW
MAN HUMAN
MALE CONNECTION BY MARRIAGE
CONNECTED BY FAMILY TIES
NORTH WIND TARAKAKAS WIND
See

BASE of DEMONSTRATIVE PRONOUN

PALI	TA
NON SING NT	TAD
and	TAN
CP	YAN
	KIN
ACC M	TAN
gen	TAS SA
INSTR	TE NA
f	TĀ YA
and	TA TO
pl nom m	TE FTĀ
NT	TĀNI
INST	TEHI
f	TĀHI
NOTE	
MAORI	TAHI
	HI A
	TE
	TĀ
	ANG A
	TĀ TAI
	KI
WHAKA	KI
	KI
	TA E
TE	TĀ HI
	TĀ NĀ
	TĀ NEI
PALI	TA TO
MAORI	TA TO -U
	TA U
	[TŌ =]
	[TE]
	TŌ KU
	TŌ U
	TŌ NA
	TŌ
TE	HEA
TA	-I

> [THERE [DIRECTION THERE TO] ALWAYS IN CORRELATION WITH YENA=WHERE MAORI ĒNA pl d del TĒNĀ THOSE [NEAR OR CONNECTED WITH] [PERSON SPOKEN TO]

ONE ONE and the other all together

HOW MANY

THE

See

ASPECT

ARRANGE SET IN ORDER MEASURE

FULL

FILL

TO of place

AMOUNT of numbers equal

ONE ONE and ANOTHER ALL TOGETHER

def pron plus ĒNĀ THAT THIS THERE HERE

" " THIS EACH HERE NOW

ABL of pron base TA° FROM THIS IN THIS FURTHER

WE OUS

[THENCE THEREUPON] TO

COUNT ONE ONE BY ONE

def post use with pronouns [possession] =

THE ONE OF THAT OF TO HAVE

MY

THY

HERS HIS ITS

THY

WHICH

TERM of ADDRESS

PALI
GEN
INST
and

DA SA
DA SA NNA
DA SA HI
DA SA BHI

N^o 10 OF A SET OR COMPREHENSIVE
UNITY. NOT VAGUE LIKE 3 or 5 AS
A FIXED MEASURE WITH WHICH THAT OF
AN AUTHORITY SOLEMN AUSPICIOUS
IMPORTANCE IS COUPLED APPLIED TO THE
UNIT AS WELL AS ITS DECIMAL COMBINATION
100 1000 TO ETHICALLY = A CIRCLE

MAORI
MAORI

DA SA
DI SA
TA TAI
TA E

APPLICATION A [based on natural phenomena =
] TO POINTS OF THE COMPASS, PERSONAL = ALL
[TO HEAVENLY ATTRIBUTES [THA NANI] 10]
MEASURE SET IN ORDER STUDY THE HEAVENS
AMOUNT TO OF NUMBERS EQUAL TO
BE EFFECTED BE ACCOMPLISHED PROCEED TO

TA HA - RUA

OF 2 ASPECTS

TA - HI

ONE ONE AND THE OTHER ALL TOGETHER

TA - HI - RA

DAY AFTER TOMORROW [THROUGHOUT

TA - HU

DIRECT LINE OF ANCESTRY CONTINUOUS

TA - HU

FOOD PLENTY

TA I

SEA TIDE WAVE

TA - HU NA

BED IN A CULTIVATION MARKED OF

TA IAO

WORLD [BY A FURROW]

TA ITONGA

SOUTH TAITUA WEST

|||

TA U

SEASON YEAR THE CYCLE OF SEASONS

TA KA

COME ROUND AS A DATE OR PERIOD of

TA KE

TIME BE COMPLETELY ENCIRCLED REVOLUTION

TA TA KI

ORIGIN BEGINNING CAUSE [OR CIRCUIT

TA KI RUA

GIVES DISTRIBUTIVE FORCE TO NUMBERS

TA KI TU

TWO AT A TIME BY TWO'S

TA KO TO

FORMATION IN COLUMN for ATTACK

TA NE

lie before one in the future

TA MA

ATUA!!! See connection TO KARAKIA!!!

TA MA HI NE

CHILD SON MAN

TA NE A

DAUGHTER GIRL WOMAN GIRLISH FEMALE

TA NE A TA

BE ASSEMBLED DIVISION ROW

TA OKETE

MAN HUMAN

TA RU NA

MALE CONNECTION BY MARRIAGE

TA PA RARO

CONNECTED BY FAMILY TIES

*

TA PU

NORTH WIND TARAKAKASW WIND

See

NUMERALS IN TWO TIMORESE DIALECTS

TE TUN DIALECT

[LINGA FRANCA]

- 1 IDA
- 2 RUA
- 3 TOLU
- 4 HAAT
- 5 LIMA
- 6 NEEN
- 7 HITU
- 8 VALU
- 9 SIA
- 10 SANALU

PALI TA° & TĀHI = THAT THIS THESE
 MĀORI TĀHI AND THE AMOUNT TO
 [TA-E E] AMOUNT TO d NUMBERS

MĀORI WHĀ [+AT]
 MĀORI MĀ = TO CONNECT NUMERALS
 MĀORI SEE NĀ ITO
 MĀORI WHITU

MĀORI IWA = 10 HIA = HOW MANY
 MĀORI RUA AS 2 x 5 = 10

MĀORI NGA HU - RU = 10
 MĀORI NGA - WIRI = 10

PALI TA° > TĀT-RU-PAYA SAME KIND
 [OF THIS LIKE THIS]

KA WAI MINA DIALECT

[see PARAPACANA, UYACCA]

ARCHAISMS VOWEL HARMONY REPERATIONS AND POST-GLOTTAL CONSONANTS

- 1 HE
- 2 KAI RUO*
- 3 KAI TELU*
- 4 KAI HAA
- 5 KAI LIM E
- 6 KAI NEE
- 7 KAI HITU
- 8 KAI KĀHA
- 9 KAI SI WE
- 10 KAI BA SE

MĀORI HE = A. AN
 * PALI TĀT-RU-PAYA SAME KIND
 OF THIS LIKE THIS

MĀORI ME WITH AND = MĀ
 MĀORI NEKI = NEI HERE ITO
 MĀORI WHITU

MĀORI KĀHAKI CONTINUE A LINE
 MĀORI HĀ HOW MANY WENE = ONCE

MĀORI PA-E NUMBER HE = A. AN
 AS A UNIT of 10 PARTS
 FOR 6 also NEKE = MOVE ITO see.

WHAKANEKE CRUISE TO MOVE ALONG
 ALSO NĀ

FOR 9 MĀORI [TĀ] HI [TA-SI]
 FOR ONE FIRST ONE, AND THE OTHER
 ALL TOGETHER THEN ITO. HI-A
 TA-E AMOUNT TO d NUMBERS

TIMORESE DIALECTS. NUMERALS
M=N

DIALECT TE TUM
TUNA

PLAIN DWELLERS COAST FISHERMEN
the EARTH [RONYISEE AVETT]

REU URINATE fig ASATED affairs of CONDITION
usually + ADJ = ADVERSE CONDITION

MORRI

REU
AUE
TE
TE

ALAS THE CONOE with a figurehead THERE
LIE be in a position
manner sort be established fight with
SITE foundation

TE
TU
TURANGA
TUM AI

FIXED PERMANENT CONTINUOUS

MERRAS

1 DA
2 RUA
3 TOLU
4 HAAT
5 LINA
6 NEEN
7 HITU
8 VALU
9 SIA
10 SANALU

MORRI TANI ONE 7 [HITA] AI-DA
RU A 2
TO RU 3
WHA 4
RIMA 5
O-NO 6
WHITU 7
WARU 8
NA 9
TEKAD 10
NCAW-RU 10
TEN
TEN

MORRI

NEA HU-RU
NGA WIRI

WAININA

DIALECT

1 HE
2 KAI-RUO
3 KAI-TELU
4 KAI-HAA
5 KAI-LIME
6 KAI-NEE
7 KAHITU
8 KAI-KAHA
9 KAI-SWE
10 KAI-BAISE
KAI

ARCHAISMS VOWEL HARMONY = REAPPCONA
HE = AN [aspirations; post glottal conson.]
RU A 2
TE 3 THE TO CIE THE + 2
WHA 4
RIME 5
ONO 6
WHITU 7
KAMAKI CONTINUE @ LINE
HOW MANY
THE NUMBER HE A AN
NUMBER.

MORRI

PĀLI " MAORI AS	THA TĀ TĀ	NA NĀ NĀ NĀ	PLACE ABODE p of or BELONGING TO of place i Time [HANEERED COMFORTABLE] REST REMAIN [HĀNOKO THAKH A HOUSE] BAIL A CANOE = ABODE POSSESSED BY BELONGING TO
PĀLI f LOC f	TE AM TĀ HI TE SU TĀ SU TA °	]	A LINE of OXEN TETHERED TOGETHER adv of TIME i PLACE [TEAM and TALLY] [ASAX PA-KA COVER A ROOF] [" PEACA COVER A ROOF] PĒER THERE IN THAT PLACE
INST	TE NA		Refers or points back to somebody or something just mentioned or under discussion THIS THAT JUST THIS [or THAT] EVEN THIS or THESE THIS NOW [distributive use] THIS THAT EACH ONE so with adv. dTĀ THERE [direction = there to] here; there freq in approach to a place always in context with YENA WHERE - there HERE THERE
TIMOR PĀLI LOC MAORI	TE TUN TA TO TA HI] TA TO TA -U TA HI TE TE A TE HĒA TE NĀ TE NEI	]	PLAIN DWELLERS ie THERE HERE MAORI TU = from there thence then [STAY REMAIN] THERE [over there > beyond] RU Perform any process 3 times a method of THY [planting ie here there ITO] ONE IN COUNTING one and the other then TOGETHER THERE! WHERE WHICH THAT THIS near or connected to person THERE HERE [spoken to] THIS EACH HERE NOW
TIMOR MAORI PĀLI LOC TIMOR MAORI TIMOR	TĀ NA TA NA TA TA HI TA HI HI HI SI	] TU A A	HIS HERS ITS 3rd part sing HIS HER ITS = ONE [A SAX TAL A NUMBER] TEL = ONE [A TALLY A COUNTING/TEAM] THERE OVER THERE > BYOND SEVEN HOW MANY SEVERAL NINE

NOM pl

E KA
E KA
E KE

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

E KA
°SA TTHI
°SA TA

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

ADJ

E KA
E KA
E KA

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

MĀORI

E

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

E HI
E KE

NU

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

KA U
KA TOA
KA TAH
KE
KE I

ALL THE WHOLE
NOW FOR the FIRST TIME
different of non identity different of another kind
with in possession of AT ON IN of place i time]

PĀLI DA

SA HI

HI KA COPULATE i.e 2 as ONE UNIT [LIKE AS]
N° 10 OF A SET OR COMPREHENSIVE UNITY
APPLIED TO the UNIT AND OR ITS DECIMAL COMBINATION

INSR
MĀORI

TA - HI
TA HA -
TA KI -
TA E

RUA
RUA

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

PĀLI

SA¹
SA²

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

MĀORI

HI A

HOW MANY Several

PĀLI

TA-HI
DA-SA

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

PALI
NOM PL
MAORI

E KA
E KE
E KA TI] SA
KA U
KA TO A
[TA^o] >
TA TO] >
TE
TA NI
TE SA]
TE HI
TA HI
TA HI
TA U
TE KA U
DA SA
TI- KA

ONE
ONE WITH OR WITHOUT CONTRAST TO 2 or MORE
31
ALONE per se
ALL THE WHOLE
[BASE of Demons^t person i demonshat^{iv}e
adverb of TIME i PLACE

NT
GEN
INST
f
MAORI

TA NI
TE SA]
TE HI
TA HI
TA HI
TA U
TE KA U
DA SA
TI- KA

ONE ONE; ANOTHER ALTOGETHER
COUNT
10
10 as UNIT of decimal combination
RIGHT CORRECT JUST FAIR PLAN
[RULE METHOD

PALI

TE
TE
TE HEA

there
THE
which

BUT

RI TE

LIKE ALIKE BALANCED BY AN
EQUIVALENT CORRESPONDING IN NUMBER
31

PALI
MAORI

EKA TI] SA
TI RI
RA TO
RI TE NE A [] SA

SHARE PORTION
DISTRIBUTE
CORRESPONDING PRICE LIKENESS

PALI
MAORI

EKA TI] SA
TA HA KU
TA HA NA
HA KA RI
HA KORO
HA KUI
HA NEA
HA NEA HANGA

MY
HIS
FEAST GIFT PRESENT
father
MOTHER
BUSINESS
ABUNDANT SUFFICIENT

PĀLI	DAYA TI	=	[MĀORI TIKA JUST FAIR; TIKANCA]
VEDIC	DAYA TE	of	[MĀORI TA-TE-AND TE-TA-HI]
TO	DAY	-	- TO DIVIDE TO SHARE. [ONE SCHE EACH]
MĀORI	DĀ		SA DADATI BASE 2
ME	DA DĀ TI	TI EKE	MEASURE SET OUT
CPLATIN	DŌ S	[A/O]	REOUPL FORMATION of DĀ as Latin DO
MĀORI	TO E		DOWRIE ONE DATI LITWA DŪTI -> TO GIVE
RA	TO		DIVIDE AND TOH-A DISTRIBUTE
FORMS	THE FOLLOWING BASES FORM THE PĀLI VERB SYSTEM		
	DĀ		MĀORI TA-MI FOOD
	DĀY		" TAI [FIRSTFRUITS]
	DA DĀ		" TATAI MEASURE
	DI		" TI-RI SHARE PORTION
BASES	DĀ		and reduced DA
	DĀ		FUT DASSATI
MĀORI	TA TA U		COUNT REPEAT ONE BY ONE
NOTE	DĀ RŪ NI		ĀHARITVĀ AEGIN KATVĀ O=TO PROVIDE WITH
MĀORI	TA HU		SET ON FIRE AND NI-NI GLOW=DISTRIBUTION [FIRE
MĀORI	TA NEA IKA		RESTITUTION of PROPERTY of ONE SLAIN
	TĀ		= TE the --- of [HE REIRA KA KOTIKOTI AI TE
			IKA NEI, A KA RIRO PAI TE TERA TA TENEA NA TA
			[AND EACH WILL RECIEVE HS SHARE [TERA RA
			ARRIVE COME GO AMOUNT TO OF NUMBERS EQUAL]
	TAE		SUBDIVISION! [BE EFFECTED BE ACCOMPLISHED]
	TA UPA		
	A-TA-WHAI		BE LIBERAL LIBERALITY
PĀLI PP	A-TTA		= Ā-D [A] TA
MĀORI	Ā		OF BELONGING TO POSSESSED BY ITD
	TA ETANEA		SACK CAPTURE
	TA HI		ONE SINGLE ONE..AND THE OTHER ALL TOGETHER
	TA HU A		HEAP of FOOD AT A FEAST [FUND-MOO]
	TA I		FIRSTFRUITS
	TA KI URA		SACRED FOOD [of dead or child birth etc].
	TA TAI		MEASURE ARRANGE SET IN ORDER PLAN
	TA RI		WAIT EXPECT BE WAITED FOR [PURPOSE]
	TA RUNA		CONNECTED BY FAMILY TIES
	TI RI		PART PORTION OFFERING TO A GOD
	TO		= POSSESSION THE ONE of THAT of 'TO HAVE,
	TO E		SPLIT DIVIDE

465 SK	TĀ VA KĀ	FROM TA-VA THY THINE
GEN.	TV A	
MAORI	TA NA	HIS
"	TŪ TA-NGA	PORTION DIVISION
SK	TA VA TI KA	WORTH SO MUCH BOUGHT FOR
"	TA VA D-DHĀ	IND IN THAT NUMBER IN SUCH A
MAORI	TŪ Ā-HU	A SACRED PLACE [NUMBER]
MAORI	TĀ INGA	PLACE FOR SAILING A CANOE=ABODE
	TĀ NGA-IKA ITO	AS FOR AN OFFERING TO A GOD
	TĀ	BREATHE + MANAWA
	TĀ	A TERM OF ADDRESS
	TA E	def post possessive = TE THE....OF
TU	TA WAK-E	AMOUNT TO OF NUMBERS PROCEED TO
	TA E PA	DEDICATED TO A GOD [RE EFFECTED]
	TĀ HAE	ENCLOSE IN A FENCE
	TĀ WAKA	STEAL THIEF
	TĀ HA NA	-WAKA SHARE DIVISION
	TI KA	HIS > TĀ-NA
	TI RI	JUST FAIR RIGHT CORRECT
	TA HI	SHARE PORTION OFFERING TO A GOD
	TA KA WA ENA	ONE IN COUNTING SINGLE ONE
SK	TA - VA - KA	AND THE OTHER THEN ALL TOGETHER
MAORI	TA U	MEDIATOR GO BETWEEN
	TA KI URA	THY THINE
	TA KU NE	ANCESTOR GRANDPARENT
	TA MAITI	SACRED FOON [ON REMOVAL of BONE of the DEAD]
TA	TA U	INTEND
	TA U-A-POKE	CHILD [sing]
	TA U I RA	LOVER DARLING
	TA UKAIKAI	COUNT REPEAT ONE BY ONE
	TA U-I WI	BRIDE ABDUCTION
	WA HINE	TEACHER PUPIL PATTERN COPY
	WA KA	QUARREL
	TŪ A	STRANG TRIBE FOREIGN MOB
A-	TŪ A =	WIFE WA
	SK TVA GEN of TAVAKA	CLAN
		PROFITATE WITH AN OFFERING
		THINE

PALI	BHŪ TA		PP BHAVATI GROWN BORN BECOME
MĀORI	PU TA		" BE BORN
"	PO		" ORIGIN SOURCE CAUSE
"	TA NE		" ATUA
SK	TATA NE		" SELF BORN WEAVE
	BHŪ TA-PA TI		WHĀ-NAU BE BORN TI-A MOTHER
			LORD OF ALL LIVING BEINGS
			LORD OF 'GHOSTS [PITRY]
MĀORI	PU		ORIGIN SOURCE CAUSE ORIGINATE
"	TA NE		ATUA
"	TA NE	- TE-WAIORA	[SUN-LIGHT-LIFE ITO]
"	TA NE	- TE-WANANGA	
"	TA NE	- TE-NANANGA-A-RANGI	
"	TA NE	- TE PO-TIWHA	
[SK	TANE - TE-PO-TI	- WHA	BHAVATI BORN BECOME ITO
MĀORI	TA NE	- MATUA	
"	A PA		SPIRIT of ONE DEAD
"		TI-RI	OFFERING TO GOD; [PITRY]
"	[PU]	TI-PU-NA	ANCESTORS
"	PU NEA	WERE WERE!	
PALI	PU RE		INDIS GENUINE REPRESENTATIVE of VEDIC
			PURAH ALSO AS PURO = FORMERLY
PALI	PU RE	KKHARA	DEVOTION [BEFORE IN FRONT]
PALI	PU RĀ NA		IN FORMER YEARS
PALI	PU RA	KKHATA	HONORED ESTEEMED
MĀORI	PU RE		RITES
" TI	PU NA		ANCESTORS ALSO KA-U
"	PU RA	KA-U	ANCIENT LORE OLD MAN
"		KARA	OLD MAN
"	PU RI		SACRED KNOWLEDGE
"	PŪ		ORIGIN SOURCE ORIGINATE
PP	BHA VA TI		GROWN BORN BECOME
MĀORI	WHĀ NA U		BE BORN
	WA HI NE		WIFE
	TI-A		MOTHER PARENT
	WHĀ KA		CAUSATIVE PREFIX
	PA NEORE		CHILDREN
	A TI		OFFSPRING

PĀLI 507	BHŪ		THE EARTH
from	BHU MI		
	BHŪ TA		GROWN BECOME BORN PRODUCED
PP of	BHA VA TI		NATURE AS THE RESULT of BECOMING
			of ALL BEINGS AND ANIMAL ; VEGETABLE KINGDOMS
			ALL LIVING CREATURES NATURE MIND ; BODY
			AS COME TO BE AND IN ANIMATE NATURE. ELEMENTS
MĀORI	TA NE		ATUA SELF PRODUCED.
	TA NE		HUSBAND
SK	TA TA NE		PROPAGATE ONESELF PROPPAGE A FAMILY
MĀORI	TA TA		WIND BE UTTERED [WEAVE]
	TA MAI TI		CHILDREN
	A TI		OFFSPRING
	WA HINE		WIFE
	TI-A		MOTHER PARENT
	TI-KO		EVACUATE the BOWELS [ie produced.]
	WHĀ EREERE		MOTHER OF ONES CHILDREN WIFE
	WHĀ NAU		BE BORN
	PU TA		BE BORN
	TA NEA TA		HUMAN MAN.
	WHĀ		LEAF FEATHER
	WHA -I		BECOMING ACQUIRING THE SHAPE
			OR CHARACTER OF
	WHA KA		CAUSATIVE PREFIX
	[KA-RMA > ACTION]		
SK	BHA VA NA		BECOMING
MĀORI	PĀ PĀ		THE EARTH PERSONIFIED IN RELATION TO
			O [RANGI HER SKY HUSBAND]
	PĀ		BLOW AS WIND - CAUSATIVE PRINCIPLE
TE	IRA TĀ NE		MALE ESSENCE
[TE	IRA WA HINE		FEMALE ESSENCE PERSONIFIED AS PUNA]
	PU NA =		WIFE ANCESTOR [the Spring well]
	PU		ORIGEN SOURCE CAUSE ORIGINATE
	PU TA		BE BORN
SK	BHŪ TA		LIVING BEINGS
MĀORI	TA NEA TA		HUMAN BEINGS
	PU AKI		COME FORTH SHOW ITSELF BEEXHALED
TE IRA TANE			PERSONIFIED AS HANI = SK HANI 'WEAPON, ie M. VIRILE'
			[FACILIT]

SK	BHŪ TA		THE ELEMENTS INANIMATE NATURE AS PRINCIPLE ALL THAT EXISTS BEINGS LIVING BEINGS VEGETABLE KINGDOM [NATURE]
pl	BHŪTĀ NI		ELEMENTS INANIMATE NATURE NATURE WORLD CREATION
MĀORI	TĀ-I-ĀO		WORLD
	TĀ-I		SEA TIDE
	TĀ NE		AS ATUA = BRAHMA [TE IRA TĀNE ITO See
SK	TĀ TAN		SELF PRODUCED = BRAMA = TĀNE
MĀORI	TĀ NGĀTA		MANKIND [= KĀNE]
	TĀ		BREATHE WIND ie CREATIVE PRINCIPLE [WIND of MAN; WIND of SKY ITO]
	TĀ EKA		WORN OUT SOIL
SK	TĀ [T-K]		EARTH = MĀORI KĀ+RI DIG UP
MĀORI	TĀ IO		WORLD
	[PU] TĀ E-PU		RICH SOIL [SEE PĀLI BHUŪJĀKA- EATER
	TĀ MI		FOOD [MĀORI PU-KU]
SK	BHU - MI		THE EARTH [cand KĀI ITO]
MĀORI	TĀ HARANGI		HORIZON
	TĀ HĀTĀI		SEA SHORE
	TĀ HIWI		HEART of a TREE
	TĀ TĀ HOATA		SAND GRAVEL [SK DISTRIBUTIVENESS]
	TĀ HU		SET ON FIRE
	TĀ HU		FOOD PLENTY
	TĀ HUNGA		CULTIVATED LAND
	TĀ IWHENUA		LAND
	TĀ KE		CAUSE REASON ORIGEN BEGINING
	TĀ KI AHO		LINE of DESCENT
PĀLI	BHU TĀ		EATEN
MĀORI	PU KŪ		STOMACH
	TĀ MI		FOOD EAT
	PU		ORIGINATE ORIGEN SOURCE CAUSE
	PU PU		BREAK FORTH SPRING UP
	PU KE NGA		REPOSITORY
	TI NI		HOST MYRIAD
	NI NI		GLOW
	NGI HA		FIRE BURN. figi lit.

