

# INTRODUCTION

TO

## THE UPANISHADS.

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FIRST TRANSLATION OF THE UPANISHADS.

DÂRÂ SHUKOH, ANQUETIL DUPERRON, SCHOPENHAUER.

THE ancient Vedic literature, the foundation of the whole literature of India, which has been handed down in that country in an unbroken succession from the earliest times within the recollection of man to the present day, became known for the first time beyond the frontiers of India through the Upanishads. The Upanishads were translated from Sanskrit into Persian by, or, it may be, for Dârâ Shukoh, the eldest son of Shâh Jehân, an enlightened prince, who openly professed the liberal religious tenets of the great Emperor Akbar, and even wrote a book intended to reconcile the religious doctrines of Hindus and Moham-medans. He seems first to have heard of the Upanishads during his stay in Kashmir in 1640. He afterwards invited several Pandits from Benares to Delhi, who were to assist him in the work of translation. The translation was finished in 1657. Three years after the accomplishment of this work, in 1659, the prince was put to death by his brother Aurangzib<sup>1</sup>, in reality, no doubt, because he was the eldest son and legitimate successor of Shâh Jehân, but under the pretext that he was an infidel, and dangerous to the established religion of the empire.

When the Upanishads had once been translated from Sanskrit into Persian, at that time the most widely read language of the East and understood likewise by many European scholars, they became generally accessible to

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<sup>1</sup> Elphinstone, History of India, ed. Cowell, p. 610.

all who took an interest in the religious literature of India. It is true that under Akbar's reign (1556-1586) similar translations had been prepared<sup>1</sup>, but neither those nor the translations of Dârâ Shukoh attracted the attention of European scholars till the year 1775. In that year Anquetil Duperron, the famous traveller and discoverer of the Zend-avesta, received one MS. of the Persian translation of the Upanishads, sent to him by M. Gentil, the French resident at the court of Shuja ud daula, and brought to France by M. Bernier. After receiving another MS., Anquetil Duperron collated the two, and translated the Persian translation<sup>2</sup> into French (not published), and into Latin. That Latin translation was published in 1801 and 1802, under the title of 'Oupnekhat, id est, Secretum tegendum : opus ipsa in India rarissimum, continens antiquam et arcanam, seu theologicam et philosophicam doctrinam, e quatuor sacris Indorum libris Rak baid, Djedjer baid, Sam baid, Athrban baid excerptam ; ad verbum, e Persico idiomate, Samkreticis vocabulis intermixto, in Latinum conversum : Dissertationibus et Annotationibus difficiliora explanantibus, illustratum : studio et opera Anquetil Duperron, Indicopleustæ. Argentorati, typis et impensibus fratrum Levrault, vol. i, 1801 ; vol. ii, 1802<sup>3</sup>.'

This translation, though it attracted considerable interest among scholars, was written in so utterly unintelligible a style, that it required the lynxlike perspicacity of an intre-

<sup>1</sup> M. M., Introduction to the Science of Religion, p. 79.

<sup>2</sup> Several other MSS. of this translation have since come to light ; one at Oxford Codices Wilsoniani, 399 and 400. Anquetil Duperron gives the following title of the Persian translation : ' Hanc interpretationem τῶν Oupnekhatihai quorumvis quatuor librorum Beid, quod, designatum cum secreto magno (per secretum magnum) est, et integram cognitionem luminis luminum, hic Fakir sine tristitia (Sultan) Mohammed Dara Schakoh ipse, cum significatione recta, cum sinceritate, in tempore sex mensium (postremo die, secundo τῶν Schonbeh, vigesimo) sexto mensis τῶν Ramazzan, anno 1067 τῶν Hedjri (Christi, 1657) in urbe Delhi, in mansione nakhe noudeh, cum absolute ad finem fecit pervenire.' The MS. was copied by Âtma Ram in the year 1767 A. D. Anquetil Duperron adds : ' Absolutum est hoc Apographum versionis Latine τῶν quinquaginta Oupnekhathate, ad verbum, e Persico idiomate, Samskreticis vocabulis intermixto, factæ, die 9 Octobris, 1796, 18 Brumaire, anni 4, Reipublic. Gall. Parisiis.'

<sup>3</sup> M. M., History of Ancient Sanskrit Literature, second edition, p. 325.

pid philosopher, such as Schopenhauer, to discover a thread through such a labyrinth. Schopenhauer, however, not only found and followed such a thread, but he had the courage to proclaim to an incredulous age the vast treasures of thought which were lying buried beneath that fearful jargon.

As Anquetil Duperron's volumes have become scarce, I shall here give a short specimen of his translation, which corresponds to the first sentences of my translation of the *Khândogya-upanishad* (p. 1):—'Oum hoc verbum (esse) adkit ut sciveris, sic rò maschghouli fac (de eo meditare), quod ipsum hoc verbum aodkit est; propter illud quod hoc (verbum) oum, in Sam Beid, cum voce altâ, cum harmoniâ pronunciatum fiat.

'Adkitech porro cremor (optimum, selectissimum) est: quemadmodum ex (præ) omni quieto (non moto), et moto, pulvis (terra) cremor (optimum) est; et e (præ) terra aqua cremor est; et ex aqua, comedendum (victus) cremor est; (et) e comedendo, comedens cremor est; et e comedente, loquela (id quod dicitur) cremor est; et e loquela, alet röv Beid, et ex alet, rò siam, id est, cum harmonia (pronunciatum); et e Sam, rò adkit, cremor est; id est, oum, voce alta, cum harmonia pronunciare, aokit, cremor cremorum (optimum optimorum) est. Major, ex (præ) adkit, cremor alter non est.'

Schopenhauer not only read this translation carefully, but he makes no secret of it, that his own philosophy is powerfully impregnated by the fundamental doctrines of the Upanishads. He dwells on it again and again, and it seems both fair to Schopenhauer's memory and highly important for a true appreciation of the philosophical value of the Upanishads, to put together what that vigorous thinker has written on those ancient rhapsodies of truth.

In his 'Welt als Wille und Vorstellung,' he writes, in the preface to the first edition, p. xiii:

"If the reader has also received the benefit of the Vedas, the access to which by means of the Upanishads is in my eyes the greatest privilege which this still young century (1818) may claim before all previous centuries, (for I anticipate that the influence of Sanskrit literature will not be less pro-

found than the revival of Greek in the fourteenth century.)—if then the reader, I say, has received his initiation in primeval Indian wisdom, and received it with an open heart, he will be prepared in the very best way for hearing what I have to tell him. It will not sound to him strange, as to many others, much less disagreeable; for I might, if it did not sound conceited, contend that every one of the detached statements which constitute the Upanishads, may be deduced as a necessary result from the fundamental thoughts which I have to enunciate, though those deductions themselves are by no means to be found there.

And again<sup>1</sup>:

‘If I consider how difficult it is, even with the assistance of the best and carefully educated teachers, and with all the excellent philological appliances collected in the course of this century, to arrive at a really correct, accurate, and living understanding of Greek and Roman authors, whose language was after all the language of our own predecessors in Europe, and the mother of our own, while Sanskrit, on the contrary, was spoken thousands of years ago in distant India, and can be learnt only with appliances which are as yet very imperfect;—if I add to this the impression which the translations of Sanskrit works by European scholars, with very few exceptions, produce on my mind, I cannot resist a certain suspicion that our Sanskrit scholars do not understand their texts much better than the higher class of schoolboys their Greek. Of course, as they are not boys, but men of knowledge and understanding, they put together, out of what they do understand, something like what the general meaning may have been, but much probably creeps in *ex ingenio*. It is still worse with the Chinese of our European Sinologues.

‘If then I consider, on the other hand, that Sultan Mohammed Dârâ Shukoh, the brother of Aurangzib, was born and bred in India, was a learned, thoughtful, and enquiring man, and therefore probably understood his Sanskrit about as well as we our Latin, that moreover

<sup>1</sup> Schopenhauer, *Parerga*, third edition, II, p. 426.

he was assisted by a number of the most learned Pandits, all this together gives me at once a very high opinion of his translation of the Vedic Upanishads into Persian. If, besides this, I see with what profound and quite appropriate reverence Anquetil Duperron has treated that Persian translation, rendering it in Latin word by word, retaining, in spite of Latin grammar, the Persian syntax, and all the Sanskrit words which the Sultan himself had left untranslated, though explaining them in a glossary, I feel the most perfect confidence in reading that translation, and that confidence soon receives its most perfect justification. For how entirely does the Oupnekhat breathe throughout the holy spirit of the Vedas! How is every one who by a diligent study of its Persian Latin has become familiar with that incomparable book, stirred by that spirit to the very depth of his soul! How does every line display its firm, definite, and throughout harmonious meaning! From every sentence deep, original, and sublime thoughts arise, and the whole is pervaded by a high and holy and earnest spirit. Indian air surrounds us, and original thoughts of kindred spirits. And oh, how thoroughly is the mind here washed clean of all early engrafted Jewish superstitions, and of all philosophy that cringes before those superstitions! In the whole world there is no study, except that of the original, so beneficial and so elevating as that of the Oupnekhat. It has been the solace of my life, it will be the solace of my death!

‘ Though <sup>1</sup> I feel the highest regard for the religious and philosophical works of Sanskrit literature, I have not been able to derive much pleasure from their poetical compositions. Nay, they seem to me sometimes as tasteless and monstrous as the sculpture of India.

‘ In <sup>2</sup> most of the pagan philosophical writers of the first Christian centuries we see the Jewish theism, which, as Christianity, was soon to become the faith of the people, shining through, much as at present we may perceive shining through in the writings of the learned, the native

<sup>1</sup> Loc. cit. II, pp. 425.

<sup>2</sup> Loc. cit. I, p. 59.

pantheism of India, which is destined sooner or later to become the faith of the people. *Ex oriente lux.*'

This may seem strong language, and, in some respects, too strong. But I thought it right to quote it here, because, whatever may be urged against Schopenhauer, he was a thoroughly honest thinker and honest speaker, and no one would suspect him of any predilection for what has been so readily called Indian mysticism. That Schelling and his school should use rapturous language about the Upanishads, might carry little weight with that large class of philosophers by whom everything beyond the clouds of their own horizon is labelled mysticism. But that Schopenhauer should have spoken of the Upanishads as 'products of the highest wisdom' (*Ausgeburt der höchsten Weisheit*)<sup>1</sup>, that he should have placed the pantheism there taught high above the pantheism of Bruno, Malebranche, Spinoza, and Scotus Erigena, as brought to light again at Oxford in 1681<sup>2</sup>, may perhaps secure a more considerate reception for these relics of ancient wisdom than anything that I could say in their favour.

#### RAMMOHUN ROY.

Greater, however, than the influence exercised on the philosophical thought of modern Europe, has been the impulse which these same Upanishads have imparted to the religious life of modern India. In about the same year (1774 or 1775) when the first MS. of the Persian translation of the Upanishads was received by Anquetil Duperron, Rammohun Roy<sup>3</sup> was born in India, the reformer and reviver of the ancient religion of the Brahmans. A man who in his youth could write a book 'Against the Idolatry of all Religions,' and who afterwards expressed in so many exact words his 'belief in the divine authority of Christ<sup>4</sup>,' was not likely to retain anything of the sacred literature of his own religion, unless he had perceived in it the same

<sup>1</sup> Loc. cit. II, p. 428.

<sup>2</sup> Loc. cit. I, p. 6. These passages were pointed out to me by Professor Noiré.

<sup>3</sup> Born 1774, died at 2.30 A.M., on Friday, 28th September, 1833.

<sup>4</sup> Last Days of Rammohun Roy, by Mary Carpenter, 1866, p. 135.

divine authority which he recognised in the teaching of Christ. He rejected the Purānas, he would not have been swayed in his convictions by the authority of the Laws of Manu, or even by the sacredness of the Vedas. He was above all that. But he discovered in the Upanishads and in the so-called Vedānta something different from all the rest, something that ought not to be thrown away, something that, if rightly understood, might supply the right native soil in which alone the seeds of true religion, yea, of true Christianity, might spring up again and prosper in India, as they had once sprung up and prospered from out the philosophies of Origen or Synesius. European scholars have often wondered that Rammohun Roy, in his defence of the Veda, should have put aside the Samhitās and the Brāhmanas, and laid his finger on the Upanishads only, as the true kernel of the whole Veda. Historically, no doubt, he was wrong, for the Upanishads presuppose both the hymns and the liturgical books of the Veda. But as the ancient philosophers distinguished in the Veda between the Karma-kānda and the Gñāna-kānda, between works and knowledge; as they themselves pointed to the learning of the sacred hymns and the performance of sacrifices as a preparation only for that enlightenment which was reserved as the highest reward for the faithful performance of all previous duties<sup>1</sup>, Rammohun Roy, like Buddha and other enlightened men before him, perceived that the time for insisting on all that previous discipline with its minute prescriptions and superstitious observances was gone, while the knowledge conveyed in the Upanishads or the Vedānta, enveloped though it may be in strange coverings, should henceforth form the foundation of a new religious life<sup>2</sup>. He would tolerate nothing idolatrous, not even in his mother, poor woman, who after joining his most bitter opponents, confessed to her son, before she set out on her

<sup>1</sup> M. M., History of Ancient Sanskrit Literature, p. 319.

<sup>2</sup> 'The adoration of the invisible Supreme Being is exclusively prescribed by the Upanishads or the principal parts of the Vedas and also by the Vedant.' Rammohun Roy, Translation of the Kena-upanishad, Calcutta, 1816, p. 6. M. M., History of Ancient Sanskrit Literature, p. 320.

last pilgrimage to Juggernaut, where she died, that 'he was right, but that she was a weak woman, and grown too old to give up the observances which were a comfort to her.' It was not therefore from any regard of their antiquity or their sacred character that Rammohun Roy clung to the Upanishads, that he translated them into Bengali, Hindi, and English, and published them at his own expense. It was because he recognised in them seeds of eternal truth, and was bold enough to distinguish between what was essential in them and what was not,—a distinction, as he often remarked with great perplexity, which Christian teachers seemed either unable or unwilling to make<sup>1</sup>.

The death of that really great and good man during his stay in England in 1833, was one of the severest blows that have fallen on the prospects of India. But his work has not been in vain. Like a tree whose first shoot has been killed by one winter frost, it has broken out again in a number of new and more vigorous shoots, for whatever the outward differences may be between the Âdi Brahmô Samâj of Debendranath Tagore, or the Brahmô Samâj of India of Keshub Chunder Sen, or the Sadharan Brahmô Samâj, the common root of them all is the work done, once for all, by Rammohun Roy. That work may have disappeared from sight for a time, and its present manifestations may seem to many observers who are too near, not very promising. But in one form or another, under one name or another, I feel convinced that work will live. 'In India,' Schopenhauer writes, 'our religion will now and never strike root: the primitive wisdom of the human race will never be pushed aside there by the events of Galilee. On the contrary, Indian wisdom will flow back upon Europe, and produce a thorough change in our knowing and thinking.' Here, again, the great philosopher seems to me to have allowed himself to be carried away too far by his enthusiasm for the less known. He is blind for the dark sides of the Upanishads, and he wilfully shuts his eyes against the bright rays of eternal truth in the Gospels, which even

<sup>1</sup> Last Days, p. 11.

Rammohun Roy was quick enough to perceive behind the mists and clouds of tradition that gather so quickly round the sunrise of every religion.

#### POSITION OF THE UPANISHADS IN VEDIC LITERATURE.

If now we ask what has been thought of the Upanishads by Sanskrit scholars or by Oriental scholars in general, it must be confessed that hitherto they have not received at their hands that treatment which in the eyes of philosophers and theologians they seem so fully to deserve. When the first enthusiasm for such works as *Sakuntalâ* and *Gîta-Govinda* had somewhat subsided, and Sanskrit scholars had recognised that a truly scholarlike study of Indian literature must begin with the beginning, the exclusively historical interest prevailed to so large an extent that the hymns of the *Veda*, the *Brâhmanas*, and the *Sûtras* absorbed all interest, while the Upanishads were put aside for a time as of doubtful antiquity, and therefore of minor importance.

My real love for Sanskrit literature was first kindled by the Upanishads. It was in the year 1844, when attending Schelling's lectures at Berlin, that my attention was drawn to those ancient theosophic treatises, and I still possess my collations of the Sanskrit MSS. which had then just arrived at Berlin, the Chambers collection, and my copies of commentaries, and commentaries on commentaries, which I made at that time. Some of my translations which I left with Schelling, I have never been able to recover, though to judge from others which I still possess, the loss of them is of small consequence. Soon after leaving Berlin, when continuing my Sanskrit studies at Paris under Burnouf, I put aside the Upanishads, convinced that for a true appreciation of them it was necessary to study, first of all, the earlier periods of Vedic literature, as represented by the hymns and the *Brâhmanas* of the Vedas.

In returning, after more than thirty years, to these favourite studies, I find that my interest in them, though it has changed in character, has by no means diminished.

It is true, no doubt, that the stratum of literature which contains the Upanishads is later than the *Samhitās*, and later than the *Brāhmanas*, but the first germs of Upanishad doctrines go back at least as far as the Mantra period, which provisionally has been fixed between 1000 and 800 B.C. Conceptions corresponding to the general teaching of the Upanishads occur in certain hymns of the *Rig-veda-samhitā*, they must have existed therefore before that collection was finally closed. One hymn in the *Samhitā* of the *Rig-veda* (I, 191) was designated by Kātyāyana, the author of the *Sarvānukramanikā*, as an Upanishad. Here, however, upanishad means rather a secret charm than a philosophical doctrine. Verses of the hymns have often been incorporated in the Upanishads, and among the *Ōpnekhats* translated into Persian by Dārā Shukoh we actually find the *Purusha-sūkta*, the 90th hymn of the tenth book of the *Rig-veda*<sup>1</sup>, forming the greater portion of the *Bark'heh Soukt*. In the *Samhitā* of the *Yagur-veda*, however, in the *Vāgasaneyi-sākhā*, we meet with a real Upanishad, the famous *Īsā* or *Īsāvāsya-upanishad*, while the *Sivasamkalpa*, too, forms part of its thirty-fourth book<sup>2</sup>. In the *Brāhmanas* several Upanishads occur, even in portions which are not classed as *Āraṇyakas*, as, for instance, the well-known *Kena* or *Talavakāra-upanishad*. The recognised place, however, for the ancient Upanishads is in the *Āraṇyakas*, or forest-books, which, as a rule, form an appendix to the *Brāhmanas*, but are sometimes included also under the general name of *Brāhmana*. *Brāhmana*, in fact, meaning originally the sayings of Brahmins, whether in the general sense of priests, or in the more special of Brahman-priest, is a name applicable not only to the books, properly so called, but to all old prose traditions, whether contained in the *Samhitās*, such as the *Taittirīya-samhitā*, the *Brāhmanas*, the *Āraṇyakas*, the Upanishads, and even, in certain cases, in the *Sūtras*. We shall see in the introduction to the *Aitareya-āraṇyaka*, that that *Āraṇyaka* is in the beginning

<sup>1</sup> See Weber, *Indische Studien*, IX, p. 1 seq.

<sup>2</sup> See M. M., *History of Ancient Sanskrit Literature*, p. 317.

a Brāhmaṇa, a mere continuation of the Aitareya-brāhmaṇa, explaining the Mahāvratā ceremony, while its last book contains the Sūtras or short technical rules explaining the same ceremony which in the first book had been treated in the style peculiar to the Brāhmaṇas. In the same Aitareya-āraṇyaka, III, 2, 6, 6, a passage of the Upanishad is spoken of as a Brāhmaṇa, possibly as something like a Brāhmaṇa, while something very like an Upanishad occurs in the Āpastamba-sūtras, and might be quoted therefore as a Sūtra<sup>1</sup>. At all events the Upanishads, like the Āraṇyakas, belong to what Hindu theologians call *Sruti*, or revealed literature, in opposition to *Smṛti*, or traditional literature, which is supposed to be founded on the former, and allowed to claim a secondary authority only; and the earliest of these philosophical treatises will always, I believe, maintain a place in the literature of the world, among the most astounding productions of the human mind in any age and in any country.

#### DIFFERENT CLASSES OF UPANISHADS.

The ancient Upanishads, i. e. those which occupy a place in the *Samhitās*, Brāhmaṇas, and Āraṇyakas, must be, if we follow the chronology which at present is commonly, though, it may be, provisionally only, received by Sanskrit scholars, older than 600 B. C., i. e. anterior to the rise of Buddhism. As to other Upanishads, and their number is very large, which either stand by themselves, or which are ascribed to the Atharva-veda, it is extremely difficult to fix their age. Some of them are, no doubt, quite modern, for mention is made even of an Allah-upanishad; but others may claim a far higher antiquity than is generally assigned to them on internal evidence. I shall only mention that the name of Atharva-siras, an Upanishad generally assigned to a very modern date, is quoted in the Sūtras of Gautama and Baudhāyana<sup>2</sup>;

<sup>1</sup> Āpastamba, translated by Bühler, Sacred Books of the East, vol. ii, p. 75.

<sup>2</sup> Gautama, translated by Bühler, Sacred Books of the East, vol. ii, p. 272, and Introduction, p. lvi.

that the Svetâsvatara-upanishad, or the Svetâsvatarâxâm Mantropanishad, though bearing many notes of later periods of thought, is quoted by Sañkara in his commentary on the Vedânta-sûtras<sup>1</sup>; while the *Nrisimhottaratâpaniya*-upanishad forms part of the twelve Upanishads explained by Vidyâranya in his Sarvopanishad-arthânubhûti-prakâsa. The Upanishads comprehended in that work are :

1. Aitareya-upanishad.
2. Taittirîya-upanishad.
3. *Khândogya*-upanishad.
4. *Mundaka*-upanishad.
5. *Prasna*-upanishad.
6. *Kaushîtaki*-upanishad.
7. *Maitrâyanîya*-upanishad.
8. *Kathavallî*-upanishad.
9. Svetâsvatara-upanishad.
10. *Bṛihad-âraṇyaka*-upanishad.
11. *Talavakâra* (*Kena*)-upanishad.
12. *Nrisimhottaratâpaniya*-upanishad<sup>2</sup>.

The number of Upanishads translated by Dârâ Shukoh amounts to 50; their number, as given in the *Mahâvâkyamuktâvalî* and in the *Muktikâ-upanishad*, is 108<sup>3</sup>. Professor Weber thinks that their number, so far as we know at present, may be reckoned at 235<sup>4</sup>. In order, however, to arrive at so high a number, every title of an Upanishad would have to be counted separately, while in several cases it is clearly the same Upanishad which is quoted under different names. In an alphabetical list which I published in 1865 (*Zeitschrift der Deutschen Morgenländischen Gesellschaft* X, 137-158), the number of real Upanishads reached 149. To that number Dr. Burnell<sup>5</sup> in his Catalogue

<sup>1</sup> Vedânta-sûtras I, 1, 11.

<sup>2</sup> One misses the *Îsâ* or *Îsâvâsya*-upanishad in this list. The Upanishads chiefly studied in Bengal are the *Bṛihad-âraṇyaka*, *Aitareya*, *Khândogya*, *Taittirîya*, *Îsâ*, *Kena*, *Katha*, *Prasna*, *Mundaka*, and *Mândûkyâ*, to which should be added the *Svetâsvatara*. M. M., *History of Ancient Sanskrit Literature*, p. 325.

<sup>3</sup> Dr. Burnell thinks that this is an artificial computation, 108 being a sacred number in Southern India. See Kielhorn in Gough's *Papers on Ancient Sanskrit Literature*, p. 193.

<sup>4</sup> Weber, *History of Sanskrit Literature*, p. 155 note.

<sup>5</sup> *Indian Antiquary*, II, 267.

(p. 59) added 5, Professor Haug (*Brahma und die Brahmanen*) 16, making a sum total of 170. New names, however, are constantly being added in the catalogues of MSS. published by Bühler, Kielhorn, Burnell, Rajendralal Mitra, and others, and I shall reserve therefore a more complete list of Upanishads for a later volume.

Though it is easy to see that these Upanishads belong to very different periods of Indian thought, any attempt to fix their relative age seems to me for the present almost hopeless. No one can doubt that the Upanishads which have had a place assigned to them in the *Samhitās*, *Brahmanas*, and *Āraṇyakas* are the oldest. Next to these we can draw a line to include the Upanishads clearly referred to in the *Vedānta-sūtras*, or explained and quoted by Śaṅkara, by Śāyana, and other more modern commentators. We can distinguish Upanishads in prose from Upanishads in mixed prose and verse, and again Upanishads in archaic verse from Upanishads in regular and continuous *Anuṣṭubh* Slokas. We can also class them according to their subjects, and, at last, according to the sects to which they belong. But beyond this it is hardly safe to venture at present. Attempts have been made by Professor Weber and M. Regnaud to fix in each class the relative age of certain Upanishads, and I do not deny to their arguments, even where they conflict with each other, considerable weight in forming a preliminary judgment. But I know of hardly any argument which is really convincing, or which could not be met by counter arguments equally strong. Simplicity may be a sign of antiquity, but it is not so always, for what seems simple, may be the result of abbreviation. One Upanishad may give the correct, another an evidently corrupt reading, yet it does not follow that the correct reading may not be the result of an emendation. It is quite clear that a large mass of traditional Upanishads must have existed before they assumed their present form. Where two or three or four Upanishads contain the same story, told almost in the same words, they are not always copied from one another, but they have been settled independently, in different localities, by different teachers, it may be, for different purposes.

Lastly, the influence of Sākhās or schools may have told more or less on certain Upanishads. Thus the Maitrāyaṇīya-upanishad, as we now possess it, shows a number of irregular forms which even the commentator can account for only as peculiarities of the Maitrāyaṇīya-sākhā<sup>1</sup>. That Upanishad, as it has come down to us, is full of what we should call clear indications of a modern and corrupt age. It contains in VI, 37, a sloka from the Mānava-dharma-śāstra, which startled even the commentator, but is explained away by him as possibly found in another Sākhā, and borrowed from there by Manu. It contains corruptions of easy words which one would have thought must have been familiar to every student. Thus instead of the passage as found in the *Khândogya-upanishad* VIII, 7, 1, *ya ātmāpāhatapāpmā vigaro vimṛītyur visoko 'vigighatso 'pipāsaḥ*, &c., the text of the Maitrāyaṇīya-upanishad (VII, 7) reads, *ātmāpāhatapāpmā vigaro vimṛītyur visoko 'vikīkitso 'vipāsaḥ*. But here again the commentator explains that another Sākhā reads 'vigighatsa, and that *avipāsa* is to be explained by means of a change of letters as *avipāsa*. Corruptions, therefore, or modern elements which are found in one Upanishad, as handed down in one Sākhā, do not prove that the same existed in other Sākhās, or that they were found in the original text.

All these questions have to be taken into account before we can venture to give a final judgment on the relative age of Upanishads which belong to one and the same class. I know of no problem which offers so many similarities with the one before us as that of the relative age of the four Gospels. All the difficulties which occur in the Upanishads occur here, and no critical student who knows the difficulties that have to be encountered in determining the relative age of the four Gospels, will feel inclined, in the present state of Vedic scholarship, to speak with confidence on the relative age of the ancient Upanishads.

<sup>1</sup> They are generally explained as *khāndasa*, but in one place (Maitr. Up. II, 4) the commentator treats such irregularities as *etaḥkhākhāsaṅketapāḥaḥ*, a reading peculiar to the Maitrāyaṇīya school. Some learned remarks on this point may be seen in an article by Dr. L. Schroeder, *Über die Maitrāyaṇī Samhitā*.

CRITICAL TREATMENT OF THE TEXT OF THE  
UPANISHADS.

With regard to a critical restoration of the text of the Upanishads, I have but seldom relied on the authority of new MSS., but have endeavoured throughout to follow that text which is presupposed by the commentaries, whether they are the work of the old Saṅkarākārya, or of the more modern Saṅkarānanda, or Sāyana, or others. Though there still prevails some uncertainty as to the date of Saṅkarākārya, commonly assigned to the eighth century A.D., yet I doubt whether any MSS. of the Upanishads could now be found prior to 1000 A. D. The text, therefore, which Saṅkara had before his eyes, or, it may be, his ears, commands, I think, a higher authority than that of any MSS. likely to be recovered at present.

It may be objected that Saṅkara's text belonged to one locality only, and that different readings and different recensions may have existed in other parts of India. That is perfectly true. We possess various recensions of several Upanishads, as handed down in different Sākhās of different Vedas, and we know of various readings recorded by the commentators. These, where they are of importance for our purposes, have been carefully taken into account.

It has also been supposed that Saṅkara, who, in writing his commentaries on the Upanishad, was chiefly guided by philosophical considerations, his chief object being to use the Upanishads as a sacred foundation for the Vedānta philosophy, may now and then have taken liberties with the text. That may be so, but no stringent proof of it has as yet been brought forward, and I therefore hold that when we succeed in establishing throughout that text which served as the basis of Saṅkara's commentaries, we have done enough for the present, and have fulfilled at all events the first and indispensable task in a critical treatment of the text of the Upanishads.

But in the same manner as it is easy to see that the text

of the Rig-veda, which is presupposed by Sâyana's commentary and even by earlier works, is in many places palpably corrupt, we cannot resist the same conviction with regard to the text of the Upanishads. In some cases the metre, in others grammar, in others again the collation of analogous passages enable us to detect errors, and probably very ancient errors, that had crept into the text long before Sañkara composed his commentaries.

Some questions connected with the metres of the Upanishads have been very learnedly treated by Professor Gilde-meister in his essay, 'Zur Theorie des Sloka.' The lesson to be derived from that essay, and from a study of the Upanishads, is certainly to abstain for the present from conjectural emendations. In the old Upanishads the same metrical freedom prevails as in the hymns; in the later Upanishads, much may be tolerated as the result of conscious or unconscious imitation. The metrical emendations that suggest themselves are generally so easy and so obvious that, for that very reason, we should hesitate before correcting what native scholars would have corrected long ago, if they had thought that there was any real necessity for correction.

It is easy to suggest, for instance, that in the Vâgasaneyi-samhitâ-upanishad, verse 5, instead of *tad antar asya sarvasya tadu sarvasyâsya bâhyatah*, the original text may have been *tad antar asya sarvasya tadu sarvasya bâhyatah*; yet Sañkara evidently read *sarvasyâsya*, and as the same reading is found in the text of the Vâgasaneyi-samhitâ, who would venture to correct so old a mistake?

Again, if in verse 8, we left out *yâthâtathyatah*, we should get a much more regular metre,

Kavir manishî paribhûh svyambhûh  
ârthân vyâdadhâk khâsvâtibhyâk sãmâbhyaâk.

Here *vyâdâ* forms one syllable by what I have proposed to call synzesis<sup>1</sup>, which is allowed in the Upanishads as well as in the hymns. All would then seem right, except

<sup>1</sup> Rig-veda, translated by M. M., vol. i, Preface, p. cxliii.

that it is difficult to explain how so rare a word as *yāthā-tathyatah* could have been introduced into the text.

In verse 10 one feels tempted to propose the omission of *eva* in *anyad āhur avidyayā*, while in verse 11, an *eva* inserted after *vidyām ka* would certainly improve the metre.

In verse 15 the expression *satyadharmāya dṛiṣṭaye* is archaic, but perfectly legitimate in the sense of 'that we may see the nature of the True,' or 'that we see him whose nature is true.' When this verse is repeated in the *Maitr. Up. VI, 35*, we find instead, *satyadharmāya viṣṇave*, 'for the true Vishnu.' But here, again, no sound critic would venture to correct a mistake, intentional or unintentional, which is sanctioned both by the MSS. of the text and by the commentary.

Such instances, where every reader feels tempted at once to correct the *textus receptus*, occur again and again, and when they seem of any interest they have been mentioned in the notes. It may happen, however, that the correction, though at first sight plausible, has to be surrendered on more mature consideration. Thus in the *Vāgasaneyi-samhitā-upanishad*, verse 2, one feels certainly inclined to write *evam tve nānyatheto 'sti*, instead of *evam tvayi nānyatheto 'sti*. But *tve*, if it were used here, would probably itself have to be pronounced dissyllabically, while *tvayi*, though it never occurs in the *Rig-veda*, may well keep its place here, in the last book of the *Vāgasaneyi-samhitā*, provided we pronounce it by synizesis, i. e. as one syllable.

Attempts have been made sometimes to go beyond *Saṅkara*, and to restore the text, as it ought to have been originally, but as it was no longer in *Saṅkara's* time. It is one thing to decline to follow *Saṅkara* in every one of his interpretations, it is quite another to decline to accept the text which he interprets. The former is inevitable, the latter is always very precarious.

Thus I see, for instance, that *M. Regnaud*, in the *Errata* to the second volume of his excellent work on the *Upanishads* (*Matériaux pour servir à l'histoire de la philosophie de l'Inde*, 1878) proposes to read in the *Bṛihad-āraṇyaka-*

upanishad IV, 3, 1-8, sam anena vadishya iti, instead of sam mene na vadishya iti. Saṅkara adopted the latter reading, and explained accordingly, that Yāgñavalkya went to king Ganaka, but made up his mind not to speak. M. Regnaud, reading sam anena vadishya iti, takes the very opposite view, namely, that Yāgñavalkya went to king Ganaka, having made up his mind to have a conversation with him. As M. Regnaud does not rest this emendation on the authority of any new MSS., we may examine it as an ingenious conjecture; but in that case it seems to me clear that, if we adopted it, we should have at the same time to omit the whole sentence which follows. Saṅkara saw clearly that what had to be accounted or explained was why the king should address the Brahman first, samrād eva pūrvam paprakṣha; whereas if Yāgñavalkya had come with the intention of having a conversation with the king, he, the Brahman, should have spoken first. This irregularity is explained by the intervening sentence, in which we are reminded that on a former occasion, when Ganaka and Yāgñavalkya had a disputation on the Agnihotra, Yāgñavalkya granted Ganaka a boon to choose, and he chose as his boon the right of asking questions according to his pleasure. Having received that boon, Ganaka was at liberty to question Yāgñavalkya, even though he did not like it, and hence Ganaka is introduced here as the first to ask a question.

All this hangs well together, while if we assume that Yāgñavalkya came for the purpose of having a conversation with Ganaka, the whole sentence from 'atha ha yag ganakas ka' to 'pūrvam paprakṣha' would be useless, nor would there be any excuse for Ganaka beginning the conversation, when Yāgñavalkya came himself on purpose to question him.

It is necessary, even when we feel obliged to reject an interpretation of Saṅkara's, without at the same time altering the text, to remember that Saṅkara, where he is not blinded by philosophical predilections, commands the highest respect as an interpreter. I cannot help thinking therefore that M. Regnaud (vol. i, p. 59) was right in translating the passage in the *Khând. Up. V, 3, 7*, tasmād u

sarveshu lokeshu kshattrasyaiva prasāsanam abhūt, by ' que le kshatriya seul l'a enseignée dans tous les mondes.' For when he proposes in the ' Errata ' to translate instead, ' c'est pourquoi l'empire dans tous les mondes fut attribué au kshatriya seulement,' he forgets that such an idea is foreign to the ordinary atmosphere in which the Upanishads move. It is not on account of the philosophical knowledge possessed by a few Kshatriyas, such as Ganaka or Pravāhana, that the privilege of government belongs everywhere to the second class. That rests on a totally different basis. Such exceptional knowledge, as is displayed by a few kings, might be an excuse for their claiming the privileges belonging to the Brahmans, but it would never, in the eyes of the ancient Indian Āryas, be considered as an argument for their claiming kingly power. Therefore, although I am well aware that prasās is most frequently used in the sense of ruling, I have no doubt that Saṅkara likewise was fully aware of that, and that if he nevertheless explained prasāsana here in the sense of prasāstritvam sishyānām, he did so because this meaning too was admissible, particularly here, where we may actually translate it by proclaiming, while the other meaning, that of ruling would simply be impossible in the concatenation of ideas, which is placed before us in the Upanishad.

It seems, no doubt, extremely strange that neither the last redactors of the text of the Upanishads, nor the commentators, who probably knew the principal Upanishads by heart, should have perceived how certain passages in one Upanishad represented the same or nearly the same text which is found in another Upanishad, only occasionally with the most palpable corruptions.

Thus when the ceremony of offering a mantha or mash is described, we read in the *Khândogya-upanishad* V, 2, 6, that it is to be accompanied by certain words which on the whole are intelligible. But when the same passage occurs again in the *Bṛihad-Āraṇyaka*, those words have been changed to such a degree, and in two different ways in the two Sākhās of the Mādhyandinas and Kāṇvas, that, though the commentator explains them, they are almost unintel-

ligible. I shall place the three passages together in three parallel lines :

- I. *Khândogya-upanishad* V, 2, 6 :  
 II. *Bṛihad-âraṇyaka*, *Mâdhyandina-sâkhâ*, XIV, 9, 3, 10 :  
 III. *Bṛihad-âraṇyaka-upanishad*, *Kârva-sâkhâ*, VI, 3, 5 :
- I. Amo nâmâsy amâ hi te sarvam idam sa hi *gyeshtha*  
 II. âmo 'sy âmam hi te mayi sa hi  
 III. âmamsy âmamhi te mahi sa hi
- I. *sreshtha* râgâdhipatiḥ sa mâ *gyeishthyam* srâi-  
 II. râgesâno 'dhipatiḥ sa mâ râgesâno  
 III. râgesâno
- I. *shthyam* râgyam âdhipâtyam gamayativ aham evedam  
 II. 'dhipatim karotv iti.  
 III. 'dhipatim karotv iti.
- I. sarvam asânîti.  
 II.  
 III.

The text in the *Khândogya-upanishad* yields a certain sense, viz. 'Thou art Ama by name, for all this together exists in thee. He is the oldest and best, the king, the sovereign. May he make me the oldest, the best, the king, the sovereign. May I be all this.' This, according to the commentator, is addressed to Prâna, and Ama, though a purely artificial word, is used in the sense of Prâna, or breath, in another passage also, viz. *Bṛihad-âraṇyaka-up.* I, 3, 22. It therefore we accept this meaning of Ama, the rest is easy and intelligible.

But if we proceed to the *Bṛihad-âraṇyaka*, in the *Mâdhyandina-sâkhâ*, we find the commentator proposing the following interpretation : 'O Mantha, thou art a full knower, complete knowledge of me belongs to thee.' This meaning is obtained by deriving *âmah* from â + man, in the sense of knower, and then taking *âmam*, as a neuter, in the sense of knowledge, derivations which are simply impossible.

Lastly, if we come to the text of the *Kârva-sâkhâ*, the grammatical interpretation becomes bolder still. Saṅkara does not explain the passage at all, which is strange, but *Anandagiri* interprets *âmamsi tvam* by 'Thou knowest

(all),’ and *âmanhi te mahi*, by ‘we know thy great (shape),’ which are again impossible forms.

But although there can be little doubt here that the reading of the *Khândogya-upanishad* gives us the original text, or a text nearest to the original, no sound critic would venture to correct the readings of the *Bṛihad-âraṇyaka*. They are corruptions, but even as corruptions they possess authority, at all events up to a certain point, and it is the fixing of those certain points or chronological limits, which alone can impart a scientific character to our criticism of ancient texts.

In the *Kaushîtaki-brâhmaṇa-upanishad* Professor Cowell has pointed out a passage to me, where we must go beyond the text as it stood when commented on by the *Saṅkarâ-nanda*. In the beginning of the fourth *adhyâya* all MSS. of the text read *savasan*, and this is the reading which the commentator seems anxious to explain, though not very successfully. I thought that possibly the commentator might have had before him the reading *sa vasan*, or so *'va-san*, but both would be very unusual. Professor Cowell in his *Various Readings*, p. xii, conjectured *samvasan*, which would be liable to the same objection. He now, however, informs me that, as B. has *samtvan*, and C. *satvan*, he believes the original text to have been *Satvan-Matsyeshu*. This seems to me quite convincing, and is borne out by the reading of the Berlin MS., so far as it can be made out from Professor *Weber's* essay on the *Upanishads*, *Indische Studien* I, p. 419. I see that *Boehtlingk* and *Roth* in their *Sanskrit Dictionary*, s. v. *satvat*, suggest the same emendation.

The more we study the nature of Sanskrit MSS., the more, I believe, we shall feel convinced that their proper arrangement is one by locality rather than by time. I have frequently dwelt on this subject in the introductions to the successive volumes of my edition of the *Rig-veda* and its commentary by *Sâyana*, and my convictions on this point have become stronger ever since. A MS., however modern, from the south of India or from the north, is more important as a check on the *textus receptus* of

any Sanskrit work, as prevalent in Bengal or Bombay, than ever so many MSS., even if of greater antiquity, from the same locality. When therefore I was informed by my friend Dr. Bühler that he had discovered in Kashmir a MS. of the Aitareya-upanishad, I certainly expected some real help from such a treasure. The MS. is described by its discoverer in the last number of the Journal of the Bombay Asiatic Society, p. 34<sup>1</sup>, and has since been sent to me by the Indian Government. It is written on birch bark (bhûrga), and in the alphabet commonly called Sâradâ. The leaves are very much injured on the margin, and it is almost impossible to handle them without some injury. In many places the bark has shrunk, probably on being moistened, and the letters have become illegible. Apart from these drawbacks, there remain the difficulties inherent in the Sâradâ alphabet which, owing to its numerous combinations, is extremely difficult to read, and very trying to eyes which are growing weak. However, I collated the Upanishad from the Aitareya-âraṇyaka, which turned out to be the last portion only, viz. the Samhitâ-upanishad (Ait. Âr. III, 1-2), or, as it is called here, Samhitâraṇya, and I am sorry to say my expectations have been disappointed. The MS. shows certain graphic peculiarities which Dr. Bühler has pointed out. It is particularly careful in the use of the sibilants, replacing the Visarga by sibilants, writing  $s + s$  and  $s + \text{ś}$  instead of  $h + s$  and  $h + \text{ś}$ ; distinguishing also the Gihvâmûliya and Upadhmanîya. If therefore the MS. writes antastha, we may be sure that it really meant to write so, and not antaśstha, or, as it would have written, antasstha. It shows equal care in the use of the nasals, and generally carries on the sandhi between different paragraphs. Here and there I met with better readings than those given in Rajendralal Mitra's edition, but in most cases the commentary would have been sufficient to restore the right reading. A few various readings, which seemed to deserve being mentioned, will be found

<sup>1</sup> Journal of the Bombay Branch of the Royal Asiatic Society, 1877. Extra Number, containing the Detailed Report of a Tour in search of Sanskrit MSS., made in Kâsmir, Rajputana, and Central India, by G. Bühler.

in the notes. The MS., though carefully written, is not free from the ordinary blunders. At first one feels inclined to attribute some importance to every peculiarity of a new MS., but very soon one finds out that what seems peculiar, is in reality carelessness. Thus Ait. Âr. III, 1, 5, 2, the Kashmir MS. has *pûrvam aksharam rûpam*, instead of what alone can be right, *pûrvârûpam*. Instead of *pragayâ pasubhih* it writes repeatedly *pragaya pasubhih*, which is impossible. In III, 2, 2, it leaves out again and again *manomaya* between *hhandomaya* and *vânmaya*, but that this is a mere accident we learn later on, where in the same sentence *manomayo* is found in its right place. Such cases reduce this MS. to its proper level, and make us look with suspicion on any accidental variations, such as I have noticed in my translation.

The additional paragraph, noticed by Dr. Bühler, is very indistinct, and contains, so far as I am able to find out, *jânti* verses only.

I have no doubt that the discovery of new MSS. of the Upanishads and their commentaries will throw new light on the very numerous difficulties with which a translator of the Upanishads, particularly in attempting a complete and faithful translation, has at present to grapple. Some of the difficulties, which existed thirty years ago, have been removed since by the general progress of Vedic scholarship, and by the editions of texts and commentaries and translations of Upanishads, many of which were known at that time in manuscript only. But I fully agree with M. Regnaud as to the *difficultés considérables que les meilleures traductions laissent subsister*, and which can be solved only by a continued study of the Upanishads, the *Âraṇyakas*, the *Brâhmanas*, and the *Vedânta-sûtras*.

#### MEANING OF THE WORD UPANISHAD.

How Upanishad became the recognised name of the philosophical treatises contained in the Veda is difficult to explain. Most European scholars are agreed in deriving

upa-ni-shad from the root sad, to sit down, preceded by the two prepositions ni, down, and upa, near, so that it would express the idea of session, or assembly of pupils sitting down near their teacher to listen to his instruction. In the *Trikāndaśeṣha*, upanishad is explained by *samīpasādāna*, sitting down near a person<sup>1</sup>.

Such a word, however, would have been applicable, it would seem, to any other portion of the Veda as well as to the chapters called Upanishad, and it has never been explained how its meaning came thus to be restricted. It is still more strange that upanishad, in the sense of session or assembly, has never, so far as I am aware, been met with. Whenever the word occurs, it has the meaning of doctrine, secret doctrine, or is simply used as the title of the philosophic treatises which constitute the *gñānakānda*, the knowledge portion, as opposed to the *karmakānda*, the work or ceremonial portion, of the Veda.

Native philosophers seem never to have thought of deriving upanishad from sad, to sit down. They derive it either from the root sad, in the sense of destruction, supposing these ancient treatises to have received their name because they were intended to destroy passion and ignorance by means of divine revelation<sup>2</sup>, or from the root sad, in the sense of approaching, because a knowledge of Brahman comes near to us by means of the Upanishads, or because we approach Brahman by their help. Another explanation proposed by Śaṅkara in his commentary on the *Taittirīya-upanishad* II, 9, is that the highest bliss is contained in the Upanishad (*param sreyo 'syām nishannam*).

These explanations seem so wilfully perverse that it is difficult to understand the unanimity of native scholars. We ought to take into account, however, that very general tendency among half-educated people, to acquiesce in any etymology which accounts for the most prevalent meaning of a word. The *Āraṇyakas* abound in

<sup>1</sup> Pāṇini I, 4, 79, has *upanishatkṛīya*.

<sup>2</sup> M. M., *History of Ancient Sanskrit Literature*, p. 318; Colebrooke, *Essays*, I, 92; Regnaud, *Matériaux*, p. 7.

such etymologies, which probably were never intended as real etymologies, in our sense of the word, but simply as plays on words, helping to account somehow for their meaning. The Upanishads, no doubt, were meant to destroy ignorance and passion, and nothing seemed more natural therefore than that their etymological meaning should be that of destroyers<sup>1</sup>.

The history and the genius of the Sanskrit language leave little doubt that upanishad meant originally session, particularly a session consisting of pupils, assembled at a respectful distance round their teacher.

With upa alone, sad occurs as early as the hymns of the Rig-veda, in the sense of approaching respectfully<sup>2</sup> :—

Rig-veda IX, 11, 6. Nāmasā it ūpa sīdata, 'approach him with praise.' See also Rig-veda X, 73, 11; I, 65, 1.

In the *Khândogya-upanishad* VI, 13, 1, a teacher says to his pupil, atha mā prâtar upasīdathâh, 'come to me (for advice) to-morrow morning.'

In the same Upanishad VII, 8, 1, a distinction is made between those who serve their teachers (*pariâritâ*), and those who are admitted to their more intimate society (*upasattâ*, comm. *samâgah*, *antaraᅅgah*, *priyah*).

Again, in the *Khândogya-upanishad* VII, 1, we read of a pupil approaching his teacher (*upâsasâda* or *upasasâda*), and of the teacher telling him to approach with what he knows, i. e. to tell him first what he has learnt already (*yad vettha teâa mopasîda*<sup>3</sup>).

In the *Sâtras* (*Gobhîliya Grîhya-sûtra* II, 10, 38) *upasad* is the recognised term for the position assumed by a pupil with his hands folded and his eyes looking up to the teacher who is to instruct him.

It should be stated, however, that no passage has yet been met with in which *upa-ni-sad* is used in the sense of pupils approaching and listening to their teacher. In the

<sup>1</sup> The distinction between possible and real etymologies is as modern as that between legend and history.

<sup>2</sup> See M. M.'s History of Ancient Sanskrit Literature, p. 318.

<sup>3</sup> See also *Khand. Up.* VI, 7, 2.

only passage in which upanishasâda occurs (Ait. Âr. II, 2, 1), it is used of Indra sitting down by the side of Visvâ-mitra, and it is curious to observe that both MSS. and commentaries give here upanishasasâda, an entirely irregular form.

The same is the case with two other roots which are used almost synonymously with sad, viz. âs and vis. We find upa + âs used to express the position which the pupil occupies when listening to his teacher, e.g. *Pân.* III, 4, 72, upâsito gurum bhavân, 'thou hast approached the Guru,' or upâsito gurur bhavatâ, 'the Guru has been approached by thee.' We find pari + upa + âs used with regard to relations assembled round the bed of a dying friend, *Khând. Up.* VI, 15; or of hungry children sitting round their mother, and likened to people performing the Agnihotra sacrifice (*Khând. Up.* V, 24, 5). But I have never met with upa-ni-as in that sense.

We likewise find upa-vis used in the sense of sitting down to a discussion (*Khând. Up.* I, 8, 2), but I have never found upa + ni + vis as applied to a pupil listening to his teacher.

The two prepositions upa and ni occur, however, with pat, to fly, in the sense of flying down and settling near a person, *Khând. Up.* IV, 7, 2; IV, 8, 2. And the same prepositions joined to the verb sri, impart to it the meaning of sitting down beneath a person, so as to show him respect: *Brh. Âr.* I, 4, 11. 'Although a king is exalted, he sits down at the end of the sacrifice below the Brahman,' brahmaiva tatata upanisrayati.

Sad, with upa and ni, occurs in upanishâdin only, and has there the meaning of subject, e.g. *Satap. Brâhm.* IX, 4, 3, 3, kshatrâya tad visam adhastâd upanishâdinim karoti, 'he thus makes the Vis (citizen) below, subject to the Kshatriya.'

Sometimes nishad is used by the side of upanishad, and so far as we can judge, without any difference of meaning<sup>1</sup>.

All we can say therefore, for the present, is that upani-

<sup>1</sup> Mahâbhârata, Sântiparva, 1613.

shad, besides being the recognised title of certain philosophical treatises, occurs also in the sense of doctrine and of secret doctrine, and that it seems to have assumed this meaning from having been used originally in the sense of session or assembly in which one or more pupils receive instruction from a teacher.

Thus we find the word upanishad used in the Upanishads themselves in the following meanings :

1. Secret or esoteric explanation, whether true or false.
2. Knowledge derived from such explanation.
3. Special rules or observances incumbent on those who have received such knowledge.
4. Title of the books containing such knowledge.

I. Ait. Ār. III, 1, 6, 3. 'For this Upanishad, i.e. in order to obtain the information about the true meaning of *Samhitā*, *Tārukshya* served as a cowherd for a whole year.'

Taitt. Up. I, 3. 'We shall now explain the Upanishad of the *Samhitā*.'

Ait. Ār. III, 2, 5, 1. 'Next follows this Upanishad of the whole speech. True, all these are Upanishads of the whole speech, but this they declare especially.'

Talav. Up. IV, 7. 'As you have asked me to tell you the Upanishad, the Upanishad has now been told you. We have told you the *Brahmī Upanishad*,' i.e. the true meaning of Brahman.

In the *Kānd.* Up. III, 11, 3, after the meaning of Brahman has been explained, the text says : 'To him who thus knows this *Brahma upanishad* (the secret doctrine of Brahman) the sun does not rise and does not set.' In the next paragraph *brahma* itself is used, meaning either Brahman as the object taught in the Upanishad, or, by a slight change of meaning, the Upanishad itself.

*Kānd.* Up. I, 13, 4. 'Speech yields its milk to him who knows this Upanishad (secret doctrine) of the *Sāmans* in this wise.'

*Kānd.* Up. VIII, 8, 4. When Indra and *Viroḥana* had both misunderstood the teaching of *Pragāpati*, he says : 'They both go away without having perceived and without having known the Self, and whoever of these two, whether

Devas or Asuras, will follow this doctrine (upanishad), will perish.'

II. In the *Khând. Up. I, 1*, after the deeper meaning of the Udgîtha or Om has been described, the advantage of knowing that deeper meaning is put forward, and it is said that the sacrifice which a man performs with knowledge, with faith, and with the Upanishad, i.e. with an understanding of its deeper meaning, is more powerful.

III. In the Taittiriya-upanishad, at the end of the second chapter, called the Brahmânandavallî, and again at the end of the tenth chapter, the text itself says: 'Ity upanishad, 'this is the Upanishad, the true doctrine.'

IV. In the Kaushîtaki-upanishad II, 1 ; 2, we read: 'Let him not beg, this is the Upanishad for him who knows this.' Here upanishad stands for vrata or rahasya-vrata, rule.

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DR. RUPNATHAN DR. RUPNATHAN

## I.

THE *KHĀNDOGYA*-UPANISHAD.

THE *Khândogya*-upanishad belongs to the *Sâma*-veda. Together with the *Bṛihad-âranyaka*, which belongs to the *Yagur*-veda, it has contributed the most important materials to what may be called the orthodox philosophy of India, the *Vedânta*<sup>1</sup>, i. e. the end, the purpose, the highest object of the Veda. It consists of eight *adhyâyas* or lectures, and formed part of a *Khândogya-brâhmana*, in which it was preceded by two other *adhyâyas*. While MSS. of the *Khândogya*-upanishad and its commentary are frequent, no MSS. of the whole *Brâhmana* has been met with in Europe. Several scholars have actually doubted its existence, but Rajendralal Mitra<sup>2</sup> in the Introduction to his translation of the *Khândogya*-upanishad, states that in India 'MSS. of the work are easily available, though as yet he has seen no commentary attached to the *Brâhmana* portion of any one of them.' 'According to general accep-

<sup>1</sup> *Vedânta*, as a technical term, did not mean originally the last portions of the Veda, or chapters placed, as it were, at the end of a volume of Vedic literature, but the end, i. e. the object, the highest purpose of the Veda. There are, of course, passages, like the one in the *Taittirîya-âranyaka* (ed. Rajendralal Mitra, p. 820), which have been misunderstood both by native and European scholars, and where *vedânta* means simply the end of the Veda:—*yo vedâdau svaraḥ prokto vedânte ka pratishkîtaḥ*, 'the Om which is pronounced at the beginning of the Veda, and has its place also at the end of the Veda.' Here *vedânta* stands simply in opposition to *vedâdau*, and it is impossible to translate it, as *Sâyana* does, by *Vedânta* or *Upanishad*. *Vedânta*, in the sense of philosophy, occurs in the *Taittirîya-âranyaka* (p. 817), in a verse of the *Nârâyanya*-upanishad, repeated in the *Mundaka*-upanishad III, 2, 6, and elsewhere, *vedântavigñânasunikîrthâḥ*, 'those who have well understood the object of the knowledge arising from the *Vedânta*,' not 'from the last books of the Veda;' and *Svetâsvatara*-up. VI, 22, *vedânte paramam guhyam*, 'the highest mystery in the *Vedânta*.' Afterwards it is used in the plural also, e. g. *Kshurikopanishad*, 10 (Bibl. Ind. p. 210), *pundariketi vedânteshu nigadyate*, 'it is called *pundarîka* in the *Vedântas*,' i. e. in the *Khândogya* and other *Upanishads*, as the commentator says, but not in the last books of each Veda. A curious passage is found in the *Gautama-sûtras* XIX, 12, where a distinction seems to be made between *Upanishad* and *Vedânta*. Sacred Books, vol. ii, p. 272.

<sup>2</sup> *Khândogya*-upanishad, translated by Rajendralal Mitra, Calcutta, 1862, Introduction, p. 17.

tation,' he adds, 'the work embraces ten chapters, of which the first two are reckoned to be the *Brâhmana*, and the rest is known under the name of *Khândogya-upanishad*. In their arrangement and style the two portions differ greatly, and judged by them they appear to be productions of very different ages, though both are evidently relics of pretty remote antiquity. Of the two chapters of the *Khândogya-brâhmana*<sup>1</sup>, the first includes eight *sûktas* (hymns) on the ceremony of marriage, and the rites necessary to be observed at the birth of a child. The first *sûkta* is intended to be recited when offering an oblation to Agni on the occasion of a marriage, and its object is to pray for prosperity in behalf of the married couple. The second prays for long life, kind relatives, and a numerous progeny. The third is the marriage pledge by which the contracting parties bind themselves to each other. Its spirit may be guessed from a single verse. In talking of the unanimity with which they will dwell, the bridegroom addresses his bride, "That heart of thine shall be mine, and this heart of mine shall be thine<sup>2</sup>." The fourth and the fifth invoke Agni, Vâyu, *Kandramas*, and *Sûrya* to bless the couple and ensure healthful progeny. The sixth is a mantra for offering an oblation on the birth of a child; and the seventh and the eighth are prayers for its being healthy, wealthy, and powerful, not weak, poor, or mute, and to ensure a profusion of wealth and milch-cows. The first *sûkta* of the second chapter is addressed to the Earth, Agni, and Indra, with a prayer for wealth, health, and prosperity; the second, third, fourth, fifth, and sixth are mantras for offering oblations to cattle, the manes, *Sûrya*, and divers minor deities. The seventh is a curse upon worms, insects, flies, and other nuisances, and the last, the concluding mantra of the marriage ceremony, in which a general blessing is invoked for all concerned.'

After this statement there can be but little doubt that

<sup>1</sup> It begins, Om, deva savita, pra suva yagnam pra suva yagnapatim bhagâya. The second begins, yat pratyam disi sarparâga esha te bali.

<sup>2</sup> Yad etad dhridayam tava tad astu hridayam mama, Yad idam hridayam mama tad astu hridayam tava.

this Upanishad originally formed part of a Brâhmana. This may have been called either by a general name, the Brâhmana of the *Kândogas*, the followers of the Sâma-veda, or, on account of the prominent place occupied in it by the Upanishad, the Upanishad-brâhmana<sup>1</sup>. In that case it would be one of the eight Brâhmanas of the Sâma-veda, enumerated by Kumârila Bhatîa and others<sup>2</sup>, and called simply Upanishad, scil. Brâhmana.

The text of the Upanishad with the commentary of Sañkara and the gloss of Ānandagiri has been published in the Bibliotheca Indica. The edition can only claim the character of a manuscript, and of a manuscript not always very correctly read.

A translation of the Upanishad was published, likewise in the Bibliotheca Indica, by Rajendralal Mitra.

It is one of the Upanishads that was translated into Persian under the auspices of Dârâ Shukoh<sup>3</sup>, and from Persian into French by Anquetil Duperron, in his *Oupnekhat*, i. e. *Secretum Tegendum*. Portions of it were translated into English by Colebrooke in his *Miscellaneous Essays*, into Latin and German by F. W. Windischmann, in his *Sañkara, seu de theologumenis Vedanticorum* (Bonn, 1833), and in a work published by his father, K. J. H. Windischmann, *Die Philosophie im Fortgang der Weltgeschichte* (Bonn, 1827-34). Professor A. Weber has treated of this Upanishad in his *Indische Studien* I, 254; likewise M. P. Regnaud in his *Matériaux pour servir à l'histoire de la philosophie de l'Inde* (Paris, 1876) and Mr. Gough in several articles on 'the Philosophy of the Upanishads,' in the *Calcutta Review*, No. CXXXI.

I have consulted my predecessors whenever there was a serious difficulty to solve in the translation of these ancient texts. These difficulties are very numerous, as those know

<sup>1</sup> The same name seems, however, to be given to the adhyâya of the *Talavakâra-brâhmana*, which contains the *Kena-upanishad*.

<sup>2</sup> M. M., *History of Ancient Sanskrit Literature*, p. 348. Most valuable information on the literature of the Sâma-veda may be found in Dr. Burnell's editions of the smaller Brâhmanas of that Veda.

<sup>3</sup> M. M., *History of Ancient Sanskrit Literature*, p. 325.

best who have attempted to give complete translations of these ancient texts. It will be seen that my translation differs sometimes very considerably from those of my predecessors. Though I have but seldom entered into any controversy with them, they may rest assured that I have not deviated from them without careful reflection.

## II.

### THE TALAVAKĀRA-UPANISHAD.

THIS Upanishad is best known by the name of Kena-upanishad, from its first word. The name of brāhmī-upanishad (IV, 7) can hardly be considered as a title. It means 'the teaching of Brahman,' and is used with reference to other Upanishads also<sup>1</sup>. Śaṅkara, in his commentary, tells us that this Upanishad forms the ninth adhyāya of a Brāhmaṇa, or, if we take his words quite literally, he says, 'the beginning of the ninth adhyāya is "the Upanishad beginning with the words Keneshitam, and treating of the Highest Brahman has to be taught."' In the eight preceding adhyāyas, he tells us, all the sacred rites or sacrifices had been fully explained, and likewise the meditations (upāsana) on the prāṇa (vital breath) which belongs to all these sacrifices, and those meditations also which have reference to the fivefold and sevenfold Sāmans. After that followed Gāyatra-sāman and the Vamsa, the genealogical list. All this would naturally form the subject of a Sāma-veda-brāhmaṇa, and we find portions corresponding to the description given by Śaṅkara in the *Khândogya-upanishad*, e. g. the fivefold Sāman, II, 2; the sevenfold Sāman, II, 8; the Gāyatra-sāman, III, 12, 1.

Ānandaḡāna tells us that our Upanishad belonged to the Sākhā of the Talavakāras.

All this had formerly to be taken on trust, because no Brāhmaṇa was known containing the Upanishad. Dr. Burnell, however, has lately discovered a Brāhmaṇa of the Sāma-veda which comes very near the description given by Śaṅkara. In a letter dated Tanjore, 8th Dec. 1878, he

<sup>1</sup> See before, p. lxxxiii.

writes : ' It appears to me that you would be glad to know the following about the Kena-upanishad, as it occurs in my MS. of the Talavakāra-brāhmana.

' The last book but one of this Brāhmana is termed Upanishad-brāhmana. It consists of 145 khandas treating of the Gāyatra-sāman, and the 134th is a Vamsa. The Kena-upanishad comprises the 135-145 khandas, or the tenth anuvāka of a chapter. The 139th section begins: āśā vā idam agra āsit, &c.

' My MS. of the Talavakāra-brāhmana agrees, as regards the contents, exactly with what Saṅkara says, but not in the divisions. He says that the Kena-upanishad begins the ninth adhyāya, but that is not so in my MS. Neither the beginning nor the end of this Upanishad is noticed particularly.

' The last book of this Brāhmana is the Ārsheya-brāhmana, which I printed last February.

' Among the teachers quoted in the Brāhmana I have noticed both Tāndya and Sātyāyani. I should not be surprised to find in it the difficult quotations which are incorrectly given in the MSS. of Sāyana's commentary on the Rig-veda. The story of Apālā, quoted by Sāyana in his commentary on the Rig-veda, VIII, 80, as from the Sātyāyanaka, is found word for word, except some trivial var. lectiones, in sections 220-221 of the Agnishōma book of the Talavakāra-brāhmana. The Sātyāyanis seem to be closely connected with the Talavakāra-sākhā.'

From a communication made by Dr. Burnell to the Academy (1 Feb. 79), I gather that this Talavakāra-brāhmana is called by those who study it ' Gaiminiya-brāhmana,' after the Sākhā of the Sāma-veda which they follow. The account given in the Academy differs on some particulars slightly from that given in Dr. Burnell's letter to me. He writes: ' The largest part of the Brāhmana treats of the sacrifices and the Sāmans used at them. The first chapter is on the Agnihotra, and the Agnishōma and other rites follow at great length. Then comes a book termed Upanishad-brāhmana. This contains 145 sections in four chapters. It begins with speculations on the Gāyatra-

sâman, followed by a *Vamsa*; next, some similar matter and another *Vamsa*. Then (§§ 135-138) comes the *Kena-upanishad* (*Talavakâra*). The last book is the *Ârsheya*. The *Upanishad* forms the tenth *anuvâka* of the fourth chapter, not the beginning of a ninth chapter, as *Saṅkara* remarks.'

The *Kena-upanishad* has been frequently published and translated. It forms part of *Dârâ Shukoh's* Persian, and *Anquetil Duperron's* Latin translations. It was several times published in English by *Rammohun Roy* (*Translations of Several Principal Books, Passages, and Texts of the Veda*, London, 1832, p. 41), in German by *Windischmann*, *Poley*, and others. It has been more or less fully discussed by *Colebrooke*, *Windischmann*, *Poley*, *Weber*, *Röer*, *Gough*, and *Regnaud* in the books mentioned before.

Besides the text of this *Upanishad* contained in the *Brâhmana* of the *Sâma-veda*, there is another text, slightly differing, belonging to the *Acharva-veda*, and there are commentaries on both texts (*Colebrooke*, *Misc. Essays*, 1873, II, p. 80).

### III.

#### THE AITAREYA-ÂRANYAKA.

In giving a translation of the *Aitareya-upanishad*, I found it necessary to give at the same time a translation of that portion of the *Aitareya-âranyaka* which precedes the *Upanishad*. The *Âranyakas* seem to have been from the beginning the proper repositories of the ancient *Upanishads*, though it is difficult at first sight to find out in what relation the *Upanishads* stood to the *Âranyakas*. The *Âranyakas* are to be read and studied, not in the village (*grâma*), but in the forest, and so are the *Upanishads*. But the subjects treated in the *Upanishads* belong to a very different order from those treated in the other portions of the *Âranyakas*, the former being philosophical, the latter liturgical.

The liturgical chapters of the *Âranyakas* might quite as well have formed part of the *Brâhmanas*, and but for the restriction that they are to be read in the forest, it is difficult to distinguish between them and the *Brâhmanas*. The

first chapter of the Aitareya-*âranyaka* is a mere continuation of the Aitareya-brâhmana, and gives the description of the Mahâvrata, the last day but one of the Gavâmayana, a sattrâ or sacrifice which is supposed to last a whole year. The duties which are to be performed by the Hotri priests are described in the Aitareya-*âranyaka*; not all, however, but those only which are peculiar to the Mahâvrata day. The general rules for the performance of the Mahâvrata are to be taken over from other sacrifices, such as the Visvagit, *Katurvimsa*, &c., which form the type (*prakṛiti*) of the Mahâvrata. Thus the two sastras or recitations, called *âgya-praûga*, are taken over from the Visvagit, the sastras of the Hotrakas from the *Katurvimsa*. The Mahâvrata is treated here as belonging to the Gavâmayana sattrâ, which is described in a different Sâkhâ, see Taittirîya Samhitâ VII, 5, 8, and partly in other Vedas. It is the day preceding the udayaniya, the last day of the sattrâ. It can be celebrated, however, by itself also, as an ekâha or ahîna sacrifice, and in the latter case it is the tenth day of the Ekadasarâtra (eleven nights sacrifice) called *Pundarîka*.

Sâyana does not hesitate to speak of the Aitareya-*âranyaka* as a part of the Brâhmana<sup>1</sup>; and a still earlier authority, Sañkara, by calling the Aitareya-upanishad by the name of *Bahvrika-brâhmana-upanishad*<sup>2</sup>, seems to imply that both the Upanishad and the *Âranyaka* may be classed as Brâhmana.

