

350

**KIRI [II]
[PERSON]**

**FILIP FALETOLU JŌZWICKI
KAWATIRI
O MAUI TE WAKA
AOTEAROA**

The
Thirteen Principal
UPANISHADS

Translated from the
Sanskrit



Second Edition,
Revised

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CHĀNDOGYA UPANISHAD

FIRST PRAPĀTHAKA

A Glorification of the Chanting of the Sāma-Veda¹

FIRST KHAṆḌA

The Udgītha identified with the sacred syllable 'Om'

1. *Om!* One should reverence the Udgītha (Loud Chant) as this syllable, for one sings the loud chant (*ud + √gī*) [beginning] with '*Om.*'²

The further explanation thereof [is as follows].—

2. The essence of things here is the earth.

The essence of the earth is water.

The essence of water is plants.

The essence of plants is a person (*puruṣa*).

The essence of a person is speech.

The essence of speech is the Rig ('hymn').

The essence of the Rig³ is the Sāman ('chant').

The essence of the Sāman⁴ is the Udgītha ('loud singing').

3. This is the quintessence of the essences, the highest, the supreme, the eighth—namely the Udgītha.

4. 'Which one is the Rig? Which one is the Sāman? Which one is the Udgītha?'—Thus has there been a discussion.

5. The Rig is speech. The Sāman is breath (*prāṇa*). The Udgītha is this syllable '*Om.*'

Verily, this is a pair—namely speech and breath, and also the Rig and the Sāman.

¹ The Sāma-Veda is the Veda to which this Chāndogya Upanishad is attached.

² The word *Om*, with which every recital of the Vedas begins, is here set forth as a symbol representing the essence and acme of the entire 'loud singing' (*udgītha*).

³ Specifically, the Rig-Veda, the 'Veda of Hymns.'

⁴ Specifically, the Sāma-Veda, the 'Veda of Chants.'

6. This pair is joined together in this syllable 'Om.'
Verily, when a pair come together, verily, the two procure each the other's desire.

7. A procurer of desires, verily, indeed, becomes he who, knowing this thus, reverences the Udgītha as this syllable.

8. Verily, this syllable is assent; for whenever one assents to anything he says simply 'Om.'¹ This, indeed, is fulfilment—that is, assent is.

A fulfiller of desires, verily, indeed, becomes he who, knowing this thus, reverences the Udgītha as this syllable.

9. This threefold knowledge² proceeds with it: saying 'Om,' one³ calls forth; saying 'Om' one⁴ recites; saying 'Om,' one⁵ sings aloud, to the honor of that syllable, with its greatness, with its essence.

10. He who knows this thus and he who knows not, both perform with it. Diverse, however, are knowledge and ignorance. What, indeed, one performs with knowledge, with faith (*śraddhā*), with mystic doctrine (*upaniṣad*)—that, indeed, becomes the more effective.

—Such is the further explanation of this syllable.

SECOND KHAṆḌA

The Udgītha identified with breath

* 1. Verily, when the gods (Devas) and the devils (Asuras), both descendants of Prajāpati, contended with each other, the gods took unto themselves the Udgītha, thinking: 'With this we shall overcome them!'⁶

2. Then they revered the Udgītha as the breath in the nose. The devils afflicted that with evil. Therefore with it

> ¹ With its meaning of 'yes' compare 'Amen.'

² Concerning the sacrificial procedure, which is conducted by three orders of priests employing selections from the three Vedas.

³ That is, the Adhvaryu priest of the Yajur-Veda.

⁴ That is, the Hotṛi priest of the Rig-Veda.

⁵ That is, the Udgātṛi priest of the Sāma-Veda. With the general reference to the sacrificial ritual here compare the more definite description at Tait. 1. 8.

⁶ A similar story, but with a different purport, occurs at Br̥h. 1. 3. There are numerous other episodes in the strife of the gods and the devils, e.g. Śat. Br. 3. 4. 3 and Ait. Br. 1. 23.

one smells both the sweet-smelling and the ill-smelling, for it is afflicted with evil.

3. Then they revered the Udgītha as speech. The devils afflicted that with evil. Therefore with it one speaks both the true and the false, for it is afflicted with evil.