464 PĀLI	PU	TA	ORIG	TUBE CONTAINER HOLLOW POCKET BASKET TO CARRY FRUIT CONTAINER
MĀORI	PŪ			A WICKER CONTAINER [OF LEAVES]
PĀLI	PU	TA KA	from	PUTA BAG POCKET
"	PI	TA KA	and	KUTAKA.
MĀORI	PU	-A		ROLL OR WRAP UP
PĀLI	PU	TT HA		NOURISHED FED BROUGHT UP
"	PU	TTA		A SON
"	PU	TTA - DĀ RA		CHILD; WIFE ie FAMILY.
MĀORI		TARA		A MARRIAGE UNION TILL DEATH
		TARA		M. VIRILE P. MUL
		TAMAITI		CHILD
		TAMA		SON CHILD MAN.
PĀLI	PU	TA - PĀA LA		A SON AS FRUIT OF THE WOMB
MĀORI	PU	TA		BE BORN
		TA MA		CHILD SON
		WHA - NAU		BE BORN
		WĀ - EREERE		MOTHER OF ONES CHILDREN
		RĀ		WED
	PU	NA		WIFE HOLE OVEN SPRING ANCESTOR
PĀLI	PU	TA		TUBE HOLLOW POCKET
MĀORI	PU	TA		HOLE VAGINA BE BORN
		TA IORORUA		VALLEY
		TA IANA		VAGINA
		TA HE		MENSES ABORTION
		TA		BREATHE
		TĀ TURI		EAR WAX
		TĀ		SHIT
PĀLI	PU	TA		TUBE HOLLOW POCKET
MĀORI	PŪ	ARERO		FUNNEL ENTRANCE TO AN EEL POT
	PU	HA		GILLS of a FISH [ie a HOLLOW POCKET]
	PU	HI MOANA		BLOW AS A WHALE FIRE as a GUN SHOOT
	PU	HIHI		RAY of SUN = SK RAYS as TUBES!! [AS A GUN]
	PU	I A		VOLCANO
	PU	KU		STOMACH
	PU	KA NOHI		EYE A KNOT IN TIMBER WATERHOLE
	PU	TA		HOLE VAGINA BE BORN

UPAN- THE VOICE IS ATRI FOR BY THE VOICE FOOD IS EATEN

✓ AD

MĀORI

AT ORUA A FEASTING HOUSE

TEWAHAOTE AT-E PIT of the STOMACH LIVER

UPAN- VERILY EATING AT-TI IS THE SAME AS THE NAME
AT-RI. HE WHO KNOWS THIS BECOMES
THE EATER OF EVERYTHING.

UPAN- AT RI =] EATER
AT TI]

MĀORI AT - ORUA A FEASTING HOUSE

TI- RI SHARE PORTION OFFERIN TO A GOD
[ie FOOD by which man's gods are maintained]

AT I - U TIU a SHELLFISH

TI- MANGA ELEVATED STAGE FOR FOOD

WHAKA TI- KI KEEP SHORT of FOOD

WHAKA TI- HI A FEAST

TI- E ABUNDANCE PLENTY

TI- NAKU Tubers for planting CULTIVATED GROUND

TI- MA WORK the SOIL

UPANI AT TI IS THE SAME AS ATRI

AT RI

MĀORI

RI- KIRIKI IN SMALL PORTIONS

RI- MU SEA WEED

RI- PA NGA HEAP

RI RO BE OBTAINED

RI ROI RAT

RI TAKA LEAVES TO COVER FOOD IN AN OVEN

RI TO CENTRE SHOOT of a plant [ie food]

RI TUA BE DIVIDED

RI WAI POTATO

WAHA PŪ ORATOR

BHŪ TA BORN PRODUCED

TA BE UTTERED WIND

PU TA BE BORN

SK	PRÉ	PRA-√i	COME FORTH APPEAR BEGIN
MĀORI		i	FROM. BESTIRRED [OF FEELINGS] [PROCEED]
INTENS	PRÉ Y	ATI	TO DRIVE OR GO FORTH SAID OF
MĀORI		Ī-HI	DAWN [USHAS > DAWN]
		Ā	DRIVE URGE COMPELL
		AI - NEA [GA]	} DRIVING FORCE THING DRIVEN
		Ā - NEA	
		Ā	
		Ā	EXTENSION OF SPACE; TIME
			AS FAR AS UNTIL, AND, AND THEN
			[AS CONNECTING & SUCCESSIVE ACTIONS; EVENTS]
		Ā	OF BELONGING TO POSSESSED BY
		TI - PUNA	ANCESTORS
		TI - RA	COMPANY OF TRAVELLERS RAYS
		TI KO	EVACUATE THE BOWELS [BEAMS]
		TI - A	MOTHER PARENT
		TI - A-HO	EMIT RAYS OF LIGHT SHINE
		TI - A-KI	WATCH WAIT FOR
		TI - A-RE	'SCENT
		TI - HE	SNEEZE
		TI - HE-RU	CONVEY IN A HOLLOW VESSEL
			BAIL WATER OUT OF A CANOE
		TI - HI	MOAN OF THE WIND
		TI - KA	SET OUT ON A JOURNEY
WHAKA	PRÉ Y	ATI	TO DRIVE OR GO FORTH SAID OF USHAS
SK INTENS		ATI	OFFSPRING [DAWN]
		ATI RAU	THREATENING WIND AND RAIN
		ATI	BEGINNING
		ATI - ATI	DRIVE AWAY
		RE - HU	FLINT
PE		PER - E - KOU	OLD PERSON
		PER - O	DOG
		PER - E	GO SAIL OF A CANOE
		PER - E	A DART THROW A DART
		PER - UA	DECOY PARROT
		PER - A	PUTREFYING FLESH
		PER - Ā	LIKE THAT, DO OR TREAT IN THAT WAY
		RE	SEE! ALSO
		RE - A	SPRING UP GROW
		RE - HIA	PLEASURE AMUSEMENT PLAY

[=GU-VNO]G/K

SK 652 I PRA

INDIC BEFORE FORWARD IN FRONT
ON FORTH [MOSTLY IN CONNECTION WITH A
VERB ESPEC A VERB OF MOTION WHICH
IS OFTEN TO BE SUPPLIED; SOMETIMES
REPEATED BEFORE A VERB
AS A PREF TO SUBSTANT = FORTH AWAY
AS A PREF TO ADJ = EXCESSIVELY, VERY, MUCH
IN NOUNS OF RELATIONSHIP = GREAT -

[PRA | PRE]

cf PUR AS
PUR A
PUR VA

GREEK TIPO LATIN PRO SLAV PRA GOTH FAUR GER VOR

SK II PRA ✓ PRI OR PRA FILLING FULL FILLING LIKE
MAORI PAR-A SHINE COME OUT FROM THE CLOUDS [RESEMBLING]

PAR-A PARA EXCREMENT

PAR-A BRAVERY

PAR-A A GAME WHERE DARTS ARE THROWN FROM
PA COITUS [ONE PERSON TO ANOTHER]

PA PAR-ANGA A PLACE CLEARED FOR A CULTIVATION

PAR-A FLOW of the Tide

PAR-A-WA GALE TEMPEST

PAR-A EROA A FIGHTING MAN PARTICULARLY ONE WHO
HAS RETURNED HOME WOUNDED

PAR-A-HUA TAKE THE BAIT FROM THE HOOK

PAR-A-HUHU A BREACH OF TAPO BY WHICH THE OFFENDER
FINDS THAT AN ENEMY HE IS PURSUING ALWAYS
REMAINS JUST OUT OF REACH

PAR AKIRI INNERMOST FENCE of a PA [SEEN FROM INSIDE]

PAR ANGEKI SOUND OF VOICES IN THE AIR AS OMEN of DISASTER
RUBBISH BROUGHT DOWN BY FLOODS

PAR ARA LIE OPEN TOWARDS BASK

PAR-ATA FOREMOST PORTION OF A CANOE

PAR-ATI DEPART

PAR-I BARK OF A DOG

PAR-IRI SHOOT UP GROW

RE A SPRING UP GROW

PU RA KAU ANCIENT LORE OLD MAN

PU ORIGIN SOURCE ISHU see notes

PU NA SPRING

SK 711 PRE- / PRA-

SK	PRE	TA	SPIRIT OF ONE DEAD
PALI	PARIT	TA	rites for the dead
MĀORI		TA NGI	rites for the dead
		TĀ -UA	ANCESTOR
		TA-KI URA	SACRED FOOD [ON REMOVAL of BONES]
	PE	RA	TREAT OR DO SO. [of the DEAD]
		TA U	SING
	[PA]	TA PA	CALL NAME RECITE
		TA O	SECOND PERSON SLAIN IN BATTLE
		TA NGI TA	LIE
		TĀ KOU	RED OCHRE
		TAKI	RECITE
		TAKAI	WRAP ROUND
		TAKA	FALL TO ONES LOT
		TAHAKURA	DREAM OF ONE DEAD
		TA PU !	
		TA UIHI	GLIDE & IN THE AIR
	RE-	INEA	LEAPING PLACE of SPIRITS
	RA-	RO	UNDERWORLD
	RE-	HAREHA	FLOATING DANGLING
WHAKA	RE-	HU	SEE IN A DREAM.
	RE	RE	BE CARRIED ON THE WIND DESCEND
			BE STRETCHED OUT [GO DOWN]
			PASS FROM ONE THING TO ANOTHER
			BE CHANGED BE DIFFERENT
	RE	RENGA	MEANS OR PLACE of ESCAPE [of the spirit]
	RE	WA	FLOAT MELT
WHAKA	RE	WA	[LAUNCE PUT AFLOAT SUSPEND ELEVATE]
			SET IN MOTION MELT SMEAR
			SING
A	PA-	O	SPIRIT of ONE DEAD
	PA		PUTREFYING FLESH
	PER-	A	
	PA PA TŪ	PA PAKU	BONE CHEST MEDIUM of COMMUNICATION
	PAR-	EKURA	SLAIN IN BATTLE [WITH A GOD]
	PAR-	EMO	DROWNED
	PĀ-	TIKI	FAN TO KEEP FLIES FROM A CORPSE

SK 711	PRE			PRA / 5. i	
w/ P	PRA	i	TOS		TO COME FORTH APPEAR BEGIN TO GO ON
	PRA	i	TI		PROCEED ADVANCE [ESPEC AS A SACRIFICE]
INTENS	PRE ¹	Y	ATE		COME TO ARRIVE AT ENTER TO GO OUT
	PRE ²	TA			OR AWAY DEPART THIS LIFE DIE
MAORI	RE	i	NGA		TO DRIVE OR GO FORTH [SAID of USHAS]
	PER- A				SPIRIT of a DEAD PERSON ESPECIALLY
	RA	-	-	TA NEI	ENCLOSE IN A FENCE RITES [BEFORE RITES of the DEAD]
				TA NEI	LEAPING PLACE of SPIRITS
				TA KI-URA	PUTREFYING FLESH
				TI RI	RITEs FOR THE DEAD
				TI HOI HOI	HEAVEN SKY STANZE
				TI KI	SACRED FOOD [ON REMOVAL of BONES of]
				TI OMA	SHARE PORTION OFFERINGS [the DEAD]
TE MANU	U	AI	AU	TI KI	ROAM AIMLESSLY [AS A SPIRIT GHOST]
				TI OMA	A CORPSE
				TOH - i	HASTEN [a departing spirit from a corpse].
				TOH - I - TU	Separate [soul from body].
				TO - I E - RE	RECITE WITHOUT A BREAK
				TO KERE	SING
WHAKA	PA	-	TI - KI	TO KERE	A CEREMONY OVER BONES of the DEAD
	PRA - i -	TI		TI - KI	FAN TO KEEP FLIES FROM A CORPSE
SK MAORI	PRA -			PUNA	ANCESTORS also TU PUNA =
SK cf See 709	PV RAS				[SK PUNA > PREVIOUS ITO]
SK MAORI	PRI PRI	SHA	TI	TI	> FORTH AWAY BEFORE ITO
	PRI YA				TO WISH TO PLEASE OR PROPITIATE
	PI HE				DEAR TO BELAYED
	PI - -	TO			DIRGE
	PI KI				OFFERING TO A GOD. END EXTREMITY
	PIRAU				(CLIMB ASCEND [of PITRI'S])
	PIRI HONGA				DECAY DEATH
	PI KAU				KEEPING CLOSE FAITHFUL [ie as in]
PALI MAORI	PIRIT - TA				BRING CONDUCT [rites for the dead]
	PI - HE				RITEs FOR THE DEAD
	RI				DIRGE
					SCREEN PROTECT BIND BOND SHUT OUT]
				TANGI	RITEs FOR THE DEAD [WITH A SCREEN]
				TA RUNA	BE CONNECTED BY FAMILY TIES

SK

KU

THE EARTH

KU

DHA RA

EARTH SUPPORTER A MOUNTAIN

KU

PA PA

OR] THE SUN [PAPA TUA NU-KU]

-

PA PI

KU

PA - TI

LORD OF ALL LIVING CREATURES

KU

RU HA

GROWING FROM THE EARTH A TREE

MAORI

RU HA

LARGE BRANCHES of a TREE

PAU

HA - PUA

GROVE of TREES of one species

RU HA

GROW

TA - I - RO

WORLD

TA RA

PEAK of a MOUNTAIN

RA NGI

SKY DIVINE BEINGS

[TOWER of a FORTRESS]

PA PA

THE EARTH IN RELATION TO RANGI

TA NE

SELF BORN ATUA

SK

TA

TA NE

SELF BORN WEAVER

TA IAO

WORLD

TI - AHO

EMIT RAYS of LIGHT SHINE

A TI

BEGINNING AND THEN

A TI

OFFSPRING.

PA

COITUS, [PAPA AND RANGI]

PA RA

SHINE CLEARLY COME OUT FROM

PAPA - RA

FLOW

THE CLOUDS

WHI - TI

SHINE UPON

RA

WHI - TI

SUN RISING EAST

RA

SUN as earth supporter but

DHA - RA

MOUNTAIN AS earth supporter

TA - RA

peaked a MOUNTAIN

TA IAO

WORLD

PI

ORIGEN FLOW SOURCE

PI - ATA

BRIGHTNESS

PI - A

PARENT

SK

KU

PA PI

the SUN

SK

KU

PA PA

the SUN [EARTH FATHER

PA PA AND RANGI - RA

SUN = TANE

MAORI

NU

KU

THE EARTH PERSONIFIED

SK

NU

TO PRAISE

MAORI

NU I

SIGN of RANK

PA

NU I

DECLARE PROCLAIM.

SK	KS HMA =	THE EARTH
SK	KS HA MA	ON THE EARTH = MAORI MA-TUA
NOTE	BRA - MA	[PARENT]
SK	KSHAMA-TA LA	THE SURFACE OF THE EARTH
MAORI	K A -HU	SURFACE
SK	K ARS-HU	A FURROW OR TRENCH
	[TAHU NA]	BED IN A CULTIVATION
	TA HUNA	FOOD PLENTY
	TA HU	BATTLE FIELD BEACH SANDBANK
	TA HUNA	A GARDEN
	MA RA	SEA
NOTE	TA-i	WEEDS SCRUB
	TA HUERE	= MARAE!
	TA HUA	UNCULTIVATED LAND
	TA HORRA	DIGGING IMPLEMENT
	TA HI	SET ON FIRE LIGHT
	TA HU	WORLD DISTRICT
	TA IAO	WORN OUT SOIL
	TA EKAI	TREE
	RA KAU	BARREN LAND MAKE BARE
	RA KE	KEDA-RA FIELD
SK		RA HE FENCED SMALL ENCLOSURE
MAORI		RA HUI TRESSPASS MARKER.
		RA NGA SAND BANK FISHING-GROUND =
SK	TA	THE EARTH! [INSENSE] KEDARA = FIELD
		RA NGO LAND COVERED IN FERN
SK	KSHAMA	ON THE EARTH
	KSHA MA-DHA RA	'UPHOLDER of the EARTH ie A MOUNTAIN!
MAORI	MA UNGA	MOUNTAIN
	TA RA	PEAK OF A MOUNTAIN
		SHOOT OUT RAYS of the SUN
SK	DHA	J DHA PLACING PUTTING POSSESSING
		HAVING BESTOWING CAUSING
MAORI	[RA NGATIRA]	[GRANTING]
	[DHA]	NAME OF KUBERA or BRAHMA
	[KU BERA or BRAHMA]	THE EARTH
SK	KU	THE EARTH SK NU TO RISE = NUI!
MAORI	NU KU	

SK 337 KE DĀ RA

A FIELD ESPEC. ONE UNDER WATER i.e. [RICE, TARO ITO]

KE

OTHER THAN EXPECTED IN OR TO A DIFFERENT PLACE AT A DIFFERENT TIME FOR ANOTHER PURPOSE

KE KEI

AT IN ON OF TIME OR PLACE IN POSSESSION OF + ADJ ITO > TO DENOTE PRESENT STATE QUALITY ITO LIKE AS TO AFTER VERBS of MOTION MUD MIRE

KE NE KE NE PU RU [BHU]

FRESH ALLUVIAL DEPOSIT SILT

KE O KE RE

FROST EARTH CLAY

KE TU

REMOVE EARTH BY DIGGING fig

KE RI =]

> DIG DIG UP [= CLEARAWAY of DARKNESS]

KA RI SK KHA - NI SK KE YA

DIGGING UP TO BE DIGGED OUT DITCH THAT WHICH CAN BE DIGGED

MĀORI HU KE HAUHA KE SK KE MAORI

DIG UP TAKE UP A ROOT CROP

DA RA RA NGA RA KE

A FIELD ESPEC ONE UNDER WATER SANDBANK fig also as A FISHING GROUND MAKE BARE OF LAND [COMPANY of PERSONS]

TA HO RA TA - RA TA HU

UN-CULTIVATED GROUND SPREAD] A FIELD [OUT LAY OUT] FOOD PLENTY

SK KA RS - HU SK BHU !

