

easy to make; but perhaps the following general formula will answer:

*Such* means 'of that [or, this] *kind*'; *so*, 'to that [or, this] *extent*'. In a doubtful case substitute both these periphrases for the single word; you will see immediately which of the two makes sense (and makes *the* sense), and will accordingly know whether to use *so* or *such*.

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## VI.—Notes on the *Lingoa Geral* or *Modern Tupí* of the *Amazonas*.

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The great Tupí-Guaraní 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 Apiacás of Central Brazil; the Mundurucús, the Maués, and Omáuas (Omaguas) 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 *Lingoa 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,

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

Of modern works on the old Tupí we have the dictionaries of v. Martius, Gonçalves 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, beside, badly arranged, carelessly edited and disfigured by innumerable typographical errors.

With the civilization of the Indians, the Tupí 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 Tupí 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 Tupí must soon die out. But the *Lingoa Geral* of the Amazonas is not the old Tupí of the Jesuits. In pronunciation and structure the two differ even 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 Tupí 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 Tupí 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 Tupí 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 *nd* and the *b* from *mb*. Thus the old form of the pronoun, second person singular, was *indé*. This is still frequently used, especially in certain localities, but the more common form is *iné*. So the old form *mëndár*, to marry, has given way to *menár*; 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 *mbaé*, thing, is still largely used, but more commonly it is simplified to *maé*; I have a few times heard *baé*. *Mbôv'a* is snake, but one hears *môv'a* in one place and *bôv'a* in another. It is from this word that the English word *boa* (-constrictor) is derived.

Terminal *aé* may become *áá* or *á*, and *mbaé* may be contracted to *má*. The termination *áwa* (*ába* old Tupí) is of very frequent occurrence, and in many places it is contracted to *á*, as *kýsáwa*, a hammock, *kýsá*; *apýgáwa*\* (*apýába*, old Tupí) a man, *apýgá*. 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 Lingoa Geral there exists no published grammar or dictionary. The vocabulary of v. Martius 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 Obydos, province of Pará, published in 1858 a pamphlet of 28 pp., entitled *Compendio da Lingoa Brazílica*,

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\* Where the *y* is very guttural I add a *g*. See page 62, 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 Tupí 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 Tupí, 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 Tupí, as spoken on the Amazonas to-day, we find the following peculiarities of pronunciation. The vowels *a, e, i, o, u*, (long) and *á, é, í, ó, ú*, (short) are pronounced nearly as in the Portuguese. Between *o* and *u* it is often difficult to

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\* The examples given are just as I wrote them down from the lips of the natives. It will be observed that there are variations in pronunciation of the same word. Sometimes these are local, sometimes individual.

distinguish. In addition to the above vowel sounds there is another represented by the letter ( $\hat{y}$ ), resembling the German  $\ddot{u}$ , 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,  $\hat{y}g$ , 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 *Buch*, and then attempting to pronounce the German  $\ddot{u}$ . This same sound occurs in *Mundurucá*, *Maúé*, and in several other Brazilian languages. The digraphs  $\hat{a}i$ ,  $\hat{a}u$ , and  $\hat{o}i$  occur in Lingoa Geral.

The sounds represented by *f*, *g*, *j* (English, French, or Portuguese), *l*, *v*, *x* (ks), and *z*, do not occur; *b* is found only in the compound *mb*, 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 *h* occurs only in those rare instances where it replaces *x* (*sh*). A nasal sound ( $\eta$ ) is of very frequent occurrence especially after a short *i* as *meríy* little. There is also the combination  $\hat{a}\eta y$ , which is exactly the Portuguese *ão* (*am*). 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: *puráya* beautiful, is pronounced *puráy-ya* and not *puráy-ga*. This makes the language somewhat difficult to pronounce. The  $\eta$  is sometimes initial, as in *yanáy* (*enganar*, Portuguese), to cheat. Ñ, pronounced as in Spanish, is very common but it tends to pass into *y*. The sound equivalent to our English *w* I represent by  $\omega$ , to avoid it being mistaken for a *v*.\* 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 *intí* not, so that, as the language is rich in vowels

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\* In adopting a phonetic alphabet for the Lingoa 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  $\hat{a}i$ ,  $\hat{a}u$ , and  $\hat{o}i$ , I propose hereafter to use linked letters, and I shall substitute another character for  $\omega$ .