4. Then they revered the Udgītha as the eye. The devils afflicted that with evil. Therefore with it one sees both the sightly and the unsightly, for it is afflicted with evil.

5. Then they revered the Udgītha as the ear. The devils afflicted that with evil. Therefore with it one hears both what should be listened to and what should not be listened to, for it is afflicted with evil.

6. Then they revered the Udgītha as the mind. The devils afflicted that with evil. Therefore with it one imagines both what should be imagined and what should not be imagined, for it is afflicted with evil.

7. Then they revered the Udgītha as that which is the breath in the mouth. When the devils struck that, they fell to pieces, as one would fall to pieces in striking against a solid stone.

8. As a lump of clay would fall to pieces in striking against a solid stone, so falls to pieces he who wishes evil to one who knows this, and he, too, who injures him. Such a one is a solid stone.

9. With this [breath] one discerns neither the sweet-smelling nor the ill-smelling, for it is free from evil. Whatever one eats with this, whatever one drinks with this, he protects the other vital breaths. And not finding this [breath in the mouth], one finally deceases; one finally leaves his mouth open.

10. Aṅgiras revered this as the Udgītha. People think that it is indeed Aṅgiras, because it is the essence (*rasa*) of the limbs (*aṅga*)—for that reason.

11. Bṛihaspati revered this as the Udgītha. People think that it is indeed Bṛihaspati, because speech is great (*bṛhatī*) and it is the lord (*pati*) thereof—for that reason.

12. Ayāsyā revered this as the Udgītha. People think that it is indeed Ayāsyā, because it goes (*ayate*) from the mouth (*āsyā*)—for that reason.

13. Baka Dālbhya knew it. He became Udgātri priest of the people of Naimisha. He used to sing to them their desires.

14. An effective singer of desires, verily, indeed, becomes he who, knowing this thus, reverences the syllable as the Udgītha.
—Thus with reference to the self.

THIRD KHAṆḌA

Various identifications of the Udgītha and of its syllables

1. Now with reference to the divinities.—

Him who glows yonder [i.e. the sun] one should reverence as an Udgītha. Verily, on rising (*ud-yan*), he sings aloud (*ud-gāyati*) for creatures. On rising, he dispels darkness and fear. He, verily, who knows this becomes a dispeller of fear and darkness.

2. This [breath in the mouth] and that [sun] are alike. This is warm. That is warm. People designate this as sound (*svara*), that as sound (*svara*)¹ and as the reflecting (*pratyāsvara*). Therefore, verily, one should reverence this and that as an Udgītha.

3. But one should also reverence the diffused breath (*vyāna*) as an Udgītha. When one breathes in—that is the in-breath (*prāna*). When one breathes out—that is the out-breath (*apāna*). The junction of the in-breath and the out-breath is the diffused breath. Speech is the diffused breath. Therefore one utters speech without in-breathing, without out-breathing.

4. The Ṛic is speech. Therefore one utters the Ṛic without in-breathing, without out-breathing. The Sāman is the Ṛic. Therefore one sings the Sāman without in-breathing, without out-breathing. The Udgītha is the Sāman. Therefore one chants the Udgītha without in-breathing, without out-breathing.

5. Whatever other actions than these there are that require strength, like the kindling of fire by friction, the running of a race, the bending of a stiff bow—one performs them without in-breathing, without out-breathing. For this reason one should reverence the diffused breath as an Udgītha.

¹ An approximation to *svar*, 'light.'



6. But one should also reverence the syllables of the Udgītha—*ud, gī, tha*. *ud* is breath, for through breath one arises (*ut-tiṣṭhati*); *gī* is speech, for people designate speeches as words (*gīras*); *tha* is food, for upon food this whole world is established (*sthita*).

7. *ud* is heaven; *gī* is atmosphere; *tha* is the earth.

ud is the sun; *gī* is wind; *tha* is fire.

ud is Sāma-Veda; *gī* is Yajur-Veda; *tha* is Rig-Veda.

Speech yields milk—that is, the milk of speech itself—for him, he becomes rich in food, an eater of food, who knows and reverences these syllables of the Udgītha thus: *ud, gī, tha*.

8. Now then, the fulfilment of wishes.—

One should reverence the following as places of refuge.

