CIHM/ICMH Microfiche Series.

CIHM/ICMH Collection de microfiches.

Canadian Institute for Historical Microreproductions / Institut canadien de microreproductions historiques

© 1982
The Institute has attempted to obtain the best original copy available for filming. Features of this copy which may be bibliographically unique, which may alter any of the images in the reproduction, or which may significantly change the usual method of filming, are checked below.

☑ Coloured covers/
          Couverture de couleur

☐ Covers damaged/
          Couverture endommagée

☐ Covers restored and/or laminated/
          Couverture restaurée et/ou pelliculée

☐ Cover title missing/
          Le titre de couverture manque

☐ Coloured maps/
          Cartes géographiques en couleur

☐ Coloured ink (i.e. other than blue or black)/
          Encre de couleur (i.e. autre que bleue ou noire)

☐ Coloured plates and/or illustrations/
          Planches et/ou illustrations en couleur

☐ Bound with other material/
          Relié avec d'autres documents

☐ Tight binding may cause shadows or distortion along interior margin/
          La reliure serrée peut causer de l'ombre ou de la distortion le long de la marge intérieure

☐ Blank leaves added during restoration may appear within the text. Whenever possible, these have been omitted from filming /
          Il sa peut que certaines pages blanches ajoutées lors d'une restauration apparaissent dans le texte, mais, lorsque cela était possible, ces pages n'ont pas été filmées.

☐ Additional comments:/
          Commentaires supplémentaires:

L'Institut a microfilmé le meilleur exemplaire qu'il lui a été possible de se procurer. Les détails de cet exemplaire qui sont peut-être uniques du point de vue bibliographique, qui peuvent modifier une image reproduite, ou qui peuvent exiger une modification dans la méthode normale de filmage sont indiqués ci-dessous.

☐ Coloured pages/
          Pages de couleur

☐ Pages damaged/
          Pages endommagées

☐ Pages restored and/or laminated/
          Pages restaurées et/ou pelliculées

☐ Pages discoloured, stained or foxed/
          Pages décolorées, tachetées ou piquées

☐ Pages detached/
          Pages détachées

☐ Showthrough/
          Transparence

☐ Quality of print varies/
          Qualité inégale de l'impression

☐ Includes supplementary material/
          Comprend du matériel supplémentaire

☐ Only edition available/
          Seule édition disponible

☐ Pages wholly or partially obscured by errata slips, tissues, etc., have been refilmed to ensure the best possible image/
          Les pages totalement ou partiellement obscurcies par un feuillet d'errata, une pelure, etc., ont été filmées à nouveau de façon à obtenir la meilleure image possible.

This item is filmed at the reduction ratio checked below/
Ce document est filmé au taux de réduction indiqué ci-dessous.

<table>
<thead>
<tr>
<th>10X</th>
<th>14X</th>
<th>18X</th>
<th>22X</th>
<th>26X</th>
<th>30X</th>
<th>12X</th>
<th>16X</th>
<th>20X</th>
<th>24X</th>
<th>28X</th>
<th>32X</th>
</tr>
</thead>
</table>
The copy filmed here has been reproduced thanks to the generosity of:

Library of Congress
Photoduplication Service

The images appearing here are the best quality possible considering the condition and legibility of the original copy and in keeping with the filming contract specifications.

Original copies in printed paper covers are filmed beginning with the front cover and ending on the last page with a printed or illustrated impression, or the back cover when appropriate. All other original copies are filmed beginning on the first page with a printed or illustrated impression, and ending on the last page with a printed or illustrated impression.

The last recorded frame on each microfiche shall contain the symbol ➔ (meaning "CONTINUED"), or the symbol ▼ (meaning "END"), whichever applies.

Maps, plates, charts, etc., may be filmed at different reduction ratios. Those too large to be entirely included in one exposure are filmed beginning in the upper left hand corner, left to right and top to bottom, as many frames as required. The following diagrams illustrate the method:

1 2 3

1 2 3

4 5 6
[From the Transactions of the American Philological Association, 1872.]

NOTES ON THE LINGOA-GERAL
OR MODERN TUPI OF THE AMAZONAS.

By CHAS. FRED. HARTT, M. A.
PROFESSOR OF GEOLOGY IN CORNELL UNIVERSITY, ITHACA, N. Y.
NOTES ON THE LINGOA GERAL OR MODERN TUPI OF THE AMAZONAS.

The great Tupí-Guarani stock, in its migrations over South America east of the Andes, broke up, long ago, into a large number of tribes, which, living apart from one another, developed, in course of time, more or less distinct manners and customs, religious ideas, and languages. Of these great divisions of the stock we have, for instance, the Guaranís of Paraguay; the Apiáês of Central Brazil; the Mundurúmes, the Maués, and Ondáus (Onágas) of the Amazonas; the Tupís proper of the Brazilian coast and the Amazonas, now almost entirely civilized; and other tribes which I shall not here enumerate.

The languages of these tribes appear at first sight to differ widely from one another; but, so far as we know, they all have the same general structure, and the roots are, to a greater or less extent, the same in all. Unlike the North American Indian tongues the languages of the Tupí-Guaraní family are not polysynthetic in structure, and the Tupí is remarkable for abounding in general terms.

When Brazil was discovered the Tupí was spoken along the whole coast, and this led the old writers to give it the name Língua Geral Brasileira, or the general Brazilian language. The Tupí was adopted by the Jesuits and used in their intercourse with the natives. The missionaries preached and wrote in it, and grammars, vocabularies, catechisms, prayers,
On the Lingoa Geral of the Amazonas.

hymns, &c., by Andicita, Figuelra, and others, are extant, though exceedingly rare and very difficult to obtain.