The Aitareya-*âranyaka* appears at first sight a miscellaneous work, consisting of liturgical treatises in the first, fourth, and fifth *Âranyakas*, and of three Upanishads, in the second and third *Âranyakas*. This, however, is not the case. The first *Âranyaka* is purely liturgical, giving a description of the Mahâvrata, so far as it concerns the Hotri priest. It is written in the ordinary Brâhmana style. Then follows the first Upanishad, *Âranyaka* II, 1-3, showing

<sup>1</sup> Aitareyabrâhmane 'sti kândaṃ âranyakâbhidham (introduction), a remark which he repeats in the fifth *Âranyaka*. He also speaks of the *Âranyaka-vratârûpam brâhmanaṃ*; see p. cxiv, l. 24.

<sup>2</sup> In the same manner the Kaushîtaki-upanishad is properly called Kaushîtaki-brâhmana-upanishad, though occurring in the *Âranyaka*; see Kaushîtaki-brâhmana-upanishad, ed. Cowell, p. 30.

how certain portions of the Mahāvratā, as described in the first *Āraṇyaka*, can be made to suggest a deeper meaning, and ought to lead the mind of the sacrificer away from the purely outward ceremonial to meditation on higher subjects. Without a knowledge of the first *Āraṇyaka* therefore the first Upanishad would be almost unintelligible, and though its translation was extremely tedious, it could not well have been omitted.

The second and third Upanishads are not connected with the ceremonial of the Mahāvratā, but in the fourth and fifth *Āraṇyakas* the Mahāvratā forms again the principal subject, treated, however, not as before in the style of the *Brāhmanas*, but in the style of *Sūtras*. The fourth *Āraṇyaka* contains nothing but a list of the Mahānāmni hymns<sup>1</sup>, but the fifth describes the Mahāvratā again, so that if the first *Āraṇyaka* may be looked upon as a portion of the Aitareya-brāhmanas, the fifth could best be classed with the *Sūtras* of *Āsvalāyana*.

To a certain extent this fact, the composite character of the Aitareya-*āraṇyaka*, is recognised even by native scholars, who generally do not trouble themselves much on such questions. They look both on the Aitareya-brāhmana and on the greater portion of Aitareya-*āraṇyaka* as the works of an inspired *Rishi*, Mahidāsa Aitareya<sup>2</sup>, but they consider the fourth and fifth books of the *Āraṇyaka* as contributed by purely human authors, such as *Āsvalāyana* and *Saunaka* who, like other *Sūtrakāras*, took in verses belonging to other *Sākhās*, and did not confine their rules to their own *Sākhā* only.

There are many legends about Mahidāsa, the reputed author of the Aitareya-brāhmana and *Āraṇyaka*. He is

<sup>1</sup> See Boehtlingk and Roth, s.v. 'Neun Vedische Verse die in ihrem vollständigen Wortlaut aber noch nicht nachgewiesen sind.' Weber, Indische Studien VIII, 68. How these hymns are to be employed we learn from the *Āsvalāyana-sūtras* VII, 12, 10, where we are told that if the *Udgātṛis* sing the *Sākhava Sāman* as the *Prishastotra*, the nine verses beginning with *Vidā maghavan*, and known by the name of *Mahānāmni*, are to be joined in a peculiar manner. The only excuse given, why these *Mahānāmni*s are mentioned here, and not in the *Brāhmana*, is that they are to be studied in the forest.

<sup>2</sup> M. M., History of Ancient Sanskrit Literature, pp. 177, 335.

quoted several times as Mahidāsa Aitareya in the *Āraṇyaka* itself, though not in the *Brāhmaṇa*. We also meet his name in the *Khândogya-upanishad* (III, 16, 7), where we are told that he lived to an age of 116 years<sup>1</sup>. All this, however, would only prove that, at the time of the composition or collection of these *Āraṇyakas* and *Upanishads*, a sage was known of the name of Mahidāsa Aitareya, descended possibly from Itara or Itarā, and that one text of the *Brāhmaṇas* and the *Āraṇyakas* of the *Bahvrikas* was handed down in the family of the Aitareyins.

Not content with this apparently very obvious explanation, later theologians tried to discover their own reasons for the name of Aitareya. Thus Sāyana in his introduction to the Aitareya-brāhmaṇa<sup>2</sup>, tells us that there was once a *Rishi* who had many wives. One of them was called Itarā, and she had a son called Mahidāsa. His father preferred the sons of his other wives to Mahidāsa, and once he insulted him in the sacrificial hall, by placing his other sons on his lap, but not Mahidāsa. Mahidāsa's mother, seeing her son with tears in his eyes, prayed to her tutelary goddess, the Earth (*sāyakuladevatā Bhūmī*), and the goddess in her heavenly form appeared in the midst of the assembly, placed Mahidāsa on a throne, and on account of his learning, gave him the gift of knowing the *Brāhmaṇa*, consisting of forty *adhyaayas*, and, as Sāyana calls it, another *Brāhmaṇa*, 'treating of the *Āraṇyaka* duties' (*āraṇyakavratarūpam brāhmaṇam*).

Without attaching much value to the legend of Itarā, we see at all events that Sāyana considered what we call the Aitareyāraṇyaka as a kind of *Brāhmaṇa*, not however the whole of it, but only the first, second, and third *Āraṇyakas* (*atha mahāvratam ityādikam ākāryā ākāryā ityantam*). How easy it was for Hindu theologians to invent such legends we see from another account of Mahidāsa, given by Ānandatīrtha in his notes on the Aitareya-upani-

<sup>1</sup> Not 1600 years, as I printed by mistake; for 24 + 44 + 48 make 116 years. Rajendralal Mitra should not have corrected his right rendering 116 into 1600. Ait. Ār. Introduction, p. 3.

<sup>2</sup> M. M., History of Ancient Sanskrit Literature, p. 336.

shad. He, as Colebrooke was the first to point out, takes Mahidāsa 'to be an incarnation of Nārāyaṇa, proceeding from Viśāla, son of Abga,' and he adds, that on the sudden appearance of this deity at a solemn celebration, the whole assembly of gods and priests (suraviprasaṅha) fainted, but at the intercession of Brahmā, they were revived, and after making their obeisance, they were instructed in holy science. This avatāra was called Mahidāsa, because those venerable personages (mahin) declared themselves to be his slaves (dāsa) <sup>1</sup>.

In order properly to understand this legend, we must remember that Ānandatīrtha, or rather Viśvesvaratīrtha, whose commentary he explains, treated the whole of the Mahaitareya-upanishad from a Vaishṇava point of view, and that his object was to identify Mahidāsa with Nārāyaṇa. He therefore represents Nārāyaṇa or Hari as the avatāra of Viśāla, the son of Brahman (abgasuta), who appeared at a sacrifice, as described before, who received then and there the name of Mahidāsa (or Mahidāsa), and who taught this Upanishad. Any other person besides Mahidāsa would have been identified with the same ease by Viśvesvaratīrtha with Viṣṇu or Bhagavat.

A third legend has been made up out of these two by European scholars who represent Mahidāsa as the son of Viśāla and Itarā, two persons who probably never met before, for even the Vaishṇava commentator does not attempt to take liberties with the name of Aitareya, but simply states that the Upanishad was called Aitareyī, from Aitareya.

Leaving these legends for what they are worth, we may at all events retain the fact that, whoever was the author of the Aitareya-brāhmaṇa and the first three books of the Aitareya-āranyaka, was not the author of the two concluding Āranyakas. And this is confirmed in different ways. Sāyana, when quoting in his commentary on the Rig-veda from the last books, constantly calls it a Sūtra of Saunaka, while the fourth Āranyaka is specially ascribed

<sup>1</sup> Colebrooke, *Miscellaneous Essays*, 1873, II, p. 42.

to Āsvalāyana, the pupil and successor of Saunaka<sup>1</sup>. These two names of Saunaka and Āsvalāyana are frequently intermixed. If, however, in certain MSS. the whole of the Aitareya-Āraṇyaka is sometimes ascribed either to Āsvalāyana or Saunaka, this is more probably due to the colophon of the fourth and fifth Āraṇyakas having been mistaken for the title of the whole work than to the fact that such MSS. represent the text of the Āraṇyaka, as adopted by the school of Āsvalāyana.

The Aitareya-Āraṇyaka consists of the following five Āraṇyakas :

The first Āraṇyaka has five Adhyāyas :

1. First Adhyāya, Atha mahāvratam, has four Khandas, 1-4.
2. Second Adhyāya, Ā tvā ratham, has four Khandas, 5-8.
3. Third Adhyāya, Hīnkāreṇa, has eight<sup>2</sup> Khandas, 9-16.
4. Fourth Adhyāya, Atha sūdadachāt, has three Khandas, 17-19.
5. Fifth Adhyāya, Vasam samāsi, has three Khandas, 20-22.

The second Āraṇyaka has seven Adhyāyas :

6. First Adhyāya, Eśā panthāt, has eight Khandas, 1-8.
7. Second Adhyāya, Eśā imam lokam, has four Khandas, 9-12.
8. Third Adhyāya, Vo ha vā ātmānam, has eight (not three) Khandas, 13-20.
9. Fourth Adhyāya, Ātmā vā idam, has three Khandas, 21-23.
10. Fifth Adhyāya, Puruṣe ha vā, has one Khandā, 24.
11. Sixth Adhyāya, Ko 'yam ātmeti, has one Khandā, 25.
12. Seventh Adhyāya, Vān me manasi, has one Khandā, 26.

The third Āraṇyaka has two Adhyāyas :

13. First Adhyāya, Athātaḥ samhitāyā upanishat, has six Khandas, 1-6.
14. Second Adhyāya, Prāno vamsa iti sthaviṛaḥ Śākalyaḥ, has six Khandas, 7-12.

The fourth Āraṇyaka has one Adhyāya :

15. First Adhyāya, Vidā maghavan, has one Khandā (the Mahā-nāmnī's).

The fifth Āraṇyaka has three Adhyāyas :

16. First Adhyāya, Mahāvratasya pañcavimsatim, has six Khandas, 1-6.
17. Second Adhyāya, (Grīvāt) Vasyedam, has five Khandas, 7-11.
18. Third Adhyāya, (Ūrū) Indrāgni, has four Khandas, 11-14.

<sup>1</sup> M. M., History of Ancient Sanskrit Literature, p. 235.

<sup>2</sup> Not six, as in Rajendralal Mitra's edition.

With regard to the Upanishad, we must distinguish between the Aitareya-upanishad, properly so-called, which fills the fourth, fifth, and sixth adhyāyas of the second *Āraṇyaka*, and the Mahaitareya-upanishad<sup>1</sup>, also called by a more general name *Bahvṛīka*-upanishad, which comprises the whole of the second and third *Āraṇyakas*.

The Persian translator seems to have confined himself to the second *Āraṇyaka*<sup>2</sup>, to which he gives various titles, Sarbsar, Asarbeh, Antrteheh. That Antrteheh انترتنه is a misreading of ايترنه was pointed out long ago by Burnouf, and the same explanation applies probably to اسرته, asarbeh, and if to that, then to Sarbsar also. No explanation has ever been given why the Aitareya-upanishad should have been called Sarvasāra, which Professor Weber thinks was corrupted into Sarbsar. At all events the Aitareya-upanishad is not the Sarvasāra-upanishad, the Oupnek'hat Sarb, more correctly called Sarvopanishatsāra, and ascribed either to the Taittirīyaka or to the Atharva-veda<sup>3</sup>.

The Aitareya-upanishad, properly so called, has been edited and translated in the *Bibliotheca Indica* by Dr. Röer. The whole of the Aitareya-*āraṇyaka* with Śāyana's commentary was published in the same series by Rajendralal Mitra.

Though I have had several MSS. of the text and commentary at my disposal, I have derived little aid from them, but have throughout endeavoured to restore that text which Saṅkara (the pupil of Govinda) and Śāyana had before them. Śāyana, for the Upanishad portion, follows Saṅkara's commentary, of which we have a gloss by Ānandagñāna.

Colebrooke in his *Essays* (vol. ii, p. 42) says that he

<sup>1</sup> This may have been the origin of a *Rishi Mahaitareya*, by the side of the *Rishi Aitareya*, mentioned in the *Āsvalāyana Gṛihya-sūtras* III, 4 (ed. Stenzler). Professor Weber takes Aitareya and Mahaitareya here as names of works, but he admits that in the *Sāṅkhāyana Gṛihya-sūtras* they are clearly names of *Rishis* (*Ind. Stud.* I, p. 389).

<sup>2</sup> He translates II, 1-II, 3, 4, leaving out the rest of the third adhyāya; afterwards II, 4-II, 7.

<sup>3</sup> *Bibliotheca Indica*, the *Atharvāna-upanishads*, p. 394.

possessed one gloss by Nārāyaṇendra on Saṅkara's commentary, and another by Ānandatīrtha on a different gloss for the entire Upanishad. The gloss by Nārāyaṇendra<sup>1</sup>, however, is, so Dr. Rost informs me, the same as that of Ānandagñāna, while, so far as I can see, the gloss contained in MS. E. I. H. 2386 (also MS. Wilson 401), to which Colebrooke refers, is not a gloss by Ānandatīrtha at all, but a gloss by Visvesvaratīrtha on a commentary by Ānandatīrthabhagavatpādātārya, also called Pūrṇapragatātārya, who explained the whole of the Mahaitareya-upanishad from a Vaiṣṇava point of view.

## IV.

## THE KAUSHĪTAKI-BRĀHMAṆA-UPANISHAD.

THE Kaushītaki-upanishad, or, as it is more properly called, the Kaushītaki-brāhmaṇa-upanishad, belongs, like the Aitareya-upanishad, to the followers of the Rig-veda. It was translated into Persian under the title of Kokhenk, and has been published in the Bibliotheca Indica with Saṅkara's commentary and an excellent translation by Professor Cowell.

Though it is called the Kaushītaki-brāhmaṇa-upanishad, it does not form part of the Kaushītaki-brāhmaṇa in 30 adhyāyas which we possess, and we must therefore account for its name by admitting that the Āraṇyaka, of which it formed a portion, could be reckoned as part of the Brāhmaṇa literature of the Rig-veda (see Aitareya-āraṇyaka, Introduction, p. xcii), and that hence the Upanishad might be called the Upanishad of the Brāhmaṇa of the Kaushītaks<sup>2</sup>.

From a commentary discovered by Professor Cowell it appears that the four adhyāyas of this Upanishad

<sup>1</sup> A MS. in the Notices of Sanskrit MSS., vol. ii, p. 133, ascribed to Abhinavanārāyaṇendra, called Ātmashaḥkabhāshyaḥkā, begins like the gloss edited by Dr. Röer, and ends like Sāyana's commentary on the seventh adhyāya, as edited by Rajendralal Mitra. The same name is given in MS. Wilson 94, Śrīmatkaivalyendrasarasvatīpūgyapādāśishya-śrīmadabhinavanārāyaṇendrasarasvatī.

<sup>2</sup> A Mahā-kaushītaki-brāhmaṇa is quoted, but has not yet been met with.

were followed by five other adhyāyas, answering, so far as we can judge from a few extracts, to some of the adhyāyas of the Aitareya-āraṇyaka, while an imperfect MS. of an Āraṇyaka in the Royal Library at Berlin (Weber, Catalogue, p. 20) begins, like the Aitareya-āraṇyaka, with a description of the Mahāvratā, followed by discussions on the uktha in the second adhyāya; and then proceeds in the third adhyāya to give the story of Kītra Gāṅgyāyani in the same words as the Kaushītaki-upanishad in the first adhyāya. Other MSS. again adopt different divisions. In one MS. of the commentary (MS. A), the four adhyāyas of the Upanishad are counted as sixth, seventh, eighth, and ninth (ending with ityāraṇyake navamo 'dhyāyaḥ); in another (MS. P) the third and fourth adhyāyas of the Upanishad are quoted as the fifth and sixth of the Kaushītakyāraṇyaka, possibly agreeing therefore, to a certain extent, with the Berlin MS. In a MS. of the Sāṅkhāyana Āraṇyaka in the Royal Library at Berlin, there are 15 adhyāyas, 1 and 2 corresponding to Ait. Ār. 1 and 5; 3-6 containing the Kaushītaki-upanishad; 7 and 8 corresponding to Ait. Ār. 3<sup>1</sup>. Poley seems to have known a MS. in which the four adhyāyas of the Upanishad formed the first, seventh, eighth, and ninth adhyāyas of a Kaushītaki-brāhmaṇa.

As there were various recensions of the Kaushītaki-brāhmaṇa (the Sāṅkhāyana, Kauthuma, &c.), the Upanishad also exists in at least two texts. The commentator, in some of its MSS., refers to the various readings of the Sākhās, explaining them, whenever there seems to be occasion for it. I have generally followed the text which is presupposed by Saṅkarānanda's Dīpikā, and contained in MSS. F, G (Cowell, Preface, p. v), so far as regards the third and fourth adhyāyas. According to Professor Cowell, Vidyāraṇya in his Sarvopaniṣadarthānubhūtiprakāśa followed the text of the commentary, while Saṅkarācārya, if we may trust to extracts in his commentary on the Vedānta-sūtras, followed the other text, contained in MS. A (Cowell, Preface, p. v).

<sup>1</sup> See Weber, History of Sanskrit Literature, p. 50.

The style of the commentator differs in so marked a manner from that of Saṅkarākārya, that even without the fact that the author of the commentary on the Kaushītaki-upanishad is called Saṅkarānanda, it would have been difficult to ascribe it, as has been done by some scholars, to the famous Saṅkarākārya. Saṅkarānanda is called the teacher of Mādhavākārya (Hall, Index, p. 98), and the disciple of Ānandātma Muni (Hall, Index, p. 116).

I have had the great advantage of being able to consult for the Kaushītaki-upanishad, not only the text and commentary as edited by Professor Cowell, but also his excellent translation. If I differ from him in some points, this is but natural, considering the character of the text and the many difficulties that have still to be solved, before we can hope to arrive at a full understanding of these ancient philosophical treatises.

### THE VĀGASANEYI-SAMHITĀ-UPANISHAD.

THE Vāgasaneyi-samhitā-upanishad, commonly called from its beginning, *Īśa* or *Īśāvāsya*, forms the fortieth and concluding chapter of the Samhitā of the White Yagur-veda. If the Samhitās are presupposed by the Brāhmanas, at least in that form in which we possess them, then this Upanishad, being the only one that forms part of a Samhitā, might claim a very early age. The Samhitā of the White Yagur-veda, however, is acknowledged to be of modern origin, as compared with the Samhitā of the Black Yagur-veda, and it would not be safe therefore to ascribe to this Upanishad a much higher antiquity than to those which have found a place in the older Brāhmanas and Āraṇyakas.

There are differences between the text, as contained in the Yagur-veda-samhitā, and the text of the Upanishad by itself. Those which are of some interest have been mentioned in the notes.

In some notes appended to the translation of this Upanishad I have called attention to what seems to me

its peculiar character, namely, the recognition of the necessity of works as a preparation for the reception of the highest knowledge. This agrees well with the position occupied by this Upanishad at the end of the *Samhitâ*, in which the sacrificial works and the hymns that are to accompany them are contained. The doctrine that the moment a man is enlightened, he becomes free, as taught in other Upanishads, led to a rejection of all discipline and a condemnation of all sacrifices, which could hardly have been tolerated in the last chapter of the *Yagur-veda-samhitâ*, the liturgical Veda par excellence.

Other peculiarities of this Upanishad are the name *Îs*, lord, a far more personal name for the highest Being than Brahman; the *asurya* (demoniacal) or *asûrya* (sunless) worlds to which all go who have lost their self; *Mâtarisvan*, used in the sense of *prâna* or spirit; *asnâviram*, without muscles, in the sense of incorporeal; and the distinction between *sambhûti* and *asambhûti* in verses 12-14.

The editions of the text, commentaries, and glosses, and the earlier translations may be seen in the works quoted before, p. lxxxiv.

DR.RUPNATHJI( DR.RUPAK NATH )

*KHÂNDOGYA-PANISHAD.*

*DR. RUPNATHJI ( DR. RUPAK NATH )*

DR. RUPNATHJI ( DR. RUPAK NATH )

# KHĀNDOGYA-UPANISHAD.

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## FIRST PRAPĀTHAKA.

### FIRST KHANDA<sup>1</sup>.

1. LET a man meditate on the syllable<sup>2</sup> Om, called the udgītha; for the udgītha (a portion of the Sāma-veda) is sung, beginning with Om.

The full account, however, of Om is this:—

2. The essence<sup>3</sup> of all beings is the earth, the essence of the earth is water; the essence of water

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<sup>1</sup> The *Khândogya-upanishad* begins with recommending meditation on the syllable Om, a sacred syllable that had to be pronounced at the beginning of each Veda and of every recitation of Vedic hymns. As connected with the Sāma-veda, that syllable Om is called udgītha. Its more usual name is *pranava*. The object of the Upanishad is to explain the various meanings which the syllable Om may assume in the mind of a devotee, some of them being extremely artificial and senseless, till at last the highest meaning of Om is reached, viz. Brahman, the intelligent cause of the universe.

<sup>2</sup> Akshara means both syllable and the imperishable, i.e. Brahman.

<sup>3</sup> Essence, *rasa*, is explained in different ways, as origin, support, end, cause, and effect. *Rasa* means originally the sap of trees. That sap may be conceived either as the essence extracted from the tree, or as what gives vigour and life to a tree. In the former case it might be transferred to the conception of effect, in the latter to that of cause. In our sentence it has sometimes the one, sometimes the other meaning. Earth is the support of all beings, water pervades the earth, plants arise from water, man lives by plants, speech is the best part of man, the Rig-veda the best part of speech, the Sāma-veda the best extract from the *Rik*, udgītha, or the syllable Om, the crown of the Sāma-veda.

the plants, the essence of plants man, the essence of man speech, the essence of speech the Rig-veda, the essence of the Rig-veda the Sâma-veda<sup>1</sup>, the essence of the Sâma-veda the udgîtha (which is Om).

3. That udgîtha (Om) is the best of all essences, the highest, deserving the highest place<sup>2</sup>, the eighth.

4. What then is the *Rik*? What is the Sâman? What is the udgîtha? This is the question.

5. The *Rik* indeed is speech, Sâman is breath, the udgîtha is the syllable Om. Now speech and breath, or *Rik* and Sâman, form one couple.

6. And that couple is joined together in the syllable Om. When two people come together, they fulfil each other's desire.

7. Thus he who knowing this, meditates on the syllable (Om), the udgîtha, becomes indeed a fulfiller of desires.

8. That syllable is a syllable of permission, for whenever we permit anything, we say Om, yes. Now permission is gratification. He who knowing this meditates on the syllable (Om), the udgîtha, becomes indeed a gratifier of desires.

9. By that syllable does the threefold knowledge (the sacrifice, more particularly the Soma-sacrifice, as founded on the three Vedas) proceed. When the Adhvaryu priest gives an order, he says Om. When the Hotri priest recites, he says Om. When the Udgâtri priest sings, he says Om,

<sup>1</sup> Because most of the hymns of the Sâma-veda are taken from the Rig-veda.

<sup>2</sup> Parârdhya is here derived from para, highest, and ardha, place. The eighth means the eighth or last in the series of essences.

—all for the glory of that syllable. The threefold knowledge (the sacrifice) proceeds by the greatness of that syllable (the vital breaths), and by its essence (the oblations)<sup>1</sup>.

10. Now therefore it would seem to follow, that both he who knows this (the true meaning of the syllable Om), and he who does not, perform the same sacrifice<sup>2</sup>. But this is not so, for knowledge and ignorance are different. The sacrifice which a man performs with knowledge, faith, and the Upanishad<sup>3</sup> is more powerful. This is the full account of the syllable Om.

<sup>1</sup> These are allusions to sacrificial technicalities, all intended to show the importance of the syllable Om, partly as a mere word, used at the sacrifices, partly as the mysterious name of the Highest Self. As every priest at the Soma-sacrifices, in which three classes of priests are always engaged, has to begin his part of the ceremonial with Om, therefore the whole sacrifice is said to be dependent on the syllable Om, and to be for the glory of that syllable, as an emblem of the Highest Self, a knowledge of whom is the indirect result of all sacrifices. The greatness of the syllable Om is explained by the vital breaths of the priest, the sacrificer, and his wife; its essence by rice, corn, &c., which constitute the oblations. Why breath and food are due to the syllable Om is explained by the sacrifice, which is dependent on that syllable, ascending to the sun, the sun sending rain, rain producing food, and food producing breath and life.

<sup>2</sup> He who simply pronounces the syllable Om as part of his recitation at a sacrifice, and he who knows the hidden meaning of that syllable, both may perform the same sacrifice. But that performed by the latter is more powerful, because knowledge is better than ignorance. This is, as usual, explained by some comparisons. It is true that both he who knows the quality of the haritakî and he who does not, are purged alike if they take it. But on the other hand, if a jeweller and a mere clod sell a precious stone, the knowledge of the former bears better fruit than the ignorance of the latter.

<sup>3</sup> Upanishad is here explained by yoga, and yoga by devatâdivishayam upâsanam, meditation directed to certain deities. More

SECOND KHANDA<sup>1</sup>.

1. Whent he Devas and Asuras<sup>2</sup> struggled together, both of the race of Pragâpati, the Devas took the udgîtha<sup>3</sup> (Om), thinking they would vanquish the Asuras with it.

2. They meditated on the udgîtha<sup>3</sup> (Om) as the breath (scent) in the nose<sup>4</sup>, but the Asuras pierced it (the breath) with evil. Therefore we smell by the breath in the nose both what is good-smelling and what is bad-smelling. For the breath was pierced by evil.

3. Then they meditated on the udgîtha (Om) as speech, but the Asuras pierced it with evil. Therefore we speak both truth and falsehood. For speech is pierced by evil.

4. Then they meditated on the udgîtha (Om) as the eye, but the Asuras pierced it with evil. There-

likely, however, it refers to this very upanishad, i.e. to the udgîtha-vidyâ, the doctrine of the secret meaning of Om, as here explained.

<sup>1</sup> A very similar story is told in the *Bṛhad-âraṇyaka* I, 1, 3, 1. But though the coincidences between the two are considerable, amounting sometimes to verbal identity, the purport of the two seems to be different. See *Vedânta-sûtra* III, 3, 6.

<sup>2</sup> Devas and Asuras, gods and demons, are here explained by the commentator as the good and evil inclinations of man; Pragâpati as man in general.

<sup>3</sup> Udgîtha stands, according to the commentator, for the sacrificial act to be performed by the Udgâtri, the Sâma-veda priest, with the udgîtha hymns; and as these sacrificial acts always form part of the Gyotish/oma &c., these great Soma-sacrifices are really intended. In the second place, however, the commentator takes udgîtha in the sense of Udgâtri, the performer of the udgîtha, which is or was by the Devas thought to be the breath in the nose. I have preferred to take udgîtha in the sense of Om, and all that is implied by it.

<sup>4</sup> They asked that breath should recite the udgîtha. Comm.

fore we see both what is sightly and unsightly. For the eye is pierced by evil.

5. Then they meditated on the udgītha (Om) as the ear, but the Asuras pierced it with evil. Therefore we hear both what should be heard and what should not be heard. For the ear is pierced by evil.

6. Then they meditated on the udgītha (Om) as the mind, but the Asuras pierced it with evil. Therefore we conceive both what should be conceived and what should not be conceived. For the mind is pierced by evil.

7. Then comes this breath (of life) in the mouth<sup>1</sup>. They meditated on the udgītha (Om) as that breath. When the Asuras came to it, they were scattered, as (a ball of earth) would be scattered when hitting a solid stone.

8. Thus, as a ball of earth is scattered when hitting on a solid stone, will he be scattered who wishes evil to one who knows this, or who persecutes him; for he is a solid stone.

9. By it (the breath in the mouth) he distinguishes neither what is good nor what is bad-smelling, for that breath is free from evil. What we eat and drink with it supports the other vital breaths (i. e. the senses, such as smell, &c.) When at the time of death he<sup>2</sup> does not find that breath (in the

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<sup>1</sup> Mukhya prāṇa is used in two senses, the principal or vital breath, also called śreshṭhā, and the breath in the mouth, also called āsanya.

<sup>2</sup> According to the commentator, the assemblage of the other vital breaths or senses is here meant. They depart when the breath of the mouth, sometimes called sarvambhari, all-supporting, does no longer, by eating and drinking, support them.

mouth, through which he eats and drinks and lives), then he departs. He opens the mouth at the time of death (as if wishing to eat).

10. *Āngiras*<sup>1</sup> meditated on the *udgṭha* (Om) as that breath, and people hold it to be *Āngiras*, i. e. the essence of the members (*angânâṃ rasah*);

11. Therefore *Bṛihaspati* meditated on *udgṭha* (Om) as that breath, and people hold it to be *Bṛihaspati*, for speech is *brihati*, and he (that breath) is the lord (*pati*) of speech;

12. Therefore *Ayâsya* meditated on the *udgṭha* (Om) as that breath, and people hold it to be *Ayâsya*, because it comes (*ayati*) from the mouth (*âsya*);

13. Therefore *Vaka Dâlbhya* knew it. He was the *Udgâtri* (singer) of the *Naimishṭya*-sacrificers, and by singing he obtained for them their wishes.

14. He who knows this, and meditates on the syllable Om (the imperishable *udgṭha*) as the breath of life in the mouth, he obtains all wishes by singing. So much for the *udgṭha* (Om) as meditated on with reference to the body<sup>2</sup>.

<sup>1</sup> The paragraphs from 10 to 14 are differently explained by Indian commentators. By treating the nominatives *aṅgîrâs*, *bṛihaspati*, and *ayâsya*s (here the printed text reads *ayâsyaṃ*) as accusatives, or by admitting the omission of an *iti* after them, they connect paragraphs 9, 10, and 11 with paragraph 12, and thus gain the meaning that *Vaka Dâlbhya* meditated on the breath in the mouth as *Āngiras*, *Bṛihaspati*, and *Ayâsya*, instead of those saints having themselves thus meditated; and that he, knowing the secret names and qualities of the breath, obtained, when acting as *Udgâtri* priest, the wishes of those for whom he sacrificed. *Tena* is difficult to explain, unless we take it in the sense of *tenânusishṭaḥ*, taught by him.

<sup>2</sup> *Adhyâtma* means with reference to the body, not with reference to the self or the soul. Having explained the symbolical

## THIRD KHANDA.

1. Now follows the meditation on the udgītha with reference to the gods. Let a man meditate on the udgītha (Om) as he who sends warmth (the sun in the sky). When the sun rises it sings as Udgātri for the sake of all creatures. When it rises it destroys the fear of darkness. He who knows this, is able to destroy the fear of darkness (ignorance).

2. This (the breath in the mouth) and that (the sun) are the same. This is hot and that is hot. This they call svāra (sound), and that they call pratyāsvara<sup>1</sup> (reflected sound). Therefore let a man meditate on the udgītha (Om) as this and that (as breath and as sun).

3. Then let a man meditate on the udgītha (Om) as vyāna indeed. If we breathe up, that is prāna, the up-breathing. If we breathe down, that is apāna, the down-breathing. The combination of prāna and apāna is vyāna, back-breathing or holding in of the breath. This vyāna is speech. Therefore when we utter speech, we neither breathe up nor down.

4. Speech is Rik, and therefore when a man utters a Rik verse he neither breathes up nor down.

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meaning of Om as applied to the body and its organs of sense, he now explains its symbolical meaning adhidaivatam, i.e. as applied to divine beings.

<sup>1</sup> As applied to breath, svāra is explained by the commentator in the sense of moving, going out; pratyāsvara, as applied to the sun, is explained as returning every day. More likely, however, svāra as applied to breath means sound, Om itself being called svāra (*Kh. Up. I, 4, 3*), and prasvāra in the *Rig-veda-prātisākhya*, 882. As applied to the sun, svāra and pratyāsvara were probably taken in the sense of light and reflected light.

*Rik* is Sâman, and therefore when a man utters a Sâman verse he neither breathes up nor down.

Sâman is udgîtha, and therefore when a man sings (the udgîtha, Om) he neither breathes up nor down.

5. And other works also which require strength, such as the production of fire by rubbing, running a race, stringing a strong bow, are performed without breathing up or down. Therefore let a man meditate on the udgîtha (Om) as vyâna.

6. Let a man meditate on the syllables of the udgîtha, i. e. of the word udgîtha. Ut is breath (*prâna*), for by means of breath a man rises (*ut-tishthati*). Gî is speech, for speeches are called *girah*. Tha is food, for by means of food all subsists (*sthita*).

7. Ut is heaven, gî the sky, tha the earth. Ut is the sun, gî the air, tha the fire. Ut is the Sâma-veda, gî the Yagur-veda, tha the Rig-veda<sup>1</sup>.

<sup>1</sup> The commentator supplies explanations to all these fanciful etymologies. The heaven is ut, because it is high; the sky is gî, because it gives out all the worlds (*giranât*); earth is tha, because it is the place (*sthâna*) of living beings. The sun is ut, because it is high. The wind is gî, because it gives out fire, &c. (*giranât*); fire is tha, because it is the place (*sthâna*) of the sacrifice. The Sâma-veda is ut, because it is praised as *svarga*; the Yagur-veda is gî, because the gods take the oblation offered with a Yagus; the Rig-veda is tha, because the Sâma verses stand in it. All this is very childish, and worse than childish, but it is interesting as a phase of human folly which is not restricted to the Brahmins of India. I take the following passage from an interesting article, 'On the Ogam Beithluisnin and on Scythian Letters,' by Dr. Charles Graves, Bishop of Limerick. 'An Irish antiquary,' he says, 'writing several hundred years ago, proposes to give an account of the origin of the names of the notes in the musical scale.

"It is asked here, according to Saint Augustine, What is chanting, or why is it so called? Answer. From this word *cantaleña*;

Speech yields the milk, which is the milk of speech itself<sup>1</sup>, to him who thus knowing meditates on those

and *cantalena* is the same thing as *lenis cantus*, i. e. a soft, sweet chant to God, and to the Virgin Mary, and to all the Saints. And the reason why the word *puince* (*puncta*) is so called is because the points (or musical notes) *ut, re, mi, fa, sol, la*, hurt the devil and puncture him. And it is thus that these points are to be understood: viz. When Moses the son of Amram with his people in their Exodus was crossing the Red Sea, and Pharaoh and his host were following him, this was the chant which Moses had to protect him from Pharaoh and his host—these six points in praise of the Lord:—

“The first point of these, i. e. *ut*: and *ut* in the Greek is the same as *liberat* in the Latin; and that is the same as *saer* in the Gaelic; i. e. O God, said Moses, deliver us from the harm of the devil.

“The second point of them, i. e. *re*: and *re* is the same as *saer*; i. e. O God, deliver us from everything hurtful and malignant.

“The third point, i. e. *mi*: and *mi* in the Greek is the same as *militum* in the Latin; and that is the same as *ridere* (a knight) in the Gaelic; i. e. O God, said Moses, deliver us from those knights who are pursuing us.

“The fourth point, i. e. *fa*: and *fa* in the Greek is the same as *famulus* in the Latin; and that is the same as *mug* (slave) in the Gaelic; i. e. O God, said Moses, deliver us from those slaves who are pursuing us.

“The fifth point, i. e. *sol*: and *sol* is the same as *grian* (sun); and that is the same as righteousness; because righteousness and Christ are not different; i. e. O Christ, said Moses, deliver us.

“The sixth point, i. e. *la*, is the same as *lav*; and that is the same as *indil* (wash); i. e. O God, said Moses, wash away our sins from us.

“And on the singing of that laud Pharaoh and his host were drowned.

“Understand, O man, that in whatever place this laud, i. e. this chant, is sung, the devil is bound by it, and his power is extirpated thence, and the power of God is called in.”

‘We have been taught that the names of the first six notes

<sup>1</sup> The milk of speech consists in rewards to be obtained by the Rig-veda, &c. Or we may translate, Speech yields its milk to him who is able to milk speech.

syllables of the name of udgîtha, he becomes rich in food and able to eat food.

8. Next follows the fulfilment of prayers. Let a man thus meditate on the *Upasarānas*, i. e. the objects which have to be approached by meditation : Let him (the *Udgâtri*) quickly reflect on the *Sâman* with which he is going to praise ;

9. Let him quickly reflect on the *Rîk* in which that *Sâman* occurs ; on the *Rîshi* (poet) by whom it was seen or composed ; on the *Devatâ* (object) which he is going to praise ;

10. On the metre in which he is going to praise ; on the tune with which he is going to sing for himself ;

11. On the quarter of the world which he is going to praise. Lastly, having approached himself (his name, family, &c.) by meditation, let him sing the hymn of praise, reflecting on his desire, and avoiding all mistakes in pronunciation, &c. Quickly<sup>1</sup> will the desire be then fulfilled to him, for the sake of which he may have offered his hymn of praise, yea, for which he may have offered his hymn of praise<sup>2</sup>.

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in the gamut were suggested by the initial syllables of the first six hemistichs in one of the stanzas of a hymn to St. John :

*Ut* queant laxis  
*Resonare* fibris  
*Mîra* gestorum  
*Famuli* tuorum,  
*Solve* polluti  
*Labii* reatum,

Sancte *Ioannes*.'<sup>1</sup>

<sup>1</sup> *Abhyâso* ha yat, lit. depend on it that it will be fulfilled, but always explained by quickly. See *Kh. Up.* II, 1, 4 ; III, 19, 4 ; V, 10, 7. Frequently, but wrongly, written with a dental s.

<sup>2</sup> The repetition of the last sentence is always an indication that a chapter is finished. This old division into chapters is of great importance for a proper study of the Upanishads.

## FOURTH KHANDA.

1. Let a man meditate on the syllable Om, for the udgītha is sung beginning with Om. And this is the full account of the syllable Om :—

2. The Devas, being afraid of death, entered upon (the performance of the sacrifice prescribed in) the threefold knowledge (the three Vedas). They covered themselves with the metrical hymns. Because they covered (*khad*) themselves with the hymns, therefore the hymns are called *khandas*.

3. Then, as a fisherman might observe a fish in the water, Death observed the Devas in the *Rik*, *Yagus*, and *Sāman*-(sacrifices). And the Devas seeing this, rose from the *Rik*, *Yagus*, and *Sāman*-sacrifices, and entered the Svāra<sup>1</sup>, i. e. the Om (they meditated on the Om).

4. When a man has mastered the Rig-veda, he says quite loud Om, the same, when he has mastered the *Sāman* and the *Yagus*. This Svāra is the imperishable (syllable), the immortal, free from fear. Because the Devas entered it, therefore they became immortal, and free from fear.

5. He who, knowing this loudly pronounces (*pranauti*)<sup>2</sup> that syllable, enters the same (imperishable) syllable, the Svāra, the immortal, free from fear, and having entered it, becomes immortal, as the Devas are immortal.

<sup>1</sup> Cf. I, 3, 2.

<sup>2</sup> *Pranauti*, he lauds, i. e. he meditates on. Comm.

## FIFTH KHANDA.

1. The udgītha is the *pranava*<sup>1</sup>, the *pranava* is the udgītha. And as the udgītha is the sun<sup>2</sup>, so is the *pranava*, for he (the sun) goes sounding Om.

2. 'Him I sang praises to, therefore art thou my only one,' thus said Kaushītaki to his son. 'Do thou revolve his rays, then thou wilt have many sons.' So much in reference to the Devas.

3. Now with reference to the body. Let a man meditate on the udgītha as the breath (in the mouth), for he goes sounding Om<sup>3</sup>.

4. 'Him I sang praises to, therefore art thou my only son,' thus said Kaushītaki to his son. 'Do thou therefore sing praises to the breath as manifold, if thou wishest to have many sons.'

5. He who knows that the udgītha is the *pranava*, and the *pranava* the udgītha, rectifies from the seat of the *Hotri* priest any mistake committed by the *Udgātri* priest in performing the udgītha, yea, in performing the udgītha.

## SIXTH KHANDA.

1. The *Rik* (veda) is this earth, the *Sāman* (veda) is fire. This *Sāman* (fire) rests on that *Rik* (earth)<sup>4</sup>. Therefore the *Sāman* is sung as resting on the *Rik*.

<sup>1</sup> *Pranava* is the name used chiefly by the followers of the Rig-veda, udgītha the name used by the followers of the Sāma-veda. Both words are intended for the syllable Om.

<sup>2</sup> Cf. *Kh. Up.* I, 3, 1.

<sup>3</sup> The breath in the mouth, or the chief breath, says Om, i. e. gives permission to the five senses to act, just as the sun, by saying Om, gives permission to all living beings to move about.

<sup>4</sup> The Sāma verses are mostly taken from the Rig-veda.

Sâ is this earth, ama is fire, and that makes Sâma.

2. The *Rik* is the sky, the Sâman air. This Sâman (air) rests on that *Rik* (sky). Therefore the Sâman is sung as resting on the *Rik*. Sâ is the sky, ama the air, and that makes Sâma.

3. *Rik* is heaven, Sâman the sun. This Sâman (sun) rests on that *Rik* (heaven). Therefore the Sâman is sung as resting on the *Rik*. Sâ is heaven, ama the sun, and that makes Sâma.

4. *Rik* is the stars, Sâman the moon. This Sâman (moon) rests on that *Rik* (stars). Therefore the Sâman is sung as resting on the *Rik*. Sâ is the stars, ama the moon, and that makes Sâma.

5. *Rik* is the white light of the sun, Sâman the blue exceeding darkness<sup>1</sup> (in the sun). This Sâman (darkness) rests on that *Rik* (brightness). Therefore the Sâman is sung as resting on the *Rik*.

6. Sâ is the white light of the sun, ama the blue exceeding darkness, and that makes Sâma.

Now that golden<sup>2</sup> person, who is seen within the sun, with golden beard and golden hair, golden altogether to the very tips of his nails,

7. Whose eyes are like blue lotus's<sup>3</sup>, his name is ut, for he has risen (udita) above all evil. He also who knows this, rises above all evil.

8. *Rik* and Sâman are his joints, and therefore he is udgîtha. And therefore he who praises him

<sup>1</sup> The darkness which is seen by those who can concentrate their sight on the sun.

<sup>2</sup> Bright as gold.

<sup>3</sup> The colour of the lotus is described by a comparison with the Kapyâsa, the seat of the monkey (kapirish/hânto yena upavisati). It was probably a botanical name.

(the ut) is called the Ud-gâtri<sup>1</sup> (the out-singer). He (the golden person, called ut) is lord of the worlds beyond that (sun), and of all the wishes of the Devas (inhabiting those worlds). So much with reference to the Devas.

#### SEVENTH KHANDA.

1. Now with reference to the body. *Rik* is speech, *Sâman* breath<sup>2</sup>. This *Sâman* (breath) rests on that *Rik* (speech). Therefore the *Sâman* is sung as resting on the *Rik*. *Sâ* is speech, *ama* is breath, and that makes *Sâma*.

2. *Rik* is the eye, *Sâman* the self<sup>3</sup>. This *Sâman* (shadow) rests on that *Rik* (eye). Therefore the *Sâman* is sung as resting on the *Rik*. *Sâ* is the eye, *ama* the self, and that makes *Sâma*.

3. *Rik* is the ear, *Sâman* the mind. This *Sâman* (mind) rests on that *Rik* (ear). Therefore the *Sâman* is sung as resting on the *Rik*. *Sâ* is the ear, *ama* the mind, and that makes *Sâma*.

4. *Rik* is the white light of the eye, *Sâman* the blue exceeding darkness. This *Sâman* (darkness) rests on the *Rik* (brightness). Therefore the *Sâman* is sung as resting on the *Rik*. *Sâ* is the white light of the eye, *ama* the blue exceeding darkness, and that makes *Sâma*.

5. Now the person who is seen in the eye, he is *Rik*, he is *Sâman*, *Uktha*<sup>4</sup>, *Yagus*, Brahman. The form of that person (in the eye) is the same<sup>5</sup> as the

<sup>1</sup> Name of the principal priest of the *Sâma*-veda.

<sup>2</sup> Breath in the nose, sense of smelling. Comm.

<sup>3</sup> The shadow-self, the likeness or image thrown upon the eye; see *Kh. Up. VIII, 9, 1*.

<sup>4</sup> A set of hymns to be recited, whereas the *Sâman* is sung, and the *Yagus* muttered.

<sup>5</sup> Cf. *Kh. Up. I, 6, 6*.

form of the other person (in the sun), the joints of the one (*Rik* and *Sāman*) are the joints of the other, the name of the one (ut) is the name of the other.

6. He is lord of the worlds beneath that (the self in the eye), and of all the wishes of men. Therefore all who sing to the *vīṇā* (lyre), sing him, and from him also they obtain wealth.

7. He who knowing this sings a *Sāman*, sings to both (the *adhidaivata* and *adhyātma* self, the person in the sun and the person in the eye, as one and the same person). He obtains through the one, yea, he obtains the worlds beyond that, and the wishes of the *Devas*;

8. And he obtains through the other the worlds beneath that, and the wishes of men.

Therefore an *Udgātri* priest who knows this, may say (to the sacrificer for whom he officiates);

9. 'What wish shall I obtain for you by my songs?' For he who knowing this sings a *Sāman* is able to obtain wishes through his song, yea, through his song.

#### EIGHTH KHANDA.

1. There were once three men, well-versed in *udgītha*<sup>1</sup>, *Śhāka* *Sālāvātya*, *Kaikitāyana* *Dālhbhya*, and *Pravāhana* *Gaivali*. They said: 'We are well-versed in *udgītha*. Let us have a discussion on *udgītha*.'

2. They all agreed and sat down. Then *Pravāhana* *Gaivali*<sup>2</sup> said: 'Sirs, do you both speak first,

<sup>1</sup> Cognisant of the deeper meanings of *udgītha*, i. e. Om.

<sup>2</sup> He, though not being a *Brāhmaṇa*, turns out to be the only one who knows the true meaning of *udgītha*, i. e. the Highest Brahman.

for I wish to hear what two Brâhmanas<sup>1</sup> have to say.'

3. Then Silaka Sâlâvatya said to Kaikitâyana Dâlbhya : 'Let me ask you.'

'Ask,' he replied.

4. 'What is the origin of the Sâman?' 'Tone (svara),' he replied.

'What is the origin of tone?' 'Breath,' he replied.

'What is the origin of breath?' 'Food,' he replied.

'What is the origin of food?' 'Water,' he replied.

5. 'What is the origin of water?' 'That world (heaven),' he replied.

'And what is the origin of that world?'—

He replied: 'Let no man carry the Sâman beyond the world of svarga (heaven). We place (recognise) the Sâman in the world of svarga, for the Sâman is extolled as svarga (heaven).'

6. Then said Silaka Sâlâvatya to Kaikitâyana Dâlbhya: 'O Dâlbhya, thy Sâman is not firmly established. And if any one were to say, Your head shall fall off (if you be wrong), surely your head would now fall.'

7. 'Well then, let me know this from you, Sir,' said Dâlbhya.

'Know it,' replied Silaka Sâlâvatya.

'What is the origin of that world (heaven)?' 'This world,' he replied.

'And what is the origin of this world?'—

He replied: 'Let no man carry the Sâman beyond this world as its rest. We place the Sâman

<sup>1</sup> In V, 3, 5, Pravâhaya Gaivali is distinctly called a râganyabandhu.

in this world as its rest, for the Sâman is extolled as rest.'

8. Then said Pravâhana Gaivali to Silaka Sâlâvatya : 'Your Sâman (the earth), O Sâlâvatya, has an end. And if any one were to say, Your head shall fall off (if you be wrong), surely your head would now fall.'

'Well then, let me know this from you, Sir,' said Sâlâvatya.

'Know it,' replied Gaivali.

#### NINTH KHANDA.

1. 'What is the origin of this world?' 'Ether<sup>1</sup>,' he replied. For all these beings take their rise from the ether, and return into the ether. Ether is older than these, ether is their rest.

2. He is indeed the udgîtha (Om = Brahman), greater than great (parovartiyas), he is without end.

He who knowing this meditates on the udgîtha, the greater than great, obtains what is greater than great, he conquers the worlds which are greater than great.

3. Atidhanvan Saunaka, having taught this udgîtha to Udara-sândilya, said : 'As long as they will know in your family this udgîtha, their life in this world will be greater than great.'

4. 'And thus also will be their state in the other world.' He who thus knows the udgîtha, and meditates on it thus, his life in this world will be greater than great, and also his state in the other world, yea, in the other world.

<sup>1</sup> Ether, or we might translate it by space, both being intended, however, as names or symbols of the Highest Brahman. See Vedânta-sûtra I, 1, 22.

## TENTH KHANDA.

1. When the Kurus had been destroyed by (hail) stones<sup>1</sup>, Ushasti *Kākrāyana* lived as a beggar with his virgin<sup>2</sup> wife at *Ibhyagrāma*.

2. Seeing a chief eating beans, he begged of him. The chief said: 'I have no more, except those which are put away for me here.'

3. Ushasti said: 'Give me to eat of them.' He gave him the beans, and said: 'There is something to drink also.' Then said Ushasti: 'If I drank of it, I should have drunk what was left by another, and is therefore unclean.'

4. The chief said: 'Were not those beans also left over and therefore unclean?'

'No,' he replied; 'for I should not have lived, if I had not eaten them, but the drinking of water would be mere pleasure<sup>3</sup>.'

5. Having eaten himself, Ushasti gave the remaining beans to his wife. But she, having eaten before, took them and put them away.

6. Rising the next morning, Ushasti said to her: 'Alas, if we could only get some food, we might gain a little wealth. The king here is going to offer a sacrifice, he should choose me for all the priestly offices.'

<sup>1</sup> When they had been killed either by stone weapons, or by a shower of stones, which produced a famine in the land. Comm.

<sup>2</sup> *Ākī* is not the name of the wife of Ushasti, nor does it mean strong enough to travel. *Saṅkara* explains it as *anupagātapayodharādistrivyaṅganā*, and *Ānandagiri* adds, *Svairasamāre* 'pi na vyabhikārasaṅketi darsayitum ākīyeti viśeṣaṇam. She was so young that she was allowed to run about freely, without exciting any suspicion. Another commentator says, *Gṛhād bahirgantumarhā anupagātapayodharā*.

<sup>3</sup> Or, according to the commentator, 'water I can get whenever I like.'

7. His wife said to him: 'Look, here are those beans of yours.' Having eaten them, he went to the sacrifice which was being performed.

8. He went and sat down on the orchestra near the Udgâtris, who were going to sing their hymns of praise. And he said to the Prastotri (the leader):

9. 'Prastotri, if you, without knowing<sup>1</sup> the deity which belongs to the prastâva (the hymns &c. of the Prastotri), are going to sing it, your head will fall off.'

10. In the same manner he addressed the Udgâtri: 'Udgâtri, if you, without knowing the deity which belongs to the udgîtha (the hymns of the Udgâtri), are going to sing it, your head will fall off.'

11. In the same manner he addressed the Pratihatri: 'Pratihatri, if you, without knowing the deity which belongs to the pratihâra (the hymns of the Pratihatri), are going to sing it, your head will fall off.'

They stopped, and sat down in silence.

#### ELEVENTH KHANDA.

1. Then the sacrificer said to him: 'I should like to know who you are, Sir.' He replied: 'I am Ushasti Kakrâyana.'

2. He said: 'I looked for you, Sir, for all these sacrificial offices, but not finding you<sup>2</sup>, I chose others.'

<sup>1</sup> The commentator is at great pains to show that a priest may officiate without knowing the secret meanings here assigned to certain parts of the sacrifice, and without running any risk of punishment. Only, if another priest is present, who is initiated, then the uninitiated, taking his place, is in danger of losing his head.

<sup>2</sup> Should it be avittvá, as in I, 2, 9?

3. 'But now, Sir, take all the sacrificial offices.'

Ushasti said : 'Very well ; but let those, with my permission, perform the hymns of praise. Only as much wealth as you give to them, so much give to me also.'

The sacrificer assented.

4. Then the Prastotri approached him, saying : 'Sir, you said to me, "Prastotri, if you, without knowing the deity which belongs to the prastâva, are going to sing it, your head will fall off,"—which then is that deity?'

5. He said : 'Breath (prâna). For all these beings merge into breath alone, and from breath they arise. This is the deity belonging to the prastâva. If, without knowing that deity, you had sung forth your hymns, your head would have fallen off, after you had been warned by me.'

6. Then the Udgâtri approached him, saying : 'Sir, you said to me, "Udgâtri, if you, without knowing the deity which belongs to the udgâtha, are going to sing it, your head will fall off,"—which then is that deity?'

7. He said : 'The sun (âditya). For all these beings praise the sun when it stands on high. This is the deity belonging to the udgâtha. If, without knowing that deity, you had sung out your hymns, your head would have fallen off, after you had been warned by me.'

8. Then the Pratihatri approached him, saying : 'Sir, you said to me, "Pratihatri, if you, without knowing the deity belonging to the pratihâra, are going to sing it, your head will fall off,"—which then is that deity?'

9. He said : 'Food (anna). For all these beings

live when they partake of food. This is the deity belonging to the pratihāra. If, without knowing that deity, you had sung your hymns, your head would have fallen off, after you had been warned by me<sup>1</sup>.

TWELFTH KHANDA.

1. Now follows the udgītha of the dogs. Vaka Dālbhya, or, as he was also called, Glāva Maitreya, went out to repeat the Veda (in a quiet place).

2. A white (dog) appeared before him, and other dogs gathering round him, said to him: 'Sir, sing and get us food, we are hungry.'

3. The white dog said to them: 'Come to me to-morrow morning.' Vaka Dālbhya, or, as he was also called, Glāva Maitreya, watched.

4. The dogs came on, holding together, each dog keeping the tail of the preceding dog in his mouth, as the priests do when they are going to sing praises with the Vahishpavamāna hymn<sup>2</sup>. After they had settled down, they began to say Hiñ.

5. 'Om, let us eat! Om, let us drink! Om, may the divine Varuṇa, Praḡāpati, Savitri<sup>3</sup> bring us food! Lord of food, bring hither food, bring it, Om!'

<sup>1</sup> There are certain etymological fancies for assigning each deity to a certain portion of the Sāma-veda ceremonial. Thus prāna is assigned to the prastāva, because both words begin with pra. Āditya is assigned to the udgītha, because the sun is ut. Anna, food, is assigned to the pratihāra, because food is taken, pratihriyate, &c.

<sup>2</sup> This alludes to a ceremony where the priests have to walk in procession, each priest holding the gown of the preceding priest.

<sup>3</sup> The commentator explains Varuṇa and Praḡāpati as epithets of Savitri, or the sun, meaning rain-giver and man-protector.

THIRTEENTH KHANDA <sup>1</sup>.

1. The syllable Hâu <sup>2</sup> is this world (the earth), the syllable Hâi <sup>3</sup> the air, the syllable Atha the moon, the syllable Iha the self, the syllable Î <sup>4</sup> is Agni, fire.

2. The syllable Ô is the sun, the syllable E is the Nihava or invocation, the syllable Avhoi <sup>5</sup> is the Virve Devas, the syllable Hiñ is Pragapati, Svara <sup>6</sup> (tone) is breath (prāna), the syllable Vâ is food, the syllable Vâg <sup>7</sup> is Virâg.

3. The thirteenth stobha syllable, viz. the indistinct syllable Huñ, is the Undefined (the Highest Brahman).

4. Speech yields the milk, which is the milk of speech itself to him who knows this Upanishad (secret doctrine) of the Sâmans in this wise. He becomes rich in food, and able to eat food <sup>8</sup>,—yea, able to eat food.

<sup>1</sup> The syllables here mentioned are the so-called stobhâksharas, sounds used in the musical recitation of the Sâman hymns, probably to fill out the intervals in the music for which there were no words in the hymns. These syllables are marked in the MSS. of the Sâma-veda, but their exact character and purpose are not quite clear.

<sup>2</sup> A stobha syllable used in the Rathantara Sâman.

<sup>3</sup> Used in the Vâmadevya Sâman.

<sup>4</sup> The Sâman addressed to Agni takes the syllable î as nidhana.

<sup>5</sup> The stobha syllables used in the Sâman addressed to the Virve Devas.

<sup>6</sup> See *Kh. Up.* I, 4, 4.

<sup>7</sup> The commentator takes vâg as a stobha, as a syllable occurring in hymns addressed to Virâg, and as implying either the deity Virâg or food.

<sup>8</sup> I.e. wealthy and healthy.

## SECOND PRAPĀTHAKA.

## FIRST KHANDA.

1. Meditation on the whole<sup>1</sup> of the Sâman is good, and people, when anything is good, say it is Sâman; when it is not good, it is not Sâman.

2. Thus they also say, he approached him with Sâman, i. e. becomingly; and he approached him without Sâman, i. e. unbecomingly.

3. And they also say, truly this is Sâman for us, i. e. it is good for us, when it is good; and truly that is not Sâman for us, i. e. it is not good for us, when it is not good.

4. If any one knowing this meditates on the Sâman as good, depend upon it all good qualities will approach quickly, yea, they will become his own<sup>2</sup>.

## SECOND KHANDA.

1. Let a man meditate on the fivefold Sâman<sup>3</sup> as the five worlds. The hînkâra is the earth, the prastâva the fire, the udgîtha the sky, the pratihâra the sun, the nidhana heaven; so in an ascending line.

2. In a descending line, the hînkâra is heaven,

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<sup>1</sup> Hitherto meditation on certain portions only of the Sâma-veda and the Sâma-sacrifice had been enjoined, and their deeper meaning explained. Now the same is done for the whole of the Sâman.

<sup>2</sup> Cf. *Kk.* Up. III, 19, 4.

<sup>3</sup> The five forms in which the Sâman is used for sacrificial purposes. The Sâman is always to be understood as the Good, as Dharma, and as Brahman.

the prastāva the sun, the udgītha the sky, the pratihāra the fire, the nidhana the earth.

3. The worlds in an ascending and in a descending line belong to him who knowing this meditates on the fivefold Sāman as the worlds <sup>1</sup>.

### THIRD KHANDA.

1. Let a man meditate on the fivefold Sāman as rain. The hīnkāra is wind (that brings the rain); the prastāva is, 'the cloud is come;' the udgītha is, 'it rains;' the pratihāra, 'it flashes, it thunders;'

2. The nidhana is, 'it stops.' There is rain for him, and he brings rain for others who thus knowing meditates on the fivefold Sāman as rain.

### FOURTH KHANDA.

1. Let a man meditate on the fivefold Sāman in all waters. When the clouds gather, that is the hīnkāra; when it rains, that is the prastāva; that which flows in the east <sup>2</sup>, that is the udgītha; that which flows in the west <sup>3</sup>, that is the pratihāra; the sea is the nidhana.

2. He does not die in water <sup>4</sup>, nay, he is rich in

<sup>1</sup> The commentator supplies some fanciful reasons why each of the five Sāmans is identified with certain objects. Earth is said to be the hīnkāra, because both always come first. Agni is prastāva, because sacrifices are praised in the fire (prastūyante). The sky is udgītha, because it is also called gagana, and both words have the letter g in common. The sun is pratihāra, because everybody wishes the sun to come towards him (prati). Heaven is nidhana, because those who depart from here are placed there (nidhīyante), &c.

<sup>2</sup> The Ganges, &c. Comm.

<sup>3</sup> The Narmadā, &c. Comm.

<sup>4</sup> The commentator adds, 'unless he wishes to die in the Ganges.'

water who knowing this meditates on the fivefold Sâman as all waters.

#### FIFTH KHANDA.

1. Let a man meditate on the fivefold Sâman as the seasons. The hiñkāra is spring, the prastāva summer (harvest of yava, &c.), the udgṭha the rainy season, the pratihāra autumn, the nidhana winter.

2. The seasons belong to him, nay, he is always in season (successful) who knowing this meditates on the fivefold Sâman as the seasons.

#### SIXTH KHANDA.

1. Let a man meditate on the fivefold Sâman in animals. The hiñkāra is goats, the prastāva sheep, the udgṭha cows, the pratihāra horses, the nidhana man.

2. Animals belong to him, nay, he is rich in animals who knowing this meditates on the fivefold Sâman as animals.

#### SEVENTH KHANDA.

1. Let a man meditate on the fivefold Sâman, which is greater than great, as the prānas (senses). The hiñkāra is smell<sup>1</sup> (nose), the prastāva speech (tongue), the udgṭha sight (eye), the pratihāra hearing (ear), the nidhana mind. These are one greater than the other.

2. What is greater than great belongs to him, nay, he conquers the worlds which are greater than

<sup>1</sup> Prāna is explained by ghrāna, smell; possibly ghrāna may have been the original reading. Anyhow, it cannot be the mukhya prāna here, because it is distinctly represented as the lowest sense.

great, who knowing this meditates on the fivefold Sāman, which is greater than great, as the *prānas* (senses).

#### EIGHTH KHANDA.

1. Next for the sevenfold Sāman. Let a man meditate on the sevenfold Sāman in speech. Whenever there is in speech the syllable *huñ*<sup>1</sup>, that is *hinkāra*, *pra* is the *prastāva*, *ā* is the *ādi*, the first, i. e. Om,

2. Ud is the *udgītha*, *pra* the *pratihāra*, *upa* the *upadrava*, *ni* the *nidhana*.

3. Speech yields the milk which is the milk of speech itself, to him who knowing this meditates on the sevenfold Sāman in speech. He becomes rich in food, and able to eat food.

#### NINTH KHANDA.

1. Let a man meditate on the sevenfold Sāman as the sun. The sun is Sāman, because he is always the same (*sama*); he is Sāman because he is the same, everybody thinking he looks towards me, he looks towards me<sup>2</sup>.

2. Let him know that all beings are dependent on him (the sun). What he is before his rising, that is the *hinkāra*. On it animals are dependent. Therefore animals say *hiñ* (before sunrise), for they share the *hinkāra* of that Sāman (the sun).

3. What he is when first risen, that is the *prastāva*. On it men are dependent. Therefore men love praise (*prastuti*) and celebrity, for they share the *prastāva* of that Sāman.

<sup>1</sup> These are again the *stobhāksharas*, or musical syllables used in the performance of the Sāman hymns; see p. 22.

<sup>2</sup> Cf. *Kā. Up.* II, 2, 2. Comm.

4. What he is at the time of the saṅgava<sup>1</sup>, that is the âdi, the first, the Om. On it birds are dependent. Therefore birds fly about in the sky without support, holding themselves, for they share the âdi<sup>2</sup> (the Om) of that Sâman.

5. What he is just at noon, that is the udgtha. On it the Devas are dependent (because they are brilliant). Therefore they are the best of all the descendants of Pragâpati, for they share the udgtha of that Sâman.

6. What he is after midday and before afternoon, that is the pratihâra. On it all germs are dependent. Therefore these, having been conceived (pratihrita), do not fall, for they share the pratihâra of that Sâman.

7. What he is after the afternoon and before sunset, that is the upadrava. On it the animals of the forest are dependent. Therefore, when they see a man, they run (upadravanti) to the forest as a safe hiding-place, for they share the upadrava of that Sâman.

8. What he is when he first sets, that is the nidhana. On it the fathers are dependent. Therefore they put them<sup>3</sup> down (nidadhati), for they share the nidhana of that Sâman. Thus a man meditates on the sevenfold Sâman as the sun.

<sup>1</sup> When the sun puts forth his rays, and when the cows are together with their calves, i. e. as Rajendralal Mitra says, after the cows have been milked and are allowed by the cowherds to suckle their young.

<sup>2</sup> The tertium comparationis is here the â of âdi and the â of âdâya, i. e. holding. The d might have been added.

<sup>3</sup> The cakes for the ancestral spirits, or the spirits themselves.

## TENTH KHANDA.

1. Next let a man meditate on the sevenfold Sâman which is uniform in itself<sup>1</sup> and leads beyond death. The word hînkâra has three syllables, the word prastâva has three syllables: that is equal (sama).

2. The word âdi (first, Om) has two syllables, the word pratihâra has four syllables. Taking one syllable from that over, that is equal (sama).

3. The word udgîtha has three syllables, the word upadrava has four syllables. With three and three syllables it should be equal. One syllable being left over, it becomes trisyllabic. Hence it is equal.

4. The word nidhana has three syllables, therefore it is equal. These make twenty-two syllables.

5. With twenty-one syllables a man reaches the sun (and death), for the sun is the twenty-first<sup>2</sup> from here; with the twenty-second he conquers what is beyond the sun: that is blessedness, that is freedom from grief.

6. He obtains here the victory over the sun (death), and there is a higher victory than the victory over the sun for him, who knowing this meditates on the sevenfold Sâman as uniform in itself, which leads beyond death, yea, which leads beyond death.

ELEVENTH KHANDA<sup>3</sup>.

1. The hînkâra is mind, the prastâva speech, the udgîtha sight, the pratihâra hearing, the nidhana

<sup>1</sup> Âtmasammita is explained by the commentator either as having the same number of syllables in the names of the different Sâmans, or as equal to the Highest Self.

<sup>2</sup> There are twelve months, five seasons, three worlds, then follows the sun as the twenty-first. Comm.

<sup>3</sup> After having explained the secret meaning of the whole Sâma-

breath. That is the Gâyatra Sâman, as interwoven in the (five) prânas<sup>1</sup>.

2. He who thus knows this Gâyatra interwoven in the prânas, keeps his senses, reaches the full life, he lives long<sup>2</sup>, becomes great with children and cattle, great by fame. The rule of him who thus meditates on the Gâyatra is, 'Be not high-minded.'

#### TWELFTH KHANDA.

1. The hiñkâra is, he rubs (the fire-stick); the prastâva, smoke rises; the udgîtha, it burns; the pratihâra, there are glowing coals, the nidhana, it goes down; the nidhana, it is gone out. This is the Rathantara Sâman as interwoven in fire<sup>3</sup>.

2. He who thus knows this Rathantara interwoven in fire, becomes radiant<sup>4</sup> and strong. He reaches the full life, he lives long, becomes great with children and cattle, great by fame. The rule is, 'Do not rinse the mouth or spit before the fire.'

#### THIRTEENTH KHANDA.

1, 2. Next follows the Vâmadevya as interwoven in generation<sup>5</sup>

veda ceremonial, as it is to be understood by meditation only (dhyâna), he proceeds to explain the secret meaning of the same ceremonial, giving to each its proper name in proper succession (gâyatra, rathantara, &c.), and showing the hidden purport of those names.

<sup>1</sup> Cf. *Kh.* Up. II, 7, 1, where prâna is explained differently. The Gâyatrî itself is sometimes called prâna.

<sup>2</sup> The commentator generally takes *gyok* in the sense of bright.

<sup>3</sup> The Rathantara is used for the ceremony of producing fire.

<sup>4</sup> *Brahmavarâkasa* is the 'glory of countenance' produced by higher knowledge, an inspired look. *Annâda*, lit. able to eat, healthy, strong.