One should take refuge in the Sāman with which he may be about to sing a Stotra.¹

9. One should take refuge in the Ṛic in which it was contained, in the Ṛishi who was the poet, in the divinity unto whom he may be about to sing a Stotra.

10. One should take refuge in the meter with which he may be about to sing a Stotra. One should take refuge in the hymn-form with which he may be about to sing a Stotra for himself.

11. One should take refuge in the quarter of heaven toward which he may be about to sing a Stotra.

12. Finally, one should go unto himself and sing a Stotra, meditating carefully upon his desire. Truly the prospect is that the desire will be fulfilled for him, desiring which he may sing a Stotra—yea, desiring which he may sing a Stotra!

FOURTH KHANḌA

'Om,' superior to the three Vedas, the immortal refuge

1. *Om!* One should reverence the Udgītha as this syllable, for one sings the loud chant [beginning] with '*Om.*'

The further explanation thereof [is as follows].—

2. Verily, the gods, when they were afraid of death, took

¹ A Hymn of Praise in the Hindu ritual.

refuge in the threefold knowledge [i.e. the three Vedas]. They covered (*acchādayan*) themselves with meters. Because they covered themselves with these, therefore the meters are called *chandās*.

3. Death saw them there, in the Ṛic, in the Sāman, in the Yajus, just as one might see a fish in water. When they found this out, they arose out of the Ṛic, out of the Sāman, out of the Yajus, and took refuge in sound.

4. Verily, when one finishes an Ṛic, he sounds out 'Om'; similarly a Sāman; similarly a Yajus. This sound is that syllable.¹ It is immortal, fearless. By taking refuge in it the gods became immortal, fearless.

5. He who pronounces the syllable, knowing it thus, takes refuge in that syllable, in the immortal, fearless sound. Since the gods became immortal by taking refuge in it, therefore he becomes immortal.

FIFTH KHAṆDA

The Udgītha identified with the sun and with breath

1. Now then, the Udgītha is *Om*; *Om* is the Udgītha. And so, verily, the Udgītha is yonder sun, and it is *Om*, for it is continually sounding 'Om.'

2. 'I sang praise unto it alone; therefore you are my only [son],' spake Kaushītaki unto his son. 'Reflect upon its [various] rays. Verily, you will have many [sons].'

—Thus with reference to the divinities.

3. Now with reference to the self.—

One should reverence the Udgītha as that which is the breath in the mouth, for it is continually sounding 'Om.'

4. 'I sang praise unto it alone; therefore you are my only [son],' spake Kaushītaki unto his son. 'Sing praise unto the breaths as a multitude. Verily, you will have many [sons].'

5. Now then, the Udgītha is *Om*; *Om* is the Udgītha. With this thought, verily, from the seat of a Hotṛi priest one puts in order again the Udgītha which has been falsely chanted—yea, puts it in order again.

¹ Perhaps a double meaning is intended here, for the word *akṣara*, which means 'syllable,' also means 'imperishable.'

SIXTH KHAṆḌA

The cosmic and personal interrelations of the Udgītha

1. The Ṛic is this [earth]; the Sāman is fire. This Sāman rests upon that Ṛic. Therefore the Sāman is sung as resting upon the Ṛic.¹ *sā* is this [earth]; *ama* is fire. That makes *sāma*.

2. The Ṛic is the atmosphere; the Sāman is the wind. This Sāman rests upon that Ṛic. Therefore the Sāman is sung as resting upon the Ṛic. *sā* is the atmosphere; *ama* is the wind. That makes *sāma*.

3. The Ṛic is heaven; the Sāman is the sun. This Sāman rests upon that Ṛic. Therefore the Sāman is sung as resting upon the Ṛic. *sā* is heaven; *ama* is the sun. That makes *sāma*.

4. The Ṛic is the lunar mansions; the Sāman is the moon. This Sāman rests upon that Ṛic. Therefore the Sāman is sung as resting upon the Ṛic. *sā* is the lunar mansions; *ama* is the moon. That makes *sāma*.

5. Now, the Ṛic is the white shining of the sun; the Sāman is the dark, the ultra-black. This Sāman rests upon that Ṛic. Therefore the Sāman is sung as resting upon the Ṛic.