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: *sesá* or *tesá* is eye, but when such word follows a genitive terminating in the vowels *a* or *e* the initial consonant is changed to *r*. *Yawára resá* would be the dog's eye. *Supiá* is egg, *sapukáia rupiá*, hen's egg. In this last case I have never met with the form *tupiá*, but one finds *dupsá* in Mundurucú, and *oaitchakará rupsá* hen's egg. In Maué it is *oáipaká opiá*.

The same change of *t* or *s* into *r*, in many instances, takes place in verbs after the prefixed pronoun in the accusative: as *sáusú*, (*sáusúb*, old Tupí) to love, *Ixé neráusú* I love thee. Other examples of this change are as follows:

*Seté* or *teté* body, *sereté* my body; *Yuruparí* devil, bad spirit; *yurupariratá* hell.

Sometimes an *r* is added between words for the sake of euphony, thus: *óka* house, *se-r-óka*, *seróka*, my house.

*M* and *p* are to a certain extent interchangeable and we find *mítuú* and *pítuú*, to rest, and *muraséi* and *puraséi*, to dance. I have elsewhere\* remarked that the name Marañon (Spanish form) or Maranhão (Portuguese form) applied to the Rio das Amazonas is doubtless the same as *paraná* sea or river, and I have found on the Tapajos *Maranhãozinho* as the Portuguese form for *Paraná-miríñ*, literally, 'a little river.

The noun is indeclinable: *ímýrá* is tree, or trees. A collective form is made by adding *itá*: *kurumí* (*kurumíñ*) boy, *kurumíta* boys, in general.

The genitive is denoted by position, thus: *apítgáoa* man; *apítgáoa ígára* the man's canoe.

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

*Moñáñ* to make; *moñañáoa* the place where something is made; *moñañára* the one who makes.

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\* Am. Journal of Science and Arts, July, 1872 (ser. III., vol. iv.).

*Pindá* meaning fish-hook, *pindámoñanára* is one who makes fish-hooks, and *pindámoñanáwa* the place where fish-hooks are made, whence *Pindamonhangába*, the name of a little town in the province of São Paulo.

By adding the termination *sáwa* we form the following :

From <i>supí</i> , adj. true,	<i>supisáwa</i> , truth.
<i>katú</i> , adj. good,	<i>katusáwa</i> , goodness.
<i>maasý</i> , adj. sick,	<i>maasýsáwa</i> , sickness.
<i>yumím</i> , v. to hide,	<i>yumimisáwa</i> , a secret.
<i>yupír</i> , v. to ascend,	<i>yupirisáwa</i> , an ascent.
<i>kýrýmáwa</i> ,	} adj. strong, <i>kýrýmasáwa</i> , } strength.
<i>kýrýmbáwa</i> ,	
<i>kýrýmbá</i> ,	

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. *Tupána* is God, also a saint; *watá* a walk, march, whence *Tupána-watá*, a religious procession; *óka* is house, *Tupaóka*, God's house, a church; *mukáwa* is a gun, apparently *the exploder*, from the verb *mbúk* to explode, to burst, *mukaóka* is a fort, *mukáwa kúí\** is gunpowder.

Many of the new compound words are too cumbrous, and the Portuguese, modified in pronunciation, is used instead. Thus we find the following: *kamixá*, a shirt (*camisa*, Port.); *paratú* a plate (*práto*, Port.); *sapatú* a shoe (*sapáto*, Port.); *wenér* to sell (*vender*, Port.); *wapór* a steamer (*vapor*, Port.).

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

<i>Karíwa</i>	<i>ýgára</i>	<i>osú</i>	<i>owatá</i>	<i>waé</i>	<i>tatá</i>	<i>irúm</i> ,
White man's	canoe	big	walks (goes)	that	fire	with.

or, The big canoe of the white man that goes by fire.