<sup>5</sup> *Upamantrayate sa hiñkâro, gñapayate sa prastâvañ, striyâ saha*

## FOURTEENTH KHANDA.

1. Rising, the sun is the *hînkâra*, risen, he is the *prastâva*, at noon he is the *udgîtha*, in the afternoon he is the *pratihâra*, setting, he is the *nidhana*. That is the *Bṛihat Sâman* as interwoven in the sun <sup>1</sup>.

2. He who thus knows the *Bṛihat* as interwoven in the sun, becomes refulgent <sup>2</sup> and strong, he reaches the full life, he lives long, becomes great with children and cattle, great by fame. His rule is, 'Never complain of the heat of the sun.'

## FIFTEENTH KHANDA.

1. The mists gather, that is the *hînkâra*; the cloud has risen, that is the *prastâva*; it rains, that is the *udgîtha*; it flashes and thunders, that is the *pratihâra*; it stops, that is the *nidhana*. That is the *Vairûpa Sâman*, as interwoven in *Parganya*, the god of rain.

2. He who thus knows the *Vairûpa* as interwoven in *Parganya*, obtains all kinds of cattle (*virûpa*), he reaches the full life, he lives long, becomes great with children and cattle, great by fame. His rule is, 'Never complain of the rain.'

## SIXTEENTH KHANDA.

1. The *hînkâra* is spring, the *prastâva* summer, the *udgîtha* the rainy season, the *pratihâra* autumn,

sete sa udgîthah, pratistrî saha sete sa pratihârah, kâlam gakkhati tan nidhanam, pâram gakkhati tan nidhanam. Etad vâmadevyam mithune protam. 2. Sa ya evam etad vâmadevyam mithune protam veda, mithunî bhavati, mithunân mithunât pragâyate, sarvam âyur eti, gycg gîvati, mahân pragayâ parubhir bhavati, mahân kîrttyâ. Na kâmkana pariharet tad vratam.

<sup>1</sup> The sun is *bṛihat*. The *Bṛihat Sâman* is to be looked upon as the sun, or the *Bṛihat* has *Âditya* for its deity.

<sup>2</sup> The same as *brahmavarâksin*.

the nidhana winter. That is the Vairāga Sāman, as interwoven in the seasons.

2. He who thus knows the Vairāga, as interwoven in the seasons, shines (virāgati) through children, cattle, and glory of countenance. He reaches the full life, he lives long, becomes great with children and cattle, great by fame. His rule is, 'Never complain of the seasons.'

SEVENTEENTH KHANDA.

1. The hinkāra is the earth, the prastāva the sky, the udgītha heaven, the pratihāra the regions, the nidhana the sea. These are the Sakvarī Sāmans, as interwoven in the worlds<sup>1</sup>.

2. He who thus knows the Sakvarīs, as interwoven in the worlds, becomes possessed of the worlds, he reaches the full life, he lives long, becomes great with children and cattle, great by fame. His rule is, 'Never complain of the worlds.'

EIGHTEENTH KHANDA.

1. The hinkāra is goats, the prastāva sheep, the udgītha cows, the pratihāra horses, the nidhana man. These are the Revatī Sāmans, as interwoven in animals.

2. He who thus knows these Revatīs, as interwoven in animals, becomes rich in animals<sup>2</sup>, he reaches the full life, he lives long, becomes great with children and cattle, great by fame. His rule is, 'Never complain of animals.'

<sup>1</sup> The Sakvarīs are sung with the Mahānāmns. These are said to be water, and the worlds are said to rest on water.

<sup>2</sup> Revat means rich.

## NINETEENTH KHANDA.

1. The hiñkâra is hair, the prastâva skin, the udgîtha flesh, the pratihâra bone, the nidhana marrow. That is the Yagñâyagñîya Sâman, as interwoven in the members of the body.

2. He who thus knows the Yagñâyagñîya, as interwoven in the members of the body, becomes possessed of strong limbs, he is not crippled in any limb, he reaches the full life, he lives long, becomes great with children and cattle, great by fame. His rule is, 'Do not eat marrow for a year,' or 'Do not eat marrow at all.'

## TWENTIETH KHANDA.

1. The hiñkâra is fire, the prastâva air, the udgîtha the sun, the pratihâra the stars, the nidhana the moon. That is the Râgana Sâman, as interwoven in the deities.

2. He who thus knows the Râgana, as interwoven in the deities, obtains the same world, the same happiness, the same company as the gods, he reaches the full life, he lives long, becomes great with children and cattle, great by fame. His rule is, 'Do not speak evil of the Brâhmanas.'

## TWENTY-FIRST KHANDA.

1. The hiñkâra is the threefold knowledge, the prastâva these three worlds, the udgîtha Agni (fire), Vâyu (air), and Âditya (sun), the pratihâra the stars, the birds, and the rays, the nidhana the serpents, Gandharvas, and fathers. That is the Sâman, as interwoven in everything.

2. He who thus knows this Sâman, as interwoven in everything, he becomes everything.

3. And thus it is said in the following verse :  
 ' There are the fivefold three (the three kinds of sacrificial knowledge, the three worlds &c. in their fivefold form, i. e. as identified with the hinkāra, the prastāva, &c.), and the other forms of the Sāman. Greater than these there is nothing else besides.'

4. He who knows this, knows everything. All regions offer him gifts. His rule is, ' Let him meditate (on the Sāman), knowing that he is everything, yea, that he is everything'<sup>1</sup>.

#### TWENTY-SECOND KHANDA<sup>2</sup>.

1. The udgītha, of which a poet said, I choose the deep sounding note of the Sāman as good for cattle, belongs to Agni; the indefinite note belongs to Pragāpati, the definite note to Soma, the soft and smooth note to Vāyu, the smooth and strong note to Indra, the heron-like note to Brihaspati, the dull note to Varuna. Let a man cultivate all of these, avoiding, however, that of Varuna.

2. Let a man sing<sup>3</sup>, wishing to obtain by his song immortality for the Devas. ' May I obtain by my song oblations (svadhā) for the fathers, hope for men, fodder and water for animals, heaven for the sacrificer, food for myself,' thus reflecting on these in his mind, let a man (Udgātri priest) sing praises, without making mistakes in pronunciation, &c.

<sup>1</sup> Here ends the Sāmopāsana.

<sup>2</sup> These are lucubrations on the different tones employed in singing the Sāman hymns, and their names, such as vinardi, anirukta, nirukta, mṛīdu slakshna, slakshna balavad, krauñīta, apadhvānta.

<sup>3</sup> It would be better if the first ity āgāyet could be left out. The commentator ignores these words.

3. All vowels (svara) belong to Indra, all sibilants (ûshman) to Pragâpati, all consonants (sparsa) to Mrityu (death). If somebody should reprove him for his vowels, let him say, 'I went to Indra as my refuge (when pronouncing my vowels) : he will answer thee.'

4. And if somebody should reprove him for his sibilants, let him say, 'I went to Pragâpati as my refuge : he will smash thee.' And if somebody should reprove him for his consonants, let him say, 'I went to Mrityu as my refuge : he will reduce thee to ashes.'

5. All vowels are to be pronounced with voice (ghosha) and strength (bala), so that the Udgâtri may give strength to Indra. All sibilants are to be pronounced, neither as if swallowed (agrasta)<sup>1</sup>, nor as if thrown out (nirasta)<sup>2</sup>, but well opened<sup>3</sup> (vivrita), so that the Udgâtri may give himself to Pragâpati. All consonants are to be pronounced slowly, and without crowding them together<sup>4</sup>, so that the Udgâtri may withdraw himself from Mrityu.

<sup>1</sup> Grâsa, according to the Rig-veda-prâtisâkhyâ 766, is the stiffening of the root of the tongue in pronunciation.

<sup>2</sup> Nirâsa, according to the Rig-veda-prâtisâkhyâ 760, is the withdrawing of the active from the passive organ in pronunciation.

<sup>3</sup> The opening, vivrita, may mean two things, either the opening of the vocal chords (kha), which imparts to the ûshmans their surd character (Rig. Prât. 709), or the opening of the organs of pronunciation (karana), which for the ûshmans is asprisham sthitam (Rig. Prât. 719), or vivrita (Ath. Prât. I, 31 ; Taitt. Prât. II, 5).

<sup>4</sup> Anabhinihita, for thus the commentaries give the reading, is explained by anabhinikshipta. On the real abhinidhâna, see Rig. Prât. 393. The translation does not follow the commentary. The genitive pragâpateh is governed by paridadâni.

## TWENTY-THIRD KHANDA.

1. There are three branches of the law. Sacrifice, study, and charity are the first<sup>1</sup>,

2. Austerity the second, and to dwell as a Brahmaçārin in the house of a tutor, always mortifying the body in the house of a tutor, is the third. All these obtain the worlds of the blessed, but the Brahmasamstha alone (he who is firmly grounded in Brahman) obtains immortality.

3. Pragāpati brooded on the worlds. From them, thus brooded on, the threefold knowledge (sacrifice) issued forth. He brooded on it, and from it, thus brooded on, issued the three syllables, Bhûh, Bhuvaḥ, Svah.

4. He brooded on them and from them, thus brooded on, issued the Om. As all leaves are attached to a stalk, so is all speech (all words) attached to the Om (Brahman). Om is all this, yea, Om is all this.

## TWENTY-FOURTH KHANDA.

1. The teachers of Brahman (Veda) declare, as the Prātāsavana (morning-oblation) belongs to the Vasus, the Mādhyandina-savana (noon-libation) to

<sup>1</sup> Not the first in rank or succession, but only in enumerating the three branches of the law. This first branch corresponds to the second stage, the āsrama of the householder. Austerity is meant for the Vānaprastha, the third āsrama, while the third is intended for the Brahmaçārin, the student, only that the naishṭhika or perpetual Brahmaçārin here takes the place of the ordinary student. The Brahmasamstha would represent the fourth āsrama, that of the Sannyāsīn or parivrāg, who has ceased to perform any works, even the tapas or austerities of the Vānaprastha.

the Rudras, the third Savana (evening-libation) to the Âdityas and the Visve Devas,

2. Where then is the world of the sacrificer? He who does not know this, how can he perform the sacrifice? He only who knows, should perform it<sup>1</sup>.

3. Before the beginning of the Prâtaranuvâka (matin-chant), the sacrificer, sitting down behind the household altar (gârhapatya), and looking towards the north, sings the Sâman, addressed to the Vasus:

4. 'Open the door of the world (the earth), let us see thee, that we may rule (on earth).'

5. Then he sacrifices, saying: 'Adoration to Agni, who dwells on the earth, who dwells in the world! Obtain that world for me, the sacrificer! That is the world for the sacrificer!'

6. 'I (the sacrificer) shall go thither, when this life is over. Take this! (he says, in offering the libation.) Cast back the bolt!' Having said this, he rises. For him the Vasus fulfil the morning-oblation.

7. Before the beginning of the Mâdhyandina-savana, the noon-oblation, the sacrificer, sitting down behind the Âgnidhrtya altar, and looking towards the north, sings the Sâman, addressed to the Rudras.

8. 'Open the door of the world (the sky), let us see thee, that we may rule wide (in the sky).'

9. Then he sacrifices, saying: 'Adoration to

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<sup>1</sup> The commentator is always very anxious to explain that though it is better that a priest should know the hidden meaning of the sacrificial acts which he has to perform, yet there is nothing to prevent a priest, who has not yet arrived at this stage of knowledge, from performing his duties.

Vāyu (air), who dwells in the sky, who dwells in the world. Obtain that world for me, the sacrificer! That is the world for the sacrificer!

10. 'I (the sacrificer) shall go thither, when this life is over. Take this! Cast back the bolt!' Having said this, he rises. For him the Rudras fulfil the noon-oblation.

11. Before the beginning of the third oblation, the sacrificer, sitting down behind the Ahavantya altar, and looking towards the north, sings the Sāman, addressed to the Âdityas and Visve Devas:

12. 'Open the door of the world (the heaven), let us see thee, that we may rule supreme (in heaven).' This is addressed to the Âdityas.

13. Next the Sāman addressed to the Visve Devas: 'Open the door of the world (heaven), let us see thee, that we may rule supreme (in heaven).'

14. Then he sacrifices, saying: 'Adoration to the Âdityas and to the Visve Devas, who dwell in heaven, who dwell in the world. Obtain that world for me, the sacrificer!'

15. 'That is the world for the sacrificer! I (the sacrificer) shall go thither, when this life is over. Take this! Cast back the bolt!' Having said this, he rises.

16. For him the Âdityas and the Visve Devas fulfil the third oblation. He who knows this, knows the full measure of the sacrifice, yea, he knows it.

## THIRD PRAPÂTHAKA.

FIRST KHANDA<sup>1</sup>.

1. The sun is indeed the honey<sup>2</sup> of the Devas. The heaven is the cross-beam (from which) the sky (hangs as) a hive, and the bright vapours are the eggs of the bees<sup>3</sup>.

2. The eastern rays of the sun are the honey-cells in front. The *Rik* verses are the bees, the Rig-veda (sacrifice) is the flower, the water (of the sacrificial libations) is the nectar (of the flower).

3. Those very *Rik* verses (then as bees) brooded over the Rig-veda sacrifice (the flower); and from it, thus brooded on, sprang as its (nectar) essence, fame, glory of countenance, vigour, strength, and health<sup>4</sup>.

4. That (essence) flowed forth and went towards the sun<sup>5</sup>. And that forms what we call the red (rohita) light of the rising sun.

<sup>1</sup> After the various meditations on the Sâma-veda sacrifice, the sun is next to be meditated on, as essential to the performance of all sacrifices.

<sup>2</sup> Everybody delights in the sun, as the highest reward of all sacrifices.

<sup>3</sup> I am not certain whether this passage is rightly translated. Rajendra Mitra speaks of an arched bamboo, whence the atmosphere hangs pendant like a hive, in which the vapours are the eggs. Apûpa means a cake, and may mean a hive. In order to understand the simile, we ought to have a clearer idea of the construction of the ancient bee-hive.

<sup>4</sup> Annâdya, explained as food, but more likely meaning power to eat, appetite, health. See III, 13, 1.

<sup>5</sup> The commentator explains: The *Rik* verses, on becoming part of the ceremonial, perform the sacrifice. The sacrifice (the flower), when surrounded by the *Rik* verses (bees), yields its essence, the nectar. That essence consists in all the rewards to be obtained through sacrifice, and as these rewards are to be enjoyed in the

## SECOND KHANDA.

1. The southern rays of the sun are the honey-cells on the right. The Yagus verses are the bees, the Yagur-veda sacrifice is the flower, the water (of the sacrificial libations) is the nectar (of the flower).

2. Those very Yagus verses (as bees) brooded over the Yagur-veda sacrifice (the flower); and from it, thus brooded on, sprang as its (nectar) essence, fame, glory of countenance, vigour, strength, and health.

3. That flowed forth and went towards the sun. And that forms what we call the white (sukla) light of the sun.

## THIRD KHANDA.

1. The western rays of the sun are the honey-cells behind. The Sâman verses are the bees, the Sâma-veda sacrifice is the flower, the water is the nectar.

2. Those very Sâman verses (as bees) brooded over the Sâma-veda sacrifice; and from it, thus brooded on, sprang as its (nectar) essence, fame, glory of countenance, vigour, strength, and health.

3. That flowed forth and went towards the sun. And that forms what we call the dark (*krishna*) light of the sun.

## FOURTH KHANDA.

1. The northern rays of the sun are the honey-cells on the left. The (hymns of the) Atharvângiras are the bees, the Itihâsa-purâna<sup>1</sup> (the reading of the old stories) is the flower, the water is the nectar.

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next world and in the sun, therefore that essence or nectar is said to ascend to the sun.

<sup>1</sup> As there is no Atharva-veda sacrifice, properly so called, we have corresponding to the Atharva-veda hymns the so-called fifth

2. Those very hymns of the Atharvângiras (as bees) brooded over the Itihâsa-purâna; and from it, thus brooded on, sprang as its (nectar) essence, fame, glory of countenance, vigour, strength, and health.

3. That flowed forth, and went towards the sun. And that forms what we call the extreme dark (*paraḥ krishnam*) light of the sun.

#### FIFTH KHANDA.

1. The upward rays of the sun are the honey-cells above. The secret doctrines are the bees, Brahman (the Om) is the flower, the water is the nectar.

2. Those secret doctrines (as bees) brooded over Brahman (the Om); and from it, thus brooded on, sprang as its (nectar) essence, fame, glory of countenance, brightness, vigour, strength, and health.

3. That flowed forth, and went towards the sun. And that forms what seems to stir in the centre of the sun.

4. These (the different colours in the sun) are the essences of the essences. For the Vedas are essences (the best things in the world); and of them (after they have assumed the form of sacrifice) these (the colours rising to the sun) are again the essences. They are the nectar of the nectar. For the Vedas are nectar (immortal), and of them these are the nectar.

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Veda, the Itihâsa-purâna. This may mean the collection of legends and traditions, or the old book of traditions. At all events it is taken as one Purâna, not as many. These ancient stories were repeated at the Asvamedha sacrifice during the so-called Pariplava nights. Many of them have been preserved in the Brâhmanas; others, in a more modern form, in the Mahâbhârata. See Weber, Indische Studien, I, p. 258, note.

## SIXTH KHANDA.

1. On the first of these nectars (the red light, which represents fame, glory of countenance, vigour, strength, health) the Vasus live, with Agni at their head. True, the Devas do not eat or drink, but they enjoy by seeing the nectar.

2. They enter into that (red) colour, and they rise from that colour<sup>1</sup>.

3. He who thus knows this nectar, becomes one of the Vasus, with Agni at their head, he sees the nectar and rejoices. And he, too, having entered that colour, rises again from that colour.

4. So long as the sun rises in the east and sets in the west<sup>2</sup>, so long does he follow the sovereign supremacy of the Vasus.

## SEVENTH KHANDA.

1. On the second of these nectars the Rudras live, with Indra at their head. True, the Devas do not eat or drink, but they enjoy by seeing the nectar.

2. They enter into that white colour, and they rise from that colour.

3. He who thus knows this nectar, becomes one of the Rudras, with Indra at their head, he sees the

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<sup>1</sup> This is differently explained by the commentator. He takes it to mean that, when the Vasus have gone to the sun, and see that there is no opportunity for enjoying that colour, they rest; but when they see that there is an opportunity for enjoying it, they exert themselves for it. I think the colour is here taken for the colour of the morning, which the Vasus enter, and from which they go forth again.

<sup>2</sup> 1. East: Vasus: red: Agni. 2. South: Rudras: white: Indra. 3. West: Âditya: dark: Varuṇa. 4. North: Marut: very dark: Soma. 5. Upward: Sâdhya: centre: Brahman.

nectar and rejoices. And he, having entered that colour, rises again from that colour.

4. So long as the sun rises in the east and sets in the west, twice as long does it rise in the south and set in the north ; and so long does he follow the sovereign supremacy of the Rudras.

#### EIGHTH KHANDA.

1. On the third of these nectars the Âdityas live, with Varuṇa at their head. True, the Devas do not eat or drink, but they enjoy by seeing the nectar.

2. They enter into that (dark) colour, and they rise from that colour.

3. He who thus knows this nectar, becomes one of the Âdityas, with Varuṇa at their head, he sees the nectar and rejoices. And he, having entered that colour, rises again from that colour.

4. So long as the sun rises in the south and sets in the north, twice as long does it rise in the west and set in the east ; and so long does he follow the sovereign supremacy of the Âdityas.

#### NINTH KHANDA.

1. On the fourth of these nectars the Maruts live, with Soma at their head. True, the Devas do not eat or drink, but they enjoy by seeing the nectar.

2. They enter in that (very dark) colour, and they rise from that colour.

3. He who thus knows this nectar, becomes one of the Maruts, with Soma at their head, he sees the nectar and rejoices. And he, having entered that colour, rises again from that colour.

4. So long as the sun rises in the west and sets

in the east, twice as long does it rise in the north and set in the south; and so long does he follow the sovereign supremacy of the Maruts.

#### TENTH KHANDA.

1. On the fifth of these nectars the Sādhyas live, with Brahman at their head. True, the Devas do not eat or drink, but they enjoy by seeing the nectar.

2. They enter into that colour, and they rise from that colour.

3. He who thus knows this nectar, becomes one of the Sādhyas, with Brahman at their head; he sees the nectar and rejoices. And he, having entered that colour, rises again from that colour.

4. So long as the sun rises in the north and sets in the south, twice as long does it rise above, and set below; and so long does he follow the sovereign power of the Sādhyas<sup>1</sup>.

<sup>1</sup> The meaning of the five *Khandas* from 6 to 10 is clear, in so far as they are intended to show that he who knows or meditates on the sacrifices as described before, enjoys his reward in different worlds with the Vasus, Rudras, &c. for certain periods of time, till at last he reaches the true Brahman. Of these periods each succeeding one is supposed to be double the length of the preceding one. This is expressed by imagining a migration of the sun from east to south, west, north, and zenith. Each change of the sun marks a new world, and the duration of each successive world is computed as double the duration of the preceding world. Similar ideas have been more fully developed in the *Purānas*, and the commentator is at great pains to remove apparent contradictions between the *Paurānik* and *Vaidik* accounts, following, as *Ānandagīrī* remarks, the *Dravidakāvya* (p. 173, l. 13).

## ELEVENTH KHANDA.

1. When from thence he has risen upwards, he neither rises nor sets. He is alone, standing in the centre. And on this there is this verse :

2. 'Yonder he neither rises nor sets at any time. If this is not true, ye gods, may I lose Brahman.'

3. And indeed to him who thus knows this Brahma-upanishad (the secret doctrine of the Veda) the sun does not rise and does not set. For him there is day, once and for all<sup>1</sup>.

4. This doctrine (beginning with III, 1, 1) Brahman (m. Hiranyagarbha) told to Pragâpati (Virâg), Pragâpati to Manu, Manu to his offspring (Ikshvâku, &c.) And the father told that (doctrine of) Brahman (n.) to Uddâlaka Âruni.

5. A father may therefore tell that doctrine of Brahman to his eldest son<sup>2</sup>, or to a worthy pupil.

But no one should tell it to anybody else, even if he gave him the whole sea-girt earth, full of treasure, for this doctrine is worth more than that, yea, it is worth more.

## TWELFTH KHANDA.

1. The Gâyatrî<sup>3</sup> (verse) is everything whatsoever here exists. Gâyatrî indeed is speech, for speech

<sup>1</sup> Cf. *Kh. Up.* VIII, 4, 2.

<sup>2</sup> This was the old, not the present custom, says Ânandagiri. Not the father, but an âtârya, has now to teach his pupils.

<sup>3</sup> The Gâyatrî is one of the sacred metres, and is here to be meditated on as Brahman. It is used in the sense of verse, and as the name of a famous hymn. The Gâyatrî is often praised as the most powerful metre, and whatever can be obtained by means of the recitation of Gâyatrî verses is described as the achievement of the Gâyatrî. The etymology of gâyatrî from gai and trâ is, of course, fanciful.

sings forth (gâya-ti) and protects (trâya-te) everything that here exists.

2. That Gâyatrî is also the earth, for everything that here exists rests on the earth, and does not go beyond.

3. That earth again is the body in man, for in it the vital airs (prâṇas<sup>1</sup>, which are everything) rest, and do not go beyond.

4. That body again in man is the heart within man, for in it the prâṇas (which are everything) rest, and do not go beyond.

5. That Gâyatrî has four feet<sup>2</sup> and is sixfold<sup>3</sup>. And this is also declared by a *Rg* verse (Rig-veda X, 90, 3):—

6. 'Such is the greatness of it (of Brahman, under the disguise of Gâyatrî<sup>4</sup>); greater than it is the Person<sup>5</sup> (purusha). His feet are all things. The immortal with three feet is in heaven (i. e. in himself).'

<sup>1</sup> The prâṇas may be meant for the five senses, as explained in *Kh.* I, 2, 1; II, 7, 1; or for the five breathings, as explained immediately afterwards in III, 13, 1. The commentator sees in them everything that here exists (*Kh.* Up. III, 15, 4), and thus establishes the likeness between the body and the Gâyatrî. As Gâyatrî is the earth, and the earth the body, and the body the heart, Gâyatrî is in the end to be considered as the heart.

<sup>2</sup> The four feet are explained as the four quarters of the Gâyatrî metre, of six syllables each. The Gâyatrî really consists of three feet of eight syllables each.

<sup>3</sup> The Gâyatrî has been identified with all beings, with speech, earth, body, heart, and the vital airs, and is therefore called sixfold. This, at least, is the way in which the commentator accounts for the epithet 'sixfold.'

<sup>4</sup> Of Brahman modified as Gâyatrî, having four feet, and being sixfold.

<sup>5</sup> The real Brahman, unmodified by form and name.

7. The Brahman which has been thus described (as immortal with three feet in heaven, and as Gâyatri) is the same as the ether which is around us ;

8. And the ether which is around us, is the same as the ether which is within us. And the ether which is within us,

9. That is the ether within the heart. That ether in the heart (as Brahman) is omnipresent and unchanging. He who knows this obtains omnipresent and unchangeable happiness.

#### THIRTEENTH KHANDA<sup>1</sup>.

1. For that heart there are five gates belonging to the Devas (the senses). The eastern gate is the Prâna (up-breathing), that is the eye, that is Âditya (the sun). Let a man meditate on that as brightness (glory of countenance) and health. He who knows this, becomes bright and healthy.

2. The southern gate is the Vyâna (back-breathing), that is the ear, that is the moon. Let a man meditate on that as happiness and fame. He who knows this, becomes happy and famous.

3. The western gate is the Apâna (down-breathing), that is speech, that is Agni (fire). Let a man meditate on that as glory of countenance and health. He who knows this, becomes glorious and healthy.

4. The northern gate is the Samâna (on-breathing), that is mind, that is Parganya (rain). Let a man meditate on that as celebrity and beauty.

<sup>1</sup> The meditation on the five gates and the five gate-keepers of the heart is meant to be subservient to the meditation on Brahman, as the ether in the heart, which, as it is said at the end, is actually seen and heard by the senses as being within the heart.

He who knows this, becomes celebrated and beautiful.

5. The upper gate is the Udâna (out-breathing), that is air, that is ether. Let a man meditate on that as strength and greatness. He who knows this, becomes strong and great.

6. These are the five men of Brahman, the door-keepers of the Svarga (heaven) world. He who knows these five men of Brahman, the door-keepers of the Svarga world, in his family a strong son is born. He who thus knows these five men of Brahman, as the door-keepers of the Svarga world, enters himself the Svarga world.

7. Now that light which shines above this heaven, higher than all, higher than everything, in the highest world, beyond which there are no other worlds, that is the same light which is within man. And of this we have this visible proof<sup>1</sup>:

8. Namely, when we thus perceive by touch the warmth here in the body<sup>2</sup>. And of it we have this audible proof: Namely, when we thus, after stopping our ears, listen to what is like the rolling of a carriage, or the bellowing of an ox, or the sound of a burning fire<sup>3</sup> (within the ears). Let a man meditate on this as the (Brahman) which is seen and heard.

<sup>1</sup> The presence of Brahman in the heart of man is not to rest on the testimony of revelation only, but is here to be established by the evidence of the senses. Childish as the argument may seem to us, it shows at all events how intently the old Brahmins thought on the problem of the evidence of the invisible.

<sup>2</sup> That warmth must come from something, just as smoke comes from fire, and this something is supposed to be Brahman in the heart.

<sup>3</sup> Cf. Ait. Ār. III, 2, 4, 11-13.

He who knows this, becomes conspicuous and celebrated, yea, he becomes celebrated.

FOURTEENTH KHANDA.

1. All this is Brahman (n.) Let a man meditate on that (visible world) as beginning, ending, and breathing<sup>1</sup> in it (the Brahman).

Now man is a creature of will. According to what his will is in this world, so will he be when he has departed this life. Let him therefore have this will and belief :

2. The intelligent, whose body is spirit, whose form is light, whose thoughts are true, whose nature is like ether (omnipresent and invisible), from whom all works, all desires, all sweet odours and tastes proceed ; he who embraces all this, who never speaks, and is never surprised,

3. He is my self within the heart, smaller than a corn of rice, smaller than a corn of barley, smaller than a mustard seed, smaller than a canary seed or the kernel of a canary seed. He also is my self within the heart, greater than the earth, greater than the sky, greater than heaven, greater than all these worlds.

4. He from whom all works, all desires, all sweet odours and tastes proceed, who embraces all this, who never speaks and who is never surprised, he, my self within the heart, is that Brahman (n.) When I shall have departed from hence, I shall obtain him (that Self). He who has this faith<sup>2</sup> has no doubt ; thus said *Sândilya*<sup>3</sup>, yea, thus he said.

<sup>1</sup> Galân is explained by *ga*, born, *la*, absorbed, and *an*, breathing. It is an artificial term, but fully recognised by the Vedânta school, and always explained in this manner.

<sup>2</sup> Or he who has faith and no doubt, will obtain this.

<sup>3</sup> This chapter is frequently quoted as the *Sândilya-vidyâ*, *Vedântasâra*, init ; *Vedânta-sûtra* III, 3, 31.

FIFTEENTH KHANDA<sup>1</sup>.

1. The chest which has the sky for its circumference and the earth for its bottom, does not decay, for the quarters are its sides, and heaven its lid above. That chest is a treasury, and all things are within it.

2. Its eastern quarter is called *Guhû*, its southern *Sahamānā*, its western *Rāgñî*, its northern *Subhûtā*<sup>2</sup>. The child of those quarters is *Vāyu*, the air, and he who knows that the air is indeed the child of the quarters, never weeps for his sons. 'I know the wind to be the child of the quarters, may I never weep for my sons.'

3. 'I turn to the imperishable chest with such and such and such<sup>3</sup>.' 'I turn to the *Prāna* (life) with such and such and such.' 'I turn to *Bhûh* with such and such and such.' 'I turn to *Bhuvaḥ* with such and such and such.' 'I turn to *Svaḥ* with such and such and such.'

4. 'When I said, I turn to *Prāna*, then *Prāna* means all whatever exists here—to that I turn.'

5. 'When I said, I turn to *Bhûh*, what I said is, I turn to the earth, the sky, and heaven.'

<sup>1</sup> The object of this section, the *Kosavignāna*, is to show how the promise made in III, 13, 6, 'that a strong son should be born in a man's family,' is to be fulfilled.

<sup>2</sup> These names are explained by the commentator as follows: Because people offer libations (*guhvati*), turning to the east, therefore it is called *Guhû*. Because evil doers suffer (*sahante*) in the town of *Yama*, which is in the south, therefore it is called *Sahamānā*. The western quarter is called *Rāgñî*, either because it is sacred to king *Varuṇa* (*rāgan*), or on account of the red colour (*rāga*) of the twilight. The north is called *Subhûtā*, because wealthy beings (*bhūtimat*), like *Kuvera* &c., reside there.

<sup>3</sup> Here the names of the sons are to be pronounced.

6. 'When I said, I turn to *Bhuvah*, what I said is, I turn to *Agni* (fire), *Vāyu* (air), *Āditya* (sun).'

7. 'When I said, I turn to *Svah*, what I said is, I turn to the *Rig-veda*, *Yagur-veda*, and *Sāma-veda*. That is what I said, yea, that is what I said.'

#### SIXTEENTH KHANDA<sup>1</sup>.

1. Man is sacrifice. His (first) twenty-four years are the morning-libation. The *Gāyatrī* has twenty-four syllables, the morning-libation is offered with *Gāyatrī* hymns. The *Vasus* are connected with that part of the sacrifice. The *Prānas* (the five senses) are the *Vasus*, for they make all this to abide (*vāsayanti*).

2. If anything ails him in that (early) age, let him say: 'Ye *Prānas*, ye *Vasus*, extend this my morning-libation unto the midday-libation, that I, the sacrificer, may not perish in the midst of the *Prānas* or *Vasus*.' Thus he recovers from his illness, and becomes whole.

3. The next forty-four years are the midday-libation. The *Trishūbh* has forty-four syllables, the midday-libation is offered with *Trishūbh* hymns. The *Rudras* are connected with that part of it. The *Prānas* are the *Rudras*, for they make all this to cry (*rodanti*).

4. If anything ails him in that (second) age, let him say: 'Ye *Prānas*, ye *Rudras*, extend this my midday-libation unto the third libation, that I, the sacrificer, may not perish in the midst of the *Prānas* or *Rudras*.' Thus he recovers from his illness, and becomes whole.

5. The next forty-eight years are the third

<sup>1</sup> The object of this *Khanda* is to show how to obtain long life, as promised before.

libation. The *Gagati* has forty-eight syllables, the third libation is offered with *Gagati* hymns. The *Ādityas* are connected with that part of it. The *Prānas* are the *Ādityas*, for they take up all this (*ādadate*).

6. If anything ails him in that (third) age, let him say: 'Ye *Prānas*, ye *Ādityas*, extend this my third libation unto the full age, that I, the sacrificer, may not perish in the midst of the *Prānas* or *Ādityas*.' Thus he recovers from his illness, and becomes whole.

7. *Mahidāsa Aitareya* (the son of *Itarā*), who knew this, said (addressing a disease): 'Why dost thou afflict me, as I shall not die by it?' He lived a hundred and sixteen years (i. e. 24 + 44 + 48). He, too, who knows this lives on to a hundred and sixteen years.

#### SEVENTEENTH KHANDA<sup>1</sup>.

1. When a man (who is the sacrificer) hungers, thirsts, and abstains from pleasures, that is the *Dīkshā* (initiatory rite).

2. When a man eats, drinks, and enjoys pleasures, he does it with the *Upasadas* (the sacrificial days on which the sacrificer is allowed to partake of food).

3. When a man laughs, eats, and delights himself, he does it with the *Stuta-sastras* (hymns sung and recited at the sacrifices).

4. Penance, liberality, righteousness, kindness, truthfulness, these form his *Dakshinās* (gifts bestowed on priests, &c.)

5. Therefore when they say, 'There will be a

<sup>1</sup> Here we have a representation of the sacrifice as performed without any ceremonial, and as it is often represented when performed in thought only by a man living in the forest.

birth,' and 'there has been a birth' (words used at the Soma-sacrifice, and really meaning, 'He will pour out the Soma-juice,' and 'he has poured out the Soma-juice'), that is his new birth. His death is the Avabhṛītha ceremony (when the sacrificial vessels are carried away to be cleansed).

6. Ghora Âṅgīrasa, after having communicated this (view of the sacrifice) to *Kṛishna*, the son of Devākī<sup>1</sup>—and he never thirsted again (after other knowledge)—said: 'Let a man, when his end ap-

<sup>1</sup> The curious coincidence between *Kṛishna* Devākīputra, here mentioned as a pupil of Ghora Âṅgīrasa, and the famous *Kṛishna*, the son of Devākī, was first pointed out by Colebrooke, *Miscell. Essays*, II, 177. Whether it is more than a coincidence, is difficult to say. Certainly we can build no other conclusions on it than those indicated by Colebrooke, that new fables may have been constructed elevating this personage to the rank of a god. We know absolutely nothing of the old *Kṛishna* Devākīputra except his having been a pupil of Ghora Âṅgīrasa, nor does there seem to have been any attempt made by later Brahmans to connect their divine *Kṛishna*, the son of Vasudeva, with the *Kṛishna* Devākīputra of our Upanishad. This is all the more remarkable because the author of the *Sāṅdilya-sūtras*, for instance, who is very anxious to find a *śrauta* authority for the worship of *Kṛishna* Vāsudeva as the supreme deity, had to be satisfied with quoting such modern compilations as the *Nārāyaṇopaniṣad*, *Atharvasīras*, VI, 9, *brahmanyō devakīputro brahmanyō madhusūdanaḥ* (see *Sāṅdilya-sūtras*, ed. Ballantyne, p. 36, translated by Cowell, p. 51), without venturing to refer to the *Kṛishna* Devākīputra of the *Khândogya-upaniṣad*. The occurrence of such names as *Kṛishna*, Vāsudeva, Madhusūdana stamps Upanishads, like the *Âtmabodha-upaniṣad*, as modern (Colebrooke, *Essays*, I, 101), and the same remark applies, as Weber has shown, to the *Gopâlatâpani-upaniṣad* (*Bibliotheca Indica*, No. 183), where we actually find such names as *Sṛīkṛishna* Govinda, *Gopīganavallabha*, *Devakyâm gâtaḥ* (p. 38), &c. Professor Weber has treated these questions very fully, but it is not quite clear to me whether he wishes to go beyond Colebrooke and to admit more than a similarity of name between the pupil of Ghora Âṅgīrasa and the friend of the Gopīs.

proaches, take refuge with this Triad<sup>1</sup>: "Thou art the imperishable," "Thou art the unchangeable," "Thou art the edge of Prāṇa." On this subject there are two *Rik* verses (Rig-veda VIII, 6, 30):—

7. 'Then they see (within themselves) the ever-present light of the old seed (of the world, the Sat), the highest, which is lighted in the brilliant (Brahman).' Rig-veda I, 50, 10:—

'Perceiving above the darkness (of ignorance) the higher light (in the sun), as the higher light within the heart, the bright source (of light and life) among the gods, we have reached the highest light, yea, the highest light<sup>2</sup>.'

#### EIGHTEENTH KHANDA<sup>3</sup>.

1. Let a man meditate on mind as Brahman (n.), this is said with reference to the body. Let a man meditate on the ether as Brahman (n.), this is said with reference to the Devas. Thus both the meditation which has reference to the body, and the meditation which has reference to the Devas, has been taught.

2. That Brahman (mind) has four feet (quarters).

<sup>1</sup> Let him recite these three verses.

<sup>2</sup> Both these verses had to be translated here according to their scholastic interpretation, but they had originally a totally different meaning. Even the text was altered, *divā* being changed to *divi*, *svaḥ* to *sve*. The first is taken from a hymn addressed to Indra, who after conquering the dark clouds brings back the light of the sun. When he does that, then the people see again, as the poet says, the daily light of the old seed (from which the sun rises) which is lighted in heaven. The other verse belongs to a hymn addressed to the sun. Its simple meaning is: 'Seeing above the darkness (of the night) the rising light, the Sun, bright among the bright, we came towards the highest light.'

<sup>3</sup> This is a further elucidation of *Kh.* Up. III, 14, 2.

Speech is one foot, breath is one foot, the eye is one foot, the ear is one foot—so much with reference to the body. Then with reference to the gods, Agni (fire) is one foot, Vāyu (air) is one foot, Âditya (sun) is one foot, the quarters are one foot. Thus both the worship which has reference to the body, and the worship which has reference to the Devas, has been taught.

3. Speech is indeed the fourth foot of Brahman. That foot shines with Agni (fire) as its light, and warms. He who knows this, shines and warms through his celebrity, fame, and glory of countenance.

4. Breath is indeed the fourth foot of Brahman. That foot shines with Vāyu (air) as its light, and warms. He who knows this, shines and warms through his celebrity, fame, and glory of countenance.

5. The eye is indeed the fourth foot of Brahman. That foot shines with Âditya (sun) as its light, and warms. He who knows this, shines and warms through his celebrity, fame, and glory of countenance.

6. The ear is indeed the fourth foot of Brahman. That foot shines with the quarters as its light, and warms. He who knows this, shines and warms through his celebrity, fame, and glory of countenance.

#### NINETEENTH KHANDA.

1. Âditya (the sun<sup>1</sup>) is Brahman, this is the doctrine, and this is the fuller account of it :—

In the beginning this was non-existent<sup>2</sup>. It be-

<sup>1</sup> Âditya, or the sun, had before been represented as one of the four feet of Brahman. He is now represented as Brahman, or as to be meditated on as such.

<sup>2</sup> Not yet existing, not yet developed in form and name, and therefore as if not existing.

came existent, it grew. It turned into an egg<sup>1</sup>. The egg lay for the time of a year. The egg broke open. The two halves were one of silver, the other of gold.

2. The silver one became this earth, the golden one the sky, the thick membrane (of the white) the mountains, the thin membrane (of the yoke) the mist with the clouds, the small veins the rivers, the fluid the sea.

3. And what was born from it that was Āditya, the sun. When he was born shouts of hurrah arose, and all beings arose, and all things which they desired. Therefore whenever the sun rises and sets, shouts of hurrah arise, and all beings arise, and all things which they desire.

4. If any one knowing this meditates on the sun as Brahman, pleasant shouts will approach him and will continue, yea, they will continue.

## FOURTH PRAPĀTHAKA.

### FIRST KHANDA<sup>2</sup>.

1. There lived once upon a time Gānasruti Pau-trāyana (the great-grandson of Ganasruta), who was a pious giver, bestowing much wealth upon the

<sup>1</sup> *Ānda* instead of *anda* is explained as a Vedic irregularity. A similar cosmogony is given in Manu's Law Book, I, 12 seq. See Kellgren, *Mythus de ovo mundano*, Helsingfors, 1849.

<sup>2</sup> *Vāyu* (air) and *Prāna* (breath) had before been represented as feet of Brahman, as the second pair. Now they are represented as Brahman, and as to be meditated on as such. This is the teaching of Raikva. The language of this chapter is very obscure, and I am not satisfied with the translation.

people, and always keeping open house. He built places of refuge everywhere, wishing that people should everywhere eat of his food.

2. Once in the night some *Hamsas* (flamingoes) flew over his house, and one flamingo said to another: 'Hey, *Bhalláksha*, *Bhalláksha* (short-sighted friend). The light (glory) of *Gânasruti Pautráyana* has spread like the sky. Do not go near, that it may not burn thee.'

3. The other answered him: 'How can you speak of him, being what he is (a *râganya*, noble), as if he were like *Raikva* with the car<sup>1</sup>?''

4. The first replied: 'How is it with this *Raikva* with the car of whom thou speakest?'

The other answered: 'As (in a game of dice) all the lower casts<sup>2</sup> belong to him who has conquered with the *Kṛita* cast, so whatever good deeds other people perform, belong to that *Raikva*. He who knows what he knows, he is thus spoken of by me.'

5. *Gânasruti Pautráyana* overheard this conversation, and as soon as he had risen in the morning, he said to his door-keeper (*kshattri*): 'Friend, dost thou speak of (me, as if I were) *Raikva* with the car?'

He replied: 'How is it with this *Raikva* with the car?'

6. The king said: 'As (in a game of dice), all the lower casts belong to him who has conquered with the *Kṛita* cast, so whatever good deeds other people perform, belong to that *Raikva*. He who knows what he knows, he is thus spoken of by me.'

<sup>1</sup> *Sayugvan* is explained as possessed of a car with yoked horses or oxen. Could it have meant originally, 'yoke-fellow, equal,' as in *Rig-veda* X, 130, 4? *Anquetil* renders it by 'semper cum se ipso camelum solutum habens.'

<sup>2</sup> Instead of *adhareyâh*, we must read *adhare 'yâh*.

7. The door-keeper went to look for Raikva, but returned saying, 'I found him not.' Then the king said: 'Alas! where a Brâhmaṇa should be searched for (in the solitude of the forest), there go for him.'

8. The door-keeper came to a man who was lying beneath a car and scratching his sores<sup>1</sup>. He addressed him, and said: 'Sir, are you Raikva with the car?'

He answered: 'Here I am.'

Then the door-keeper returned, and said: 'I have found him.'

#### SECOND KHANDA

1. Then Gânasruti Pautrâyana took six hundred cows, a necklace, and a carriage with mules, went to Raikva and said:

2. 'Raikva, here are six hundred cows, a necklace, and a carriage with mules; teach me the deity which you worship.'

3. The other replied: 'Fie, necklace and carriage be thine, O Sûdra, together with the cows.'

Then Gânasruti Pautrâyana took again a thousand cows, a necklace, a carriage with mules, and his own daughter, and went to him.

4. He said to him: 'Raikva, there are a thousand cows, a necklace, a carriage with mules, this wife, and this village in which thou dwellest. Sir, teach me!'

5. He, opening her mouth<sup>2</sup>, said: 'You have

<sup>1</sup> It is curious that in a hymn of the Atharva-veda (V, 22, 5, 8) takman, apparently a disease of the skin, is relegated to the Mahâ-vrîshas, where Raikva dwelt. Roth, Zur Literatur des Veda, p. 36.

<sup>2</sup> To find out her age. The commentator translates, 'Raikva, knowing her mouth to be the door of knowledge, i. e. knowing that for her he might impart his knowledge to Gânasruti, and that

brought these (cows and other presents), O Sûdra, but only by that mouth did you make me speak.'

These are the Raikva-parva villages in the country of the Mahâvrihas (mahâpurîyas) where Raikva dwelt under him<sup>1</sup>. And he said to him :

### THIRD KHANDA.

1. 'Air (vâyu) is indeed the end of all<sup>2</sup>. For when fire goes out, it goes into air. When the sun goes down, it goes into air. When the moon goes down, it goes into air.

2. 'When water dries up, it goes into air. Air indeed consumes them all. So much with reference to the Devas.

3. 'Now with reference to the body. Breath (prâna) is indeed the end of all. When a man sleeps, speech goes into breath, so do sight, hearing, and mind. Breath indeed consumes them all.

4. 'These are the two ends, air among the Devas, breath among the senses (prânâh).'

5. Once while Saunaka Kâpeya and Abhipratârin Kâkshaseni were being waited on at their meal, a religious student begged of them. They gave him nothing.

6. He said: 'One god—who is he?—swallowed the four great ones<sup>3</sup>, he, the guardian of the world.

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Gânasruti by bringing such rich gifts had become a proper receiver of knowledge, consented to do what he had before refused.'

<sup>1</sup> The commentator supplies adât, the king gave the villages to him.

<sup>2</sup> Samvarga, absorption, whence samvargavidyâ, not samsarga. It is explained by samvargana, samgrahana, and samgrasana, in the text itself by adana, eating.

<sup>3</sup> This must refer to Vâyu and Prâna swallowing the four, as explained in IV, 3, 2, and IV, 3, 3. The commentator explains

O Kâpeya, mortals see him not, O Abhipratârin, though he dwells in many places. He to whom this food belongs, to him it has not been given<sup>1</sup>.

7. Saunaka Kâpeya, pondering on that speech, went to the student and said : 'He is the self of the Devas, the creator of all beings, with golden tusks, the eater, not without intelligence. His greatness is said to be great indeed, because, without being eaten, he eats even what is not food<sup>2</sup>. Thus do we, O Brahma-târin, meditate on that Being. Then he said : 'Give him food.'

8. They gave him food. Now these five (the eater Vâyu (air), and his food, Agni (fire), Âditya (sun), Kândramas (moon), Ap (water)) and the other five (the eater Prâna (breath), and his food, speech, sight, hearing, mind) make ten, and that is the Krîta (the highest<sup>3</sup>) cast (representing the ten, the eaters and the food). Therefore in all quarters those ten are food (and) Krîta (the highest cast). These are again the Virâg<sup>4</sup> (of ten syllables)

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it by Pragâpati, who is sometimes called Ka. In one sense it would be Brahman, as represented by Vâyu and Prâna.

<sup>1</sup> The food which you have refused to me, you have really refused to Brahman.

<sup>2</sup> Saunaka wishes the student to understand that though 'mortals see him not, he sees and knows him, viz. the god who, as Vâyu, swallows all the gods, but produces them again, and who, as prâna, swallows during sleep all senses, but produces them again at the time of waking.

<sup>3</sup> The words are obscure, and the commentator does not throw much light on them. He explains, however, the four casts of the dice, the Krîta=4, the Tretâ=3, the Dvâpara=2, the Kali=1, making together 10, the Krîta cast absorbing the other casts, and thus counting ten.

<sup>4</sup> Virâg, name of a metre of ten syllables, and also a name of food. One expects, 'which is the food and eats the food.'

which eats the food. Through this all this becomes seen. He who knows this sees all this and becomes an eater of food, yea, he becomes an eater of food.

FOURTH KHANDA<sup>1</sup>.

1. Satyakâma, the son of Gabâlâ, addressed his mother and said: 'I wish to become a Brahmaçârin (religious student), mother. Of what family am I?'

2. She said to him: 'I do not know, my child, of what family thou art. In my youth when I had to move about much as a servant (waiting on the guests in my father's house), I conceived thee. I do not know of what family thou art. I am Gabâlâ by name, thou art Satyakâma (Philaethes). Say that thou art Satyakâma Gabâlâ.'

3. He going to Gautama Hâridrumata said to him, 'I wish to become a Brahmaçârin with you, Sir. May I come to you, Sir?'

4. He said to him: 'Of what family are you, my friend?' He replied: 'I do not know, Sir, of what family I am. I asked my mother, and she answered: "In my youth when I had to move about much as a servant, I conceived thee. I do not know of what family thou art. I am Gabâlâ by name, thou art Satyakâma," I am therefore Satyakâma Gabâlâ, Sir.'

5. He said to him: 'No one but a true Brâhmaçâri would thus speak out. Go and fetch fuel, friend, I shall initiate you. You have not swerved from the truth.'

Having initiated him, he chose four hundred lean and weak cows, and said: 'Tend these, friend.'

<sup>1</sup> This carries on the explanation of the four feet of Brahman, as first mentioned in III, 18, 1. Each foot or quarter of Brahman is represented as fourfold, and the knowledge of these sixteen parts is called the Shodâśakalâvidyâ.

He drove them out and said to himself, 'I shall not return unless I bring back a thousand.' He dwelt a number of years (in the forest), and when the cows had become a thousand,

#### FIFTH KHANDA.

1. The bull of the herd (meant for Vāyu) said to him: 'Satyakāma!' He replied: 'Sir!' The bull said: 'We have become a thousand, lead us to the house of the teacher;

2. 'And I will declare to you one foot of Brahman.' 'Declare it, Sir,' he replied.

He said to him: 'The eastern region is one quarter, the western region is one quarter, the southern region is one quarter, the northern region is one quarter. This is a foot of Brahman, consisting of the four quarters, and called Prakāsavat (endowed with splendour).

3. 'He who knows this and meditates on the foot of Brahman, consisting of four quarters, by the name of Prakāsavat, becomes endowed with splendour in this world. He conquers the resplendent worlds, whoever knows this and meditates on the foot of Brahman, consisting of the four quarters, by the name of Prakāsavat.

#### SIXTH KHANDA.

1. 'Agni will declare to you another foot of Brahman.'

(After these words of the bull), Satyakāma, on the morrow, drove the cows (toward the house of the teacher). And when they came towards the evening, he lighted a fire, penned the cows, laid wood on the fire, and sat down behind the fire, looking to the east.

2. Then Agni (the fire) said to him : 'Satyakâma!' He replied : 'Sir.'

3. Agni said : ' Friend, I will declare unto you one foot of Brahman.'

'Declare it, Sir,' he replied.

He said to him : 'The earth is one quarter, the sky is one quarter, the heaven is one quarter, the ocean is one quarter. This is a foot of Brahman, consisting of four quarters, and called Anantavat (endless).

4. 'He who knows this and meditates on the foot of Brahman, consisting of four quarters, by the name of Anantavat, becomes endless in this world. He conquers the endless worlds, whoever knows this and meditates on the foot of Brahman, consisting of four quarters, by the name of Anantavat.

#### SEVENTH KHANDA.

1. 'A Hamsa (flamingo, meant for the sun) will declare to you another foot of Brahman.'

(After these words of Agni), Satyakâma, on the morrow, drove the cows onward. And when they came towards the evening, he lighted a fire, penned the cows, laid wood on the fire, and sat down behind the fire, looking toward the east.

2. Then a Hamsa flew near and said to him : 'Satyakâma.' He replied : 'Sir.'

3. The Hamsa said : ' Friend, I will declare unto you one foot of Brahman.'

'Declare it, Sir,' he replied.

He said to him : 'Fire is one quarter, the sun is one quarter, the moon is one quarter, lightning is one quarter. This is a foot of Brahman, consisting of four quarters, and called Gyotishmat (full of light).

4. 'He who knows this and meditates on the foot of Brahman, consisting of four quarters, by the name of *Gyotishmat*, becomes full of light in this world. He conquers the worlds which are full of light, whoever knows this and meditates on the foot of Brahman, consisting of four quarters, by the name of *Gyotishmat*.

#### EIGHTH KHANDA.

1. 'A diver-bird (*Madgu*, meant for *Prāna*) will declare to you another foot of Brahman.'

(After these words of the *Hamsa*, *Satyakāma*, on the morrow, drove the cows onward. And when they came towards the evening, he lighted a fire, penned the cows, laid wood on the fire, and sat down behind the fire, looking toward the east.

2. Then a diver flew near and said to him: '*Satyakāma*.' He replied: 'Sir.'

3. The diver said: 'Friend, I will declare unto you one foot of Brahman.'

'Declare it, Sir,' he replied.

He said to him: 'Breath is one quarter, the eye is one quarter, the ear is one quarter, the mind is one quarter. This is a foot of Brahman, consisting of four quarters, and called *Āyatanavat* (having a home).

'He who knows this and meditates on the foot of Brahman, consisting of four quarters, by the name of *Āyatanavat*, becomes possessed of a home in this world. He conquers the worlds which offer a home, whoever knows this and meditates on the foot of Brahman, consisting of four quarters, by the name of *Āyatanavat*.'

## NINTH KHANDA.

1. Thus he reached the house of his teacher. The teacher said to him: 'Satyakāma.' He replied: 'Sir.'

2. The teacher said: 'Friend, you shine like one who knows Brahman. Who then has taught you<sup>1</sup>?' He replied: 'Not men. But you only, Sir, I wish, should teach me<sup>2</sup>;

3. 'For I have heard from men like you, Sir, that only knowledge which is learnt from a teacher (Ācārya), leads to real good.' Then he taught him the same knowledge. Nothing was left out, yea, nothing was left out.

TENTH KHANDA<sup>3</sup>.

1. Upakosala Kāmaśyana dwelt as a Brahma-kārin (religious student) in the house of Satyakāma Gābāla. He tended his fires for twelve years. But the teacher, though he allowed other pupils (after they had learnt the sacred books) to depart to their own homes, did not allow Upakosala to depart.

2. Then his wife said to him: 'This student, who is quite exhausted (with austerities), has carefully tended your fires. Let not the fires themselves blame you, but teach him.' The teacher, however, went away on a journey without having taught him.

3. The student from sorrow was not able to eat.

<sup>1</sup> It would have been a great offence if Satyakāma had accepted instruction from any man, except his recognised teacher.

<sup>2</sup> The text should be, *bhagavāms tv eva me kāme brūyāt* (me kāme = mamekṣhāyām).

<sup>3</sup> The Upakosala-vidyā teaches first Brahman as the cause, and then in its various forms, and is therefore called ātma-vidyā and agni-vidyā.

Then the wife of the teacher said to him : ' Student, eat! Why do you not eat?' He said : ' There are many desires in this man here, which lose themselves in different directions. I am full of sorrows, and shall take no food.'

4. Thereupon the fires said among themselves : ' This student, who is quite exhausted, has carefully tended us. Well, let us teach him.' They said to him :

5. ' Breath is Brahman, Ka (pleasure) is Brahman, Kha (ether) is Brahman.'

He said : ' I understand that breath is Brahman, but I do not understand Ka or Kha<sup>1</sup>.'

They said : ' What is Ka is Kha, what is Kha is Ka<sup>2</sup>.' They therefore taught him Brahman as breath, and as the ether (in the heart)<sup>3</sup>.

#### ELEVENTH KHANDA.

1. After that the Gârhapatya fire<sup>4</sup> taught him : ' Earth, fire, food, and the sun (these are my forms, or

<sup>1</sup> I do not understand, he means, how Ka, which means pleasure, and is non-eternal, and how Kha, which means ether, and is not intelligent, can be Brahman.

<sup>2</sup> The commentator explains as follows :—Ka is pleasure, and Kha is ether, but these two words are to determine each other mutually, and thus to form one idea. Ka therefore does not mean ordinary pleasures, but pleasures such as belong to Kha, the ether. And Kha does not signify the ordinary outward ether, but the ether in the heart, which alone is capable of pleasure. What is meant by Ka and Kha is therefore the sentient ether in the heart, and that is Brahman, while Prâna, breath, is Brahman, in so far as it is united with the ether in the heart.

<sup>3</sup> And as its ether, i. e. as the ether in the heart, the Brahman, with which prâna is connected. Comm.

<sup>4</sup> The household altar.

forms of Brahman). The person that is seen in the sun, I am he, I am he indeed<sup>1</sup>.

2. 'He who knowing this meditates on him, destroys sin, obtains the world (of Agni Gârhapatya), reaches his full age, and lives long; his descendants do not perish. We guard him in this world and in the other, whosoever knowing this meditates on him.'

#### TWELFTH KHANDA.

1. Then the Anvâhârya fire<sup>2</sup> taught him: 'Water, the quarters, the stars, the moon (these are my forms). The person that is seen in the moon, I am he, I am he indeed.'

2. 'He who knowing this meditates on him, destroys sin, obtains the world (of Agni Anvâhârya), reaches his full age, and lives long; his descendants do not perish. We guard him in this world and in the other, whosoever knowing this meditates on him.'

#### THIRTEENTH KHANDA.

1. Then the Âhavantya<sup>3</sup> fire taught him: 'Breath, ether, heaven, and lightning (these are my forms). The person that is seen in the lightning, I am he, I am he indeed.'

<sup>1</sup> Fanciful similarities and relations between the fires of the three altars and their various forms and manifestations are pointed out by the commentator. Thus earth and food are represented as warmed and boiled by the fire. The sun is said to give warmth and light like the fire of the altar. The chief point, however, is that in all of them Brahman is manifested.

<sup>2</sup> The altar on the right. Anvâhârya is a sacrificial oblation, chiefly one intended for the manes.

<sup>3</sup> The Âhavantya altar is the altar on the eastern side of the sacrificial ground.

2. 'He who knowing this meditates on him, destroys sin, obtains the world (of Agni Āhavanīya), reaches his full age, and lives long; his descendants do not perish. We guard him in this world and in the other, whosoever knowing this meditates on him.'

## FOURTEENTH KHANDA.

1. Then they all said: 'Upakosala, this is our knowledge, our friend, and the knowledge of the Self, but the teacher will tell you the way (to another life).'

2. In time his teacher came back, and said to him: 'Upakosala.' He answered: 'Sir.' The teacher said: 'Friend, your face shines like that of one who knows Brahman. Who has taught you?'

'Who should teach me, Sir?' he said. He denies, as it were. And he said (pointing) to the fires: 'Are these fires other than fires?'

The teacher said: 'What, my friend, have these fires told you?'

3. He answered: 'This' (repeating some of what they had told him).

The teacher said: 'My friend, they have taught you about the worlds, but I shall tell you this; and as water does not cling to a lotus leaf, so no evil deed clings to one who knows it.' He said: 'Sir, tell it me.'

## FIFTEENTH KHANDA.

1. He said: 'The person that is seen in the eye, that is the Self. This is the immortal, the fearless, this is Brahman<sup>1</sup>. Even though they drop melted

<sup>1</sup> This is also the teaching of Pragāpati in VIII, 7, 4.

butter or water on him, it runs away on both sides<sup>1</sup>.

2. 'They call him *Samyadvāma*, for all blessings (*vāma*) go towards him (*samyanti*). All blessings go towards him who knows this.

3. 'He is also *Vāmant*, for he leads (*nayati*) all blessings (*vāma*). He leads all blessings who knows this.

4. 'He is also *Bhāmant*, for he shines (*bhāti*) in all worlds. He who knows this shines in all worlds.

5. 'Now (if one who knows this, dies), whether people perform obsequies for him or no, he goes to light (*arṅis*)<sup>2</sup>, from light to day, from day to the light half of the moon, from the light half of the moon to the six months during which the sun goes to the north, from the months to the year, from the year to the sun, from the sun to the moon, from the moon to the lightning. There is a person not human,

6. 'He leads them to Brahman. This is the path of the *Devas*, the path that leads to Brahman. Those who proceed on that path, do not return to the life of man, yea, they do not return.'

#### SIXTEENTH KHANDA<sup>3</sup>.

1. Verily, he who purifies (*Vāyu*) is the sacrifice, for he (the air) moving along, purifies everything.

<sup>1</sup> It does so in the eye, and likewise with the person in the eye, who is not affected by anything. Cf. *Kṛ. Up.* IV, 14, 3.

<sup>2</sup> The commentator takes light, day, &c. as persons, or *devatās*. Cf. *Kṛ. Up.* V, 10, 1.

<sup>3</sup> If any mistakes happen during the performance of a sacrifice, as described before, they are remedied by certain interjectional

Because moving along he purifies everything, therefore he is the sacrifice. Of that sacrifice there are two ways, by mind and by speech.

2. The Brahman priest performs one of them in his mind<sup>1</sup>, the *Hotri*, *Adhvaryu*, and *Udgātri* priests perform the other by words. When the Brahman priest, after the *Prātaranuvāka* ceremony has begun, but before the recitation of the *Paridhāntiyā* hymn, has (to break his silence and) to speak,

3. He performs perfectly the one way only (that by words), but the other is injured. As a man walking on one foot, or a carriage going on one wheel, is injured, his sacrifice is injured, and with the injured sacrifice the sacrificer is injured; yes, having sacrificed, he becomes worse.

4. But when after the *Prātaranuvāka* ceremony has begun, and before the recitation of the *Paridhāntiyā* hymn, the Brahman priest has not (to break his silence and) to speak, they perform both ways perfectly, and neither of them is injured.

5. As a man walking on two legs and a carriage going on two wheels gets on, so his sacrifice gets on, and with the successful sacrifice the sacrificer gets on; yes, having sacrificed, he becomes better.

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syllables (*vyāriti*), the nature of which is next described. All this is supposed to take place in the forest.

<sup>1</sup> While the other priests perform the sacrifice, the Brahman priest has to remain silent, following the whole sacrifice in his mind, and watching that no mistake be committed. If a mistake is committed, he has to correct it, and for that purpose certain corrective penances (*prāyaskitta*) are enjoined. The performance of the Brahman priest resembles the meditations of the sages in the forest, and therefore this chapter is here inserted.

## SEVENTEENTH KHANDA.

1. Pragâpati brooded over the worlds, and from them thus brooded on he squeezed out the essences, Agni (fire) from the earth, Vâyu (air) from the sky, Âditya (the sun) from heaven.

2. He brooded over these three deities, and from them thus brooded on he squeezed out the essences, the *Rik* verses from Agni, the *Yagus* verses from Vâyu, the *Sâman* verses from Âditya.

3. He brooded over the three-fold knowledge (the three Vedas), and from it thus brooded on he squeezed out the essences, the sacred interjection Bhûs from the *Rik* verses, the sacred interjection Bhuvas from the *Yagus* verses, the sacred interjection Svar from the *Sâman* verses.

4. If the sacrifice is injured from the *Rig*-veda side, let him offer a libation in the Gârhapatya fire, saying, Bhûh, Svâhâ! Thus does he bind together and heal, by means of the essence and the power of the *Rik* verses themselves, whatever break the *Rik* sacrifice may have suffered.

5. If the sacrifice is injured from the *Yagur*-veda side, let him offer a libation in the Dakshina fire, saying, Bhûvah, Svâhâ! Thus does he bind together and heal, by means of the essence and the power of the *Yagus* verses themselves, whatever break the *Yagus* sacrifice may have suffered.

6. If the sacrifice is injured by the *Sâma*-veda side, let him offer a libation in the Âhavantya fire, saying, Svah, Svâhâ! Thus does he bind together and heal, by means of the essence and the power of the *Sâman* verses themselves, whatever break the *Sâman* sacrifice may have suffered.

7. As one binds (softens) gold by means of *lavana*<sup>1</sup> (borax), and silver by means of gold, and tin by means of silver, and lead by means of tin, and iron (*loha*) by means of lead, and wood by means of iron, or also by means of leather,

8. Thus does one bind together and heal any break in the sacrifice by means of (the *Vyāhritis* or sacrificial interjections which are) the essence and strength of the three worlds, of the deities, and of the threefold knowledge. That sacrifice is healed<sup>2</sup> in which there is a Brahman priest who knows this.

9. That sacrifice is inclined towards the north (in the right way) in which there is a Brahman priest who knows this. And with regard to such a Brahman priest there is the following *Gāthā*<sup>3</sup>: 'Wherever it falls back, thither the man<sup>4</sup> goes,'—viz. the Brahman only, as one of the *Ritvig* priests. 'He saves the Kurus as a mare' (viz. a Brahman priest who

<sup>1</sup> *Lavana*, a kind of salt, explained by *kshāra* and *ṅaṅka* or *ṅaṅkana*. It is evidently borax, which is still imported from the East Indies under the name of tincal, and used as a flux in chemical processes.

<sup>2</sup> *Bheshagakṛita*, explained by *bheshagena 'iva kṛitah saṃskṛitah*, and also by *kṛitakena susikshhitena 'eṣha yaḅṅo bhavati*, which looks as if the commentator had taken it as a genitive of *bheshagakṛit*.

<sup>3</sup> This *Gāthā* (or, according to *Saṅkara*, *Anugāthā*) is probably a *Gāyatrī*, though *Ānandagiri* says that it is not in the *Gāyatrī* or any other definite metre. It may have been originally 'yato yata āvartate, tattad gakkhati mānavaḅ, kurṅn asvābhirakshati.' This might be taken from an old epic ballad, 'Wherever the army fell back, thither the man went; the mare (mares being preferred to stallions in war) saves the Kurus.' That verse was applied to the Brahman priest succouring the sacrifice, whenever it seemed to waver, and protecting the Kurus, i. e. the performers of the sacrifice.

<sup>4</sup> *Mānava*, explained from *mauna*, or *manana*, but possibly originally, a descendant of *Manu*.

knows this, saves the sacrifice, the sacrificer, and all the other priests). Therefore let a man make him who knows this his Brahman priest, not one who does not know it, who does not know it.

## FIFTH PRAPÂTHAKA<sup>1</sup>

### FIRST KHANDA.

1. He who knows the oldest and the best becomes himself the oldest and the best. Breath indeed is the oldest and the best.

2. He who knows the richest, becomes himself the richest. Speech indeed is the richest.

3. He who knows the firm rest, becomes himself firm in this world and in the next. The eye indeed is the firm rest.

4. He who knows success, his wishes succeed, both his divine and human wishes. The ear indeed is success.

5. He who knows the home, becomes a home of his people. The mind indeed is the home.

6. The five senses quarrelled together<sup>2</sup>, who was the best, saying, I am better, I am better.

<sup>1</sup> The chief object is to show the different ways in which people proceed after death. One of these ways, the Devapatha that leads to Brahman and from which there is no return, has been described, IV, 15. The other ways for those who on earth know the conditioned Brahman only, have to be discussed now.

<sup>2</sup> The same fable, the *prânasamvâda* or *prânavidyâ*, is told in the *Bṛihadâraṇyaka* VI, 1, 1-14, the *Aitareya Âr.* II, 4, the *Kaush. Up.* III, 3, and the *Prasna Up.* II, 3. The last is the simplest version of all, but it does not follow therefore that it is the oldest. It would be difficult to find two fables apparently more alike, yet in reality differing from each other more characteristically than this fable and the fable told to the plebeians by Menenius Agrippa.