6. Now, *sā* is the white shining of the sun; *ama* is the dark, the ultra-black. That makes *sāma*.

Now, that golden Person who is seen within the sun has a golden beard and golden hair. He is exceedingly brilliant, all, even to the fingernail tips.

7. His eyes are even as a Kapyāsa lotus-flower. His name is High (*ud*). He is raised high above all evils. Verily, he who knows this rises high above all evils.

8. His songs (*geṣṇau*) are the Ṛic and the Sāman. Therefore [they are called] the Udgītha. Therefore also the Udgātrī priest [is so called], for he is the singer (*gātṛ*) of this [High (*ud*)]. He is the lord of the worlds which are beyond yonder sun, and also of the gods' desires.

—Thus with reference to the divinities.

¹ The fact that the Sāma-Veda is composed chiefly of extracts from the Rig-Veda is held in mind throughout this and the following sections which deal with the Ṛic and the Sāman.

A	KIRANA KIRI YA CITA	PLACE of WORK OCCUPATION ACTION PERFORMANCE See perceive
2	UK KHI TA UD + CAR	BESPRINKLED BESMIRED VOIDING EXCREMENT
3	UK KAN THATI	Secondary meaning of NECK
4	UK KAT I HA	Escorted HIGH
5	UK KIN NA UK KA SIKHA	DUCE UP or OUT Bathing pad.
6	UC CA RA UD CAR RANA	VOID Excrement Lifting up Raising
7	O - MA	Lower inferior
	SAKUNA O MANA = O	BIRD FLYING HIGH BIRDS
	M PETA HAKU - TURI	
8	O BHA SANA AVI PATI	Shining TO DISTRIBUTE

NOTE I [REBEKOMENBE]

PAU 575
from
abstr from

RŪ PA KA
RU PA
RŪ PA TĀ
RU PA
RU PA TTA

FORM FIGURE LIKENESS OF
[IMAGE
[BEING] SHAPED. APPEARANCE
ACCORDANCE CONFORMITY
LIT 'FORMHOOD i.e SHAPING
(BEING) SHAPE(D)

RŪ PI KA
RŪ PE TI

HAVING SHAPE
MAKE APPEAR PUT INTO SHAPE
TO MAKE GROW

RŪ PIYA

LIT d SPLENDED APPEARANCE
cp name for SILVER or GOLD
STORE GRAVE

RUA

RU AIAINE

OLD WOMAN

RU ANUKU

OLD MAN

RŪ AU MOKO

ASURA of Earthquakes

RU HA

Ragged worn out

RŪ IHA RUA

BECOME AN' OLD WOMAN

RU PE

PIDEON see Personification of

PA I

GOOD LOOKING SUITABILITY ASSENT
[LIKE APPROVE]

WHAKA

PA I

MAKE GOOD SET IN ORDER

PĀ IHA NAHANA BLUSH

PA E

a PATTERN in WOOD CARVING

PĀ KE HĀ COLONIAL

RU

PĀ

Cometary

PE TI

HEAP UP [BECOME]