A FURROW OR TRENCH AS BHU - MI THE EARTH

MAORI TA HU AHUA

IN HILLOCKS

TĀ HU NA

BED OR LAND IN A CULTIVATION

SK MAORI KHA NA TI

DIG THE SOIL

SK MAORI RA KE

TI - MA CULTIVATE THE SOIL WITH A TĪMA TI - NAKU CULTIVATED GROUND KU THE EARTH NU - KU THE EARTH MAKE BARE OF LAND

SK	KHAN A TI	DIG THE SOIL
MĀORI	KA-RI	DIE UP
SK	KHA NI	DIGGING UP
MĀORI	KA NI	RUB BACKWARDS; FORWARDS. SAW
	KA NI A WHEA	FEEL REMORSE [ie DIG UP IN THE MIND]
	KA NI ORO	GRIND BY RUBBING TO AND FRO
	KA NO	COLOR SORT KIND SEED
KA	KA NO	TEXTURE
	KA NO TI	COVER UP WITH EARTH
	KA PI	BE OCCUPIED AS SPACE BE COVERED
	KA PIA	KAURI GUM [of a SURFACE]
	HA HORE	BARREN of LAND
	HA HUNGA	FROST [HA B HUNGA
	HA HUNGA	[HA Z HUNGA
	HA MARURU	CRUTCH OF A KŌ DIGGING STICK
[	KŌ	DIGGING STICK DIG PLANT
SK [	KO SĀ RA =]	A FURROW OR TRENCH
SK [	KA R SHU =]	
MĀORI	-HA U MĀ	FERN ROOT
MĀORI	KA RI	DIG
	HA -	NGO-HANGO DIG OR PLANT WITH A HANGO
	HA -	NU = HANGI EARTH OVEN
SK	KHA NI	DIGGING UP
MĀORI	HANGI	EARTH OVEN
	HA N-U	= HANGI EARTH OVEN
	HA N-GA	WORK BUILD FASHION
	HA PŪ	CONCEIVED IN THE WOMB fig planted in field
	HA U	ESSENCE OF LAND VITALITY of MAN
	HA U - HA KE	TAKE UP A ROOT CROP
SK	KE-DARA	A FIELD
MĀORI	HA U HUNGA	FROST
SK	KAR S HU	A FURROW OR TRENCH
MĀORI	HU -A	A SECTION of LAND HAND SPIKE
		PRODUCT ABUNDANCE
	HU	A KURU SOMETHING CONNECTED WITH CROPS
	HU KE	DIG UP
SK	KAR S HU	A FURROW OR TRENCH
SK	KE-DARA	A FIELD
SK	KE-YA	THAT WHICH CAN BE DIGGED

SK BHO GA ✓ BHUJ EATING FEEDING ON PLEASURE SEX
 MĀORI P O A FOOD [ENJOYEMENT]

NGA HURU HARVEST TIME
 WHAKA PO HA CONTRIBUTION of FOOD AT A FEAST
 PO HANE LOVE DESIRE
 PO HO STOMACH
 PO NO HOSPITABLE
 NEA SATISFIED
 NGA HORA SPREAD OUT of FOOD
 NGA KAU SEAT of AFFECTIONS
 NGA KO FAT

BHO GA - BHŪMI FRUITION LAND, place where people
 " enjoy the reward of their work

PŪ HEAP STACK CLAN
 PO HA FULL
 PUKUKAI GREEDY
 PUKU STOMACH

SK BHO GA ✓ BHU
 MĀORI PŪ PĀ SURFETTED
 WHŪ [WHIU] SURFETTED

SK766 BHE LA A BOAT
 MĀORI PE R E SAIL of CANOE GO
 RĀ SAIL

SK KU the EARTH
 MĀORI NU KU the EARTH
 SKUAWINI KU PALA MOTHER EARTH FESTIVAL
 MĀORI KŌ DIGGING STICK WITH KŌ for KU

SK MĀ MA TIME
 MĀORI MA RA MA MOON MONTH

SK	KU		THE EARTH
	KU	PA PA	SUN [EARTH SUN]
	KU	PA TI	LORD OF ALL LIVING CREATURES
MĀORI		PAI	GOOD EXCELLENT
SK 291	KU	PA PA and RANGI	for PAPA TUA NU - KU
		BE RA	orig named LORD of SPIRITS of DARKNESS
			with the named VAISRAVANA
			LATER became GOD of RICHES ; TREASURE
			[he is RECENT of the NORTHERN 1/4 called
			KUBERA - GUPTĀ [GUP HIDE CONCEAL
			he is chief of the YAKSHAS ; friend of RUDRA]
			[AKA = TURMOIL] [STORM]
			he has 3 legs ; 8 TEETH [see SUN GATED DEATH]
	KU	BE RA GUPTA	AS REGENT of NORTHERN 1/4
		<u>GUPTA</u>	CONCEALED SECRET SECRET GUARDED
			PROTECTED FINE IMPOSED ON OR EXTRACTED
			LOC IN DR IN A HIDDEN PLACE
		GUPTI	PRESERVING PROTECTING CONCEALING HOLE
			INTL GROUND A LEAK PROTECTION
MĀORI		NGU-TUNUTUTAHĪ	COVER WITH HOT EMBERS
		-TĀ-MOU	KEEP FIRE ALIGHT BY COVERING WITH
MĀORI		NGŪ	GHOST NEUHA RAGE FURY [ASHES]
"		PĀ	FORTRESS [NGU NU WORM] i.e hole,
SK	KU	BE RA	orig LORD of SPIRITS of DARKNESS
		PE RA	PUTREFYING FLESH
		PE HI	BEAM of a PRIVY = PAE PAE = EVIL SPIRITS
		PE HU	DART SPEAR
		PE I	EARTH
AITANGA		PE PE KE	INSECTS
		RA NGO	BLOWFLY OBSTRUCTION IN NOSE of NEW
		PE RE RU	make a fluttering noise [BORN CHILD]
		PE TO	Be consumed.
		RA NGI	SUPERNATURAL BEINGS WEATHER
	NGA	RA HU	WAR DANCE CINDERS ITO
	A	RA	means of conveyance way path
		RA NGATIRA	CHIEF,
SK	KU	BE RA	friend of RUDRA = SKY GOD STORM CHAOS
MĀORI		RU RU	STORM RUVU OWL DISEASE
	WHE	ORI	DISEASED ILL = WHI-RO

SK MĀORI SK	BHU PU	TA TA TA TA DA TA	BECOME BE BORN APPEAR COME INTO SIGHT SOUND THE EARTH A PLACE FREQUENTED BY ALL CARRIED BY A SLING SOUND <i>pronoun base see TAD - TAMA SUPER-</i> THAT ONE [<i>of many.</i>] SUCH A ONE THE BREAST WOMB SHOW ITSELF. ORIGEN BREAK FORTH DAWN DESIRE HAVING OFFSPRING
SK MĀORI	Ō NGA	RI RA HU HAU HU KAU NGA ORI ORI	A SINGER RHYTHMIC CHANT WAR DANCE DANCE [<i>and SING</i>]. distort the features as in a HAKA! as a SONG SENT Make a noise A NURSING SONG
SK MĀORI	GI TA NGI	TA TA TA TA TA TA	SONG DIRGE BE UTTERED RECITE INVOKE
WHAKA	-	-	-
SK MĀORI	GI TANGI	TA TA - [PAO KI PA] = SONG	RECITE RECITE SING]

SK DA KI NI

A FEMALE IMP ATTENDING ON KALI
[FEEDIN ON HUMAN FLESH]

MAORI TA NI
KI
KI KO
KI NO
KI NI
KI NAKI

EAT FOOD
TO of place on upon. for in quest of.
FLESH BODY
EVIL BAD UGLY ILL TREAT
NIP PINCH = DAKINI > VULTURES
PINCH OFF ACRO PUNGENT
FOOD WHICH IS EATEN ALONG WITH
OTHER FOOD

KI RA
KI RI TAI
KI TE
KI WA
NGI
TA NGI

WINE = DAKINI VULTURES.
OUTER SKIN
FIND DISCOVER.
BLACK DARK
NGONGINGO MALIGNANT DEVOURING SPIRITS
FUNERAL DIRGE RITES

TA
TA E

CUT
COME GO ARRIVE AT REACH
PROCEED TO BE EFFECTED
AMOUNT TO OF NUMBERS

TA HU
TA IPO
WHAKA TA I RI
TA KA

FOOD PLENTY
'GOBLIN,
PLACE IN ELEVATED POSITION
RANGE ROOM AT LARGE
BE COMPLETELY ENCIRCLED
BE BESEIGED REVOLUTION CIRCUIT
LEAD BRING ALONG RISE of
[HEAVENLY BODIES]

TAKI
WHAKA TA KI
TA KITAKI
TA KIHIKIHI
TA KI RI
TA KIRIKIRI

GO IN SEARCH OF TRACE OUT
COME IN SIGHT APPEAR
STRIPPE BARE
PULL OUT PLUCK THRUST RUSH
PLUCK AT REPEATEDLY BY
[JERKS]

SK
MAORI
PU

TA KARI
TA IHEMAHEMA
TA
TA KAI
TA K-U
TA MA HINE
TA -MU
TA PA
TA RA

A PARTIC-PART of a woman's PUDENDA
GENITALS of either sex [HYMEN?]
BE BORN
WRAP ROUND WRAP UP
Edge border rim
FEMALE
PUD MUL
PUD MUL
PUD MUL

SK

TA

KAI MATA
KAI TA
KARI
KARI
KARI
RI-A
RI-O
RI
RAPA
RAPA
RAPA
RI
RI

UNRIPE,
Seeks in marriage
-HI PUD MUL
-HI-KA COPULATE
SCREENING PROTECTING BIND BOND
shut out with a VEIL [HYMEN?]
be diminished M. VIRILE
MEMBRANE
united by a membrane Split open.
PUD MUL
BE SEPARATED
PASSAGE WAY

MAORI

KAI

HURA
PA

NGI
NI
NI

CHIEFTAINNESS
WIDOW ORPHAN
GAM ENTER UNDERGO BE INSERTED
TO CAUSE TO ENTER INSERT

SK

SK = NI-JA ✓ JAN SVA

POSSESSIVE PRONOUN = SVA
[ONES OWN PEOPLE YOUR OWN]

OF ONES OWN PARTY OR COUNTRY
CONSTANT CONTINUAL

MĀORI

HUA
HUA-NGA
HUA-URI
HU-I

NAME CALL BY NAME KNOW
MEMBER of SAME CLAN [PROJENY]

HAVING OFFSPRING
CONGREGATE COME TOGETHER

GROUP ASSEMBLY

TA NGI
HA NI
PA NI
A NI

DIRE [for ones own]

SPEAK ILL OF
WIDOW ORPHAN

ANXIOUS SOLICITOUS

OF BELONGING TO HUSBAND WIFE,

BE PREGNANT

RECOGNISE RESEMBLE

LINE of DESCENT

MINE

OWN SELF SAME ALSO TOO

DANCE

OF BELONGING TO ATTACHING TO

ANXIOUS SOLICITOUS

JA = KA = A + NI or NI + A

APPEAR SEEM TO BE

OVEN [COMMUNAL]

WIFE

SUB CLAN

HIS HER

CONTINUANCE of ACTION + STATE

without exception

here

FIRE [OENISKO DOMOWY]

LAUGH

FAST FIRM SECURE

A HUA

A HU-KAHUKA

A

A
A

HO

HAKU

AN-O

KA NI

A NI

NI JA

NGI-A

HA NI

WA-HINE

HA-PU

SK

MĀORI

NGI-HA

NGIONGIO

NGI-TA

AN-A

AN-A

AN-AKI

AN-EI

SK547 NI TYA

from NI of NI-JA INNATE NATIVE
 ONES OWN OPPOSED TO ARANA
 CONTINUAL PERPETUAL CONSTANTLY DWELLING

MĀORI NGI TA

FAST FIRM SECURE

TIA

PARENT

NGA TI

CLAN PREFIX

SK NI TYA

ONES OWN OPPOSED TO ARANA

SK [ARANA]

NOT ONES OWN ENEMY

MĀORI ARA

HOSTILE PARTY MARAUDING BAND

HORA NGA - NGARE

ENEMY ADVERSARY

RA NGA

SET IN MOTION A BODY of MEN

RA NGA - A

CHARGE RUSH COMPANY of PERSONS

NGA - RA - HU

WAR DANCE

TI - PUNA

ANCESTOR

SK NI

TYA

ONES OWN AFFINE KA = A

MĀORI

T - A - RUNA

connected by family ties

TA NE

HUSBAND

TĀ

FRIEND

TĀ - TAI

Recite genealogies

TA - U

ANCESTOR

TI - AKI

GUARD KEEP WATCH WAIT FOR

TI - EKE

Measure ground plans of a HOUSE

TI - KA

just fair right correct Rule plan.

TI - KANGA

CUSTOMARY LAW authority control

TI - MA

Cultivate the soil.

TI - NA

FIXED FAST HARD FIRM STEADY

SK

NI - JA JAN

CONSTANT CONTINUAL ONES OWN

=

SVA

MĀORI

NGI - TA

FAST FIRM SECURE

AN - A

HIS HER

AN - A

CONTINUANCE of ACTION & STATE

OF BELONGING TO POSSESSED BY

HUA NGA

MEMBER of SAME CLAN

-AN - EI

HERE

-AN - I

ANXIOUS SOLICITIOUS

PA NI

WIDOW ORPHAN persons bereaved

SK	NI ✓	DAH	] TO BURN DOWN CONSUME BY FIRE
P	NI -	DAHATI	
FOR	NI -	DHAKSHI	
MAORI	NI -	NI	GLOW
	NEI	HA	BURN FIRE
		TA HU	SET ON FIRE LIGHT
PSK	NI	DA HATI	BURN DOWN CONSUME BY FIRE
HA	NEI		EARTH OVEN
		HAT-ETE	FIRE
		HA-NA	SHINE GLOW GIVE FORTH HEAT FLAME
		A-HI	FIRE
		HI-KA	take fire be lighted burn copulate
		HI	DAWN DIARRHOEA. Raise draw up
		HI-A	DESIRE [LUST FIRED]
		HI-A KA	HUNGER
		HI-A INU	THIRST.
		HI HI	Ray of sun SHY.
		TĪ-KĀKĀ	HOT BURNING.
		TIE-TIE	Break up firewood.
		TI-NEI	QUENCH EXTINGUISH
		TI O	sharp piercing of cold = COLD BURN!
		TIPĪ	Exterminate
		TIRA	RAYS Beams
		TIRAMA	LOOK FOR WITH A TORCH
		TIREHUREHU	A SACRED FIRE
		TITI	SHINE

SK P MĀORI	NI- [✓] M NI- [✓] M	RUC ROC ROKU ROKU ROKU RO-HE LU KTI LO KA RU A RO HE RA RO RU KTI RU A ROKI RUC ROI KAHA ROKU ROKU ROMI ROPI RO-RE RO-RO RUMAKI RU RUKU RU RU RU RUHAU RA NI MA RU	ATI] U U HE KTI KA A HE RO KTI A KI C A A RE RO AKI RUKU RU HAU RU	TO SET DISAPPEAR [AS THE SUN] WANE [of the MOON] GROW WEAK DECLINE as per se chdly ing DIM. COME TO AN END CEASE DISAPPEARANCE SET of the SUN Set of heaven by bodies CONCLUDE COME TO AN END CEASE UNDERWORLD SUNSET EVENING PIT HOLE GLOW CALM <u>AHIAHI</u> MOWAI, ATI <u>ROKI</u> SLACK LOOSE Secured Tied TIGHT of a cord. DIM Engulf. Cover up STICK FOR STIRRING A FIRE = [that is going out?] Fire sticks [here in sense of going]. BURY DROWN BIND Together TIE TIE Together STORMY SKY [ie night sky] weather GLOW IN HEAVENS [time]
------------------	--	---	--	--

SK

NI

ME

MA

TAU

YA

BARTER EXCHANGE

MAORI

MA TA U YA

ME

TAU

YA

TO BE BARTERED OR EXCHANGED

ME

TAU

YA

IF WITH CONCOMITANCE & CONCURANCE

ME

TAU

YA

THING ONE DO DEAL WITH [IN TIME]

ME

TAU

YA

FALSE

ME

TAU

YA

TRUE

ME

TAU

YA

A form of LADDER

ME

TAU

YA

ASSEMBLE

ME

TAU

YA

BE ASSEMBLED

ME

TAU

YA

SHOW of MAKE a DISPLAY

ME

TAU

YA

STRING LOOP OF A BASKET PERIOD OF

ME

TAU

YA

TIME INTERVAL CYCLE of the SEASON

ME

TAU

YA

ROPE CABLE CORD

ME

TAU

YA

THY

ME

TAU

YA

BUNDLE

ME

TAU

YA

TIE WITH A CORD

ME

TAU

YA

COUNT REPEAT ONE BY ONE

ME

TAU

YA

TIE IN BUNCHES THREAD ON A

ME

TAU

YA

INSPECT EXAMINE SEE [STRING]

ME

TAU

YA

HANG IN CLUSTERS HANG SUSPENDED

ME

TAU

YA

STRONG OR CLUSTER of OBJECTS

ME

TAU

YA

NEAR RELATIVES

ME

TAU

YA

alight come to rest be suitable

ME

TAU

YA

be possible be able.

WIHAKA

ME

TAU

YA

CAUSE TO ALIGHT LOOK INTENTLY

ME

TAU

YA

ATTEMPT TRY ONES HAND AT

ME

TAU

YA

HAVE RECOURSE TO IMITATE

ME

TAU

YA

GO TO MEET VISIT

ME

TAU

YA

SEARCH EXAMINE

ME

TAU

YA

HE SHE IT

ME

TAU

YA

of belonging to possessed by

ME

TAU

YA

MOVE ABLE PROPERTY

ME

TAU

YA

possessed by acted on by by means of

ME

TAU

YA

to connect numerals [in consequence of]

ME

TAU

YA

abundance

ME

TAU

YA

be untied i.e. bought

ME

TAU

YA

PROCURE

See TUPAERA cp COOK

SORT SEPARATE according to size or
GOOD AGGREGABLE IRON [QUALITY ETC]

SK
MĀORI
PĀLI

KS HA-U-NI

THE EARTH

K - A - U -

AE RARO

LORE of TERRESTRIAL

U

ALSO

K - A - RI

DIG DIG UP

HAU

ESSENCE OF LAND

HĀ HĀ

DESOLATE DESERTED

HA HORE

BARREN of LAND

HA I - HEI

AT TO ON of PLACE (TIME)

U

REACH LAND ARRIVE BY WATER

HĀ MOA MOA

CLAY

HA NGA

MAKE BUILD PEOPLE

HA NGI

EARTH OVEN

SK
SK
MĀORI

KS HAUNI

THE EARTH

U

ALSO

NGI - TA

FIRM FIXED SECURE

K A - RI

DIG DIG UP

K A

HOME

K A H U

SURFACE

NGI TA

FIRM FIXED SECURE

SK

TA

the EARTH

SK
MAORI

KU KS HI
KU I
KU KA
KU MA MA
KŪ KŪ PANGO
KU MANGAKAI
KŪ AHA
KU - HI
KU - HU
KŪ I
KU NE

BELLY CAVITY
WOMAN
ABORTION
DESIRE LONG FOR
A RIVER BED
FOOD for SPIRITS of PITRI'S [KAU]
GATEWAY ENTRANCE
INSERT
THRUST IN INSERT
SHORT of FOOD
SWELL AS PREGNANCY ADVANCES

HI
HI
HI KA
KU NAKI
KŪ PĀ
I HI

BE AFFECTED BY DIARRHOEA
DAWN ✓
COPULATE LINE of DESCENT
DIG
BELCH FROM the STOMACH
MAKE A HISSING NOISE
ENTRANCE TO A CAVE

HI - A
HI KI
HI AKAI
HI AINU

DESIRE THOUGHT
CONVEY.
HUNGER
THIRST

[KŪ]

HI KŪ AWA
HI NENGARO
HIWINIWINI

SOURCE of a RIVER.
INTERNAL ORGAN Seat of THOUGHTS
ACHING PAINS

SK
MAORI

KUKSH-
NGA TA
TA-HE
TA-RA
PU KU stomach

GA TA
NGA TA
TA-HE
TA-RA
PU TA
TA-MI
TA-U-PĀ
TARA HU

BEING IN the BELLY
MAN IN KARAKIA [UNDERWORLD]
[SPIRITS]
ABORTION
M. VIRILE PUD MUL.
BE BORN
FOOD EAT
HYMEN SECTION of a CULTIVATION
OVEN

NGĀ
NGĀ ENĀE
NGĀ KAU
NGĀ NGA
NGĀ-RO
NGĀ RURU

SATISFIED
UMBILICAL CORD
VISCERA
CORE of a BOIL STONE of a FRUIT
BLOW FLY
HEADACHE

SK MĀORI	KU	Q			TO EAT
	PU	KU			STOMACH
SK	KU	D	M A LA		FILLED WITH BUDS
SK MĀORI	KU	J	M A LA		FILLED WITH BUDS
				RA-KAU	TREE
				RA-U	LEAF
			M A R A		GARDEN
	KU	I			SHORT of FOOD
	KU	EO			A PRICKLY PLANT
	KU	M	A R A		SWEET POTATO
	KU	NE			PLUMP FILLED OUT TO ROUNDNESS SWELL
	KU	-	- R A		REMOVE LICE [SPRING GROW]
	KU	REI	TĀNEA		POINT of the NOSE
	KU	RI			DOG [ie pregnant bitch]
	KU	TU			LOUSE
	KU	WHA			A GRUB
SK MĀORI	KU	DOA	LA KA		SPADE OR HOE
			KA RI		DIE DIE UP
			KA		HOME
			MA RA		GARDEN
			KA		HERV SPADE
			KA RA		WA BED IN A GARDEN
NU	KU				THE EARTH
SK	KU				THE EARTH
SK MĀORI		TA			THE EARTH
		TĀ	HUNA		A CULTIVATION
	TA	TA	RA		FENCE
		TA	HU ERE		WEEDS
		TA	IWHENUA		LAND
		TA	ORA		UNCULTIVATED LAND
SK	KE	DA	RA		A FIELD
MĀORI	KE	RI			DIE DIE UP
=	KA	RI			DIE DIE UP
			KA RI		DIE DIE UP

SK 289 KU TĪĀ RA

MOUNTAIN COITUS PLEASURE

MAORI

KUI
KU MAMA

WOMAN
DESIRE

TA RA
TA RA
RĀ

M. VIRILE P. MUL
PEAK da MOUNTAIN
WED

RA KAU

TREE [MT]

RĀ KAI

ADORN BEDECK

RA NEA RANGA HILL

RA NEA

RAISE CAST UP

RA NEA

ABUNDANCE

RĀ NEAI

RAISED ELEVATED

RA NEI

SKY HEAVEN TOWER da FORT

RA NEI

SEAT of AFFECTIONS

RA PA

P. MUL.

RA PAKI

HILLSIDE

RA WAAKI

MASSED HEAPED UP

SK of

[KUTĪĀ - RA
KU TĪ RA]

CORDYLINES

ABUNDANCE

TĪ
TĪE

SUMMIT TOP PEAK RAISED
FORTIFICATION da PĀ TOPKNOT

TĪ HI

TĪ HOKA

STICK IN

TĪ TIKE

LOFTY HIGH HEIGHT

TĪ KOU

CLITORIS

TĪ MUTIMU

P. MUL

TĪ NA KU

CONCEIVE

TĪ RA

MAST da CANOE RAYS BEAMS

TĪ REKI

STACK of FERN ROOT

SK MAORI

KU TA RA
TA RA
KU TA RA
RA

HAVING A BAD WIFE

A MARRIAGE UNION TILL DEATH [GOOD WIFE]

WOMAN

P. MUL M. VIRILE

WED

SK MAORI MAORI	KE DA RA TA RO		A FIELD ESPEC ONE UNDER WATER [DALO] COLOX ANTIQUORUM - GROWN IN A SWAMP!
	KE RI		DIE DIE UP
	KE NE		MUD MIRE
	KE RE		EARTH CLAY
	KE I		AT IN ON d TIME; PLACE
	KE		FOR ANOTHER PURPOSE
HAUHAU	KE		LIFT A ROOT CROP
	TA HUNA		LAND IN A CULTIVATION
SK MAORI	TA RA		A FIELD
	TA HO RA		UNCULTIVATED LAND
	TA KA		PREPARE
	TA IWHENUA		LAND ABODE
	TA HUERE		WEEDS
	TA HUA = MARAE		= FIELD OF OPERATION
	TA HU		FOOD PLENTY
	TA EPA		ENCLOSE IN A FENCE
	TA EPU		RICH LOAMY SOIL
	TA HA KU		MY SK KU EARTH = MAORI NU-KU
	TA HA		SIDE MARGIN EDGE
	TA HA NA		HIS
	TA TA RA		FENCE
	TA RA WAHA		SPACE BETWEEN DIGGERS d FERNROOT
A	KE AK E		POOR LAND
	TA RO I		
SK SK MAORI	KE CU KA		TARO
	[KU]		THE EARTH
SK MAORI	KE KU MA RA		sweet potato MA - POSSESSED BY
	KE DA RA		A FIELD
	MA RA		GARDEN MA-HI WORK
	TA RO		SELF SOWN POTATO
	KA I		FOOD
	TA U		SEASON YEAR CYCLE OF
	KE RI		DIE DIE UP
	TA		THE EARTH
SK MAORI	TA EPU		SOIL
WHAKA SK	RA	KE	CLEAR GROUND FOR A CULTIVATION
MAORI	MA RA	KE-DA-RA	A FIELD CULTIVATED GROUND