7. They went to their father Pragāpati and said : 'Sir, who is the best of us?' He replied : 'He by whose departure the body seems worse than worst, he is the best of you.'

8. The tongue (speech) departed, and having been absent for a year, it came round and said : 'How have you been able to live without me?' They replied : 'Like mute people, not speaking, but breathing with the breath, seeing with the eye, hearing with the ear, thinking with the mind. Thus we lived.' Then speech went back.

9. The eye (sight) departed, and having been absent for a year, it came round and said : 'How have you been able to live without me?' They replied : 'Like blind people, not seeing, but breathing with the breath, speaking with the tongue, hearing with the ear, thinking with the mind. Thus we lived.' Then the eye went back.

10. The ear (hearing) departed, and having been absent for a year, it came round and said : 'How have you been able to live without me?' They replied : 'Like deaf people, not hearing, but breathing with the breath, speaking with the tongue, thinking with the mind. Thus we lived.' Then the ear went back.

11. The mind departed, and having been absent for a year, it came round and said : 'How have you been able to live without me?' They replied : 'Like children whose mind is not yet formed, but breathing with the breath, speaking with the tongue, seeing with the eye, hearing with the ear. Thus we lived.' Then the mind went back.

12. The breath, when on the point of departing, tore up the other senses, as a horse, going to start,

might tear up the pegs to which he is tethered<sup>1</sup>. They came to him and said: 'Sir, be thou (our lord); thou art the best among us. Do not depart from us!'

13. Then the tongue said to him: 'If I am the richest, thou art the richest.' The eye said to him: 'If I am the firm rest, thou art the firm rest<sup>2</sup>.'

14. The ear said to him: 'If I am success, thou art success.' The mind said to him: 'If I am the home, thou art the home.'

15. And people do not call them, the tongues, the eyes, the ears, the minds, but the breaths (prâna, the senses). For breaths are all these.

#### SECOND KHANDA.

1. Breath said: 'What shall be my food?' They answered: 'Whatever there is, even unto dogs and birds.' Therefore this is food for Ana (the breather). His name is clearly Ana<sup>3</sup>. To him who knows this there is nothing that is not (proper) food.

2. He said: 'What shall be my dress?' They answered: 'Water.' Therefore wise people, when they are going to eat food, surround their food before and after with water<sup>4</sup>. He (prâna) thus gains a dress and is no longer naked<sup>5</sup>.

<sup>1</sup> Padvîsa, fetter, πείδη, pedica, a word now well known, but which Burnouf (Commentaire sur le Yaçna, Notes, CLXXIV) tried in vain to decipher.

<sup>2</sup> Burnouf rightly preferred pratish/hâsi to pratish/ho'si, though the commentary on the corresponding passage of the Brhadâra-nyaka seems to favour tatpratish/ho'si.

<sup>3</sup> Ana, breather, more general than pra-ana=prâna, forth-breather, and the other more specified names of breath.

<sup>4</sup> They rinse the mouth before and after every meal.

<sup>5</sup> We expect, 'He who knows this' instead of prâna, but as

3. Satyakāma Gābāla, after he had communicated this to Gosruti Vaiyāghrapadya, said to him : 'If you were to tell this to a dry stick, branches would grow, and leaves spring from it.'

4. If<sup>1</sup> a man wishes to reach greatness, let him perform the Dikshā<sup>2</sup> (preparatory rite) on the day of the new moon, and then, on the night of the full moon, let him stir a mash of all kinds of herbs with curds and honey, and let him pour ghee on the fire (āvasathya laukika), saying, 'Svāhā to the oldest and the best.' After that let him throw all that remains (of the ghee)<sup>3</sup> into the mash.

5. In the same manner let him pour ghee on the fire, saying, 'Svāhā to the richest.' After that let him throw all that remains together into the mash.

In the same manner let him pour ghee on the fire, saying, 'Svāhā to the firm rest.' After that let him throw all that remains together into the mash.

In the same manner let him pour ghee on the fire, saying, 'Svāhā to success.' After that let him throw all that remains together into the mash.

6. Then going forward and placing the mash

*prāna* may apply to every individual *prāna*, the usual finishing sentence was possibly dropt on purpose.

<sup>1</sup> The oblation here described is called mantha, a mortar, or what is pounded in a mortar, i. e. barley stirred in some kind of gravy. See Gaim. N. M. V. p. 406.

<sup>2</sup> Not the real dikshā, which is a preparatory rite for great sacrifices, but penance, truthfulness, abstinence, which take the place of dikshā with those who live in the forest and devote themselves to upāsana, meditative worship.

<sup>3</sup> What is here called sampātam avanayati is the same as samsravam avanayati in the Br̥h. Ār. VI, 3, 2. The commentator says: Sruvāvalepanam āgyam mantham samsrāvayati.

in his hands, he recites : 'Thou (Prâna) art Ama<sup>1</sup> by name, for all this together exists in thee. He is the oldest and best, the king, the sovereign. May he make me the oldest, the best, the king, the sovereign. May I be all this.'

7. Then he eats with the following *Rik* verse at every foot : 'We choose' that food'—here he swallows—'Of the divine Savitri (prâna)'—here he swallows—'The best and all-supporting food'—here he swallows—'We meditate on the speed of Bhaga (Savitri, prâna)'—here he drinks all.

8. Having cleansed the vessel, whether it be a *kamsa* or a *kamasa*, he sits down behind the fire on a skin or on the bare ground, without speaking or making any other effort. If in his dream he sees a woman, let him know this to be a sign that his sacrifice has succeeded.

9. On this there is a Sloka : 'If during sacrifices which are to fulfil certain wishes he sees in his dreams a woman, let him know success from this vision in a dream, yea, from this vision in a dream.'

### THIRD KHANDA<sup>2</sup>.

1. Svetaketu Âruneya went to an assembly<sup>3</sup> of the Pañâlas. Pravâhana Gaivali<sup>4</sup> said to him : 'Boy, has your father instructed you ?' 'Yes, Sir,' he replied.

2. 'Do you know to what place men go from here ?' 'No, Sir,' he replied.

<sup>1</sup> Cf. *Brh. Âr.* I, 1, 3, 22.

<sup>2</sup> This story is more fully told in the *Brhadâraṇyaka* VI, 2, *Satapatha-brâhmana* XIV, 8, 16.

<sup>3</sup> Samiti, or parishad, as in the *Brh. Âr.*

<sup>4</sup> He is the same Kshatriya sage who appeared in I, 8, 1, silencing the Brâhmins.

‘Do you know how they return again?’ ‘No Sir,’ he replied.

‘Do you know where the path of Devas and the path of the fathers diverge?’ ‘No, Sir,’ he replied.

3. ‘Do you know why that world<sup>1</sup> never becomes full?’ ‘No, Sir,’ he replied.

‘Do you know why in the fifth libation water is called Man<sup>2</sup>?’ ‘No, Sir,’ he replied.

4. ‘Then why did you say (you had been) instructed? How could anybody who did not know these things say that he had been instructed?’ Then the boy went back sorrowful to the place of his father, and said: ‘Though you had not instructed me, Sir, you said you had instructed me.’

5. ‘That fellow of a Rāganya asked me five questions, and I could not answer one of them.’ The father said: ‘As you have told me these questions of his, I do not know any one of them<sup>3</sup>. If I knew these questions, how should I not have told you<sup>4</sup>?’

6. Then Gautama went to the king’s place, and when he had come to him, the king offered him proper respect. In the morning the king went out on his way to the assembly<sup>5</sup>. The king said to him :

<sup>1</sup> That of the fathers. Comm.

<sup>2</sup> Or, according to others, why the water has a human voice; *purushavākāḥ* in *Bṛh. Ār. XIV, 9, 3*.

<sup>3</sup> I doubt whether the elliptical construction of these sentences is properly filled out by the commentator. In the *Bṛhadāraṇyaka* the construction is much easier. ‘You know me well enough to know that whatever I know, I told you.’

<sup>4</sup> I read *avedishyam*, though both the text and commentary give *avadishyam*. Still *viditavān asmi* points to an original *avedishyam*, and a parallel passage, VI, 1, 7, confirms this emendation.

<sup>5</sup> Cf. *Kṛ. Up. V, 11, 5*.

‘Sir, Gautama, ask a boon of such things as men possess.’ He replied: ‘Such things as men possess may remain with you. Tell me the speech which you addressed to the boy.’

7. The king was perplexed, and commanded him, saying: ‘Stay with me some time.’ Then he said: ‘As (to what) you have said to me, Gautama, this knowledge did not go to any Brāhmaṇa before you, and therefore this teaching belonged in all the worlds to the Kshatra class alone. Then he began:

#### FOURTH KHANDA<sup>1</sup>.

1. ‘The altar (on which the sacrifice is supposed to be offered) is that world (heaven), O Gautama; its fuel is the sun itself, the smoke his rays, the light the day, the coals the moon, the sparks the stars.

2. ‘On that altar the Devas (or *prāṇas*, represented by Agni, &c.) offer the *sradhâ* libation (consisting of water). From that oblation rises Soma, the king<sup>2</sup> (the moon).

#### FIFTH KHANDA.

1. ‘The altar is Parganya (the god of rain), O Gautama; its fuel is the air itself, the smoke the cloud, the light the lightning, the coals the thunderbolt, the sparks the thunderings<sup>3</sup>.

<sup>1</sup> He answers the last question, why water in the fifth libation is called Man, first.

<sup>2</sup> The sacrificers themselves rise through their oblations to heaven, and attain as their reward a Soma-like nature.

<sup>3</sup> Hráduni, generally explained by hail, but here by *stanayitnu-sabdâh*, rumblings.

2. 'On that altar the Devas offer Soma, the king (the moon). From that oblation rises rain<sup>1</sup>.

#### SIXTH KHANDA.

1. 'The altar is the earth, O Gautama; its fuel is the year itself, the smoke the ether, the light the night, the coals the quarters, the sparks the intermediate quarters.

2. 'On that altar the Devas (prānas) offer rain. From that oblation rises food (corn, &c.)

#### SEVENTH KHANDA.

1. 'The altar is man, O Gautama; its fuel speech itself, the smoke the breath, the light the tongue, the coals the eye, the sparks the ear.

2. 'On that altar the Devas (prānas) offer food. From that oblation rises seed.

#### EIGHTH KHANDA.

1. 'The altar is woman, O Gautama<sup>2</sup>.

2. 'On that altar the Devas (prānas) offer seed. From that oblation rises the germ.

#### NINTH KHANDA.

1. 'For this reason is water in the fifth oblation called Man. This germ, covered in the womb, having dwelt there ten months, or more or less, is born.

2. 'When born, he lives whatever the length of his life may be. When he has departed, his friends carry him, as appointed, to the fire (of the funeral pile) from whence he came, from whence he sprang.

<sup>1</sup> The water, which had assumed the nature of Soma, now becomes rain.

<sup>2</sup> Tasyā upastha eva samid, yad upamantrayate sa dhūmo, yonir arkir, yad antaḥ karoti te 'ngārā abhinandā vishphulingāḥ.

## TENTH KHANDA.

1. 'Those who know this<sup>1</sup> (even though they still be *gri*hasthas, householders) and those who in the forest follow faith and austerities (the *vâna*-prasthas, and of the *parivrâgakas* those who do not yet know the Highest Brahman) go<sup>2</sup> to light (*arkis*), from light to day, from day to the light half of the moon, from the light half of the moon to the six months when the sun goes to the north, from the six months when the sun goes to the north to the year, from the year to the sun, from the sun to the moon, from the moon to the lightning. There is a person not human<sup>3</sup>,—

2. 'He leads them to Brahman (the conditioned Brahman). This is the path of the Devas.

3. 'But they who living in a village practise (a life of) sacrifices, works of public utility, and alms, they go to the smoke, from smoke to night, from night to the dark half of the moon, from the dark half of the moon to the six months when the sun goes to the south. But they do not reach the year.

4. 'From the months they go to the world of the fathers, from the world of the fathers to the ether, from the ether to the moon. That is Soma, the king. Here they are loved (eaten) by the Devas, yes, the Devas love (eat) them<sup>4</sup>.

<sup>1</sup> The doctrine of the five fires, and our being born in them, i. e. in heaven, rain, earth, man, and woman.

<sup>2</sup> Cf. *Kk.* Up. IV, 15, 5.

<sup>3</sup> Instead of *mânava*, human, or *amânava*, not human, the *Bṛh.* *Âr.* reads *mânasa*, mental, or created by *manas*, mind.

<sup>4</sup> This passage has been translated, 'They are the food of the gods. The gods do eat it.' And this is indeed the literal meaning of the words. But *bhag* (to enjoy) and *bhaksh* (to eat) are often

5. 'Having dwelt there, till their (good) works are consumed, they return again that way as they came<sup>1</sup>, to the ether, from the ether to the air. Then the sacrificer, having become air, becomes smoke, having become smoke, he becomes mist,

6. 'Having become mist, he becomes a cloud, having become a cloud, he rains down. Then he is born as rice and corn, herbs and trees, sesamum and beans. From thence the escape is beset with most difficulties. For whoever the persons may be that eat the food, and beget offspring, he henceforth becomes like unto them.

used by theosophical writers in India, in the more general sense of cherishing or loving, and *anna* in the sense of an object of desire, love, and protection. The commentators, however, as the use of *bhaksh* in this sense is exceptional, or as it has no support in the use of the ancients, warn us here against a possible misunderstanding. If those, they say, who have performed sacrifices enter at last into the essence of Soma, the moon, and are eaten by the Devas, by Indra, &c. what is the use of their good works? No, they reply, they are not really eaten. Food (*anna*) means only what is helpful and delightful; it is not meant that they are eaten by morsels, but that they form the delight of the Devas. Thus we hear it said that men, women, and cattle are food for kings. And if it is said that women are loved by men, they are, in being loved, themselves loving. Thus these men also, being loved by the Devas, are happy and rejoice with the Devas. Their body, in order to be able to rejoice in the moon, becomes of a watery substance, as it was said before, that the water, called the *Sradhdhâ* libation, when offered in heaven, as in the fire of the altar, becomes Soma, the king (*Kh. Up. V, 4, 1*). That water becomes, after various changes, the body of those who have performed good works, and when a man is dead and his body burnt (*Kh. Up. V, 9, 2*), the water rises from the body upwards with the smoke, and carries him to the moon, where, in that body, he enjoys the fruits of his good works, as long as they last. When they are consumed, like the oil in a lamp, he has to return to a new round of existences.

<sup>1</sup> But only to a certain point.

7. 'Those whose conduct has been good, will quickly attain some good birth, the birth of a Brâhmana, or a Kshatriya, or a Vaisya. But those whose conduct has been evil, will quickly attain an evil birth, the birth of a dog, or a hog, or a *Kandâla*.

8. 'On neither of these two ways those small creatures (flies, worms, &c.) are continually returning of whom it may be said, Live and die. Theirs is a third place.

'Therefore that world never becomes full<sup>1</sup> (cf. V, 3, 2).

<sup>1</sup> In this manner all the five questions have been answered. First, why in the fifth oblation water is called man; secondly, to what place men go after death, some by the path of the Devas, others by the path of the fathers, others again by neither of these paths; thirdly, how they return, some returning to Brahman, others returning to the earth; fourthly, where the paths of the Devas and the fathers diverge, viz. when from the half-year the path of the Devas goes on to the year while that of the fathers branches off to the world of the fathers; fifthly, why that world, the other world, does never become full, viz. because men either go on to Brahman or return again to this world.

Many questions are raised among Indian philosophers on the exact meaning of certain passages occurring in the preceding paragraphs. First, as to who is admitted to the path of the Devas? Householders, who know the secret doctrine of the five fires or the five libations of the Agnihotra, as described above, while other householders, who only perform the ordinary sacrifices, without a knowledge of their secret meaning, go by the path of the fathers. Secondly, those who have retired to the forest, and whose worship there consists in faith and austerities, i. e. Vânaprasthas and Parivrâgakas, before they arrive at a knowledge of the true Brahman. The question then arises, whether religious students also enter the path of the Devas? This is affirmed, because Purânas and Smṛitis assert it, or because our text, if properly understood, does not exclude it. Those, on the contrary, who know not only a conditioned, but the highest unconditioned Brahman, do not proceed on the path of the Devas, but obtain Brahman immediately.

Again, there is much difference of opinion whether, after a man

'Hence let a man take care to himself<sup>1</sup>! And thus it is said in the following Sloka<sup>2</sup> :—

9. 'A man who steals gold, who drinks spirits,

has been in the moon, consuming his works, he can be born again. Birth is the result of former works, and if former works are altogether consumed, there can be no new birth. This, however, is shown to be an erroneous view, because, besides the good sacrificial works, the fruits of which are consumed in the moon, there are other works which have to be enjoyed or expiated, as the case may be, in a new existence.

The great difficulty or danger in the round of transmigration arises when the rain has fructified the earth, and passes into herbs and trees, rice, corn, and beans. For, first of all, some of the rain does not fructify at once, but falls into rivers, and into the sea, to be swallowed up by fishes and sea monsters. Then, only after these have been dissolved in the sea, and after the sea water has been attracted by the clouds, the rain falls down again, it may be on desert or stony land. Here it may be swallowed by snakes or deer, and these may be swallowed by other animals, so that the round of existence seems endless. Nor is this all. Some rain may dry up, or be absorbed by bodies that cannot be eaten. Then, if the rain is absorbed by rice, corn, &c., and this be eaten, it may be eaten by children or by men who have renounced marriage, and thus again lose the chance of a new birth. Lastly, there is the danger arising from the nature of the being in whom the food, such as rice and corn, becomes a new seed, and likewise from the nature of the mother. All these chances have to be met before a new birth as a Brāhmaṇa, Kshatriya, or Vaisya can be secured.

Another curious distinction is here made by Śaṅkara in his commentary. There are some, he says, who assume the form of rice, corn, &c., not in their descent from a higher world, as described in the Upanishad, but as a definite punishment for certain evil deeds they have committed. These remain in that state till the results of their evil deeds are over, and assume then a new body, according to their work, like caterpillars. With them there is also a consciousness of these states, and the acts which caused them to

<sup>1</sup> Let him despise it. Comm.

<sup>2</sup> Evidently an old Trishubh verse, but irregular in the third line. See Manu XI, 54.

who dishonours his Guru's bed, who kills a Brahman; these four fall, and as a fifth he who associates with them.

10. 'But he who thus knows the five fires is not defiled by sin even though he associates with them. He who knows this, is pure, clean, and obtains the world of the blessed, yea, he obtains the world of the blessed.'

#### ELEVENTH KHANDA<sup>1</sup>.

1. Prāñnasāla Aupamanyava, Satyayagña Pauluśhi, Indradyumna Bhāllaveya, Cāna Śārkarākshya, and Buḍila Āsvatarasvi, these five great householders and great theologians came once together and held a discussion as to What is our Self, and what is Brahman<sup>2</sup>.

2. They reflected and said: 'Sirs, there is that Uddālaka Āruṇi, who knows at present that Self,

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assume this or that body, leave impressions behind, like dreams. This is not the case with those who in their descent from the moon, pass, as we saw, through an existence as rice, corn, &c. They have no consciousness of such existences, at least not in their descent. In their ascent to the moon, they have consciousness, as a man who climbs up a tree knows what he is about. But in their descent, that consciousness is gone, as it is when a man falls down from a tree. Otherwise a man, who by his good works had deserved rewards in the moon, would, while corn is being ground, suffer tortures, as if he were in hell, and the very object of good works, as taught by the Veda, would be defeated. As we see that a man struck by a hammer can be carried away unconscious, so it is in the descent of souls, till they are born again as men, and gain a new start for the attainment of the Highest Brahman.

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<sup>1</sup> The same story is found in the Satapatha-brāhmaṇa X, 6, 1, 1.

<sup>2</sup> Ātman and Brāhman are to be taken as predicate and subject.

called Vaisvānara. Well, let us go to him.' They went to him.

3. But he reflected: 'Those great householders and great theologians will examine me, and I shall not be able to tell them all; therefore I shall recommend another teacher to them.'

4. He said to them: 'Sirs, Aśvapati Kaikeya knows at present that Self, called Vaisvānara. Well, let us go to him.' They went to him.

5. When they arrived (the king) ordered proper presents to be made separately to each of them. And rising the next morning<sup>1</sup> he said: 'In my kingdom there is no thief, no miser, no drunkard, no man without an altar in his house, no ignorant person, no adulterer, much less an adulteress. I<sup>2</sup> am going to perform a sacrifice, Sirs, and as much wealth as I give to each *Ṛitviḡ* priest, I shall give to you, Sirs. Please to stay here.'

6. They replied: 'Every man ought to say for what purpose he comes. You know at present that Vaisvānara Self, tell us that.'

7. He said: 'To-morrow I shall give you an answer.' Therefore on the next morning they approached him, carrying fuel in their hands (like students), and he, without first demanding any preparatory rites<sup>3</sup>, said to them:

<sup>1</sup> The commentator explains that the king, seeing that they would not accept his presents, and thinking that they did not consider him worthy of bestowing presents on them, made these remarks.

<sup>2</sup> When they still refused his presents, he thought the presents he had offered were too small, and therefore invited them to a sacrifice.

<sup>3</sup> He was satisfied with the humility of the Brahmans, who, being Brahmans, came to him, who was not a Brahman, as pupils. Gene-

## TWELFTH KHANDA.

1. 'Aupamanyava, whom do you meditate on as the Self?' He replied: 'Heaven only, venerable king.' He said: 'The Self which you meditate on is the Vaisvânara Self, called Sutegas (having good light). Therefore every kind of Soma libation is seen in your house<sup>1</sup>.

2. 'You eat food, and see your desire (a son, &c.), and whoever thus meditates on that Vaisvânara Self, eats food, sees his desire, and has Vedic glory (arising from study and sacrifice) in his house. That, however, is but the head of the Self, and thus your head would have fallen (in a discussion), if you had not come to me.'

## THIRTEENTH KHANDA.

1. Then he said to Satyayagña Paulushi: 'O Prâ-  
*ĕtnayogya*, whom do you meditate on as the Self?' He replied: 'The sun only, venerable king.' He said: 'The Self which you meditate on is the Vaisvânara Self, called Visvarûpa (multiform). Therefore much and manifold wealth is seen in your house.

2. 'There is a car with mules, full of slaves and jewels. You eat food and see your desire, and whoever thus meditates on that Vaisvânara Self, eats food and sees his desire, and has Vedic glory in his house.

'That, however, is but the eye of the Self, and you would have become blind, if you had not come to me.'

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rally a pupil has first to pass through several initiatory rites before he is admitted to the benefit of his master's teaching.

<sup>1</sup> Soma is said to be suta in the Ekâha, prasuta in the Ahîna, âsuta in the Sattra-sacrifices.

## FOURTEENTH KHANDA.

1. Then he said to Indradyumna Bhāllaveya : ' O Vaiyāghrapadya, whom do you meditate on as the Self ?' He replied : ' Air only, venerable king.' He said : ' The Self which you meditate on is the Vaisvānara Self, called Prīthagvartman (having various courses). Therefore offerings come to you in various ways, and rows of cars follow you in various ways.

2. ' You eat food and see your desire, and whoever thus meditates on that Vaisvānara Self, eats food and sees his desire, and has Vedic glory in his house.

' That, however, is but the breath of the Self, and your breath would have left you, if you had not come to me.'

## FIFTEENTH KHANDA.

1. Then he said to Gana Sārkarākshya : ' Whom do you meditate on as the Self ?' He replied : ' Ether only, venerable king.' He said : ' The Self which you meditate on is the Vaisvānara Self, called Bahula (full). Therefore you are full of offspring and wealth.

2. ' You eat food and see your desire, and whoever thus meditates on that Vaisvānara Self, eats food and sees his desire, and has Vedic glory in his house.

' That, however, is but the trunk of the Self, and your trunk would have perished, if you had not come to me.'

## SIXTEENTH KHANDA.

1. Then he said to Buzīla Āsvatārāsvi, ' O Vaiyāghrapadya, whom do you meditate on as the Self ?' He replied : ' Water only, venerable king.' He said :

‘The Self which you meditate on is the Vaisvânara Self, called Rayi (wealth). Therefore are you wealthy and flourishing.

2. ‘You eat food and see your desire, and whoever thus meditates on that Vaisvânara Self, eats food and sees his desire, and has Vedic glory in his house.

‘That, however, is but the bladder of the Self, and your bladder would have burst, if you had not come to me.’

#### SEVENTEENTH KHANDA.

1. Then he said to Auddâlaka Āruni : ‘O Gautama, whom do you meditate on as the Self?’ He replied : ‘The earth only, venerable king.’ He said : ‘The Self which you meditate on is the Vaisvânara Self, called Pratiśṭhā (firm rest). Therefore you stand firm with offspring and cattle.

2. ‘You eat food and see your desire, and whoever thus meditates on that Vaisvânara Self, eats food and sees his desire, and has Vedic glory in his house.

‘That, however, are but the feet of the Self, and your feet would have given way, if you had not come to me.’

#### EIGHTEENTH KHANDA.

1. Then he said to them all : ‘You eat your food, knowing that Vaisvânara Self as if it were many. But he who worships the Vaisvânara Self as a span long, and as<sup>1</sup> identical with himself, he eats food in all worlds, in all beings, in all Selves.

<sup>1</sup> The two words *prādeśamātra* and *abhivimāna* are doubtful. The commentator explains the first in different ways, which are all more or less fanciful. He is measured or known (*mātra*) as Self,

2. 'Of that Vaisvānara Self the head is Sutegas (having good light), the eye Visvarūpa (multiform), the breath Prīthagvartman (having various courses), the trunk Bahula (full), the bladder Rayi (wealth), the feet the earth, the chest the altar, the hairs the grass on the altar, the heart the Gārhapatya fire, the mind the Anvāhārya fire, the mouth the Ahavantya fire.

### NINETEENTH KHANDA.

1. 'Therefore<sup>1</sup> the first food which a man may take, is in the place of Homa. And he who offers that first oblation, should offer it to Prāna (up-breathing), saying Svāhā. Then Prāna (up-breathing) is satisfied,

2. 'If Prāna is satisfied, the eye is satisfied, if the eye is satisfied, the sun is satisfied, if the sun is satisfied, heaven is satisfied, if heaven is satisfied, whatever is under heaven and under the sun is satisfied. And through their satisfaction he (the sacrificer or eater) himself is satisfied with offspring, cattle, health, brightness, and Vedic splendour.

by means of heaven as his head and the earth as his feet, these being the prādesas; or, in the mouth and the rest, which are instruments, he is known as without action himself; or, he has the length from heaven to earth, heaven and earth being called prādesa, because they are taught. The interpretation, supported by the Gābāla-sruti, that prādesa is the measure from the forehead to the chin, he rejects. Abhivimāna is taken in the same meaning as abhimāna in the Vedānta, seeing everything in oneself. Vaisvānara is taken as the real Self of all beings, and, in the end, of all Selves, and as thus to be known and worshipped.

<sup>1</sup> The object now is to show that to him who knows the Vaisvānara Self, the act of feeding himself is like feeding Vaisvānara, and that feeding Vaisvānara is the true Agnihotra.

## TWENTIETH KHANDA.

1. 'And he who offers the second oblation, should offer it to Vyâna (back-breathing), saying Svâhâ. Then Vyâna is satisfied,

2. 'If Vyâna is satisfied, the ear is satisfied, if the ear is satisfied, the moon is satisfied, if the moon is satisfied, the quarters are satisfied, if the quarters are satisfied, whatever is under the quarters and under the moon is satisfied. And through their satisfaction he (the sacrificer or eater) himself is satisfied with offspring, cattle, health, brightness, and Vedic splendour.

## TWENTY-FIRST KHANDA.

1. 'And he who offers the third oblation, should offer it to Apâna (down-breathing), saying Svâhâ. Then Apâna is satisfied. If Apâna is satisfied, the tongue is satisfied, if the tongue is satisfied, Agni (fire) is satisfied, if Agni is satisfied, the earth is satisfied, if the earth is satisfied, whatever is under the earth and under fire is satisfied.

2. 'And through their satisfaction he (the sacrificer or eater) himself is satisfied with offspring, cattle, health, brightness, and Vedic splendour.

## TWENTY-SECOND KHANDA.

1. 'And he who offers the fourth oblation, should offer it to Samâna (on-breathing), saying Svâhâ. Then Samâna is satisfied,

2. 'If Samâna is satisfied, the mind is satisfied, if the mind is satisfied, Parganya (god of rain) is satisfied, if Parganya is satisfied, lightning is satisfied, if lightning is satisfied, whatever is under Parganya and under lightning is satisfied. And through their

satisfaction he (the sacrificer or eater) himself is satisfied with offspring, cattle, health, brightness, and Vedic splendour.

TWENTY-THIRD KHANDA.

1. 'And he who offers the fifth oblation, should offer it to Udāna (out-breathing), saying Svāhā. Then Udāna is satisfied,

2. 'If Udāna is satisfied, Vāyu (air) is satisfied, if Vāyu is satisfied, ether is satisfied, if ether is satisfied, whatever is under Vāyu and under the ether is satisfied. And through their satisfaction he (the sacrificer or eater) himself is satisfied with offspring, cattle, health, brightness, and Vedic splendour.

TWENTY-FOURTH KHANDA.

1. 'If, without knowing this, one offers an Agnihotra, it would be as if a man were to remove the live coals and pour his libation on dead ashes.

2. 'But he who offers this Agnihotra with a full knowledge of its true purport, he offers it (i. e. he eats food)<sup>1</sup> in all worlds, in all beings, in all Selves.

3. 'As the soft fibres of the Ishikā reed, when thrown into the fire, are burnt, thus all his sins are burnt whoever offers this Agnihotra with a full knowledge of its true purport.

4. 'Even if he gives what is left of his food to a *Kandāla*, it would be offered in his (the *Kandāla*'s) *Vaisvānara* Self. And so it is said in this *Sloka* :—

'As hungry children here on earth sit (expectantly) round their mother, so do all beings sit round the Agnihotra, yea, round the Agnihotra.'

<sup>1</sup> Cf. V, 18, 1.

## SIXTH PRAPĀTHAKA.

## FIRST KHANDA.

i/ i/ 1. Hari, Om. There lived once Svetaketu Āruneya (the grandson of Aruna). To him his father (Uddālaka, the son of Aruna) said: 'Svetaketu, go to school; for there is none belonging to our race, darling, who, not having studied (the Veda), is, as it were, a Brāhmaṇa by birth only.'

2. Having begun his apprenticeship (with a teacher) when he was twelve years of age<sup>1</sup>, Svetaketu returned to his father, when he was twenty-four, having then studied all the Vedas,—conceited, considering himself well-read, and stern.

3. His father said to him: 'Svetaketu, as you are so conceited, considering yourself so well-read, and so stern, my dear, have you ever asked for that instruction by which we hear what cannot be heard, by which we perceive what cannot be perceived, by which we know what cannot be known?'

4. 'What is that instruction, Sir?' he asked.

The father replied: 'My dear, as by one clod of clay all that is made of clay is known, the difference being only a name, arising from speech, but the truth being that all is clay;

5. 'And as, my dear, by one nugget of gold<sup>3</sup>

<sup>1</sup> This was rather late, for the son of a Brahman might have begun his studies when he was seven years old. Āpastamba-sūtras I, 1, 18. Twelve years was considered the right time for mastering one of the Vedas.

<sup>2</sup> Vikāra, difference, variety, change, by form and name, development, cf. VI, 3, 3.

<sup>3</sup> The commentator takes lohamāṇi here as suvarṇapinda.

all that is made of gold is known, the difference being only a name, arising from speech, but the truth being that all is gold?

6. 'And as, my dear, by one pair of nail-scissors all that is made of iron (*kārshnāyasam*) is known, the difference being only a name, arising from speech, but the truth being that all is iron,—thus, my dear, is that instruction.'

7. The son said: 'Surely those venerable men (my teachers) did not know that. For if they had known it, why should they not have told it me? Do you, Sir, therefore tell me that.' 'Be it so,' said the father.

#### SECOND KHANDA<sup>1</sup>.

1. 'In the beginning,' my dear, 'there was that only which is (*τὸ ὅν*), one only, without a second. Others say, in the beginning there was that only which is not (*τὸ μὴ ὄν*), one only, without a second; and from that which is not, that which is was born.

2. 'But how could it be thus, my dear?' the father continued. 'How could that which is, be born of that which is not? No, my dear, only that which is, was in the beginning, one only, without a second.'

3. 'It thought<sup>2</sup> may I be many, may I grow forth. It sent forth fire<sup>3</sup>.

<sup>1</sup> Cf. Taitt. Up. II, 6.

<sup>2</sup> Literally, it saw. This verb is explained as showing that the Sat is conscious, not unconscious (*bewusst, nicht unbewusst*).

<sup>3</sup> In other Upanishads the Sat produces first *ākāśa*, ether, then *vāyu*, air, and then only *tejas*, fire. Fire is a better rendering for *tejas* than light or heat. See Jacobi, *Zeitschrift der Deutschen Morgenl. Gesellschaft*, XXIX, p. 242. The difficulties, however, of

'That fire<sup>1</sup> thought, may I be many, may I grow forth. It sent forth water<sup>2</sup>.

'And therefore whenever anybody anywhere is hot and perspires, water is produced on him from fire alone.

4. 'Water thought, may I be many, may I grow forth. It sent forth earth<sup>3</sup> (food).

'Therefore whenever it rains anywhere, most food is then produced. From water alone is eatable food produced.

### THIRD KHANḌA

1. 'Of all living things there are indeed three origins only<sup>4</sup>, that which springs from an egg (oviparous), that which springs from a living being (viviparous), and that which springs from a germ.

2. 'That Being<sup>5</sup> (i. e. that which had produced fire, water, and earth) thought, let me now enter those three beings<sup>6</sup> (fire, water, earth) with this living

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accurately translating *tegas* are not removed by rendering it by fire, as may be seen immediately afterward in VI, 4, 1, where *tegas* is said to supply the red colour of *agni*, the burning fire, not the god of fire. See also VI, 8, 6. In later philosophical treatises the meaning of *tegas* is more carefully determined than in the Upanishads.

<sup>1</sup> Really the *Sat*, in the form of fire. Fire is whatever burns, cooks, shines, and is red.

<sup>2</sup> By water is meant all that is fluid, and bright in colour.

<sup>3</sup> By *anna*, food, is here meant the earth, and all that is heavy, firm, dark in colour.

<sup>4</sup> In the *Ait. Up.* four are mentioned, *andaga*, here *āndaga*, *gāruga* (i. e. *garāyuga*), here *gīvaga*, *svedaga*, and *udbhigga*, *svedaga*, born from heat, being additional. Cf. *Atharva-veda* I, 12, 1.

<sup>5</sup> The text has *devatā*, deity; here used in a very general sense. The *Sat*, though it has produced fire, water, and earth, has not yet obtained its wish of becoming many.

Self (*gīva ātmā*)<sup>1</sup>, and let me then reveal (develop) names and forms.

3. 'Then that Being having said, Let me make each of these three tripartite (so that fire, water, and earth should each have itself for its principal ingredient, besides an admixture of the other two) entered into those three beings (*devatā*) with this living self only, and revealed names and forms.

4. 'He made each of these tripartite, and how these three beings become each of them tripartite, that learn from me now, my friend.'

#### FOURTH KHANDA.

1. 'The red colour of burning fire (*agni*) is the colour of fire, the white colour of fire is the colour of water, the black colour of fire the colour of earth. Thus vanishes what we call fire, as a mere variety, being a name, arising from speech. What is true (*satya*) are the three colours (or forms).

2. 'The red colour of the sun (*āditya*) is the colour of fire, the white of water, the black of earth. Thus vanishes what we call the sun, as a mere variety, being a name, arising from speech. What is true are the three colours.

3. 'The red colour of the moon is the colour of fire, the white of water, the black of earth. Thus vanishes what we call the moon, as a mere variety, being a name, arising from speech. What is true are the three colours.

4. 'The red colour of the lightning is the colour of fire, the white of water, the black of earth. Thus

<sup>1</sup> This living self is only a shadow, as it were, of the Highest Self; and as the sun, reflected in the water, does not suffer from the movement of the water, the real Self does not suffer pleasure or pain on earth, but the living self only.

vanishes what we call the lightning, as a mere variety, being a name, arising from speech. What is true are the three colours.

5. 'Great householders and great theologians of olden times who knew this, have declared the same, saying, "No one can henceforth mention to us anything which we have not heard, perceived, or known<sup>1</sup>." Out of these (three colours or forms) they knew all.

6. 'Whatever they thought looked red, they knew was the colour of fire. Whatever they thought looked white, they knew was the colour of water. Whatever they thought looked black, they knew was the colour of earth.

7. 'Whatever they thought was altogether unknown, they knew was some combination of those three beings (devatā).

'Now learn from me, my friend, how those three beings, when they reach man, become each of them tripartite.

#### FIFTH KHANDA.

1. 'The earth (food) when eaten becomes threefold; its grossest portion becomes feces, its middle portion flesh, its subtlest portion mind.

2. 'Water when drunk becomes threefold; its grossest portion becomes water, its middle portion blood, its subtlest portion breath.

3. 'Fire (i. e. in oil, butter, &c.) when eaten becomes threefold; its grossest portion becomes bone, its middle portion marrow, its subtlest portion speech<sup>2</sup>.

<sup>1</sup> This reminds one of the Aristotelian *διὰ γὰρ ταῦτα καὶ ἐκ τούτων πάντα γνωρίζεται, ἀλλ' οὐ ταῦτα διὰ τῶν ὑποκειμένων.*

<sup>2</sup> Food, water, and fire are each to be taken as tripartite; hence animals which live on one of the three elements only, still share in some measure the qualities of the other elements also.

4. 'For truly, my child, mind comes of earth, breath of water, speech of fire.'

'Please, Sir, inform me still more,' said the son.

'Be it so, my child,' the father replied.

#### SIXTH KHANDA.

1. 'That which is the subtile portion of curds, when churned, rises upwards, and becomes butter.

2. 'In the same manner, my child, the subtile portion of earth (food), when eaten, rises upwards, and becomes mind.

3. 'That which is the subtile portion of water, when drunk, rises upwards, and becomes breath.

4. 'That which is the subtile portion of fire, when consumed, rises upwards, and becomes speech.

5. 'For mind, my child, comes of earth, breath of water, speech of fire.'

'Please, Sir, inform me still more,' said the son.

'Be it so, my child,' the father replied.

#### SEVENTH KHANDA.

1. 'Man (purusha), my son, consists of sixteen parts. Abstain from food for fifteen days, but drink as much water as you like, for breath comes from water, and will not be cut off, if you drink water.'

2. Svetaketu abstained from food for fifteen days. Then he came to his father and said: 'What shall I say?' The father said: 'Repeat the *Rik*, *Yagus*, and *Sāman* verses.' He replied: 'They do not occur to me, Sir.'

3. The father said to him: 'As of a great lighted fire one coal only of the size of a firefly may be left, which would not burn much more than this (i. e. very

little), thus, my dear son, one part only of the sixteen parts (of you) is left, and therefore with that one part you do not remember the Vedas. Go and eat!

4. 'Then wilt thou understand me.' Then Svetaketu ate, and afterwards approached his father. And whatever his father asked him, he knew it all by heart. Then his father said to him:

5. 'As of a great lighted fire one coal of the size of a firefly, if left, may be made to blaze up again by putting grass upon it, and will thus burn more than this,

6. 'Thus, my dear son, there was one part of the sixteen parts left to you, and that, lighted up with food, burnt up, and by it you remember now the Vedas.' After that, he understood what his father meant when he said: 'Mind, my son, comes from food, breath from water, speech from fire.' He understood what he said, yea, he understood it<sup>1</sup>.

#### EIGHTH KHANDA.

1. Uddâlaka Âruzi said to his son Svetaketu: 'Learn from me the true nature of sleep (svapna). When a man sleeps here, then, my dear son, he becomes united with the True<sup>2</sup>, he is gone to his

<sup>1</sup> The repetition shows that the teaching of the Trivritkarana, the tripartite nature of things, is ended.

<sup>2</sup> The deep sushupta sleep is meant, in which personal consciousness is lost, and the self for a time absorbed in the Highest Self. Sleep is produced by fatigue. Speech, mind, and the senses rest, breath only remains awake, and the *gîva*, the living soul, in order to recover from his fatigue, returns for a while to his true Self (*âtma*). The Sat must be taken as a substance, nay, as the highest substance or subject, the Brahman. The whole purpose of the Upanishad is obscured if we translate sat or satyam by truth, instead of the True, the true one, τὸ ὄντως ὄν.

own (Self). Therefore they say, svapiti, he sleeps, because he is gone (ap̄ta) to his own (sva)<sup>1</sup>.

2. 'As a bird when tied by a string flies first in every direction, and finding no rest anywhere, settles down at last on the very place where it is fastened, exactly in the same manner, my son, that mind (the *ḡtva*, or living Self in the mind see VI, 3, 2), after flying in every direction, and finding no rest anywhere, settles down on breath<sup>2</sup>; for indeed, my son, mind is fastened to breath.

3. 'Learn from me, my son, what are hunger and thirst. When a man is thus said to be hungry, water is carrying away (digests) what has been eaten by him. Therefore as they speak of a cow-leader (*go-nāya*), a horse-leader (*asva-nāya*), a man-leader (*purusha-nāya*), so they call water (which digests food and causes hunger) food-leader (*asa-nāya*). Thus (by food digested &c.), my son, know this offshoot (the body) to be brought forth, for this (body) could not be without a root (cause).

4. 'And where could its root be except in food (earth)<sup>3</sup>? And in the same manner, my son, as

<sup>1</sup> This is one of the many recognised plays on words in the Upanishads and the Vedānta philosophy. Svapiti, he sleeps, stands for *sva* (his own), i.e. the self, and *ap̄ta*, gone to.

<sup>2</sup> The commentator takes *prāna* here in the sense of Sat, which it often has elsewhere. If so, this illustration would have the same object as the preceding one. If we took *prāna* in the sense of breath, breath being the result of water, this paragraph might be taken to explain the resignation of the living Self to its bondage to breath, while on earth.

<sup>3</sup> That food is the root of the body is shown by the commentator in the following way: Food when softened by water and digested becomes a fluid, blood (*sonita*). From it comes flesh, from flesh fat, from fat bones, from bones marrow, from marrow seed. Food eaten by a woman becomes equally blood (*lohita*),

food (earth) too is an offshoot, seek after its root, viz. water. And as water too is an offshoot, seek after its root, viz. fire. And as fire too is an offshoot, seek after its root, viz. the True. Yes, all these creatures, my son, have their root in the True, they dwell in the True, they rest in the True.

5. 'When a man is thus said to be thirsty, fire carries away what has been drunk by him. Therefore as they speak of a cow-leader (go-nâya), of a horse-leader (asva-nâya), of a man-leader (purusha-nâya), so they call fire udanyâ, thirst, i. e. water-leader. Thus (by water digested &c.), my son, know this offshoot (the body) to be brought forth: this (body) could not be without a root (cause).

6. 'And where could its root be except in water? As water is an offshoot, seek after its root, viz. fire. As fire is an offshoot, seek after its root, viz. the True. Yes, all these creatures, O son, have their root in the True, they dwell in the True, they rest in the True.

'And how these three beings (devatâ), fire, water, earth, O son, when they reach man, become each of them tripartite, has been said before (VI, 4, 7). When a man departs from hence, his speech<sup>1</sup> is merged

and from seed and blood combined the new body is produced. We must always have before us the genealogical table :—

Sat, *rod* *śv.*  
|  
Tegas (fire) = Vâk (speech).  
|  
Ap (water) = Prâna (breath).  
|  
Anna (earth) = Manas (mind).

<sup>1</sup> If a man dies, the first thing which his friends say is, He speaks no more. Then, he understands no more. Then, he moves no more. Then, he is cold.

in his mind, his mind in his breath, his breath in heat (fire), heat in the Highest Being.

7. 'Now that which is that subtile essence (the root of all), in it all that exists has its self. It is the True. It is the Self, and thou, O Svetaketu, art it.'

'Please, Sir, inform me still more,' said the son.

'Be it so, my child,' the father replied.

### NINTH KHANDA.

1. 'As the bees<sup>1</sup>, my son, make honey by collecting the juices of distant trees, and reduce the juice into one form,

2. 'And as these juices have no discrimination, so that they might say, I am the juice of this tree or that, in the same manner, my son, all these creatures, when they have become merged in the True (either in deep sleep or in death), know not that they are merged in the True.

3. 'Whatever these creatures are here, whether a lion, or a wolf, or a boar, or a worm, or a midge, or a gnat, or a musquito, that they become again and again.

4. 'Now that which is that subtile essence, in it all that exists has its self. It is the True. It is the Self, and thou, O Svetaketu, art it.'

'Please, Sir, inform me still more,' said the son.

'Be it so, my child,' the father replied.

<sup>1</sup> At the beginning of each chapter the commentator supplies the question which the son is supposed to have asked his father. The first is: All creatures falling every day into deep sleep (su-shupti) obtain thereby the Sat, the true being. How is it then that they do not know that they obtain the Sat every day?

TENTH KHANDA<sup>1</sup>.

1. 'These rivers, my son, run, the eastern (like the Gangâ) toward the east, the western (like the Sindhu) toward the west. They go from sea to sea (i. e. the clouds lift up the water from the sea to the sky, and send it back as rain to the sea). They become indeed sea. And as those rivers, when they are in the sea, do not know, I am this or that river.

2. 'In the same manner, my son, all these creatures, when they have come back from the True, know not that they have come back from the True. Whatever these creatures are here, whether a lion, or a wolf, or a boar, or a worm, or a midge, or a gnat, or a musquito, that they become again and again.

3. 'That which is that subtile essence, in it all that exists has its self. It is the True. It is the Self, and thou, O Svetaketu, art it.'

'Please, Sir, inform me still more,' said the son.

'Be it so, my child,' the father replied.

ELEVENTH KHANDA<sup>2</sup>.

1. 'If some one were to strike at the root of this large tree here, it would bleed, but live. If he were to strike at its stem, it would bleed, but live. If he were to strike at its top, it would bleed, but live.

<sup>1</sup> The next question which the son is supposed to have asked is: If a man who has slept in his own house, rises and goes to another village, he knows that he has come from his own house. Why then do people not know that they have come from the Sat?

<sup>2</sup> The next question is: Waves, foam, and bubbles arise from the water, and when they merge again in the water, they are gone. How is it that living beings, when in sleep or death they are merged again in the Sat, are not destroyed?

Pervaded by the living Self that tree stands firm, drinking in its nourishment and rejoicing ;

2. ' But if the life (the living Self) leaves one of its branches, that branch withers ; if it leaves a second, that branch withers ; if it leaves a third, that branch withers. If it leaves the whole tree, the whole tree withers <sup>1</sup>. In exactly the same manner, my son, know this.' Thus he spoke :

3. ' This (body) indeed withers and dies when the living Self has left it ; the living Self dies not.

' That which is that subtle essence, in it all that exists has its self. It is the True. It is the Self, and thou, Svetaketu, art it.'

' Please, Sir, inform me still more,' said the son.

' Be it so, my child,' the father replied.

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<sup>1</sup> The commentator remarks that according to the Veda, trees are conscious, while Buddhists and followers of Kaṇāda hold them to be unconscious. They live, because one sees how their sap runs and how it dries up, just as one sees the sap in a living body, which, as we saw, was produced by food and water. Therefore the simile holds good. The life, or, more correctly, the liver, the living Self, pervades the tree, as it pervades man, when it has entered the organism which produces breath, mind, and speech. If any accident happens to a branch, the living Self draws himself away from that branch, and then the branch withers. The sap which caused the living Self to remain, goes, and the living Self goes away with it. The same applies to the whole tree. The tree dies when the living Self leaves it, but the living Self does not die ; it only leaves an abode which it had before occupied. Some other illustrations, to show that the living Self remains, are added by the commentator : First, with regard to the living Self being the same when it awakes from deep sleep (sushupti), he remarks that we remember quite well that we have left something unfinished before we fell asleep. And then with regard to the living Self being the same when it awakes from death to a new life, he shows that creatures, as soon as they are born take the breast, and exhibit terror, which can only be explained, as he supposes, by their possessing a recollection of a former state of existence.

TWELFTH KHANDA<sup>1</sup>.

1. 'Fetch me from thence a fruit of the Nyagrodha tree.'

'Here is one, Sir.'

'Break it.'

'It is broken, Sir.'

'What do you see there?'

'These seeds, almost infinitesimal.'

'Break one of them.'

'It is broken, Sir.'

'What do you see there?'

'Not anything, Sir.'

2. The father said: 'My son, that subtile essence which you do not perceive there, of that very essence this great Nyagrodha tree exists.'

3. 'Believe it, my son. That which is the subtile essence, in it all that exists has its self. It is the True. It is the Self and thou, O Svetaketu, art it.'

'Please, Sir, inform me still more,' said the son.

'Be it so, my child,' the father replied.

THIRTEENTH KHANDA<sup>2</sup>.

1. 'Place this salt in water, and then wait on me in the morning.'

The son did as he was commanded.

The father said to him: 'Bring me the salt, which you placed in the water last night.'

<sup>1</sup> The question which the son is supposed to have asked is: How can this universe which has the form and name of earth &c. be produced from the Sat which is subtile, and has neither form nor name?

<sup>2</sup> The question here is supposed to have been: If the Sat is the root of all that exists, why is it not perceived?

The son having looked for it, found it not, for, of course, it was melted.

2. The father said: 'Taste it from the surface of the water. How is it?'

The son replied: 'It is salt.'

'Taste it from the middle. How is it?'

The son replied: 'It is salt.'

'Taste it from the bottom. How is it?'

The son replied: 'It is salt.'

The father said: 'Throw it away<sup>1</sup> and then wait on me.'

He did so; but salt exists for ever.

Then the father said: 'Here also, in this body, forsooth, you do not perceive the True (Sat), my son; but there indeed it is.

3. 'That which is the subtle essence, in it all that exists has its self. It is the True. It is the Self, and thou, O Svetaketu, art it.'

'Please, Sir, inform me still more,' said the son.

'Be it so, my child,' the father replied.

#### FOURTEENTH KHANDA<sup>2</sup>.

1. 'As one might lead a person with his eyes covered away from the Gandhâras<sup>3</sup>, and leave him

<sup>1</sup> Read *abiprâsya*, which is evidently intended by the commentary: *abiprâyasya parityagya*. See B. R. Sanskrit Dictionary, s. v.

<sup>2</sup> The question here asked is: The salt, though no longer perceptible by means of sight or touch, could be discovered by taste. Then how can the Sat be discovered, although it is imperceptible by all the senses?

<sup>3</sup> The Gandhâras, but rarely mentioned in the Rig-veda and the Ait. Brâhmaṇa, have left their name in *Kándaroi* and Candahar. The fact of their name being evidently quite familiar to the author of the Upanishad might be used to prove either its antiquity or its Northern origin.

then in a place where there are no human beings; and as that person would turn towards the east, or the north, or the west, and shout, "I have been brought here with my eyes covered, I have been left here with my eyes covered,"

2. 'And as thereupon some one might loose his bandage and say to him, "Go in that direction, it is Gandhâra, go in that direction;" and as thereupon, having been informed and being able to judge for himself, he would by asking his way from village to village arrive at last at Gandhâra,—in exactly the same manner does a man, who meets with a teacher to inform him, obtain the true knowledge<sup>1</sup>. For him

<sup>1</sup> Tedious as the commentator is in general, he is sometimes almost eloquent in bringing out all that is implied or supposed to be implied in the sacred text. He explains the last simile as follows: A man was carried away by robbers from his own country. After his eyes had been covered, he was taken to a forest full of terrors and dangers arising from tigers, robbers, &c. Not knowing where he was, and suffering from hunger and thirst, he began to cry, wishing to be delivered from his bonds. Then a man took pity on him and removed his bonds, and when he had returned to his home, he was happy. Next follows the application. Our real home is the True (Sat), the Self of the world. The forest into which we are driven is the body, made of the three elements, fire, water, earth, consisting of blood, flesh, bones, &c., and liable to cold, heat, and many other evils. The bands with which our eyes are covered are our desires for many things, real or unreal, such as wife, children, cattle, &c., while the robbers by whom we are driven into the forest are our good and evil deeds. Then we cry and say: 'I am the son of so and so, these are my relatives, I am happy, I am miserable, I am foolish, I am wise, I am just, I am born, I am dead, I am old, I am wretched, my son is dead, my fortune is gone, I am undone, how shall I live, where shall I go, who will save me?' These and hundreds and thousands of other evils are the bands which blind us. Then, owing to some supererogatory good works we may have done, we suddenly meet a man who knows the Self of Brahman, whose own bonds have been broken, who takes pity on us and shows us the way to see the evil which attaches to all

there is only delay so long as he is not delivered (from the body); then he will be perfect<sup>1</sup>.

3. 'That which is the subtile essence, in it all that exists has its self. It is the True. It is the Self, and thou, O Svetaketu, art it.'

'Please, Sir, inform me still more,' said the son.

'Be it so, my child,' the father replied.

### FIFTEENTH KHANDA<sup>2</sup>.

1. 'If a man is ill, his relatives assemble round him and ask: "Dost thou know me? Dost thou know me?" Now as long as his speech is not

that we love in this world. We then withdraw ourselves from all worldly pleasures. We learn that we are not mere creatures of the world, the son of so and so, &c., but that we are that which is the True (Sat). The bands of our ignorance and blindness are removed, and, like the man of Gandhāra, we arrive at our own home, the Self, or the True. Then we are happy and blessed.

<sup>1</sup> The last words are really — 'for him there is only delay so long as I shall not be delivered; then I shall be perfect.' This requires some explanation. First of all, the change from the third to the first person, is best explained by assuming that at the point where all individuality vanishes, the father, as teacher, identifies himself with the person of whom he is speaking.

The delay (the *vara* or *kshepa*) of which he speaks is the time which passes between the attainment of true knowledge and death, or freedom from the effects of actions performed before the attainment of knowledge. The actions which led to our present embodiment must be altogether consumed, before the body can perish, and then only are we free. As to any actions performed after the attainment of knowledge, they do not count; otherwise there would be a new embodiment, and the attainment of even true knowledge would never lead to final deliverance.

<sup>2</sup> The question supposed to be asked is: By what degrees a man, who has been properly instructed in the knowledge of Brahman, obtains the Sat, or returns to the True. To judge from the text both he who knows the True and he who does not, reach, when they die, the Sat, passing from speech to mind and breath and heat (fire). But whereas he who knows, remains in the Sat, they who do not

merged in his mind, his mind in breath, breath in heat (fire), heat in the Highest Being (devatâ), he knows them.

2. 'But when his speech is merged in his mind, his mind in breath, breath in heat (fire), heat in the Highest Being, then he knows them not.

'That which is the subtle essence, in it all that exists has its self. It is the True. It is the Self, and thou, O Svetaketu, art it.'

'Please, Sir, inform me still more,' said the son.

'Be it so, my child,' the father replied.

#### SIXTEENTH KHANDA<sup>1</sup>.

1. 'My child, they bring a man hither whom they have taken by the hand, and they say: "He has taken something, he has committed a theft." (When

know, return again to a new form of existence. It is important to observe that the commentator denies that he who knows, passes at his death through the artery of the head to the sun, and then to the Sat. He holds that with him who knows there is no further cause for delay, and that as soon as he dies, he returns to the Sat.

<sup>1</sup> The next question is: Why does he who knows, on obtaining the Sat, not return, while he who does not know, though obtaining the Sat in death, returns? An illustration is chosen which is intended to show how knowledge produces a material effect. The belief in the efficacy of ordeals must have existed at the time, and appealing to that belief, the teacher says that the man who knows himself guilty, is really burnt by the heated iron, while the man who knows himself innocent, is not. In the same manner the man who knows his Self to be the true Self, on approaching after death the true Self, is not repelled and sent back into a new existence, while he who does not know, is sent back into a new round of births and deaths. The man who tells a falsehood about himself, loses his true Self and is burnt; the man who has a false conception about his Self, loses likewise his true Self, and not knowing the true Self, even though approaching it in death, he has to suffer till he acquires some day the true knowledge.

he denies, they say), "Heat the hatchet for him." If he committed the theft, then he makes himself to be what he is not. Then the false-minded, having covered his true Self by a falsehood, grasps the heated hatchet—he is burnt, and he is killed.

2. 'But if he did not commit the theft, then he makes himself to be what he is. Then the true-minded, having covered his true Self by truth, grasps the heated hatchet—he is not burnt, and he is delivered.

'As that (truthful) man is not burnt, thus has all that exists its self in That. It is the True. It is the Self, and thou, O Svetaketu, art it.' He understood what he said, yea, he understood it.

## SEVENTH PRAPĀTHAKA.

### FIRST KHANDA.

1. Nārada approached Sanatkumāra and said, 'Teach me, Sir!' Sanatkumāra said to him: 'Please to tell me what you know; afterward I shall tell you what is beyond.'

2. Nārada said: 'I know the *Rig-veda*, Sir, the *Yagur-veda*, the *Sāma-veda*, as the fourth the *Ātharvāna*, as the fifth the *Itihāsa-purāna* (the *Bhārata*); the *Veda* of the *Vedas* (grammar); the *Pitrya* (the rules for the sacrifices for the ancestors); the *Rāsi* (the science of numbers); the *Daiva* (the science of portents); the *Nidhi* (the science of time); the *Vākovākya* (logic); the *Ekāyana* (ethics); the *Devavidyā* (etymology); the *Brahma-vidyā* (pronunciation, *sikshā*, ceremonial, *kalpa*, prosody, *khandas*); the *Bhūta-vidyā* (the science of demons); the *Kshatra-*

vidyâ (the science of weapons); the Nakshatra-vidyâ (astronomy); the Sarpa and Devagana-vidyâ (the science of serpents or poisons, and the sciences of the genii, such as the making of perfumes, dancing, singing, playing, and other fine arts)<sup>1</sup>. All this I know, Sir.

3. 'But, Sir, with all this I know the Mantras only, the sacred books, I do not know the Self. I have heard from men like you, that he who knows the Self overcomes grief. I am in grief. Do, Sir, help me over this grief of mine.'

Sanatkumâra said to him: 'Whatever you have read, is only a name.

4. 'A name is the *Rig-veda*, *Yagur-veda*, *Sâma-veda*, and as the fourth the *Âtharvâna*, as the fifth the *Itihâsa-purâna*, the *Veda* of the Vedas, the *Pitrya*, the *Râsi*, the *Daiva*, the *Nidhi*, the *Vâko-vâkyâ*, the *Ekâyana*, the *Deva-vidyâ*, the *Brahma-vidyâ*, the *Bhûta-vidyâ*, the *Kshatra-vidyâ*, the *Nakshatra-vidyâ*, the *Sarpa* and *Devagana-vidyâ*. All these are a name only. Meditate on the name.

5. 'He who meditates on the name as Brahman<sup>2</sup>,

<sup>1</sup> This passage, exhibiting the sacred literature as known at the time, should be compared with the *Bṛhadâraṇyaka*, II, 4, 10. The explanation of the old titles rests on the authority of Saṅkara, and he is not always consistent. See Colebrooke, *Miscellaneous Essays*, 1873, II, p. 10.

<sup>2</sup> Why a man who knows the Veda should not know the Self, while in other places it is said that the Veda teaches the Self, is well illustrated by the commentary. If a royal procession approaches, he says, then, though we do not see the king, because he is hidden by flags, parasols, &c., yet we say, there is the king. And if we ask who is the king, then again, though we cannot see him and point him out, we can say, at least, that he is different from all that is seen. The Self is hidden in the Veda as a king is hidden in a royal procession.

is, as it were, lord and master as far as the name reaches—he who meditates on the name as Brahman.'

'Sir, is there something better than a name?'

'Yes, there is something better than a name.'

'Sir, tell it me.'

### SECOND KHANDA.

1. 'Speech is better than a name. Speech makes us understand the *Rīg-veda*, *Yagur-veda*, *Sāma-veda*, and as the fourth the *Ātharvāna*, as the fifth the *Itihāsa-purāna*, the Veda of the Vedas, the *Pitrya*, the *Rāsi*, the *Daiva*, the *Nidhi*, the *Vākovākya*, the *Ekāyana*, the *Deva-vidyā*, the *Brahma-vidyā*, the *Kshatra-vidyā*, the *Nakshatra-vidyā*, the *Sarpa* and *Devagana-vidyā*; heaven, earth, air, ether, water, fire, gods, men, cattle, birds, herbs, trees, all beasts down to worms, midges, and ants; what is right and what is wrong; what is true and what is false; what is good and what is bad; what is pleasing and what is not pleasing. For if there were no speech, neither right nor wrong would be known<sup>1</sup>, neither the true nor the false, neither the good nor the bad, neither the pleasant nor the unpleasant. Speech makes us understand all this. Meditate on speech.

2. 'He who meditates on speech as Brahman, is, as it were, lord and master as far as speech reaches—he who meditates on speech as Brahman.'

'Sir, is there something better than speech?'

'Yes, there is something better than speech.'

'Sir, tell it me.'

<sup>1</sup> The commentator explains *vyagñāpayishyat* by *avigñātam abhavishyat*. Possibly *hrīdayagñō* stands for *hrīdayagñam*.

## THIRD KHANDA.

1. 'Mind (manas) is better than speech. For as the closed fist holds two amalaka or two kola or two aksha fruits, thus does mind hold speech and name. For if a man is minded in his mind to read the sacred hymns, he reads them; if he is minded in his mind to perform any actions, he performs them; if he is minded to wish for sons and cattle, he wishes for them; if he is minded to wish for this world and the other, he wishes for them. For mind is indeed the self<sup>1</sup>, mind is the world, mind is Brahman. Meditate on the mind.

2. 'He who meditates on the mind as Brahman, is, as it were, lord and master as far as the mind reaches—he who meditates on the mind as Brahman.'

'Sir, is there something better than mind?'

'Yes, there is something better than mind.'

'Sir, tell it me.'

## FOURTH KHANDA.

1. 'Will<sup>2</sup> (sankalpa) is better than mind. For when a man wills, then he thinks in his mind, then he sends forth speech, and he sends it forth in a name. In a name the sacred hymns are contained, in the sacred hymns all sacrifices.

2. 'All these therefore (beginning with mind and

<sup>1</sup> The commentator explains this by saying that, without the instrument of the mind, the Self cannot act or enjoy.

<sup>2</sup> Sankalpa is elsewhere defined as a modification of manas. The commentator says that, like thinking, it is an activity of the inner organ. It is difficult to find any English term exactly corresponding to sankalpa. Rajendralal Mitra translates it by will, but it implies not only will, but at the same time conception, determination, and desire.

ending in sacrifice) centre in will, consist of will, abide in will. Heaven and earth willed, air and ether willed, water and fire willed. Through the will of heaven and earth &c. rain wills; through the will of rain food wills; through the will of food the vital airs will; through the will of the vital airs the sacred hymns will; through the will of the sacred hymns the sacrifices will; through the will of the sacrifices the world (as their reward) wills; through the will of the world everything wills.<sup>1</sup> This is will. Meditate on will.

3. 'He who meditates on will as Brahman, he, being himself safe, firm, and undistressed, obtains the safe, firm, and undistressed worlds which he has willed; he is, as it were, lord and master as far as will reaches—he who meditates on will as Brahman.'

'Sir, is there something better than will?'

'Yes, there is something better than will.'

'Sir, tell it me.'

#### FIFTH KHANDA.

1. 'Consideration (*kītta*)<sup>2</sup> is better than will. For when a man considers, then he wills, then he thinks in his mind, then he sends forth speech, and he

<sup>1</sup> This paragraph is obscure. The text seems doubtful, for instance, in *samakīpatām*, *samakalpetām*, and *samakalpatām*. Then the question is the exact meaning of *samkīptyai*, which must be taken as an instrumental case. What is intended is that, without rain, food is impossible &c. or inconceivable; but the text says, 'By the will of rain food wills,' &c. Will seems almost to be taken here in the sense in which modern philosophers use it, as a kind of creative will. By the will of rain food wills, would mean, that first rain wills and exists, and afterwards the vital airs will and exist, &c.

<sup>2</sup> *Kītta*, thought, implies here consideration and reflection.

sends it forth in a name. In a name the sacred hymns are contained, in the sacred hymns all sacrifices.

2. 'All these (beginning with mind and ending in sacrifice) centre in consideration, consist of consideration, abide in consideration. Therefore if a man is inconsiderate, even if he possesses much learning, people say of him, he is nothing, whatever he may know; for, if he were learned, he would not be so inconsiderate. But if a man is considerate, even though he knows but little, to him indeed do people listen gladly. Consideration is the centre, consideration is the self, consideration is the support of all these. Meditate on consideration.

3. 'He who meditates on consideration as Brahman, he, being himself safe, firm, and undistressed, obtains the safe, firm, and undistressed worlds which he has considered; he is, as it were, lord and master as far as consideration reaches—he who meditates on consideration as Brahman.'

'Sir, is there something better than consideration?'

'Yes, there is something better than consideration.'

'Sir, tell it me.'

#### SIXTH KHANDA.

1. Reflection (dhyâna)<sup>1</sup> is better than consideration. The earth reflects, as it were, and thus does the sky, the heaven, the water, the mountains, gods and men. Therefore those who among men obtain

<sup>1</sup> Reflection is concentration of all our thoughts on one object, *ekâgratâ*. And as a man who reflects and meditates on the highest objects acquires thereby repose, becomes firm and immovable, so the earth is supposed to be in repose and immovable, as it were, by reflection and meditation.

greatness here on earth, seem to have obtained a part of the object of reflection (because they show a certain repose of manner). Thus while small and vulgar people are always quarrelling, abusive, and slandering, great men seem to have obtained a part of the reward of reflection. Meditate on reflection.

2. 'He who meditates on reflection as Brahman, is lord and master, as it were, as far as reflection reaches—he who meditates on reflection as Brahman.'

'Sir, is there something better than reflection?'

'Yes, there is something better than reflection.'

'Sir, tell it me.'

#### SEVENTH KHANDA.

1. 'Understanding (*vigāna*) is better than reflection. Through understanding we understand the *Rig-veda*, the *Yagur-veda*, the *Sāma-veda*, and as the fourth the *Ātharvāna*, as the fifth the *Itihāsa-purāna*<sup>1</sup>, the *Veda* of the *Vedas*, the *Pitrya*, the *Rāsi*, the *Daiva*, the *Nidhi*, the *Vākovākya*, the *Ekāyana*, the *Deva-vidyā*, the *Brahma-vidyā*, the *Bhūta-vidyā*, the *Kshatra-vidyā*, the *Nakshatra-vidyā*, the *Sarpa* and *Devagana-vidyā*, heaven, earth, air, ether, water, fire, gods, men, cattle, birds, herbs, trees, all beasts down to worms, midges, and ants; what is right and what is wrong; what is true and what is false; what is good and what is bad; what is pleasing and what is not pleasing; food and savour, this world and that, all this we understand through understanding. Meditate on understanding.