WHAKA

PE TI

COLLECT GATHER

PE WA

NEW MOON

PI AU

IRON [SILVER COLOR] AXE

TIEKE GROUND PURNS da HOUSE

PE RU

FULLNESS da Person's Eyes
i lips WHEN ANGRY

PE RE

A PROLE

PE NEI

LIKE THIS DO IN THIS WAY

PE RĀ

LIKE THAT DO IN THAT WAY

PAU #

KI LA

PETI

TO MAKE PLAY

MAṬṬĀ	A	KO	RA	NEA	LEARNER DISCIPLINE	A
PAL 215		KI	RA	NA	AN OCCUPATION PLACE of WORK	
from	[KR] >	KA	RO	TI	WORKSHOP	
PAL 193	[KR] >	KA	RA		PRODUCING CAUSING MAKING	
					DOING DONE MADE WORKED	
					ORIG = BUILT PREPARED WORKED OUT	
MAṬṬĀ			RA	NEA	SET IN MOTION RAISE [DONE MADE]	
PAL 181	*	KA	TA			
PP		KA	RO	TI		
PAL 213		KI	RI	YA	ACTION PERFORMANCE DEED	
and		KR	I	YA	THE DOING = FULFILMENT	
abstract from		KA	RO	TI		
MAṬṬĀ		KA				
		KI			In WHAKA = CAUSATIVE PREFIX	
					TO PLACE INTO ON TO UPON	
					TOWARDS AT FOR IN QUEST of	
					CONCERNING RESPECTIVE IN	
					CONSEQUENCE of BY MEANS of	
					ACT of SPEAKING	
					TO wish purpose / effect	
					tell of mention think designate	
	TA*	KA			PREPARE	
			TA		Carve fashion tattoo net paint	
		KA	RI		DIE DIE UP	
Notes		KE	TU		Remove Earth by digging	
	WHA	KA	KI		FILL	
		KA	RO		Reduplic - distrib - SLAVE	
		A	RO		ATTEND TO FAVOUR	
	WHA	KA	RO		THINK CONSIDER PLAN	
	WHA	KA	RA - KE		CLEAR the GROUND	
		RA	RA NGA		WEAVE	
			RA NEA		FISHING GROUNDS pull up	
			RA KA		Agile adept [by the Roots]	
			NEA KI		CULTIVATE PLANT	
	A	KI	TU		CLOSE ON IN FIGHT TEACH ADVISE	
			NEA	IO	EXPERT CLEVER	
		HA	NEA		make build business	
		RI	NEA		HAND ARM Weapon.	
		KI	RI		PERSON	
		TA	KA		PREPARE	
		RA	NEA		SET IN MOTION [a body of MEN]	
		RO			GO	
		RO	KI	RO KI	STORE A COLLECTION of ARTICLES	

MĀORI	HI	RI	*PETI	TO HEAP UP FIRE = TO PLAY	see CI-
MĀORI				LABORIOUS EXERTION	[as MĀORI FILL]
PĀLI 215	KI	RI	YA	ACTION PERFORMANCE DEED	1
and	KR	I	YA	THE DOING = FULFILMENT	
also from	KA	RO	TI	[MĀORI RONEO HEAR OBEY]	
	KI	RIYA-KA	LA	FULFILMENT of ONE'S TIME = DEATH	
	KI	RIYA-TĀ		STATE of PERFORMANCE of	
	KI	RI-TIN		ENVELOPED ADORNED [TINANA PERSON]	
	KI	RIN NA		WET usually with SALIVE or SWEAT	
	KI	LIN NA		SARIRA INFLAMED a SKIN DISEASE	
	KI	LIS SATI		BEING VEXED = A HEATED STATE	
	KI	LE SA		IMPURITY [MĀORI REPO DIRT OUT SWAMP]	
from	K	LE SA		FIG = AFFLICTION LUST TO STAIN	
	KI	SA		EMACIATED	[IMPURITY]
	KI	SA TI		TO get thin weary worry, den from	
MĀORI		RI RI		BATTLE WAR	[KISA]
PĀLI	KI	LA TI		TO PLAY SPORT SK KRIDATI	
MĀORI		RE MU	REBE	PASSIONATE	
Cause	KI	LA	*PETI	TO MAKE PLAY	[MĀORI HARAKOFA]
SK	KI	NĀ SA		A CULTIVATOR of the SOIL	[DANCING TO]
✓	KL	IS		[MĀORI NEA-KI PLANT CULTIVATE]	[SK RA LOVE PLAY]
SK'	KI	RI		a POET a PRAISER	
SK 225	KI	RT		TO RECITE [MĀORI TA KI RECITE]	
=	KI	RI		A POET PRAISER. (KISTA)	
SK 399	CI	RA	✓ CI	A STRIP PIECE of BARK or CLOTH	
Pāli 575		RU	PETI	TO MAKE APPEAR GROW PUT INTO	
MĀORI	KI	RI	WAI	HOT TEMPERED	[SHAPE]
	KI	RI	PIRO	BAD TEMPERED	
	KI	RI		PERSON SELF SKIN BARK	
			KARA	OLD MAN	
	KI	RI	MAHO	SKIN DISEASE	
		RI	NEA	HAND ARM WEAPON	
	KA	RO	---	REDUPIC-DIST-SLAVE	
	KA	RI		DIE DIE UP WOUND RUSH ALONG	
	BRIHAD-	ARANYAKA	UPANISAD 2nd	BRAHMANA	
	PAGE (109)	10		FOR BY THE SKIN ONE IS MADE TO	
				KNOW TOUCHES see KIRI SKIN	
SK 395	CIT			TO PERCEIVE fine the MIND UPON appear	
SK 285	KIT			TO TINEE of COLOR	
PAU	KIT	AYA TI		[PAU 214 KITTA-MALA ADORNED WITH EARLANDS	
MĀORI	KIT	A		INTENSELY BRIGHTLY of COLORS	
	KIT	E		SEE PERCEIVE	