SK 337	KE	DĀ RA		A FIELD ESPECIALLY ONE
		TA		THE EARTH
MAORI		MA RA		GARDEN, [UNDER CULTIVATION]
MAORI HAUHA	KE	TĀ HUNA		TAKE UP A ROOT CROP
	KE	RI		LAND IN A CULTIVATION
	KE	NE		DIG DIG UP
	KE	RE		MUD MIRE
	KE	I		EARTH CLAY
			RA NEA	AT IN ON OF TIME OR PLACE
			TA RA	FOR ANOTHER PURPOSE
	KE	TU		SAND BANK FISHING GROUND
SK		TA - RA		UNCULTIVATED GROUND
		TA I YO		REMOVE EARTH BY DIGGING
MAORI	[KE]	RA - KA		A FIELD
		TA - HUA	= MARA	GIFT of the SEA > FOOD [SEA/FIELD]
		TA - HUNA		MAKE BARE of LAND
		MA RA	NGA	BATTLE FIELD
		MĀ RA		LIFT UP CROPS
	KŪ	MA RA		A CULTIVATION
SK	KU	MA R - U		SWEET POTATO SK KUMĀRA EASILY DYING >
MAORI				BEKILLED [CHILD YOUTH = TENDER]
	NU			THE EARTH N° 1.
SK NU	KU			THE EARTH PERSONIFIED
SK	KU	KSHI / KUKSHA		TO PRAISE
		KSHI - EATA		INTERIOR of ANYTHING
SK	KU	D		being in the belly.
SK	KU	T MA LA		TO EAT
MAORI		MARA		FILLED WITH BUDS
		RA - KAU		A GARDEN
		RA - U		TREE - KAU > KU
SK	KU	BE RA		LEAF.
SK	KU	PA PA	= KU	GOD OF WEALTH [FOOD]
SK	KE	CU KA		THE EARTH
MAORI A	KE	AKE		TARO of KACU. KEMUKA; KEVUKA
				POOR LAND

SK KU PA PA
= KU
MĀORI-NU KU
SK NU
MĀORI NU

] THE EARTH

THE EARTH PERSONIFIED
TO PRAISE

SIGN OF RANK ABUNDANT

[DUAL] [GOD of WEALTH ie FOOD
[ALSO CHIEF of SPIRITS of DARKNESS]

DECOMPOSING FLESH
CRUSHED

OF WHAT SORT CHARACTER, APPEARANCE

[AS MONSTROUS FORM CALLED KUTANU
[WITH 8 TEETH i 3 LEGS

SK KU BE RA
MĀORI

PE RA

PE I

PE HEA

SK KU BE RA

SK KU TA NU

MĀORI

NU - KU

EARTH PERSONIFIED see

FORMLESS PAPA + MAREOT BEINGS

UNFORMED MEN ITO

EARTH

FERN ROOT

PEI

PE KA

SK KU PA PA

MĀORI PA PA

NU KU

SK KU D

MĀORI

PU KU

THE EARTH = KU

TU A NU-KU personified EARTH and HEAVEN
THE EARTH

TO EAT

STOMACH

COPULATE

MOTHER

SK KU RMA

VIŠNU as a TURTLE [FORMLESS MASS -
UNFORMED EARTH + MĀ CONNECT
POINTS of COMPASS = FORMED]

IN THE OCEAN of MILK. SUPPORTING
MT MANDARA the CHURNING ROD
CHURNING ROD of CREATION

CONNECT POINTS of COMPASS [BECOME]

TURN ON A PIVOT REVOLVE PREPARE

M. VIRILE. PVD MUL

PEAK of a MOUNTAIN

ORIGEN BEGINNING STUMP!

SPIRAL CARVING PATTERN [CAUSE REASON]

SK MA ND ARA

MĀORI MĀ

TAKA

TARA

TARA

TAKE

TAKA

SK
Pj

TAKS,
TATA KSHA

FORM BY CUTTING FASHION FORM
OUT of WOOD TO FORM IN THE MIND
MAKE DIVIDE INVENT CREATE
PREPARE FOR CUT ADZE
CUT TATOO CARVE FASHION
NEW OUT

MAORI

TĀ
TĀ TĀ
TĀ HI
TĀ HIRĀ
TĀ HOKĀ
TĀ HUA
TĀ HŪ
TĀ HUNA
TĀ HI

ONE ONE AND the OTHER ALLTOGETHER
DAY AFTER TOMMORROW
Recite ceremonially effect by a charm.
A HEAP of FOOD AT A FEAST
first wett in weaving Ridge pole of
A BED IN A CULTIVATION [a house]
BE SPLIT

TAK-A
TAKI
TAKI
TAK-I-AHO
TAK-I RIKIRI
TAK-O KO
TAK-O TO
TAK-O TO
TĀ MĀ TA
TĀ PĀ
TĀ PĀ HI

PREPARE BE FORMED or DEVELOPED
RECITE MAKE A SPEECH
TWO AT A TIME IN TWOS
LINE of DESCENT
DIVIDE INTO STRIPS
DIGGING IMPLEMENT
A UNIT of MEASURMENT
PLAN DETERMINE
CULTIVATE the SOIL
PULVERISE the SOIL
CUT CHOP

WHAKA

TĀ-RAI
TĀTA-I

DRESS SHAPE FASHION TIMBER
ESPECIALLY WITH AN ADZE
MEASURE ARRANGE SET IN ORDER
RECITE GENEALOGIES STUDY THE
HEAVENS IN NAVIGATION

SK
M

TAK-S
TATA KSHA

MAORI

HA-NEA MAKE BUILD
HA-NEI Earth oven [divided food cut soil]
HA-MOKO THATCH FOR A HOUSE
HA-KUNE BE DELIBERATE BE CAREFUL
HA TEPE PROCEED IN ORDERLY MANNER
HA-NEO HANEO DIGGING IMPLEMENT

SK TA A WICKED MAN
 MĀORI TĀ HĀ E THIEF COMMIT ADULTERY

SK DIM BHA CHILD ENFANT
 MĀORI PA - NGORE CHILDREN
 TI - A MOTHER
 TI - HA RAHARA DIMINUTIVE
 TIM U TIMU P. MUL
 TIN A BE IN SEVERE LABOUR
 TIN A KU CONCEIVE

SK DĪ NA A BIRDS FLIGHT
 MĀORI

MĀNU TĪ ORIORI DECOY BIRD
 TI ONIONI FLUTTER HOVER da BIRD
 TI KOKE HIGH UP IN THE HEAVENS
 TI HOI NOISY
 TI HE STITCH BIRD
 TI HAU TWITTER
 TĪ SQUEAK
 TITI MUTTON BIRD
 TIEAKA FAN TAIL
 TIPI SKIM ALONG THE SURFACE
 TIPAPA FLOCK
 TIPAO WANDER.
 TIRA Company of Travellers
 TIRIPOU SWEEP DOWN
 TI TAKA BIRDS MOVE IRREGULARLY.
 TI U SOAR WANDER SWAY TO AND FRO SWIFT
 NA E CROP da BIRD
 NA E NAE MOSQUITO
 NA KI GLIDE
 NA KANAKA MOVE TO I FROM
 NĀ NI NOISY
 NGA NGA SCREECH AS A BIRD

GR	É	DO	MAI	I SHALL EAT > MĀORI MĀ POSSESSED BY
LAT	E	DŌ		I EAT > MĀORI TŌ TO HAVE THY
SK	Á	D - MI		I EAT > MĀORI TA-MI FOOD EAT
OCs	JÁ	DE	TŪ	THEY EAT MĀORI WHAKATŪTŪ FOOD
MĀORI	E			VOCATIVE Ō calling attention
	E	PA		OFFERING
	E	TE		THICKEN IN COOKING
	A	TE		PIT of STOMACH
	A	TŌ		RAT BLOCKS ON FOOD STOREHOUSE
	A	TO		ENCLOSE IN A FENCE
	A	TO	RUA	FEASTING HOUSE
		TŌ		THY
		TŌ		TO HAVE
		TO - E - NE		YOLK of EGG ROE of FISH
		TO	HA TOHA	DISTRIBUTE
		TO	HI	COOKING VESSEL
WHAKA		TO	MO	DISPLAY of FOOD AT A FEAST
		TŌ	NAE	FOOD BASKET
		TŌ	PĀ	COOK IN EARTH OVEN
		TE	NGA	GORGED

GREEK	PH	RĀ	TĒR	CLANSMAN [TOWARISZ]
LATIN	f	R	A TER	' BROTHER
SK	BH	RĀ	TĀ	BROTHER
MĀORI	PĀ	PĀ		FATHER BROTHER of FATHER MALE
	PĀ			TERM of ADDRESS TO MALE ELDERS [RELATIVES]
	PA	RA		BLOOD RELATIVE
	RA	MENE		ASSEMBLE
	RA	NGA		COMPANY of PERSONS
	RA	NGA MARO		ARMY IN BATTLE ARRAY [TOWARISZ]
	RA	TA		FAMILIER FRIENDLY
		TĀ	RUNA	BE CONNECTED BY FAMILY TIES
		TĀ		FRIEND
	PAR-E	KURA		PEOPLE SLAIN IN BATTLE
	WHAR-A			BURIAL CAVE
	WHAR-E	TANGA		CONNECTION BY MARRIAGE
	WHA	WHARUA		FEMALE ANCESTOR
	WHA	R-E		DIVISION OF AN ARMY
	WHA	NEAI		NOURISH BRING UP

SK MAORI KU LA RA
 KU RA
 RA NGATIRA CHIEF MALE OR FEMALE
 WELL BORN NOBLE

SK MAORI KA ULA
 KA UMATUA SPRUNG FROM A NOBLE FAMILY
 KA U A NU LINE OF ANCESTRY
 KA U RESPECT
 KA U ANCESTOR
 KA U HE KE ELDER
 KA HURA-NGI HONORABLE DISTINGUISHED
 [CHIEFTAINNESS]

SK MAORI KU LINA - TA
 SK MAORI KU LINA - TVA RANK FAMILY RESPECTABILITY
 A RI - KI NOBLE ONES
 RI - AKI STAND HIGH
 RI - PA DIRECT IN A LINE
 RI - TENGA CUSTOM
 TA TERM OF ADDRESS
 [TA HAU] - THY =
 TAU
 TA - HU DIRECT LINE OF ANCESTRY
 ELDEST SON OF ELDEST BRANCH
 [OF A FAMILY]

TA - RUNA BE CONNECTED BY FAMILY TIES
 NA LINEAGE
 NA LINEAGE

SK MAORI KU LINA - TA RANK FAMILY RESPECTABILITY
 TA - TAI STUDY THE HEAVENS [NAVIGATION]
 TA - TUA RECITE GENEALOGIES
 TA - U GIRDLER PUT ON A GIRDLE
 THY

NOTE!
 WAHKA TA - U ADDRESS IN FORMAL SPEECH
 TAU - A BE NEXT IN SUCCESSION
 TAU - IRA SKILLED ONE TEACHER
 TAU - MATA OKIOKINGA RESTING PLACE OF A

SK MAORI KU LINA - TVA [GREAT CHIEF]
 TUA - HANGATA NAME FOR HERO of a STORY
 TUA FORM OF ADDRESS [NEATI-WHATUA]

SK
MĀORI

NĀ
NĀ

HU SHA

KINSMAN KINDRED
LINEAGE

HU A
HU ĀNGA

NAME CALL BY NAME KNOW PROJENY
RELATIVE MEMBER of SAME CLAN

HUI

CONGREGATE COME TOGETHER

HU NAONĀ

SON IN LAW

HU NARBI

FATHER IN LAW

HĀ KORO

FATHER

HĀ KUI

MOTHER

HĀ MUA

OLDER BROTHER or SISTER.

HA PU

SUB CLAN

SK
MĀORI

RA

NI

INTO WITHIN DOWN BACK

NGI

SKY HEAVEN TOWER of a PĀ

NI HO

TOOTH effective force THORN
edge of a tool or weapon.

NI TI

TOY DART

WHAKA

NGI TA

EMPTY OUT

SK
MĀORI

ME
ME

LA

ASSEMBLY COMPANY

NE

BE ASSEMBLED

RA NGA

COMPANY of PERSONS

RA NGA

MARO

ARMY IN BATTLE ARRAY

RA NGI

DIVING BEINGS HEAVEN WEATHER

NI

WITHIN INTO [TOWER of a fort.

SK
MĀORI

KSHA-

NI

the Earth. with NI WITHIN?

Dental nasal versus NI/NGI

SK
MĀORI

SĀ
SĀ

KA
KA

LA-
RA-

SACRED] HOMIYA
[KA RA-KIA]

[which is often N

VERSES BELONGING TO the

SACRIFICES according to the SKALAS

LINE of DESCENT [A HORANGI TEACHER

SING [HO-KO WATTU BAND COMPANY] [ARMY]

HO-U DISTANT

friend HOTIKI TĀTOO [woman] = SCOTT

generic name for sacred verses

HO-RO PASS DOWN AS TRADITIONS

HO-U DEDICATE INITIATE RITES

HOMAI give bring [re in Rite] ITO

SK
MĀORI

HA

KA
KA

RA
KIA

HO-A
HO-A

WHAKA

HO-RO

HO-U

HOMAI

PALI	NA	MA	NA	NAME	
	NĀ	MA		NAME	
MĀORI	NĀ			LINEAGE	
		MĀ	ORI		
SK	NA	M			
Pf PNA	NA	MA		SUBMIT ONESELF TURN TOWARDS AIM AT	
				[TO TIKANEA!]	
SK	NA	MA	SYA	PAY HOMAGE TO WORSHIP	
MĀORI	NĀ			LINEAGE	
	NA	HE		ANCIENT TIMES	
		MA	NA	AUTHORITY	
		MĀ	NEA	SACRED PLACE	
		MA	RAE		
		MĀ		FREE of TAPU CLEAN ACTED ON BY	
				[POSSESSED BY]	
		MĀ	HANEA	MEMORY	
		MĀ	ORI	CLEAR INTELLIGIBLE CLEARLY EXPLICITLY	
				OBSERVE TAKE NOTICE OF IE TIKA!	
		MA	U	CONTINUED LASTING ESTABLISHED FIXED	
				COMPREHENDED UNDERSTOOD	
		MA	U-RI	LIFE PRINCIPLE	
		MA	UTE	FIRE [AENI]	
SK		MA	TI	DEVOTION WORSHIP	
MĀORI		MA	NEA	SACRED PLACE	
			TI-RI	OFFERING TO AN ATUA	
SK		MA	NA WA	MIND	
MĀORI		MA	NA WA	MIND	
PALI	NĀ	VĀYIKA		MARINER	
MĀORI	NA	WA		DISTANT	
		Ū		Reach land	
		WA	-KA	CANOE	
	NA	U		COME GO	
			IKA	FISH	
SK 783	MANAS			INTELLECT NOTES SPIRIT BREATH WHICH	
				ESCAPES FROM THE BODY AT DEATH CALLED	
				ASU IN ANIMALS = MĀORI AHU SACRED	
				MOUND CALLED HORSESHOE [SACRIFICE	
				IE STEED of SPIRITS OF MAN	

SK 1043	SĀ	= ŚIVA [WANANĀGA] WAI WATER MEMORY ITO A-WA RIVER, SĀ SACRED
SK MĀORI	SA HA	WA-IRUA SPIRIT RĀYA AIR WIND U AIR WIND RĀ ROAR.
TE	HA	U O RANGA WHENUA HEAVY GALES RA-NGI WEATHER. RA-EKIHI STRONG WINDS AT EQUINOXES
	HĀ HA	U BREATH VITALITY of MAN
SK	SA	-IRA- See.
SK MĀORI	SA HA	-RMA FLOWING GOING -RO-JA PRODUCED OR FOUND IN LAKES OR PONDS RO TO POOL RO TO LAKE RĀ SAIL SUN DAY ARA WAY PATH
WA	HA	VOICE Sheet of a sail.
SK cf	SA SA	LILA] FLOWING SURGING UNSTEADY RI RA]
MĀORI	HA	U WIND RA RO HAU LIGHT BREEZE RA-RA SHOAL of FISH RĀOA be CHOKED RA NGI RUA OUT of UNISON IRREGULAR. RI-PO WHIRLPOOL EDDY [CURL DIFFUSED] RI RA STRONG [as scent] RI RINO WHIRLPOOL EDDY. RI PI TACK ABOUT IN SAILING SHEET of a SAIL
WHAKA WA	HA	

SK	SAM	RO	PA NA	CAUSING TO GROW OR HEAL OVER PLANTING SOWING SOWING IN THE WOMB	
MĀORI	[H]	RO RU	NOĀ HĀ	MEDICINE REMEDY LARGE BRANCHES OF A TREE	
SK	SAM	✓	RA M	FIND PLEASURE IN COITUS	
MĀORI			RA RA PA	WED P.MUL	
SK	SAM	✓	RA	TO GIVE LIBERALLY	
MĀORI			RA TO	DISTRIBUTE BEEVE ROUND	
SK	SAM	✓	RĀJ	TO REIGN OVER	
MĀORI			RĀI HE	FORT FENCED	
SK	SAM	✓	RĀDH	TO AGREE TOGETHER	
MĀORI			RAT - A	FAMILIAR FRIENDLY	
SK	SAM	✓	RU	SHOUT ROAR CRY TOGETHER.	
P			RAU TI		
MĀORI			RŪ RU		BRANDISH WAVE ABOUT
			RU AHINE		rites
			RAU	MULTITUDE NUMBER	
			TIO	CRY CALL	
SK	SAM	✓	RĀ DHANA	SATISFYING CONCILIATING	
MĀORI				CONCILIATING BY WORSHIP	
			RA UPAPA	TRANQUIL QUIET UNDISTURBED	
			RA UPANA	OFFERING SACRIFICE	
			HANEANA	PLEASANT COMFORTABLE	
			HANA	SHINE GLOW GIVE FORTH HEAT	
			HA-KOAKOA	HAPPY	

SK	SAM	-	LE PA	MUD DIRT
MĀORI			RĒ PA-KI	MATS COVERING FOOD IN EARTH OVEN
MĀORI			PA RU	MUD DIRT
SK	SAM	-	- LU-LITA	SMEARED WITH
MĀORI			M1-RI	SMEAR
			RE-WA	SMEAR
			RE PO	SWAMP DIRT
SK	SAM	LU	LI TA	SMEARED WITH
MĀORI			TĀ	TATOO PAINT
			TĀ	SHIT
			TĀ -TURI	EAR WAX
			TA -HE	MENSES
			TA E	JUICE of PLANTS FILTH SHIT
			TA E WA	CATARRH COLD
			TĀ KOU	RED OCHRE
			RI	BIND BOND
	(HA)		RI HA	NIT
			RI KO	DIRT FOULNESS
			RI MU	MOSS SEAWEED MILDEW
			RI-O	M. VIRILE
			RI-PO	BE DIFFUSED AS SCENT
			RI-TA-KA	LEAVES COVERING FOOD IN AN OVEN
			RI-U	BILGE OF A CANOE
		MI	RI	SMEAR
	HA	RU	- HARU	SOILED
			TA TEA	SEMEN
	HA	RU	RU	FETID FOUL SMELLING
		KA	RI HI KA	COPULATE
NOTE			HI	DIARRHOEA - HI TO IMPELL!
		RU	A HINE	RITES of SMEARING ITO [SK HI]
		RU	KU	RITUAL ABLUTIONS
		RU	AKI	VOMIT
		RU	PE	DOOR LINTEL!