2. 'He who meditates on understanding as Brahman, reaches the worlds where there is understanding

<sup>1</sup> See before, p. 109.

and knowledge<sup>1</sup>; he is, as it were, lord and master as far as understanding reaches—he who meditates on understanding as Brahman.’

‘Sir, is there something better than understanding?’

‘Yes, there is something better than understanding.’

‘Sir, tell it me.’

#### EIGHTH KHANDA.

1. ‘Power (bala) is better than understanding. One powerful man shakes a hundred men of understanding. If a man is powerful, he becomes a rising man. If he rises, he becomes a man who visits wise people. If he visits, he becomes a follower of wise people. If he follows them, he becomes a seeing, a hearing, a perceiving, a knowing, a doing, an understanding man. By power the earth stands firm, and the sky, and the heaven, and the mountains, gods and men, cattle, birds, herbs, trees, all beasts down to worms, midges, and ants; by power the world stands firm. Meditate on power.

2. ‘He who meditates on power as Brahman, is, as it were, lord and master as far as power reaches—he who meditates on power as Brahman.’

‘Sir, is there something better than power?’

‘Yes, there is something better than power.’

‘Sir, tell it me.’

#### NINTH KHANDA.

1. ‘Food (anna) is better than power. Therefore if a man abstain from food for ten days, though he live, he would be unable to see, hear, perceive, think, act, and understand. But when he obtains

<sup>1</sup> The commentator takes *vigñāna* here as understanding of sacred books, *gñāna* as cleverness with regard to other subjects.

food, he is able to see, hear, perceive, think, act, and understand. Meditate on food.

2. 'He who meditates on food as Brahman, obtains the worlds rich in food and drink; he is, as it were, lord and master as far as food reaches—he who meditates on food as Brahman.'

'Sir, is there something better than food?'

'Yes, there is something better than food.'

'Sir, tell it me.'

#### TENTH KHANDA.

1. 'Water (ap) is better than food. Therefore if there is not sufficient rain, the vital spirits fail from fear that there will be less food. But if there is sufficient rain, the vital spirits rejoice, because there will be much food. This water, on assuming different forms, becomes this earth, this sky, this heaven, the mountains, gods and men, cattle, birds, herbs and trees, all beasts down to worms, midges, and ants. Water indeed assumes all these forms. Meditate on water.'

2. 'He who meditates on water as Brahman, obtains all wishes, he becomes satisfied; he is, as it were, lord and master as far as water reaches—he who meditates on water as Brahman.'

'Sir, is there something better than water?'

'Yes, there is something better than water.'

'Sir, tell it me.'

#### ELEVENTH KHANDA.

1. 'Fire (tegas) is better than water. For fire united with air, warms the ether. Then people say, It is hot, it burns, it will rain. Thus does fire, after showing this sign (itself) first, create water. And

thus again thunderclaps come with lightnings, flashing upwards and across the sky. Then people say, There is lightning and thunder, it will rain. Then also does fire, after showing this sign first, create water. Meditate on fire.

2. 'He who meditates on fire as Brahman, obtains, resplendent himself, resplendent worlds, full of light and free of darkness; he is, as it were, lord and master as far as fire reaches—he who meditates on fire as Brahman.'

'Sir, is there something better than fire?'

'Yes, there is something better than fire.'

'Sir, tell it me.'

#### TWELFTH KHANDA.

1. 'Ether (or space) is better than fire. For in the ether exist both sun and moon, the lightning, stars, and fire (agni). Through the ether we call, through the ether we hear, through the ether we answer<sup>1</sup>. In the ether or space we rejoice (when we are together), and rejoice not (when we are separated). In the ether everything is born, and towards the ether everything tends when it is born<sup>2</sup>. Meditate on ether.'

2. 'He who meditates on ether as Brahman, obtains the worlds of ether and of light, which are free from pressure and pain, wide and spacious<sup>3</sup>; he is, as it were, lord and master as far as ether reaches—he who meditates on ether as Brahman.'

'Sir, is there something better than ether?'

<sup>1</sup> Cf. *Kā.* Up. IV, 5, 1.

<sup>2</sup> The seed grows upwards towards the ether; not downwards.

<sup>3</sup> Cf. *Kā.* Up. II, 11.

‘Yes, there is something better than ether.’

‘Sir, tell it me.’

### THIRTEENTH KHANDA.

1. ‘Memory<sup>1</sup> (smara) is better than ether. Therefore where many are assembled together, if they have no memory, they would hear no one, they would not perceive, they would not understand. Through memory we know our sons, through memory our cattle. Meditate on memory.’

2. ‘He who meditates on memory as Brahman, is, as it were, lord and master as far as memory reaches—he who meditates on memory as Brahman.’

‘Sir, is there something better than memory?’

‘Yes, there is something better than memory.’

‘Sir, tell it me.’

### FOURTEENTH KHANDA.

1. ‘Hope (āśā) is better than memory. Fired by hope does memory read the sacred hymns, perform sacrifices, desire sons and cattle, desire this world and the other. Meditate on hope.’

2. ‘He who meditates on hope as Brahman, all his desires are fulfilled by hope, his prayers are not in vain; he is, as it were, lord and master as far as hope reaches—he who meditates on hope as Brahman.’

‘Sir, is there something better than hope?’

‘Yes, there is something better than hope.’

‘Sir, tell it me.’

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<sup>1</sup> The apparent distance between ether and memory is bridged over by the commentator pointing out that without memory everything would be as if it were not, so far as we are concerned.

## FIFTEENTH KHANDA.

1. 'Spirit' (*prâna*) is better than hope. As the spokes of a wheel hold to the nave<sup>2</sup>, so does all this (beginning with names and ending in hope) hold to spirit. That spirit moves by the spirit, it gives spirit to the spirit. Father means spirit, mother is spirit, brother is spirit, sister is spirit, tutor is spirit, *Brâhmaṇa* is spirit.

2. 'For if one says anything unbecoming to a father, mother, brother, sister, tutor or *Brâhmaṇa*, then people say, Shame on thee! thou hast offended thy father, mother, brother, sister, tutor, or a *Brâhmaṇa*.

3. 'But, if after the spirit has departed from them, one shoves them together with a poker, and burns them to pieces, no one would say, Thou offendest thy father, mother, brother, sister, tutor or a *Brâhmaṇa*.

4. 'Spirit then is all this. He who sees this, perceives this, and understands this, becomes an *ativâdin*<sup>3</sup>. If people say to such a man, Thou

<sup>1</sup> *Prâna* is used here in a technical sense. It does not mean simply breath, but the spirit, the conscious self (*pragñâtman*) which, as we saw, enters the body in order to reveal the whole variety of forms and names. It is in one sense the *mukhya prâna*.

<sup>2</sup> The commentary carries the simile still further. The fellow, he says, holds to the spokes, the spokes to the nave. So do the *bhûtamâtrâs* hold to the *pragñâmâtrâs*, and these to the *prâna*.

<sup>3</sup> One who declares something that goes beyond all the declarations made before, beginning with the declaration that names are Brahman, and ending with the declaration that hope is Brahman;—one who knows that *prâna*, spirit, the conscious self, is Brahman. This declaration represents the highest point reached by ordinary people, but *Nârada* wishes to go beyond. In the *Mundâka*, III, 1, 4, an *ativâdin* is contrasted with one who really knows the highest truth.

art an ativâdin, he may say, I am an ativâdin ; he need not deny it.'

SIXTEENTH KHANDA<sup>1</sup>.

I. 'But in reality he is an ativâdin who declares the Highest Being to be the True (Satya, τὸ ὄντως ὅν).'

'Sir, may I become an ativâdin by the True?'

'But we must desire to know the True.'

'Sir, I desire to know the True.'

## SEVENTEENTH KHANDA.

I. 'When one understands the True, then one declares the True. One who does not understand it, does not declare the True<sup>2</sup>. Only he who understands it, declares the True. This understanding, however, we must desire to understand.'

'Sir, I desire to understand it.'

## EIGHTEENTH KHANDA.

I. 'When one perceives, then one understands. One who does not perceive, does not understand. Only he who perceives, understands. This perception, however, we must desire to understand.'

'Sir, I desire to understand it.'

<sup>1</sup> As Nârada asks no further, whether there is anything better, higher, truer than prâna, he is supposed to be satisfied with his belief that prâna is the Highest Being. Sanatkumâra, however, wishes to lead him on to a still higher view ; hence the paragraphs which follow from 16 to 26.

<sup>2</sup> He would, for instance, call fire real, not knowing that fire is only a mixture of the three elements (cf. VI, 4), the rūpatraya, a mere variety (vikâra), and name (nâman).

## NINETEENTH KHANDA.

I. 'When one believes, then one perceives. One who does not believe, does not perceive. Only he who believes, perceives. This belief, however, we must desire to understand.'

'Sir, I desire to understand it.'

## TWENTIETH KHANDA.

I. 'When one attends on a tutor (spiritual guide), then one believes. One who does not attend on a tutor, does not believe. Only he who attends, believes. This attention on a tutor, however, we must desire to understand.'

'Sir, I desire to understand it.'

## TWENTY-FIRST KHANDA.

I. 'When one performs all sacred duties<sup>1</sup>, then one attends really on a tutor. One who does not perform his duties, does not really attend on a tutor. Only he who performs his duties, attends on his tutor. This performance of duties, however, we must desire to understand.'

'Sir, I desire to understand it.'

## TWENTY-SECOND KHANDA.

I. 'When one obtains bliss (in oneself), then one performs duties. One who does not obtain bliss, does not perform duties. Only he who obtains bliss, performs duties. This bliss, however, we must desire to understand.'

'Sir, I desire to understand it.'

<sup>1</sup> The duties of a student, such as restraint of the senses, concentration of the mind, &c.

## TWENTY-THIRD KHANDA.

1. 'The Infinite (bhûman)<sup>1</sup> is bliss. There is no bliss in anything finite. Infinity only is bliss. This Infinity, however, we must desire to understand.'

'Sir, I desire to understand it.'

## TWENTY-FOURTH KHANDA.

1. 'Where one sees nothing else, hears nothing else, understands nothing else, that is the Infinite. Where one sees something else, hears something else, understands something else, that is the finite. The Infinite is immortal, the finite is mortal.'

'Sir, in what does the Infinite rest?'

'In its own greatness—or not even in greatness?'

2. 'In the world they call cows and horses, elephants and gold, slaves, wives, fields and houses greatness. I do not mean this,' thus he spoke; 'for in that case one being (the possessor) rests in something else, (but the Infinite cannot rest in something different from itself.)

## TWENTY-FIFTH KHANDA.

1. 'The Infinite indeed is below, above, behind, before, right and left—it is indeed all this.

'Now follows the explanation of the Infinite as

<sup>1</sup> Bhûman is sometimes translated by grandeur, the superlative, the akme. It is the highest point that can be reached, the infinite and the true.

<sup>2</sup> This phrase reminds one of the last verse in the No sad âsîd hymn, where, likewise, the expression of the highest certainty is followed by a misgiving that after all it may be otherwise. The commentator takes yadi vâ in the sense of, If you ask in the highest sense, then I say no; for the Infinite cannot rest in anything, not even in greatness.

the I : I am below, I am above, I am behind, before, right and left—I am all this.

2. 'Next follows the explanation of the Infinite as the Self: Self is below, above, behind, before, right and left—Self is all this.

'He who sees, perceives, and understands this, loves the Self, delights in the Self, revels in the Self, rejoices in the Self—he becomes a Svarâg, (an autocrat or self-ruler); he is lord and master in all the worlds.

'But those who think differently from this, live in perishable worlds, and have other beings for their rulers.

#### TWENTY-SIXTH KHANDA.

1. 'To him who sees, perceives, and understands this<sup>1</sup>, the spirit (*prâna*) springs from the Self, hope springs from the Self, memory springs from the Self; so do ether, fire, water, appearance and disappearance<sup>2</sup>, food, power, understanding, reflection, consideration, will, mind, speech, names, sacred hymns, and sacrifices—aye, all this springs from the Self.

2. 'There is this verse, "He who sees this, does not see death, nor illness, nor pain; he who sees this, sees everything, and obtains everything everywhere.

"He is one (before creation), he becomes three

<sup>1</sup> Before the acquirement of true knowledge, all that has been mentioned before, spirit, hope, memory, &c., on to names, was supposed to spring from the Sat, as something different from oneself. Now he is to know that the Sat is the Self.

<sup>2</sup> In the preceding paragraphs appearance and disappearance (birth and death) are not mentioned. This shows how easy it was in these treatises either to omit or to add anything that seemed important.

(fire, water, earth), he becomes five, he becomes seven, he becomes nine; then again he is called the eleventh, and hundred and ten and one thousand and twenty<sup>1</sup>."

'When the intellectual aliment has been purified, the whole nature becomes purified. When the whole nature has been purified, the memory becomes firm. And when the memory (of the Highest Self) remains firm, then all the ties (which bind us to a belief in anything but the Self) are loosened.

'The venerable Sanatkumāra showed to Nārada, after his faults had been rubbed out, the other side of darkness. They call Sanatkumāra Skanda, yea, Skanda they call him.'

## EIGHTH PRAPĀTHAKA.

### FIRST KHANDA<sup>2</sup>.

1. Hariḥ, Om. There is this city of Brahman (the body), and in it the palace, the small lotus (of

<sup>1</sup> This too is meant as a verse. The commentary says that the various numbers are intended to show the endless variety of form on the Self after creation. Cf. Mait. Up. V, 2.

<sup>2</sup> The eighth Prapāṭhaka seems to form a kind of appendix to the Upanishad. The highest point that can be reached by speculation had been reached in the seventh Prapāṭhaka, the identity of our self and of everything else with the Highest Self. This speculative effort, however, is too much for ordinary people. They cannot conceive the Sat or Brahman as out of space and time, as free from all qualities, and in order to help them, they are taught to adore the Brahman, as it appears in space and time, an object endowed with certain qualities, living in nature and in the human heart. The Highest Brahman, besides which there is nothing, and which can neither be reached as an object, nor be considered as

the heart), and in it that small ether. Now what exists within that small ether, that is to be sought for, that is to be understood.

2. And if they should say to him: 'Now with regard to that city of Brahman, and the palace in it, i. e. the small lotus of the heart, and the small ether within the heart, what is there within it that deserves to be sought for, or that is to be understood?'

3. Then he should say: 'As large as this ether (all space) is, so large is that ether within the heart. Both heaven and earth are contained within it, both fire and air, both sun and moon, both lightning and stars; and whatever there is of him (the Self) here in the world, and whatever is not (i. e. whatever has been or will be), all that is contained within it<sup>1</sup>.'

4. And if they should say to him: 'If everything that exists is contained in that city of Brahman, all beings and all desires (whatever can be imagined or desired), then what is left of it, when old age reaches it and scatters it, or when it falls to pieces?'

5. Then he should say: 'By the old age of the body, that (the ether, or Brahman within it) does not age; by the death of the body, that (the ether, or Brahman within it) is not killed. That (the Brah-

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an effect, seems to ordinary minds like a thing which is not. Therefore while the true philosopher, after acquiring the knowledge of the Highest Sat, becomes identified with it suddenly, like lightning, the ordinary mortal must reach it by slow degrees, and as a preparation for that higher knowledge which is to follow, the eighth Prapāṭhaka, particularly the first portion of it, has been added to the teaching contained in the earlier books.

<sup>1</sup> The ether in the heart is really a name of Brahman. He is there, and therefore all that comes of him when he assumes bodily shapes, both what is and what is not, i. e. what is no longer or not yet; for the absolute nothing is not intended here.

man) is the true Brahma-city (not the body<sup>1</sup>). In it all desires are contained. It is the Self, free from sin, free from old age, from death and grief, from hunger and thirst, which desires nothing but what it ought to desire, and imagines nothing but what it ought to imagine. Now as here on earth people follow as they are commanded, and depend on the object which they are attached to, be it a country or a piece of land,

6. 'And as here on earth, whatever has been acquired by exertion, perishes, so perishes whatever is acquired for the next world by sacrifices and other good actions performed on earth. Those who depart from hence without having discovered the Self and those true desires, for them there is no freedom in all the worlds. But those who depart from hence, after having discovered the Self and those true desires<sup>2</sup>, for them there is freedom in all the worlds.

#### SECOND KHANDA.

1. 'Thus he who desires the world<sup>3</sup> of the fathers, by his mere will the fathers come to receive him, and having obtained the world of the fathers, he is happy.

2. 'And he who desires the world of the mothers, by his mere will the mothers come to receive him,

<sup>1</sup> I translate this somewhat differently from the commentator, though the argument remains the same.

<sup>2</sup> True desires are those which we ought to desire, and the fulfilment of which depends on ourselves, supposing that we have acquired the knowledge which enables us to fulfil them.

<sup>3</sup> World is the nearest approach to loka: it means life with the fathers, or enjoying the company of the fathers.

and having obtained the world of the mothers, he is happy.

3. 'And he who desires the world of the brothers, by his mere will the brothers come to receive him, and having obtained the world of the brothers, he is happy.

4. 'And he who desires the world of the sisters, by his mere will the sisters come to receive him, and having obtained the world of the sisters, he is happy.

5. 'And he who desires the world of the friends, by his mere will the friends come to receive him, and having obtained the world of the friends, he is happy.

6. 'And he who desires the world of perfumes and garlands (gandhamālya), by his mere will perfumes and garlands come to him, and having obtained the world of perfumes and garlands, he is happy.

7. 'And he who desires the world of food and drink, by his mere will food and drink come to him, and having obtained the world of food and drink, he is happy.

8. 'And he who desires the world of song and music, by his mere will song and music come to him, and having obtained the world of song and music, he is happy.

9. 'And he who desires the world of women, by his mere will women come to receive him, and having obtained the world of women, he is happy.

'Whatever object he is attached to, whatever object he desires, by his mere will it comes to him, and having obtained it, he is happy.

## THIRD KHANDA.

1. 'These true desires, however, are hidden by what is false; though the desires be true, they have a covering which is false. Thus, whoever belonging to us has departed this life, him we cannot gain back, so that we should see him with our eyes.

2. 'Those who belong to us, whether living or departed, and whatever else there is which we wish for and do not obtain, all that we find there (if we descend into our heart, where Brahman dwells, in the ether of the heart). There are all our true desires, but hidden by what is false<sup>1</sup>. As people who do not know the country, walk again and again over a gold treasure that has been hidden somewhere in the earth and do not discover it, thus do all these creatures day after day go into the Brahma-world (they are merged in Brahman, while asleep), and yet do not discover it, because they are carried away by untruth (they do not come to themselves, i. e. they do not discover the true Self in Brahman, dwelling in the heart).

3. 'That Self abides in the heart. And this is the etymological explanation. The heart is called *hrīdayam*, instead of *hrīdy-ayam*, i. e. He who is in the heart. He who knows this, that He is in the heart, goes day by day (when in *sushupti*, deep sleep) into heaven (*svarga*), i. e. into the Brahman of the heart.

4. 'Now that serene being<sup>2</sup> which, after having

<sup>1</sup> All the desires mentioned before are fulfilled, if we find their fulfilment in our Self, in the city of Brahman within our heart. There we always can possess those whom we have loved, only we must not wish to see them with our eyes; that would be a false covering to a true desire.

<sup>2</sup> Cf. *Kh. Up.* VIII, 12, 3.

risen from out this earthly body, and having reached the highest light (self-knowledge), appears in its true form, that is the Self,' thus he spoke (when asked by his pupils). This is the immortal, the fearless, this is Brahman. And of that Brahman the name is the True, Satyam,

5. This name Sattyam consists of three syllables, sat-tî-yam<sup>1</sup>. Sat signifies the immortal, t, the mortal, and with yam he binds both. Because he binds both, the immortal and the mortal, therefore it is yam. He who knows this goes day by day into heaven (svarga).

#### FOURTH KHANDA.

1. That Self is a bank<sup>2</sup>, a boundary, so that these worlds may not be confounded. Day and night do not pass that bank, nor old age, death, and grief; neither good nor evil deeds. All evil-doers turn back from it, for the world of Brahman is free from all evil.

2. Therefore he who has crossed that bank, if blind, ceases to be blind; if wounded, ceases to be wounded; if afflicted, ceases to be afflicted. Therefore when that bank has been crossed, night becomes day indeed, for the world of Brahman is lighted up once for all<sup>3</sup>.

3. And that world of Brahman belongs to those

<sup>1</sup> We ought probably to read Sattyam, and then Sat-tî-yam. The î in tî would then be the dual of an anubandha î. Instead of yaddhi, I conjecture yatti. See Ait. Âranyaka II, 5, 5.

<sup>2</sup> Setu, generally translated by bridge, was originally a bank of earth (*mṛidâdimaya*), thrown up to serve as a pathway (pons) through water or a swamp. Such banks exist still in many places, and they serve at the same time as boundaries (*maryâdâ*) between fields belonging to different properties. Cf. Mait. Up. VII, 7; Kâh. Up. III, 2; Talav. Up. comm. p. 59; Mund. Up. II, 2, 5.

<sup>3</sup> Kâh. Up. III, 11, 3.

only who find it by abstinence—for them there is freedom in all the worlds.

FIFTH KHANDA.

1. What people call sacrifice (*yagñā*), that is really abstinence (*brahmacārya*). For he who knows, obtains that (world of Brahman, which others obtain by sacrifice), by means of abstinence.

What people call sacrifice (*ishṭa*), that is really abstinence, for by abstinence, having searched (*ishṭvā*), he obtains the Self.

2. What people call sacrifice (*satrāyana*), that is really abstinence, for by abstinence he obtains from the Sat (the true), the safety (*trāya*) of the Self.

What people call the vow of silence (*mauna*), that is really abstinence, for he who by abstinence has found out the Self, meditates (*manute*).

3. What people call fasting (*anāsakāyana*), that is really abstinence, for that Self does not perish (*na nasyati*), which we find out by abstinence.

What people call a hermit's life (*aranyāyana*), that is really abstinence. Ara<sup>1</sup> and Nya are two lakes in the world of Brahman, in the third heaven from hence; and there is the lake Airammadya, and the Asvattha tree, showering down Soma, and the city of Brahman (*Hiranyagarbha*) Aparāgītā<sup>2</sup>, and the golden Prabhu-vimīta (the hall built by Prabhu, Brahman).

Now that world of Brahman belongs to those who find the lakes Ara and Nya in the world of Brahman by means of abstinence; for them there is freedom in all the worlds<sup>3</sup>.

<sup>1</sup> In the Kaush. Br. Up. I, 3, the lake is called *Āra*, at least according to the commentator.

<sup>2</sup> In the Kaush. Br. Up. *Aparāgīta* is not *pūh*, but *āyatanam*.

<sup>3</sup> The fifth *khanda* is chiefly meant to recommend *brahmacārya*

## SIXTH KHANDA.

1. Now those arteries of the heart consist of a brown substance, of a white, blue, yellow, and red

or abstinence from all worldly enjoyments, enjoined on the brahmārin, the student, as a means of obtaining a knowledge of Brahman. But instead of showing that such abstinence is indispensable for a proper concentration of our intellectual faculties, we are told that abstinence is the same as certain sacrifices; and this is shown, not by arguments, but by a number of very far-fetched plays on words. These it is impossible to render in any translation, nay, they hardly deserve being translated. Thus abstinence is said to be identical with sacrifice, *yagña*, because *yo gñātā*, 'he who knows,' has a certain similarity with *yagña*. *Ishā*, another kind of sacrifice, is compared with *eshanā*, search; *sattrāyana* with *Sat*, the True, the Brahman, and *trāyana*, protection; *mauna*, silence, with *manana*, meditating (which may be right); *anāsakāyana*, fasting, with *naś*, to perish, and *aranyāgana*, a hermit's life, with *ara*, *nya*, and *ayana*, going to the two lakes *Ara* and *Nya*, which are believed to exist in the legendary world of Brahman. Nothing can be more absurd. Having once struck the note of Brahmanic legends, such as we find it, for instance, in the *Kaushītiki-brāhmaṇa-upanishad*, the author goes on. Besides the lakes *Ara* and *Nya* (in the *Kaushītiki-brāhmaṇa-upanishad* we have only one lake, called *Āra*), he mentions the *Airamādīya* lake, and explains it as *aira* (*irā annam, tanmaya airo mandas, tena pūrnām airam*) and *madīya*, delightful. The *Asvattha* tree, which pours down *Soma*, is not tortured into anything else, except that *Soma* is explained as the immortal, or nectar. *Aparāgita* becomes the city of Brahman, because it can be conquered by no one except those who have practised abstinence. And the hall which elsewhere is called *Vibhu-pramita* becomes *Prabhuvimitam*, or *Prabhu-vinirmita*, made by *Prabhu*, i.e. Brahman. All the fulfilled desires, as enumerated in *khandas* 2-5, whether the finding again of our fathers and mothers, or entering the *Brahmaloka* with its lakes and palaces, must be taken, not as material (*sthūla*), but as mental only (*mānasa*). On that account, however, they are by no means considered as false or unreal, as little as dreams are. Dreams are false and unreal, relatively only, i.e. relatively to what we see, when we awake; but not in themselves. Whatever we see in waking, also, has been shown to be

substance, and so is the sun brown, white, blue, yellow, and red.

2. As a very long highway goes to two places, to one at the beginning, and to another at the end, so do the rays of the sun go to both worlds, to this one and to the other. They start from the sun, and enter into those arteries; they start from those arteries, and enter into the sun.

3. And when a man is asleep, reposing, and at perfect rest, so that he sees no dream, then he has entered into those arteries. Then no evil touches him, for he has obtained the light (of the sun).

4. And when a man falls ill, then those who sit round him, say, 'Do you know me? Do you know me?' As long as he has not departed from this body, he knows them.

5. But when he departs from this body, then he departs upwards by those very rays (towards the worlds which he has gained by merit, not by knowledge); or he goes out while meditating on Om<sup>2</sup> (and thus securing an entrance into the Brahma-

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false; because it consists of forms and names only; yet these forms and names have a true element in them, viz. the Sat. Before we know that Sat, all the objects we see in waking seem true; as dreams seem true in dreaming. But when once we awake from our waking by true knowledge, we see that nothing is true but the Sat. When we imagine we see a serpent, and then discover that it is a rope, the serpent disappears as false, but what was true in it, the rope, remains true.

<sup>1</sup> Svapna in Sanskrit is both somnus and somnium. Hence one might translate also, 'so that he is not aware that he is asleep,' which in some respects would seem even more appropriate in our passage; cf. VIII, 11, 1.

<sup>2</sup> According to the explanation given of the Om in the Upanishads, and more particularly in the Dahara-vidyâ contained in this Prapâthaka.

loka). And while his mind is failing, he is going to the sun. For the sun is the door of the world (of Brahman). Those who know, walk in; those who do not know, are shut out. There is this verse<sup>1</sup>: 'There are a hundred and one arteries of the heart; one of them penetrates the crown of the head; moving upwards by it a man reaches the immortal; the others serve for departing in different directions, yea, in different directions<sup>2</sup>.'

### SEVENTH KHANDA<sup>3</sup>

1. Praḡapati said: 'The Self which is free from sin, free from old age, from death and grief, from hunger and thirst, which desires nothing but what it ought to desire, and imagines nothing but what it ought to imagine, that it is which we must search out, that it is which we must try to understand. He who has searched out that Self and understands it, obtains all worlds and all desires.'

2. The Devas (gods) and Asuras (demons) both heard these words, and said: 'Well, let us search for that Self by which, if one has searched it out, all worlds and all desires are obtained.'

Thus saying Indra went from the Devas, Viroḡana from the Asuras, and both, without having communicated with each other, approached Praḡapati,

<sup>1</sup> Prasna Up. II, 1.

<sup>2</sup> The same verse occurs in the *Kaṭha* 6, 16, and is frequently quoted elsewhere, for instance, *Mait. comm.* p. 164. For *vishvaṅh*, the right reading would seem to be *vishvak*. In the *Mait. Up.* VI, 30, the *Trishṭubh* are reduced to *Anuṣṭubh* verses. See also *Prasna Up.* III, 6-7; *Mund. Up.* II, 2.

<sup>3</sup> Here the highest problem is treated again, the knowledge of the true Self, which leads beyond the world of *Brahmā* (masc.), and enables the individual self to return into the Highest Self.

holding fuel in their hands, as is the custom for pupils approaching their master.

3. They dwelt there as pupils for thirty-two years. Then Pragâpati asked them: 'For what purpose have you both dwelt here?'

They replied: 'A saying of yours is being repeated, viz. "the Self which is free from sin, free from old age, from death and grief, from hunger and thirst, which desires nothing but what it ought to desire, and imagines nothing but what it ought to imagine, that it is which we must search out, that it is which we must try to understand. He who has searched out that Self and understands it, obtains all worlds and all desires." Now we both have dwelt here because we wish for that Self.'

Pragâpati said to them: 'The person that is seen in the eye<sup>1</sup>, that is the Self. This is what I have said. This is the immortal, the fearless, this is Brahman.'

They asked: 'Sir, he who is perceived in the water, and he who is perceived in a mirror, who is he?'

He replied: 'He himself indeed is seen in all these<sup>2</sup>.'

<sup>1</sup> The commentator explains this rightly. Pragâpati means by the person that is seen in the eye, the real agent of seeing, who is seen by sages only, even with their eyes shut. His pupils, however, misunderstand him. They think of the person that is seen, not of the person that sees (Yoga-sûtras II, 6). The person seen in the eye is to them the small figure imaged in the eye, and they go on therefore to ask, whether the image in the water or in a mirror is not the Self.

<sup>2</sup> The commentators are at great pains to explain that Pragâpati told no falsehood. He meant by purusha the personal element in the highest sense, and it was not his fault that his pupils took purusha for man or body.

## EIGHTH KHANDA.

1. 'Look at your Self in a pan of water, and whatever you do not understand of your Self<sup>1</sup>, come and tell me.'

They looked in the water-pan. Then Pragâpati said to them: 'What do you see?'

They said: 'We both see the self thus altogether, a picture even to the very hairs and nails.'

2. Pragâpati said to them: 'After you have adorned yourselves, have put on your best clothes and cleaned yourselves, look again into the water-pan.'

They, after having adorned themselves, having put on their best clothes and cleaned themselves, looked into the water-pan.

Pragâpati said: 'What do you see?'

3. They said: 'Just as we are, well adorned, with our best clothes and clean, thus we are both there, Sir, well adorned, with our best clothes and clean.'

Pragâpati said: 'That is the Self, this is the immortal, the fearless, this is Brahman.'

Then both went away satisfied in their hearts.

4. And Pragâpati, looking after them, said: 'They both go away without having perceived and without having known the Self, and whoever of these two<sup>2</sup>, whether Devas or Asuras, will follow this doctrine (upanishad), will perish.'

Now Viroçana, satisfied in his heart, went to the Asuras and preached that doctrine to them, that the self (the body) alone is to be worshipped, that the

<sup>1</sup> I take *âtmanaḥ* as a genitive, governed by *yad*, not as an accusative plural.

<sup>2</sup> The commentator reads *yatare* for *yataḥ*.

self (the body) alone is to be served, and that he who worships the self and serves the self, gains both worlds, this and the next.

5. Therefore they call even now a man who does not give alms here, who has no faith, and offers no sacrifices, an *Āsura*, for this is the doctrine (upaniśhad) of the *Asuras*. They deck out the body of the dead with perfumes, flowers, and fine raiment by way of ornament, and think they will thus conquer that world<sup>1</sup>.

#### NINTH KHANDA.

1. But *Indra*, before he had returned to the *Devas*, saw this difficulty. As this self (the shadow in the water)<sup>2</sup> is well adorned, when the body is well adorned, well dressed, when the body is well dressed, well cleaned, if the body is well cleaned, that self will also be blind, if the body is blind, lame, if the body is lame<sup>3</sup>, crippled, if the body is crippled, and will perish in fact as soon as the body perishes. Therefore I see no good in this (doctrine).

2. Taking fuel in his hand he came again as a pupil to *Pragāpati*. *Pragāpati* said to him: 'Maghavat (*Indra*), as you went away with *Viroḷana*, satisfied in your heart, for what purpose did you come back?'

<sup>1</sup> This evidently refers to the customs and teaching of tribes not entirely conforming to the Brahmanic system. Whether the adorning of the dead body implies burial instead of burning, seems doubtful.

<sup>2</sup> The commentator remarks that though both *Indra* and *Viroḷana* had mistaken the true import of what *Pragāpati* said, yet while *Viroḷana* took the body to be the Self, *Indra* thought that the Self was the shadow of the body.

<sup>3</sup> *Srāma*, lame, is explained by the commentator as one-eyed, *ekānetra*.

He said : 'Sir, as this self (the shadow) is well adorned, when the body is well adorned, well dressed, when the body is well dressed, well cleaned, if the body is well cleaned, that self will also be blind, if the body is blind, lame, if the body is lame, crippled, if the body is crippled, and will perish in fact as soon as the body perishes. Therefore I see no good in this (doctrine).'

3. 'So it is indeed, Maghavat,' replied Pragâpati ; 'but I shall explain him (the true Self) further to you. Live with me another thirty-two years.'

He lived with him another thirty-two years, and then Pragâpati said :

#### TENTH KHANDA.

1. 'He who moves about happy in dreams, he is the Self, this is the immortal, the fearless, this is Brahman.'

Then Indra went away satisfied in his heart. But before he had returned to the Devas, he saw this difficulty. Although it is true that that self is not blind, even if the body is blind, nor lame, if the body is lame though it is true that that self is not rendered faulty by the faults of it (the body),

2. Nor struck when it (the body) is struck, nor lamed when it is lamed, yet it is as if they struck him (the self) in dreams, as if they chased him <sup>1</sup>.

<sup>1</sup> I have adopted the reading *vikkhâyayanti*, because it is the most difficult, and therefore explains most easily the various corruptions, or it may be emendations, that have crept into the text. Sāṅkara explains *vikkhâdayanti* by *vidrâvayanti*, and this shows that he too must have read *vikkhâyayanti*, for he could not have explained *vikkhâdayanti*, which means they uncover or they deprive of their clothing, by *vidrâvayanti*, they drive away. It is true that *vikkhâyayanti* may be explained in two ways ; it may be the causative of *khâ*, to cut, but this meaning is not very appropriate here,

He becomes even conscious, as it were, of pain, and sheds tears. Therefore I see no good in this.

3. Taking fuel in his hands, he went again as a pupil to Pragâpati. Pragâpati said to him: 'Maghavat, as you went away satisfied in your heart, for what purpose did you come back?'

He said: 'Sir, although it is true that that self is not blind even if the body is blind, nor lame, if the body is lame, though it is true that that self is not rendered faulty by the faults of it (the body),

4. Nor struck when it (the body) is struck, nor lamed when it is lamed, yet it is as if they struck him (the self) in dreams, as if they chased him. He becomes even conscious, as it were, of pain, and sheds tears. Therefore I see no good in this.'

'So it is indeed, Maghavat,' replied Pragâpati; 'but I shall explain him (the true Self) further to you. Live with me another thirty-two years.'

He lived with him another thirty-two years. Then Pragâpati said:

and quite inadmissible in another passage where *vikkhâyayati* occurs, whereas, if derived from *vikh* (*οἰχομαι*) in a causative sense, Saṅkara could hardly have chosen a better explanation than *vidrāvayanti*, they make run away. The root *vikh*, *vikkhâyayati* is recognised in Pāṇini III, 1, 28, and in the Dhâtupāṭha 28, 129, but it has hitherto been met with in this passage only, and in *Bṛihadâraṇyaka* Up. IV, 3, 20. Here also the author speaks of a man who imagines that people kill him or do him violence, or that an elephant chases him or that he falls into a pit. Here we have *hastīva vikkhâyayati*, and Saṅkara, at least as printed by Dr. Roer, explains this by *vikkhâpayati*, *vikkhâdayati*, *vidrāvayati*; *dhâvatīty arthaḥ*. Much better is Dvivedaganga's commentary, as published by Dr. Weber, Satap. Brâhm. p. 1145, Kadâkid *enam hastī vikkhâyayatīva vidrāvayatīva*; *vikha gatau, gupûdhûpavikkhipanīpanibhya āya iti* (Pān. III, 1, 28) *svârtha āyapratyayaḥ*. In the Dictionary of Boehtlingk and Roth the derivation from *khâ*, to cut, is preferred; see Nachträge, s. v. *khâ*.

## ELEVENTH KHANDA.

1. 'When a man being asleep, reposing, and at perfect rest<sup>1</sup>, sees no dreams, that is the Self, this is the immortal, the fearless, this is Brahman.'

Then Indra went away satisfied in his heart. But before he had returned to the Devas, he saw this difficulty. In truth he thus does not know himself (his self) that he is I, nor does he know anything that exists. He is gone to utter annihilation. I see no good in this.

2. Taking fuel in his hand he went again as a pupil to Pragâpati. Pragâpati said to him: 'Maghavat, as you went away satisfied in your heart, for what purpose did you come back?'

He said: 'Sir, in that way he does not know himself (his self) that he is I, nor does he know anything that exists. He is gone to utter annihilation. I see no good in this.'

3. 'So it is indeed, Maghavat,' replied Pragâpati; 'but I shall explain him (the true Self) further to you, and nothing more than this<sup>2</sup>. Live here other five years.'

He lived there other five years. This made in all one hundred and one years, and therefore it is said that Indra Maghavat lived one hundred and one years as a pupil with Pragâpati. Pragâpati said to him:

## TWELFTH KHANDA.

1. 'Maghavat, this body is mortal and always held by death. It is the abode of that Self which is

<sup>1</sup> See *Kh. Up.* VIII, 6, 3.

<sup>2</sup> Sañkara explains this as meaning the real Self, not anything different from the Self.

immortal and without body<sup>1</sup>. When in the body (by thinking this body is I and I am this body) the Self is held by pleasure and pain. So long as he is in the body, he cannot get free from pleasure and pain. But when he is free of the body (when he knows himself different from the body), then neither pleasure nor pain touches him<sup>2</sup>.

2. 'The wind is without body, the cloud, lightning, and thunder are without body (without hands, feet, &c.) Now as these, arising from this heavenly ether (space), appear in their own form, as soon as they have approached the highest light,

3. 'Thus does that serene being, arising from this body, appear in its own form, as soon as it has approached the highest light (the knowledge of Self<sup>3</sup>). He (in that state) is the highest person (uttama pūruṣa). He moves about there laughing (or eating), playing, and rejoicing (in his mind), be it with women, carriages, or relatives, never minding that body into which he was born<sup>4</sup>.

<sup>1</sup> According to some, the body is the result of the Self, the elements of the body, fire, water, and earth springing from the Self, and the Self afterwards entering them.

<sup>2</sup> Ordinary worldly pleasure. Comm.

<sup>3</sup> The simile is not so striking as most of those old similes are. The wind is compared with the Self, on account of its being for a time lost in the ether (space), as the Self is in the body, and then rising again out of the ether and assuming its own form as wind. The chief stress is laid on the highest light, which in the one case is the sun of summer, in the other the light of knowledge.

<sup>4</sup> These are pleasures which seem hardly compatible with the state of perfect peace which the Self is supposed to have attained. The passage may be interpolated, or put in on purpose to show that the Self enjoys such pleasures as an inward spectator only, without identifying himself with either pleasure or pain. He sees them, as he says afterwards, with his divine eye. The Self per-

‘Like as a horse attached to a cart, so is the spirit<sup>1</sup> (prâna, pragñâtman) attached to this body.

4. ‘Now where the sight has entered into the void (the open space, the black pupil of the eye), there is the person of the eye, the eye itself is the instrument of seeing. He who knows, let me smell this, he is the Self, the nose is the instrument of smelling. He who knows, let me say this, he is the Self, the tongue is the instrument of saying. He who knows, let me hear this, he is the Self, the ear is the instrument of hearing.

5. ‘He who knows, let me think this, he is the Self, the mind is his divine eye<sup>2</sup>. He, the Self, seeing these pleasures (which to others are hidden like a buried treasure of gold) through his divine eye, i. e. the mind, rejoices.

‘The Devas who are in the world of Brahman meditate on that Self (as taught by Pragâpati to Indra, and by Indra to the Devas). Therefore all worlds belong to them, and all desires. He who knows that Self and understands it, obtains all worlds and all desires.’ Thus said Pragâpati, yea, thus said Pragâpati.

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ceives in all things his Self only, nothing else. In his commentary on the Taittirîya Upanishad (p. 45) Sânkara refers this passage to Brahman as an effect, not to Brahman as a cause.

<sup>1</sup> The spirit, the conscious self, is not identical with the body, but only joined to it, like a horse, or driving it, like a charioteer. In other passages the senses are the horses; buddhi, reason, the charioteer; manas, mind, the reins. The spirit is attached to the cart by the ðetana; cf. Ânandagñânagiri.

<sup>2</sup> Because it perceives not only what is present, but also what is past and future.

THIRTEENTH KHANDA <sup>1</sup>.

1. From the dark (the Brahman of the heart) I come to the nebulous (the world of Brahman), from the nebulous to the dark, shaking off all evil, as a horse shakes his hairs, and as the moon frees herself from the mouth of Rāhu <sup>2</sup>. Having shaken off the body, I obtain, self made and satisfied, the uncreated world of Brahman, yea, I obtain it.

## FOURTEENTH KHANDA.

1. He who is called ether <sup>3</sup> (ākāśa) is the revealer of all forms and names. That within which these forms and names are contained is the Brahman, the Immortal, the Self.

I come to the hall of Praçapati, to the house; I am the glorious among Brāhmins, glorious among princes, glorious among men <sup>4</sup>. I obtained that glory, I am glorious among the glorious. May I never go to the white, toothless, yet devouring, white abode <sup>5</sup>; may I never go to it.

<sup>1</sup> This chapter is supposed to contain a hymn of triumph.

<sup>2</sup> Rāhu, in later times a monster, supposed to swallow the sun and moon at every solar or lunar eclipse. At first we only hear of the mouth or head of Rāhu. In later times a body was assigned to him, but it had to be destroyed again by Vishnu, so that nothing remained of him but his head. Rāhu seems derived from rah, to separate, to remove. From it raksh, to wish or strive to remove, to keep off, to protect, and in a different application rākshas, a tearing away, violence, rakshás, a robber, an evil spirit.

<sup>3</sup> Ākāśa, ether or space, is a name of Brahman, because, like ether, Brahman has no body and is infinitely small.

<sup>4</sup> Here the three classes, commonly called castes, are clearly marked by the names of brāhmana, rājan, and vis.

<sup>5</sup> Yonisabditam pragananendriyam.

## FIFTEENTH KHANDA.

1. Brahmâ (Hiranyagarbha or Paramesvara) told this to Pragâpati (Kasyapa), Pragâpati to Manu (his son), Manu to mankind. He who has learnt the Veda from a family of teachers, according to the sacred rule, in the leisure time left from the duties to be performed for the Guru, who, after receiving his discharge, has settled in his own house, keeping up the memory of what he has learnt by repeating it regularly in some sacred spot, who has begotten virtuous sons, and concentrated all his senses on the Self, never giving pain to any creature, except at the tirthas<sup>1</sup> (sacrifices, &c.) he who behaves thus all his life, reaches the world of Brahman, and does not return, yea, he does not return.

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<sup>1</sup> The commentator says that even travelling about as a mendicant causes pain, but that a mendicant is allowed to importune people for alms at tirthas, or sacred places. Others explain this differently.

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TALAVAKARA  
OF  
KENA-UPANISHAD.

DR. RUPNATHJI (DR. RUPAK NATH)

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# TALAVAKÂRA-UPANISHAD.

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## FIRST KHANDA.

1. THE Pupil asks: 'At whose wish does the mind sent forth proceed on its errand? At whose command does the first breath go forth? At whose wish do we utter this speech? What god directs the eye, or the ear?'

2. The Teacher replies: 'It is the ear of the ear, the mind of the mind, the speech of speech, the breath of breath, and the eye of the eye. When freed (from the senses) the wise, on departing from this world, become immortal<sup>1</sup>.

3. 'The eye does not go thither, nor speech, nor mind. We do not know, we do not understand, how any one can teach it.

4. 'It is different from the known, it is also above the unknown, thus we have heard from those of old, who taught us this<sup>2</sup>.

5. 'That which is not expressed by speech and

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<sup>1</sup> This verse admits of various translations, and still more various explanations. Instead of taking *vâkam*, like all the other words, as a nominative, we might take them all as accusatives, governed by *atimukhya*, and *sa u prânasya prânaḥ* as a parenthetical sentence. What is meant by the ear of the ear is very fully explained by the commentator, but the simplest acceptation would seem to take it as an answer to the preceding questions, so that the ear of the ear should be taken for him who directs the ear, i. e. the Self, or Brahman. This will become clearer as we proceed.

<sup>2</sup> Cf. *Îsa Up.* 11; 13.

by which speech is expressed, that alone know as Brahman, not that which people here adore.

6. 'That which does not think by mind, and by which, they say, mind is thought<sup>1</sup>, that alone know as Brahman, not that which people here adore.

7. 'That which does not see by the eye, and by which one sees (the work of) the eyes, that alone know as Brahman, not that which people here adore.

8. 'That which does not hear by the ear, and by which the ear is heard, that alone know as Brahman, not that which people here adore.

9. 'That which does not breathe by breath, and by which breath is drawn, that alone know as Brahman, not that which people here adore.'

#### SECOND KHANDA.

1. The Teacher says: 'If thou thinkest I know it well; then thou knowest surely but little, what is that form of Brahman known, it may be, to thee<sup>2</sup>.'

2. The Pupil says: 'I do not think I know it well, nor do I know that I do not know it. 'He

<sup>1</sup> The *varia lectio* *manaso matam* (supported also by the commentary) is metrically and grammatically easier, but it may be, for that very reason, an emendation.

<sup>2</sup> In order to obtain a verse, we must leave out the words *tvam yad asya deveshv atha nu mîmâmsyam eva*. They were probably inserted, as an excuse for the third *khandâ* treating of the relation of Brahman to the Devas. There is considerable variety in the text, as handed down in the *Sâma-veda* and in the *Atharva-veda*, which shows that it has been tampered with. *Daharam* for *dabhram* may be the older reading, as *synezeisis* occurs again and again in the Upanishads.

among us who knows this, he knows it, nor does he know that he does not know it<sup>1</sup>.

3. 'He by whom it (Brahman) is not thought, by him it is thought; he by whom it is thought, knows it not. It is not understood by those who understand it, it is understood by those who do not understand it.

4. 'It is thought to be known (as if) by awakening, and (then) we obtain immortality indeed. By the Self we obtain strength, by knowledge we obtain immortality.

5. 'If a man know this here, that is the true (end of life); if he does not know this here, then there is great destruction (new births). The wise who have thought on all things (and recognised the Self in them) become immortal, when they have departed from this world.'

### THIRD KHANDA<sup>2</sup>.

1. Brahman obtained the victory for the Devas. The Devas became elated by the victory of Brah-

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<sup>1</sup> This verse has again been variously explained. I think the train of thought is this: We cannot know Brahman, as we know other objects, by referring them to a class and pointing out their differences. But, on the other hand, we do not know that we know him not, i. e. no one can assert that we know him not, for we want Brahman in order to know anything. He, therefore, who knows this double peculiarity of the knowledge of Brahman, he knows Brahman, as much as it can be known; and he does not know, nor can anybody prove it to him, that he does not know Brahman.

<sup>2</sup> This *khanda* is generally represented as a later addition, but its prose style has more of a *Brâhmana* character than the verses in the preceding *khandas*, although their metrical structure is irregular, and may be taken as a sign of antiquity.

man, and they thought, this victory is ours only, this greatness is ours only.

2. Brahman perceived this and appeared to them. But they did not know it, and said: 'What sprite (yaksha or yakshya) is this?'

3. They said to Agni (fire): 'O Gâtavedas, find out what sprite this is.' 'Yes,' he said.

4. He ran toward it, and Brahman said to him: 'Who are you?' He replied: 'I am Agni, I am Gâtavedas.'

5. Brahman said: 'What power is in you?' Agni replied: 'I could burn all whatever there is on earth.'

6. Brahman put a straw before him, saying: 'Burn this.' He went towards it with all his might, but he could not burn it. Then he returned thence and said: 'I could not find out what sprite this is.'

7. Then they said to Vâyu (air): 'O Vâyu, find out what sprite this is.' 'Yes,' he said.

8. He ran toward it, and Brahman said to him: 'Who are you?' He replied: 'I am Vâyu, I am Mâtarisvan.'

9. Brahman said: 'What power is in you?' Vâyu replied: 'I could take up all whatever there is on earth.'

10. Brahman put a straw before him, saying: 'Take it up.' He went towards it with all his might, but he could not take it up. Then he returned thence and said: 'I could not find out what sprite this is.'

11. Then they said to Indra: 'O Maghavan, find out what sprite this is.' He went towards it, but it disappeared from before him.

12. Then in the same space (ether) he came

towards a woman, highly adorned : it was Umâ, the daughter of Himavat<sup>1</sup>. He said to her : 'Who is that sprite?'

#### FOURTH KHANDA.

1. She replied : 'It is Brahman. It is through the victory of Brahman that you have thus become great.' After that he knew that it was Brahman.

2. Therefore these Devas, viz. Agni, Vâyû, and Indra, are, as it were, above the other gods, for they touched it (the Brahman) nearest<sup>2</sup>.

3. And therefore Indra is, as it were, above the other gods, for he touched it nearest, he first knew it.

4. This is the teaching of Brahman, with regard to the gods (mythological). It is that which now

*Epilog*

<sup>1</sup> Umâ may here be taken as the wife of Siva, daughter of Himavat, better known by her earlier name, Pârvatî, the daughter of the mountains. Originally she was, not the daughter of the mountains or of the Himalaya, but the daughter of the cloud, just as Rudra was originally, not the lord of the mountains, girîsa, but the lord of the clouds. We are, however, moving here in a secondary period of Indian thought, in which we see, as among Semitic nations, the manifested powers, and particularly the knowledge and wisdom of the gods, represented by their wives. Umâ means originally flax, from vâ to weave, and the same word may have been an old name of wife, she who weaves (cf. duhitri, spinster, and possibly wife itself, if O. H. G. wîb is connected with O. H. G. wēban). It is used almost synonymously with ambikâ, Taitt. Âr. p. 839. If we wished to take liberties, we might translate umâ haimavatî by an old woman coming from the Himavat mountains; but I decline all responsibility for such an interpretation.

<sup>2</sup> The next phrase was borrowed from § 3, without even changing the singular to the plural. As Indra only found out that it was Brahman, the original distinction between Indra and the other gods, who only came near to it, was quite justified. Still it might be better to adopt the var. lect. sa hy etat in § 2.

flashes forth in the lightning, and now vanishes again.

5. And this is the teaching of Brahman, with regard to the body (psychological): It is that which seems to move as mind, and by it imagination remembers again and again<sup>1</sup>.

6. That Brahman is called Tadvana<sup>2</sup>, by the name of Tadvana it is to be meditated on. All beings have a desire for him who knows this.

7. The Teacher: 'As you have asked me to tell you the Upanishad, the Upanishad has now

<sup>1</sup> I have translated these paragraphs very differently from Saṅkara and other interpreters. The wording is extremely brief, and we can only guess the original intention of the Upanishad by a reference to other passages. Now the first teaching of Brahman, by means of a comparison with the gods or heavenly things in general, seems to be that Brahman is what shines forth suddenly like lightning. Sometimes the relation between the phenomenal world and Brahman is illustrated by the relation between bubbles and the sea, or lightning and the unseen heavenly light (Mait. Up. VI, 35). In another passage, *Kh. Up. VIII, 12, 2*, lightning, when no longer seen, is to facilitate the conception of the reality of things, as distinct from their perceptibility. I think, therefore, that the first simile, taken from the phenomenal world, was meant to show that Brahman is that which appears for a moment in the lightning, and then vanishes from our sight.

The next illustration is purely psychological. Brahman is proved to exist, because our mind moves towards things, because there is something in us which moves and perceives, and because there is something in us which holds our perceptions together (*sankalpa*), and revives them again by memory.

I give my translation as hypothetical only, for certainty is extremely difficult to attain, when we have to deal with these enigmatical sayings which, when they were first delivered, were necessarily accompanied by oral explanations.

<sup>2</sup> Tadvana, as a name of Brahman, is explained by 'the desire of it,' and derived from *van*, to desire, the same as *vānāś*.

been told you. We have told you the Brâhmi Upanishad.

8. 'The feet on which that Upanishad stands are penance, restraint, sacrifice; the Vedas are all its limbs<sup>1</sup>, the True is its abode.

9. 'He who knows this Upanishad, and has shaken off all evil, stands in the endless, unconquerable<sup>2</sup> world of heaven, yea, in the world of heaven.'

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<sup>1</sup> It is impossible to adopt Saṅkara's first rendering, 'the Vedas and all the Aṅgas,' i.e. the six subsidiary doctrines. He sees himself that sarvāṅgāni stands in opposition to pratishā and āyatana, but seeing Veda and Aṅga together, no Brahman could help thinking of the Vedāṅgas.

<sup>2</sup> Might we read agyeye for gyeye? cf. Satap. Brâhm. XI, 5, 7, 1.

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AITAREYA-ĀRANYAKA.

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# AITAREYA - ÂRANYAKA.

## FIRST ÂRANYAKA

### FIRST ADHYÂYA.

#### FIRST KHANDA.

1. Now follows the Mahâvrata ceremony.
2. After having killed Vratra, Indra became great. When he became great, then there was the Mahâvrata (the great work). This is why the Mahâvrata ceremony is called Mahâvrata.
3. Some people say: 'Let the priest make two (recitations with the offering of the) âgya (ghee) on that day,' but the right thing is one<sup>1</sup>.
4. He who desires prosperity should use the hymn, *pra vo devâyâgnaye* (Rv. III, 13, 1).
5. He who desires increase should use the hymn, *viso viso atithim* (Rv. VIII, 74, 1).

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<sup>1</sup> That it should be one only is proved from the types, i. e. from other sacrifices, that have to be followed in the performance of the Mahâvrata. The first type is the Agnish/oma, where one sastra is enjoined as âgyasastra, viz. *pra vo devâyâgnaye*. In the *Visvagit*, which has to follow the Agnish/oma, another hymn is put in its place, viz. *agnim naro dîdhitibhih*. In the Mahâvrata, which has to follow the *Visvagit*, some people recommend the use of both these hymns. But that is wrong, for there must be in the sacrifices which follow the Agnish/oma twelve sastras altogether; and if there were two here, instead of one, we should get a total of thirteen.

6. The people (*visaḥ*) indeed are increase<sup>1</sup>, and therefore he (the sacrificer) becomes increased.

7. But (some say), there is the word *atithim* (in that hymn, which means a guest or stranger, asking for food). Let him not therefore take that hymn. Verily, the *atithi* (stranger) is able<sup>2</sup> to go begging.

8. 'No,' he said, 'let him take that hymn.'

9. 'For he who follows the good road and obtains distinction, he is an *atithi* (guest)<sup>3</sup>.

10. 'They do not consider him who is not so, worthy to be (called) an *atithi* (guest).

11. 'Therefore let him by all means take that hymn.'

12. If he takes that hymn, let him place the (second) *tristich*, *âganma vâtrahantamam*, 'we came near to the victorious,' first.

13. For people worship the whole year (performing the *Gavâmayana* sacrifice) wishing for this day (the last but one) — they do come near.

14. The (next following) three *tristichs* begin with an *Anushṭubh*<sup>4</sup>. Now *Brahman* is *Gâyatri*; speech is *Anushṭubh*. He thus joins speech with *Brahman*.

15. He who desires glory should use the hymn, *abodhya agniḥ samidhâ ganânâm* (*Rv. V, 1, 1*).

<sup>1</sup> The word *visaḥ*, which occurs in the hymn, means people. The commentator says that because the *Vaiśyas* or tradespeople increase their capital, therefore they are called increase.

<sup>2</sup> Able, or liable; cf. *Ait. Âr. II, 3, 5, 7*.

<sup>3</sup> *Atithi* is here explained by *yo bhavati*, and *bhavati* is explained as walking on the good road. One expects *yo vâ atati*. The obtaining of distinction is probably derived from *ati*, above, in *atithi*.

<sup>4</sup> In the first and second the *Anushṭubh* is followed by two *Gâyatris*.

16. He who desires offspring and cattle should use the hymn, *hotâganishṭa ketanaḥ* (Rv. II, 5, 1).

SECOND KHANDA.

1. He who desires proper food<sup>1</sup> should use the hymn, *agnim naro dâdhitibhiḥ* (Rv. VII, 1, 1)<sup>2</sup>.

2. Verily, Agni (fire) is the eater of food.

In the other (recitations accompanying the) offerings of *âgya* (where Agni is likewise mentioned) the worshippers come more slowly near to Agni (because the name of Agni does not stand at the beginning of the hymn). But here a worshipper obtains proper food at once, he strikes down evil at once.

3. Through the words (occurring in the second foot of the first verse), *hastakṛyuti ganayanta*, 'they caused the birth of Agni by moving their arms,' the hymn becomes endowed with (the word) birth. Verily, the sacrificer is born from this day of the sacrifice, and therefore the hymn is endowed with (the word) birth.

4. There are four metrical feet (in the Trishṭubh verses of this hymn). Verily, cattle have four feet, therefore they serve for the gaining of cattle.

5. There are three metrical feet (in the Virâg verses of this hymn). Verily, three are these three-

<sup>1</sup> *Annâdyam* is always explained as food, here as *annam tad âdyaṃ ka*. It must be so translated here and elsewhere (I, 2, 10), though it is often an abstract of *annâda*, an eater of food, a healthy man.

<sup>2</sup> This hymn is prescribed in the *Visvagit* sacrifice, and taken over to the *Mahâvrata*, according to rule. It is used, however, both as obligatory and as optional at the same time, i. e. it is an essential part of the sacrifice, and at the same time to be used by those who wish for proper food.

fold worlds. Therefore they serve for the conquest of the worlds.

6. These (the Trishûbh and Virâg verses of the hymn) form two metres, which form a support (pratihâ). Verily, man is supported by two (feet), cattle by four feet. Therefore this hymn places the sacrificer who stands on two feet among cattle which stand on four.

7. By saying them straight on there are twenty-five verses in this hymn. Man also consists of twenty-five. There are ten fingers on his hands, ten toes on his feet, two legs, two arms, and the trunk (âtman) the twenty-fifth. He adorns that trunk, the twenty-fifth, by this hymn.

8. And then this day (of the sacrifice) consists of twenty-five, and the Stoma hymn of that day consists of twenty-five<sup>1</sup> (verses); it becomes the same through the same. Therefore these two, the day and the hymn, are twenty-five<sup>2</sup>.

9. These twenty-five verses, by repeating the first thrice and the last thrice, become thirty less one. This is a Virâg verse (consisting of thirty syllables), too small by one. Into the small (heart) the vital spirits are placed, into the small stomach food is placed<sup>3</sup>, therefore this Virâg, small by one, serves for the obtainment of those desires.

10. He who knows this, obtains those desires.

11. The verses (contained in the hymn agnim naro dâdhitibhih) become the Brîhatt<sup>4</sup> metre and

<sup>1</sup> Cf. Ait. Âr. I, 1, 4, 21; II, 3, 4, 2.

<sup>2</sup> The plural after the dual is explained by the fact that the hymn means the twenty-five verses.

<sup>3</sup> Cf. I, 3, 7, 5.

<sup>4</sup> The hymn consists of eighteen Virâg and seven Trishûbh

the Virâg metre, (they become) the perfection which belongs to that day (the mahâvrata). Then they also become Anushûbh<sup>1</sup>, for the offerings of âgya (ghee) dwell in Anushûbhs<sup>2</sup>.

### THIRD KHANDA<sup>3</sup>.

1. Some say: 'Let him take a Gâyatrî hymn for the Pra-uga. Verily, Gâyatrî is brightness and glory of countenance, and thus the sacrificer becomes bright and glorious.'

2. Others say: 'Let him take a Ushnih hymn for the Pra-uga. Verily, Ushnih is life, and thus the sacrificer has a long life.'

Others say: 'Let him take an Anushûbh hymn

verses. Therefore the eighteen Virâg verses remain what they are, only that the first is repeated three times, so that we have twenty Virâg verses. The seven Trishûbhs, by repeating the last three times, become nine. We then take eight syllables away from each verse, thus changing them into nine Brîhatî verses. The nine times eight syllables, which were taken off, give us seventy-two syllables, and as each Brîhatî consists of thirty-six syllables, two Brîhatîs.

<sup>1</sup> The change of the first verse, which is a Virâg of thirty-three syllables, into an Anushûbh is produced by a still easier process. The first Virâg consists here of thirty-three syllables, the Anushûbh should have thirty-two. But one or two syllables more or less does not destroy a metre, according to the views of native metricians. The Virâg itself, for instance, should have thirty syllables, and here has thirty-three. Therefore if changed into an Anushûbh, it simply has one syllable over, which is of no consequence. Comm.

<sup>2</sup> Cf. Ait. Âr. I, 1, 1, 4.

<sup>3</sup> Thus far the hymn which has to be recited by the Hotrî priest, after the eating of the ritugrahas, has been considered. What follows next is the so-called Pra-uga hymn, consisting of seven trikâs, which the Hotrî has to recite after the Visvedevagraha. Different Sâkhâs recommend hymns of different metres, our Sâkhâ fixes on the Gâyatrî.

for the Pra-uga. Verily, Anushṭubh is valour, and it serves for obtaining valour.'

Others say: 'Let him take a Brīhātī hymn for the Pra-uga. Verily, Brīhātī is fortune, and thus the sacrificer becomes fortunate.'

Others say: 'Let him take a Pañkti hymn for the Pra-uga. Verily, Pañkti is food, and thus the sacrificer becomes rich in food.'

Others say: 'Let him take a Trishṭubh hymn for the Pra-uga. Verily, Trishṭubh is strength, and thus the sacrificer becomes strong.'

Others say: 'Let him take a Gāgātī hymn for the Pra-uga. Verily, cattle is Gāgātī-like, and thus the sacrificer becomes rich in cattle.'

3. But we say: 'Let him take a Gâyatrī hymn only. Verily, Gâyatrī is Brahman, and that day (the mahâvrata) is (for the attainment of) Brahman. Thus he obtains Brahman by means of Brahman.

4. 'And it must be a Gâyatrī hymn by Madhukḥhandas,

5. 'For Madhukḥhandas is called Madhukḥhandas, because he wishes (*ḥhandati*) for honey (*madhu*) for the *Rishis*.

6. 'Now food verily is honey, all is honey, all desires are honey, and thus if he recites the hymn of Madhukḥhandas, it serves for the attainment of all desires.

7. 'He who knows this, obtains all desires.'

This (Gâyatrī pra-uga), according to the one-day (*ekâha*) ceremonial<sup>1</sup>, is perfect in form<sup>2</sup>. On that day (the mahâvrata) much is done now and then which

<sup>1</sup> It is copied from the *Visvagit*, and that from the *Agnishōma*.

<sup>2</sup> Nothing is wanting for its performance, if one only follows the rules given in the *Agnishōma*.

has to be hidden<sup>1</sup>, and has to be atoned for (by recitation of hymns). Atonement (*sânti*) is rest, the one-day sacrifice. Therefore at the end of the year (on the last day but one of the sacrifice that lasts a whole year) the sacrificers rest on this atonement as their rest.

8. He who knows this rests firm, and they also for whom a *Hotri* priest who knows this, recites this hymn.

FOURTH KHANDA<sup>2</sup>.

1. Rv. I, 2, 1-3. *Vâyav â yâhi dârsateme somâ aram kṛitâh*, 'Approach, O *Vâyuv*, conspicuous, these Somas have been made ready.' Because the word ready occurs in these verses, therefore is this day (of the sacrifice) ready (and auspicious) for the sacrificer and for the gods.

2. Yes, this day is ready (and auspicious) to him who knows this, or for whom a *Hotri* priest who knows this, recites.

3. Rv. I, 2, 4-6. *Indravâyû ime sutâ, â yâtam upa nishkrîtam*, 'Indra and *Vâyuv*, these Somas are prepared, come hither towards what has been prepared.' By *nishkrîta*, prepared, he means what has been well prepared (*samskrîta*).

4. Indra and *Vâyuv* go to what has been prepared by him who knows this, or for whom a *Hotri* priest who knows this, recites.

<sup>1</sup> *Dâsînrîtya*-bahubhûtamaitihuna-brahmakâripumskalîsampravâdâdikam. See Rajendralal Mitra, Introduction to his edition of the *Aitareya-âranyaka*, p. 25. It might be better to join *ekâhah* with *sântiyâm*, but even then the argumentation is not quite clear.

<sup>2</sup> Next follows a list of the verses which form the seven *trîkas* (groups of three verses) of the *Pra-uga* hymn, with occasional remarks on certain words.

5. Rv. I, 2, 7. *Mitram* huve pūtaksham, *dhiyam* *ghritāktm* sādhanā, 'I call Mitra of holy strength; (he and Varuna) they fulfil the prayer accompanied with clarified butter.' Verily, speech is the prayer accompanied with clarified butter.

6. Speech is given to him who knows this, or for whom a *Hotri* priest who knows this, recites.

7. Rv. I, 3, 1. *Asvinā* *yagvatī* *ishaḥ*, 'O Asvinau, (eat) the sacrificial offerings.' Verily, the sacrificial offerings are food, and this serves for the acquirement of food.

8. Rv. I, 3, 3. *Ā yātam* *Rudravantī*, 'Come hither, ye Rudravantī.'

9. The Asvinau go to the sacrifice of him who knows this, or for whom a *Hotri* priest who knows this, recites.

10. Rv. I, 3, 4-6. *Indrā yāhi* *ītrabhāno*, *indrā yāhi* *dhiyeshitaḥ*, *indrā yāhi* *tūgāna*, 'Come hither, Indra, of bright splendour, Come hither, Indra, called by prayer, Come hither, Indra, quickly!' Thus he recites, Come hither, come hither!

11. Indra comes to the sacrifice of him who knows this, or for whom a *Hotri* priest who knows this, recites.

12. Rv. I, 3, 7. *Omāsas* *karshantidhrīto* *visve devāsa* *ā gata*, 'Visve Devas, protectors, supporters of men, come hither!'

13. Verily, the Visve Devas come to the call of him who knows this, or for whom a *Hotri* priest who knows this, recites.

14. Rv. I, 3, 7. *Dāsvāmsō* *dāsushaḥ* *sutam*, 'Come ye givers to the libation of the giver!' By *dāsushaḥ* he means *dadushaḥ*, i. e. to the libation of every one that gives.

15. The gods fulfil his wish, with whatever wish he recites this verse,

16. (The wish of him) who knows this, or for whom a Hotri priest who knows this, recites.

17. Rv. I, 3, 10. Pāvakā naḥ sarasvatī yagnam vashṭu dhiyāvasuḥ, 'May the holy Sarasvatī accept our sacrifice, rich in prayer!' Speech is meant by 'rich in prayer.'