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\* *ýojúkúí*, earth-powder, is *sand*; *pirá kúí*, fish farinha. *Kuí* evidently means that which is ground up like sand, gunpowder, fish farinha. *Farinha de mandioca*, the common food of the Indians of Brazil would be *maniók kúí*, and was at first doubtless so called, but, as the genius of the language would not allow of the doubling of a consonant, the name was and would be to-day pronounced with only one *k*. In time, as *mandioca farinha* came to be the *farinha par excellence*, the word *maniók* was dropped and with it went the *k* from *kúí*, leaving *uí* as the common name of this article of food. Fish farinha is still *pirá kúí*.

A coach, he called

*Karíwa* *ýgára* *osú* *owatá* *waé* *ýwý* *rupí* *kawarú* *irúm*,  
 White man's canoe big goes that land on horse with,—

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

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

*Karíwa* *ýgára* *osú* *owatá* *waé* *tatá* *irúm* *mokóiy*  
 White man's canoe big goes which fire with two  
*itá* *pokú-pokú* *reté* *rupí*, *ýwý* *árpe*,  
 stones long long very upon ground on top of,—

The big canoe 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 *sápukáia*, the screamer, from the verb *sapukái*, to cry out, scream.

There are several species of fish in Brazil belonging to the genera *Serrasalmo* and *Pygocentrus* called in Tupí, *piráña* (*piranha*, Port.) from *pirá* fish, and *táña* tooth, for the teeth of this fish are exceedingly trenchant. Because the introduced European scissors bit like the *piráña* they received the same name. Writers on Brazil have quite uniformly supposed that the fish was named after the scissors.

Our English word tapir (*Tapirus Americanus*) is derived from the Tupí *tapýira*. When the ox was introduced into Brazil its resemblance to the tapir led the Indian to apply to it the same name, but, by and by, the ox came to be of more importance than the tapir and monopolized the name. To distinguish the tapir, therefore, the epithet *kaá-wára*, dweller in the forest, was applied to it, so that, while to-day the ox is *tapýira*, the tapir is *tapýira kaáwára*. There is another termination *póra*, which also distinguishes a dweller, but it differs from *wára* 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: *Tupaió-wára* means an inhabitant of the city of Santaram, but *pirá paraní-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 *wára*, the following examples are given :

*A'wa pesuí-wára taú orekó*      Who of you has my cuia?  
 Who you of                      has  
*serekúia?*  
 my cuia (gourd cup)?

*Áé kurutéŋ-wára imaasŷ,*      He fell suddenly ill.  
 He suddenly                      sick (was).

*Xayór kurutéŋ-wára aráma,*      I came for a moment.  
 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: *kamá* is breast, *ŷg* water, liquid, whence *kamŷg* or *kambŷg* 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 *kamŷg rŷkuéra* for milk, *tŷkuéra* being derived from the verb *tŷkŷr* 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: *wirapára* is a bow; but *wirá* is a bird, and *apára*, crooked; *wira* is doubtless a corruption of *ŷmŷrá* (*ŷmbŷrá* Old Tupí), a stick (tree).

The adjective is indeclinable and follows the noun it qualifies, thus: *itú pŷoa* the flat stone; *apŷgúua 'katú* the good man. When however the adjective forms the predicate of the verb to be (*ikó*) expressed or understood, it always takes prefixed the genitive of the pronoun agreeing in person with the subject, thus :

*Ixé sekatú waikó*, or simply, *Ixé sekatú*, I am good, well.  
*Sekatú meriŷ (meri)* *waikó*, I am pretty well, "Estou  
 zinho bom" (Prainha).\*

*Ikatú será oikó?* Is he (it) good, well?

*Intú ipóra oikó*, It is not loaded (the gun).

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\* Indian dialect.

*Iné nemaravír serú?* Art thou tired ?

The comparative is formed by the use of *pýrý* (*pýrí*): by the side of.

*Iné nekýrýmá pýrý amuitá sú,*

Thou art stronger than the others.

*Ixé xayumutár pýrý kuaí kuñáŋ-muká resé, surý reté resé,*

I like this girl best because she is very good natured.

The numerals are only three :

1. *Iepé, oyepé, muyepé.* 2. *Mokóŋ.* 3. *Mosapýr.*

Above these the modified Portuguese numerals, *quádro, síŋko, &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 *ý* to the numerals, thus :

*Emuí mosapýr ý!* Cut it three times !