P				
PDU 125	UK	KHI	TA	BESMIRRED BESPRINKLED
PPd	[UK	S		SPRINKLE]
	UK	KHA]	
Note cp	UK	HĀ		COOKING VESSEL
MĀRĀ		HĀ	NEI	EARTH OVEN
	UK	-U		WASH USING CLAY for SOAP
		HĀ	NA	GIVE FORTH HEAT NA WE SET ON FIRE
	UK	-UI		SCOUR RUB WIPE Sweep away,
		HĀ	KE	BOWL & TROVERA
	UK	I UKI		d OLD lasting Continuous
		HĀ	PĪ	COOKING PIT
			TĀ	PAINT TATOO ITO
		KI	KO	P. MUL
		KI	RI KIRIĀ	SOILED
			TĀ TĒĀ	SEMEN
PDU 127	UD	+CAR		discharge excrement
PDU 125	UK	KĀ	RA	EXCREMENT in compound as
from	[UD+	KR	=	DO OUT] / in UKKĀRA-BĀUMI
2 Compounds	UK	KĀ	RA-	BĀUMI DUNG HILL [DUNG HILL]
cp	UC	CĀ	RA	
MĀRĀ				PUNI COVERED FILLED UP d a SURFACE
	U	- NEĀ		cause to come forth
	UT	- Ā		PUT / ON BOARD / LOAD
	UT	- Ā NEĀ		fy BEARER d a BURDEN
		KĀ	RA - WĒTA	EXCRETA
	UK	UI		efface sweep away.
		'KA		causative prefix as in WHAKA
SIX			RA	MOTION
		PŪ		HEAP STACK
				Excrement LIE IN A HEAP
		PŪHI	KĀIOREORE	TOP of a tree
		PŪKĀI		HEAP
		PŪKE		HILL
		PUNI		COVERED FILLED UP d a SURFACE
		PŪHA		FULL UP TO the BRIM
		- MIKI		Ridge of hills

fr

UK
UD

KAN
KAN

THA TI
TH

(IN SECONDARY MEANING of NECK
= LIT TO STRETCH ONE'S NECK
for ANYTHING -
ie TO LONG FOR TO BE DISAPPOINTED
BE HUNGRY AFTER IT

Māori

UT-

A

LAND OPPOSED TO SEA
STARE WILDLY

KAN-AE

KAN-A

STARE WILDLY BEWITCH

KAN-A-PA

CONSPICUOUS from COLOR

TAH-AKI

THE SHORE REARDED from the WATER

KAN-E

CHOKE NAUSIATED

TAH-AE

STEAL

KAN-E-HE

DESIRE AFFECTION

TAH-A-TAHA

STEEP BANK of a RIVER

KAN-I-AWAHA

FEELING REMORSE or

TAH-A-TAHA

IMPUDENT [COMPUNCTION

KAN-B

HEAD

KA-KI OR KAKI = NECK

TAH-EI

WEAR anything SUSPENDED from the NECK

KAN-O-HI

EYE (ie TO LOOK AT)

KAINCIA -

KAN-O-HI

VIEW, PART SEEN FACE

KAN-O-HI

VIEW, PART SEEN FACE

TAH-ORA

GATHER FRUIT of a TREE

KAN-O-I

AUTHORITY POSITION

TRACE ONE'S DESCENT

SHOW GOOD BREEDING

KAN-O-KANGA

FEEL affection for an ABSENT

RELATIVE or FRIEND

KAN-O-NE

SPEAK ILL of DISPARAGE

TAH-U-RI

TURN TO SET TO WORK

KAN-U

RACED ORN DISTRACTED RARS

TAH-URI

SINK of a CANOE OVERTHROW a PA

KAN-GA

CURSE ABUSE EXECRATE

TAH-UT-I

RUN AWAY

KA NCIA

TAKE FIRE BE LIGHTED BURN

= KĀ

A BODE place where fire has burnt

ie to be attacked / long for HOME

in poetry for WHAKA (Causative prefix)