PĀLI	PŪ	TI	PUTRID	Stoek phrase used of the BODY alive
SK	PŪ	TI	TO FESTER	[or dead]
PĀLI	PŪ	TĪN I		
	PU	TI - KĀ YA	FOUL BODY HUMAN BODY	[ALIVE i DEAD]
MĀORI	PU	TA	BE BORN	
		TA HE	MENSES ABORTION	
		TI - A	STOMACH	
		TI - ARE	SCENT	
		TI - HI	LIE IN A HEAP	[stoek phrase]
TE MANU	PU	TI - KI	ACORPSE	
		TI - KOTIKO	DIARRHOEA	
		TI KO	SHIT	
		TI NAKU	CONCIEVE	
		TIN - ANA	BODY Self person real actual	
			IN A MASS BODILY	
		TI - PU	SNELLING LUMP SCROFULOUS SORE	
	[TI]	KA - TI - REHE	SORE THROAT	
		KA - RUKARU	BLOOD BRAINS PUS	
PĀLI	PU	TI - KĀ - YA	HUMAN BODY FOUL BODY	
	[TI]	KA - TI TO HE	ULCERATION HYMEN	
		IA	HE SHE IT	
	PU		LOATHING HATING	
	PUA		FORM = PĀLI stoek phrase of body as	
		KA	VICTIM	[transient]
		KA - URAHO	PUD MUL	
		KA - U NCA	SMELLING OFFENSIVE	
		KA - U	EMPTY of a self see BUO PHILOSOPHY	
	PUATAI		SEA FOAM	
	PŪ	HEKA HEKA	MOULD ON FOOD	
	PU	KU	STOMACH	
	PŪ	MAHU	STEAMY REEKING	
	PUT - A		BATTLE FIELD	

THE MATATUA RECITAL

BESTI 62	TE	PU		ORIGEN SOURCE FOUNDATION
SK		BHU		TO BECOME TO BE EXIST LIVE
SK		BHU		BECOMING ARISING EXISTING [ABIDE]
PALI		BHŪ		THE EARTH LIVING BEING
"		BHUTTA		EATEN
MĀORI		PU KA		STOMACH
		TA MI		FOOD
PALI		BHU TA		BORN BECOME
MĀORI		PU TA		BE BORN
		TA I AO		WORLD
		TA HE		ABORTION
SK		BHU TI		EXISTENCE
MĀORI		TI NANA		BODY SELF REAL
SK		BHŪ TA		BECOME BEEN GONE PAST THE PAST
				EXISTING PRESENT A SON
MĀORI		PU TA		BE BORN
		PU TA	NERA	CIRCUMSTANCE PLACE of APPEARANCE
		TA I AO		WORLD

NOTE	TE	MO KSHA		LIBERATION [from primal source]
MĀORI		MO RE		TAPROOT of CAUSE
SK		MŌ = MĀ + U = MAU	MI / MA [or MAMAU]	FIX IN THE EARTH
MĀORI		MĀ		FIX IN THE EARTH
SK		MĀ		CONNECT POINT of COMPASS = FIX IN THE EARTH
SK		MO KU		'RELEASER', = NIGHT
		MO CANA		DISCHARGING EMITTING
		MO KSHA		LOOSING UNTIEING

MĀORI	TE	WE U		FIBRE ROOTLETS
SK	✓	VE		WEAVE

LACUNA	TE	WA-ON U-I		PRIMAEVAL FOREST
MĀORI		VA NA		FOREST
SK		NU		TO PRAISE

LACUNA	TE	WHE		SOUND [of trees etc] see BE / VE
MĀORI		P E SHA	✓ PISH	POUNDING GRINDING of PI / SI TO

MĀORI	TE	KU NE		FORM ACQUIRED PREGNANCY
SK		KU		THE EARTH KUKSHA = WOMB
SK		KU DA RA		SPRUNG FROM ABAO WOMB BUT
MĀORI		TA RA		PUD MUL, THIS KU = N°2

PALI	PU JS	OFTEN OPPOSED TO STRI [FEMALE WOMAN]
	PU GGA LA	AN INDIVIDUAL [OPPOSED TO A GROUP]
	PU TI - -	KAYA = HUMAN BODY [A MAN]
	PU GGA LI KA	BELONGING TO A SINGLE PERSON INDIVIDUAL SEPARATE
MAORI	PU NK HA]	BASED PUJS + KHA of KHAN
	PU KHAN]	MAN DIGGING ie FEATHERED PART of an ARROW
	PU RA KAU	WISE ONE OLD MAN
	KAN -I- WHA	BARBED SPEAR BARB of FISH HOOK
	K A - RI	DIE DIE UP CLEAVE WOUND
	HAN -I	WEAPON
	K AN -GA	CURSE
	I - KA	VICTIM WARRIOR FISH [FOR ONE PERSON]
	K AN -OI	STRAND OF A ROPE TRACE ONES DESCENT
	K AN -ONI	SPEAK ILL OFF DISPARAGE
	RA NGI TAHI	EPHEMERAL TRANSIENT = PALI STOCK PHRASE IN REFERENCE TO PU GGA LA .
	RA NGI NAMU	HANDSOM [A MAN]
	RA NEA TIRA	A CHIEF
	RA NGA TIRA	A CHIEF
	NGA TA	MAN IN KARAKIA
PALI	PU & GA LA	A MAN
MAORI	RA NGA - TIRA	A CHIEF
	RA + NGA + TIRA	A CHIEF . MALE OR FEMALE
NOTE	RA NGA PU	COMPANY
PALI	PU RAKH A TA	HONORED ESTEEMED
MAORI	PU RA K - A - U	WISE ONE SEE PURE / PURI ITO OLD MAN ANCIENT LORE
	K - A - U	ANCESTOR
	TA - WAU	THY
	TA	TERM of ADDRESS
	TA - HU	ELDEST SON DIRECT LINE of ANCESTRY
SK	KU RI NA - TA	RESPECTABILITY RANK
MAORI	KU RA NA	LINEAGE
	A RIKI	CHIEF
		CHIEF

ESPA. MĀORI	DE KĪ	C R		TO SAY TO TELL	θ [KIRTA]
MĀORI	DE RACION RAKAI	CO	ION	DECORATION	
MAORI	DE KO RO	CO RO		RESPECT	
MĀORI	DE TI KA TI RI	DI CA	CION	DEDICATION	
MĀORI	DE TO ITI	DO		FINGER	
MĀORI	DA TA R TA HE TĀ TA I TA RI			TO DATE FROM	
NAMA	TA TA E			ARRIVE COM GO ITO >>>	
MĀORI	DA MA TA MA HINE			LADY	
MĀORI	DE PA O-I PA O PA O	BA JO		UNDER BELOW UNDERNEATH WOODEN POUNDER POUND STRIKE WITH A HAMMER, HATCH OF EGGS	
MĀORI	DE AR- A	JAR		TO LEAVE WAY PATH	
MĀORI	DE MO RA R- MO R-E MO R-E	MO RA R R-U		DELAY HOLD BACK TO HOLD UP LINGER STAY ON [-I] BLIND TOOTHLESS A CHILD THAT SUCKLES LONGER THAN USUAL	
MĀORI	DE TŌ TŌ E NE TŌ KAI TŌ MO TŌ R-E ROT-O	NTRO		INSIDE WITHIN PREGNANT YOLK OF EGG ROE OF FISH COPULATE ENTER M. VIRILE SHINE THROUGH AN APERTURE THE INSIDE	
MĀORI	DI A TI A-HO			DAY SHINE	

SK	NI-JA/JAN	AFFINE = SVA
=	SV A	
SK	NI TYA	AFINE
SK	AR A NA	NOT AFFINE
SK	DA KI NI	FEMALE IMP, ATTENDANT ON KALI
MAORI	TIA	PARENT MOTHER
SK	SV A	AFFINE
MAORI	RA NGI - POKOHU	FAIRY SPRITE
KA	HU - RA NGI	CHIEFTAINESS
SK	NI TYA	AFFINE = PALI-NI (OUT OF TIA PARENT)
MAORI	PA NI	WIDOW OR HAN
	TANGI	CRY FOR FUN RITES
	NGA - I	CLAN PREFIX
	RA NGI	DIVINE BEINGS [AS AFFINE]
	KA NI	DANCE
	A N - A	HIS HER
	A	of belonging to
	A - NI	ANXIOUS SOLICITOUS
	HA - NI	SPEAK ILL OFF
	HA NGI	COMMUNAL OVEN
A	HUA	pregnant
	HU - A -	MEMBER of SAME CLAN
	NGA	appear seem to be.
	NGI - A	
PALI	NI	LOW, [SECONDARY] = DIRECTION of DOWNWARD MOTION, INTO,
SK	ARA - NA	ENEMY
MAORI	HOA - NGA NGARE	ENEMY
WHAKA	ARA - NGI	ENEMY
	ARA - ARA	MUCH TALKED of RENOWNED
	ARA - HI	CARRY of as CAPTIVES
SK	NI - R	TO DWELL
"	NI	WITHIN DOWN BACK INTO
"	NI - KARA	MULTITUDE FLOCK
MAORI	RA NGI	divine beings stay heaven
	RA NGI - A	ROAR
*	SK DA KI NI	FEMALE IMP ATTENDANT of KALI
MAORI	TA - IPO	GOBLIN
*	RA NGI	POKOHU FAIRY SPRITE
	NGI	NEONEI NEO MALIGNANT DEVOURING SPIRITS

PALI	NI	[Secondary = LOW] DIRECTION OF DOWNWARD MOTION INTO OUT BACK
MĀORI	HA NI	WEAPON = downward blow
	NI KO	COIL A. ROPE EDOWN INTO BACK
	TA NEI	FUNERAL DIRGE
	HA NEI	OVEN
SK	NIR	TO DWELL
MĀORI	NINI	GLOW of flameless fire PALI as NI- CONTRASTED WITH UD- UP + [Reduplication as distributiveness]
	NEI HA	BURN FIRE
	NEI HONEIHO	Diminutive
	NEI O	Extinguished faded
	NEI TA	Empty out
	NEI TA	THORN.
	NI HO	TOOTH effective force. THORN EDGE OF A WEAPON traverse in a defensive trench MOD! OLD!
HE TAU	NI HO ROR	a year of scarceness
	NI KO	form into a coil
	NI NIA	suffused with light
	NI NIPA	AWKWARD UNSKILFUL
	NI TI	TOY DART
	TA NI WHA	
	TA NEI	
	A NI ANI	disparage belittle
	A NI NI	sensation
	A NI - U	feel shame.
	A NI WA	DEEP WATER
RA NEI		WEATHER TOWER da FORT HEAVEN] =
PA NI		WIDOW ORPHAN [INTO-OUT

PĀLI NIKKHITAKA from NIKKHITA
 ONE TO WHOSE CHARGE SOMETHING
 HAS BEEN COMMITTED

MĀORI

[TA HANA] > HIS
 [TĀ NA]

WHAKA - - TAKA PREPARE DIRECTOR CHIEF
 WHAKA - - TAKA-TAKA SET anyone ON HIS WAY
 [SEND FORTH.]

PĀLI NIKKHI PATI SKNIKṢIPATI > NI + KHI PATI
 TO LAY DOWN, TO PUT DOWN [CAREFULLY]
 LAY ASIDE LAY AN EGG PUT AWAY ENTRUST

KHI PĀ PETI TO CAUSE TO BE LAID DOWN
 TO ORDER TO BE PUT DOWN

NIK-O

COIL A ROPE

WHAKA - - PA TI INDUCE BY GIFTS
 PĀ TI-KI FAN TO KEEP FLIES FROM A CORPSE

PĀ TI-O-TIO FROZEN OVER.

PĀ T-ENEI STOREHOUSE FOR KŪMARAS

! WHAKA PĀ T-ARI ! CHALLENGE

PAT-U POUND FERN ROOT THATCH

PAT-U-TANE A STONE used for drilling &
 cutting greenstone

PĀT-U KI-TUKI STRIKE OR KNOCK GENTLY

PĒ-NĀ LIKE THAT TREAT OR DO THUS

HĀT E PE PROCEED IN AN ORDERLY MANNER

FOLLOW IN REGULAR SEQUENCE

PE-HU MASH POUND

PETI HEAP UP

WHAKA PETI COLLECT GATHER

KA-RAKIA ITO

PĒ LIKE

PĒ HI INCUBATE AS AN EGG LIE *dinanimate*

* WHAKA PĀ-YĀ-NGA YOUNGEST CHILD [BABY] [objects]

* PA-E BE LADE TO THE CHARGE of ANYONE]

KI
 KI

TELL OF DESIGNATE [LIE ON ONE SIDE]

TO UPON INTO IN the opinion of.

SK
MĀORI

PĀ LI
PĀ RI
PĀ REMOREMO
PĀ RETAI
PĀ RI TŪ
PĀ

A BRIDGE A CAUSEWAY
CLIFF PRECEPICE
SLIPPERY
BANK of a RIVER.
STEEP
STOCKADE [fortified entrance]
SCREEN BLOCKADE OBSTRUCTED WEIR

PĀLI
MĀORI

POTHA NA
PŌT A - KA
PO NEA
TĀ
HA NI

NT f POTHE TI STRIKING BEATING
A WHIPPING TOP
A METHOD of ADZING TIMBER
BEAT WITH A STICK
Weapon.
STRIKE BEAT

NOTE
PĀLI
=
CP EPICS
MĀORI

PA TU
PO RĀ NA
PU RĀ NA
PAURĀ NA
PŪ RĀ - KAU

OLD ANCIENT FORMER

ANCIENT LORE
'NIGHT, ie ancient times
ANNOINT

POA
PO POA
PO A
PŌ NIANIA
PO NO

THE STATE of TAPU
SACRED FOOD for the TOHUNGA/ARAKI
Recite over.
NOSE TATOO
HOSPITABLE

WHĀKA

PO NO
PORĀ E
PO RO
PŪ
PU HA
PU HI
PU KU
PU RI

RISES
ANNOINT
STRIKE down by witchcraft
ORIGEN SOURCE CAUSE
CHANT
TOPKNOT
MEMORY
ANCIENT SACRED LORE

WHĀKA

PAO
PA RA - PARI
PA RA - TO
PA TA
PA U - A - RANGI

SING
a place for sacred rites
Sea monster causing the tides
ANCIENT TIMES
A VAR. of KŪMARA

NA - HE
NEA - RI

ANCIENT TIMES
RHYTHMIC CHANT + ACTIONS

KA RAKIA

PALI	PO	RIN		
from	PO	RA	SEM URBANE > URBANUS > URBS	CITIZENLIKE
	PO	RI- VĀCĀ	POLITE SPEECH	POLITE
MĀORI	PO	RA	STRANGER WONDERFUL PERSON	[FOREIGN]
	PŌ	RAE	ANNOINT	
	PŌ	RA-HU	PERPLEXED AWKWARD	CARELESS HEEDLESS
	PO	RA-I	AKE	GET OUT of the WAY
	PO	RE		SHOW FAVOUR TO TREAT KINDLY
	PO	RI		CLAN
	PO	RO	WHA WHE	CIRCUMNAMBULATE
	PO	NGĀ	IAU	FOOD sent by hosts to persons who are on the road to visit them
		RIN-OI	^c poetic twisted,	
	A	RI-KI		CHIEF FIRST born in a family of noble LEADER PRIEST
	A	RI-Ā		LIKENESS RESEMBLANCE EFFECT
WHAKA	A	RI		Show exposure to view CLEAR.
	-A	RI		clear visible appearance guise WHITE
MĀORI	MAO	RI		CLEAR INTELLIGIBLE CLEARLY
				EXPLICITLY OBSERVE TAKE NOTICE
	MĀORI	TANGA		EXPLANATION MEANING
WHAKA	MĀORI			EXPLAIN ELUCIDATE
PALI	PO	RI- VĀCĀ		POLITE SPEECH
	PŌ			ANNOINT.
	PO	POA		SACRED FOOD FOR TOHUNGA & ARIKI
				THE STATE of TAPU
	POA			RECITE
	PO	NO		TRUE HOSPITABLE BE ACCOMPLISHED
	PO	NO	NGĀ	TRUE GENUINE
	PO	NO	NGĀ TANGA	MEANS of SHOWING HOSPITALITY
		WA	KA	MEDIUM of a GOD ie speech- CLAN
		WA-I	KURE	an expression of welcome to guests
		WA-I	OHĀ	GREETING TOKEN of REGARD
		WA-I	HOE	TENOR of SPEECH
			KARAKIA	
		WĀ-HA	PU	ELOQUENT
		WA-HA		VOICE

PŌLI from MĀORI	PO	SA	KA	] NOURISHING FEEDING
	PO	SA		
	PŌ			
WHAKA	POA			KNEAD FOOD
	PO	POA		SACRED FOOD
	PŌ	HĀ		A RECEPTACLE for FOOD
	PO	HA		FULL
	PO	HA		CONTRIBUTION of FOOD at a FEAST
	PO	HA	NE	LOVE AFFECTION LUST SODOMY
	PO	HO		STOMACH SEAT of feelings
	PO	I		KNEAD BALL LUMP
	PO	--	KA RA	a sound expressed appreciation
	PO	--	KA RA	SMACK the LIPS of food
WHAKA	PO	KE		GREENS TURNIP TOPS
	PO	KE	REHU	FRUIT of the TAWA
	PO	NA		GREENS
	PO	NA	E	a small basket for food
	PO	NO		HOSPITABLE BOUNTIFUL
		HĀ		TASTE FLAVOUR ODOUR
		HA	HUKI	KUMARA PIT
		HĀ	KĀ - RI	FEAST
		HĀ	KEKA	A FUNGUS
		HA	KOA KOA	HAPPY
A TA SK	PO			BE CONSUMED
	PO	TI		GLEAN
	TA	HA		OVEN
		HA	MU	OVEN
		HA	NU	OVEN
		HA	NGI	OVEN
			KA IHANU	OVEN
		HA	O	CATCH IN A NET
		PA	KA	COOK
		TA	KA	PREPARE
		KA	I	FOOD
		HA	RETO	Ripe fruit of poro poro
		HA	RAMURAMU	an informal way of taking food
			I KA	FISH
	PO			RATHER TOGETHER HEAP UP STACK
	PO	TI		A BASKET for FOOD [sem rectro]
	TA	HA	NUI	TĪ PARA CULTIVATED FOR FOOD
	TA			the EARTH MĀORI TA-MI FOOD EAT

PĀLI = *	PO PO	SA SYA			gnd of POSETI PUS TO BE FED & NOURISHED only in DUP° DIFFICULT TO NOURISH
MĀORI WHAKA	PO POA PO	SA HA HĀ HIA HIA HĀ HĪ	KA KA KAI INU MA	RI	NOURISHING FEEDING FOOD CONTRIBUTION of FOOD AT A FEAST FEAST HUNGER HUNGRY THIRSTY BE CONSUMED be affected with diarrhoea HUNGRY HUNGER.
	[HE HE	MO MO	[KAI]		
		HA HĀ	NU NG		OVEN OVEN
		I HA	KA U	FISH	[difficult to find it] SACRED FOOD take up a root crop.
		HA HA HA HA	UHAKE UKAI UMIA UPA	ROA	FEAST FERN ROOT EAT
PĀLI gnd of MĀORI	PO PO	SA SE HE HE HE HE	TI TI MO MO MO MO		Difficult to nourish. to far fed. PUS MĀORI PŪ HEAP STACK DIFFICULTY TROUBLE AN SOME be faint from want of food. BE CONSUMED BE ALL DONE
WHAKA		HE HE	MO MO	KAI	HUNGER
PĀLI	PO	-	SA KA		NOURISHING FEEDING
		HE	NGA TI TI TI TI TI TI TI	RI A	FOOD for a working party SHARE PORTION STOMACH Cordyline edible hollow empty
WHAKA PĀLI		TI PO TI	ARE E HI SYA		ABUNDANCE FEAST TO BE NOURISHED
		TI	KOTIKO		DIARRHOEA = difficult to be fed.

PĀLI	KHE TTA	VED KṢETRA TO KṢI/KṢETI, KṢITI DWELLING
MĀORI	[KṢI TI]	[POSSESSIONS / FIELD] [PLACE]
	TA EPU	RICH SOIL
	TA EKAI	WORN OUT SOIL
	TA MAĀHU	REMOVE TĀPU from a CROP
	TA KOTO	LIE BE IN A STATE OR POSITION
	TA KE TAKE	OWN ie affine. PĀLI KṢE-TI!
	TĀ	RAIL A CANOE = ABIDE IN,
	TĀ	to indicate possession 'HAVE,
	TA ETANGA	SACK CAPTURE
	TA EKI	LIE [PĀLI KṢI!
	TA HAKU	MY
	TĀ HANA	HIS
	KE -I	ATONIN of PLACE in possession of
	KE RE	EARTH
	KE RI	DIE DIE UP
SK	KE DA RA	A FIELD [VEDIC KṢE-TRA [TRA=TARA O/T
MĀORI	KE RIA	CULTIVATE YOUR LANDS
HACHAU	KE TA	DIG UP A ROOT CROP
	TA EKAI	RICH SOIL
WHAKA	RA-KE	CLEAR the GROUND
	RA-NGA	fishing ground = a 'field, of fish! see!
	RA RE	LIE REST
	RA-U-WIRI	CLEAR GROUND SET UP A CULTIVATION
	HEI	AT IN WITH of time or place
	HE-U	CLEAR bush as for a cultivation.
	TI-NAKU	CULTIVATED GROUND
	TI-RA-U	PICK ROOT CROPS [out of the ground].
	TI-RIWA	PLANT at wide intervals
PĀLI	KHA TA	] DUG UP DIE OUT DESTROY
MĀORI	KHANATI	
	KA N-	RUB BACKWARDS; FORWARDS [digging sticks]
	KA-RI	DIE DIE UP
	TĀ	CUT
	TĀ TĀ	BREAK IN PIECES
	TAE KAI	WORN OUT SOIL
	TAE PU	RICH SOIL
	NGA KI	clear the ground TI-MA Cultivate soil.

PALI	MAN TA	] ORIG A DIVINE SAYING SECRET CODE ITO]
VEDIC	MAN TRA		[SECRET PLAN [TEXTS]
MĀORI	MĀ	FREE from TĀPU acted on by way of
	MA HARA	THOUGHT RECOLLECT THINK upon
	MA HERE	PLAN
WHĀKA	MA HEREHERE	ADVICE DIVISION SECTION
	MA HI	DO PERFORM
	MĀ HU	ceremony to remove TĀPU from crops
WHĀKA	MA I ANGI	RECITE
	MA IRE	SONG [SACRED SONG] SACRED LORE
	TA KI	RECITE
	TĀ	be UTTERED
	TA PA	RECITE
	TA NEI	DIRGE
	MA MA	free from TĀPU RITES
	MA N-A	effectual binding
	MA N-A TU	Bear in mind remember
	MA N-EA	SACRED PLACE
	[MA TA HUNA =]	
	MA RA E	
PALI	MA RU	A REGION DESTITUTE of WATER [DESERT!]
MĀORI	MĀ RU	KILLED
	MA RU	Proof against Rain
	MA RO KE	DRY CAUSE TO WITHER
	MA R-ERE	DIE
	MĀ	ACTED ON BY
	MAE	WITHERED
	MA HUN U	Burnt
	MA ENGI	faint from hunger [i: thirst!]
	MA KENGO	WET
	MĀ KIRI	A DRIED HEAD
	RU-MA-KI	DROWN

POU god from	KĀV KĀV	EY YA	YA TE	} from KĀVI SEE INDONES KAVACCA TEXTS
= MĀORI	KA KĀU KĀU	BBA AE AE	-KA RANĀ RUNGA RĀRO	POETRY POETRY SONG POEM [of a SUTTA & SUTRA! LORE of the CELESTIAL LORE of the TERRESTRIAL
SK MĀORI	TA PA PAO VE	PA PAO VE		RECITE SONG CHANT TO WEAVE [here of words]
			KĀ RA-KIA [= NGĀ-RI NGĒ-RI]	RHYTHMIC CHANT + ACTIONS
See MĀORI	CA WE WE WE WE WHE WHE WHE ATE	BAL WE HE RI RU KĀ -NU RŪ ATE		LOVE SICK = INDONES LOVE POEMS detach divide transpose be heard with attention Garment GARMENT [here weaved words] TWIST or SPIN. MOPE Term of AFFECTION SEAT of the AFFECTIONS LOVE CHARM
A KA			A T-A HU RĀ RA RA RA RA RA RA RA RĀ NGĀ- KA-U NGĀ NGĀ NGĀ	state of turmoil VED be assembled be completely RECITED PERFORM. WEAVE [of words=POETRY] STANZA PORTION of a SONG be disappointed [TUNE] HOPELESS LONGING SEAT of AFFECTIONS offerings LULLABY Song to make people pull together

PALI
523

MA MA

GEN DAT of PERS PRON AHAJ USED
QUASI INDEPENDANTLY AS A SUBSTITUT
FOR 'OURSELF [reduplicative-distributiveness]
IN PHRASE MAMA-Y-IDAJ thought of
'THIS IS MINE

see also AMAMA CP MĀ-MAKA

MA MIN KAROTI [MAMA (ḡ) + KR 'TO MAKE ONE'S OWN
TO BE FOND of CHERISH

MA MĀ YATI denom from MAMA CHERISH LOVE BE FOND OF

MA MA N KĀ RANA from MAMAN + KR = TREATING
WITH TENDERNESS SOLICITUDE

MA MATTA nt of MAMA CONCEIT PRIDE IN ATTACHMENT TO

MĀ OR-I
MĀ

PART TO INDICATE INCLUSION OF OTHERS
WHOM IT IS NOT NECESSARY TO SPECIFY
USED TO EXPRESS DUAL RELATIONSHIPS IN MARRIAGE

MĀ HANA = MĀNA FOR HIM FOR HER.