The personal pronouns are : *Ixé*, I ; *indé* or *iné*, thou ; *ae* he, she ; *yané* or *yandé*, we ; *peñéŋ* (*peñéŋ*) ye ; *áŋa* or *ántá*, they. They are declined as follows :

1st personal pronoun :

	Sing.	Pl.
Nom.	<i>Ixé</i>	<i>Yandé</i> or <i>yané</i>
Gen.	<i>Se-</i>	<i>Yande-</i> or <i>yane-</i>
Dat.	<i>Ixéŋ</i>	<i>Yandéŋ</i> or <i>yanéŋ</i>
Acc.	<i>Se-</i>	<i>Yande-</i> or <i>yane-</i>
Ab.	<i>Sesuí</i>	<i>Yandé</i> or <i>yanésuí.</i>

The termination in the dative is derived from an old post-position *bó*, now obsolete in Lingoa 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 3d pers.

2d personal pronoun :

	Sing.	Pl.
Nom.	<i>Indé</i> or <i>iné</i>	<i>Peñéŋ</i>
Gen.	<i>Ne-</i>	<i>Pe-</i>
Dat.	<i>Indéŋ</i> or <i>inéŋ</i>	<i>Peñéŋo</i>
Acc.	<i>Ne-</i>	<i>Pe-</i>
Ab.	<i>Nesuí</i>	<i>Pesuí</i>

3d personal pronoun :

	Sing.	Pl.
Nom.	<i>Aé</i>	<i>āúŋa (āintá)*</i>
Gen.	<i>I-</i>	<i>āúŋa-</i>
Dat.	<i>Ixupé</i>	<i>āúŋa supé</i>
Acc.	<i>Aé- (?)</i>	<i>āúŋa (āintá)</i>
Ab.	<i>Ixuí</i>	<i>āúŋa suí.</i>

The demonstrative pronouns are *kuaé* (*kuaá, kuá*) this, and *ñ aé* (*ñ aé, ñ aéŋ, ñ á*) that.

The interrogatives are *áwa?* who? *maé* (*mbaé, mbaá, mbá, maá, má,*)? which, what? These are used with the interrogative particle *taé* (*taá, tá*), thus :

*A'wa taé omanó?* Who died?

*Maé taé,*  
*Maá taá* or *remuñáŋ?* What are you doing?  
*Mbaá taá,*

*Maé apŋgáwa taé rexipiák án?* What man did you see?

The only relative pronoun is *waé* who, or which :

*Xaxipiák apŋgáwa osŋk waé kuesé,* I see the man who arrived yesterday.

*Xaxipiák maé rexipiák waé,* 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 *mēéŋ*, to give, we have—

	Sing.	Pl.
1.	<i>Ixé xameéŋ</i>	<i>Yané yameéŋ</i>
2.	<i>Iné remeéŋ,</i>	<i>Peñeéŋ pemeéŋ</i>
3.	<i>Aé omeéŋ</i>	<i>āúŋa (āintá) omeéŋ.</i>

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: *Ixé perāusá,* I love ye, the ordinary prefix-pronoun being omitted.

\* I have observed *aintá* only in the nominative and accusative. It may perhaps be used in other cases.

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: *Ixé xawasém* I find, but this same form might be used as past or future. The present is expressed definitely by adding the verb *ikó* to be, as an auxiliary, both taking the pronominal prefix, thus :

*Xamumãú xaikó*, I am finishing.

*Xamuñáñ xaikó*, I am making.

While *xaikó*, 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 *xamuñáñ xaikó ramé*, *ramé* being an adverb meaning *when*, thus :

*Xasó xaikó ramé seróka kýtý, xawáñtññ akaámonosára irúm*,  
As I was going to my house I met a hunter.

The perfect definite is formed by adding *wán* (*an*) to the indefinite tense, thus : *xamuñáñ wán* I made.

The pluperfect is expressed by the addition of *ramé* to the perfect, thus :

*Xayupír an ramé ýwýtéra árpe, xaxipiák opáññ maé*, When I had climbed upon the mountain, I saw every-thing.

The future definite is formed by adding *kurí* (by and by) to the indefinite tense, thus :

*Xayuká kurí mokóññ suasú*, I will kill two deer.