18. Speech is given to him who knows this, or for whom a Hotri priest who knows this recites.

19. And when he says, 'May she accept our sacrifice!' what he means is, 'May she carry off our sacrifice!'

20. If these verses are recited straight on, they are twenty-one. Man also consists of twenty-one. There are ten fingers on his hands, ten toes on his feet, and the trunk the twenty-first. He adorns that trunk, the twenty-first, by this hymn.

21. By repeating the first and the last verses thrice, they become twenty-five. The trunk is the twenty-fifth, and Prajāpati is the twenty-fifth. There are ten fingers on his hands, ten toes on his feet, two legs, two arms, and the trunk the twenty-fifth. He adorns that trunk, the twenty-fifth, by this hymn<sup>1</sup>.

Now this day consists of twenty-five, and the Stoma hymn of that day consists of twenty-five: it becomes the same through the same. Therefore these two, the day and the hymn, are twenty-five, yea, twenty-five.

<sup>1</sup> Cf. I, 1, 2, 7; I, 3, 5, 7.

## SECOND ADHYĀYA.

FIRST KHANDA<sup>1</sup>.

1. The two *trikas*, Rv. VIII, 68, 1-3, ā tvā ratham yathotaye, and Rv. VIII, 2, 1-3, idam vaso sutam andhaḥ, form the first (pratipad) and the second (anukāra) of the Marutvatīya hymn.

2. Both, as belonging to the one-day ceremonial<sup>2</sup>, are perfect in form. On that day much is done now and then which has to be hidden, and has to be atoned for. Atonement is rest, the one-day sacrifice. Therefore at the end of the year the sacrificers rest on this atonement as their rest. He who knows this rests firm, and they also for whom a Hotri priest who knows this, recites this hymn<sup>3</sup>.

3. In the second verse of (the Pragātha<sup>4</sup>), indra nedīya ed ihi, pra sa tirā saḥbhir ye ta ukthinaḥ (Rv. VIII, 53, 5, 6), there occurs the word ukthinaḥ, reciters of hymns<sup>5</sup>. Verily, this day (the mahāvra) is an uktha (hymn), and as endowed with an uktha, the form of this day is perfect.

4. In the first verse (of another Pragātha) the word vira, strong, occurs (Rv. I, 40, 3), and as endowed with the word vira, strong, the form of this day is perfect.

<sup>1</sup> In the first adhyāya the two hymns to be recited by the Hotri priest at the morning-libation (the āgya and pra-uga sastra) have been considered. Now follows the Marutvatīya hymn, to be recited by the Hotri priest at the noon-libation.

<sup>2</sup> Taken from the Agnishōma.

<sup>3</sup> Cf. I, 1, 3, 7-8.

<sup>4</sup> All these Pragāthas consist of two verses expanded into a trika.

<sup>5</sup> Hotrādaya ukthinaḥ sastrinaḥ.

5. In the second verse (of another Pragâtha) the word *suvîryam*, strength, occurs (Rv. I. 40, 1), and as endowed with the word *suvîrya*, strength, the form of this day is perfect.

6. In the first verse (of another Pragâtha) the word *ukthyam*, to be hymned, occurs (Rv. I, 40, 5). Verily, this day is an *uktha*, and as endowed with an *uktha*, the form of this day is perfect.

7. In the (Dhayyâ) verse *agnir netâ* (Rv. III, 20, 4) the word *vritrahâ*, killer of *Vritra* occurs. The killing of *Vritra* is a form (character) of Indra, this day (the *mahâvrata*) belongs to Indra, and this is the (perfect) form of that day.

8. In the (Dhayyâ) verse *tvam soma kratubhih sukatur bhûh* (Rv. I, 91, 2) the word *vrihâ*<sup>1</sup>, powerful, occurs. Powerful is a form (character) of Indra, this day belongs to Indra, and this is the (perfect) form of that day.

9. In the (Dhayyâ) verse *pinvanty apah* (Rv. I, 64, 6) the word *vâgnam*, endowed with food, occurs. Endowed with food is a form (character) of Indra, this day belongs to Indra, and this is the (perfect) form of that day.

10. In the same verse the word *stanayantam*, thundering occurs. Endowed with thundering is a form (character) of Indra, this day belongs to Indra, and this is the (perfect) form of that day.

11. In (the Pragâtha) *pra va indrâya brîhate* (Rv. VIII, 89, 3) (the word *brîhat* occurs). Verily, *brîhat* is *mahat* (great), and as endowed with *mahat*, great, the form of this day (*mahâvrata*) is perfect.

12. In (the Pragâtha) *brîhad indrâya gâyata* (Rv.

<sup>1</sup> Cf. I, 2, 2, 14.

VIII, 89, 1) (the word *br̥ihat* occurs). Verily, *br̥ihat* is mahat (great), and as endowed with mahat, the form of this day is perfect.

13. In (the Pragātha) *nakiḥ sudāso ratham paryāsa na rīramad* (Rv. VII, 32, 10) the words *paryāsa* (he moved round) and *na rīramad* (he did not enjoy) occur, and as endowed with the words *paryasta* and *rānti* the form of this day is perfect <sup>1</sup>.

He recites all (these) Pragāthas, in order to obtain all the days (of the sacrifice), all the Ukthas <sup>2</sup>, all the *Prishthas* <sup>3</sup>, all the Sastras <sup>4</sup>, all the Pra-ugas <sup>5</sup>, and all the Savanas (libations).

#### SECOND KHANDA <sup>6</sup>.

1. He recites the hymn, *asat su me garitaḥ sābhi-vegaḥ* (Rv. X, 27, 1), (and in it the word) *satya-dhvr̥itam*, the destroyer of truth. Verily, that day

<sup>1</sup> Because the performance of the Mahāvratā sacrifice moves the worshipper round to another world and gives him enjoyment. Comm. It is difficult to surpass the absurdity of these explanations. *Na rīramad* means no one stopped the chariot of Sudās. But even if it meant that no one rejoiced through the chariot of Sudās, it would be difficult to see how the negative of enjoyment, mentioned in the hymn, could contribute to the perfection of a sacrifice which is to confer positive enjoyment on the worshipper.

<sup>2</sup> The stotras following after the *Yagnāyagnīya Sāman*, serving for the *ukthya-kratus*.

<sup>3</sup> The stotras of the noon-libation, to be performed with the *Rathantara*, *Br̥ihat*, and other *Sāmans*.

<sup>4</sup> The sastras, recitations, accompanying the oblations of *āgya*.

<sup>5</sup> The pra-ugas, a division of sastras, described above.

<sup>6</sup> The type after which the *Marutvatīya-sastra* is to be performed is the *Katurvimsa* day. Hitherto (from *â tvâ ratham to nakiḥ sudāsaḥ*), all that is taken over from the type to the modification, i. e. the *Marutvatīya*, has been explained. Now follow the verses which are new and peculiar to the *Marutvatīya* of the Mahāvratā.

is truth, and as endowed with the word satya, truth, the form of this day is perfect <sup>1</sup>.

2. That hymn is composed by Vasukra. Verily, Vasukra is Brahman, and that day is Brahman. Thus he obtains Brahman by means of Brahman <sup>2</sup>.

3. Here they say: 'Why then is that Marutvatya hymn completed by the hymn of Vasukra?' Surely because no other *Rishi* but Vasukra brought out a Marutvatya hymn, or divided it properly <sup>3</sup>. Therefore that Marutvatya hymn is completed by the hymn of Vasukra.

4. That hymn, *asat su me*, is not definitely addressed to any deity, and is therefore supposed to be addressed to *Pragâpati*. Verily, *Pragâpati* is indefinite, and therefore the hymn serves to win *Pragâpati*.

5. Once in the hymn (*Rv.* X, 27, 22) he defines *Indra* (*indrâya sunvat*); therefore it does not fall off from its form, as connected with *Indra*.

6. He recites the hymn (*Rv.* VI, 17, 1) *pibâ somam abhi yam ugra tadarâ*.

7. In the verse *ûrvam gavyam mahi grinâna indra* the word *mahi*, great, occurs. Endowed with the word *mahat*, the form of this day is perfect.

8. That hymn is composed by *Bharadvâga*, and *Bharadvâga* was he who knew most, who lived longest, and performed the greatest austerities among the *Rishis*, and by this hymn he drove away evil. Therefore if he recites the hymn of *Bharadvâga*,

<sup>1</sup> The commentator endeavours to make the meaning more natural by taking in the word *prahantâ*, he who kills the destroyer of truth. But considering the general character of these remarks, this is hardly necessary.

<sup>2</sup> Cf. I, 1, 3, 3.

<sup>3</sup> By separating the first *trika* from the second, and so forth.

then, after having driven away evil, he becomes learned, long-lived, and full of austerities.

9. He recites the hymn *kayâ subhâ savayasaḥ sanlâḥ* (Rv. I, 165, 1).

10. In the verse *â sâsate prati haryanty ukthâ* (Rv. I, 165, 4) the word *ukthâ* occurs. Verily, that day (the *mahâvrata*) is *uktha* (hymn). Endowed with the word *uktha*, the form of this day becomes perfect.

11. That hymn is called *Kayâsubhîya*<sup>1</sup>. Verily, that hymn, which is called *Kayâsubhîya*, is mutual understanding and it is lasting. By means of it Indra, Agastya, and the Maruts came to a mutual understanding. Therefore, if he recites the *Kayâsubhîya* hymn, it serves for mutual understanding.

12. The same hymn is also long life. Therefore, if the sacrificer is dear to the *Hotri*, let him recite the *Kayâsubhîya* hymn for him.

13. He recites the hymn *marutvân indra vrîshabo ranâya* (Rv. III, 47, 1).

14. In it the words *indra vrîshabha* (powerful) occur. Verily, powerful is a form of *Indra*<sup>2</sup>, this day belongs to *Indra*, and this is the perfect form of that day.

15. That hymn is composed by *Visvâmitra*. Verily, *Visvâmitra* was the friend (*mitra*) of all (*visva*).

16. Everybody is the friend of him who knows this, and for whom a *Hotri* priest who knows this, recites this hymn.

17. The next hymn, *ganishthâ ugraḥ sahase turâya* (Rv. I, 73, 1), forms a *Nividhâna*<sup>3</sup>, and,

<sup>1</sup> Cf. Ait. Brâhm. V, 16.

<sup>2</sup> Cf. Ait. Ār. II, 2, 1, 8.

<sup>3</sup> The hymn consists of eleven verses. In the middle, after the sixth verse, *nivids* or *invocations*, such as *indro marutvân*, are inserted, and therefore it is called a *nividhâna* hymn.

according to the one-day (ekâha) ceremonial, is perfect in form. On that day much is done now and then which has to be hidden, and has to be atoned for (by recitation of hymns). Atonement is rest, the one-day sacrifice. Therefore at the end of the year (on the last day but one of the sacrifice that lasts a whole year) the sacrificers rest on this atonement as their rest.

He who knows this rests firm, and they also for whom a Hotri priest who knows this, recites this hymn <sup>1</sup>.

18. These, if recited straight on, are ninety-seven verses<sup>2</sup>. The ninety are three *Prâg*, each consisting of thirty, and then the seven verses which are over. Whatever is the praise of the seven, is the praise of ninety also.

<sup>1</sup> With this hymn the Marutvatîya-sastra is finished. All the hymns from *â tvâ ratham to asat su me garitar* are simply taken over from the *Katurvimsa* ceremonial, the rest are peculiar to the Mahâvrata day, the day preceding the Udayaniya or final day of the Gavâmayana sattra. All this is more fully described in the fifth Âranyaka (V, 1, 1, 8), containing the Sûtras or rules of Saunaka, while the earlier Âranyakas are reckoned as Brâhmanas, and are therefore mixed up with matters not actually required for the performance of the sacrifice.

<sup>2</sup> The first Stotriya and Ânurûpa

*tribas* = . . . . . 6 (I, 2, 1, 1).

The six *Pragâthas*, each of 2 verses

raised to 3 (but the text gives

seven *Pragâthas*) = . . . . . 18 (I, 2, 1, 3; 4; 5; 6; 11; 12; 13).

Three *Dhâyyâs* = . . . . . 3 (I, 2, 1, 7; 8; 9).

*Asat su* = . . . . . 24 (I, 2, 2, 1).

*Pibâ somam* = . . . . . 15 (I, 2, 2, 6).

*Kayâ subhâ* = . . . . . 15 (I, 2, 2, 9).

*Marutvân indra* = . . . . . 5 (I, 2, 2, 13).

*Ganish/hâ ugrâ* = . . . . . 11 (I, 2, 2, 17).

19. By repeating the first and last verses three times each, they become one hundred and one verses.

20. There are five fingers, of four joints each, two pits (in the elbow and the arm), the arm, the eye, the shoulder-blade; this makes twenty-five. The other three parts have likewise twenty-five each<sup>1</sup>. That makes a hundred, and the trunk is the one hundred and first.

21. Hundred is life, health, strength, brightness. The sacrificer as the one hundred and first rests in life, health, strength, and brightness.

22. These verses become Trishṭubh<sup>2</sup>, for the noonday-libation consists of Trishṭubh verses.

### THIRD KHANDA<sup>3</sup>.

1. They say: 'What is the meaning of preṅkha, swing?' Verily, he is the swing, who blows (the wind). He indeed goes forward (pra + inkhate) in these worlds, and that is why the swing is called preṅkha.

2. Some say, that there should be one plank, because the wind blows in one way, and it should be like the wind.

3. That is not to be regarded.

4. Some say, there should be three planks, because there are these three threefold worlds, and it should be like them.

<sup>1</sup> The left side as well as the right, and then the left and right side of the lower body. Thus we have twenty joints of the five toes, a thigh, a leg, and three joints, making twenty-five on each side.

<sup>2</sup> Approach the Trishṭubh metre of the last hymn. Comm.

<sup>3</sup> After having considered the Marutvatīya, he proceeds to consider the Nishkevalya. This has to be recited by the Hotri while sitting on a swing.

5. That is not to be regarded.
6. Let there be two, for these two worlds (the earth and heaven) are seen as if most real, while the ether (space) between the two is the sky (antariksha). Therefore let there be two planks.
7. Let them be made of Udumbara wood. Verily, the Udumbara tree is sap and eatable food and thus it serves to obtain sap and eatable food.
8. Let them be elevated in the middle (between the earth and the cross-beam). Food, if placed in the middle, delights man, and thus he places the sacrificer in the middle of eatable food.
9. There are two kinds of rope, twisted towards the right and twisted towards the left. The right ropes serve for some animals, the left ropes for others. If there are both kinds of rope, they serve for the attainment of both kinds of cattle.
10. Let them be made of Darbha (Kusa grass), for among plants Darbha is free from evil, therefore they should be made of Darbha grass.

#### FOURTH KHANDA.

1. Some say: 'Let the swing be one ell (aratni) above the ground, for by that measure verily the Svarga worlds are measured.' That is not to be regarded.
2. Others say: 'Let it be one span (prâdesa), for by that measure verily the vital airs were measured.' That is not to be regarded<sup>1</sup>.
3. Let it be one fist (mushṭi), for by that measure verily all eatable food is made, and by that measure

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<sup>1</sup> They rise one span above the heart, and they proceed one span from out the mouth. Comm.

all eatable food is taken ; therefore let it be one fist above the ground.

4. They say: 'Let him mount the swing from east to west, like he who shines; for the sun mounts these worlds from east to west.' That is not to be regarded.

5. Others say: 'Let him mount the swing sideways, for people mount a horse sideways<sup>1</sup>; thinking that thus they will obtain all desires.' That is not to be regarded.

6. They say: 'Let him mount the swing<sup>2</sup> from behind, for people mount a ship from behind, and this swing is a ship in which to go to heaven.' Therefore let him mount it from behind.

7. Let him touch the swing with his chin (*khubuka*). The parrot (*suka*) thus mounts a tree, and he is of all birds the one who eats most food. Therefore let him touch it with his chin.

8. Let him mount the swing with his arms<sup>3</sup>. The hawk swoops thus on birds and on trees, and he is of all birds the strongest. Therefore let him mount with his arms.

9. Let him not withdraw one foot (the right or left) from the earth, for fear that he may lose his hold.

10. The *Hotri* mounts the swing, the *Udgâtri* the seat made of *Udumbara* wood. The swing is masculine, the seat feminine, and they form a union. Thus he makes a union at the beginning of the *uktha* in order to get offspring.

<sup>1</sup> Here we have clearly riding on horseback.

<sup>2</sup> While the swing points to the east, let him stand west, and thus mount.

<sup>3</sup> The fore-arms, from the elbow to the end, the *aratni*. Comm.

11. He who knows this, gets offspring and cattle.

12. Next the swing is food, the seat fortune. Thus he mounts and obtains food and fortune.

13. The Hotrakas (the Prasâstri, Brâhmanâ-*kkhamsin*, Potri, Neshtri, Agntdhra, and Akkhâvâka) together with the Brahman sit down on cushions made of grass, reeds, leaves, &c.

14. Plants and trees, after they have grown up, bear fruit. Thus if the priests mount on that day altogether (on their seats), they mount on solid and fluid as their proper food. Therefore this serves for the attainment of solid as proper food<sup>1</sup>.

15. Some say: 'Let him descend after saying vasha<sup>2</sup>.' That is not to be regarded. For, verily, that respect is not shown which is shown to one who does not see it<sup>3</sup>.

16. Others say: 'Let him descend after he has taken the food in his hand.' That is not to be regarded. For, verily, that respect is not shown which is shown to one after he has approached quite close.

17. Let him descend after he has seen the food. For, verily, that is real respect which is shown to one when he sees it. Only after having actually

<sup>1</sup> One expects isha<sup>h</sup> before ūgah, but it is wanting in both text and commentary, and in other MSS. also.

<sup>2</sup> The word by which the Hotri invites the Adhvaryu to offer the oblation to the gods. The descending from the swing belongs, of course, to a later part of the sacrifice.

<sup>3</sup> It is supposed that the Hotri rises from the swing to show respect to the sacrificial food, when it is brought near. But as it is not brought near, immediately after the Hotri has finished his part with the word vasha<sup>h</sup>, the food could not see the Hotri rise, and this mark of respect, intended for the food, would thus be lost.

seen the food (that is brought to the sacrifice), let him descend from the swing.

18. Let him descend turning towards the east, for in the east the seed of the gods springs up<sup>1</sup>. Therefore let him rise turning towards the east, yea, turning towards the east.

### THIRD ADHYÂYA.

#### FIRST KHANDA.

1. Let him begin this day<sup>2</sup> with singing 'Him,' thus they say.

2. Verily, the sound Him is Brahman, that day also is Brahman. He who knows this, obtains Brahman even by Brahman.

3. As he begins with the sound Him, surely that masculine sound of Him and the feminine *Rik* (the verse) make a couple. Thus he makes a couple at the beginning of the hymn in order to get offspring<sup>3</sup>. He who knows this, gets cattle and offspring.

4. Or, as he begins with the sound Him, surely like a wooden spade, so the sound Him serves to dig up Brahman (the sap of the Veda). And as a man wishes to dig up any, even the hardest soil, with a spade, thus he digs up Brahman.

5. He who knows this digs up, by means of the sound Him, everything he may desire.

6. If he begins with the sound Him, that sound is the holding apart of divine and human speech.

<sup>1</sup> Should it be devareta<sup>h</sup> sampragâyate, or devaretasam pragâyate?

<sup>2</sup> The Nishkevalya-sastra, of the noon-libation; cf. I, 2, 2, 1.

<sup>3</sup> Cf. I, 2, 4, 10.

Therefore, he who begins, after having uttered the sound Him, holds apart divine and human speech <sup>1</sup>.

SECOND KHANDA.

1. And here they ask: 'What is the beginning of this day?' Let him say: 'Mind and speech<sup>2</sup>.'

2. All desires dwell in the one (mind), the other yields all desires.

3. All desires dwell in the mind, for with the mind he conceives all desires.

4. All desires come to him who knows this.

5. Speech yields all desires, for with speech he declares all his desires.

6. Speech yields all desires to him who knows this.

7. Here they say: 'Let him not begin this day with a *Rik*, a *Yagus*, or a *Sâman* verse (divine speech), for it is said, he should not start with a *Rik*, a *Yagus*, or a *Sâman* <sup>3</sup>.'

8. Therefore, let him say these *Vyâhr̥tis* (sacred interjections) first.

9. These interjections *Bhûs*, *Bhuvas*, *Svar* are the three Vedas, *Bhûs* the *Rig-veda*, *Bhuvas* the *Yagur-veda*, *Svar* the *Sâma-veda*. Therefore (by

<sup>1</sup> Human speech is the ordinary speech, divine speech that of the Veda. Thus between the hymns, or the divine speech, and the ordinary language of conversation the sound Him is interposed as a barrier.

<sup>2</sup> Mind, to think about the hymns which have to be recited; speech, to recite them without a flaw.

<sup>3</sup> It is doubtful whether *neyâd rikah* and *apagakkhet* can have this meaning. However, what is intended is clear, viz. that the priest, even after having uttered the sound Him, should not immediately begin with verses from the Vedas, but should intercalate the three syllables *bhûr bhuvah svar*, or, if taken singly, *bhûs*, *bhuvas*, *sva*.

intercalating these) he does not begin simply with a *Rik*, *Yagus*, or *Sâman* verse, he does not start with a *Rik*, *Yagus*, or *Sâman* verse.

### THIRD KHANDA.

1. He begins with *tad*, this, (the first word of the first hymn, *tad id âsa*). Verily 'this, this' is food, and thus he obtains food.

2. *Pragâpati* indeed uttered this as the first word, consisting of one or two syllables, viz. *tata* and *tâta* (or *tat*)<sup>1</sup>. And thus does a child, as soon as he begins to speak, utter the word, consisting of one or two syllables, viz. *tata* and *tâta* (or *tat*). With this very word, consisting of *tat* or *tatta*, he begins.

3. This has been said by a *Rishi* (*Rv. X, 71, 1*)<sup>2</sup>:—

4. 'O *Bṛhaspati*, the first point of speech;—for this is the first and highest point of speech.

5. 'That which you have uttered, making it a name;—for names are made by speech.

<sup>1</sup> *Tata* and *tâta* are used both by children in addressing their parents, and by parents in addressing their children. If *tat* is called the very same word, *eva* is used in the sense of *iva*.

<sup>2</sup> The verse is cited to confirm the meaning of *tat*, the first word of the first hymn (*tad id âsa*), as explained before. It was said that *tat* was the first name applied to a child. Now, according to *Âsvalâyana Gṛhya-sûtra I, 16, 8*, a name is given to a child at the time of his birth, a name which no one knows except father and mother, till the time when he is initiated by a *Guru*. This is called the *abhivadanîya* name. In allusion to this custom it is said here that *tata* is the secret name of the child, which becomes publicly known at a later time only. Of course the interpretation of the verse in that sense is unnatural, but quite in keeping with the general character of the *Âranyaka*. I doubt whether even the commentator understood what was intended by the author, and whether the gods who enter the body are supposed to know the name, or whether the name refers to these gods, or, it may be, to *tad*, the *Brahman*.

6. 'That (name) which was the best and without a flaw;'—for this is the best and without a flaw.

7. 'That which was hidden by their love, is made manifest;'—for this was hidden in the body, viz. those deities (which enter the body, Agni as voice, entering the mouth, &c.); and that was manifest among the gods in heaven. This is what was intended by the verse.

FOURTH KHANDA<sup>1</sup>.

1. He begins with: 'That indeed was the oldest in the worlds<sup>2</sup>;'—for that (the Brahman) is verily the oldest in the worlds.

2. 'Whence was born the fierce one, endowed with brilliant force;'—for from it was born the fierce one, who is endowed with brilliant force.

3. 'When born he at once destroys the enemies;'—for he at once when born struck down the evil one.

4. 'He after whom all friends rejoice;'—verily all friends are the creatures, and they rejoice after him, saying, 'He has risen, he has risen<sup>3</sup>.'

5. 'Growing by strength, the almighty<sup>4</sup>;'—for he (the sun) does grow by strength, the almighty.

6. 'He, as enemy, causes fear to the slave;'—for everything is afraid of him.

7. 'Taking the breathing and the not-breathing;'—this means the living and the lifeless.

8. 'Whatever has been offered at feasts came to thee;'—this means everything is in thy power.

9. 'All turn their thought also on thee<sup>5</sup>;'—this

<sup>1</sup> He now explains the first hymn of the Nishkevalya, which is called the Râgana.

<sup>2</sup> Rv. X, 120, 1.

<sup>4</sup> Rv. X, 120, 2.

<sup>3</sup> The sun and the fire.

<sup>5</sup> Rv. X, 120, 3.

means all these beings, all minds, all thoughts also turn to thee.

10. 'When these two become three protectors;— i. e. when these two united beget offspring.

11. He who knows this, gets offspring and cattle.

12. 'Join what is sweeter than sweet (offspring) with the sweet (the parents);—for the couple (father and mother) is sweet, the offspring is sweet, and he thus joins the offspring with the couple.

13. 'And this (the son, when married) being very sweet, conquered through the sweet;—i. e. the couple is sweet, the offspring is sweet and thus through the couple he conquers offspring<sup>1</sup>.

14. This is declared by a *Rishi*<sup>2</sup>: 'Because he (Pragâpati) raised his body (the hymn tad id âsa or the Veda in general) in the body (of the sacrificer)' (therefore that Nishkevalya hymn is praised);—i. e. this body, consisting of the Veda, in that corporeal form (of the sacrificer).

15. 'Then let this body indeed be the medicine of that body;—i. e. this body, consisting of the Veda, of that corporeal form (of the sacrificer).

16. Of this (the first foot of Rv. X, 120, 1) the eight syllables are Gâyatri, the eleven syllables are Trishatubh; the twelve syllables are Gagati, the ten syllables are Virâg. The Virâg, consisting of ten syllables, rests in these three metres<sup>3</sup>.

17. The word purusha, consisting of three syllables, that indeed goes into the Virâg<sup>4</sup>.

<sup>1</sup> All these are purely fanciful interpretations.

<sup>2</sup> Not to be found in our Sâkhâ of the Rig-veda.

<sup>3</sup> These metres are obtained by a purely arbitrary counting of syllables in the hymn tadidâsa, which really consists of Trishatubh verses.

<sup>4</sup> If we simply count syllables, the first and second feet of the

18. Verily, these are all metres, these (Gâyatri, Trishûbh, Gagati) having the Virâg as the fourth. In this manner this day is complete in all metres to him who knows this.

FIFTH KHANDA.

1. He extends these (verses) by (interpolating) the sound<sup>1</sup>. Verily, the sound is purusha, man. Therefore every man when he speaks sounds loud, as it were.

2. At the end of each foot of the first verse of the hymn tad id âsa, he inserts one foot of the second verse of hymn Rv. VIII, 69, nadam va odatnâm, &c. Thus the verse is to be recited as follows :

Tad id âsa bhuvaneshu gyeshtham pu  
 nadam va odatnâm,  
 Yato gagna ugras tveshanrimno ru  
 nadam yoyuvatinâm,  
 Sadyo gagnaâno ni rinâti satrûn  
 patim ve aghnyânâm,  
 Anu yam visve madanti ûmâh sho  
 dhenânâm ishudhyasi.

first verse consist of ten syllables only, the fourth of nine or ten. In order to bring them to the right number, the word purusha is to be added to what is a Virâg, i. e. to the first, the second, and fourth feet. We thus get :

tad id âsa bhuvaneshu gyeshtham pu  
 yato gagna ugras tveshanrimno ru  
 sadyo gagnaâno ni rinâti satrûn  
 anu yam visve madanti ûmâh sha.

Cf. Ait. Âr. V, 1, 6.

<sup>1</sup> The sound, nada, is really a verse beginning with nadam, and which is interpolated after the syllables pu ru sha.

In *nadam* va *odatnām* (Rv. VIII, 69, 2), *odati*<sup>1</sup> are the waters in heaven, for they water all this; and they are the waters in the mouth, for they water all good food.

3. In *nadam* *yoyuvatnām* (Rv. VIII, 69, 2), *yoyuvatī* are the waters in the sky, for they seem to inundate; and they are the waters of perspiration, for they seem to run continually.

4. In *patim* vo *aghnyânām* (Rv. VIII, 69, 2), *aghnyâ* are the waters which spring from the smoke of fire, and they are the waters which spring from the organ.

5. In *dhenûnām* *ishudhyasi* (Rv. VIII, 69, 2), the *dhenu* (cows) are the waters, for they delight all this; and *ishudhyasi* means, thou art food.

6. He extends a *Trishṭubh* and an *Anushṭubh*<sup>2</sup>. *Trishṭubh* is the man, *Anushṭubh* the wife, and they make a couple. Therefore does a man, after having found a wife, consider himself a more perfect man.

7. These verses, by repeating the first three times, become twenty-five. The trunk is the twenty-fifth, and *Pragâpati* is the twenty-fifth<sup>3</sup>. There are ten fingers on his hands, ten toes on his feet, two legs, two arms, and the trunk the twenty-fifth. He adorns that trunk as the twenty-fifth. Now this day consists of twenty-five, and the *Stoma* hymn of that day consists of twenty-five: it becomes the same

<sup>1</sup> The nasal *pluta* on *iti* is explained as *pâdapratîkagrahane 'tyantamâdarârthaḥ*. Cf. Ait. Ār. II, 1, 4, 3.

<sup>2</sup> Tad id *âsa* is a *Trishṭubh*, *nadam* vaḥ an *Anushṭubh*.

<sup>3</sup> Cf. I, 1, 2, 7; I, 1, 4, 21.

through the same. Therefore the two, the day and the hymn, are twenty-five<sup>1</sup>.

### SIXTH KHANDA.

This is an exact repetition of the third *khanda*. According to the commentator, the third *khanda* was intended for the glory of the first word *tad*, while the sixth is intended for the glory of the whole hymn.

### SEVENTH KHANDA.

1. He begins with the hymn, *Tad id âsa bhuvaneshu gyeshtham* (Rv. X, 120). Verily, *gyeshtha*, the oldest, is *mahat*, great. Endowed with *mahat* the form of this day is perfect.

2. Then follows the hymn, *Tâm su te kîrtim maghavan mahitvâ* (Rv. X, 54), with the auspicious word *mahitvâ*.

3. Then follows the hymn, *Bhûya id vavridhe vîryâya* (Rv. VI, 30), with the auspicious word *vîrya*.

4. Then follows the hymn, *Nrinâm u tvâ nri-tamam gobhir ukthaih* (Rv. I, 51, 4), with the auspicious word *uktha*.

5. He extends the first two *pâdas*, which are too small, by one syllable (Rv. X, 120, 1 a, and Rv. VIII, 69, 2 a)<sup>2</sup>. Into the small heart the vital spirits are placed, into the small stomach food is placed. It

<sup>1</sup> The number is obtained as follows:

1. <i>Tad id âsa</i> (Rv. X, 120)=	.	.	9 verses
2. <i>Tâm su te kîrtim</i> (Rv. X, 54)=	.	.	6 "
3. <i>Bhûya id vavridhe</i> (Rv. VI, 30)=	.	.	5 "
4. <i>Nrinâm u tvâ</i> (Rv. I, 51, 4)=	.	.	3 "
			23 + 2 = 25
			25

<sup>2</sup> Cf. I, 1, 2, 9.

serves for the attainment of these desires. He who knows this, obtains these desires.

6. The two feet, each consisting of ten syllables (Rv. X, 120, 1 a, b), serve for the gaining of both kinds of food<sup>1</sup>, of what has feet (animal food), and what has no feet (vegetable food).

7. They come to be of eighteen syllables each<sup>2</sup>. Of those which are ten, nine are the *prâṇas* (openings of the body)<sup>3</sup>, the tenth is the (vital) self. This is the perfection of the (vital) self. Eight syllables remain in each. He who knows them, obtains whatever he desires.

#### EIGHTH KHANDA.

1. He extends (these verses) by (interpolating) the sound<sup>4</sup>. Verily, breath (*prâṇa*) is sound. Therefore every breath when it sounds, sounds loud, as it were.

2. The verse (VIII, 69, 2) *nadam va odatnâm, &c.*, is by its syllables an *Ushnih*<sup>5</sup>, by its feet an *Anushṭubh*<sup>6</sup>. *Ushnih* is life, *Anushṭubh*, speech. He thus places life and speech in him (the sacrificer.)

3. By repeating the first verse three times, they

<sup>1</sup> Because *Vrâg*, a foot of ten syllables, is food.

Rv. X, 120, 1 a =	10
Rv. VIII, 69, 2 a =	7
Syllable pu =	1
	18

<sup>3</sup> Seven in the head and two in the body; *sapta vai śrshanyâḥ prâṇâ dvâv avâṅkâv iti*.

<sup>4</sup> Cf. I, 3, 5, 1.

<sup>5</sup> Each *pâda* has seven syllables, the third only six; but a seventh syllable is gained by pronouncing the *y* as *i*. Comm.

<sup>6</sup> Because it has four *pâdas*.

become twenty-five. The trunk is the twenty-fifth, and Pragâpati is the twenty-fifth. There are ten fingers on his hands, ten toes on his feet, two legs, two arms, and the trunk the twenty-fifth. He adorns that trunk as the twenty-fifth. Now this day consists of twenty-five, and the Stoma hymn of that day consists of twenty-five: it becomes the same through the same. Therefore the two, the day and the hymn, are twenty-five. This is the twenty-fifth with regard to the body.

4. Next, with regard to the deities: The eye, the ear, the mind, speech, and breath, these five deities (powers) have entered into that person (purusha), and that person entered into the five deities. He is wholly pervaded there with his limbs to the very hairs and nails. Therefore all beings to the very insects are born as pervaded (by the deities or senses)<sup>1</sup>.

5. This has been declared by a *Rishi* (Rv. X, 114, 8):—

6. 'A thousandfold are these fifteen hymns;—for five arise from ten<sup>2</sup>.

7. 'As large as heaven and earth, so large is it;—verily, the self (*ġtvâtman*) is as large as heaven and earth.

8. 'A thousandfold are the thousand powers<sup>3</sup>;—

<sup>1</sup> The commentator takes this in a different sense, explaining *atra*, there, as the body pervaded by the person, yet afterwards stating that all beings are born, pervaded by the senses.

<sup>2</sup> The commentator explains *ukthâ*, hymns, as members or organs. They are the five, and they spring from the ten, i. e. from the five elements (earth, water, fire, wind, and ether), forming part of the father and mother each, and therefore called ten, or a decade. *Dasata* is explained by *bhûtadasakât*.

<sup>3</sup> The application of the senses to a thousand different objects.

by saying this the poet pleases the hymns (the senses), and magnifies them.

9. 'As far as Brahman reaches, so far reaches speech;'—wherever there is Brahman, there is a word; and wherever there is a word, there is Brahman, this was intended.

10. The first of the hymns among all those hymns has nine verses. Verily, there are nine *prānas* (openings), and it serves for their benefit.

11. Then follows a hymn of six verses. Verily, the seasons are six, and it serves to obtain them.

12. Then follows a hymn of five verses. Verily, the *Pañkti* consists of five feet. Verily, *Pañkti* is food, and it serves for the gaining of proper food.

13. Then follows a *tristich*. Three are these threefold worlds, and it serves to conquer them.

14. These verses become *Bṛihatī*<sup>1</sup>, that metre being immortal, leading to the world of the *Devas*. That body of verses is the trunk (of the bird represented by the whole *sastra*), and thus it is. He who knows this comes by this way (by making the verses the trunk of the bird) near to the immortal Self, yea, to the immortal Self<sup>2</sup>.

<sup>1</sup> Each foot of the *Trishūbh* has eleven syllables, to which seven are added from the *Nada* hymn. This gives eighteen syllables for each *pāda*. Two *pādas* therefore give thirty-six syllables, and this is a *Bṛhatī*. In this manner the twenty-three verses of the hymns yield forty-six *Bṛhatīs*. Comm.

<sup>2</sup> He obtains a birth among the gods by means of this *Mahāvratā* ceremonial, if performed with meditation and a right understanding of its hidden meaning.

## FOURTH ADHYÂYA.

### FIRST KHANDA.

1. Next comes the Sûdadohas<sup>1</sup> verse. Sûdadohas is breath, and thereby he joins all joints with breath.

2. Next follow the neck verses. They recite them as Ushnih, according to their metre<sup>2</sup>.

3. Next comes (again) the Sûdadohas verse. Sûdadohas is breath, and thereby he joins all joints with breath.

4. Next follows the head. That is in Gâyatri verses. The Gâyatri is the beginning of all metres<sup>3</sup>; the head the first of all members. It is in Arkavat verses (Rv. I, 7, 1-9)<sup>4</sup>. Arka is Agni. They are nine verses. The head consists of nine pieces. He recites the tenth verse, and that is the skin and the hairs on the head. It serves for reciting one verse more than (the nine verses contained in) the Stoma<sup>5</sup>.

<sup>1</sup> The Nishkevalya-nastra is represented in the shape of a bird, consisting of trunk, neck, head, vertebrae, wings, tail, and stomach. Before describing the hymns which form the neck, another hymn has to be mentioned, called Sûdadohas, which has to be recited at the end of the hymns, described before, which form the trunk. Sûdadohas is explained as 'yielding milk,' and because that word occurs in the verse, the verse is called Sûdadohas. It follows on the Nada verse, Rv. VIII, 69, 3. Cf. Ait. Âr. I, 5, 1, 7.

<sup>2</sup> They occur in another jâkhâ, and are to be recited such as they are, without any insertions. They are given by Saunaka, Ait. Âr. V, 2, 1.

<sup>3</sup> It was created from the mouth of Pragâpati.

<sup>4</sup> They are called so, because the word arka occurs in them.

<sup>5</sup> The chanters of the Sâma-veda make a Trivrâ Stoma of this hymn, without any repetitions, leaving out the tenth verse. The reciters of the Rig-veda excel them therefore by reciting a tenth verse. This is called atisamsanam (or -nâ).

These form the Trivṛit Stoma and the Gāyatrī metre, and whatever there exists, all this is produced after the production of this Stoma and this metre. Therefore the recitation of these head-hymns serves for production.

5. He who knows this, gets offspring and cattle.

6. Next comes the Sûdadohas verse. Verily, Sûdadohas is breath, and thereby he joins all joints with breath.

7. Next follow the vertebrae<sup>1</sup> (of the bird). These verses are Virâg (shining). Therefore man says to man, 'Thou shinest above us;' or to a stiff and proud man, 'Thou carriest thy neck stiff.' Or because the (vertebrae of the neck) run close together, they are taken to be the best food. For Virâg is food, and food is strength.

8. Next comes the Sûdadohas verse. Sûdadohas is breath, and thereby he joins all joints with breath.

<sup>1</sup> Vigavas may be a singular, and the commentator seems to take it as such in his first explanation. The text, tâ virâgo bhavanti, proves nothing, because it could not be sa virâgo bhavanti, nor even sa virâ bhavati. Possibly the word may occur in both forms, vigu, plural vigavaḥ, and vigavaḥ. In a somewhat similar way we find grivâ and grivâḥ, folia and la feuille. On p. 109, the commentator speaks of vigavabhâga, and again, p. 110, pakshamûlâḥ pā vigavâ abhihitâḥ. He, however, explains its meaning rightly, as the root of the wings, or rather the lower bones of the neck. Grivâḥ, plural, were originally the vertebrae of the neck. The paragraph, though very empty, contains at least some interesting forms of language. First vigu, vertebrae, then the participles duta and sambâḥatama, and lastly the verb pratyakḥ, the last probably used in the sense of to bring near, to represent, with the superlative adverb annatamâm (Pân. V, 4, 11), i. e. they are represented as if they brought the best food.

SECOND KHANDA.

1. Next follows the right wing. It is this world (the earth), it is this Agni, it is speech, it is the Rathantara<sup>1</sup>, it is Vasishtha, it is a hundred<sup>2</sup>. These are the six powers (of the right wing)<sup>3</sup>. The Sampâta hymn (Rv. IV, 20) serves indeed for obtaining desires and for firmness. The Pañkti verse (Rv. I, 80, 1) serves for proper food.

2. Next comes the Sûdadohas verse. Sûdadohas is breath, thereby he joins all joints with breath.

3. Next follows the left wing. It is that world (heaven), it is that sun, it is mind, it is the Br̥zhat, it

<sup>1</sup> Rathantara is the name of the whole number of hymns to be recited at this part of the sacrifice. It was made by Vasishtha, and consists of one hundred verses.

<sup>2</sup> 1. Stotriya, abhi tvâ sîra nonumañ (Rv. VII, 32, 22)	2 (3)
2. Anurûpa, abhi tvâ pûrvapitaye (Rv. VIII, 3, 7)	2 (3)
3. Indrasya nu (Rv. I, 32)	15
4. Tve ha (Rv. VII, 18, 1-15)	15
5. Yas tigma (Rv. VII, 19)	11
6. Ugro gagñe (Rv. VII, 20)	10
7. Ud u (Rv. VII, 23)	6
8. Â te mahañ (Rv. VII, 25)	6
9. Na somañ (Rv. VII, 26)	5
10. Indram narañ (Rv. VII, 27)	5
11. Brahmâ narañ (Rv. VII, 28)	5
12. Ayam somañ (Rv. VII, 29)	5
13. Â na indrañ (Rv. IV, 20)	11
	<hr/>
	98 (100)
14. Itthâ hi (Rv. I, 80, 1)	1
	<hr/>
	99 (101)
	<hr/>

These hymns and verses are given Ait. Âr. V, 2, 2, 1. Here we also learn that hymn Rv. IV, 20, is called Sampâta, and that the last verse is a Pañkti.

<sup>3</sup> The six powers are earth, Agni, speech, Rathantara, Vasishtha, and a hundred.

is Bharadvâga, it is a hundred<sup>1</sup>. These are the six powers (of the left wing). The Sampâta hymn (Rv. IV, 23) serves indeed for obtaining desires and for firmness. The Pañkti verse (Rv. I, 81, 1) serves for proper food.

4. These two (the right and the left wings) are deficient and excessive<sup>2</sup>. The *Br̥zhat* (the left wing) is man, the *Rathantara* (the right wing) is woman. The excess belongs to the man, the deficiency to the woman. Therefore they are deficient and excessive.

5. Now the left wing of a bird is verily by one feather better, therefore the left wing is larger by one verse.

<sup>1</sup> The hundred verses are given in it. Âr. V, 2, 2, 5.

1. Stotriya, tvâm id dhi (Rv. VI, 46, 1)	. . .	2 (3)
2. Anurûpa, tvam hy ehi (Rv. VIII, 61, 7)	. . .	2 (3)
3. Tam u sh̥tuhī (Rv. VI, 18)	. . .	15
4. Suta it tvam (Rv. VI, 23)	. . .	10
5. <i>Vr̥ishâ madaḥ</i> (Rv. VI, 24)	. . .	10
6. <i>Yâ ta ūtiḥ</i> (Rv. VI, 25)	. . .	9
7. <i>Abh̥r ekaḥ</i> (Rv. VI, 31)	. . .	5
8. <i>Ap̥urvyâ</i> (Rv. VI, 32)	. . .	5
9. <i>Ya ogish̥ṭhaḥ</i> (Rv. VI, 33)	. . .	5
10. <i>Sam̥ka tve</i> (Rv. VI, 34)	. . .	5
11. <i>Kadâ bhuvan</i> (Rv. VI, 35)	. . .	5
12. <i>Sava madâsaḥ</i> (Rv. VI, 36)	. . .	5
13. <i>Arvâg ratham</i> (Rv. VI, 37)	. . .	5
14. <i>Apâd</i> (Rv. VI, 38)	. . .	5
15. <i>Kathâ mahân</i> (Rv. IV, 23)	. . .	11
		<hr/>
		99 (101)
16. <i>Indro madâya</i> (Rv. I, 81, 1)	. . .	1
		<hr/>
		100 (102)
		<hr/>

Though there are said to be 100 verses before the Pañkti (No. 16), I can get only 99 or 101. See the following note.

<sup>2</sup> The right wing is deficient by one verse, the left wing exceeds by one verse. I count 99 or 101 verses in the right, and 100 or 102 in the left wing.

6. Next comes the Sûdadohas verse. Sûdadohas is breath, and thereby he joins all joints with breath.

7. Next follows the tail. They are twenty-one Dvipadâ verses<sup>1</sup>. For there are twenty-one backward feathers in a bird.

8. Then the Ekavimsa is the support of all Stomas, and the tail the support of all birds<sup>2</sup>.

9. He recites a twenty-second verse. This is made the form of two supports. Therefore all birds support themselves on their tail, and having supported themselves on their tail, they fly up. For the tail is a support.

10. He (the bird and the hymn) is supported by two decades which are Virâg. The man (the sacrificer) is supported by the two Dvipadâs, the twenty-first and twenty-second. That which forms the bird serves for the attainment of all desires; that which forms the man, serves for his happiness, glory, proper food, and honour.

11. Next comes a Sûdadohas verse, then a Dhayyâ, then a Sûdadohas verse. The Sûdadohas is a man, the Dhayyâ a woman, therefore he recites the Dhayyâ as embraced on both sides by the Sûdadohas. Therefore does the seed of both, when it is effused, obtain oneness, and this with regard to the

<sup>1</sup> These verses are given Ait. Âr. V, 2, 2, 9.

1. Imâ nu kam (Rv. X, 157)	5
2. Â yâhi (Rv. X, 172)	4
3. Pra va indrâya &c. (not in the Sâkalya-samhitâ)	9
4. Esha brahmâ &c. (not in the Sâkalya-samhitâ)	3
	21

<sup>2</sup> The other Stomas of the Agnishoma are the Trivrît, Pañtadaśa, Saptadaśa, the Ekavimsa being the highest. Cf. I, 5, 1, 3.

woman only. Hence birth takes place in and from the woman. Therefore he recites that Dhayyâ in that place <sup>1</sup>.

### THIRD KHANDA.

1. He recites the eighty tristichs of Gâyatrîs <sup>2</sup>. Verily, the eighty Gâyatrî tristichs are this world (earth). Whatever there is in this world of glory, greatness, wives, food, and honour, may I obtain it, may I win it, may it be mine.

2. Next comes the Sûdadohas verse. Sûdadohas verily is breath. He joins this world with breath.

3. He recites the eighty tristichs of Brîhatis. Verily, the eighty Brîhati tristichs are the world of the sky. Whatever there is in the world of the sky of glory, greatness, wives, food, and honour, may I obtain it, may I win it, may it be mine.

4. Next comes the Sûdadohas verse. Sûdadohas verily is breath. He joins the world of the sky with breath.

5. He recites the eighty tristichs of Ushnih. Verily, the eighty Ushnih tristichs are that world, the heaven. Whatever there is in that world of glory, greatness, wives, food, and honour, also the divine being of the Devas (Brahman), may I obtain it, may I win it, may it be mine.

6. Next comes the Sûdadohas verse. Sûdadohas verily is the breath. He joins that world with breath, yea, with breath.

<sup>1</sup> Asmin vigavabhâge. Comm.

<sup>2</sup> These and the following verses form the food of the bird. Comm. The verses themselves are given by Saunaka in the fifth Âranyaka.

## FIFTH ADHYÂYA.

### FIRST KHANDA.

1. He recites the Vasa hymn<sup>1</sup>, wishing, May everything be in my power.
2. They (its verses) are twenty-one<sup>2</sup>, for twenty-one are the parts (the lungs, spleen, &c.) in the belly.
3. Then the Ekavimsa is verily the support of all Stomas, and the belly the support of all food.
4. They consist of different metres. Verily, the intestines are confused, some small, some large.
5. He recites them with the prazava<sup>3</sup>, according to the metre<sup>4</sup>, and according to rule<sup>5</sup>. Verily, the intestines are according to rule, as it were; some shorter, some longer.
6. Next comes the Sûdadohas verse. Sûdadohas verily is breath. He joins the joints with breath.
7. After having recited that verse twelve times he

\* <sup>1</sup> Having recited the verses which form the body, neck, head, wings, and tail of the bird, also the food intended for the bird, he now describes the Vasa hymn, i. e. the hymn composed by Vasa, Rv. VIII, 49. That hymn takes the place of the stomach, which receives the food intended for the bird. Cf. Ait. Âr. V, 2, 5. In I, 5, 2, 4 it is called a Nivid.

<sup>2</sup> Verses 1-10 of the Vasa hymn, and one Sûdadohas.

<sup>3</sup> Prazavam means 'with prazava,' i. e. inserting Om in the proper places.

<sup>4</sup> According as the metres of the different verses are fixed by Saunaka, Ait. Âr. V, 2, 5, who says that verse 15 is Dvipadâ, and that the last four words, nûnam atha, form an Ekapadâ.

<sup>5</sup> According to rule, i. e. so that they should come right as Ârvalâyana has prescribed the recitation of Dvipadâ and Ekapadâ verses. In a Dvipadâ there should be a stop after the first foot, and Om at the end of the second. In an Ekapadâ there should be Om at the beginning and at the end.

leaves it off there. These *prânas* are verily twelve-fold, seven in the head, two on the breast, three below. In these twelve places the *prânas* are contained, there they are perfect. Therefore he leaves it off there<sup>1</sup>.

8. The hymn *indrâgnt yuvam su naḥ* (Rv. VIII, 40) forms the two thighs (of the bird) belonging to Indra and Agni, the two supports with broad bones.

9. These (verses) consist of six feet, so that they may stand firm. Man stands firm on two feet, animals on four. He thus places man (the sacrificer), standing on two feet, among four-footed cattle.

10. The second verse has seven feet, and he makes it into a *Gâyatri* and *Anushṭubh*. *Gâyatri* is Brahman, *Anushṭubh* is speech; and he thus puts together speech with Brahman.

11. He recites a *Trishṭubh* at the end. *Trishṭubh* is strength, and thus does he come round animals by strength. Therefore animals come near where there is strength (of command, &c.); they come to be roused and to rise up, (they obey the commands of a strong shepherd.)

#### SECOND KHANDA.

1. When he recites the *Nishkevalya* hymn addressed to Indra (Rv. X, 50), *pra vo mahe*, he inserts a *Nivid*<sup>2</sup> (between the fourth and fifth verses). Thus he clearly places strength in himself (in the *sastra*, in the bird, in himself).

2. They are *Trishṭubhs* and *Gagatis*.

<sup>1</sup> He repeats the *Sûdadohas* verse no more. Comm.

<sup>2</sup> Sentences like *indro devaḥ somam pibatu*.

3. There they say: 'Why does he insert a Nivid among mixed Trishúbhs and Gagatts<sup>1</sup>?' But surely one metre would never support the Nivid of this day, nor fill it: therefore he inserts the Nivid among mixed Trishúbhs and Gagatts.

4. Let him know that this day has three Nivids: the Vasa hymn is a Nivid, the Válahilyas<sup>2</sup> are a Nivid, and the Nivid itself is a Nivid. Thus let him know that day as having three Nivids.

5. Then follow the hymns vane na vá (Rv. X, 29) and yo gâta eva (Rv. II, 12). In the fourth verse of the former hymn occur the words anne samasya yad asan manishâh, and they serve for the winning of proper food.

6. Then comes an insertion. As many Trishúbh and Gagatt verses<sup>3</sup>, taken from the ten Mandâlas and addressed to Indra, as they insert (between the two above-mentioned hymns), after changing them into Brîhatts, so many years do they live beyond the (usual) age (of one hundred years). By this insertion age is obtained.

7. After that he recites the Sagantya hymn, wishing that cattle may always come to his offspring.

8. Then he recites the Târkshya hymn<sup>4</sup>. Târkshya is verily welfare, and the hymn leads to welfare. Thus (by reciting the hymn) he fares well<sup>5</sup>.

<sup>1</sup> According to the Prakṛiti of the Agnishôma they ought to be all Trishúbhs. Comm.

<sup>2</sup> These hymns occur in the eighty Brîhatî tristichs.

<sup>3</sup> From the Samhitâ, which consists of ten thousand verses. Comm.

<sup>4</sup> Rv. X, 178. Târksha Garudâ being the deity of the hymn, it is called Târkshya.

<sup>5</sup> Cf. I, 5, 3, 13.

9. Then he recites the Ekapadā (indro visvam vi rāgati), wishing, May I be everything at once, and may I thus finish the whole work of metres<sup>1</sup>.

10. In reciting the hymn indram visvā avvri-dhan (Rv. I, 11) he intertwines the first seven verses by intertwining their feet<sup>2</sup>. There are seven prānas (openings) in the head, and he thus places seven prānas in the head. The eighth verse (half-verse) he does not intertwine<sup>3</sup>. The eighth is speech, and he thinks, May my speech never be intertwined with the other prānas. Speech therefore, though dwelling in the same abode as the other prānas, is not intertwined with them.

11. He recites the Virāg verses<sup>4</sup>. Verily, Virāg verses are food, and they thus serve for the gaining of food.

12. He ends with the hymn of Vasishtha<sup>5</sup>, wishing, May I be Vasishtha!

13. But let him end with the fifth verse, esha stomo maha ugrāya vāhe, which, possessing the word mahat, is auspicious.

14. In the second foot of the fifth verse the word dhuri occurs. Verily, dhurī (the place where the horse is fastened to the car) is the end (of the car). This day also is the end (of the sacrifice which lasts a whole year)<sup>6</sup>. Thus the verse is fit for the day.

<sup>1</sup> The Ekapadā forms the last metre in this ceremony.

<sup>2</sup> The first and last half-verses of the hymn are not to be intertwined. Of the remaining fourteen half-verses he joins, for instance, the fourth foot of the first verse with the second foot of the second verse, and so on. Comm.

<sup>3</sup> Because nothing more follows. Comm.

<sup>4</sup> Rv. VII, 22, 1-6.

<sup>5</sup> Rv. VII, 24.

<sup>6</sup> The last day is the udayanfyâtirâtra. Comm.

15. In the third foot the word *arka* is auspicious.

16. The last foot is: 'Make our glory high as heaven over heaven.' Thus wherever Brahmanic speech is uttered, there his glory will be, when he who knows this finishes with that verse. Therefore let a man who knows this, finish (the *Nishkevalya*) with that verse.

### THIRD KHANDA<sup>1</sup>.

1. *Tat savitur vrin̄tmahe* (Rv. V, 82, 1-3) and *adyâ no deva savitar* (Rv. V, 82, 4-6) are the beginning (*pratipad*) and the next step (*anukāra*) of the *Vaisvadeva* hymn, taken from the *Ekāha* ceremonial and therefore proper<sup>2</sup>.

2. On that day<sup>3</sup> much is done now and then which has to be hidden, and has to be atoned for. Atonement is rest, the one-day sacrifice. Therefore at the end of the year the sacrificers rest on this atonement as their rest. He who knows this rests firm, and they also for whom a *Hotri* priest who knows this, recites this hymn.

3. Then (follows) the hymn addressed to *Savitri*, *tad devasya savitur vāryam mahat* (Rv. IV, 53). Verily, *mahat*, great, (in this foot) is the end<sup>4</sup>. This day too is the end. Thus the verse is fit for the day.

<sup>1</sup> After finishing the *Nishkevalya* of the noon-libation, he explains the *vaisvadevasastra* of the third libation.

<sup>2</sup> The norm of the *Mahāvratā* is the *Virvagit*, and the norm of that, the *Agnishōma Ekāha*. The verses to be used for the *Vaisvadeva* hymn are prescribed in those normal sacrifices, and are here adopted.

<sup>3</sup> Cf. *Ait. Ār. I, 2, 1, 2*.

<sup>4</sup> Nothing higher than the great can be wished for or obtained. Comm.

4. The hymn katarâ pûrvâ katarâ parâyo<sup>h</sup> (Rv. I, 185), addressed to Dyâvâprithivî, is one in which many verses have the same ending. Verily, this day also (the mahâvrata) is one in which many receive the same reward<sup>1</sup>. Thus it is fit for the day.

5. The hymn anasvo gâto anabhîsur ukthya<sup>h</sup> (Rv. IV, 36) is addressed to the Rîbhus.

6. In the first verse the word tri (<sup>kakra<sup>h</sup></sup>) occurs, and trivat<sup>2</sup> is verily the end. This day also is the end (of the sacrifice). Thus the verse is fit for the day.

7. The hymn asya vâmasya paitasya hotu<sup>h</sup> (Rv. I, 164), addressed to the Visvedevas, is multiform. This day also is multiform<sup>3</sup>. Thus the verse is fit for the day.

8. He recites the end of it, beginning with gaurîr mimâya (Rv. I, 164, 41).

9. The hymn â no bhadrâ<sup>h</sup> kratavo yantu visvata<sup>h</sup> (Rv. I, 89), addressed to the Visvedevas, forms the Nividdhâna, taken from the Ekâha ceremonial, and therefore proper.

10. On that day much is done now and then which has to be hidden, and has to be atoned for. Atonement is rest, the one-day sacrifice. Therefore at the end of the year the sacrificers rest on this atonement as their rest. He who knows this rests firm, and they also for whom a Hotri priest who knows this, recites this hymn.

11. The hymn vaisvânârâya dhishanzâm rita-

<sup>1</sup> All who perform the ceremony obtain Brahman. Cf. § 12.

<sup>2</sup> The third wheel, in addition to the usual two wheels, forms the end of a carriage, as before the dhu<sup>h</sup>, cf. I, 5, 2, 14. This day also is the end.

<sup>3</sup> Consisting of Vedic hymns and dances, &c. Comm.

*vridhe* (Rv. III, 2) forms the beginning of the Âgnimâruta. *Dhishanâ*, thought, is verily the end, this day also is the end. Thus it is fit for the day.

12. The hymn *prayagyavo maruto bhrâgadrishṭayaḥ* (Rv. V, 55), addressed to the Maruts, is one in which many verses have the same ending. Verily, this day also is one in which many receive the same reward. Thus it is fit for the day<sup>1</sup>.

13. He recites the verse *gâtavedase sunavâma somam* (Rv. I, 99, 1), addressed to *Gâtavedas*, before the (next following) hymn. That verse addressed to *Gâtavedas* is verily welfare, and leads to welfare. Thus (by reciting it) he fares well<sup>2</sup>.

14. The hymn *imam stomam arhate gâtavedase* (Rv. I, 94), addressed to *Gâtavedas*, is one in which many verses have the same ending. Verily, this day also (the *mahâvrata*) is one in which many receive the same reward. Thus it is fit for the day, yea, it is fit for the day.

<sup>1</sup> Cf. § 4.

<sup>2</sup> Cf. I, 5, 2, 8.

## SECOND ÂRANYAKA.

### FIRST ADHYÂYA.

#### FIRST KHANDA.

With the second Âranyaka the Upanishad begins. It comprises the second and third Âranyakas, and may be said to consist of three divisions, or three Upanishads. Their general title is Bahvrika-upanishad, sometimes Mahaitareya-upanishad, while the Upanishad generally known as Aitareya-upanishad comprises the 4th, 5th, and 6th adhyâyas only of the second Âranyaka.

The character of the three component portions of the Upanishad can best be described in Saṅkara's own words (Âr. III, 1, 1, *Introd.* p. 306): 'There are three classes of men who want to acquire knowledge. The highest consists of those who have turned away from the world, whose minds are fixed on one subject and collected, and who yearn to be free at once. For these a knowledge of Brahman is intended, as taught in the *Ait. Âr. II, 4-6*. The middle class are those who wish to become free gradually by attaining to the world of Hiraṇyagarbha. For them the knowledge and worship of Prâna (breath and life) is intended, as explained in the *Ait. Âr. II, 1-3*. The lowest class consists of those who do not care either for immediate or gradual freedom, but who desire nothing but offspring, cattle, &c. For these the meditative worship of the *Samhitâ* is intended, as explained in the third Âranyaka. They cling strongly to the letter of the sacred text to be able to surrender it for a knowledge either of Prâna (life) or of Brahman.'

The connexion between the Upanishad or rather the three Upanishads and the first Âranyaka seems at first sight very slight. Still we soon perceive that it would be impossible to understand the first Upanishad, without a previous knowledge of the Mahâvratâ ceremony as described in the first Âranyaka.

On this point too there are some pertinent remarks in Saṅkara's commentary on the Âranyaka II, 1, 2. 'Our first duty,' he says, 'consists in performing sacrifices, such as are described in the first portion of the Veda, the *Samhitâs*, *Brâhmanas*, and, to a certain extent, in the Âranyakas also. Afterwards arises a desire for knowledge, which cannot be satisfied except a man has first attained

complete concentration of thought (*ekâgratâ*). In order to acquire that concentration, the performance of certain upâsanas or meditations is enjoined, such as we find described in our Upanishad, viz. in Âr. II, 1-3.

This meditation or, as it is sometimes translated, worship is of two kinds, either brahmopâsana or pratîkopâsana. Brahmopâsana or meditation on Brahman consists in thinking of him as distinguished by certain qualities. Pratîkopâsana or meditation on symbols consists in looking upon certain worldly objects as if they were Brahman, in order thus to withdraw the mind from the too powerful influence of external objects.

These objects, thus lifted up into symbols of Brahman, are of two kinds, either connected with sacrifice or not. In our Upanishad we have to deal with the former class only, viz. with certain portions of the Mahâvrata, as described in the first Âranyaka. In order that the mind may not be entirely absorbed by the sacrifice, it is lifted up during the performance from the consideration of these sacrificial objects to a meditation on higher objects, leading up at last to Brahman as *prâna* or life.

This meditation is to be performed by the priests, and while they meditate they may meditate on a hymn or on a single word of it as meaning something else, such as the sun, the earth, or the sky, but not vice versâ. And if in one Sâkhâ, as in that of the Aitareyins, for instance, a certain hymn has been symbolically explained, the same explanation may be adopted by another Sâkhâ also, such as that of the Kaushîtakins. It is not necessary, however, that every part of the sacrifice should be accompanied by meditation, but it is left optional to the priest in what particular meditation he wishes to engage, nor is even the time of the sacrifice the only right time for him to engage in these meditations.

1. This is the path : this sacrifice, and this Brahman. This is the true<sup>1</sup>.

2. Let no man swerve from it, let no man transgress it.

<sup>1</sup> Comm. The path is twofold, consisting of works and knowledge. Works or sacrifices have been described in the Samhitâ, the Brâhmana, and the first Âranyaka. Knowledge of Brahman forms the subject of the second and third Âranyakas. The true path is that of knowledge.

3. For the old (sages) did not transgress it, and those who did transgress, became lost.

4. This has been declared by a *Rishi* (Rv. VIII, 101, 14): 'Three (classes of) people transgressed, others settled down round about the venerable (Agni, fire); the great (sun) stood in the midst of the worlds, the blowing (Vâyu, air) entered the Harits (the dawns, or the ends of the earth).'

5. When he says: 'Three (classes of) people transgressed,' the three (classes of) people who transgressed are what we see here (on earth, born again) as birds, trees, herbs, and serpents<sup>1</sup>.

6. When he says: 'Others settled down round about the venerable,' he means those who now sit down to worship Agni (fire).

7. When he says: 'The great stood in the midst of the worlds,' the great one in the midst of the world is meant for this Âditya, the sun.

8. When he says: 'The blowing entered the Harits,' he means that Vâyu, the air, the purifier, entered all the corners of the earth<sup>2</sup>.

#### SECOND KHANDA.

1. People say: 'Uktha, uktha,' hymns, hymns! (without knowing what uktha, hymn<sup>3</sup>, means.) The

<sup>1</sup> *Vaṅgāḥ* is explained by *vanagatā vṛikshāḥ*; *avagadhāḥ* is explained by *vṛihyavādyā oshadhayaḥ*; *īrapādāḥ* is explained by *urāḥ-pādāḥ sarpāḥ*. Possibly they are all old ethnic names, like *Vaṅga*, *Kera*, &c. In *Ānandaīrtha's* commentary *vayāmsi* are explained by *Pisāta*, *Vaṅgāvagadhas* by *Rākshasa*, and *īrapādas* by *Asuras*.

<sup>2</sup> Three classes of men go to *Naraka* (hell); the fourth class, full of faith and desirous of reaching the highest world, worships *Agni*, *Vâyu*, and other gods. Comm.

<sup>3</sup> The Comm. explains *uktha* as that from whence the favour of the gods arises, *uttish/haty anena devatâprasāda iti vyutpatteḥ*.

hymn is truly (to be considered as) the earth, for from it all whatsoever exists arises.

2. The object of its praise is Agni (fire), and the eighty verses (of the hymn) are food, for by means of food one obtains everything.

3. The hymn is truly the sky, for the birds fly along the sky, and men drive following the sky. The object of its praise is Vâyu (air), and the eighty verses (of the hymn) are food, for by means of food one obtains everything.

4. The hymn is truly the heaven, for from its gift (rain) all whatsoever exists arises. The object of its praise is Âditya (the sun), and the eighty verses are food, for by means of food one obtains everything.

5. So much with reference to the gods (mythological); now with reference to man (physiological).

6. The hymn is truly man. He is great, he is Pragâpati. Let him think, I am the hymn.

7. The hymn is his mouth, as before in the case of the earth.

8. The object of its praise is speech, and the eighty verses (of the hymn) are food, for by means of food he obtains everything.

9. The hymn is the nostrils, as before in the case of the sky.

10. The object of its praise is breath, and the eighty verses (of the hymn) are food, for by means of food he obtains everything.

11. The slight bent (at the root) of the nose is, as it were, the place of the brilliant (Âditya, the sun).

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The object is now to show that the uktha or hymn used at the Mahâvrata ceremony has a deeper meaning than it seems to have, and that its highest aim is Brahman; not, however, the highest Brahman, but Brahman considered as life (prâna).

12. The hymn is the forehead, as before in the case of heaven. The object of its praise is the eye, and the eighty verses (of the hymn) are food, for by means of food he obtains everything.

13. The eighty verses (of the hymn) are alike food with reference to the gods as well as with reference to man. For all these beings breathe and live by means of food indeed. By food (given in alms, &c.) he conquers this world, by food (given in sacrifice) he conquers the other. Therefore the eighty verses (of the hymn) are alike food, with reference to the gods as well as with reference to man.

14. All this that is food, and all this that consumes food, is only the earth, for from the earth arises all whatever there is.

15. And all that goes hence (dies on earth), heaven consumes it all; and all that goes thence (returns from heaven to a new life) the earth consumes it all.

16. That earth is thus both food and consumer.

He also (the true worshipper who meditates on himself as being the uktha) is both consumer and consumed (subject and object<sup>1</sup>). No one possesses that which he does not eat, or the things which do not eat him<sup>2</sup>.

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<sup>1</sup> As a master who lives by his servants, while his servants live by him. Comm.

<sup>2</sup> I have translated these paragraphs, as much as possible, according to the commentator. I doubt whether, either in the original or in the interpretation of the commentator, they yield any very definite sense. They are vague speculations, vague, at least, to us, though intended by the Brahmans to give a deeper meaning to certain ceremonial observances connected with the Mahāvratā. The uktha, or hymn, which is to be meditated on, as connected with the sacrifice, is part of the Mahāvratā, an important ceremony, to be

THIRD KHANDA.