MĀ HAKU = MĀKU FOR ME

MA HI COMPANY of WORKERS

WHAKA MA HIRI ASSIST

MA I HITHER INDIC RELATION TOWARDS the
MA I MAI HAKA TO WELCOME VISITORS [speaker]

MA I MOA CHERISH TAKE CARE OF
MA I RE SONG

NOTE MI MA TO FIX INTO EARTH SEE PERCEIVE JUDGE
MEASURE CONTRACT = MI ORA/RATA!

MA KA-U HUSBAND WIFE

MI NI BE ASSEMBLED be completely recited

MA RA E GARDEN

MA RĀ PARENT A COMPANY of the ARMY

MA TUA DISTANT DESCENDANT

MI HA GREET ACKNOWLEDGE AN OBLIGATION
MI HI TEND CHERISH [CRY FOR LAMENT]

MĀ RA PERS PRON.

PALI MĀORI A HA NA HIS

A HA KU MINE

A HA NG-A PEOPLE A - of belonging to.

PALI	KHA	JJA	god of	KHAJJA-TI	TO BE EATEN OR CHEWED
					EATABLE SOLID FOOD usually in compounds
		- BHO		JA	SOLID OTHER FOOD DIVIDED INTO 4 KINDS
VIS		ASI		TA	MAROI TAKE FOOD EAT
		PI		TA	# " TA-PI COOK
		KHA		VITA	# " TA-KA PREPARE
		SAY		ITA	" HA-MA BE CONSUMED
MAROI	KAI	-		TA	OF SUPERIOR QUALITY LARGE
	KAI	RA		RUNGA	EAT FOOD OVER anything as a charm,
	KAI	PUKU			GREEDYNESS
	KAI	-		O-TA	EAT FOOD WITHOUT COOKING
	KAI	-		MA-TA	UNCOOKED RAW
	KAI	HOU			THE PRIEST WHO EATS THE HOU
	KAI	HU		KAI	RETURN PRESENT OF FOOD FEAST
	KAI				CONSUME BITE FOOD DRINK OTHER
KA	KAI				EAT FREQUENTLY [THAN WATER]
	KAI	NEA			REFUSE of a MEAL
	KAI				CONSUME
	KA	HI			MOLLUSC WHALE
	KA	HOU		WAI	A FISH
	KA	I		WHIRI	DESIRE
	KA	I		HAKAI	RETURN PRESENT of FOOD
	KA	KA		NUI	inferior fern root
	KA	MUKAMU			FOOD
god of				KHAJJA - TI	TO BE EATEN OR CHEWED
MAROI				TI - RI	SHARE PORTION offering to an ATUA
				TI - HI	FEAST
				TA - E	JUICE of PLANTS
				TA - E-AKA	A VARIETY of POTATO
				TA - HUA	HEAP of FOOD ESPEC AT A FEAST
				TA - I	SEA [FOODS] FIRST FRUITS
				TA - I TAI AHENGA	PRODUCING NO FOOD
				TA KA	PREPARE
				TA KI URA	SACRED FOOD
				TA ME	FOOD EAT
		PO		A	FOOD FOR KHAJJA-BHO-JA
		AHI			FIRE = PAKA COOKED
		PI		HE	PREPARE FOOD
		HA		MA	BE CONSUMED

PALI MI TTA

MIRA FRIEND IS OFTEN COMBINED WITH OTHER SIMILAR TERMS DEVOTED RELATIONSHIP OR FRIENDSHIP

EG AM ACCA-MITTA
NA TI-SALOHITA
NA TI-MITTA
SU HADA
SU HAJJA
SA HA YA

COLLEAGES
BLOOD RELATIONS
RELATIVES & FRIENDS
(DEAR HEART,
ONE WHO IS DEAR TO ONES HEART
COMPANION

MĀORI HA E TA RA
MĀKA-KA
MĀKA-TEA
MĀKA-U
MI HA
MĀ
MĀHAKI
MĀHA

ADMIRER
RITE TO MAKE A BODY TAPU
TRAIL left by passing persons
WIFE SPOUSE
DISTANT RELATIVE
Some dual marriage relationships
SICK MAN
MAJORITY

PALI NA TI-SALOHITA
MĀORI NEĀ TI -
NEĀ-RE
TI-A
HĀ KARI
HĀ MOKO
HĀ KUI
HĀ MUA

BE ASSEMBLED
BLOOD RELATIONS
CLAN PREFIX
FAMILY GROUP
PARENT MOTHER
Gift present feast
FATHER
MOTHER
Elder brother or sister

AROH-A

LOVE FOR AN ABSENT RELATIVE

TĀ-RUNA CONNECTED BY FAMILY TIES

TĀMAITI children

TĀMA Son ITO CERTAINLY ITO

PALI SU HA DA
MĀORI HU A
HU ANGA
HU NARE
HĀ KUI

(Dear heart
Name call by name know because of
A RELATIVE of the same CLAN
FATHER IN LAW mother in law
MOTHER

TĀ RU NA
TĀ HŪ

Connected by family ties
LINE of DESCENT
LINE of DESCENT

TĀ HŪ

PALI	MI	TTA	M NT	FRIEND	MĀORI TĀ = FRIEND
VEDIC	MI	TRA		MĀORI TARA MARRIAGE UNION TILL DEATH.	
AVE	MI	ORA		MĀORI RA-TA FRIENDLY	
MĀORI		TA	HUNA =	MARAE	
PERSEPO-	MI	ÇA KA		EL MI-IS-SA-AK-KA	
SHIRAZ	DA	TA-MIÇA		EL DA-DA-MI-IS-ŠA	
FARS	MIÇ	IN A		EL MI-IS-SĔ-NA	
FARS	MIÇ	A-PATA	TU-MA-RA	[GRAIN HANDLER see >>>]	
MĀORI		RA-TA		FAMILIAR FRIENDLY	
PALI	NA	TI-MITTA		RELATIVES AND FRIENDS	
	MIT	TA-BHA	NOHAVA	A RELATION IN FRIENDSHIP ONE WHO IS ONES RELATIVE AS A FRIEND	
	MIT	TA TA		abst from MITTA STATE of BEING A FRIEND	
	MIT	TI		a byform of METTI FRIENDSHIP [FRIENDSHIP]	
*	[MIT	HU-BHE	DA =]	BREAK of FRIENDSHIP [ADVERSARY] =	
	MIT	TA-BHE	DA]	MITHU	
* NOTE MĀORI	TA	HU-NA		AS BATTLEFIELD from MITHU =]	
		HU-ŋ		TAKE AS PLUNDER [ADVERSARY]	
MĀORI	MI	HA		DISTANT RELATIVE	
	MI	HI		GREET ACKNOWLEDGE AN OBLIGATION =	
				BE EXPRESSED of AFFECTION [MIORA]	
	MI	RA		TEND CAREFULLY CHERISH	
	MI	RI		SOOTHE ASSUAGE	
		TA		FRIEND	
		TA	RUNA	BE CONNECTED BY FAMILY TIES	
		TA	MI	FOOD [as provided to]	
		TA	HU	FOOD PLENTY [PERSONIFIED]	
		PE	I	DRIVE OUT BANISH	
WHAKA		HE		WRONG MISTAKEN FAULT	
		TA	MAITI	CHILDREN	
	NGĀ	TI		CLAN PREFIX	
	NGĀ	RE		FAMILY	
		TI	A	MOTHER PARENT	
		PA	NG-ORE	CHILDREN ie MITTA-BHANDHAVA	
PALI	MITTA	BHA	N-DHAVA	RELATIVE FRIENDS	
MĀORI	TA	PA		NAME CALL BY NAME KNOW SURE OF	
		WHAN	AU	FAMILY GROUP BE BORN WHEREVER MOTHER	
			TAU A	USED IN ADDRESSING ONES OWN CLAN	
		TI	PU NA	ANCESTORS > TU PUNA	

PĀLI
MĀORI

Ā

KA RU NI KA
KA
KA RAWA
A RU

[MI JMA- ME-MAU'ITO] 164
COMPASSIONATE
AFFECTION
MOTHER
WOO COURT PERSUE

[A KA=
A NGA]

[TAHU]

A

KA

DRIVE URGE COMPELL

A

KA

Set about doing

A

KA

HUSBAND WIFE SLAVES ITO

A

KA

ARRANGE A BETROTHAL

A

KA

NI PA

ANXIOUS SOLICITUS

A

KA

NI U

FEEL SHAME

A

KA

RUA HINE

practising medicine woman ITO. See

A

KA

RUA

2 BOTH

A

KA

RUA HINE

BE RIGHT BE FITTING

A

KA

RUA KI

OLD WOMAN

A

KA

RU HI

BE VOMITED

A

KA

RU NA

feel weak or exhausted

A

KA

RU RA

keep close keep securely.

A

KA

RU RA NGA

GUEST

A

KA

RU RU

DRAW CLOSER TOGETHER.

A

KA

KA NI

TAKE SHELTER.

A

KA

KA NI

feel compunction or remorse

A

KA

KA NI

KA NEHE AFFECTION

A

KA

KA NI

KA KANCA SLAVE

A

KA

KA NI

BE CONNECTED BY FAMILY TIES

A

KA

KA NI

CRY FOR DIRE

A

KA

KA NI

belongs here also

A

KA

KA NOA

FEEL AFFECTION [absent friends]

A

KA

KA NI

GREET [TOWARDS] ITO

A

KA

KA NI

FRIENDLYNESS

A

KA

KA NI

BE CONNECTED BY FAMILY TIES

A

KA

KA NI

FRIEND

A

KA

KA NI

TRUE

A

KA

KA NI

BE ASSEMBLED

A

KA

KA NI

WITH

A

KA

KA NI

FRIENDLY

A

KA

KA NI

GREET also belongs here!

A

KA

KA NI

SUPPORT SUSTENANCE ENCOURAGE!

A

KA

KA NI

PĀLI
MĀORI

ME

TA

KA NI

ME

TA

KA NI

ME

TA

KA NI

ME

TA

KA NI

RA

TA

KA NI

MI

HI

KA NI

MA

NA

KA NI

✘
✘

PALI	MI	TA	
SK	MI	MA	
	MI	NO	TI
	MI	NU	TI
of	MI	MAI	YA
RV	MA	MA	U
GR AORIST	MA	S	TI
FUT	MA	TA	
INTENS	ME	MIYATI	
	ME	ME	TI
	ME	MAYI	TE
MAORI	MI	HA	
	MI	HI	
	MI	RA	
	MI	RI	
	MI	RO	
	MA		
	MA	EA	
	MA	HI	
	MA	HERE	
	MA	HINA	
	[MA	HI	TI]
	[MA	WHI	TI]
	MA	HUKI	HUKI
	MA	RA	
	MA	RA	E
	MA	RA	MA
	MA	TA	RIKI
	ME	A	
	ME	KA	MEKA
		TA	TAI
		TA	RAI
		NU	KA
		NU	KU
		NO	NA NAHI
		MA	U
		MA	TA ARA
		TI	BE E

VED MITA PP of MA - MINATI TO MEASURE
 MEASURE FIX IN THE EARTH CONTRACT = MI BRA
 PERCEIVE JUDGE KNOW

DISTANT DESCENDANT
 ACKNOWLEDGE AN OBLIGATION ie CONTRACT
 LASHING BINDING
 METHOD of ADZING TIMBER
 SPIN TWIST LASH BIND
 CONNECT POINTS of COMPASS; NUMERALS
 A CARVED POST IN PA PALLISADE
 WORK WORK AT DO PERFORM
 PLAN
 MOON [MONTH ITD].
 SORT SEPARATE ACCORDING TO
 SIZE OR QUALITY ITD
 CEREMONIES TO REMOVE TAPU FROM
 KUMARA GROUNDS ITD
 A CULTIVATION
 = TA-HUNA HERE AS CONTRACTIVE]
 MOON MONTH [MI BRA]
 SPRING = SK fut = MATA
 CAUSE MAKE DO DEAL WITH THINK
 a form of LADDER figi lit.
 MEASURE ARRANGE SET IN ORDER]
 DRESS SHAPE TIMBER [RECITE]
 DEVICE STRATAGEM
 DISTANCE
 YESTERDAY
 FIXED
 WITNESS OBSERVE
 MEASURE partic. of GROUND PLANS of HOUSE

5TH CENT BCE

PĀLI MĀORI	GĪ TĀ	PA	GĀYATI	RECITED SONG PROCLAIMED
MĀORI	TANGI	TA	RAVA	SOUND OF SONG DIRGE CRY FOR
		TA	KI	RECITE
			RAU	MULTITUDE NUMBER
			RANGI-RUA	OUT OF UNISON
			RANGI	STANZA TUNE SONG
			RANGI-RANGI	SONG of 'PADDLERS
		A	RA	MEANS OF CONVEYANCE
			WAHA	VOICE SK VAK VOICE
WHAKA		TA	RĀ	ROAR. CONTINUED LOW SOUND
		TA	RA	INVOKE
			PA	RECITE KŪ musical māori
PĀLI MĀORI PĀLI			PAKŪ JIN	[PA+KŪ] TO SING OUT TO
			PA Ø	SONG [EACH OTHER]
			PAKKAN DATI	[PRAKRAND] WAIL CRY OUT
			PA O	SING A DERISIVE SONG; DANCE
			PANUI	PROCLAIM.
			PANI	ORPHAN WIDOW
			PAK-WALTARA	LEGEND ANCIENT LORE
PĀLI MĀORI			GĪ - TARA-VA	SOUND of SONG
			PAKŪ	RESOUND
			PAKU RU	CHANTED SONG + TAP TAPPING
PĀLI MĀORI PĀLI MĀORI			PAKŪ JIN	SING OUT TO - [WITH STICKS
			PAKI WAI TARA	'FICTION' [MISSIONARY CRAP
			GĪ - TARA-VA	SOUND of SONG
			PA O	SONG
			PAKI	CLAPPING SOUND
PĀLI MĀORI			PĀHO	NOISED ABROAD AS NEWS
			PĀ	BE HEARD
			PAE	SURROUND WITH A BORDER ie RITES
PĀLI			PARITTA	FUNERAL DIRGE [ie PROTECT]
			PAIKKADATI	WAIL [as prayers]
MĀORI	A		PA	SPIRIT of ONE DEAD
			PA	for PĀLI/SK PA- PROTECT
			TA NGI	

SK	GI	TĀ			SONG RECITED 5 CENT BCE
PĀLI	GI	TA	RA	VA	PP of GĀYATI SOUND of SONG
MĀORI	TANĒI				FUNERAL DIRGE CRY FOR
	RANĒI				STANZA PORTION of a SONG
RANĒI	RANĒI				PADDLERS SONG
	RANĒI	RUA			OUT OF UNISON
	PAKĀWA	TA	RA		ANCIENT LORE
				WAHA	VOICE = SK VAL > VOICE
PĀLI PP	GĀYATI				= MĀORI NGARI CHANT TIO CRY
MĀORI		TA	PA		RECITE [CALL
	WA	KA	TA	RA	INVOKE
		TA	PA		CHANT RECITE
		TA	KI		RECITE
		TĀ			BE UTTERED 'WIND,
			RĀ		RESOUND
PĀLI	PA	KŪ	JIN		PA+KŪJ TO SING OUT TO EACH
MĀORI	PA	O			SING DIRISIVE SONG [OTHER]
	PA	KŪ			RESOUND
		U	MERE		SONG
				WAI-A-TA	SONG
	PA	K-I	-	WAI--TARA	ANCIENT LORE
PĀLI	GI	-	-	--TARA-VA	SOUND of SONG
MĀORI	PA	KURU			CHANTED SONG
	PA	K-I	-	WAI-TARA	'FICTION, = MISSIONARY CRAP!
PĀLI	PA	KA	DATI		WAIL CRY OUT
MĀORI	PA	O			SING
		KA	RAKA		
		TA	NGI		FUNERAL DIRGE
			TIO		CRY CALL OUT
					BE HEARD
	A	PA			SPIRIT of one DEAD
PĀLI		PA			FUNERARY RITES CHANTS
		PARIT	TA		SING
		PA			
		O	RI		CAUSE TO WAVE TO: FEO CHANT
POLYNES		A	RI	OI	[see ROMA-TANE > HEAVEN
MĀORI		Ri			SCREEN PROTECT by RITES
			TA	KI	RECITE
			TA	NGI	FUNERAL DIRGE
PP GAYATI	>	NGARI			RHYTHMIC CHANT + ACTIONS

PĀLI SK KOTTHA
 KOSTHA
 MĀORI KŌ AKĀ
 KŌ AHA
 KŌ EKE
 KŌ HU
 KŌ HUPĀRA
 KŌ MOU
 KŌ PAKI
 KŌ PŪ
 KŌ TA
 KŌ TA HA
 KŌ TI MUTU
 PĀLI KŌ TTHA KA
 MĀORI PĀ TA KA
 KŌ HA NGA
 KŌ PĀE
 WĀKA KŌ TA HI
 KŌ TA RA
 WHARE MĀ TĀ
 TĀ HŪ
 TA KA
 TĀ TAI
 PĀLI PĀ TI CA YA
 " PĀ TTA KA
 " PĀ TTHA
 MĀORI KĀ
 See notes on
 PĀLI from BHĀ GA
 BHĀ J
 BHĀ JATI
 TI RI
 PĀ E
 PĀ HORO
 NEA HURU
 PĀ RA

ANYTHING HOLLOW AND CLOSED IN
 ABDOMEN ANY CAVITY FOR STORING FOOD
 STORE ROOM STOMACH ABDOMEN
 CALABASH KŌ HANGĀ FORT NEST
 EMPTY KŌ PĀE ROUND HOUSE BIRDS NEST
 OLD MAN
 HOLLOW
 OVEN VESSEL
 COVER A FIRE WITH FISHES
 WRAP ENFOLD ENVELOPE
 BELLY WOMB
 COCKLE SHELL
 SLING FORTHROWING STONES
 CALABASH
 A KIND OF KOTTHA A STRONGHOLD OVER A PASSWAY
 USED AS A STORE ROOM, STORE ROOM, TO KEEP WATER
 STORE ROOM IN
 FORT NEST
 ROUND HOUSE NEST
 UNIFY MAKE ONE
 PUD MUL
 A HOUSE FOR STORING THINGS IN.
 RIDGE POLE OF A HOUSE
 HEAP COLLECT INTO HEAPS
 arrange set in order prepare measure
 adding to heaped up. [sort out]
 a little bowl
 a certain measure.
 home
 PĀTAKA store room to somewhere?
 [= BIG GOO wealth.]
 PART PORTION SHARE
 share portion
 to collect together ready for use.
 SACK OF A FORTRESS
 HARVEST TIME
 blood Relative PĀREMATI PAYMENT

MĀORI
PĀLI
"

TI
ATI

KO TIKO

DIARRHOEA

170

EXCESS ITO

KO T-THA

CAVITY for HOLDING FOOD

KO TĪANA

GRINDING CRUSHING

KO SA

CAVITY VESSEL

MĀORI

KO RO TORE

ANUS

TI

KO

TO SHIT [PĀLI ATI] > EXCESS +

TA E

SHIT [KOTERE DIARRHOEA]

KO

DESCEND

KO EHE

WATER VESSEL

KO HA

ENDEAVOUR EFFORT

KO HA KOHA

EMPTIED

KO HA NCO MANGO

PUTRID

KO HA RI

MASH CRUSH

KO HE RE

POUND INTO A CAKE

KO HI

DARK MUD

KO HI

DIARRHOEA

KO HIKU

TAIL END

KO HORE

ABRADED RAW da WOUND

KO HU KOHU

HOLLOW

KO HUR

OVEN

KO HUPARA

COOK IN A VESSEL

KO HURA

FULL

KO IANGI

DIARRHOEA

KO ITI

little finger or TOE

KO KA

BROWN

KO KAI

BACK REAR.

KO KO

ROTTEN

HA MUTI

SHIT [PĀLI A-TI] EXCESS

KO KO WAI

RED OCHRE

KO MA MA

fall through a small aperture

KO MO

thrust in insert

KO NA

lower part of abdomen.

KO NO

Small basket for cooked food re-shit

KO PE

Soft mass pulpy.