*Apýgáwa kurí omanó*, The man will (must) die.

The future perfect is formed by adding *kurí ramé* to the perfect definite: *xamuñáñ wán kurí ramé*, When I shall have made.

In a similar way other tenses are formed.

*Ramé* sometimes takes the place of *if*, as in the following sentences :

*Amána okýr ramé inti xasó*,

If it rains I will not go.

*Xamuñáñ ramé ñaé, kurumú teé yamanó*,

If we do this, we may die.

*Mói'a oyuká ramé tapanúna, aramé kurí ixé xayuká mói'a*,

If the snake kills the negro, I will kill the snake.

*Xarekó ramé amú, xameḗy amú inéu,*

If I had another I would give it to you.

The following are imperative forms of the verbs *mēḗy* give, *muñáy* make, *u* eat, and *suk* wash :

*Emeḗy itá ixéu!* Give me the stone!

*Pemuñáy tatá!* Make (ye) fire!

*Yayusúk!* Let us bathe ourselves!

*Eú!* Eat (thou)!

The verb *só* to go is irregular in the imperative, making *xasó* I go, but *ekóy!* go thou! *yasó an!* let us go!

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

*Intí xañáy kuāú, semaraár* I cannot run, on account  
*reté resé,* of being very tired.

*Xasó putár neirúm,* I wish to go with thee.

The reflexive is formed by prefixing *yu* (*ye?*) to the verb :

*Suk* to wash, *yusúk* to wash oneself.

*Mutimá* to swing, *xayumutimá* I swing myself.

*Muñáy* to make. *yumuñay* to grow.

*Aé oyuyuká putár,* He wishes to kill himself.

The causative may be made by prefixing *mu* (*mó*) to the verb, thus :

*Pāú* to finish, *xamumāú* to cause to finish,

*Katák* to shake, *mukaták* to cause to shake.

*Yawāú* to flee, *muyawāú* to frighten away, put to flight.

*Xasó xamupuám tajña,* I cause the child to rise.

From *sakó* hot, is formed *musakó* to heat, whence *yumusakó* to heat oneself.

By the use of the same prefix a great number of verbs are made from adjectives: *piráya* red, *mupiráy* to make red; *santáy* firm, hard, *musantáy* to make firm or strong; *saimé* sharp, *musaimé* to sharpen.

To express that a thing is ordered to be done, *kar* is added to the verb, thus :

<i>Xamuñáŷ kár tatá,</i>	I ordered fire to be made.
<i>Xayumué kár putár, aasuí</i> <i>yayumusarái aráma, yapu-</i> <i>rasáí aráma,</i>	I wish to order prayers to be said (mandar resar), in order that afterwards we may dance and play.
<i>Xasó xaserúk kár semýmŷ-</i> <i>ra,* kurumá teŷ omanó</i> <i>kurutéŷ-wára séra ýma,†</i>	I am going to order my child to be baptized; it might die suddenly without a name.

The following is an example of word-building of a more than usual polysynthetic character: *akáŷa* is head, *ayú* bad, whence *akayayú* crazy; *muakayayú* would be 'to make crazy', 'to seduce', 'to turn one's head'; the reflexive form would be *yumuakayayú* whence *xáyumuakayayú* I make myself crazy; *muakayayusára* is a seducer, one who makes people crazy.

There being no proper conjunctions in *Lingoa Geral*, circumlocutions are used or the Portuguese forms are employed. Sometimes *and* is expressed by *yuir* (again).

Adverbs and adverbial phrases are numerous. The following are examples: *iké* Port. *aquí?* here; *míme* there; *wán* (*an*) already; *reté* very, &c. Several adverbs are formed from the noun *maé* (*mbaé*) thing (what), by adding adverbs or post-positions, thus: *maé resé?* (for what?) why? *maé-yawé?* (like what?) how? *maékŷtŷ?* (toward what?) whither? *maésuí?* (from what?) whence? &c.

Post-positions are numerous. The following are among the more important: *aráma* for, in order to, *kŷtŷ* to, towards, *suí* from, *pupé* inside of, *árpe* on top of, *opé* upon, *irúm* with, *riré* after, *supé* to.