UT-

KA

REVENGE

KA

LOOK RAPACIOUSLY

KA

LOOK RAPACIOUSLY

PAU 124	UK	KAT THA	EXALTED HIGH
PPd	UK	KAT SATI	PROMINENT EXCELLENT GLORIOUS
	UD + KRS	KARSATI	LIT DRAW UP RAISE TO EXALT PRAISE
MIAA	UK	KAT SANĀ	RAISING EXTOLLING EXULTATION
	UK	KAT SAKA	EXALTING [ONESELF]
		KANĀ IA	VERANDAH
		TĀ EPA	FENCE
= KAH 1 -		KĀT A E	HOW GREAT
		KAT - EA	} WHITE PINE
		KAT EA	
		KAT I	Barrier Boundary
		KAT - IH 1	A STACK of FERN & ROOT
KA		KAT - O	FLOOD flowing of tide
		KAT - O	Be PLEASANT of TASTE
		KAT - O - KATO	a VARIETY of KŪMARA
		KĀT - O - A	MANUKA
		KĀT UA	MAIN fence of a PĀ Main portion of anything
UT	- A		LAND opposed to SEA INLAND opposed to COAST
UT	- U		DIP UP (water to fill --)
		TAH UA	HEAP of FOOD at a FEAST
		TAH - A - KUPU	HIGH WATER LINE (Wairarapa)
		TAH - A - TAHA	STEEP RIVER BANK
		TAH - A - TIKA	Riverbank COAST
		TAH - A - TĀI	Seashore,
		TĀH - E RE	LIE of SNOW on a MOUNTAIN
		TĀH - Ū	Ridge pole of a House.
		HANA A	Shine glow give forth heat
		HANA HANA	P. MUL
		TAH - ORE	a Variety of POTATOES
		TA HU	Sacred Rules Set or fine Cook
		TAH - UA	HEAP SANDHILLS

	UK	KIN	NA	DUG UP or OUT
PP d	UD +	KR°		DIP ²)
MAORI	UT	-U		DIP UP
		KAR - I		DIE DIE UP
		KER - I		DIE " "
		NGAKI		WEED PLANT
	U	HA - MU	NEA	MAKE BUILD ERECT
				Earth OVEN
		KIN - I		Tip punch Punch g.
PAHI 125	UK	KĀ	SIKA	(MORES 7 PTS) a pad a BATHER USES TO RUB HIMSELF
MAORI	UK	UI		SCOUR RUB WIPE SWEEP AWAY
			HIKA	RUB VIOLENTLY
			HIKA HIKA	RUB CHAF
				a ceremony performed over a new born child
	UT	-U		DIP UP (WATER)
			HIKA	Carry a Burden held in [place with the HAND]
			HIKI	Remove take away, convey.
				lift up Raise move.
		KA - U		SWIM WADE
		KA - U -	KAU	BATHE ANNOINT the HEAD
KA	KA	- U		Handle (of a TOOL)

PAU 127 UC CĀ RA DISCHARGE EXCREMENT
 [UD + CA R]
 from * UD + KR = DO OUT
 UCCĀRĀ - KARANA DEFECATION

Māora KA RA - WETA EXCRETA
 UT - A PUT/LOAD/ON BOARD
 UT A - NEA fly Bearer of a Burden.