1. Next follows the origin of seed. The seed of Pragâpati are the Devas (gods). The seed of the Devas is rain. The seed of rain are herbs. The seed of herbs is food. The seed of food is seed. The seed of seed are creatures. The seed of creatures is the heart. The seed of the heart is the mind. The seed of the mind is speech (Veda). The seed of speech is action (sacrifice). The action done (in a former state) is this man, the abode of Brahman.

2. He (man) consists of food (irâ), and because he consists of food (irâmaya), he consists of gold (hiranmaya<sup>1</sup>). He who knows this becomes golden in the other world, and is seen as golden (as the sun) for the benefit of all beings.

performed on the last day but one (the twenty-fourth) of the Gavâmayana sacrifice. That sacrifice lasts a whole year, and its performance has been fully described in the Brâhmanas and Âranyakas. But while the ordinary performer of the Mahâvrata has simply to recite the uktha or nishkevalya-rastra, consisting of eighty verses (*trika*) in the Gâyatrî, Brihatî, and Ushnih metres, the more advanced worshipper (or priest) is to know that this uktha has a deeper meaning, and is to meditate on it as being the earth, sky, heaven, also as the human body, mouth, nostrils, and forehead. The worshipper is in fact to identify himself by meditation with the uktha in all its senses, and thus to become the universal spirit or Hiranyagarbha. By this process he becomes the consumer and consumed, the subject and object, of everything, while another sacrificer, not knowing this, remains in his limited individual sphere, or, as the text expresses it, does not possess what he cannot eat (perceive), or what cannot eat him (perceive him). The last sentence is explained differently by the commentator, but in connexion with the whole passage it seems to me to become more intelligible, if interpreted as I have proposed to interpret it.

<sup>1</sup> Play on words. Comm.

## FOURTH KHANDA.

1. Brahman (in the shape of *prāna*, breath) entered into that man by the tips of his feet, and because Brahman entered (*prāpadyata*) into that man by the tips of his feet, therefore people call them the tips of the feet (*prapada*), but hoofs and claws in other animals.

2. Then Brahman crept up higher, and therefore they were (called)<sup>1</sup> the thighs (*ūrū*).

3. Then he said: 'Grasp wide' and that was (called) the belly (*udara*).

4. Then he said: 'Make room for me,' and that was (called) the chest (*uras*).

5. The *Sārkarākshyas* meditate on the belly as Brahman, the *Āruvis* on the heart<sup>2</sup>. Both (these places) are Brahman indeed<sup>3</sup>,

6. But Brahman crept upwards and came to the head, and because he came to the head, therefore the head is called head<sup>4</sup>.

7. Then these delights alighted in the head, sight, hearing, mind, speech, breath.

8. Delights alight on him who thus knows, why the head is called head.

9. These (five delights or senses) strove together, saying: 'I am the *uktha* (hymn), I am the *uktha*'<sup>5</sup> 'Well,' they said, 'let us all go out from

<sup>1</sup> These are all plays on words. Comm.

<sup>2</sup> This does not appear to be the case either in the *Kṛ. Up. V*, 15; 17, or in the *Satapatha-brāhmaṇa X*, 6, 1.

<sup>3</sup> The *pluti* in *tâḥi* is explained as *sâstrīyaprasiddhyarthâ*.

<sup>4</sup> All puns, as if we were to say, because he hied up to the head, therefore the head was called head.

<sup>5</sup> Each wished to be identified with the *uktha*, as it was said before that the human body, mouth, nostrils, forehead were to be identified with the *uktha*. Cf. *Kaush. Up. III*, 3.

this body ; then on whose departure this body shall fall, he shall be the uktha among us<sup>1</sup>.'

10. Speech went out, yet the body without speaking remained, eating and drinking.

Sight went out, yet the body without seeing remained, eating and drinking.

Hearing went out, yet the body without hearing remained, eating and drinking.

Mind went out, yet the body, as if blinking, remained, eating and drinking.

Breath went out, then when breath was gone out, the body fell.

11. It was decayed, and because people said, it decayed, therefore it was (called) body (*jartra*). That is the reason of its name.

12. If a man knows this, then the evil enemy who hates him decays, or the evil enemy who hates him is defeated.

13. They strove again saying : ' I am the uktha, I am the uktha.' ' Well,' they said, ' let us enter that body again ; then on whose entrance this body shall rise again, he shall be the uktha among us.'

14. Speech entered, but the body lay still. Sight entered, but the body lay still. Hearing entered, but the body lay still. Mind entered, but the body lay still. Breath entered, and when breath had entered, the body rose, and it became the uktha.

15. Therefore breath alone is the uktha.

16. Let people know that breath is the uktha indeed.

17. The Devas (the other senses) said to breath : ' Thou art the uktha, thou art all this, we are thine, thou art ours.'

<sup>1</sup> Cf. *Kh. Up.* V, 1; *Bṛh. Up.* VI, 1; *Kaush. Up.* II, 12-14; *III, 2*; *Prasna Up.* II, 1.

18. This has also been said by a *Rīshi* (Rv. VIII, 92, 32): 'Thou art ours, we are thine.'

#### FIFTH KHANDA.

1. Then the Devas carried him (the breath) forth, and being carried forth, he was stretched out, and when people said, 'He was stretched out,' then it was in the morning; when they said, 'He is gone to rest,' then it was in the evening. Day, therefore, is the breathing up, night the breathing down <sup>1</sup>.

2. Speech is Agni, sight that Aditya (sun), mind the moon, hearing the Dis (quarters): this is the *prahitām samyoga* <sup>2</sup>, the union of the deities as sent forth. These deities (Agni &c.) are thus in the body, but their (phenomenal) appearance yonder is among the deities—this was intended.

3. And *Hiranyadat Vaida* also, who knew this (and who by his knowledge had become *Hiranyagarbha* or the universal spirit), said: 'Whatever they do not give to me, they do not possess themselves.' I know the *prahitām samyoga*, the union of the deities, as entered into the body <sup>3</sup>. This is it.

<sup>1</sup> All these are plays on words, *prātar* being derived from *prātāyi*, *sayam* from *samāgāt*. The real object, however, is to show the breath, which is the *uktha*, which is the worshipper, is endowed with certain qualities, viz. time, speech, &c.

<sup>2</sup> The meaning is, that the four deities, Agni, Aditya, Moon, and the Dis proceed from their own places to dwell together in the body of man, and that this is called the *prahitām samyogaḥ*. *Prahit* is explained as *prahita*, placed, sent. It is probably formed from *hi*, not from *dhā*. *Prahitoh samyoganam* is the name of a *Sāman*, Ind. Stud. III, 225. As Devas or gods they appear each in its own place. The whole passage is very obscure.

<sup>3</sup> All this is extremely obscure, possibly incorrect. For *yam*, unless it refers to some other word, we expect *yan*. For *dadyuḥ* one expects *dadyāt*. What is intended is that *Hiranyadat* had

4. To him who knows this all creatures, without being constrained, offer gifts.

5. That breath is (to be called) *sattya* (the true), for *sat* is breath, *ti* is food, *yam* is the sun<sup>1</sup>. This is threefold, and threefold the eye also may be called, it being white, dark, and the pupil. He who knows why true is true (why *sattya* is *sattya*), even if he should speak falsely, yet what he says is true.

#### SIXTH KHANDA.

1. Speech is his (the breath's) rope, the names the knots<sup>2</sup>. Thus by his speech as by a rope, and by his names as by knots, all this is bound. For all this are names indeed, and with speech he calls everything.

2. People carry him who knows this, as if they were bound by a rope.

3. Of the body of the breath thus meditated on, the *Ushnih* verse forms the hairs, the *Gâyatri* the skin, the *Trishṭubh* the flesh, the *Anushṭubh* the muscles, the *Gagati* the bone, the *Pañkti* the marrow, the *Bṛihati* the breath<sup>3</sup> (*prâna*). He is covered with the verses (*khandas*, metres). Because he is thus covered with verses, therefore they call them *khandas* (coverings, metres).

4. If a man knows the reason why *khandas* are called *khandas*, the verses cover him in whatever place he likes against any evil deed.

through meditation acquired identity with the universal spirit, and that therefore he might say that whatever was not surrendered to him did not really belong to anybody. On *Hiranyadat*, see *Ait. Brâhm.* III, 6.

<sup>1</sup> Cf. *Kh. Up.* VIII, 3, 5.

<sup>2</sup> The rope is supposed to be the chief rope to which various smaller ropes are attached for fastening animals.

<sup>3</sup> Here conceived as the air breathed, not as the deity. Comm.

5. This is said by a *Rishi* (Rv. I, 164, 13):—

6. 'I saw (the breath) as a guardian, never tiring, coming and going on his ways (the arteries). That breath (in the body, being identified with the sun among the Devas), illuminating the principal and intermediate quarters of the sky, is returning constantly in the midst of the worlds.'

He says: 'I saw a guardian,' because he, the breath, is a guardian, for he guards everything.

7. He says: 'Never tiring,' because the breath never rests.

8. He says: 'Coming and going on his ways,' because the breath comes and goes on his ways.

9. He says: 'Illuminating the principal and intermediate,' because he illuminates these only, the principal and intermediate quarters of the sky.

10. He says: 'He is returning constantly in the midst of the worlds,' because he returns indeed constantly in the midst of the worlds.

11. And then, there is another verse (Rv. I, 55, 81): 'They are covered like caves by those who make them.'

12. For all this is covered indeed by breath.

13. The ether is supported by breath as *Bṛihatī*, and as this ether is supported by breath as *Bṛihatī*, so one should know that all things, not excepting ants, are supported by breath as *Bṛihatī*.

#### SEVENTH KHANDA.

1. Next follow the powers of that Person<sup>1</sup>.

2. By his speech earth and fire were created.

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<sup>1</sup> The purusha, as described before in the second chapter, is the Pragāpati or universal spirit with whom the worshipper is to identify himself by meditation. The manifestations of his power consist in creating the earth, fire, the sky, the air, heaven, the sun.

Herbs are produced on the earth, and Agni (fire) makes them ripe and sweet. 'Take this, take this,' thus saying do earth and fire serve their parent, speech.

3. As far as the earth reaches, as far as fire reaches, so far does his world extend, and as long as the world of the earth and fire does not decay, so long does his world not decay who thus knows this power of speech.

4. By breath (in the nose) the sky and the air were created. People follow the sky, and hear along the sky, while the air carries along pure scent. Thus do sky and air serve their parent, the breath.

As far as the sky reaches, as far as the air reaches, so far does his world extend, and as long as the world of the sky and the air does not decay, so long does his world not decay who thus knows this power of breath.

5. By his eye heaven and the sun were created. Heaven gives him rain and food, while the sun causes his light to shine. Thus do the heaven and the sun serve their parent, the eye.

As far as heaven reaches and as far as the sun reaches, so far does his world extend, and as long as the world of heaven and the sun does not decay, so long does his world not decay who thus knows the power of the eye.

6. By his ear the quarters and the moon were created. From all the quarters they come to him, and from all the quarters he hears, while the moon produces for him the bright and the dark halves for the sake of sacrificial work. Thus do the quarters and the moon serve their parent, the ear.

As far as the quarters reach and as far as the

moon reaches, so far does his world extend, and as long as the world of the quarters and the moon does not decay, so long does his world not decay who thus knows the power of the ear.

7. By his mind the water and Varuṇa were created. Water yields to him faith (being used for sacred acts), Varuṇa keeps his offspring within the law. Thus do water and Varuṇa serve their parent, the mind.

As far as water reaches and as far as Varuṇa reaches, so far does his world extend, and as long as the world of water and Varuṇa does not decay, so long does his world not decay who thus knows the power of the mind.

#### EIGHTH KHANDA <sup>1</sup>.

1. Was it water really? Was it water? Yes, all this was water indeed. This (water) was the root (cause), that (the world) was the shoot (effect). He (the person) is the father, they (earth, fire, &c.) are the sons. Whatever there is belonging to the son, belongs to the father; whatever there is belonging to the father, belongs to the son. This was intended<sup>2</sup>.

2. Manidāsa Aitareya, who knew this, said: 'I know myself (reaching) as far as the gods, and I know the gods (reaching) as far as me. For these

<sup>1</sup> Having described how Prâṇa, the breath, and his companions or servants created the world, he now discusses the question of the material cause of the world out of which it was created. Water, which is said to be the material of the world, is explained by the commentator to mean here the five elements.

<sup>2</sup> Cause and effect are not entirely separated, therefore water, as the elementary cause, and earth, fire, &c., as its effect, are one; likewise the worshipper, as the father, and the earth, fire, &c. as his sons, as described above. Mûla and tûla, root and shoot, are evidently chosen for the sake of the rhyme, to signify cause and effect.

gods receive their gifts from hence, and are supported from hence.'

3. This is the mountain<sup>1</sup>, viz. eye, ear, mind, speech, and breath. They call it the mountain of Brahman.

4. He who knows this, throws down the evil enemy who hates him; the evil enemy who hates him is defeated.

5. He (the *Prâna*, identified with Brahman) is the life, the breath; he is being (while the *ġvâtman* remains), and not-being (when the *ġvâtman* departs).

6. The Devas (speech, &c.) worshipped him (*prâna*) as *Bhûti* or being, and thus they became great beings. And therefore even now a man who sleeps, breathes like *bhûrbhu*.

7. The Asuras worshipped him as *Abhûti* or not-being, and thus they were defeated.

8. He who knows this, becomes great by himself, while the evil enemy who hates him, is defeated.

9. He (the breath) is death (when he departs), and immortality (while he abides).

10. And this has been said by a *Rishi* (*Rv. I, 164, 38*):—

11. 'Downwards and upwards he (the wind of the breath) goes, held by food;—for this up-breathing, being held back by the down-breathing, does not move forward (and leave the body altogether).

12. 'The immortal dwells with the mortal;—for through him (the breath) all this dwells together, the bodies being clearly mortal, but this being (the breath), being immortal.

<sup>1</sup> *Prâna* is called the *giri*, because it is swallowed or hidden by the other senses (*giranât*). Again a mere play of words, intended to show that Brahman under the form of *Prâna*, or life, is to be meditated on.

13. 'These two (body and breath) go for ever in different directions (the breath moving the senses of the body, the body supporting the senses of the breath : the former going upwards to another world, the body dying and remaining on earth). They increase the one (the body), but they do not increase the other,' i. e. they increase these bodies (by food), but this being (breath) is immortal.

14. He who knows this becomes immortal in that world (having become united with *Īranyagarbha*), and is seen as immortal (in the sun) by all beings, yea, by all beings.

## SECOND ADHYĀYA<sup>1</sup>.

### FIRST KHANDA.

1. He (the sun), who shines, honoured this world (the body of the worshipper, by entering into it), in the form of man<sup>2</sup> (the worshipper who meditates on breath). For he who shines (the sun) is (the same as) the breath. He honoured this (body of the worshipper) during a hundred years, therefore there are a hundred years in the life of a man. Because he honoured him during a hundred years, therefore there are (the poets of the first *Mandala* of the *Rig-veda*, called) the *Satarṅin*, (having honour for a

<sup>1</sup> In the first *adhyāya* various forms of meditating on *Uktha*, conceived as *Prāna* (life), have been declared. In the second some other forms of meditation, all extremely fanciful, are added. They are of interest, however, as showing the existence of the hymns of the *Rig-veda*, divided and arranged as we now possess them, at the time when this *Āranyaka* was composed.

<sup>2</sup> The identity of the sun and of breath as living in man has been established before. It is the same power in both, conceived either *adhidaivatam* (mythological) or *adhyātman* (physiological).

hundred years.) Therefore people call him who is really Prâna (breath), the Satarâin poets<sup>1</sup>.

2. He (breath) placed himself in the midst of all whatsoever exists. Because he placed himself in the midst of all whatsoever exists, therefore there are (the poets of the second to the ninth *Mandala* of the Rig-veda, called) the Mâdhyamas. Therefore people call him who is really Prâna (breath), the Mâdhyama poets.

3. He as up-breathing is the swallower (*gritsa*), as down-breathing he is delight (*mada*). Because as up-breathing he is swallower (*gritsa*) and as down-breathing delight (*mada*), therefore there is (the poet of the second *Mandala* of the Rig-veda, called) *Gritsamada*. Therefore people call him who is really Prâna (breath), *Gritsamada*.

4. Of him (breath) all this whatsoever was a friend. Because of him all (*visvam*) this whatsoever was a friend (*mitram*), therefore there is (the poet of the third *Mandala* of the Rig-veda, called) *Visvâmitra*. Therefore people call him who is really Prâna (breath), *Visvâmitra*.

5. The Devas (speech, &c.) said to him (the breath): 'He is to be loved by all of us.' Because the Devas said of him, that he was to be loved (*vâma*) by all of them, therefore there is (the poet of the fourth *Mandala* of the Rig-veda, called) *Vâmadeva*. Therefore people call him who is really Prâna (breath), *Vâmadeva*.

6. He (breath) guarded all this whatsoever from evil. Because he guarded (*atrâyata*) all this whatso-

<sup>1</sup> The real ground for the name is that the poets of the first *Mandala* composed on an average each about a hundred *Rik* verses.

ever from evil, therefore there are (the poets of the fifth *Mandala* of the *Rig-veda*, called) *Atrayaḥ*. Therefore people call him who is really *Prāna* (breath), *Atrayaḥ*.

## SECOND KHANDA.

1. He (breath) is likewise a *Bibhradvāga* (bringer of offspring). Offspring is *vāga*, and he (breath) supports offspring. Because he supports it, therefore there is (the poet of the sixth *Mandala* of the *Rig-veda*, called) *Bharadvāga*. Therefore people call him who is really *Prāna* (breath), *Bharadvāga*.

2. The *Devas* (speech, &c.) said to him: 'He it is who chiefly causes us to dwell on earth.' Because the *Devas* said of him, that he chiefly caused them to dwell on earth, therefore there is (the poet of the seventh *Mandala* of the *Rig-veda*, called) *Vasishtha*. Therefore people call him who is really *Prāna* (breath), *Vasishtha*.

3. He (breath) went forth towards<sup>2</sup> all this whatsoever. Because he went forth toward all this whatsoever, therefore there are (the poets of the eighth *Mandala* of the *Rig-veda*, called) the *Pragāthas*. Therefore people call him who is really *Prāna* (breath), the *Pragāthas*.

4. He (breath) purified all this whatsoever. Because he purified all this whatsoever, therefore there

<sup>1</sup> I translate in accordance with the commentator, and probably with the intention of the author. The same etymology is repeated in the commentary on II, 2, 4, 2. It would be more natural to take *vasishtha* in the sense of the richest.

<sup>2</sup> This is the interpretation of the commentator, and the preposition *abhi* seems to show that the author too took that view of the etymology of *pragātha*.

are (the hymns and also the poets<sup>1</sup> of the ninth *Mandala* of the Rig-veda, called) the Pavamânts. Therefore people called him who is really Prâna (breath), the Pavamânts.

5. He (breath) said: 'Let me be everything whatsoever, small (kshudra) and great (mahat), and this became the Kshudrasûktas and Mahâsûktas.' Therefore there were (the hymns and also the poets of the tenth *Mandala* of the Rig-veda, called) the Kshudrasûktas (and Mahâsûktas). Therefore people call him who is really Prâna (breath), the Kshudrasûktas (and Mahâsûktas).

6. He (breath) said once: 'You have said what is well said (su-ukta) indeed. This became a Sûkta (hymn).' Therefore there was the Sûkta. Therefore people call him who is really Prâna (breath), Sûkta<sup>2</sup>.

7. He (breath) is a *Rik* (verse), for he did honour<sup>3</sup> to all beings (by entering into them). Because he did honour to all beings, therefore there was the *Rik* verse. Therefore people call him who is really Prâna (breath), *Rik*.

8. He (breath) is an *Ardharêa* (half-verse), for he did honour to all places (ardha)<sup>4</sup>. Because he did honour to all places, therefore there was the *Ardharêa*. Therefore people call him who is really Prâna (breath), *Ardharêa*.

<sup>1</sup> It seems, indeed, as if in the technical language of the Brahmans, the poets of the ninth *Mandala* were sometimes called Pavamânts, and the hymns of the tenth *Mandala* Kshudrasûktas and Mahâsûktas (masc.) Cf. Ârsheya-brâhmana, ed. Burnell, p. 42.

<sup>2</sup> The poet also is called Sûkta, tadrashâpi sûktanâmako 'bhût. Comm.

<sup>3</sup> I translate according to the commentator.

<sup>4</sup> Ardha means both half and place.

9. He (breath) is a Pada (word)<sup>1</sup>, for he got into all these beings. Because he got (pādi) into all these beings, therefore there was the Pada (word). Therefore people call him who is really Prāna (breath), Pada.

10. He (breath) is an Akshara (syllable), for he pours out (ksharati) gifts to all these beings, and without him no one can pour out (atiksharati) gifts. Therefore there was the Akshara (syllable). Therefore people call him who is really Prāna (breath), Akshara<sup>2</sup>.

11. Thus all these *Rik* verses, all Vedas, all sounds<sup>3</sup> are one word, viz. Prāna (breath). Let him know that Prāna is all *Rik* verses.

### THIRD KHANDA.

1. While Visvāmītra was going to repeat the hymns of this day (the mahāvratā), Indra sat down near him<sup>4</sup>. Visvāmītra (guessing that Indra wanted food) said to him, 'This (the verses of the hymn) is food,' and repeated the thousand *Bṛihatī* verses<sup>5</sup>.

<sup>1</sup> It may also be intended for pāda, foot of a verse.

<sup>2</sup> The Prāna (breath) is to be meditated on as all hymns, all poets, all words, &c. Comm.

<sup>3</sup> All aspirated sonant consonants. Comm.

<sup>4</sup> Upanishadasāda, instead of upanishasāda. The mistake is probably due to a correction, sa for sha; the commentator, however, considers it as a Vedic license. Sakāro 'dhikas *Māndasaḥ*.

<sup>5</sup> These are meant for the Nishkevalya hymn recited at the noon-libation of the Mahāvratā. That hymn consists of ten parts, corresponding, as we saw, to ten parts of a bird, viz. its body, neck, head, root of wings, right wing, left wing, tail, belly, chest, and thighs. The verses corresponding to these ten parts, beginning with tad id āsa bhuvaneshu *gyesh/ham*, are given in the first *Āraṇyaka*, and more fully in the fifth *Āraṇyaka* by Saunaka.

By means of this he went to the delightful home of Indra (Svarga).

2. Indra said to him : ' *Rishi*, thou hast come to my delightful home. *Rishi*, repeat a second hymn <sup>1</sup>.' Visvâmitra (guessing that Indra wanted food) said to him, ' This (the verses of the hymn) is food,' and repeated the thousand *Bṛhatî* verses. By means of this he went to the delightful home of Indra (Svarga).

3. Indra said to him : ' *Rishi*, thou hast come to my delightful home. *Rishi*, repeat a third hymn.' Visvâmitra (guessing that Indra wanted food) said to him, ' This (the verses of the hymn) is food,' and repeated the thousand *Bṛhatî* verses. By means of this he went to the delightful home of Indra (Svarga).

4. Indra said to him : ' *Rishi*, thou hast come to my delightful home. I grant thee a boon.' Visvâmitra said : ' May I know thee.' Indra said : ' I am *Prâna* (breath), O *Rishi*, thou art *Prâna*, all things are *Prâna*. For it is *Prâna* who shines as the sun, and I here pervade all regions under that form. This food of mine (the hymn) is my friend and my support (*dakṣiṇya*). This is the food prepared by Visvâmitra. I am verily he who shines (the sun).'

Though they consist of many metres, yet, when one counts the syllables, they give a thousand *Bṛhatî* verses, each consisting of thirty-six syllables.

<sup>1</sup> Although the *Nishkevalya* is but one hymn, consisting of eighty *trikas*, yet as these eighty *trikas* were represented as three kinds of food (see Ait. Âr. II, 1, 2, 2-4), the hymn is represented as three hymns, first as eighty *Gâyatrî trikas*, then as eighty *Bṛhatî trikas*, lastly as eighty *Ushnih trikas*.

## FOURTH KHANDA.

1. This then becomes perfect as a thousand of *Bṛihatī* verses. Its consonants<sup>1</sup> form its body, its voice<sup>2</sup> (vowels) the soul<sup>3</sup>, its sibilants<sup>4</sup> the air of the breath.

2. He who knew this became *Vasishṭha*, he took this name from thence<sup>5</sup>.

3. Indra verily declared this to *Viśvāmitra*, and Indra verily declared this to *Bharadvāga*. Therefore Indra is invoked by him as a friend<sup>6</sup>.

4. This becomes perfect as a thousand of *Bṛihatī* verses<sup>7</sup>, and of that hymn perfect with a thousand *Bṛihatī* verses, there are 36,000 syllables<sup>8</sup>. So many are also the thousands of days of a hundred years (36,000). With the consonants they fill the nights, with the vowels the days.

5. This becomes perfect as a thousand of *Bṛihatī* verses. He who knows this, after this thousand of *Bṛihatīs* thus accomplished, becomes full of knowledge, full of the gods, full of Brahman, full of the immortal, and then goes also to the gods.

6. What I am (the worshipper), that is he (sun); what he is, that am I.

<sup>1</sup> *Vyañjanāni*, explained by *kādini*.

<sup>2</sup> *Ghoshā*, explained by aspirated sonant consonants.

<sup>3</sup> *Ātmā*, explained by *madhyasarātram*.

<sup>4</sup> *Sashasahāḥ*. Comm.

<sup>5</sup> He became *Prāna*, and because *Prāna* causes all to dwell, or covers all (*vāsayati*), therefore the *Rishi* was called *Vasishṭha*. Comm. Cf. Ait. Âr. II, 2, 2, 2.

<sup>6</sup> At the *Subrahmanyâ* ceremony in the Soma sacrifices, the invocations are, Indra â *gakkha*, hariva â *gakkha*.

<sup>7</sup> Cf. Ait. Âr. II, 3, 8, 8.

<sup>8</sup> Each *Bṛihatī* has thirty-six syllables.

7. This has been said by a *Rishi* (Rv. I, 115, 1):  
'The sun is the self of all that moves and rests.'

8. Let him look to that, let him look to that!

### THIRD ADHYÂYA<sup>1</sup>.

#### FIRST KHANDA.

1. He who knows himself as the fivefold hymn (*uktha*), the emblem of *Prâna* (breath), from whence all this springs<sup>2</sup>, he is clever. These five are the earth, air, ether, water, and fire (*gyotis*). This is the self, the fivefold *uktha*. For from him all this springs, and into him it enters again (at the dissolution of the world). He who knows this, becomes the refuge of his friends.

2. And to him who knows the food (object) and the feeder (subject) in that *uktha*, a strong son is born, and food is never wanting. Water and earth are food, for all food consists of these two. Fire and air are the feeder, for by means of them<sup>3</sup> man eats all food. Ether is the bowl, for all this is poured into the ether. He who knows this, becomes the bowl or support of his friends.

3. To him who knows the food and the feeder in that *uktha*, a strong son is born, and food is never wanting. Herbs and trees are food, animals the feeder, for animals eat herbs and trees.

4. Of them again those who have teeth above

<sup>1</sup> In this *adhyâya* some more qualities are explained belonging to the *Mahâvrata* ceremonial and the hymns employed at it, which can be meditated on as referring to *Prâna*, life.

<sup>2</sup> Because the world is the result or reward for performing a meditation on the *uktha*. Comm.

<sup>3</sup> The digestive fire is lighted by the air of the breath. Comm.

and below, shaped after the likeness of man, are feeders, the other animals are food. Therefore these overcome the other animals, for the eater is over the food.

5. He who knows this is over his friends.

### SECOND KHANDA <sup>1</sup>.

1. He who knows the gradual development of the self in him (the man conceived as the uktha), obtains himself more development.

2. There are herbs and trees and all that is animated, and he knows the self gradually developing in them. For in herbs and trees sap only is seen <sup>2</sup>, but thought (*ċitta*) in animated beings.

3. Among animated beings again the self develops gradually, for in some sap (blood) is seen (as well as thought), but in others thought is not seen.

4. And in man again the self develops gradually, for he is most endowed with knowledge. He says what he has known, he sees what he has known <sup>3</sup>. He knows what is to happen to-morrow, he knows heaven and hell. By means of the mortal he desires the immortal—thus is he endowed.

5. With regard to the other animals' hunger and thirst only are a kind of understanding. But they do not say what they have known, nor do they see

<sup>1</sup> This treats of the gradual development of life in man, particularly of the development of a thinking soul (*ċaitanya*).

<sup>2</sup> In stones there is not even sap, but only being, *sattā*. Comm.

<sup>3</sup> What he has known yesterday he remembers, and is able to say before men, I know this. And when he has known a thing he remembers it, and goes to the same place to see it again. Comm.

what they have known. They do not know what is to happen to-morrow, nor heaven and hell. They go so far and no further, for they are born according to their knowledge (in a former life).

THIRD KHANDA.

1. That man (conceived as uktha) is the sea, rising beyond the whole world<sup>1</sup>. Whatever he reaches, he wishes to go beyond<sup>2</sup>. If he reaches the sky, he wishes to go beyond.

2. If he should reach that (heavenly) world, he would wish to go beyond.

3. That man is fivefold. The heat in him is fire; the apertures (of the senses) are ether; blood, mucus, and seed are water; the body is earth; breath is air.

4. That air is fivefold, viz. up-breathing, down-breathing, back-breathing, out-breathing, on-breathing. The other powers (devatâs), viz. sight, hearing, mind, and speech, are comprised under up-breathing and down-breathing. For when breath departs, they also depart with it.

5. That man (conceived as uktha) is the sacrifice, which is a succession now of speech and now of thought. That sacrifice is fivefold, viz. the Agnihotra, the new and full moon sacrifices, the four-monthly sacrifices, the animal sacrifice, the Soma sacrifice. The Soma sacrifice is the most perfect of sacrifices, for in it these five kinds of ceremonies are seen: the first which precedes the libations (the Dîkshâ, &c.), then three libations, and what follows (the Avabhṛitha, &c.) is the fifth.

<sup>1</sup> Bhûloka. Comm.

<sup>2</sup> Should it not be aty enan manyate?

## FOURTH KHANDA.

1. He who knows one sacrifice above another, one day above another, one deity above the others, he is clever. Now this great uktha (the nishkevalya-sastra) is the sacrifice above another, the day above another, the deity above others<sup>1</sup>.

2. This uktha is fivefold. With regard to its being performed as a Stoma (chorus), it is Trivrit, Pañkadasa, Saptadasa, Ekavimsa, and Pañkavimsa. With regard to its being performed as a Sâman (song), it is Gâyatra, Rathantara, Brîhat, Bhadra, and Râgana. With regard to metre, it is Gâyatri, Ushnih, Brîhathi, Trishtubh, and Dvipadâ. And the explanation (given before in the Āranyaka) is that it is the head, the right wing, the left wing, the tail, and the body of the bird<sup>2</sup>.

<sup>1</sup> The uktha is to be conceived as prâna, breath or life, and this prâna was shown to be above the other powers (devatâs), speech, hearing, seeing, mind. The uktha belongs to the Mahâvrata day, and that is the most important day of the Soma sacrifice. The Soma sacrifice, lastly, is above all other sacrifices.

<sup>2</sup> All these are technicalities connected with the singing and reciting of the uktha. The commentator says: The stoma is a collection of single *Rik* verses occurring in the *trikas* which have to be sung. The Trivrit stoma, as explained in the Sâmbrahmana, is as follows: There are three Sûktas, each consisting of three verses, the first being upâsmai gâyata, S. V. Uttarârîka I, 1, 1=Rv. IX, 11. The Udgâtri first sings the first three verses<sup>a</sup> in each hymn. This is the first round. He then sings the three middle verses in each hymn. This is the second round. He lastly sings the last three verses in each hymn. This is the third round. This song is called Udyati.

The Pañkadasa stoma is formed out of one Sûkta only, consisting of three verses. In the first round he sings the first verse

<sup>a</sup> Hînkri with dative is explained as gai with accusative.

3. He performs the Prastâva in five ways, he performs the Udgîtha in five ways, he performs the

three times, the second and third once. In the second round he sings the middle verse three times, in the third round he sings the last verse three times. This song is called Vishvuti.

The Saptadasa stoma is formed in the same manner, only that in the first round he sings the first verse three times, in the second the middle verse three times, in the third round the middle and last verses three times. This song is called Darasapta.

The Ekavimsa stoma is formed in the same manner, only that in the first round he sings the last verse once, in the second the first verse once, in the third the middle verse once, while the other verses are each repeated three times. This song is called Saptasaptini.

The Pañcavimsa stoma is formed in the same manner, only that in the first round he sings the first verse three times, the second four times, the last once; in the second round the first once, the second three times, the third four times; in the third round the first five times, the second once, the last three times; or he sings in the third round the first verse four times, the second twice, the last three times.

Sâyana in his commentary on the Ait. Âr. takes the Trivrit stoma to be formed out of three hymns, each consisting of three verses, while he says that the other stomas are formed out of one hymn only. B. and R., s. v. trivrit, state that this stoma consists of verses 1, 4, 7; 2, 5, 8; and 3, 6, 9 of the Rig-veda hymn IX, 11, but, according to Sâyana, the stoma consists (1) of the first verses of the three Sûktas, upâsmai gâyata, davidyutatyâ, and pavamânasya at the beginning of the Sâma-veda-Uttarârîka, (2) of the second, (3) of the third verses of the same three hymns. Mahâdhâra (Y. X, 9) takes the same view, though the MSS. seem to have left out the description of the second paryâya, while Sâyana in his commentary to the Tândya-brâhmana seems to support the opinion of B. and R. There is an omission, however, in the printed text of the commentary, which makes it difficult to see the exact meaning of Sâyana.

The Pañcadasa stoma is well described by Sâyana, Tândya Br. II, 4. Taking the Sûkta agna â yâhi (Uttarârîka I, 1, 4=Rv. VI, 16, 10-12), he shows the stoma to consist of (1) verse 1 × 3, 2, 3; (2) verse 1, 2 × 3, 3; (3) verse 1, 2, 3 × 3.

The five Sâmans are explained by the commentator. The

Pratihâra in five ways, he performs the Upadrava in five ways, he performs the Nidhana in five ways<sup>1</sup>. All this together forms one thousand Stobhas, or musical syllables<sup>2</sup>.

4. Thus also are the *Rik* verses, contained in the Nishkevalya, recited (by the Hotri) in five orders. What precedes the eighty *trikas*, that is one order, then follow the three sets of eighty *trikas* each, and what comes after is the fifth order<sup>3</sup>.

Gâyatra is formed out of the *Rik* (III, 62, 10) tat savitur varenyam. The Rathantara is formed out of the *Rik* (VII, 32, 22) abhi tvâ sûra nonuma. The Brihat is formed out of the *Rik* (VI, 46, 1) tvâm id dhi havâmahe. The Bhadra is formed out of the *Rik* (X, 157, 1) imâ nu kam. The Râgana is formed out of the *Rik* (VII, 27, 1) indram naro nemadhîta.

The metres require no explanation.

In identifying certain portions of the Nishkevalya hymn with a bird, the head of the bird corresponds to the hymns indram id gâthinah, &c.; the right wing to the hymns abhi tvâ sûra, &c.; the left wing to the hymns tvâm id dhi, &c.; the tail to the hymns imâ nu kam, &c.; the body to the hymns tad id âsa, &c. All this was explained in the first *Āranyaka*.

<sup>1</sup> The Sâmagas sing the Râgana at the Mahâvrata, and in that Sâman there are, as usual, five parts, the Prastâva, Udgâtha, Pratihâra, Upadrava, and Nidhana. The Prastotri, when singing the Prastâva portions, sings them five times. The Udgâtri and Pratihartri sing their portions, the Udgâtha and Pratihâra, five times. The Udgâtri again sings the Upadrava five times. And all the Udgâtris together sing the Nidhana five times.

<sup>2</sup> The Stobha syllables are syllables without any meaning, added when verses have to be sung, in order to have a support for the music. See *Kh. Up. I, 13*. In singing the five Sâmans, each five times, one thousand of such Stobha syllables are required.

<sup>3</sup> There are in the Nishkevalya hymn, which the Hotri has to recite, three sets of eighty *trikas* each. The first, consisting of Gâyatri, begins with mahâñ indro ya ogasâ. The second, consisting of Brihatri, begins with mâ ñid anyad. The third, consisting of Ushatri, begins with ya indra somapâtama. These three sets form the food of the bird, as the emblem of the sastra. The hymns

5. This (the hymns of this Sastra) as a whole (if properly counted with the Stobha syllables) comes to one thousand (of *Bṛihatī* verses). That (thousand) is the whole, and ten, ten is called the whole. For number is such (measured by ten). Ten tens are a hundred, ten hundreds are a thousand, and that is the whole. These are the three metres (the tens, pervading everything). And this food also (the three sets of hymns being represented as food) is threefold, eating, drinking, and chewing. He obtains that food by those (three numbers, ten, hundred, and thousand, or by the three sets of eighty *trikas*).

#### FIFTH KHANDA.

1. This (*nishkevalya-sastra*) becomes perfect as a thousand of *Bṛihatī* verses.

2. Some teachers (belonging to a different *Sākhā*) recognise a thousand of different metres (not of *Bṛihatī* only). They say: 'Is another thousand (a thousand of other verses) good? Let us say it is good.'

3. Some say, a thousand of *Trishūbh* verses, others a thousand of *Gagatī* verses, others a thousand of *Anushūbh* verses.

4. This has been said by a *Rishi* (*Rv. X, 124, 9*):—

5. 'Poets through their understanding discovered Indra dancing an *Anushūbh*.' This is meant to say: They discovered (and meditated) in speech (called *Anushūbh*)—at that time (when they wor-

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which precede these, form the body, head, and wings of the bird. This is one order. Then follow the three sets of eighty *trikas* each; and lastly, the fifth order, consisting of the hymns which form the belly and the legs of the bird.

shipped the uktha)—the *Prâna* (breath) connected with Indra.

6. He (who takes the recited verses as *Anushṭubhs*) is able to become celebrated and of good report.

7. No! he says; rather is such a man liable to die before his time. For that self (consisting of *Anushṭubhs*) is incomplete. For if a man confines himself to speech, not to breath, then driven by his mind, he does not succeed with speech<sup>1</sup>.

8. Let him work towards the *Bṛihatī*, for the *Bṛihatī* (breath) is the complete self.

9. That self (*gtvâtman*) is surrounded on all sides by members. And as that self is on all sides surrounded by members, the *Bṛihatī* also is on all sides surrounded by metres<sup>2</sup>.

10. For the self (in the heart) is the middle of these members, and the *Bṛihatī* is the middle of the metres.

11. 'He is able to become celebrated and of good

<sup>1</sup> This passage is obscure, and probably corrupt. I have followed the commentator as much as possible. He says: 'If the *Hotri* priest proceeds with reciting the *sastra*, looking to the *Anushṭubh*, which is speech, and not to the thousand of *Bṛihatīs* which are breath, then, neglecting the *Bṛihatī* (breath), and driven by his mind to the *Anushṭubh* (speech), he does not by his speech obtain that *sastra*. For in speech without breath the *Hotri* cannot, through the mere wish of the mind, say the *sastra*, the activity of all the senses being dependent on breath.' The commentator therefore takes *vâgabhi* for *vâtam abhi*, or for some old locative case formed by *abhi*. He also would seem to have read *prâne na*. One might attempt another construction, though it is very doubtful. One might translate, 'For that self, which is speech, is incomplete, because he understands if driven to the mind by breath, not (if driven) by speech.'

<sup>2</sup> Either in the *sastra*, or in the list of metres, there being some that have more, others that have less syllables.

report, but (the other) able to die before his time,' thus he said. For the *Bṛihatī* is the complete self, therefore let him work towards the *Bṛihatī* (let him reckon the *sastra* recitation as a thousand *Bṛihatīs*).

### SIXTH KHANDA.

1. This (*nishkevalya-sastra*) becomes perfect as a thousand of *Bṛihatī* verses. In this thousand of *Bṛihatīs* there are one thousand one hundred and twenty-five *Anuṣṭubhs*. For the smaller is contained in the larger.

2. This has been said by a *Rishi* (Rv. VIII, 76, 12):—

3. 'A speech of eight feet,'—because there are eight feet of four syllables each in the *Anuṣṭubh*.

4. 'Of nine corners,'—because the *Bṛihatī* becomes nine-cornered (having nine feet of four syllables each).

5. 'Touching the truth ;'—because speech (*Anuṣṭubh*) is truth, touched by the verse (*Bṛihatī*)<sup>1</sup>.

6. 'He (the *Hotṛi*) makes the body out of *Indra* ;'—for out of this thousand of *Bṛihatī* verses turned into *Anuṣṭubhs*, and therefore out of *Prâna* as connected with *Indra*<sup>2</sup>, and out of the *Bṛihatī* (which is *Prâna*), he makes speech, that is *Anuṣṭubh*, as a body<sup>3</sup>.

7. This *Mahaduktha* is the highest development

<sup>1</sup> *Vâk*, speech, taking the form of *Anuṣṭubh*, and being joined with the *Riṣi*, or the *Bṛihatī*, touches the true, i. e. *Prâna*, breath, which is to be meditated on under the form of the *Bṛihatī*. Comm.

<sup>2</sup> Cf. Ait. Âr. II, 2, 3, 4.

<sup>3</sup> Because the *Anuṣṭubh* is made out of the *Bṛihatī*, the *Bṛihatī* being breath, therefore the *Anuṣṭubh* is called its body.

of speech, and it is fivefold, viz. measured, not measured, music, true, and untrue.

8. A *Rik* verse, a *gāthā*<sup>1</sup>, a *kumbyā*<sup>2</sup> are measured (metrical). A *Yagus* line, an invocation, and general remarks<sup>3</sup>, these are not measured (they are in prose). A *Sāman*, or any portion (*parvan*) of it, is music. *Om* is true, *Na* is untrue.

9. What is true (*Om*) is the flower and fruit of speech. He is able to become celebrated and of good report, for he speaks the true (*Om*), the flower and fruit of speech.

10. Now the untrue is the root of speech, and as a tree whose root is exposed dries up and perishes, thus a man who says what is untrue exposes his root, dries up and perishes. Therefore one should not say what is untrue, but guard oneself from it.

11. That syllable *Om* (yes) goes forward (to the first cause of the world) and is empty. Therefore if a man says *Om* (yes) to everything, then that (which he gives away) is wanting to him here<sup>4</sup>. If he says *Om* (yes) to everything, then he would empty himself, and would not be capable of any enjoyments.

12. That syllable *Na* (no) is full for oneself<sup>5</sup>. If a man says *No* to everything, then his reputation

<sup>1</sup> A *gāthā* is likewise in verse, for instance, *prātaḥ prātar anṛitaḥ te vadanti*.

<sup>2</sup> A *kumbyā* is a metrical precept, such as, *brahmaṭāryasyāpo-sānaḥ karma kuru, divā mā svāpsīḥ, &c.*

<sup>3</sup> Such as *arthavādas*, explanatory passages, also gossip, such as is common in the king's palace, laughing at people, &c.

<sup>4</sup> As diametrically opposed to the flowers and fruits which represent the true. Comm.

<sup>5</sup> Then that man is left empty here on earth for that enjoyment. Comm.

<sup>6</sup> He who always says *No*, keeps everything to himself.

would become evil, and that would ruin him even here.

13. Therefore let a man give at the proper time only, not at the wrong time. Thus he unites the true and the untrue, and from the union of those two he grows, and becomes greater and greater.

14. He who knows this speech of which this (the mahaduktha) is a development, he is clever. A is the whole of speech, and manifested through different kinds of contact (mutes) and of wind (sibilants), it becomes manifold and different.

15. Speech if uttered in a whisper is breath, if spoken aloud, it is body. Therefore (if whispered) it is almost hidden, for what is incorporeal is almost hidden, and breath is incorporeal. But if spoken aloud, it is body, and therefore it is perceptible, for body is perceptible.

#### SEVENTH KHANDA.

1. This (nishkevalya-sastra) becomes perfect as a thousand of Brahatts. It is glory (the glorious Brahman, not the absolute Brahman), it is Indra. Indra is the lord of all beings. He who thus knows Indra as the lord of all beings, departs from this world by loosening the bonds of life<sup>1</sup>—so said Mahidâsa Aitareya. Having departed he becomes Indra (or Hiranyagarbha) and shines in those worlds<sup>2</sup>.

<sup>1</sup> The commentator explains visrasâ by 'merging his manhood in the identity with all,' and doing this while still alive. Visras is the gradual loosening of the body, the decay of old age, but here it has the meaning of vairâgya rather, the shaking off of all that ties the Self to this body-or this life.

<sup>2</sup> The fourteen worlds in the egg of Brahman. Comm. Some hold that he who enters on this path, and becomes deity, does not

2. And with regard to this they say: 'If a man obtains the other world in this form (by meditating on the *prāṇa*, breath, which is the *uktha*, the hymn of the *mahāvratā*), then in what form does he obtain this world<sup>1</sup>?'

3. Here the blood of the woman is a form of *Agni* (fire); therefore no one should despise it. And the seed of the man is a form of *Āditya* (sun); therefore no one should despise it. This self (the woman) gives her self (skin, blood, and flesh) to that self (fat, bone, and marrow), and that self (man) gives his self (fat, bone, and marrow) to this self (skin, blood, and flesh). Thus<sup>2</sup> these two grow together. In this form (belonging to the woman and to fire) he goes to that world (belonging to the man and the sun), and in that form (belonging to man and the sun) he goes to this world (belonging to the woman and to fire<sup>3</sup>).

#### EIGHTH KHANDA.

1. Here (with regard to obtaining *Hiraṇyagarbha*) there are these *Sloka*s :

arrive at final liberation. Others, however, show that this identification with the *uktha*, and through it with the *prāṇa* (breath) and *Hiraṇyagarbha*, is provisional only, and intended to prepare the mind of the worshipper for the reception of the highest knowledge of *Brahman*.

<sup>1</sup> The last line on page 246 should, I think, be the penultimate line of page 247.

<sup>2</sup> The body consists of six elements, and is hence called *śāḍ-kausika*. Of these, three having a white appearance (fat, bone, and marrow), come from the sun and from man; three having a red appearance, come from fire and from the woman.

<sup>3</sup> It is well therefore to shake off this body, and by meditating on the *uktha* to obtain identity with *Hiraṇyagarbha*. Comm.

2. The fivefold body into which the indestructible (prâna, breath) enters, that body which the harnessed horses (the senses) draw about, that body where the true of the true (the highest Brahman) follows after, in that body (of the worshipper) all gods<sup>1</sup> become one.

3. That body into which goes the indestructible (the breath) which we have joined (in meditation), proceeding from the indestructible (the highest Brahman), that body which the harnessed horses (the senses) draw about, that body where the true of the true follows after, in that body all gods become one.

4. After separating themselves from the Yes and No of language, and of all that is hard and cruel, poets have discovered (what they sought for); dependent on names they rejoiced in what had been revealed<sup>2</sup>.

5. That in which the poets rejoiced (the revealed nature of prâna, breath), in it the gods exist all joined together. Having driven away evil by means of that Brahman (which is hidden in prâna), the enlightened man goes to the Svarga world (becomes one with Hiranyagarbha<sup>3</sup>, the universal spirit).

6. No one wishing to describe him (prâna, breath) by speech, describes him by calling him 'woman,' 'neither woman nor man,' or 'man' (all such names applying only to the material body, and not to prâna or breath).

<sup>1</sup> The worshipper identifies himself by meditation with prâna, breath, which comprehends all gods. These gods (Agni and the rest) appear in the forms of speech, &c. Comm.

<sup>2</sup> The prâna, breath, and their identity with it through meditation or worship. Comm.

<sup>3</sup> Sarvâhammâni hiranyagarbha iti sruteh. Comm.

7. Brahman (as hidden beneath *prāna*) is called the A; and the I (ego) is gone there (the worshipper should know that he is uktha and *prāna*).

8. This becomes perfect as a thousand of *Bṛihati* verses, and of that hymn, perfect with a thousand *Bṛihati* verses, there are 36,000 syllables. So many are also the thousands of days of human life<sup>1</sup>. By means of the syllable of life (the a) alone (which is contained in that thousand of hymns) does a man obtain the day of life (the mahāvratā day, which completes the number of the days in the Gavāmayana sacrifice), and by means of the day of life (he obtains) the syllable of life.

9. Now there is a chariot of the god (*prāna*) destroying all desires (for the worlds of Indra, the moon, the earth, all of which lie below the place of Hiranyagarbha). Its front part (the point of the two shafts of the carriage where the yoke is fastened) is speech, its wheels the ears, the horses the eyes, the driver the mind. *Prāna* (breath) mounts that chariot (and on it, i. e. by means of meditating on *Prāna*, he reaches Hiranyagarbha).

10. This has been said by a *Rishi* (Rv. X, 39, 12):—

11. 'Come hither on that which is quicker than mind,' and (Rv. VIII, 73, 2) 'Come hither on that which is quicker than the twinkling of an eye,' yea, the twinkling of an eye<sup>2</sup>.

<sup>1</sup> Cf. II, 2, 4, 4.

<sup>2</sup> The commentator remarks that the worship and meditation on the uktha as *prāna*, as here taught, is different from the *prānavidyā*, the knowledge of *prāna*, taught in the *Khândogya*, the *Bṛihadāra-nyaka*, &c., where *prāna* or life is represented as the object of meditation, without any reference to the uktha or other portions of the Mahāvratā ceremony. He enjoins that the meditation on

the uktha as prâna should be continued till the desired result, the identification of the worshipper with prâna, is realised, and that it should afterwards be repeated until death, because otherwise the impression might vanish, and the reward of becoming a god, and going to the gods, be lost. Nor is the worship to be confined to the time of the sacrifice, the Mahâvrata, only, but it has to be repeated mentally during life. There are neither certain postures required for it, nor certain times and places. At the time of death, however, he who has become perfect in this meditation on uktha, as the emblem of prâna, will have his reward. Up to a certain point his fate will be the same as that of other people. The activity of the senses will be absorbed in the mind, the activity of the mind in breath, breath in the activity of life, life with breath in the five elements, fire, &c., and these five elements will be absorbed up to their seed in the Paramâtman or Highest Self. This ends the old birth. But then the subtle body, having been absorbed in the Highest Self, rises again in the lotus of the heart, and passing out by the channel of the head, reaches a ray of the sun, whether by day or by night, and goes at the northern or southern course of the sun to the road of Arktis or light. That Arktis, light, and other powers carry him on, and led by these he reaches the Brahma-loka, where he creates to himself every kind of enjoyment, according to his wish. He may create for himself a material body and enjoy all sorts of pleasures, as if in a state of waking, or he may, without such a body, enjoy all pleasures in mind only, as if in a dream. And as he creates these various bodies according to his wish, he creates also living souls in each, endowed with the internal organs of mind, and moves about in them, as he pleases. In fact this world is the same for the devotee (yogin) and for the Highest Self, except that creative power belongs truly to the latter only. At last the devotee gains the highest knowledge, that of the Highest Self in himself, and then, at the dissolution of the Brahma-loka, he obtains complete freedom with Brahman.

## FOURTH ADHYĀYA.

## FIRST KHANDA.

With this adhyāya begins the real Upanishad, best known under the name of the Aitareya-upanishad, and often separately edited, commented on, and translated. If treated separately, what we call the fourth adhyāya of the second Āranyaka becomes the first adhyāya of the Upanishad, sometimes also, by counting all adhyāyas from the beginning of the Aitareya-āranyaka, the ninth. The divisions adopted by Sāyana, who explains the Upanishad as part of the Āranyaka, and by Saṅkara, who explains it independently, vary, though Sāyana states that he follows in his commentary on the Upanishad the earlier commentary of Saṅkara. I have given the divisions adopted by Sāyana, and have marked those of Saṅkara's by figures in parentheses, placed at the end of each paragraph. The difference between this Upanishad and the three preceding adhyāyas is easily perceived. Hitherto the answer to the question, Whence this world? had been, From Prāna, prāna meaning breath and life, which was looked upon for a time as a sufficient explanation of all that is. From a psychological point of view this prāna is the conscious self (pragñātman); in a more mythological form it appears as Hiranyagarbha, 'the golden germ,' sometimes even as Indra. It is one of the chief objects of the prānavidyā, or life-knowledge, to show that the living principle in us is the same as the living principle in the sun, and that by a recognition of their identity and of the true nature of prāna, the devotee, or he who has rightly meditated on prāna during his life, enters after death into the world of Hiranyagarbha.

This is well expressed in the Kaushṭiki-upanishad III, 2, where Indra says to Pratarana: 'I am Prāna; meditate on me as the conscious self (pragñātman), as life, as immortality. Life is prāna, prāna is life. Immortality is prāna, prāna is immortality. By prāna he obtains immortality in the other world, by knowledge (pragñā) true conception. Prāna is consciousness (pragñā), consciousness is prāna.'

This, however, though it may have satisfied the mind of the Brahmans for a time, was not a final solution. That final solution of the problem not simply of life, but of existence, is given in the Upanishad which teaches that Ātman, the Self, and not Prāna, Life, is the last and only cause of everything. In some places this

doctrine is laid down in all its simplicity. Our true self, it is said, has its true being in the Highest Self only. In other passages, however, and nearly in the whole of this Upanishad, this simple doctrine is mixed up with much that is mythological, fanciful, and absurd, arthavâda, as the commentators call it, but as it might often be more truly called, anarthavâda, and it is only towards the end that the identity of the self-conscious self with the Highest Self or Brahman is clearly enuniated.

Adoration to the Highest Self. Hari, Om!

1. Verily, in the beginning<sup>1</sup> all this was Self, one only; there was nothing else blinking<sup>2</sup> whatsoever.

2. He thought: 'Shall I send forth worlds?' (1) He sent forth these worlds,

3. Ambhas (water), Martîi (light), Mara (mortal), and Ap (water).

4. That Ambhas (water) is above the heaven, and it is heaven, the support. The Martîis (the lights) are the sky. The Mara (mortal) is the earth, and the waters under the earth are the Ap world<sup>3</sup>. (2)

<sup>1</sup> Before the creation. Comm.

<sup>2</sup> Blinking, mishat, i. e. living; cf. Rv. X, 190, 2, visvasya mishato vast, the lord of all living. Sâyana seems to take mishat as a 3rd pers. sing.

<sup>3</sup> The names of the four worlds are peculiar. Ambhas means water, and is the name given to the highest world, the waters above the heaven, and heaven itself. Martîis are rays, here used as a name of the sky, antariksha. Mara means dying, and the earth is called so, because all creatures living there must die. Ap is water, here explained as the waters under the earth. The usual division of the world is threefold, earth, sky, and heaven. Here it is fourfold, the fourth division being the water round the earth, or, as the commentator says, under the earth. Ambhas was probably intended for the highest heaven (dyaus), and was then explained both as what is above the heaven and as heaven itself, the support. If we translate, like Saṅkara and Colebrooke, 'the water is the region above the heaven which heaven upholds,' we should lose heaven altogether, yet heaven, as the third with sky and earth, is essential in the Indian view of the world.

5. He thought: 'There are these worlds; shall I send forth guardians of the worlds?'

He then formed the Purusha (the person)<sup>1</sup>, taking him forth from the water<sup>2</sup>. (3)

6. He brooded on him<sup>3</sup>, and when that person had thus been brooded on, a mouth burst forth<sup>4</sup> like an egg. From the mouth proceeded speech, from speech Agni (fire)<sup>5</sup>.

Nostrils burst forth. From the nostrils proceeded scent (prāna)<sup>6</sup>, from scent Vāyu (air).

Eyes burst forth. From the eyes proceeded sight, from sight Āditya (sun).

Ears burst forth. From the ears proceeded hearing, from hearing the Dis (quarters of the world).

Skin burst forth. From the skin proceeded hairs (sense of touch), from the hairs shrubs and trees.

The heart burst forth. From the heart proceeded mind, from mind Kāndramas (moon).

The navel burst forth. From the navel proceeded the Apāna (the down-breathing)<sup>7</sup>, from Apāna death.

<sup>1</sup> Purusha; an embodied being, Colebrooke; a being of human shape, Rœr; puṣhākāram virāpindam, Sāyana.

<sup>2</sup> According to the commentator, from the five elements, beginning with water. That person is meant for the Virāg.

<sup>3</sup> Tap, as the commentator observes, does not mean here and in similar passages to perform austerities (tapas), such as the *Krikkhra*, the *Kānāyana*, &c., but to conceive and to will and to create by mere will. I have translated it by brooding, though this expresses a part only of the meaning expressed by tap.

<sup>4</sup> Literally, was opened.

<sup>5</sup> Three things are always distinguished here—the place of each sense, the instrument of the sense, and the presiding deity of the sense.

<sup>6</sup> Prāna, i. e. ghrāṇendriya, must be distinguished from the prāna, the up-breathing, one of the five prānas, and likewise from the prāna as the principle of life.

<sup>7</sup> The Apāna, down-breathing, is generally one of the five vital airs

The generative organ burst forth. From the organ proceeded seed, from seed water. (4)

SECOND KHANDA.

1. Those deities (devatâ), Agni and the rest, after they had been sent forth, fell into this great ocean<sup>1</sup>.

Then he (the Self) besieged him, (the person) with hunger and thirst.

2. The deities then (tormented by hunger and thirst) spoke to him (the Self): 'Allow us a place in which we may rest and eat food?' (1)

He led a cow towards them (the deities). They said: 'This is not enough.' He led a horse towards them. They said: 'This is not enough.' (2)

He led man<sup>3</sup> towards them. Then they said: 'Well done<sup>4</sup>, indeed.' Therefore man is well done.

3. He said to them: 'Enter, each according to his place.' (3)

4. Then Agni (fire), having become speech, entered the mouth. Vâyu (air), having become scent, entered the nostrils. Âditya (sun), having become sight, entered the eyes. The Dis (regions), having become hearing, entered the ears. The shrubs and trees, having become hairs, entered the skin. Kandramas (the moon), having become mind, entered

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which are supposed to keep the body alive. In our place, however, apâna is deglutition and digestion, as we shall see in II, 4, 3, 10.

<sup>1</sup> They fell back into that universal being from whence they had sprung, the first created person, the Virâg. Or they fell into the world, the last cause of which is ignorance.

<sup>2</sup> To eat food is explained to mean to perceive the objects which correspond to the senses, presided over by the various deities.

<sup>3</sup> Here purusha is different from the first purusha, the universal person. It can only be intended for intelligent man.

<sup>4</sup> Sukrîta, well done, virtue; or, if taken for svakrîta, self-made.

the heart. Death, having become down-breathing, entered the navel. The waters, having become seed, entered the generative organ. (4)

5. Then Hunger and Thirst spoke to him (the Self): 'Allow us two (a place).' He said to them: 'I assign you to those very deities there, I make you co-partners with them.' Therefore to whatever deity an oblation is offered, hunger and thirst are co-partners in it. (5)

### THIRD KHANDA.

1. He thought: 'There are these worlds and the guardians of the worlds. Let me send forth food for them.' (1)

He brooded over the water<sup>1</sup>. From the water thus brooded on, matter<sup>2</sup> (mūrti) was born. And that matter which was born, that verily was food<sup>3</sup>. (2)

2. When this food (the object matter) had thus been sent forth, it wished to flee<sup>4</sup>, crying and turning away. He (the subject) tried to grasp it by speech. He could not grasp it by speech. If he had grasped it by speech, man would be satisfied by naming food. (3)

He tried to grasp it by scent (breath). He could not grasp it by scent. If he had grasped it by scent, man would be satisfied by smelling food. (4)

He tried to grasp it by the eye. He could not

<sup>1</sup> The water, as mentioned before, or the five elements.

<sup>2</sup> Mūrti, for mūrtti, form, Colebrooke; a being of organised form, Røer; vrīhiyavādirūpā mūshakādirūpā āa mūrtiḥ, i. e. vegetable food for men, animal food for cats, &c.

<sup>3</sup> Offered food, i. e. objects for the Devatās and the senses in the body.

<sup>4</sup> Atyagīhāmsat, atisayena hantum gantum aikṣhat. Sāyana.

grasp it by the eye. If he had grasped it by the eye, man would be satisfied by seeing food. (5)

He tried to grasp it by the ear. He could not grasp it by the ear. If he had grasped it by the ear, man would be satisfied by hearing food. (6)

He tried to grasp it by the skin. He could not grasp it by the skin. If he had grasped it by the skin, man would be satisfied by touching food. (7)

He tried to grasp it by the mind. He could not grasp it by the mind. If he had grasped it by the mind, man would be satisfied by thinking food. (8)

He tried to grasp it by the generative organ. He could not grasp it by the organ. If he had grasped it by the organ, man would be satisfied by sending forth food. (9)

He tried to grasp it by the down-breathing (the breath which helps to swallow food through the mouth and to carry it off through the rectum, the pâyvindriya). He got it.

3. Thus it is Vâyu (the getter<sup>1</sup>) who lays hold of food, and the Vâyu is verily Annâyu (he who gives life or who lives by food). (10)

4. He thought: 'How can all this be without me?'

5. And then he thought: 'By what way shall I get there?'

6. And then he thought: 'If speech names, if scent smells, if the eye sees, if the ear hears, if the skin feels, if the mind thinks, if the off-breathing digests, if the organ sends forth, then what am I?' (11)

<sup>1</sup> An attempt to derive vâyu from vî, to get.

<sup>2</sup> Or, by which of the two ways shall I get in, the one way being from the top of the foot (cf. Ait. Âr. II, 1, 4, 1), the other from the skull? Comm.

7. Then opening the suture of the skull, he got in by that door.

8. That door is called the Vidṛiti (tearing asunder), the Nāndana (the place of bliss).

9. There are three dwelling-places for him, three dreams; this dwelling-place (the eye), this dwelling-place (the throat), this dwelling-place (the heart)<sup>1</sup>. (12)

10. When born (when the Highest Self had entered the body) he looked through all things, in order to see whether anything wished to proclaim here another (Self). He saw this person only (himself) as the widely spread Brahman. 'I saw it,' thus he said<sup>2</sup>; (13)

Therefore he was Idamdra (seeing this).

11. Being Idamdra by name, they call him Indra mysteriously. For the Devas love mystery, yea, they love mystery. (14)

<sup>1</sup> Passages like this must always have required an oral interpretation, but it is by no means certain that the explanation given in the commentaries represents really the old traditional interpretation. Śâyana explains the three dwelling-places as the right eye, in a state of waking; as the throat, in a state of dreaming; as the heart, in a state of profound sleep. Śaṅkara explains them as the right eye; the inner mind, and the ether in the heart. Śâyana allows another interpretation of the three dwelling-places being the body of the father, the body of the mother, and one's own body. The three dreams or sleeps he explains by waking, dreaming, and profound sleep, and he remarks that waking too is called a dream as compared with the true awakening, which is the knowledge of Brahman. In the last sentence the speaker, when repeating three times 'this dwelling-place,' is supposed to point to his right eye, the throat, and the heart. This interpretation is supported by a passage in the Brahma-upanishad, Netre gāgaritam vidyāt kanthe svapnam samādīset, sushuptam hrīdayasya tu.

<sup>2</sup> In this passage, which is very obscure, Śaṅkara fails us, either because, as Ānandagīṇa says, he thought the text was too easy to require any explanation, or because the writers of the MSS. left out

## FIFTH ADHYÂYA.

### FIRST KHANDA.

1. Let the women who are with child move away!<sup>1</sup>
2. Verily, from the beginning he (the self) is in man as a germ, which is called seed.
3. This (seed), which is strength gathered from all the limbs of the body, he (the man) bears as self in his self (body). When he commits the seed to the woman, then he (the father) causes it to be born. That is his first birth. (1)
4. That seed becomes the self of the woman, as

the passage. Ânandaçâna explains: 'He looked through all creatures, he identified himself with them, and thought he was a man, blind, happy, &c.; or, as it is elsewhere expressed, he developed forms and names. And how did this mistake arise? Because he did not see the other, the true Self;' or literally, 'Did he see the other Self?' which is only a figure of speech to convey the meaning that he did not see it. The particle *iti* is then to be taken in a causal sense, (i. e. he did so, because what else could he have wished to proclaim?) But he allows another explanation, viz. 'He considered all beings, whether they existed by themselves or not, and after having considered, he arrived at the conclusion, What shall I call different from the true Self?' The real difficulties, however, are not removed by these explanations. First of all, we expect *vâvadisham* before *iti*, and secondly, unless *anyam* refers to *âtmanam*, we expect *anyad*. My own translation is literal, but I am not certain that it conveys the true meaning. One might understand it as implying that the Self looked about through all things, in order to find out, 'What does wish to proclaim here another Self?' And when he saw there was nothing which did not come from himself, then he recognised that the Purusha, the person he had sent forth, or, as we should say, the person he had created, was the developed Brahman, was the Âtman, was himself. Sâyana explains *vâvadishat* by *vadishyâmi*, but before *iti* the third person cannot well refer to the subject of *vyaikshat*.

<sup>1</sup> Some MSS. begin this *adhyâya* with the sentence *apakrâmantu garbhinîyâḥ*, may the women who are with child walk away! It is counted as a paragraph.

if one of her own limbs. Therefore it does not injure her.

5. She nourishes his (her husband's) self (the son) within her. (2) She who nourishes, is to be nourished.

6. The woman bears the germ. He (the father) elevates the child even before the birth, and immediately after<sup>1</sup>.

7. When he thus elevates the child both before and after his birth, he really elevates his own self,

8. For the continuation of these worlds (men). For thus are these worlds continued.

9. This is his second birth. (3)

10. He (the son), being his self, is then placed in his stead for (the performance of) all good works.

11. But his other self (the father), having done all he has to do, and having reached the full measure of his life, departs.

12. And departing from hence he is born again. That is his third birth.

13. And this has been declared by a *Rishi* (Rv. IV, 27, 1): (4)

14. 'While dwelling in the womb, I discovered all the births of these Devas. A hundred iron strongholds kept me, but I escaped quickly down like a falcon.'

15. Vāmadeva, lying in the womb, has thus declared this. (5)

And having this knowledge he stepped forth, after this dissolution of the body, and having obtained all his desires in that heavenly world, became immortal, yea, he became immortal. (6)

<sup>1</sup> By nourishing the mother, and by performing certain ceremonies both before and after the birth of a child.

## SIXTH ADHYÂYA.

### FIRST KHANDA.

1. Let the women go back to their place.
2. Who is he whom<sup>1</sup> we meditate on as the Self? Which<sup>2</sup> is the Self?
3. That by which we see (form), that by which we hear (sound), that by which we perceive smells, that by which we utter speech, that by which we distinguish sweet and not sweet, (1) and what comes from the heart and the mind, namely, perception, command, understanding, knowledge, wisdom, seeing, holding, thinking, considering, readiness (or suffering), remembering, conceiving, willing, breathing, loving, desiring?
4. No, all these are various names only of knowledge (the true Self). (2)
5. And that Self, consisting of (knowledge), is Brahman (m.)<sup>3</sup>; it is Indra, it is Pragâpati<sup>4</sup>. All these Devas, these five great elements, earth, air, ether, water, fire, these and those which are, as it were, small and mixed<sup>5</sup>, and seeds of this kind and that kind, born from eggs, born from the womb, born from heat, born from germs<sup>6</sup>, horses, cows, men, elephants, and whatsoever breathes, whether walking or flying, and what is immoveable—all that is led (produced) by knowledge (the Self).
6. It rests on knowledge (the Self). The world

<sup>1</sup> I read ko yam instead of ko'yam.