Some of the post-positions are used as suffixes: as for instance, *-pe* (*-me*) in; *ókape* in the house, *paranáme* in (or on) the river. I have already spoken of the old form *-bó* to, which appears in the dative sing. and pl. of *ixé* and *iné*; in

\* The mother calls both son and daughter, *mýmŷ'ra*; the father says *taj'ra* son, *táŷ'ra* daughter. The names, indicating relationship used by the woman are different from those used by the man. This subject will be thoroughly discussed elsewhere.

† *ýma* is a privative suffix. It is found also in Mundurucú, thus: *coetaj'm* blind, without eyes, *sesá ý'ma* *Lingoa Geral*.

*peñémo*, we have an example of the interchange of *b* with *m*; perhaps originally this post-position was *-mbo*.

The influence of the Tupí on the Portuguese, as spoken in Brazil, has been, if anything, greater than that of the Portuguese on the Tupí. If the Tupí 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 Tupí 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 Tupí 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 Tupí; but, on the other hand, the Portuguese, as spoken on the Amazonas, besides containing a large admixture of Tupí words, is corrupted by many Tupí idioms.

To illustrate more fully the structure of the *Lingoa Geral*, I have appended to this paper, with interlinear translations, 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 *wará* 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 *karáúy* 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 (*camixá*) of the night-bird, borrowed it, ostensibly to attend a feast on the island of Marajó, but he never returned with it, wherefore the *karáúy* still mourns his treachery, clad in the sombre-hued coat of the ibis.

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

completely merged in that of the Christian God that I fear it is now impossible to disentangle and rehabilitate the old myth. A demon, *Yurupari*, has, in like manner, become confused with the Semitic devil. Although usually anthropomorphic this last spirit sometimes appears as a *tãiasú yawóra*, half hog, half jaguar, a raving werewolf. The *Kurupíras* 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 *Kurupíras* 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 cut himself open and thus commit suicide! The *Oiára* or water-sprite figures largely in Tupí mythology and, like the mermen 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 zoölogical 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 (*sipó*), — 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 *Paitána* 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 Mundurucús, and, if space would allow me, I could indicate many other points of resemblance between Tupí 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.

*Oará*      *Ojanáy*      *Karāúy*.  
THE IBIS      CHEATS      THE NIGHT-HAWK.

*Rimaéy-wára* (*ára?*)      *karāúy*      *oñééy*      *ramé míra yawé*,  
Once upon a time      the night-hawk      he spoke      when people (men) like,  
*ikamixá ipuráy reté, ipiráy resé. Oará kamixá*  
his shirt      pretty      very      red      because.      The ibis's      shirt  
*ipixún, ayú. Oará omaéy karāúy resé, oyumutár\**  
black      ugly.      The ibis      he looked      night-hawk      at,      he was pleased  
*karāúy kamixá resé. Oñééy: "Xasó xajanány†*  
the night hawk's      shirt      on account of.      He said      I go      I cheat  
*kuaté karāúy!" Oará osýk karāúy ruaké. Kuaté*  
this      night hawk.      The ibis      arrived      night hawk      by the side of.      This  
*yawé oñééy ixupé: "Epurú‡ raéy (rañé) nekamixá ixéu!"*  
like      he spoke      to him:      Lend      thy shirt      to me!  
*Karāúy opuranú wará supé: Maeresé kuité repurú*  
The night hawk      he asked      the ibis      to:      Why      (now) thou borrowest  
*putár sekamixá?" Oará osuaxár: "Xasó aráma*  
wish      my shirt?      The ibis      he answered      I go      in order to  
*xayumusarái§ Marái'ope, xapurasái putár." Karāúy oñééy*  
amuse myself      Marajó in,      I dance      wish.      The night hawk      he said  
*"Até || maeramé?" Oará osuaxár: "Até mosapýr ára*  
Until      when?      The ibis      he answered:      Until      three days  
*riré." Karāúy oyúóg ikamixá. Omeéy wará supé*  
after.      The night hawk      he took off      his shirt.      He gave      the ibis      to

\* Probably reflexive from *putár* to write.

† *Enganar*, Portuguese.