Of modern works on the old Tupi we have the dictionaries of V. Martinus, Goncalves Dias, and Ferreira. All of these are based on old vocabularies, but they admit many modern words and corrupted forms, written with the modified pronunciation necessary for their adoption into the vulgar Portuguese of Brazil. The "Chrestomathia" of Ferreira is, besides, badly arranged, carelessly edited and disfigured by innumerable typographical errors.

With the civilization of the Indians, the Tupi has ceased to be spoken on the coast, but in its modern form, the Lingoa Geral, it is still in use on the Amazonas from Peru to the sea, not only by Indians of Tupi origin, but also by many tribes of different stock. It is, in fact, the general language of the Amazonian tribes, and in some localities it is the only language spoken. Along the main river and in towns, the Portuguese is fast superseding it, and, with the rapid progress of civilization, the Tupi must soon die out. But the Lingoa Geral of the Amazonas is not the old Tupi of the Jesuits. In pronunciation and structure the two differ very much more than Spanish and Italian, and the prayers, hymns, &c., of the Jesuits are unintelligible to the Amazonian Indian of to-day. It is extremely doubtful whether in the times of the old Jesuits the Tupi of the Amazonas was completely identical with that of the coast of southern and middle Brazil, and it is very probable that there were important local peculiarities not only in pronunciation but also in structure.

Though the modern Tupi is spoken with great uniformity over a vast region on both sides of the Amazonas, there are found, as might be expected, variations, especially in pronunciation, peculiar not only to the inhabitants of localities widely separated, but also of those close to one another.

The effects of that laziness, which leads all nations to simplify the pronunciation of words by dropping certain sounds from difficult combinations, and shortening and clipping words, are also seen in the Lingoa Geral. The old Tupi used with great frequency the double letters nd and mb, the
latter being often initial. Though the old forms are here and there preserved, the general tendency has been to shorten them by dropping the d from ad and the b from mb. Thus the old form of the pronoun, second person singular, was inad. This is still frequently used, especially in certain localities, but the more common form is iné. So the old form mendir, to marry, has given way to mendr; but in no case, so far as I have observed, has the n been dropped leaving the d alone; in fact, this consonant is never found unless combined with n.

In the case of mb the b is usually dropped, very rarely it is the m; thus, the old form mabat, thing, is still largely used, but more commonly it is simplified to mabat; I have a few times heard bat. Mbót a is snake, but one hears mora in one place and bót a in another. It is from this word that the English word bra (constrictor) is derived.

Terminal ad may become ad or d, and mabat may be contracted to mabat. The termination dóna (ab for old Tupí) is of very frequent occurrence, and in many places it is contracted to d, as kásóna, a hammock, kád; apóldon (apolda, old Tupí) a man, apóld. The initial x (sh) is here and there replaced by an aspirate (h). Changes such as these cause the pronunciation to vary much in different localities, though they may be accompanied by no important changes in the structure of the language.

Of the modern Tupí or Lingon Geral there exists no published grammar or dictionary. The vocabulary of v. Martins is wretchedly small and very inaccurate. The best vocabulary is that of the Padre Seixas, published in Pará in 1853, for the use of the Episcopal Seminary of that city. It is a pamphlet of sixty-six very small pages, and is now out of print and extremely rare. Seixas was, however, very imperfectly acquainted with the language, and the vocabulary is full of errors.

Col. Faria of Ohylos, province of Pará, published in 1858 a pamphlet of 28 pp., entitled Compendio da Lingua Brasileira.

* Where the j is very guttural I add a g. See page 6, post.
written for the use of the same seminary, but, curiously enough, it is based on a dialect spoken on the upper Rio Negro, very different from the Lingoa Geral, properly so called, and not intelligible on the Amazonas, at least not in Pará! This Compendio, in many respects unreliable, shows nevertheless that this dialect preserves some important features in the structure of the old Tupi which have become obsolete on the Amazonas.

Four years ago, in the preparation of a volume "On the Geology and Physical Geography of Brazil," I found it necessary to study the derivation of the indigenous geographical names of that country in order to arrive at their orthography. Finding this a difficult task with the books at hand, I determined to take advantage of a visit to the Amazonas in 1870, to make myself familiar with the Lingoa Geral. While traveling I made it a point, as far as possible, to secure as guides natives who spoke Tupi, and, using a phonetic alphabet, I collected with their aid, a considerable vocabulary. As I became somewhat familiar with the language, I wrote down from the lips of the natives hundreds of sentences illustrating its grammatical structure, and, finally, having trained two of my guides to dictate to me in Lingoa Geral, I was able to collect dialogues, stories, legends, myths, &c. Everything was written exactly as spoken, and afterwards, with the aid of natives, corrected again and again, so as to reduce the chances of error to a minimum. On my second visit to the Amazonas in 1871, I revised the work of the previous year and added very largely to my material. The whole is now in course of preparation for the press.

In this little paper I can only give, in a general way, some of the peculiarities of the structure of this language.

In the Tupi, as spoken on the Amazonas to-day, we find the following peculiarities of pronunciation. The vowels $a$, $e$, $i$, $o$, $u$, (long) and $a$, $e$, $i$, $u$, $y$, (short) are pronounced nearly as in the Portuguese. Between $a$ and $u$ it is often difficult to
distinguish. In addition to the above vowel sounds there is another represented by the letter (j), resembling the German ë, but pronounced with a raising of the back part of the tongue, as in the pronunciation of the German ich, so that the vowel is accompanied by a more or less guttural sound, and it is as difficult to pronounce as to describe. In the word for water, jhr, this guttural breathing is very marked. The sound may be imitated by placing the back of the tongue in a position intermediate between that required for the pronunciation of the ch in ich, and the ch in Rich, and then attempting to pronounce the German ë. This same sound occurs in Munduruk, Murné, and in several other Brazilian languages. The digraphs ër, ën, and ël occur in Tângot Geral.