KO REMU

PLUG

KO RIPI

DIARRHOEA

KO RE KE

CONSTIPATION

KO ROMĀHU

STEAM [KORO PUTA HOLE]

FALI
AOR
MAORI

ATI	TA	RA	TI
ACCA	TA	RI	
	TA	RI-	AO
AKA			
ATI	ATI		
Ā			
Ā			
TI	-	RA	
TI	-	AHO	
TI	-	AKA	
TI	-	AKI	
TI	-	RO	
TI	-	AREARETANGA	
TI	-	ARE	
TI	-	E	
TI	-	RI	
TI	-	HĀHĀ	
TI	-	HĀKE	
TI	-	HEWA	
TI	-	HI	
TI	-	KE	TIKE
TI	-	MA	TA
TI	-	U	
	TA		
	TA	E	
	TA	HAKUPU	
	TA	HĀ	RA NEI
	TA	HEKE	
	TA	HI	
	TA	HI	RA
	TA	HĀ	
	TA	HŪ	
	TA	RA	
	TA	RA	MA TA NUI
	TAU		
		RA	

ATI + TARATI TO PASS OVER
GO BEYOND

A STAR IN THE MILKY WAY
DASH
DRIVE AWAY EXPELL
DRIVE URGE COMPELL
EXTENSION of SPACE; TIME
AS FAR AS UNTIL AND THEN
COMPANY OF TRAVELLERS RAYS
MAST of a CANOE [BEAMS]
EMIT RAYS of LIGHT SHINE
LEADER of a FLIGHT of PARROTS
WATCH WAIT FOR
LOOK
OVERHANGING CLIFF
SCENT
ABUNDANCE PLENTY
OFFERING TO A GOD
RAVE ACT LIKE A MADMAN
WONDER IDLY ABOUT
SNEEZE
RAISED FORTIFICATION of a PĀ SUMMIT
LOFTY HIGH [TOP PEAK]
THROW A DART
SOAR MILKY WAY
AIM A BLOW AT DASH
ARRIVE COME GO REACH EXTEND
HIGH WATER LINE [TO of SPACE; TIME
HORIZON
WATER FALL
UNIQUE UNPRECEDENTED
THE DAY after TOMMORROW
THROW
DIRECT LINE of ANCESTRY
MARRIAGE UNION TILL DEATH
PEAK of a MOUNTAIN COURAGE RAYS of SUN
LOW ROOF
SEASON YEAR [CYCLE OF]
SAIL SUN

PALI ATI CARATI ATI+CARATI TO GO ABOUT TO ROAM TO TRANSGRESS TO COMMIT ADULTERY

MAROR

TIKA

KEEPING A DIRECT COURSE JUST FAIR RIGHT CORRECT CONSPIRACY

KARA

COURTEZAN

KARA-U

KARA PINEPINE

Gather Together assemble

KAR-E

NO NOT

HARA

VIOLATE TAPU SIN OFFENCE

KAREHE

RUN

KARIHI KA

LEWD IMMORAL COPULATE

KARI OI

LOITER LINGER

KARO

MARAUDING PARTY

KAHU- RANGI

UNSETTLED WANDERING

KAEWA

WANDER

KAHO

NO

KAI

STEAL THIEF

KAIAPA

COVET

KAIAROHU

LOOK FOR

KAIURU

DESTROY

KAIKAIWAIU

TRAITOR

RANGATU

GO MARCH

RAPU

SEEK LOOK FOR

RARE

LAZY

WAKA

RAU

TAKE CAPTIVE

RAUPATU

QUARREL

RAUWENE

OBJECT of CENSURE or CRITICISM

RAWEHOI

HOAX

TI - RA

Company of Travellers

TIHAKE

WANDER IDLY ABOUT

TIHOIHOI

WANDER AIMLESSLY

WAKA

TIKA

ACKNOWLEDGE AS RIGHT

TINIANGA

DECIEVE CHEAT

TIPAO

WANDER

TITEI

SPY

TTWEKA

ROAMING AFTER NO GOOD

PALI ATI RE KA TA
ATI RE KA

EXCESSIVENESS SURPLUS EXCESS
ATI+RIC RINAKTI OR RITA
SURPLUS TOO MUCH EXCESSIVE EXCEEDING
EXTRA IN HIGHER POSITIONS

MAORI TI RE KI
TI AHO
TI RE PA
TI RE WA
TI RI
TI RI WA
TI - - TA RA
TI NI
TI NA
TI TI NA
TI KO TI KO

STACK FERN ROOTS ON A FRAME
EMIT RAYS of LIGHT SHINE
LINE A ROOF WITH THATCH
RAISED FRAME TO HANG THINGS ON
OFFERING TO AN ATUA SHARE PORTION
plant at WIDE intervals distant
FRAME TO SUPPORT HEAPS of fern root
VERY MANY
BE IN SEVERE LABOUR.

TI - E
RE RE NGA
RE RE MU
RE RE KA
RE RE KA RE KA
RE RE KO RE KO
RE I
KA HU RANGI

EXERTION EXHAUSTION
DIARRHOEA with prefix TI for
PALI ATI as a prefix of excessiveness
ABUNDANCE = prefix of PALI ATI
OVERFLOW BE FULL
POSTERIOR i.e. FAT ASS
SWEET
DELIGHTED
DAZZLED
cherished possession jewel!
HONORABLE DISTINGUISHED
CHIEFTAINNESS

WAHKA A RE
RE NU RE RE
RE RE

ARCH of CLOUDS
PASSIONATE
FLEE ESCAPE FLOW FALL of RAIN
DIARRHOEA [BE PLENTY FULL
[MAORI KATA-E = HOW GREAT]

PALI ATI RE KA TA
= ATI RIC
MAORI RI KO
RI - O
KA KA
KA HA ROA
KA
KA IHAKAI
TA E
TA HU

DAZZLED
M. VIRILE
GLOW
large drag net
QUANTITY NUMBER
FEAST
AMOUNT TO of NUMBERS
FOOD PLENTY

PĀLI ATI TU LA

ALL MĀORI = DIRECTIONAL OR VERY [MUCH ITD] 175
ATI + TULA BEYOND COMPARE
INCOMPARABLE

ATI

- 1 adv: prep of direction [FORWARD MOTION]
- 2 UP TO BYOND UPTO TOWARDS + VERTICAL
- 3 EXTREMELY VERY [DERIVATIONS]

MĀORI

TU RA KA
TŪ RA MA
TŪ RA

NEA ACT, CIRCUMSTANCE of "THROWING"
GIVE 'LIGHT TO. DOWN

TŪ RA NEA
TŪ RA NEA
TU RA NEA

ILLUMINATED LIGHT
WAKEFUL RESTLESS

IN DISORDER

HAKOA JOY

BE ESTABLISHED TAKE PLACE

STAND BE ERECT

WHAKA

TŪ TU
TŪ ĀHU
TU A
TU AKIRI
TU AWAKINE
TU HI
TŪ HUA
TŪ HOU
TŪ NUI

PILED UP of FOOD for GUESTS

A SACRED PLACE

PAST FUTURE a form of address

PERSON PERSONALITY

Name for hero in a story

GLEAM SHINE fig: lit

OBSIDIAN

CIRCLE da TOHUNGA

Comet meteor as visible sign

TO PRAISE da GOD

SK/PĀ

TU MU WHENUA

+ ANI SACRED FIRE + RITES

TU ORO

Fabulous monster

TŪ PĀ

CHANT

TU AHANGATA

Familiar name for HERO of a story

TU AHIWI O RANGI NUI MILKY WAY

A

TU A

!

SUN SAIL DAY

RĀ

GREAT PHYSICALLY or MORALLY

RA HI

ADMIRE

RĀ HIRI

ADEPT ACILE

RA KA

RA KAUMATOHI MOON ON 18TH DAY

RA NEA - TI - RA CHIEF MALE & FEMALE NOBLE

RA NEI

SKY HEAVEN DIVINE BEINGS

TI

RA

RAYS BEAMS ORIONS BELT stars

TI

RA MĀ KA

A RASE of SPIRITS

2 diff roots here!

PALI A TI - CIT RA

ATI + CITRA VERY SPLENDOR

BRILLIANT EXCEPTIONAL

A TI - CCA

get of ATI + ETI, > ATI + I PASSING BEYOND TRAVERCING OVERCOMING

adverbially = beyond in excess MORE THAN USUAL

A TIC CA RATI

ATI + CARATI TO GO ABOUT TO

T A - VIRA

TEACHER [ROAM ABOUT]

MAORI

RE TI

CANOE

TI - RA

COMPANY of TRAVELLERS RAYS BEAMS

A T - ANGA

BEAUTIFUL

TI - RO

LOOK

TI TAHA

SET of the SUN

TI - TI

SHINE [redup = distributiveness]

TI - U

MILKY WAY

KI

TO of PLACE

KI - A

MT PARROT

KI POKUPU

WARRIOR

KI KO RANGI

BLUE SKY

KI NO

BAD EVIL = exceptional! sense

KI RA

primary quill feathers of a wing

KIT - A

INTENSELY BRIGHTLY of COLORS

KIT - E

SEE PERCEIVE

WHAKA

KIT - E

DISPLAY

TAR - A

RAYS of the SUN COURAGE PERK of a MOUNTAIN

A KI

DASH

KA HU RA NEI

HONORABLE DISTINGUISHED TREASURE

KA

take fire be lighted burn.

KA ENA

WANDER

KA HA

LINE of ANCESTRY

RA

SUN SAIL DAY

RA

NEA TI RA NOBILITY

KA HU

RANGI CHIEFTAINNESS

TAR - A

SHOOT OUT RAYS presunrise

TAR - A

MEHA A TREASURED OBJECT

TAR - ARO

ADORNED ORNAMENTED

TI - AHO

EMIT RAYS of LIGHT SHINE

TAR - EHA

RED OCHRE

TAR - TAI

STUDY of HEAVEN [NAVIGATION]

PALI A TI
[AT]b

adverb; prep of direction [FORWARD MOTION]
in primary meaning 'ON and further, then
up to and beyond. SIN
adverbially = IN EXCESS, EXTREMELY, VERY
as prep ON TO UPTO TOWARDS UNTIL
also with VERTICAL DERIVATIONS

- AT - TO MUCH water
- °UTAMA very highest
- °KHIPPA TO SOON
- °PAGO TOO EARLY.
- °MANAPA VERY LOVELY

MFORI ATI ATI
ATI
ATI RAU
AT TIU
ATI RERE

DRIVE AWAY EXPELL
offspring THEN Beguning
Clouds threatening wind i rain.
SOAR = PALI ATI UPTO BEYOND TO
a pattern in painting on rafters da house.

PALW AT ITHI
MFORI ATIT I
ATI-U
AT ANEA

SK ATITHI of AT = AT see atati orig WANDERER
WANDER. GUEST STRANGER.
WANDER STRAY SOAR.

TI RA
AT - AWHA
TI KO
TI KO TIKO
TI AHO

BEAUTIFUL
COMPANY of TRAVELLERS RAYS BEAMS
SHOW KINDNESS BELIBERAL
TO SHIT
DIARHOEA
EMIT RAYS of LIGHT SHINE

NOTE!

AT - O
AT - O
AT OATO

BELL shaped device as a rat trap on
posts da food store house
THATCH
REGULATE the formation of troops on a march.

KA A TI
A TI PA

BITE NIP
DRIVE URGE COMPELL
ESCAPE

PALI A TI PA
PALI A TI PAT
MFORI TI PA

TERE IN VERY GREAT NUMBERS
DITATA TOO MUCH CLEVERNESS
ATI+PAT ATTACK KILLING

A TI - AT I
A TI - AT I

ESCAPE
TA - HUMA BATTLEFIELD
DRIVE AWAY

PĀLI	AT I		adv prep of direction = forward motion
	[AT b]		primary meaning ON and FURTHER, THEN
			UP TO BEYOND
			adverbially extremely in excess very etc
			as prepos ON TO UP TO TOWARDS UNTIL AND
			also with VERTICAL DERIVATIONS
MĀORI	AT I - ATI		DRIVE AWAY EXPELL
	AT I		BEGINNING AND THEN
	AT I - RAU		CLOUDS THREATENING WIND AND RAIN
	AT I - U		WANDER STRAY SOAR
	ĀT - ANGA		BEAUTIFUL
	T I - RA		COMPANY of TRAVELLERS RAYS BEAMS
			MAST of a CANOE
	T I - U		SOAR HOVER MILKY WAY
	T I - PI	HĀURĀRO	EXTERMINATE = PĀLI AT I as EXCESSIVE
	Ā		DRIVE URGE COMPELL
	Ā		EXTENSION OF SPACE LAPSE of TIME
			AS FAR AS UNTIL AND THEN
PĀLI	AT I	PĀ TA	[AT I + PAT] ATTACK KILLING
MĀORI	AT I	ATI	DRIVE AWAY [MURDER]
	T I	PA	ESCAPE [PATU WEAPON]
		PĀ	FORTRESS
		TA HUNA	BATTLEFIELD
	T I	PI	HĀURĀRO EXTERMINATE = PĀLI AT I excessive
	T I	PA	AMBUSH
	A - -	PA	SPIRIT of one DEAD
	T I - R O		LOOK
	T I - TAHA		DECLINE AS the SUN
WHĀKA	T I - RI		A WAND AS a means of escape for a spirit
			from a corpse [UPWARDS!]
	T I R A RE		ASSEMBLE A WAR PARTY
	T I R E WA		SCAFFOLDING RAISED FRAME
	T I T I		SHINE adorn with feathers
	T I W E		SCREAM = PĀLI AT I EXCESSIVE TO
TĀ	T I K A		COASTLINE = PĀLI AT I UP TO BEYOND ON TO ITD
TAU	T I A K I		UPRIGHT SLABS of a HOUSE see GUARD
TAU	T I N E I		UPHOLD SUPPORT A WEAK PERSON
	T I A R I		HOLD UP
WHI	T I		SHINE UPON EAST RAWHITI ITD.

VICTUALS PROVISIONS RATIONS

716 A HAKO- NE ST
 MĀORI NE NE
 NĀE HINGEHI

 NGE NE
 NEE NA
 NGENE
 NGERE
 NGETE HI

FAT
 A NET FOR TAKING EELS
 A SMALL BAG TO SQUEEZE TITOKI
 FAT SEEDS
 Something small.
 FAT
 NOT SERVED
 ONE SOME

A HAKO- NEST- POHA
 MĀORI POA
 POI
 PŌ
 PŌHĀ

BAG of FOOD
 FOOD BAIT
 BALL LUMP
 KNEAD
 RECEPTACLE FOR FOOD
 A CAKE of HINAU MEAL FULL
 CONTRIBUTION of FOOD AT A FEAST
 EEL POT
 STOMACH

WĀKA POHA
 POHE
 POHO
 HĀ NEI
 HĀ
 HA MA
 HAO
 HANU

EARTH OVEN
 TASTE ODOUR FLAVOUR
 BE CONSUMED
 CATCH IN A NET BASKET
 OVEN

A HAKO- MŪB
 MĀORI HA MUT-I
 A-HAKO T-ĪD

MOUTH OPENING ORIFACE DOOR
 SHIT

TIME of an EVENT A PROPER TIME WHEN
 a definite time in a day. [EVENT TO BE DONE]

989 A-HAKO TŌ
 MĀORI TŌ

prep adv + dative words expressing MOTION COMING GOING TO AT
 TO AT IN TŌ + VERBS of MAKING BEING NAMING. MARKING SOURCE
 PREGNANT PLANT SUNSET DRAPE HAUL [is of from TO FOR
 CARRY OPEN SHUT ANNOUNCE THY THE ONE of that of.

993 A HAKO TŌ HE
 MĀORI TŌ -
 TŌ E

THIEF.
 a prefix denoting DIVISION SEPARATION
 SPLIT DIVIDE BE PR DAWN

186 PALI
MĀORI

KA PA NI KĀ
PA NI
PĀ PĀ
NGI A
A KA

A [MENTALLY] MISERABLE WOMAN
WIDOW

KA-I-RAU COURTEZAN
MOTHER

APPEAR SEEM TO BE

A STATE of TURMOIL

FOR WHĀ-KA CAUSATIVE PREFIX

an internal part of PŪMUL

WITHERED WRINKLED

EYE FACE CRY GRUNT

MOTHER

RESTLESS UNSETTLED

STERILE of a WOMAN

QUIVERING of HANDS as in a HAKA

INDULGE IN GLOOMY THOUGHTS BROOD

QUARREL

UNEASY of MIND

UNSUITABLE

WED [PA-NA DRIVE AWAY EXPELL]

GLOOMY

REMOVE BY FORCE [BRIDE ABDUCTION]

chaplet worn in MOVING

STILLBORN ENFANT

YEARN DEEPLY.

UNSETTLED DISTURBED

ANXIOUS BROODING.

SOLITARY DISCONSOLATE

STATE of TURMOIL

COMMIT ADULTERY

SEEK IN MARRIAGE

DESIRE

from KLP KAPETI HAIRDRESSER preparer

for WHĀKA CAUSATIVE PREFIX [of baths for KING

SLAP PAT! CLOTHING

hair worn longer side of head.

HEAD

be diffused as SCENT

Rub backwards / forwards.

COMB FOR the HAIR

WHĀKA

[KA]

KA RA WA
KA PA -RA PARA

PUKU PĀ

WHĀKA PA

KA PA

WHĀKA

KA PĀ EKO

PA KA

PA KA IHI

PA KA -RĀ

RĀ

PA KA RĀRĀ

KA HĀ KI

KA HERU

KA HU

KA I MOMOTU

KAHU I RA NGI

KA I NATU

KA I MŌ HŪ

A

KA

KA I KAIRAU

KA I TAMAHINE

KA I WHIRI

PĀLI

KA PPA KA

MĀORI

KA

PA KI

PA KIPAKI

PA NE

PA OA

KA NI

KA RAU

—
MĀORI

MA	TA		
MA	TU	A	
MA	TA	HAN	ANA NA
MA	TA		
MA	TA	-	MATA
MA	RU		
MA	RU		
MA	RIRI		
	TĀ	KU	
	TĀ	HANA	
	TA	U	
		U	
		UHA	
	TA	HE	
	TA	HU	NA
	TA	HU	
	TA	I	
	TA	I	RO
	TA	I	KUIA
	TA	I	PU
	TA		
	TA	JA	MAI TI
	TA	KA	MORI
	TA	KA	PŪ
PU	TA		
	TA	KA	TĀ PUI
	TA	KA	WAI ORE
	TA	KE	
	TA	KI	AHO
[MĀ]	TA	[MĀ]	HINE
	TA	MA	
MA	HA	SA	KTI
			TI A
		HĀ	KUI

MOTHER

182

BLUSHING GLOWING
FACE EYE
SOURCE
GENTLE EASY CALM LOW INTONE
SHIELD SAFEGUARD
ATTENDED BY AN ESCORT
GENTLE SOFT LOVE
MY
HIS
THY
TEAT
FEMALE
MENSES ABORTION
CONNECTED BY FAMILY TIES
HUSBAND SPOUSE
term of address to males & females
WORLD [ie MOTHER > PAPA]
OLD WOMAN MIDDLE AGED WOMAN
BETROTH
FRIEND
CHILD
FONDLE CARESS
BELLY
BE BORN
INTIMATE COMPANION of SAME SEX
OBJECT of AFFECTION
ORIGEN BEGINING
LINE of DESCENT
FEMALE
CHILD SON ITO
THE DIVINE MOTHER
MOTHER PARENT
MOTHER

SK
—
MĀORI

— BHA VA NI

= PARVATI CONSORT OF LORD SIVA.
PARVATI AS UMA THE PIOUS SITS ON THE MOUNTAINS [SIVA'S THIRD EYE of FIRE] see PARVATI DAUGHTER of the MOUNTAINS INSTRUCTED BY SIVA. AS DANCER of the COSMIC DANCE SHE BECOMES MA-KALI BLACK MOTHER ie TIME! HER DANCE UNFOLDS ON THE PLANE of the HUMAN SOUL ie the MICROCOSM INSTEAD of SIVA'S COSMIC DANCE SHE BLESSES, PROTECTS SHE IS ALSO BHAIRAVI the REDOUBTABLE AMBIKA THE PROGENITOR and GAURI the BRILLIANT

MĀORI: WHA I A I PO
WHA I ARO
WHA I HANGA
WHA I TI TIRI
WHA I
WHA EA
WHA KA PI
WHA NA
WHA NAV
WHA NEA

BE IN LOVE WITH ONE BETROTHED SELF PERSON [ie PARVATI on the PLANE of the] MAKE BUILD DO BUSY WITH [HUMAN SOUL] THUNDER [ON MOUNTAIN TOPS] COURT WOO PRACTICE [the divine dance] MOTHER [here the Divine mother] CONTORT [the BODY] as in a HAKA ie DIVINE DANCE IMPELL [SAKTI] [in competition with SIVA as] BE BORN [NATA-RAJAH] REPEAT AFTER ANOTHER [ie COPY SIVA'S DANCE] = HITEKI HOPON ONE FOOT = PARVATI'S DANCE

WA HINE
WA NA NEA

WIFE
SACRED LORE

TŪ TŪ WHA I RO
KAHURA NGI
WA E WA E
HA U
HA U
HA RI

DAYLIGHT WHA I RO - MĀ RAMA CHIEFTAINNESS HONORABLE DISTINGUISHED DANCE the 'WAR, DANCE VITALITY of MAN ESSENCE of LAND WIND BREATH MOISTURE DANCE

SK MĀORI: PARVATI
PĀ PĀ
RUA
WA

NGINGONGINGO DEVOURING SPIRITS = [IMPS of MA-KALI - [TIME > DEATH > DISEASE] TO] MOTHER

TWO BOTH
TIME SEASON I TU
MOTHER

SK MĀORI: WHA TITI PA
GA URI

INFATUATE LEAD ASTRAY
THE BRILLIANT

MĀORI: UR- ANGA GLOW of SUNRISE + RI-KO = DAZZED

NAME'S OF PARVATI
MANGA-LA GAURI MATA --- 124

SK	PARVATI	CONSORT OF SIVA MOTHER of the DANCE of
"	BHAVANI	[LIFE]
"	UMA	THE PIOUS SITS ON MT TOPS [FIRE] [of SIVAS 3rd EYE]
"	BHAIRAVI	THE REDOUBTABLE
"	AMBIKA	THE PROGENITOR
"	GAURI	THE BRILLIANT
Māori SK	UR-ANGA	GLOW of SUNRISE RI-KO = DAZZLED
Māori SK	MAKALI	'BLACK MOTHER' = TIME LIFE; DEATH is the procession of existence into
Māori	MAKARI	BLACK [WILD ONE]
Māori	MAKA	WILD SZY LITHE ACTIVE
	MAIRE	'SONG, SACRED LORE + WHARE -
	MAKA	STROKE BLOW
	MAKAMAKA	CAST A GLANCE [3rd eye > destroy]
	MAKAHINGA	FALL
	MAKAHINGA	FALL from an UPRIGHT position be killed
	MAKA-O	SHARKS TOOTH!
	MAKARI	SMALL = 'IMPS of MAKALI
	MAKA-U	WIFE OBJECT of AFFECTION
	MAKAWE	RINELET of hair of head = MAKALIS HAIR! PROSECUTE WAGE
	MAKERE	LOST ABANDONED FAIL CEASE DIE
	MAKARI-RI	FROST COLD WINTER
	MAK-I	AFLICT OF AN ILLNESS SICKNESS
	MATE	DEAD BE IN LOVE
	MAKO	SHARK
	MAKUHĀ	STARVING
	MAKUNE	PLUCKED TO PIECES
	MANA	AUTHORITY CONTROL
	RI-O	WITHERED WRINKLED SHRIVELLED
	RI-KORIKO	MALEFICANT DEVOURING SPIRITS =
	MANAURI	DARK IN COLOR ['servants of MAKALI
	IKARI	VICTIM WARRIOR
	KARIHIKA	COPULATE
	KĀ	SCREECH
	KĀHA	LINE of ANCESTRY = TIME
	KĀI	CONSUME