PAU 127 UC CĀR R ANĀ RAŅGA Raise cast in set in motion
 from UC CĀR R ETI LIFTING UP RAISING
 UT - U DIP UP (WATER
 UT - A INLAND OPPOSED TO the COAST

R ETI CONVEY CARRY AS A BOAT
 R E RE FLY CARRY ON the WIND
 NEA HORO DROP OUT FALL DROP off.
 NEA RE SEND URGE

KARANEA CALL SUMMON [read fig]

KAR - O PICK OUT [OF A HOLE]

KAR - U LOOK AT EYE

UD/UT-A* KAR - UT - A THROW HOT STONES ON TOP of HANGI
 NEA U BITE ENAW [see PEPE]

KAR U PE LITTLE of a DOOR

KAR - A - EPA THROW

KAR - A - HUI COLLECT

KAR - A HO PLATFORM IN A CANOE

KAR - A - KAPE TAKE UP

KAR - A - MATA HEAD of a TREE

KAR - A PI FENCE

KAR - A - PUKE Small HILL

* KAR - A RĪ Jumping Jacks

KAR - A - TETE PROVO ANGRY

KĀ R - A - U COMB for the HAIR

KAR - I DIE UP

KAR - E Long for desire

KA KAR - E Emotion

KAR - E HE RUN

* KAR - E TAO Jumping Jacks moved

KAR E WA FLOAT from NET [by strings]

PAU 169 O - MA
VEDIC AVA - MA
Superl-form from AVA
plus O - MĀ

LOWER INFERIOR IN POSITION/RANK
superlative formation from [LOW]
AVA

> O - MA KA
[OMA + KA]

LOWER IN RANK INFERIOR LOW
[INSIGNIFICANT]

> O - MĀ NA

in UCCE SAKUNA OMĀNA =
O BIRD FLYING HIGH
HAKU TURI BIRDS

MĀRA
"

NANA LOOK BEHOLD
NAKA Move in a certain

O MA KI
O MA
O NE
O

FLY MOVE SWIFTLY [direction]
RUN FLEE ESCAPE
Beach sand mud,
from of place.

AWA
AWA I HO
AWA MATE

= PROCEDURE COURSE
LEAVE
DITCH (ie LOWER ITO)

DE Sec 349 KAEN

PAU 11 O
PAU 80 AWA
affinites
and ABHI

MĀRA [APA

SLAVE] for AWA and O ie LOWER
Earth OVEN IE PIT (lower)

PAU 169 O RA INSTRUM
comp form from AVA
VEDIC AWA RA

O RENA
BELOW INFERIOR POSTERIOR

usually NT O RA]
O RA TO
- PARA

* THIS WORLD the BELOW the near Side
abl from this Side of Below
the Below i the Above.

PAU
MĀRA O RA

TOGETHER or ONE SIDE
* ALIVE LIVING

RA RO
RA NEL
TO
TO

UNDERWORLD
HEAVEN
the ONE of that of possessive
THY

SK 859 RA √RĀ

possessing GOING-MOTION LOVE ie ORA ITO

PAU 169 O BHĀ SA NA NI ADJ SHINING
 from O BHĀ SA (HARDY) = SPEAKING TO SOME ONE
 CP SK AVA BHĀ SA NA

MĀORI PAH-U-NU BURN FIRE
 HA NA SHINE CLOW give forth HEAT
 HA-E-ATA DAWN
 NA WE SET on FIRE
 WHĀ I KORERO FORMAL SPEECH
 PA KI Gossip PROCLAIM.
 PAH-O-KA RAINBOW
 PA PAH-U a large white grub.
 PAH-U Burst Erupt

PAU 168 -O PE TI (Come back to this)
 PAU 168 AVA PA TI TO DISTRIBUTE Note
 there is no other instance of AVA
 being contracted to O

MĀORI TI RI SHARE PORTION
 PA E Be laid to the charge of anyone.
 PA E Be collected together. Ready for
 use. lie on one side
 PA E NEA place where things are heaped up
 PA Clump group flock. 170

See Notes
 PAU 170 O RI MA superl. form from ORA = the LOWER
 from O RA or LOWEST. the one on this Side
 THIS only in comb --

O RI MA-TIRA THE SHARE on this SIDE
 THE NEAR SHORE
 MĀORI RA RO BELOW UNDER UNDER WORLD
 RI MA SEA WEED [Underneath
 O RA J this world the LOWER SIDE
 world of LIGHT i LIFE
 O RA NEA Good lively hood.
 O RA alive
 O of belonging to 170.
 TIRA Company of travellers
 MATA ORA ALIVE LIVING.
 O RI Bad weather from a bad QUARTER