The sounds represented by f, j, s (English, French, or Portuguese), l, v, x (ks), and z, do not occur; h is found only in the compound mwh, or. very rarely, in words originally pronounced with mb, from which the m has been dropped; d as already stated is found only in the compound nd, and never alone. The aspirate k occurs only in those rare instances where it replaces k (ch). A nasal sound (n) is of very frequent occurrence especially after a short i as weyed little. There is also the combination ëng, which is exactly the Portuguese ëm (um). When the nasal forms part of a syllable in the middle of a word it always terminates it, and no part goes over to the next syllable, thus: puriaga beautiful, is pronounced puriaga and not puriaga. This makes the language somewhat difficult to pronounce. The y is sometimes initial, as in weydy (cunyem, Portuguese) to cheat. Ñ, pronounced as in Spanish, is very common but it tends to pass into y. The sound equivalent to our English we I represent by ë, to avoid it being mistaken for a e. The only double consonants are mb, nd, and nt, the first two being usually contracted to m and n, and the latter being restricted to the word ënt not, so that, as the language is rich in vowels

* In adopting a phonetic alphabet for the Tângot Geral I have striven to make it as simple as possible and I have based it on to the Portuguese so as to make it available in Brazil. It has been found, however, impracticable to use this alphabet in the present paper. For the digraphs ër, ën, and ël, I propose hereafter to use linked letters, and I shall substitute another character for ë.
On the Lingua Goel of the Amazonas.

7

and remarkably free from dull sounds, it is a pleasant one to the ear. The accent is very marked, usually falling on the last syllable, more rarely on the penult.

There are several euphonic changes which are interesting. A large number of words, usually pronounced with an initial $s$, may also be pronounced with an initial $t$, thus: $s$e$\ddot{e}$ or $t$e$\ddot{e}$ is eye, but when such word follows a genitive terminating in the vowels $a$ or $e$ the initial consonant is changed to $r$. $Y$e$\ddot{e}$ $s$e$\ddot{e}$ would be the dog's eye. $s$u$\ddot{p}$ is egg, $s$u$\ddot{p}$a$\ddot{t}$a$\ddot{a}$ $r$u$\ddot{p}$ is hen's egg. In this last case I have never met with the form $s$u$\ddot{p}$i, but one finds $s$u$\ddot{p}$i in Mundurucu, and $m$e$\ddot{t}$he$\ddot{a}$ $r$u$\ddot{p}$i hen's egg. In Manu it is $m$u$\ddot{p}$u$\ddot{p}$i $r$u$\ddot{p}$i.

The same change of $t$ or $s$ into $r$, in many instances, takes place in verbs after the prefixed pronoun in the accusative: as $s$e$\ddot{e}$, ($s$e$\ddot{e}$ $b$i, old Tapi) to love, $L$e $a$e$\ddot{e}$ $b$i I love thee. Other examples of this change are as follows:

Se$\ddot{e}$ or to$\ddot{e}$ holy, se$\ddot{e}$ my body; $n$a$\ddot{e}$p$u$ $n$i devil, bad spirit; $n$a$\ddot{e}$p$u$ $n$i devil, bad spirit

Sometimes an $r$ is added between words for the sake of euphony, thus: $b$e$\ddot{e}$ house, se$\ddot{e}$$\ddot{e}$ $b$e$\ddot{e}$, my house.

$M$ and $p$ are to a certain extent interchangeable and we find $m$u$\ddot{p}$i and $p$u$\ddot{p}$, to rest, and $m$a$\ddot{e}$ and $p$a$\ddot{e}$, to dance. I have elsewhere* remarked that the name Maranham (Spanishe form) or Maranhão (Portuguese form) applied to the Rio das Amazonas is doubtless the same as para$\ddot{e}$md $a$e$\ddot{e}$ or river, and I have found on the Tapajos $a$e$\ddot{e}$ $a$e$\ddot{e}$ $a$e$\ddot{e}$ $a$e$\ddot{e}$ as the Portuguese form for $a$e$\ddot{e}$ $a$e$\ddot{e}$, literally, a little river.

The noun is indeclinable: $a$e$\ddot{e}$ $a$e$\ddot{e}$ is tree, or trees. A collective form is made by adding $a$e$\ddot{e}$: $a$e$\ddot{e}$ $a$e$\ddot{e}$ ($a$e$\ddot{e}$ $a$e$\ddot{e}$) boy, $a$e$\ddot{e}$ $a$e$\ddot{e}$ $a$e$\ddot{e}$ $a$e$\ddot{e}$, in general.

The genitive is denoted by position, thus: $a$e$\ddot{e}$ $a$e$\ddot{e}$ $a$e$\ddot{e}$ man; $a$e$\ddot{e}$ $a$e$\ddot{e}$ $a$e$\ddot{e}$ $a$e$\ddot{e}$ the man's canoe.

Many nouns are formed by adding certain terminations to verbs or adjectives, thus:

$a$e$\ddot{e}$ to make; $a$e$\ddot{e}$ $a$e$\ddot{e}$ the place where something is made; $a$e$\ddot{e}$ $a$e$\ddot{e}$ the one who makes.