THE GREAT UNIVERSAL ENERGY & POWER
THE DIVINE MOTHER

-	SHAKTI			
MĀORI	HĀ KUI			MOTHER
	HAKI			RIPPLE
SK	SHAKTI			RIPPLE
MĀORI	TI - A			MOTHER
	HĀ U			BREATH WIND
	KI			DESIGNATE CALL CONSIDER to be FULL
WHAKA	KI			FILL TO OFFPLACE IN CONSEQUENCE of
		KI - KO		person PUD MUL
	A TI			Beginning and then
	HĀ U			VITALITY of MAN ESSENCE of LAND
	KITE =			SEE PERCEIVE DISCOVER DISPLAY
	KIRITORE			PUD MUL. [RECOGNISE]
	HĀ EAT A			DRAW as SK USHAS daughter of the SUN
	HĀ			BREATH BREATHE MOISTURE
WHAKA	HĀ U			COMMAND
	HĀ RAMBI			Come as we . .
	HĀ RAKI			PREPOSTEROUS = MISSIONARY CRAP!
		TIK - A		
		TIKI		personification of PRYMAEVAL MAN

-	SH AS HI			MOON
MĀORI	HĀ E			MOON in ancient songs
	HĀ HORE			GLEAM BE CONSPICUOUS
	AH - O			bare without branches i.e horns of moon.
	AH - O - ROA			SAINÉ
	AH I - KA EA			MOON BRIGHT MOONLIGHT
	AH I - NUI			1st MONTH of SPRING
	MA HI - NA			3rd MONTH of SPRING
	TŌ TŌ HI			MOON
	TŌ HI - TŪ			CURVED OF THE WANING MOON
	HĀ KI - HARATUA			RECITE WITHOUT A BREAK
	HĀ KI HEA			12 LUNAR MONTH
		HĪ		7th LUNAR MONTH
	RĀKAUNATŌ HI			RISE
				MOON ON 18th DAY

SK	KAU LA	OF NOBLE BIRTH
GOthic	KA URUS	] HEAVY WEIGHTY
GR	BA RUS	
SK	GU RU	
PāLI	GA RU	HEAVY VENERATED
connects to	GU RU	TEACHER
MAORI	RU ĀNUKU	WISE MAN
	RU ĀHINE	WISE WOMAN
	NGA RE	ELDER HEADS of FAMILIES
	NGA RA HU	LEADER COMMANDER. TAKE COUNSEL
LATIN	GRA VA MEN	THE MATERIAL GROUNDS OF A COMPLAINT IN LAW
MAORI	WĀ	ACCUSE
	MEN-E	BE ASSEMBLED
	NGA RAHU	TAKE COUNSEL
	RU HA	LARGE BRANCHES of a TREE
LATIN	GRA VIS	'HEAVY,
LATIN	GRA VE	SERIOUS SOLEMN
MAORI	WE NE WENE	DISPUTE
	WE NERAU	CENSURE
	RU KU	RITUAL ABLUTIONS
	RU MAKI	DROWN
	RU RŪ	KĀHU FALSE UNTRUE
	RU KUTANGA	GATHER BONES of a CORPSE
	RU RUKU	ESTABLISH BIND BY INCANTATIONS
	RŪ	EARTHQUAKE
SK	VA RU NA	ATUA of ALL ENVELOPING SKY, ITD
MAORI	RU NGA	TOP UPPER PART UPWARDS OVER UPON UP ABOVE
	RU RU	ATTACK STORM TAKE SHELTER.
	WAI RU A	SPIRIT
	PĀ	TERM of ADDRESS TO MALE ELDERS
	PA RU	DEEP LOW
WHAKA	PA RU	TRACE A LINE of DESCENT
	NGŪ	GHOST
	NGU HA	RAGE FURY
	NGU NGU	DEFEND PROTECT
	KAU HO	LINE OF ANCESTRY
	KAU HEKE	AN ELOER KAURERUNGA STUDY THE]
SK	KAU LA =]	OF NOBLE BIRTH [HEAVENS]
||	KU LA	

GRADE PSL ROOT V-RT TURN TWIST ROLL

2 ē VĚRT + MĚN
VĚRT + ĚNŌ
MĀ NŌ

VREME TIME [THAT WHICH TURNS
VERETENO [UK] SPINDLE] = that which turns
NAHEA / NONA WHEA AD INTERROGATIVE
OF TIME past / FROM WHAT TIME WHEN

NŌNĀIANEI
NŌNAKUARA
WE-NE
NŌNAMATA
NŌNANAHI
NŌNAPŌ
WER-U
NONI
ME

ad of time past TODAY just now,
a little while ago
MAKE INTO A NOOSE
A LONG TIME AGO ANCIENTLY
Yesterday U be firm he forced reach its
Last night UA WHEN. [limit]
GARMENT POUT PROJECT THE LIPS
Bend TURN.

WER-I
WE-NE
MENE
WER-O
NGOHI

prep with concurrence in TIME post used I
with active verbs to form an optative
a mild imperative TENEI NOW,
TENTACLE CENTAPEDE ROOT ROOTLET
SHOOT RUNNER OF A GOURD OR CLIMBER
be completely recited = SK sense of that which turns
PLANT ROOT CROPS [i.e. TIME WHEEL OF]

WHE ANGAANEN
RE-RE
WHEAU
WHEKAWHENUA
WHEORO
WHERERE
WHENU

MOVE
TURNING THIS WAY ; THAT
RISE OR SET OF HEAVENLY BODIES WATERFA
BE LONG IN TIME stay remain.
Set of heavenly bodies
BE SLOW BE LONG DELAY.
BE BORN. RERE be born.

UREONET EA
PERE GO
WHEORO
RĒ
RERE

STONE FOR DRILLING GREENSTONE
WHERE [overcome]. WHERA spread out open.
be slow be long delay.
SEE RERE BE BORN
FLOW be stretched out Rush Run HASTEN.

PĀLI PA KŪ JIN
 MĀORI PA O
 TA PA
 PĀLI PA KOSATI
 TI O
 KŪ
 KU AWA
 KU HA
 KUI

 HITITE PA HS
 PĀLI PA KKA NDA NA
 PAC CA MITTA
 PA HU NAKA
 PĀ SĀ OA
 PĀ VARA
 PĀ LA]
 from [PA
 SK PA TI
 LATIN PA SCO
 MĀORI PA
 PA HIPAHI
 PA HIW
 PA HORO
 HITITE PA HS
 MĀORI PA HU HU
 PA HUKI
 PA HOKA

PA+ KŪJ TO SING OUT [TO EACH OTHER]
 SING
 RECITE CALL NAME COMMAND
 CALL SUMMON

 CRY CALL
 mataea low sound COO
 DELIRIUM,
 GASP
 CRY da BIRD

 PROTECT
 ATTACK
 ENEMY
 A GUEST
 A LOFTY PLATFORM. A TERRACE
 A CLOAK

 A GUARD

 PROTECT
 PROTECT
 A FORTRESS
 KILT
 lean on anyone's shoulder in walking
 CAPTURE A FORTRESS
 PROTECT
 FORESKIN
 A SCREEN
 SCREEN SHED

HITTITE PA HS
 SK PĀ TĪ
 LATIN PĀ SCO
 MAORI PĀ
 PĀ H A O
 PA HI WI
 PĀ HUKI
 PA TAI
 PA TA KA
 PA TA NGA

PROTECT
 PROTECTS
 i PROTECT
 FORTRESS PREVENT ASSAULT
 WIND SCREEN FOR CROPS
 LEAN ON ANYONES SHOULDER IN WALKING
 A SCREEN
 GIRDL LOIN CLOTH FOR WOMEN
 STOREHOUSE ON RAISED POSTS
 BOUNDARY

HITTITE PA HH UR
 GR cognate PŶR
 TOCHAR- PU WAR
 UMBRIAN PIR
 PRGER *FU RI
 ENG FIRE
 GER FE UR
 MAORI PĀ H U NU
 R. POLY. A fi
 MAORI A H - I

FIRE MAORI PAH-UNU FIRE
 " PIRANGI DESIRE
 " PUA SMOKY
 " PUHANA GLOW
 " PUKĀKĀ HOT
 " [BURNING]
 " PUKAURI BURNING
 FIRE BURN " PUR-E OVEN

PI E
 PI RATA
 PI RANGI
 PI RI AHI

FIRE
 FIRE
 DESIRE EARNESTLY = A TONGUE of AGNI-FIRE
 SHINING CONSPICUOUS
 DESIRE
 ONE WHO STAYS BY THE FIRESIDE

GREEK DÍ DŌ MI
 DŌ RON
 LAT DŌ NUM
 MAORI TI RI
 RA TO
 TO HA
 TO E

I GIVE
 GIFT
 GIFT
 SHARE PORTION
 DISTRIBUTE SHARE
 DISTRIBUTE
 SPLIT DIVIDE
 ADORN

WHAKA TI KI
 TI - A
 TI KANGA

PASS OVER IN THE DISTRIBUTION of FOOD
 MOTHER
 CUSTOMARY LAW

	SK	KAU LA	OF NOBLE BIRTH
	GOthic	KA URUS	] HEAVY WEIGHTY
	GR	BA ROS	
	SK	GU RU	
	PāLI	GA RU	HEAVY VENERATED
connects to	MAōRI	GU RU	TEACHER
		RU āNUKU	WISE MAN
		RU āHINE	WISE WOMAN
		NGA RE	ELDER HEADS of FAMILIES
		NGA RA HU	LEADER COMMANDER. TAKE COUNSEL
LATIN	MAōRI	GRA VA MEN	THE MATERIAL GROUNDS OF A COMPLAINT IN LAW
		WĀ	ACCUSE
		MEN-E	BE ASSEMBLED
		NGA RAHU	TAKE COUNSEL
		RU HA	LARGE BRANCHES of a TREE
LATIN		GRA VIS	'HEAVY,
LATIN		GRA VE	SERIOUS SOLEMN
MAōRI		WE NE WENE	DISPUTE
		WE NERAU	CENSURE
		RU KU	RITUAL ABLUTIONS
		RU MAKI	DROWN
		RU	
		RŪ KĀHU	FALSE UNTRUE
		RU KUTANGA	GATHER BONES of a CORPSE
		RU RUKU	ESTABLISH BIND BY INCANTATIONS
		RŪ	EARTHQUAKE
SK	MAōRI	VA RU NA	ATUA of 'ALL ENVELOPING SKY, TO
		RU NGA	TOP UPPER PART UPWARDS OVER UPON UP ABOVE
		RU RU	ATTACK STORM TAKE SHELTER.
		WAI RU A	SPIRIT
		PĀ	TERM of ADDRESS TO MALE ELDERS
		PA RU	DEEP LOW
WHAKA		PA RU	TRACE A LINE of DESCENT
		NGŪ	GHOST
		NGU HA	RAGE FURY
		NGU NGU	DEFEND PROTECT
		KAU HO	LINE OF ANCESTRY
		KAU HEKE	AN ELDER KAUREUNGA STUDY THE
SK		KAU LA =]	OF NOBLE BIRTH [HEAVENS]
"		KU LA	

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

GR	E	DO	MAI
LAT	E	DŌ	
SK	A	D - MI	
OCS	JA	DE	TŪ
MĀORI	E		
	E	PA	
	E	TE	
	A	TE	
	A	TŌ	
	A	TO	
	A	TO	RUA
		TŌ	
		TŌ	
	TO - E -	NE	
	TO	HA TOHA	
	TO	HI	
WHAKA	TO	MO	
	TŌ	NAE	
	TŌ	PĀ	
	TE	NGA	

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

GREEK	PH	RĀ	TĒR
LATIN	FR	A	TER
SK	BH	RĀ	TĀ
MĀORI	PĀ	PĀ	
	PĀ		
	PA	RA	
		RA	MENE
		RA	NEA
		RA	NGA MARO
		RA	TA
		TA	RUNA
		TĀ	
	PA R - E	KURA	
	WHAR - E	TANGA	
	WHA - WHA	RUA	
	WHA - RE		
	WHA - NGA		

CLANSMAN [TOWARISZ]
 BROTHER
 BROTHER
 FATHER BROTHER of FATHER MALE
 TERM of ADDRESS TO MALE ELDERS [RELATIVES]
 BLOOD RELATIVE
 ASSEMBLE
 COMPANY of PERSONS
 ARMY IN BATTLE ARRAY [TOWARISZ]
 FAMILIAR FRIENDLY
 BE CONNECTED BY FAMILY TIES
 FRIEND [WHAR-A BURIAL CAVE]
 PEOPLE SLAIN IN BATTLE
 CONNECTION BY MARRIAGE
 MOTHER FEMALE ANCESTOR
 PEOPLE IN A HOUSE DIVISION of an ARMY
 NOURISH BRING UP RITUAL FOOD

315
PALI
GEN
INST
and

DA SA
DA SA NNA
DA SA HI
DA SA BHI

N^o 10 OF A SET OR COMPREHENSIVE
UNITY NOT VALUE LIKE 3 or 5 AS
A FIXED MEASURE WITH WHICH THAT OF
AN AUTHORITY SOLEMN AUSPICIOUS
IMPORTANCE IS COUPLED APPLIED TO THE
UNIT AS WELL AS ITS DECIMAL COMBINATION

100 1000 TO ETHICALLY = A CIRCLE
APPLICATION A [based on natural phenomena =
] TO POINTS OF THE COMPASS, PERSONAL = ALL
[TO HEAVENLY ATTRIBUTES [THĀ NĀNI] 10]
MEASURE SET IN ORDER STUDY THE HEAVENS
AMOUNT TO OF NUMBERS EQUAL TO
BE EFFECTED BE ACCOMPLISHED PROCEED TO

MĀORI
MĀORI

DA SA
DI SĀ
TĀ TAI
TĀ E

TA HA - RUA

OF 2 ASPECTS
ONE ONE AND THE OTHER ALL TOGETHER

TA - HI

DAY AFTER TOMORROW [THROUGHOUT

TA - HI - RA

DIRECT LINE OF ANCESTRY CONTINUOUS

TA - HŪ

FOOD PLENTY

TA - HU

SEA TIDE WAVE

TA I

BED IN A CULTIVATION MARKED OF

TA - HU NA

WORLD [BY A FURROW]

TA IAO

SOUTH TAITUA WEST

TA ITONGA

|||

TA U

SEASON YEAR THE CYCLE OF SEASONS

TA KA

COME ROUND AS A DATE OR PERIOD of

TA KE

TIME BE COMPLETELY ENCIRCLED REVOLUTION

TA TA KI

ORIGIN BEGINNING CAUSE [OR CIRCUIT

TA KI RUA

GIVES DISTRIBUTIVE FORCE TO NUMBERS

TA KI TŪ

TWO AT A TIME BY TWO'S

TA KO TO

FORMATION IN COLUMN for ATTACK

TA NE

lie before one in the future

TA MA

ATUA!!! See connection to KARAKIA!!!

TA MA HI NE

CHILD SON MAN

TA NE A

DAUGHTER GIRL WOMAN GIRLISH FEMALE

TA NE A TA

BE ASSEMBLED DIVISION ROW

TA OKETE

MAN HUMAN

TA RU NA

MALE CONNECTION BY MARRIAGE

TA PA RARO

CONNECTED BY FAMILY TIES

TA PU

NORTH WIND TARA KAKAS WIND

#

See

NUMERALS IN TWO TIMORESE DIALECTS

194

TE TUN DIALECT [LINGUA FRANCA]

- 1 IDA
- 2 RUA
- 3 TOLU
- 4 HAAT
- 5 LIMA
- 6 NEEN
- 7 HITU
- 8 VALU
- 9 SIA
- 10 SANALU

PALI TA° STĀHI = THAT THIS THESE
 MAORI TA HI AND TAE AMOUNT TO
 [TA-E E/I AMOUNT TO] NUMBERS

MAORI WHĀ [+AT]
 MAORI MĀ = TO CONNECT NUMERALS
 MAORI SEE NĀ ITO
 MAORI WHITU

MAORI IWA = 10 HIA = HOW MANY
 MAORI RUA AS 2 x 5 = 10

MAORI
 MAORI

NGA HU - RU = 10
 NGA-WIRI = 10

PALI TA° > TAT-RU-PAYA SAME KIND
 [OF THIS LIKE THIS]

KA WAIMINA DIALECT [see ARAPACANA; VYACCA ARCHAIKISMS VOWEL HARMONY ASPIRATIONS AND POST-GLOTTAL CONSONANTS]

- 1 HE
- 2 KAI RUO*
- 3 KAI TELU*
- 4 KAI HAA
- 5 KAI LIME
- 6 KAI NEE
- 7 KAI HITU
- 8 KAI KAHĀ
- 9 KAI SI WE
- 10 KAI BA SE

MAORI HE = A. AN
 *PALI TAT-RU-PAYA SAME KIND
 OF THIS LIKE THIS

MAORI ME WITH AND = MĀ
 MAORI NEKI = NEI HERE ITO
 MAORI WHITU
 MAORI KAHĀKI CONTINUE A LINE
 MAORI HI-A HOW MANY WEHE = DIVIDE
 MAORI PA-E NUMBER HE = A. AN

AS A UNIT of 10 PARTS
 FOR 6 also NEKE = MOVE ITO SEE
 WHAKANEKE CAUSE TO MOVE ALONG
 ALSO NĀ

FOR 9 MAORI [TA] HI [TA-SI]
 FOR ONE FIRST ONE. AND THE OTHER
 ALL TOGETHER THEN ITO. HI-A
 TA-E AMOUNT TO of NUMBERS.

TIMORESE DIALECTS. NUMERALS 195
M = N

DIALECT TE TUM
TUNA

PLAIN DWELLERS COAST FISHERMEN
the EARTH [KONEYSEE AVETT]

MAORI
REU
AUE
TE
TE

REU URINATE fig A STATED affairs or CONDITION
usually + OBJ = ADVERSE CONDITION
ALAS

THE CONOE with a figurehead THERE
LIE be in a position

TE
TU
TURANGA
TUM AI

manner sort be established fight with
SITE foundation

FIXED PERMANENT CONTINUOUS

NUMERALS

- 1 IDA
- 2 RUA
- 3 TOLU
- 4 HAAT
- 5 LIMA
- 6 NEEN
- 7 HITU
- 8 VALU
- 9 SIA
- 10 SANALU

- MAORI
- TAHI ONE > [HITA] HI-DA
 - RU A 2
 - TO RU 3
 - WHA 4
 - RIMA 5
 - O-NO 6
 - WHITU 7
 - WA RU 8
 - IWA 9 HIA HOW MANY?
 - TEKAD 10 - NGAHU-RU 10
 - TEN
 - TEN

MAORI

NGA HU-RU
NGA WIRI

ANAIMINA DIALECT

- 1 HE
- 2 KAI-RUO
- 3 KAI-TELU
- 4 KAI-HAA
- 5 KAI-LIME
- 6 KAI-NEE
- 7 KAI-HITU
- 8 KAI-KAHA
- 9 KAI-SIWE
- 10 KAI-BASE
- KAI

ARCHAISMS VOWEL HARMONY = PERFECTING
HE = AN [aspirations; post glottal conson.]
RU A 2
TE 3 THE TOI See THE+2
WHA 4
RIME 5
ONO 6
WHITU 7
KAHAKI CONTINUE A LINE See
HI-A HOW MANY
THE NUMBER HE A AN
NUMBER.

MAORI

*
 SK487 DUR VYA VA HĀ RA
 MĀORI WHAKA - WĀ
 MĀORI TŪ
 TŪ
 WHAKA TŪ
 TŪ [WA HĀ = VOICE]
 TŪ TŪ
 TŪ AHU
 TŪ AKOI
 TŪ ANUI
 TŪ ARONEO
 TŪ HI
 TŪ KOU
 TŪ MUAKI
 TŪ POU
 TŪ HURA
 TŪ TUKI
 WHAKA TŪ TUKI
 WHI-A
 TŪ KUNGA IHO
 TŪ KURUA
 TŪ MA
 TŪ MATANUI
 TŪ MATAREHUREHU
 WHAK - WA
 TŪ NEA ROA
 TŪ PU
 TŪ PUA
 TŪ RE
 WA RU
 WĀ NANGA
 REI
 WĀ
 WHI TI
 HĀ RA
 RA RUA
 RA HĀRA

WRONG JUDGEMENT IN LAW
 JUDGE ADJUDICATE ON
 MANNER SORT
 BE ESTABLISHED TAKE PLACE
 PROPOSE A SUBJECT FOR DISCUSSION
 INDICATE FORMAL SPEECH
 SUMMON ASSEMBLE
 SACRED PLACE [out of doors]
 MISCONCEIVE BE DECEIVED
 HURRY OVER BEARING
 BACK of a meeting HOUSE
 POINT AT INDICATE BY POINTING
 INVOKE WITH PROPER CEREMONIES
 CEREMONIAL GIRDLE of the
 HEAD PRESIDENT [TORUNGA]
 BOW the HEAD = [one who doles out]
 DISCOVER DISCLOSE BRING TO VIEW
 FINISHED COMPLETED [OPEN UP]
 CARRY TO COMPLETION
 = HĀ HOW MANY DESIRE WĀ HĀ = LEAD
 HĀNGA = DECEPTION. HĀFO = ASSEMBLE
 END RESULT
 DO A SECOND TIME
 CHALLENGE
 OPEN PUBLIC
 ILLS RESULTING from infringement
 JUDGE ADJUDICATE ON [of TAPU IN WAR
 BACK part of meeting HOUSE [NEARE]
 SOCIAL POSITION
 FOREIGNER [ignorant of law]
 LAW DICTIONARIES SAYS from TORAH
 = ? SEE RUNANGA [WRONG!
 LORE of the TORUNGA
 BOUNDARY RE SEEI
 ACCUSE
 RELATE RECITE
 VIOLATE TAPU SIN OFFENCE
 BE MISLED IN DOUBT
 ASSEMBLE