‡ The verb *purú* means both *lend* and *borrow*, so the Indian says in Portuguese *Empresta me a canôa do Senhor!* which is correct, and *Eu emprestei a canôa do homem*, instead of *tomei emprestado a canôa do homem*, or *o homem me emprestou sua canôa*. This puts one in mind of the Tupíism *Ella foi encher agoa no pote*, instead of *Ella foi encher o pote de agoa*.

§ Verb reflexive and causative, probably from same root as *surj* happy.

|| Portuguese.

“*Kosekói, wará! Teñé<sup>1</sup> sejanáη, serarúη<sup>2</sup> iné!*” *Wará*  
 Here ibis! Do not me cheat, me await thou! The ibis  
*osó án, inti wán oywír, osó reté wán karáūη súi.*  
 went (away) never he returned, he went completely the night hawk from.  
*Inti wán oyukuáú karáūη kýtj. Karáūη osarúη*  
 never he appeared the night hawk toward. The night hawk he awaited  
*wará. Inti oyukuáú. Karáūη yaxiú osapukái, oñéη:*  
 the ibis. Not he appeared. The night hawk wept, he cried, he said,  
 “*wará! Erúr sekamixá ixéu!*” *Kuýr osapukái teñé*  
 Ibis, bring my shirt to me!” Now he cried always (still)  
*wará resé.*  
 ibis on account of.

<sup>1</sup> Prohibitive particle.

<sup>2</sup> From verb *sarúη*.

NOTE ON THE MUNDURUCÚ AND MAUÉ LANGUAGES.

The Mundurucú language abounds in dull sounds, and is very difficult to pronounce. The word for *fire* I will write *raxá*, but the first letter represents a dull sound that swings, so to speak, through *r*, *l*, *n*, *nd*, *d*, to *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 Tupí, 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 *Lingoa Geral* and Tupí:

MUND.	LINGOA GERAL.	ENGLISH.
<i>wetá,</i>	<i>tesá,</i>	eye.
<i>kÿ,</i>	<i>kupixáwa,</i>	farm.
<i>witaá,</i>	<i>itá,</i>	stone.
<i>sap,</i>	<i>sáwa (saba Tupí),</i>	hair.
<i>ÿgá,</i>	<i>óka,</i>	house.
<i>akobá,</i>	<i>pakúa,</i>	banana.
<i>ipí,</i>	<i>ÿwÿ (ÿbÿ Tupí),</i>	ground, earth.
<i>kíp,</i>	<i>kÿwá (kÿbá Tupí),</i>	louse.
<i>erutí ipídju,</i>	<i>neturína ÿwÿpe,</i>	your breeches are on the ground.
<i>pomá wí?</i>	<i>mbá súi?</i>	whence?

<i>oebé,</i>	<i>ixéu (ixébo Tupi),</i>	to me.
<i>radgé ipikutkúdn</i>	<i>tānasú ýwý opýkóý</i>	the hog roots in
<i>djabíbn,</i>	<i>iapýý irúm,</i>	the ground with his snout.

The Maué is a soft musical language very closely allied to the Lingoa 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 Tupí 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.

MAUÉ.	LINGOA GERAL.	ENGLISH.
<i>ýgát,</i>	<i>óka,</i>	house.
<i>sét,</i>	<i>séra,</i>	name.
<i>ýpý,</i>	<i>ýwý, (ýbý Tupí),</i>	ground, earth.
<i>kýsáy,</i>	<i>piráyá,</i>	red.
<i>pýsáp,</i>	<i>kýsáwa,</i>	hammock.
<i>moháy,</i>	<i>pusáyá,</i>	medicine.
<i>wató,</i>	<i>wasú,</i>	great.
<i>tý,</i>	<i>(sý Tupí),</i>	mother.
<i>ateauká,</i>	<i>xayuká,</i>	I kill.
<i>aterekó,</i>	<i>xarekó,</i>	I have.
<i>pép,</i>	<i>péwa (peba Tupí),</i>	flat.
<i>aikooát kahó eka-</i>	<i>maé waé taé neýgára</i>	what is the length
<i>ná ýasý káp?</i>	<i>rayáwa?</i>	of your canoe?
<i>kát kahó eturút</i>	<i>maé taé rerúr ixéu?</i>	what do you bring
<i>ohépé?</i>		me?