* Am. Journal of Science and Arts, July, 1872 (see III., vol. iv.).
Pinhã meaning fish-hook, pinhãwaguba is one who makes fish-hooks, and pinhãwagubu the place where fish-hooks are made, whence Pinhãwagubita, the name of a little town in the province of São Paulo.

By adding the termination aína we form the following:

From capi, adj. true, capidão, truth.
katás, adj. good, katmânâ, goodness.
maaçás, adj. sick, maaçásâ, sickness.
mutanâ, v. to hide, mutanâmânâ, a secret.
guário, v. to ascend, guáriomânâ, an ascent.

Kajjâ, adj. strong, Kajjâmânâ, strength.
Kajjâmânâ, adj. strong, Kajjâmânâ, strength.

Compound words are formed with great facility, and since the advent of Christianity and civilization the vocabulary has been much enriched by such words, the great majority having been introduced by the Jesuits. Tapiwâ is God, also a saint; ouotâ a walk, march, whence Tapiwâconai, a religious procession; sê is house, Tapiwâ, God's house, a church; mukitâ is a gun, apparently the exploder, from the verb mukâ to explode, to burst, mukitâ is a fort, mukitâmânâ is gunpowder.

Many of the new compound words are too cumbersome, and the Portuguese, modified in pronunciation, is used instead. Thus we find the following: kawamâ, a shirt (camisa, Port.); patai a plate (pato, Port.); napatâ a shoe (sapato, Port.); amén to sell (comer, Port.); aménâ a steamer (capar, Port.).

My guide Maelô described a steamer in true Indian style as:

Kwâma ápiwâ eair amaitâ amotâ taiti irâm, White man's canoe big walks (goes) that fire with.
or, The big canoe of the white man that goes by fire.

* Kâ, earth-powd. t. is sand; pêr ku, fish farinha. Kâ evidentley means that which is ground up like sand, gunpowder, fish farinha. Farinha de mandioca, the common food of the Indians of Brazil would be maníka ku, and was at first douhlese so called, but, as the genius of the language would not allow of the doubling of a consonant, the name was and would be today pronounced with only one k. In tine, as mandioca farinha came to be the farinha par excellence, the word maníka was dropped and with it went the k from ku, leaving â as the common name of this article of food. Fish farinha is still pêr ku.
A coach, he called,

\[\text{Kurima ipíra osá wanta ujá rují kuowá irón,}\]

white man's cause big goes that land on horse with.

The cause of the white man that goes on the ground with a horse.

Having no word for railroad carriage, he described it as follows:

\[\text{Kurima ipíra osá wanta ujá lówa irón amákiy,}\]

white man's cause big goes which fire with two

\[\text{iti poká poká reti rují, ñájí ñafré,}\]

shoes long long very upon ground on top of.

The big cause of the white man that goes by fire on two very long stones (irons), on the top of the ground.

The hen is an introduced fowl to which the Indian gave the name *rapakíwa*, the screamed, from the verb *rapakíwi*, to cry out, scream.

There are several species of fish in Brazil belonging to the genera *Serranathus* and *Pygocentrus* called in Tupi, *piroña* (*pirinha*, Port.) from *piro* fish, and *nina* both, for the teeth of this fish are exceedingly triangular. Because the introduced European scissors bit like the *piroña* they received the same name. Writers on Brazil have quite uniformly supposed that the fish was named after the scissors.

Our English word *taper* (*Tapirus Americanus*) is derived from the Tupi *taphira*. When the ox was introduced into Brazil its resemblance to the *taper* led the Indian to apply to it the same name. But, by and by, the ox came to be of more importance than the *taper* and monopolized the name. To distinguish the *taper*, therefore, the epithet *kud-afrá*, dweller in the forest, was applied to it, so that, while to-day the ox is *taphira*, the *taper* is *taphira kud-afrá*. There is another termination *póra*, which also distinguishes a dweller, but it differs from *nina* in that, while the latter conveys the idea of dwelling in a place with power to go out at will, the latter means a dweller in a locality without the power of leaving it; thus: *Tapirikóira* means an inhabitant of the city of Samba-ram, but *piro paraó póra*, the fish that lives in the river.
This distinction is however not always preserved. The correct use of these two words is to a stranger very difficult. To show some of the uses of *oiri*, the following examples are given:

*Aou peur-oira teri orki*  
Who of you has my gun?

*Ko eur-oiri teni aour*  
He has suddenly sickened.

*Ia kuri-oira kuru*  
He fell suddenly ill.

*Nagor kuri-oira avina, kame*  
I came quickly for.

As in other languages compound words have sometimes lost their original meaning and come to have a different application, so also in Lingoa Geral. One illustration will suffice: *kum* is breast, *hiphi* water, liquid, whence *kumik* or *kumhi* milk, but since the term has come to be applied to the milk or sap of trees, and even to the breast, one sometimes hears *kumik* *chkaera* for milk, *chkaera* being derived from the verb *chka* to drop, distil. In other cases the form of the whole or of part of a compound word has changed so that its origin is unrecognizable or traceable with difficulty, thus: *miripira* is a bow; but *oiri* is a bird, and *apira* crooked; *oiri* is doubtless a corruption of *jirik* (*jirik* Old Tupi), a stick (tree).

The adjective is indeclinable and follows the noun it qualifies, thus: *iti piva* the flat stone; *apikira katia* the good man. When however the adjective forms the predicate of the verb to be (*chka*) expressed or understood, it always takes prefixed the genitive of the pronoun agreeing in person with the subject, thus:

*Ire setta oikaka*, or simply, *Ire setta*, I am good, well.  
*Setta weykh (weykh) xikak*, I am pretty well, "Eston zinho bom" (Prahnia).*

*Batai oira oikaka?* Is he (it) good, well?  
*Inti apira oikaka*, It is not loaded (the gun).

*Indian dialect.*
On the Língua Geral of the Amazons.

Iné numeroí serí? Art thou tired?
The comparative is formed by the use of pëřó (pëřó): by
the side of.

Iné ndí. Amoí pëřó amarís, saí.
Thou art stronger than the others.

Iné sañamati pëřó ku-i kuñyamó saí, surí, resó, resó
I like this girl best because she is very good natured.

The numerals are only three:
Above these the modified Portuguese numerals, quêñó,
ngëñó, &c., are used. It will be remembered that other South
American languages are equally deficient in numerals, while
some tribes, as for instance the Botocudos, cannot count.
The numeral adverbs are formed by adding y to the numerals,
thus:

Ganí mwäpë y! Cut it three times!

The personal pronouns are: Inë, I; inó or inó, thou; nê
he, she: gäñó or gändó, we; pëñó (pëñó) yo; ndàñ or
óóntó, they. They are declined as follows:

1st personal pronoun:

<table>
<thead>
<tr>
<th>Sing.</th>
<th>Pl.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nom. Inë</td>
<td>Yändó or yándó</td>
</tr>
<tr>
<td>Gen. Sté</td>
<td>Yándó or yándó</td>
</tr>
<tr>
<td>Dat. Inë</td>
<td>Yändó or yándó</td>
</tr>
<tr>
<td>Acc. Se-</td>
<td>Yändó or yándó</td>
</tr>
<tr>
<td>Ab. Sesúi</td>
<td>Yändó or yändó</td>
</tr>
</tbody>
</table>

The termination in the dative is derived from an old
post-position ë, now obsolete in Língua Geral, supé having
taken its place, but still preserved on the Rio Negro. This
old form is used to distinguish the dative of the 1st pers.
pronoun from that of the 3rd pers.

2nd personal pronoun:

<table>
<thead>
<tr>
<th>Sing.</th>
<th>Pl.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nom. Inó or inó</td>
<td>Pëñó</td>
</tr>
<tr>
<td>Gen. Nê</td>
<td>Pëñó</td>
</tr>
<tr>
<td>Dat. Inó or inó</td>
<td>Pëñó</td>
</tr>
<tr>
<td>Acc. Nê</td>
<td>Pëñó</td>
</tr>
<tr>
<td>Ab. Sesúi</td>
<td>Pëñó</td>
</tr>
</tbody>
</table>
The 3d personal pronoun:

<table>
<thead>
<tr>
<th></th>
<th>Sing.</th>
<th>Pl.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nom.</td>
<td>â'ê</td>
<td>â'â'ë (â'â'ë)</td>
</tr>
<tr>
<td>Gen.</td>
<td>û</td>
<td>û</td>
</tr>
<tr>
<td>Dat.</td>
<td>ûmë</td>
<td>ûmë supë</td>
</tr>
<tr>
<td>Acc.</td>
<td>ûâ'ë (2)</td>
<td>ûâ'ë (ãntâ'ë)</td>
</tr>
<tr>
<td>Ab.</td>
<td>ûmë</td>
<td>ûmë su'ë</td>
</tr>
</tbody>
</table>

The demonstrative pronouns are ânë (ãnd, kund) this, and utsë (ãnd, ãndi, ãni) that.

The interrogatives are âonâ? who? maë (onanë, unanë, manë, maë, suë) which, what? These are used with the interrogative particle tâë (todi, tafe), thus:

- âonâ tâë omâno? Who died?
- maë tâë
- maë tâë su'ë? What are you doing?
- maë tâë

Maë apùnëtâ'ë knëpiëk âun? What man did you see?

The only relative pronoun is onâ who, or which:

Xnëpiëk apùnëtâ'ë onâ kundë, I see the man who arrived yesterday.

Xnëpiëk maë xëpiëk onâ, I see that which thou seest.

Verbs vary much in the endings of their roots, as may be seen from the examples given through this paper; many end in r.

The persons are distinguished by pronominal prefixes, thus in the indefinite tense of the verb mo'ëgë (to give), we have—

<table>
<thead>
<tr>
<th></th>
<th>Sing.</th>
<th>Pl.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>ûkë xamëëgë</td>
<td>ûkë xamëëgë</td>
</tr>
<tr>
<td>2.</td>
<td>ûkë rëmëëgë</td>
<td>ûkë rëmëëgë</td>
</tr>
<tr>
<td>3.</td>
<td>ûkë onëëgë</td>
<td>ûkë (ãntâ'ë) onëëgë</td>
</tr>
</tbody>
</table>

The verb may be used with the pronominal prefix alone, just as in Portuguese or Latin, the pronominal suffix is sufficient to mark the person and number without the pronoun.

Where the object of a verb is a personal pronoun, it is prefixed to the verb, thus: ûkë perûnë, I love ye, the ordinary prefix-pronoun being omitted.

* I have observed ãntâ only in the nominative and accusative. It may perhaps be used in other cases.
On the Lingua Gural of the Amazonas.

The tenses are distinguished definitely by auxiliary verbs and certain particles.

The present indefinite is formed by adding the pronominal prefix to the verb, thus: \textit{Iarb} \textit{wamam} I find, but this same form might be used as past or future. The present is expressed definitely by adding the verb \textit{ibti} to be, as an auxiliary, both taking the pronominal prefix, thus:

\textit{Xumamad} \textit{waik}, I am finishing.

\textit{Xumad} \textit{waik}, I am making.

While \textit{waik}, alone, would be either present, or past, as an auxiliary without a particle it can serve to distinguish only the present.

The imperfect would be \textit{xumad} \textit{waik} \textit{zam}, \textit{zam} having
an adverb meaning \textit{when}, thus:

\textit{Xampi} \textit{waik} \textit{zam}, \textit{zam} without \textit{ibti} \textit{ib}, \textit{xumad} \textit{akad} \textit{mam} \textit{ib},

As I was going to my house I met a hunter.

The perfect definite is formed by adding \textit{ond} (\textit{oa}) to the indefinite tense, thus: \textit{xumad} \textit{ond} \textit{ib}, I made.

The pluperfect is expressed by the addition of \textit{ram} to the perfect, thus:

\textit{Xumad} \textit{ram} \textit{ib}, \textit{ib} without \textit{ibti} \textit{ib}, \textit{xumad} \textit{akad} \textit{mam} \textit{ib}, When
I had climbed upon the mountain, I saw every thing.

The future definite is formed by adding \textit{kari} (by and by) to the indefinite tense, thus:

\textit{Xumad} \textit{kari} \textit{ond} \textit{mam}, I will kill two deer.

\textit{Aryd} \textit{ma} \textit{kari} \textit{ond} \textit{mam}, The man will (must) die.

The future perfect is formed by adding \textit{kari} \textit{ram} to the perfect definite: \textit{xumad} \textit{ond} \textit{kari} \textit{ram}, When I shall have made.

In a similar way other tenses are formed.

\textit{Ram} sometimes takes the place of \textit{if}, as in the following sentences:

\textit{Amad} \textit{ond} \textit{ram} \textit{int} \textit{mam},

If it rains I will not go.

\textit{Xumad} \textit{ram} \textit{mam}, \textit{kumam} \textit{tum} \textit{mam},

If we do this, we may die.

\textit{Mo} \textit{wamad} \textit{ram} \textit{tum}, \textit{ram} \textit{kari} \textit{ond} \textit{xumad} \textit{mam},

If the snake kills the negro, I will kill the snake.
Xarek'o xamë amb, xameqy amb imëb,
If I had another I would give it to you.
The following are imperative forms of the verbs meqy give,
rañqy make, u eat, and suq wash:
Jemqy irë izen! Give me the stone!
Pemqy tød! Make (ye) fire!
Yaqyqat! Let us bathe ourselves!
Eat! Eat (thou)!

The verb së to go is irregular in the imperative: making
së I go, but eënqy! go thou! yase du! let us go!

When the verbs puq to wish, desire, kuq to be able, to
know, are used as auxiliaries with a verb, this last takes the
pronominal prefix and is followed by puq or kuq, without
prefix, thus:

Jut luñqy kuq, semaqur
I cannot run, on account
of being very tired.

Xaseq puq yeq funám,
I wish to go with thee.

The reflexive is formed by prefixing yu (ye?) to the verb:
Sew to wash, yuñqy to wash oneself.
Mutim to swing, yuqumtimqy I swing myself.
Muñqy to make, yuqumqy to grow.
Aë qumutim puq, He wishes to kill himself.

The causative may be made by prefixing mu (my) to the
verb, thus:
Puq to finish, xamunqy to cause to finish,
Kuq to shake, muqatimqy to cause to shake.
Yaqyq to flee, muqatap to frighten away, put to
flight.

Xaseq xamuyqutuq tajas, I cause the child to rise.

From së hot, is formed muq to heat, whence yuq to
heat oneself.

By the use of the same prefix a great number of verbs are
made from adjectives: piriqy red, muqiriqy to make red;
santqy firm, hard, muqantqy to make firm or strong; saintqy
sharp, muqantqy to sharpen.

To express that a thing is ordered to be done, bar is added
to the verb, thus:
On the Lingua Geral of the Amazonas.

15

Xampaíly kôr toôl,
I ordered fire to be made.

Xypanuá kôr pôlê, amu,
I wish to order prayers to be
yamunusambu arêma, yamuni-
s南宋 arêma.

Xasá xasabó kôr semnlangi-
ya,* kumañ teq omamê
I am going to order my child
hurubêmbe sema jina.

The following is an example of word-building of a more than
usual poly-synthetic character: akêma is head, aya head, whence
akêma yiyë to make a head'; manugunuyô would be 'to make
crazy', 'to seduce', 'to turn one's head'; the reflexive form would be
yamunakapidá whence riyamunakapidá i make myself crazy;
manugunuyô is a seducer, one who makes people crazy.

There being no proper conjunctions in Lingua Geral, cir-
cumlocutions are used or the Portuguese forms are employed.
Sometimes and is expressed by yôr (again).

Adverbs and adverbial phrases are numerons. The follow-
ing are examples: ikê Port, apê here; nôme there; oôn
(aw) already; retê very, &c. Several adverbs are formed
from the noun mão (màat) thing (what), by adding adverbs
or post-positions, thus: mão retê? (what?) why? mão-
mainê? (like what?) how? mainêtô? (toward what?) whither?
môntô? (from what?) whence? &c.

Post-positions are numerons. The following are among the
more important: arêma for, in order to, kôth to, towards, aut
from, pêpê inside of, dêpe on top of, opê upon, ivêm with, rivê
after, supê to.

Some of the post-positions are used as suffixes: as for
instance, pa (pê) in; akôpe in the house, paramâme in (or
on) the river. I have already spoken of the old form -ô to,
which appears in the dative sing. and pl. of icê and jê.

* The mother call both son and daughter, nºdyé; the father says teôra son,
têyra daughter. The names, indicating relationship used by the woman are
different from those used by the man. This subject will be thoroughly discussed
elsewhere.

† -sô is a privative suffix. It is found also in Mundurucu: thus: icôpôm
blind, without eyes, and jôm Lingua Geral.
peñégo, we have an example of the interchange of b with n; perhaps originally this post-position was -bado.

The influence of the Tupi on the Portuguese, as spoken in Brazil, has been, if anything, greater than that of the Portuguese on the Tupi. If the Tupi has been forced to adopt many Portuguese words and idioms, it is, as I have shown, so flexible a language that it has admitted of the creation of new words from already existing roots; but the Portuguese has been forced to adopt from the Tupi the names of almost all the plants and animals of Brazil, and to a very large extent the geographical names also. The plants and animals of Brazil being entirely different from those of Portugal, the Portuguese colonist on his arrival in South America found himself without names for them, and since the Tupi names required but little change to fit them for admission into the Portuguese vocabulary, they were readily adopted. Many Portuguese idioms have crept into the Tupi; but, on the other hand, the Portuguese, as spoken on the Amazonas, besides containing a large admixture of Tupi words, is corrupted by many Tupi idioms.

To illustrate more fully the structure of the Língua Geral, I have appended to this paper, with interlinear transliterations, one of the shortest of the myths I collected on the Amazonas. It was dictated to me by an Indian, and I have tried to report it exactly as spoken. The marab is a species of Ibis—a beautiful bird extremely abundant on the island of Marajó or Johannes, and distinguished by its brilliant red plumage. The karaúy is a night-bird of the goat-sucker family and noted for its sombre plumage. The story relates how the ibis, falling in love with the red coat (camisé) of the night-bird, borrowed it, ostensibly to attend a feast on the island of Marajó, but he never returned, with it, wherefore the karaúy still mourns his treachery, clad in the sombre-hued coat of the ibis.

The mythology of the Tupis was characterized by great simplicity. If we may accept the testimony of early writers, they believed in a sort of celestial deity, Tupin; but under Portuguese influence the conception of this spirit has been so
On the Línga Geral of the Amazonas.

...completely merged in that of the Christian God that I fear it is now impossible to disentangle and rehabilitate the old myth. A demon, Yarapari, has, in like manner, become confused with the Semitic devil. Although usually anthropomorphic this last spirit sometimes appears as a kĩwáli quadro, half hog, half jaguar, a raving werewolf. The Kánpíras are anthropomorphic, male or female, troll-like, forest spirits, characterized by reversed feet, who appear suddenly, like a flash, before the eyes of the bewildered wanderer in the forest, leading him astray, and perhaps to destruction. They are generally maleficent, but may occasionally do man a good turn, and many myths describe how the Indian hunter has received from them arrows that never missed their mark.

The Kánpíras are often fond of playing serious practical jokes, but they may, however, be outwitted by man, and, in a story that finds its counterpart in the Norse tale of "Boots who ate a match with a Troll," — a hunter induced one to eat himself open and thus commit suicide! The thíra or water-sprite figures largely in Tupi mythology and, like the merman and mermaids of North-European mythology, carries human beings down to its subaqueous habitation.

Animal myths are numerous and bear a very striking resemblance to the zoological myths of the Old World. I have, for instance, found among the Indians of the Amazonas a story of a tortoise that outran a deer by posting its relations, at short distances apart, along the road over which the race was to be run — a fable found also in Africa and Siam! A great many other fables are related of the tortoise; as, for instance, how he laid a wager with a big fish that he could pull him on shore, and with a tapir that he could pull him down to the river, and how he gained the wager by tying the two animals together by a liana (sípi), — each becoming exhausted in his endeavors to resist, as he thought, the effort of the tortoise.

The swan-maiden appears in the myth of the Paithua as a parrot, who lays aside her feather dress and becomes a maiden. A man seizes her before she can regain her dress and she is compelled to remain in human form; so she becomes his wife.
and the mother of a new tribe. Myths of the underworld are common, especially among the Mundurucus, and, if space would allow me, I could indicate many other points of resemblance between Tupi and Old World mythology.

As I hope soon to publish in full the myths I have collected, with translations and notes, I shall not here enter into any discussion as to their meaning or probable origin.

**Orari Opumí Sariqa.**

**THE LIGHT-HAWK.**

*Rinacuy Yati (drá?) karuya oquey cuna uina yane, Once upon a time the light-hawk he spoke when people (were) like,*

*ibamí inumí retí, ihipí retí, Orari komirot his shirt, pretty very red became. The light-hawk shirt*

*ihipí, agá, Orari ome yarka yuca, mayáka* black gray. The light-hawk looked at him, he was pleased

*karuya komirot retí, Ome: *"Xari xejuamu,* the light-hawk’s shirt on account of. He said I go; I cheat

*yane karuya?* Orari anák karuya ruiká. *Karat* this light-hawk. The light-hawk’s arrived light-hawk by the side of. This

*yane ome yuca, "Epará ruiká (rañá) mayumíretí,"* like he spoke to him: You lend the shirt to me!

*Karuya ome wari supí: Marecë kulta repurá* The light-hawk he asked the light-hawk: Why is (now) thou borrowest

*puti skanamí?* Orari oamádr: "Xari xejuamu* wish my shirt! The light-hawk he answered: I go in order to

*zemunumari Sariqa, unparu xwara." Karuyá, oquey dance myself Munná in, I dance wish. The light-hawk he said

*"Athí mernamí?* Orari oamádr: "Athí manapiñá)* Until when? The light-hawk he answered: Until three days

*ríce," Karuyá ome skanamí. Ome yuca supí after. The light-hawk he took off his shirt. He gave the shirt to.

---

* Probably reflexive from *puti* to *wari*. + Evangel, Portuguese.

1 The verb *puti* means both lend and borrow, so the Indian says in Portuguese *Empresta me a canoa do Sabot!* which is correct, and *EU empresto a canoa do homém*, instead of *tome emprestado a canoa do homem*, ce o homem me emprestou a canoa. This puts one in mind of the Tupi word *Eka* for under with no post, instead of *Eka* for under or pole de ago.

5 Verb reflexive and causative, probably from same root as *xejá* happy.

6 Portuguese.
On the Lingua Geral of the Amazonians.

"Kondi, ward! Teni ségundu, sebhyi² Ínê!" Gura. Here! No! Do not me cheat, me cheat thou! The this
and ñu, inti men apuñir, osi re bho ñu bariy uñu. wait (away) never he returned, he went completely the night hawk from.
Inti men oñkpoti bariy kuyê, Kariy sebhyi never he appeared the night hawk toward. The night hawk he waited
ward. Inti oñkpoti. Kariy yañu oñkpti, ñyê: the this. Not he appeared. The night hawk "weep, he cried" he said,
"ward! Erèr semantix tóne!" Kuyê oñkpti tóne this, bring my shirt to me! Now he cried always (still)
ward renê.

"¹ on account of.
² From verb súryi.

NOTE ON THE MUNDURUCU AND MADE LANGUAGES.

The Mundurucú language abounds in dull sounds, and is very difficult to pronounce. The word for fire I will write ward, but the first letter represents a dull sound that swings, so to speak, through r, l, n, ní, d, t. If a native is compelled to pronounce the word slowly or distinctly, he may use the sound represented by any one of these letters or combinations. The collection and verification of a vocabulary is, as may be imagined, exceedingly difficult.

Though widely different from the Tupi, ancient or modern, I am satisfied that the Mundurucú belongs to the same family. The following are a few words and phrases for comparison with the Lingua Geral and Tupi:

<table>
<thead>
<tr>
<th>MUNDURUCU</th>
<th>LINGUA GERAL</th>
<th>ENGLISH</th>
</tr>
</thead>
<tbody>
<tr>
<td>abé,</td>
<td>tóá,</td>
<td>eye.</td>
</tr>
<tr>
<td>kí,</td>
<td>kupixjána,</td>
<td>farm.</td>
</tr>
<tr>
<td>abá,</td>
<td>itá,</td>
<td>stone.</td>
</tr>
<tr>
<td>sap,</td>
<td>adá (aba Tupi),</td>
<td>hair.</td>
</tr>
<tr>
<td>gí,</td>
<td>oka,</td>
<td>house.</td>
</tr>
<tr>
<td>akódá,</td>
<td>puká,</td>
<td>banana.</td>
</tr>
<tr>
<td>ipt,</td>
<td>ñóy (ñóy Tupi),</td>
<td>ground, earth.</td>
</tr>
<tr>
<td>kí,</td>
<td>kíjod (kíjod Tupi),</td>
<td>house.</td>
</tr>
<tr>
<td>cruti tóñjí,</td>
<td>neturina ywýjefe,</td>
<td>your breeches are your breeches on the ground.</td>
</tr>
<tr>
<td>ponde ñi?</td>
<td>mbád uñu?</td>
<td>whence?</td>
</tr>
</tbody>
</table>
The Mané is a soft musical language very closely allied to the Linguæ Geral. It abounds in vowels, and does not allow double consonants. It has a sound intermediate between r and l and, besides, a soft v. Its vocabulary more nearly resembles the Tupi than does the Mundurucú. I give below a few words and phrases for comparison.

Of this beautiful language no vocabulary has, so far as I know, been published. I have ready for the press an extensive one accompanied by a large number of sentences illustrating the grammatical structure of the language.

<table>
<thead>
<tr>
<th>Mané</th>
<th>Linguæ Geral</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>ñuyt,</td>
<td>óká,</td>
<td>house.</td>
</tr>
<tr>
<td>sít,</td>
<td>súru,</td>
<td>name.</td>
</tr>
<tr>
<td>ñpá,</td>
<td>ñpig, (óbó Tupi),</td>
<td>ground, earth.</td>
</tr>
<tr>
<td>kheýy,</td>
<td>pirirtú,</td>
<td>red.</td>
</tr>
<tr>
<td>pína,</td>
<td>kíndó,</td>
<td>hammock.</td>
</tr>
<tr>
<td>wiónty,</td>
<td>parínti,</td>
<td>medicine.</td>
</tr>
<tr>
<td>wió,</td>
<td>nová,</td>
<td>great.</td>
</tr>
<tr>
<td>tó,</td>
<td>(óbó Tupi),</td>
<td>mother.</td>
</tr>
<tr>
<td>atóntkéd,</td>
<td>zámkéd,</td>
<td>I kill.</td>
</tr>
<tr>
<td>atóntkó,</td>
<td>zámkó,</td>
<td>I have.</td>
</tr>
<tr>
<td>pép,</td>
<td>pénua (peba Tupi),</td>
<td>what is the length of your canoe?</td>
</tr>
<tr>
<td>akondó kahó éka-</td>
<td>maé maé tuk neyjóta</td>
<td>what do you bring me?</td>
</tr>
<tr>
<td>ndá pãny kþí?</td>
<td>ruytúca?</td>
<td></td>
</tr>
<tr>
<td>kót kahó eturát</td>
<td>maé maé rurir izú?</td>
<td></td>
</tr>
<tr>
<td>ohpé?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>