<sup>2</sup> Or, Which of the two, the real or the phenomenal, the nirupâdhika or sopâdhika?

<sup>3</sup> Hiraṇyagarbha. Comm.

<sup>4</sup> Virâg. Comm.

<sup>5</sup> Serpents, &c., says the commentary.

<sup>6</sup> Cf. *Kh. Up.* VI, 3, 1, where the svedaga, born from heat or perspiration, are not mentioned.

is led (produced) by knowledge (the Self). Knowledge is its cause<sup>1</sup>.

7. Knowledge is Brahman. (3)

8. He (Vâmadeva), having by this conscious self stepped forth from this world, and having obtained all desires in that heavenly world, became immortal, yea, he became immortal. Thus it is, Om. (4)

## SEVENTH ADHYÂYA<sup>2</sup>.

### FIRST KHANDA.

1. My speech rests in the mind, my mind rests in speech<sup>3</sup>. Appear to me (thou, the Highest Self)! You (speech and mind) are the two pins<sup>4</sup> (that hold the wheels) of the Veda. May what I have learnt not forsake me<sup>5</sup>. I join day and night with what I have learnt<sup>6</sup>. I shall speak of the real, I shall speak the true. May this protect me, may this protect the teacher! May it protect me, may it protect the teacher, yea, the teacher!

<sup>1</sup> We have no words to distinguish between *pragñā*, state of knowing, and *pragñāna*, act of knowing. Both are names of the Highest Brahman, which is the beginning and end (*pratishāhā*) of everything that exists or seems to exist.

<sup>2</sup> This seventh adhyāya contains a propitiatory prayer (*sāntikaro mantrāḥ*). It is frequently left out in the MSS. which contain the Aitareya-upanishad with Sāṅkara's commentary, and Dr. Rōer has omitted it in his edition. Sāyana explains it in his commentary on the Aitareya-âraṇyaka; and in one MS. of Sāṅkara's commentary on the Aitareya-upanishad, which is in my possession, the seventh adhyāya is added with the commentary of Mādhavâtmāya, the Âgñâpālaka of Virabukka-mahârāja.

<sup>3</sup> The two depend on each other.

<sup>4</sup> *Âṅgā*, explained by the commentator as *ânayanasartha*.

<sup>5</sup> Cf. *Kh. Up.* IV, 2, 5.

<sup>6</sup> I repeat it day and night so that I may not forget it.

# THIRD ÂRANYAKA<sup>1</sup>.

## FIRST ADHYÂYA.

### FIRST KHANDA.

1. Next follows the Upanishad of the *Samhitâ*<sup>2</sup>.
2. The former half is the earth, the latter half the heaven, their union the air<sup>3</sup>, thus says *Mândukeya*; their union is the ether, thus did *Mâkshavya* teach it.
3. That air is not considered<sup>4</sup> independent<sup>5</sup>, therefore I do not agree with his (*Mandûka*'s) son.
4. Verily, the two are the same, therefore air is

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<sup>1</sup> This last portion of the Upanishad is found in the MS. discovered by Dr. Bühler in Kashmir, and described by him in the Journal of the Bombay Branch of the Royal Asiatic Society, 1877, p. 36. I have collated it, so far as it was possible to read it, many lines being either broken off altogether, or almost entirely obliterated.

<sup>2</sup> *Samhitâ* is the sacred text in which all letters are closely joined. The joining together of two letters is called their *samhitâ*; the first letter of a joined group the *pûrvarûpa* (n.), the second the *uttararûpa*. For instance, in *agnim* i/e the *m* is *pûrvarûpa*, the *i* *uttararûpa*, and *mî* their *samhitâ* or union.

<sup>3</sup> As in worshipping the *Sâlagrâma* stone, we really worship *Vishnu*, so we ought to perceive the earth, the heaven, and the air when we pronounce the first and the second letters of a group, and that group itself.

<sup>4</sup> *Mene* has here been taken as 3rd pers. sing. perf. passive. The commentator, however, explains it as an active verb, *niskitavân*.

<sup>5</sup> Because it is included in the ether, not the ether in the air. Comm.

considered independent, thus says Âgastya. For it is the same, whether they say air or ether <sup>1</sup>.

5. So far with reference to deities (mythologically); now with reference to the body (physiologically):

6. The former half is speech, the latter half is mind, their union breath (prâna), thus says Sûravtra <sup>2</sup> Mândukeya.

7. But his eldest son said: The former half is mind, the latter half speech. For we first conceive with the mind indeed <sup>3</sup>, and then we utter with speech. Therefore the former half is indeed mind, the latter half speech, but their union is really breath.

8. Verily, it is the same with both, the father (Mândukeya) and the son <sup>4</sup>.

9. This (meditation as here described), joined <sup>5</sup> with mind, speech, and breath, is (like) a chariot drawn by two horses and one horse between them (prashṭivâhana).

10. And he who thus knows this union, becomes united with offspring, cattle, fame, glory of countenance, and the world of Svarga. He lives his full age.

11. Now all this comes from the Mândukeyas.

## SECOND KHANDA.

1. Next comes the meditation as taught by Sâkalya.

<sup>1</sup> Both views are tenable, for it is not the actual air and ether which are meditated on, but their names, as declared and explained in this peculiar act of worship. We should read âkârasṭeti, a reading confirmed both by the commentary and by the Kashmir MS.

<sup>2</sup> The man among heroes. Comm.

<sup>3</sup> The Kashmir MS. reads manasaivâgre.

<sup>4</sup> Both views are admissible. Comm.

<sup>5</sup> Prânasamhitâh, Kashmir MS.

2. The first half is the earth, the second half heaven, their uniting the rain, the uniter Parganya <sup>1</sup>.

3. And so it is when he (Parganya) rains thus strongly, without ceasing, day and night <sup>2</sup>,

4. Then they say also (in ordinary language), 'Heaven and earth have come together.'

5. So much with regard to the deities; now with regard to the body:—

6. Every man is indeed like an egg <sup>3</sup>. There are two halves <sup>4</sup> (of him), thus they say: 'This half is the earth, that half heaven.' And there between them is the ether (the space of the mouth), like the ether between heaven and earth. In this ether there (in the mouth) the breath is fixed, as in that other ether the air is fixed. And as there are those three luminaries (in heaven), there are these three luminaries in man.

7. As there is that sun in heaven, there is this eye in the head. As there is that lightning in the sky, there is this heart in the body; as there is that fire on earth, there is this seed in the member.

8. Having thus represented the self (body) as the whole world, Sākalya said: This half is the earth, that half heaven.

9. He who thus knows this union, becomes united with offspring, cattle, fame, glory of coun-

<sup>1</sup> If i is followed by a, the i is changed to y, and both are united as ya. Here a is the cause which changes i into y. Thus Parganya, the god of rain, is the cause which unites earth and heaven into rain. Comm.

<sup>2</sup> When it rains incessantly, heaven and earth seem to be one in rain.

<sup>3</sup> Ândam, *andasadrīsam*. Comm.

<sup>4</sup> The one half from the feet to the lower jaw, the other half from the upper jaw to the skull. Comm.

tenance, and the world of Svarga. He lives his full age.

### THIRD KHANDA<sup>1</sup>.

1. Next come the reciters of the Nirbhuga<sup>2</sup>.
2. Nirbhuga abides on earth, Pratrinna in heaven, the Ubhayamantarena in the sky.
3. Now, if any one should chide him who recites the Nirbhuga, let him answer : 'Thou art fallen from the two lower places<sup>3</sup>.' If any one should chide him who recites the Pratrinna, let him answer : 'Thou art fallen from the two higher places<sup>4</sup>.' But he who recites the Ubhayamantarena, there is no chiding him.
4. For when he turns out the Sandhi (the union of words), that is the form of Nirbhuga<sup>5</sup>; and when he pronounces two syllables pure (without modification), that is the form of Pratrinna<sup>6</sup>. This comes

<sup>1</sup> Cf. Rig-veda-prātīkhyā, ed. Max Müller, p. iii, and Nachträge, p. ii.

<sup>2</sup> Nirbhuga(n) is the recitation of the Veda without intervals, therefore the same as Samhitā. Pratrinna is the recitation of each word by itself (pada-pāṭha); Ubhayamantarena, the between the two, is the intertwinning of Samhitā and Pada-pāṭha, the so-called Krama-pāṭha. By reciting the Samhitā inattentively, one may use forms which belong to the Pada-text; and by reciting the Pada inattentively, one may use forms which belong to the Samhitā-text. But in reciting the Krama both the Samhitā and Pada forms are used together, and therefore mistakes are less likely to happen.

<sup>3</sup> From earth and sky. Cf. *Kh. Up.* II, 22, 3.

<sup>4</sup> From the sky and from heaven.

<sup>5</sup> Nirbhuga may mean without arms, as if the arms of the words were taken away, or with two arms stretched out, the two words forming, as it were, two arms to one body.

<sup>6</sup> Pratrinna means cut asunder, every word being separated from the others.

first<sup>1</sup>. By the Ubhayamantara (what is between the two) both are fulfilled (both the sandhi and the pada).

5. Let him who wishes for proper food say the Nirbhuga ; let him who wishes for Svarga, say the Pratrinna ; let him who wishes for both say the Ubhayamantarena.

6. Now if another man (an enemy) should chide him who says the Nirbhuga, let him say to him : 'Thou hast offended the earth, the deity, the earth, the deity, will strike thee.'

If another man should chide him who says the Pratrinna, let him say to him : 'Thou hast offended heaven, the deity ; heaven, the deity, will strike thee.'

If another man should chide him who says the Ubhayamantarena, let him say to him : 'Thou hast offended the sky, the deity ; the sky, the deity, will strike thee.'

7. And whatever the reciter shall say to one who speaks to him or does not speak to him, depend upon it, it will come to pass.

8. But to a Brâhmana let him not say anything except what is auspicious.

9. Only he may curse a Brâhmana in excessive wealth<sup>2</sup>.

10. Nay, not even in excessive wealth should he curse a Brâhmana, but he should say, 'I bow before Brâhmanas,'—thus says Sûravtra Mândûkeya.

<sup>1</sup> The words were first each separate, before they were united according to the laws of Sandhi.

<sup>2</sup> He may curse him, if he is exceeding rich ; or he may wish him the curse of excessive wealth ; or he may curse him, if something great depends on it.

## FOURTH KHANDA.

1. Next follow the imprecations<sup>1</sup>.

2. Let him know that breath<sup>2</sup> is the beam (on which the whole house of the body rests).

3. If any one (a Brāhmana or another man) should chide him, who by meditation has become that breath as beam<sup>3</sup>, then, if he thinks himself strong, he says: 'I grasped the breath, the beam, well; thou dost not prevail against me who have grasped the breath as the beam.' Let him say to him: 'Breath, the beam, will forsake thee.'

4. But if he thinks himself not strong, let him say to him: 'Thou couldst not grasp him who wishes to grasp the breath as the beam. Breath, the beam, will forsake thee.'

5. And whatever the reciter shall say to one who speaks to him or does not speak to him, depend upon it, it will come to pass. But to a Brāhmana let him not say anything except what is auspicious. Only he may curse a Brāhmana in excessive wealth. Nay, not even in excessive wealth should he curse a Brāhmana, but he should say, 'I bow before Brāhmanas,' thus says Śûravtra Mândûkeya.

<sup>1</sup> The commentator explains anuvyâhâra, not as imprecations, but as referring to those who teach or use the imprecations, such imprecations being necessary to guard against the loss of the benefits accruing from the meditation and worship here described; such teachers say what follows.

<sup>2</sup> Breath, the union of mind and speech, as explained before. This is the opinion of Sthavira Śâkalya, cf. III, 2, 1, 1.

<sup>3</sup> If he should tell him that he did not meditate on breath properly.

FIFTH KHANDA.

1. Now those who repeat the Nirbhuga say:

2. 'The former half<sup>1</sup> is the first syllable, the latter half the second syllable, and the space between the first and second halves is the Samhitâ (union).'

3. He who thus knows this Samhitâ (union), becomes united with offspring, cattle, fame, glory of countenance, and the world of Svarga. He lives his full age.

4. Now Hrasva Mândûkeya says: "We reciters of Nirbhuga say, "Yes, the former half is the first syllable, and the latter half the second syllable, but the Samhitâ is the space between the first and second halves in so far as by it one turns out the union (sandhi), and knows what is the accent and what is not<sup>2</sup>, and distinguishes what is the mora and what is not."<sup>3</sup>

5. He who thus knows this Samhitâ (union), becomes united with offspring, cattle, fame, glory of countenance, and the world of Svarga. He lives his full age.

6. Now his middle son, the child of his mother Prâtibodhî<sup>3</sup>, says: 'One pronounces these two syllables letter by letter, without entirely separating

<sup>1</sup> As spoken of before, III, 1, 1, 1.

<sup>2</sup> In agnim î/e, î/e by itself has no accent, but as joined by sandhi with agnim, its first syllable becomes svarita, its second prakîta. In tava it, the vowel i is a short mora or mâtrâ; but if joined with va, it vanishes, and becomes long e, tavet. .Comm.

<sup>3</sup> Prâtibodhîputra, the son of Prâtibodhî, she being probably one out of several wives of Hrasva. Another instance of this metronymic nomenclature occurred in Krishna Devakîputra, Kî. Up. III, 7, 6. The Kashmir MS. reads Prâtibodhî, but Pratibodha is a recognised name in Gana Vidâdi, and the right reading is probably Prâtibodhî. The same MS. leaves out putra âha.

them, and without entirely uniting them<sup>1</sup>. Then that mora between the first and second halves, which indicates the union, that is the Sâman (evenness, sliding). I therefore hold Sâman only to be the Samhitâ (union).

7. This has also been declared by a Rîshi (Rv. II, 23, 16):—

8. 'O Brîhaspati, they know nothing higher than Sâman.'

9. He who thus knows this Samhitâ (union), becomes united with offspring, cattle, fame, glory of countenance, and the world of Svarga. He lives his full age.

#### SIXTH KHANDA.

1. Târûkshya<sup>2</sup> said: 'The Samhitâ (union) is formed by means of the Brîhat and Rathantara<sup>3</sup> Sâmans.'

2. Verily, the Rathantara Sâman is speech, the Brîhat Sâman is breath. By both, by speech and breath, the Samhitâ is formed<sup>4</sup>.

3. For this Upanishad (for acquiring from his teacher the knowledge of this Samhitâ of speech and breath) Târûkshya guards (his teacher's) cows a whole year.

4. For it alone Târûkshya guards the cows a whole year.

<sup>1</sup> So that the ê in tavet should neither be one letter e, nor two letters a+i, but something between the two, enabling us to hear a+i in the pronunciation of ê.

<sup>2</sup> The Kashmir MS. reads Târûkshya, a name used before as the title of a hymn (Ait. Âr. I, 5, 2, 8). Here Târûkshya seems preferable, see Pân. IV, 1, 105.

<sup>3</sup> See Ait. Âr. I, 4, 2, 1-4.

<sup>4</sup> These two, the Brîhat and Rathantara, are required for the Prîshthastotra in the Agnishôma, and they are to remind the worshipper that speech and breath are required for all actions.

5. This has also been declared by a *Rishi* (Rv. X, 181, 1; and Rv. X, 181, 2):—

6. 'Vasistha carried hither the Rathantara; 'Bharadvâga brought hither the Brihat of Agni.'

7. He who thus knows this *Samhitâ* (union), becomes united with offspring, cattle, fame, glory of countenance, and the world of Svarga. He lives his full age.

8. Kauntharavya said: 'Speech is united with breath, breath with the blowing air, the blowing air with the Visvedevas, the Visvedevas with the heavenly world, the heavenly world with Brahman. That *Samhitâ* is called the gradual *Samhitâ*.'

9. He who knows this gradual *Samhitâ* (union), becomes united with offspring, cattle, fame, glory of countenance, and the world of Svarga, in exactly the same manner as this *Samhitâ*, i.e. gradually.

10. If that worshipper, whether for his own sake or for that of another, recites (the *Samhitâ*), let him know when he is going to recite, that this *Samhitâ* went up to heaven, and that it will be even so with those who by knowing it become Devas. May it always be so!

11. He who thus knows this *Samhitâ* (union), becomes united with offspring, cattle, fame, glory of countenance, and the world of Svarga. He lives his full age.

12. Pañçalakanda said: 'The *Samhitâ* (union, composition) is speech.'

13. Verily, by speech the Vedas, by speech the metres are composed. Friends unite through speech, all beings unite through speech; therefore speech is everything here<sup>1</sup>.

<sup>1</sup> Everything can be obtained by speech in this life and in the next. Comm.

14. With regard to this (view of speech being more than breath), it should be borne in mind that when we thus repeat (the Veda) or speak, breath is (absorbed) in speech; speech swallows breath. And when we are silent or sleep, speech is (absorbed) in breath; breath swallows speech. The two swallow each other. Verily, speech is the mother, breath the son.

15. This has been declared also by a *Rishi* (Rv. X, 114, 4):—

16. 'There is one bird; (as wind) he has entered the sky; (as breath or living soul) he saw this whole world. With my ripe mind I saw him close to me (in the heart); the mother (licks or) absorbs him (breath), and he absorbs the mother (speech).'

17. He who thus knows this *Samhitâ* (union), becomes united with offspring, cattle, fame, glory of countenance, and the world of Svarga. He lives his full age.

18. Next follows the *Pragâpati-Samhitâ*.

19. The former half is the wife, the latter half the man; the result of their union the son; the act of their union the begetting; that *Samhitâ* is *Aditi* (indestructible).

20. For *Aditi* (indestructible) is all this whatever there is father, mother, son, and begetting.

21. This has also been declared by a *Rishi* (Rv. I, 189, 10):—

22. 'Aditi is mother, is father, is son.'

23. He who thus knows this *Samhitâ* (union), becomes united with offspring, cattle, fame, glory of countenance, and the world of Svarga. He lives his full age.

## SECOND ADHYÂYA<sup>1</sup>.

### FIRST KHANDA.

1. Sthavira Sâkalya said that breath is the beam<sup>2</sup>, and as the other beams rest on the house-beam, thus the eye, the ear, the mind, the speech, the senses, the body, the whole self rests on this<sup>3</sup> breath.

2. Of that self the breathing is like the sibilants, the bones like the mutes, the marrow like the vowels, and the fourth part, flesh, blood, and the rest, like the semivowels<sup>4</sup>,—so said Hrâsva Mândûkeya.

3. To us it was said to be a triad only<sup>5</sup>.

4. Of that triad, viz. bones, marrow, and joints, there are 360 (parts) on this side (the right), and 360 on that side (the left). They make 720 together, and 720<sup>6</sup> are the days and nights of the year. Thus that self which consists of sight, hearing, metre, mind, and speech is like unto the days.

5. He who thus knows this self, which consists of sight, hearing, metre, mind, and speech, as like unto the days, obtains union, likeness, or nearness with the days, has sons and cattle, and lives his full age.

<sup>1</sup> In the first adhyâya meditations suggested by *samhitâ*, *pada*, and *krama* have been discussed. Now follow meditations suggested by certain classes of letters.

<sup>2</sup> Ait. Âr. III, 1, 4.

<sup>3</sup> The Kashmir MS. reads *etasmin prâne*. The self here is meant for the body, and yet it seems to be different from *satâra*.

<sup>4</sup> The Kashmir MS. writes *antastha* without *visarga*, while it is otherwise most careful in writing all sibilants.

<sup>5</sup> Sâkalya, as we saw, told his disciples that there were three classes only, not four. Comm. The Kashmir MS. reads *trayam tv eva na ityetat proktam*.

<sup>6</sup> The Kashmir MS. reads *sapta vimśatis ka satâni*.

## SECOND KHANDA.

1. Next comes *Kauntharavya* :
2. There are 360 syllables (vowels), 360 sibilants (consonants), 360 groups.
3. What we called syllables are the days, what we called sibilants are the nights, what we called groups are the junctions of days and nights. So far with regard to the gods (the days).
4. Now with regard to the body. The syllables which we explained mythologically are physiologically the bones; the sibilants which we explained mythologically, are physiologically the marrow.
5. Marrow is the real breath (life), for marrow is seed, and without breath (life) seed is not sown. Or when it is sown without breath (life), it will decay, it will not grow.
6. The groups which we explained mythologically, are physiologically the joints.
7. Of that triad, viz. bones, marrow, and joints, there are 540 (parts) on this side (the right), and 540 on that side (the left). They make 1080 together, and 1080 are the rays of the sun. They make the *Bṛhat* verses and the day (of the *Mahāvratā*)<sup>1</sup>.
8. Thus that self which consists of sight, hearing, metre, mind, and speech is like unto the syllables.
9. He who knows this self which consists of sight, hearing, metre, mind, and speech, as like unto syllables, obtains union, likeness, or nearness with the syllables, has sons and cattle, and lives his full age.

<sup>1</sup> There are in the *Mahāvratā* eighty tristichs of *Bṛhat*s, and as each *Bṛhat* is decreed to consist of thirty-six syllables, ten would give 360 syllables, and three times ten, 1080. Comm.

THIRD KHANDA.

1. Bād̥hva<sup>1</sup> says, there are four persons (to be meditated on and worshipped).

2. The person of the body, the person of the metres, the person of the Veda, and the Great person.

3. What we call the person of the body is this corporeal self. Its essence is the incorporeal conscious self.

4. What we call the person of the metres is this collection of letters (the Veda). Its essence is the vowel a.

5. What we call the person of the Veda is (the mind) by which we know the Vedas, the *Rig-veda*, *Yagur-veda*, and *Sāma-veda*. Its essence is Brahman<sup>2</sup> (m.)

6. Therefore let one chose a Brahman-priest who is full of Brahman (the Veda), and is able to see any flaw in the sacrifice.

7. What we call the Great person is the year, which causes some beings to fall together, and causes others to grow up. Its essence is yonder sun.

8. One should know that the incorporeal conscious self and yonder sun are both one and the same. Therefore the sun appears to every man singly (and differently).

9. This has also been declared by a *Rishi* (Rv. I, 115, 1):—

10. 'The bright face of the gods arose, the eye of Mitra, Varuṇa, and Agni; it filled heaven and earth

<sup>1</sup> Instead of Bād̥hya, the commentary and the Kashmir MS, read Bād̥hva.

<sup>2</sup> *Hiranyagarbha*, with whom he who knows the Veda becomes identified. Comm.

and the sky,—the sun is the self of all that rests and moves.'

11. 'This I think to be the regular *Samhitā* as conceived by me,' thus said Bādha.

12. For the *Bahvrikas* consider him (the self) in the great hymn (*mahad uktha*), the *Adhvaryus* in the sacrificial fire, the *Khandogas* in the *Mahāvratā* ceremony. Him they see in this earth, in heaven, in the air, in the ether, in the water, in herbs, in trees, in the moon, in the stars, in all beings. Him alone they call *Brahman*.

13. That self which consists of sight, hearing, metre, mind, and speech is like unto the year.

14. He who recites to another that self which consists of sight, hearing, metre, mind, and speech, and is like unto the year.

#### FOURTH KHANDA.

1. To him the *Vedas* yield no more milk, he has no luck in what he has learnt (from his *Guru*); he does not know the path of virtue.

2. This has also been declared by a *Rishi* (*Rv. X, 71, 6*):—

3. 'He who has forsaken the friend (the *Veda*), that knows his friends, in his speech there is no luck. Though he hears, he hears in vain, for he does not know the path of virtue.'

4. Here it is clearly said that he has no luck in what he has learnt, and that he does not know the path of virtue.

5. Therefore let no one who knows this, lay the sacrificial fire (belonging to the *Mahāvratā*) for another, let him not sing the *Sāmans* of the *Mahāvratā*

for another, let him not recite the Sastras of that day for another.

6. However, let him willingly do this for a father or for an Âkârya; for that is done really for himself.

7. We have said that the incorporeal conscious self and the sun are one<sup>1</sup>. When these two become separated<sup>2</sup>, the sun is seen as if it were the moon<sup>3</sup>; no rays spring from it; the sky is red like madder; the patient cannot retain the wind, his head smells bad like a raven's nest:—let him know then that his self (in the body) is gone, and that he will not live very long<sup>4</sup>.

8. Then whatever he thinks he has to do, let him do it, and let him recite the following hymns: *Yad anti yakâ ka dûrake* (Rv. IX, 67, 21-27); *Âd it pratnasya retasah* (Rv. VIII, 6, 30); *Yatra brahmâ pavamâna* (Rv. IX, 113, 5-11); *Ud vayam tamasas pari* (Rv. I, 50, 10).

9. Next, when the sun is seen pierced, and seems like the nave of a cart-wheel, when he sees his own shadow pierced, let him know then that it is so (as stated before, i. e. that he is going to die soon).

10. Next, when he sees himself in a mirror or in the water with a crooked head, or without a head<sup>5</sup>, or when his pupils are seen inverted<sup>6</sup> or not straight, let him know then that it is so.

<sup>1</sup> Ait. Âr. III, 2, 3, 8.

<sup>2</sup> This separation of the self of the sun and the conscious self within us is taken as a sign of approaching death, and therefore a number of premonitory symptoms are considered in this place.

<sup>3</sup> ἥλιος μνηοειδής, Xen. Hist. gr. 4, 3, 10.

<sup>4</sup> The Kashmir MS. reads *gîvayishyati*.

<sup>5</sup> The Kashmir MS. reads *gihmasirasam vâsarîram âtmânam*.

<sup>6</sup> A white pupil in a black eye-ball. Comm.

11. Next, let him cover his eyes and watch, then threads are seen as if falling together<sup>1</sup>. But if he does not see them, let him know then that it is so.

12. Next, let him cover his ears and listen, and there will be a sound as if of a burning fire or of a carriage<sup>2</sup>. But if he does not hear it, let him know then that it is so.

13. Next, when fire looks blue like the neck of a peacock<sup>3</sup>, or when he sees lightning in a cloudless sky, or no lightning in a clouded sky, or when he sees as it were bright rays in a dark cloud, let him know then that it is so.

14. Next, when he sees the ground as if it were burning, let him know that it is so.

15. These are the visible signs (from 7-14).

16. Next come the dreams<sup>4</sup>.

17. If he sees a black man with black teeth, and that man kills him; or a boar kills him; a monkey jumps on<sup>5</sup> him; the wind carries him along quickly; having swallowed gold he spits it out<sup>6</sup>; he eats honey; he chews stalks; he carries a red lotus; he drives with asses and boars; wearing a wreath of red flowers (naladas) he drives a black cow with a black calf, facing the south<sup>7</sup>,

18. If a man sees any one of these (dreams), let

<sup>1</sup> The Kashmir MS. reads *baṅṅakāṅi sampatantva*.

<sup>2</sup> See *Kṛ. Up.* III, 13, 8. The Kashmir MS. and the commentary give the words *rathasyevopabdis*, which are left out in the printed text.

<sup>3</sup> The Kashmir MS. reads *mayūragrīvā ameghe*.

<sup>4</sup> The Kashmir MS. reads *svapnaḥ*.

<sup>5</sup> The Kashmir MS. reads *āskandati*.

<sup>6</sup> The Kashmir MS. reads *avagirati*.

<sup>7</sup> The commentator separates the last dream, so as to bring their number to ten.

him fast, and cook a pot of milk, sacrifice it, accompanying each oblation with a verse of the Râtri hymn (Rv. X, 127), and then, after having fed the Brâhmanas, with other food (prepared at his house) eat himself the (rest of the) oblation.

19. Let him know that the person within all beings, not heard here<sup>1</sup>, not reached, not thought, not subdued, not seen, not understood, not classed, but hearing, thinking, seeing, classing, sounding, understanding, knowing, is his Self.

FIFTH KHANDA<sup>2</sup>

1. Now next the Upanishad of the whole speech. True all these are Upanishads of the whole speech, but this they call so (chiefly).

2. The mute consonants represent the earth, the sibilants the sky, the vowels heaven.

The mute consonants represent Agni (fire), the sibilants air, the vowels the sun.

The mute consonants represent the *Rig-veda*, the sibilants the *Yagur-veda*, the vowels the *Sâma-veda*.

The mute consonants represent the eye, the sibilants the ear, the vowels the mind.

The mute consonants represent the up-breathing, the sibilants the down-breathing, the vowels the back-breathing.

3. Next comes this divine lute (the human body, made by the gods). The lute made by man is an imitation of it.

4. As there is a head of this, so there is a head of that (lute, made by man). As there is a stomach

<sup>1</sup> The Kashmir MS. reads sa yatas sruto.

<sup>2</sup> After having inserted the preceding chapter on omnia and the concluding paragraph on the highest knowledge, he now returns to the meditation on the letters.

of this, so there is the cavity<sup>1</sup> (in the board) of that. As there is a tongue of this, so there is a tongue<sup>2</sup> in that. As there are fingers of this, so there are strings of that<sup>3</sup>. As there are vowels of this, so there are tones of that. As there are consonants of this, so there are touches of that. As this is endowed with sound and firmly strung, so that is endowed with sound and firmly strung. As this is covered with a hairy skin, so that is covered with a hairy skin.

5. Verily, in former times they covered a lute with a hairy skin.

6. He who knows this lute made by the Devas (and meditates on it), is willingly listened to, his glory fills the earth, and wherever they speak Āryan languages, there they know him.

7. Next follows the verse, called vāgrasa, the essence of speech. When a man reciting or speaking in an assembly does not please, let him say this verse :

8. 'May the queen of all speech, who is covered, as it were, by the lips, surrounded by teeth, as if by spears, who is a thunderbolt, help me to speak well.' This is the vāgrasa, the essence of speech.

#### SIXTH KHANDA.

1. Next Krishna-Hārta<sup>4</sup> confided this Brāhmaṇa<sup>5</sup> concerning speech to him (his pupil) :

<sup>1</sup> The Kashmir MS. reads udara evam, &c.

<sup>2</sup> Vādanam, what makes the instrument speak, hastena. Comm.

<sup>3</sup> Here the order is inverted in the text.

<sup>4</sup> One of the sons of Harita, who was dark. Comm.

<sup>5</sup> Brāhmaṇa, in the sense of Upanishad, this secret doctrine or explanation. It forms an appendix, like the svishṭakṛit at the end of a sacrifice. 'Iva,' which the commentator explains as restrictive or useless, may mean, something like a Brāhmaṇa.

2. Pragâpati, the year, after having sent forth all creatures, burst. He put himself together again by means of *khandas* (Vedas). Because he put himself together again by means of *khandas*, therefore (the text of the Veda) is called *Samhitâ* (put together).

3. Of that *Samhitâ* the letter *n* is the strength, the letter *sh* the breath and self (*âtman*).

4. He who knows the *Rik* verses and the letters *n* and *sh* for every *Samhitâ*, he knows the *Samhitâ* with strength and breath. Let him know that this is the life of the *Samhitâ*.

5. If the pupil asks, 'Shall I say it with the letter *n* or without it?' let the teacher say, 'With the letter *n*.' And if he asks, 'Shall I say it with the letter *sh* or without it?' let the teacher say, 'With the letter *sh*!'

6. Hrasva Mândûkeya said: 'If we here recite the verses according to the *Samhitâ* (attending to the necessary changes of *n* and *s* into *n* and *sh*<sup>2</sup>), and if we say the *adhyâya* of Mândûkeya (Ait. Âr. III, 1), then the letters *n* and *sh* (strength and breath) have by this been obtained for us.'

7. Sthavira Sâkalya said: 'If we recite the verses according to the *Samhitâ*, and if we say the *adhyâya* of Mândûkeya, then the letters *n* and *sh* have by this been obtained for us.'

8. Here the *Rishis*, the Kâvasheyas<sup>3</sup>, knowing

<sup>1</sup> The letters *n* and *sh* refer most likely to the rules of *natva* and *shatva*, i. e. the changing of *n* and *s* into *n* and *sh*.

<sup>2</sup> If we know whenever *n* and *s* should be changed to *n* and *sh* in the *Samhitâ*.

<sup>3</sup> The Kâvasheyas said that, after they had arrived at the highest knowledge of Brahman (through the various forms of meditation and worship that lead to it and that have been described in the Upanishad) no further meditation and no further sacrifice could be

this, said: 'Why should we repeat (the Veda), why should we sacrifice? We offer as a sacrifice breath in speech, or speech in breath. What is the beginning (of one), that is the end (of the other).'

9. Let no one tell these *Samhitās* (Ait. Ār. III, 1-III, 2) to one who is not a resident pupil, who has not been with his teacher at least one year, and who is not himself to become an instructor<sup>1</sup>. Thus say the teachers, yea, thus say the teachers.

required. Instead of the morning and evening stoma they offer breath in speech, whenever they speak, or speech in breath, when they are silent or asleep. When speech begins, breathing ceases; when breathing begins, speech ceases.

<sup>1</sup> The strict prohibition uttered at the end of the third *Āranyaka*, not to divulge a knowledge of the *Samhitā-ūpanishad* (Ait. Ār. III, 1-2), as here explained is peculiar. It would have seemed self-evident that, like the rest of the *śruti* or sacred literature, the *Āranyaka* too, and every portion of it, could have been learnt from the mouth of a teacher only, and according to rule (*niyamena*), i. e. by a pupil performing all the duties of a student (*brahmačārin*<sup>2</sup>), so that no one except a regular pupil (*antevāsin*) could possibly gain access to it. Nor can there be any doubt that we ought to take the words *asamvatsaravāsin* and *apravaktri* as limitations, and to translate, 'Let no one tell these *Samhitās* to any pupil who has not at least been a year with his master, and who does not mean to become a teacher in turn.'

That this is the right view is confirmed by similar injunctions given at the end of the fifth *Āranyaka*. Here we have first some rules as to who is qualified to recite the *Mahāvṛata*. No one is permitted to do so, who has not passed through the *Dikshā*, the initiation for the *Agnishōma*. If the *Mahāvṛata* is performed as a *Sattra*, the sacrificer is a *Hotri* priest, and he naturally has passed through that ceremony. But if the *Mahāvṛata* is performed as an *Ekāha* or *Ahīna* ceremony, anybody might be the sacrificer, and therefore it was necessary to say that no one who is *adikshita*, uninitiated, should recite it for another person; nor should he do so,

<sup>2</sup> *Āpastamba-sūtras*, translated by Bühler, p. 18.

when the Mahâvrata is performed without (or with) an altar, or if it does not last one year. In saying, however, that one should not recite the Mahâvrata for another person, parents and teachers are not to be understood as included, because what is done for them, is done for ourselves.

After these restrictions as to the recitation of the Mahâvrata, follow other restrictions as to the teaching of it, and here we read, as at the end of the Upanishad :

4. 'Let no one teach this day, the Mahâvrata, to one who is not a regular pupil (antevâsin), and has been so for one year, certainly not to one who has not been so for one year; nor to one who is not a brahmaçârin and does not study the same Veda<sup>1</sup>, certainly not to one who does not study the same Veda; nor to one who does not come to him.

5. 'Let the teaching not be more than saying it once or twice, twice only.

6. 'One man should tell it to one man, so says Gâtukarṇya.

7. 'Not to a child, nor to a man in his third stage of life.

8. 'The teacher and pupil should not stand, nor walk, nor lie down, nor sit on a couch; but they should both sit on the ground.

9. 'The pupil should not lean backward while learning, nor lean forward. He should not be covered with too much clothing, nor assume the postures of a devotee, but without using any of the apparel of a devotee, simply elevate his knees. Nor should he learn, when he has eaten flesh, when he has seen blood, or a corpse, or when he has done an unlawful thing<sup>2</sup>; when he has anointed his eyes, oiled or rubbed his body, when he has been shaved or bathed, put colour on, or ornamented himself with flower-wreaths, when he has been writing or effacing his writing<sup>3</sup>.

10. 'Nor should he finish the reading in one day, so says Gâtukarṇya, while according to Gâlava, he should finish it in one day. Âgnivesyâyana holds that he should finish all before the Trîkâstis<sup>4</sup>, and then rest in another place finishing it.

11. 'And in the place where he reads this, he should not read

<sup>1</sup> See Gautama-sûtras XIV, 21, and Bühler's note.

<sup>2</sup> Nâvratyam âkramya is explained by the commentator by uḷḷhishâdyâkramana.

<sup>3</sup> This, if rightly translated, would seem to be the earliest mention of actual writing in Sanskrit literature.

<sup>4</sup> See Ait. Âr. I, 4, 3, 1-4.

anything else, though he may read this (the Mahāvratā) where he has read something else.

12. 'No one should bathe and become a snātaka<sup>1</sup> who does not read this. Even if he has read many other things, he should not become a snātaka if he has not read this.

13. 'Nor should he forget it, and even if he should forget anything else, he should not forget this.

14. 'No, he should never forget this.

15. 'If he does not forget this, it will be enough for himself (or for acquiring a knowledge of the Self).

16. 'It is enough, let him know this to be true.

17. 'Let him who knows this not communicate, nor dine, nor amuse himself with any one who does not know it.'

Then follow some more rules as to the reading of the Veda in general:

18. 'When the old water that stood round the roots of trees is dried up (after about the month of Pausa, January to February<sup>2</sup>) he should not read; nor (at any time) in the morning or in the afternoon, when the shadows meet (he should begin at sunrise so soon as the shadows divide, and end in the evening before they fall together). Nor should he read<sup>3</sup> when a cloud has risen; and when there is an unseasonable rain (after the months of Srāvāna and Bhādrapada, August and September<sup>4</sup>) he should stop his Vedic reading for three nights. Nor should he at that time tell stories, not even during the night, nor should he glory in his knowledge.

19. 'This (the Veda thus learnt and studied) is the name of that Great Being; and he who thus knows the name of that Great Being, he becomes Brahmaṇ, yea, he becomes Brahman.'

<sup>1</sup> Āpastamba-sūtras, translated by Bühler, p. 92 (I, 2, 30, 4).

<sup>2</sup> Āpastamba-sūtras, translated by Bühler, p. 33 (I, 3, 9, 2).

<sup>3</sup> Āpastamba-sūtras, translated by Bühler, p. 44 (I, 3, 11, 31).

<sup>4</sup> Āpastamba-sūtras, translated by Bühler, p. 33 (I, 3, 9, 1).

KAUSHÎTAKI-BRÂHMANA-  
UPANISHAD.

DR. RUPNATHJI (DR. RUPAK NATH)

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# KAUSHÎTAKI-UPANISHAD.

## FIRST ADHYÂYA.

1. *KĪTRA* Gāṅgyāyani<sup>1</sup>, forsooth, wishing to perform a sacrifice, chose *Āruzi* (Uddālaka<sup>2</sup>, to be his chief priest). But *Āruzi* sent his son, *Svetaketu*, and said: 'Perform the sacrifice for him.' When *Svetaketu*<sup>3</sup> had arrived, *Kītra* asked him: 'Son of *Gautama*<sup>4</sup>, is there a hidden place in the world where you are able to place me, or is it the other way, and are you going to place me in the world to which it (that other way) leads<sup>5</sup>?'

<sup>1</sup> It is difficult to determine whether *Kītra*'s name was Gāṅgyāyani or Gārgyāyani. Professor Weber adopted first Gārgyāyani (*Indische Studien* I, p. 303), afterwards Gāṅgyāyani (*ibid.* II, 395). Professor Cowell adopts Gāṅgyāyani, but he tells us that the Telugu MS. reads Gārgyāyani throughout, and the other MSS. B, C do so occasionally. The commentator explains Gāṅgyāyani as the descendant (*yuvāpṣyam*) of Gāṅgya. I confess a preference for Gārgyāyani, because both Gaṅgā and Gāṅgya are names of rare occurrence in ancient Vedic literature, but I admit that for that very reason the transition of Gāṅgyāyani into Gārgyāyani is perhaps more intelligible than that of Gārgyāyani into Gāṅgyāyani.

<sup>2</sup> Cf. *Kṛ.* Up. V, 11, 2; *Bṛh.* Ār. VI, 2, 1.

<sup>3</sup> Cf. *Kṛ.* Up. V, 3; VI, 1.

<sup>4</sup> *Bṛh.* Ār. VI, 2, 4.

<sup>5</sup> The question put by *Kītra* to *Svetaketu* is very obscure, and was probably from the first intended to be obscure in its very wording. What *Kītra* wished to ask we can gather from other passages in the Upanishads, where we see another royal sage, *Pravāhara Gaivali* (*Kṛ.* Up. V, 3; *Bṛh.* Ār. VI, 2), enlightening *Svetaketu* on the future life. That future life is reached by two roads;

He answered and said: 'I do not know this. But, let me ask the master.' Having approached his father, he asked: 'Thus has *Kītra* asked me; how shall I answer?'

one, the *Devapatha*, leading to the world of *Brahman* (the conditioned), beyond which there lies one other stage only, represented by knowledge of and identity with the unconditioned *Brahman*; the other leading to the world of the fathers, and from thence, after the reward of good works has been consumed, back to a new round of mundane existence. There is a third road for creatures which live and die, worms, insects, and creeping things, but they are of little consequence. Now it is quite clear that the knowledge which king *Kītra* possesses, and which *Svetaketu* does not possess, is that of the two roads after death, sometimes called the right and the left, or the southern and northern roads. These roads are fully described in the *Khândogya-upanishad* and in the *Bṛhad-āraṇyaka*, with certain variations, yet on the whole with the same purpose. The northern or left road, called also the path of the *Devas*, passes on from light and day to the bright half of the moon; the southern or right road, called also the path of the fathers, passes on from smoke and night to the dark half of the moon. Both roads therefore meet in the moon, but diverge afterwards. While the northern road passes by the six months when the sun moves towards the north, through the sun, (moon,) and the lightning to the world of *Brahman*, the southern passes by the six months when the sun moves towards the south, to the world of the fathers, the ether, and the moon. The great difference, however, between the two roads is, that while those who travel on the former do not return again to a new life on earth, but reach in the end a true knowledge of the unconditioned *Brahman*, those who pass on to the world of the fathers and the moon return to earth to be born again and again.

The question therefore which *Kītra* addresses to *Svetaketu* can refer to these two roads only, and though the text is very corrupt, and was so evidently even at the time when the commentary was written, we must try to restore it in accordance with the teaching imparted by *Kītra* in what follows. I propose to read: *Gautamasya putra, asti samvritam loke yasmin mā dhāsyasy anyatamo vādhvā tasya (or yasya) mā loke dhāsyasi*, 'Is there a hidden place in the world where you (by your sacrificing and teaching) are able to

Āruzi said: 'I also do not know this. Only after having learnt the proper portion of the Veda in Kītra's own dwelling, shall we obtain what others give us (knowledge). Come, we will both go.'

Having said this he took fuel in his hand (like a pupil), and approached Kītra Gāᅅgyāyani, saying: 'May I come near to you?' He replied: 'You are worthy of Brahman<sup>1</sup>, O Gautama, because you were not led away by pride. Come hither, I shall make you know clearly.'

2. And Kītra said: All who depart from this world (or this body) go to the moon<sup>2</sup>. In the former, (the bright) half, the moon delights in their spirits; in the other, (the dark) half, the moon sends them on

place me, or is it the other way, and will you place me in the world to which it leads?' Even thus the text is by no means satisfactory, but it is better than anyam aho vādhvā, adopted by the commentator and explained by him: Is there a hidden place in that world in which you will place me as another, i. e. as different from the whole world or identical with the whole world, and, if as different, then having bound me (vādhvā = baddhvā) and made me a different person? We may read anyataro for anyatamo vādhvā. The commentator sums up the question as referring to a hidden or not hidden place, where Kītra should be placed as another person or not another person, as bound or not bound; or, as Professor Cowell renders it, 'O son of Gautama, is there any secret place in the world where thou canst set me unconnected, having fixed me there (as wood united with glue); or is there some other place where thou canst set me?' The speculations on the fate of the soul after death seem to have been peculiar to the royal families of India, while the Brahmans dwelt more on what may be called the shorter cut, a knowledge of Brahman as the true Self. To know, with them, was to be, and, after the dissolution of the body, they looked forward to immediate emancipation, without any further wanderings.

<sup>1</sup> Worthy to know Brahman, or, as the commentator, who reads brahmārg̃ha, thinks, to be honoured like Brahman.

<sup>2</sup> Both roads lead to the moon, and diverge afterwards.

to be born again<sup>1</sup>. Verily, the moon is the door of the Svarga world (the heavenly world). Now, if a man objects to the moon (if one is not satisfied with life there) the moon sets him free<sup>2</sup>. But if a man does not object, then the moon sends him down as rain upon this earth. And according to his deeds and according to his knowledge he is born again here as a worm, or as an insect, or as a fish, or as a bird, or as a lion, or as a boar, or as a serpent<sup>3</sup>, or as a tiger, or as a man, or as something else in different places<sup>4</sup>. When he has thus returned to the earth, some one (a sage) asks: 'Who art thou?' And he should answer: 'From the wise moon, who orders the seasons<sup>5</sup>, when it is born consisting of fifteen parts, from the moon who is the home of our ancestors, the seed was brought. This seed, even me, they (the gods mentioned in the Pañcāgnividyā<sup>6</sup>) gathered up in an active man, and through an active

<sup>1</sup> I should like to read *aparapakshe praganayati*, instead of *aparapaksheṇa*, or *aparapakshe na*. The negative is out of the question, for *praganayati*, he sends into a new life, is exactly what the moon does to those who do not proceed on the Devapatha to the Brahmaloaka. Therefore if the reading *aparapaksheṇa* must be retained, it should be rendered by 'the moon with the dark half sends them into a new life.'

<sup>2</sup> This is supposed to be the hidden place, or rather the way to it, when the departed leave the moon, and pass on to lightning and to the world of Brahman. This is in fact the Devayāna, as opposed to the Pitriyāna, described in the *Khândogya-upanishad*.

<sup>3</sup> *Parasvā, dandarūkavireśhaḥ*. There is no authority for translating it by dog; cf. *Indische Studien* I, 396.

<sup>4</sup> This might even include *naraka* or hell.

<sup>5</sup> If *ṛitavaḥ* is here the genitive of *ṛitu*, its meaning would be the ordainer of the seasons; cf. *Hibbert Lectures*, p. 247. *Vitakshana* is applied to the moon again, II, 9, and the throne of Brahman also is called *vitakshanaḥ*, I, 3.

<sup>6</sup> *Kh. Up.* V, 4-8.

man they brought me to a mother. Then I, growing up to be born, a being living by months, whether twelve or thirteen, was together with my father, who also lived by (years of) twelve or thirteen months, that I might either know it (the true Brahman) or not know it. Therefore, O ye seasons<sup>1</sup>, grant that I may attain immortality (knowledge of Brahman). By this my true saying, by this my toil (beginning with the dwelling in the moon and ending with my birth on earth) I am (like) a season, and the child of the seasons.' 'Who art thou?' the sage asks again. 'I am thou,' he replies. Then he sets him free<sup>2</sup> (to proceed onward).

3. He (at the time of death), having reached the path of the gods, comes to the world of Agni (fire), to the world of Vāyu (air), to the world of Varuṇa, to the world of Indra, to the world of Pragâpati (Virâg), to the world of Brahman (Hiranyagarbha). In that world there is the lake Āra<sup>3</sup>, the moments called Yeshîha<sup>4</sup>, the river Vigarâ (age-less), the tree Uya<sup>5</sup>, the city Sâlagya, the palace Aparâgita (unconquerable), the door-keepers Indra

<sup>1</sup> The commentator takes *ritavaḥ* as an accusative. I take it as a vocative, and as used in a sense analogous to the Zend *rātu*, an epithet of Ahura. Darmesteter, Ormazd, p. 12, n. 3.

<sup>2</sup> If a person fears heaven (*svarga*) as much as hell, because neither gives final liberation, then he is fit to proceed to a knowledge of Brahman. It would seem that after this, this person is in the same position as the other who, objecting to remain in the moon, was set free at once.

<sup>3</sup> Consisting of ari's, enemies, such as love, anger, &c. In the *Kh. Up. VIII, 5, 3*, it is called *Ara*.

<sup>4</sup> Explained to mean, killing the sacrifice, which consists in a desire for Brahman.

<sup>5</sup> The same as the *arvatthaḥ somasavanaḥ* in *Kh. Up. VIII, 5, 3*.

and Pragâpati, the hall of Brahman, called Vibhu <sup>1</sup> (built by vibhu, egoism), the throne *Vikakshanâ* (buddhi, perception), the couch *Amitaugas* (endless splendour), and the beloved *Mânast* (mind) and her image *Kâkshusht* (eye), who, as if taking flowers, are weaving the worlds, and the *Apsaras*, the *Ambâs* (*sruti*, sacred scriptures), and *Ambâyavts* (buddhi, understanding), and the rivers *Ambayâs* (leading to the knowledge of Brahman). To this world he who knows this (who knows the *Paryanka-vidyâ*) approaches. Brahman says to him: 'Run towards him (servants) with such worship as is due to myself. He has reached the river *Vagarâ* (age-less), he will never age.'

4. Then five hundred *Apsaras* go towards him, one hundred with garlands in their hands, one hundred with ointments in their hands, one hundred with perfumes in their hands, one hundred with garments in their hands, one hundred with fruit <sup>2</sup> in their hands. They adorn him with an adornment worthy of Brahman, and when thus adorned with the adornment of Brahman, the knower of Brahman moves towards Brahman (neut.)<sup>3</sup> He comes to the lake *Âra*, and he crosses it by the mind, while those who come to it without knowing the truth <sup>4</sup>, are drowned. He comes to the moments called *Yeshîha*, they flee from him.

<sup>1</sup> *Vibhunâmakam pramitam sabhâsthalam.*

<sup>2</sup> Some MSS. read *pharahastâh*, and the commentator explains *phara* by *âbharana*.

<sup>3</sup> Though *brahman* is used here as a neuter, it refers to the conditioned Brahman.

<sup>4</sup> *Samprativid* is here explained as *brahmavidyâsrûnya*, ignorant, while in other places (*Ait. Âr. II, 3, 1*) it stands for *samyagabhigñâ*. If the latter is the true meaning, we might read here *tam itvâsamprativido*.

He comes to the river Vigarâ, and crosses it by the mind alone, and there shakes off his good and evil deeds. His beloved relatives obtain the good, his unbeloved relatives the evil he has done. And as a man, driving in a chariot, might look at the two wheels (without being touched by them), thus he will look at day and night, thus at good and evil deeds, and at all pairs (at all correlative things, such as light and darkness, heat and cold, &c.) Being freed from good and freed from evil he, the knower of Brahman (neut.), moves towards Brahman.

5. He approaches the tree Ilya, and the odour of Brahman reaches him. He approaches the city Sâlagya, and the flavour of Brahman reaches him. He approaches the palace Aparâgita, and the splendour of Brahman reaches him. He approaches the door-keepers Indra and Pragâpati, and they run away from him. He approaches the hall Vibhu, and the glory of Brahman reaches him (he thinks, I am Brahman). He approaches the throne Viçakshavâ. The Sâman verses, *Bṛihad* and *Rathantara*, are the eastern feet of that throne<sup>1</sup>; the Sâman verses, *Syaita* and *Naudhasa*, its western feet; the Sâman verses, *Vairûpa* and *Vairâga*, its sides lengthways (south and north); the Sâman verses, *Sâkvara* and *Raivata*, its sides crossways (east and west). That throne is *Pragñâ*, knowledge, for by knowledge (self-knowledge) he sees clearly. He approaches the couch *Amitaugas*. That is *Prâna* (speech). The past and the future are its eastern feet; prosperity and earth its western feet; the Sâman verses, *Bṛihad* and *Rathantara*, are the two sides lengthways of the couch (south and north);

<sup>1</sup> Cf. Atharva-veda XV; Aufrecht, in *Indische Studien* I, p. 122.

the Sāman verses, Bhadra and Yagñāyagñīya, are its cross-sides at the head and feet (east and west); the *Rik* and Sāman are the long sheets<sup>1</sup> (east and west); the *Yagus* the cross-sheets (south and north); the moon-beam the cushion; the *Udgītha* the (white) coverlet; prosperity the pillow<sup>2</sup>. On this couch sits Brahman, and he who knows this (who knows himself one with Brahman sitting on the couch) mounts it first with one foot only. Then Brahman says to him: 'Who art thou?' and he shall answer:

6. 'I am (like) a season, and the child of the seasons, sprung from the womb of endless space, from the light (from the luminous Brahman). The light, the origin of the year, which is the past, which is the present, which is all living things, and all elements, is the Self<sup>3</sup>. Thou art the Self. What thou art, that am I.'

Brahman says to him: 'Who am I?' He shall answer: 'That which is, the true' (*Sat-tyam*).

Brahman asks: 'What is the true?' He says to him: 'What is different from the gods and from the senses (*prāṇa*) that is *Sat*, but the gods and the

<sup>1</sup> Sheets or coverings seem more applicable here than mere threads forming the woof and warp; cf. Aufrecht, *Indische Studien* I, p. 131.

<sup>2</sup> I read *udgītha upasrīh, srīr upabarhaṇam*. The Atharva text has *udgītho 'pasrayaḥ*.

<sup>3</sup> This passage is corrupt, and the various readings and various interpretations of the commentators do not help us much. One view, which I have followed, as far as possible, is that it had to be explained how the same being could be the child of the seasons, or living from year to year, and, at the same time, born of the light. The answer is, Because light is the seed or cause of the year, and the year the cause of everything else. I take no responsibility for this view, and I see no way of discovering the original reading and the original meaning of these sentences.

senses are Tyam. Therefore by that name Sat-tya (true) is called all this whatever there is. All this thou art.'

7. This is also declared by a verse : ' This great *Rīshi*, whose belly is the *Yagus*, the head the *Sāman*, the form the *Rik*, is to be known as being imperishable, as being Brahman.'

Brahman says to him : 'How dost thou obtain my male names?' He should answer : 'By breath (*prāṇaḥ*).'

Brahman asks : 'How my female names?' He should answer : 'By speech (*vâḥ*).'

Brahman asks : 'How my neuter names?' He should answer : 'By mind (*manas*).'

'How smells?' 'By the nose.' 'How forms?' 'By the eye.' 'How sounds?' 'By the ear.' 'How flavours of food?' 'By the tongue.' 'How actions?' 'By the hands.' 'How pleasures and pain?' 'By the body.' 'How joy, delight, and offspring?' 'By the organ.' 'How journeyings?' 'By the feet.' 'How thoughts, and what is to be known and desired?' 'By knowledge (*pragñâ*) alone.'

Brahman says to him : 'Water indeed is this my world<sup>1</sup>, the whole Brahman world, and it is thine.'

Whatever victory, whatever might belongs to Brahman, that victory and that might he obtains who knows this, yea, who knows this<sup>2</sup>.

<sup>1</sup> It sprang from water and the other elements. Comm. Professor Weber proposes to translate *âpaḥ* by *Erlangungen*, acquisitions, with reference to *apnoshi*, 'how dost thou acquire my names?' in what precedes.

<sup>2</sup> Who knows the conditioned and mythological form of Brahman as here described, sitting on the couch.

## SECOND ADHYĀYA.

1. *Prāna* (breath)<sup>1</sup> is Brahman, thus says Kaushitaki. Of this *prāna*, which is Brahman, the mind (*manas*) is the messenger, speech the housekeeper, the eye the guard, the ear the informant. He who knows mind as the messenger of *prāna*, which is Brahman, becomes possessed of the messenger. He who knows speech as the housekeeper, becomes possessed of the housekeeper. He who knows the eye as the guard, becomes possessed of the guard. He who knows the ear as the informant, becomes possessed of the informant.

Now to that *prāna*, which is Brahman, all these deities (mind, speech, eye, ear) bring an offering, though he asks not for it, and thus to him who knows this all creatures bring an offering, though he asks not for it. For him who knows this, there is this Upanishad (secret vow), 'Beg not!' As a man who has begged through a village and got nothing sits down and says, 'I shall never eat anything given by those people,' and as then those who formerly refused him press him (to accept their alms), thus is the rule for him who begs not, but the charitable will press him and say, 'Let us give to thee.'

2. *Prāna* (breath) is Brahman, thus says Paiṅgya. And in that *prāna*, which is Brahman, the eye

<sup>1</sup> In the first chapter it was said, 'He approaches the couch Amitaugas, that is *prāna*, breath, spirit, life. Therefore having explained in the first adhyāya the knowledge of the couch (of Brahman), the next subject to be explained is the knowledge of *prāna*, the living spirit, taken for a time as Brahman, or the last cause of everything.'

stands firm behind speech, the ear stands firm behind the eye, the mind stands firm behind the ear, and the spirit stands firm behind the mind<sup>1</sup>. To that *prāna*, which is Brahman, all these deities bring an offering, though he asks not for it, and thus to him who knows this, all creatures bring an offering, though he asks not for it. For him who knows this, there is this Upanishad (secret vow), 'Beg not!' As a man who has begged through a village and got nothing sits down and says, 'I shall never eat anything given by those people,' and as then those who formerly refused him press him (to accept their alms), thus is the rule for him who begs not, but the charitable will press him and say, 'Let us give to thee.'

3. Now follows the attainment of the highest treasure (scil. *prāna*, spirit<sup>2</sup>). If a man meditates on that highest treasure, let him on a full moon or a new moon, or in the bright fortnight, under an auspicious Nakshatra, at one of these proper times, bending his right knee, offer oblations of ghee with a ladle (*sruva*), after having placed the fire, swept the ground<sup>3</sup>, strewn the sacred grass, and sprinkled water. Let him say: 'The deity called Speech is

<sup>1</sup> I translate *vākparastāt*, *ākshuḥparastāt*, *manaḥparastāt* as compounds, and read *śrotraparastāt*. The commentator requires this. He says that speech is uncertain, and has to be checked by the eye. The eye is uncertain, taking mother of pearl for silver, and must be checked by the ear. The ear is uncertain, and must be checked by the mind, for unless the mind is attentive, the ear hears not. The mind, lastly, depends on the spirit, for without spirit there is no mind. The commentator is right in reading *rundhe* or *runddhe* instead of *rundhate*.

<sup>2</sup> The vital spirits are called the highest treasure, because a man surrenders everything to preserve his vital spirits or his life.

<sup>3</sup> Cf. *Bṛih. Ār. VI, 3, 1*.

the attainer, may it attain this for me from him (who possesses and can bestow what I wish for). Svâhâ to it!

'The deity called *prâna* (breath) is the attainer, may it attain this for me from him. Svâhâ to it!'

'The deity called the eye is the attainer, may it attain this for me from him. Svâhâ to it!'

'The deity called the ear is the attainer, may it attain this for me from him. Svâhâ to it!'

'The deity called mind (*manas*) is the attainer of it, may it attain this for me from him. Svâhâ to it.'

'The deity called *pragñâ* (knowledge) is the attainer of it, may it attain this for me from him. Svâhâ to it!'

Then having inhaled the smell of the smoke, and having rubbed his limbs with the ointment of ghee, walking on in silence, let him declare his wish, or let him send a messenger. He will surely obtain his wish.

4. Now follows the *Daiva Smara*, the desire to be accomplished by the gods. If a man desires to become dear<sup>1</sup> to any man or woman, or to any men or women, then at one of the (fore-mentioned) proper times he offers, in exactly the same manner (as before), oblations of ghee, saying: 'I offer thy speech in myself, I (this one here<sup>2</sup>), Svâhâ.' 'I offer thy ear in myself, I (this one here), Svâhâ.' 'I offer thy

<sup>1</sup> As dear as *prâna* or life.

<sup>2</sup> The commentator explains these mysterious utterances by: 'I offer, I throw, in the fire, which is lit by the fuel of thy indifference or dislike, in myself, being the object of thy love, speech, the organ of speech, of thee, who art going to love me. This one, i. e. I myself, or my love, may prosper. Svâhâ, my speech, may grant approval to the oblation of me, the lover.'

mind in myself, I (this one here), Svâhâ.' ' I offer thy *pragñâ* (knowledge) in myself, I (this one here), Svâhâ.' Then having inhaled the smell of the smoke, and having rubbed his limbs with the ointment of ghee, walking on in silence, let him try to come in contact or let him stand speaking in the wind, (so that the wind may carry his words to the person by whom he desires to be loved). Surely he becomes dear, and they think of him.

5. Now follows the restraint (*samyamana*) instituted by Pratardana (the son of Divodâsa): they call it the inner Agni-hotra. So long as a man speaks, he cannot breathe, he offers all the while his *prâna* (breath) in his speech. And so long as a man breathes, he cannot speak, he offers all the while his speech in his breath. These two endless and immortal oblations he offers always, whether waking or sleeping. Whatever other oblations there are (those, e.g. of the ordinary Agnihotra, consisting of milk and other things), they have an end, for they consist of works (which, like all works, have an end). The ancients, knowing this (the best Agnihotra), did not offer the (ordinary) Agnihotra.

6. Uktha is Brahman, thus said Sushkabhrîngâra. Let him meditate on it (the uktha) as the same with the *Rik*, and all beings will praise him as the best. Let him meditate on it as the same with the *Yagus*, and all beings will join before him

<sup>1</sup> Uktha, a Vedic hymn, has been identified with *prâna*, breath, in the *Kânda* and other *Sâkhâs* (*Brîh.* Âr. V, 13, 1; *Ait.* Âr. II, 1, 2). Here uktha, i. e. the *prâna* of the uktha, is further identified with Brahman. As uktha (the hymn) is *prâna*, and as the sacrifice is performed with hymns, the sacrifice, too, is uktha, and therefore *prâna*, and therefore Brahman. Comm.

as the best. Let him meditate on it as the same with the Sāman, and all beings will bow before him as the best<sup>1</sup>. Let him meditate on it as the same with might, let him meditate on it as the same with glory, let him meditate on it as the same with splendour. For as the bow is among weapons the mightiest, the most glorious, the most splendid, thus is he who knows this among all beings the mightiest, the most glorious, the most splendid. The Adhvaryu conceives the fire of the altar, which is used for the sacrifice, to be himself. In it he (the Adhvaryu) weaves the Yagus portion of the sacrifice. And in the Yagus portion the Hotri weaves the *Rik* portion of the sacrifice. And in the *Rik* portion the Ud-gātri weaves the Sāman portion of the sacrifice. He (the Adhvaryu or *prāna*) is the self of the threefold knowledge; he indeed is the self of it (of *prāna*). He who knows this is the self of it (becomes *prāna*<sup>2</sup>).

<sup>1</sup> The verbs *ark*, *yag*, and *sannam* are not used idiomatically, but with reference to the words *rik*, *yagus*, and *sāman*.

<sup>2</sup> The commentator explains this somewhat differently. He takes it to be the object of the last paragraph to show that the *Prāna-vidyā* can ultimately produce final liberation, and not only temporal rewards. The Adhvaryu priest, he says, takes what is called *uktha*, and has been identified with *Rik*, *Yagus*, and *Sāman* hymns, all contained in the mouth, as being outwardly the sacrificial fire of the altar, because that fire cannot be lighted without such hymns. Thus the self of the Adhvaryu priest becomes identified, not only with the *uktha*, the hymns, but also with the sacrificial fire, and he meditates on himself as fire, as hymn (*uktha*), and as breath (*prāna*). I read *sa esha sarvasyai trayyai vidyāyā ātmā, esha u evāsyātmā. Etadātmā bhavati ya evam veda*. But if we read *asyātmā*, we cannot with the commentator explain it by *asyā uktāyās trayyā ātmā*, but must refer *asya* to *prāna*, breath, life, which is here to be identified with Brahman.

7. Next follow the three kinds of meditation of the all-conquering (sarvagit) Kaushṭaki. The all-conquering Kaushṭaki adores the sun when rising, having put on the sacrificial cord<sup>1</sup>, having brought water, and having thrice sprinkled the water-cup, saying: 'Thou art the deliverer, deliver me from sin.' In the same manner he adores the sun when in the zenith, saying: 'Thou art the highest deliverer, deliver me highly from sin.' In the same manner he adores the sun when setting, saying: 'Thou art the full deliverer, deliver me fully from sin.' Thus he fully removes whatever sin he committed by day and by night. And in the same manner he who knows this, likewise adores the sun, and fully removes whatever sin he committed by day and by night.

8. Then (secondly) let him worship every month (in the year) at the time of the new moon, the moon as it is seen in the west in the same manner (as before described with regard to the sun), or let him send forth his speech toward the moon with two green blades of grass, saying: 'O thou who art mistress of immortal joy, through that gentle heart of mine which abides in the moon, may I never weep for misfortune concerning my children.'

The children of him (who thus adores the moon) do not indeed die before him. Thus it is with a man to whom a son is already born.

Now for one to whom no son is born as yet. He mutters the three *Rik* verses. 'Increase, O Soma! may vigour come to thee' (Rv. I, 91, 16; IX, 31, 4).

<sup>1</sup> This is one of the earliest, if not the earliest mention of the yagnopavīta, the sacred cord as worn over the left shoulder for sacrificial purposes; cf. Taitt. Brāhm. III, 10, 19, 12.

'May milk, may food go to thee' (Rv. I, 91, 18);  
'That ray which the Ādityas gladden.'

Having muttered these three *Rik* verses, he says :  
'Do not increase by our breath (*prāna*), by our offspring, by our cattle; he who hates us and whom we hate, increase by his breath, by his offspring, by his cattle. Thus I turn the turn of the god, I return the turn of Āditya<sup>1</sup>.' After these words, having raised the right arm (toward Soma), he lets it go again<sup>2</sup>.

<sup>1</sup> This refers to movements of the arm, following the moon and the sun.

<sup>2</sup> It is extremely difficult to translate the Vedic verses which are quoted in the Upanishads. They are sometimes slightly changed on purpose (see § 11), frequently turned from their original purport by the authors of the Upanishads themselves, and then again subjected to the most fanciful interpretations by the various commentators on the Upanishads. In our paragraph (§ 8) the text followed by the commentator differs from the printed text. The commentator seems to have read: *Yat te sustnam hridayam adhi kandra-masi śṛitam, tenām śatvasyesāne māham pautram agham rudam.* I have translated according to the commentator, at least up to a certain point, for, as Professor Cowell remarks, there is an under-current in the commentator's explanation, implying a comparison between the husband as the sun or fire, and the wife as the moon, which it would be difficult to render in an English translation. The same or a very similar verse occurs in § 10, while other modifications of it may be seen in Āsval. *Gr̥hya-sūtras* I, 13, 7, and elsewhere. The translation of the verses in full, of three of which the Upanishad gives the beginnings only, would be according to the commentator: '(O goddess of the moon) who hast obtained immortal joy through that which is a beautiful (portion of the sun) placed in the moon, and filling thy heart (with pleasure), may I never weep for misfortune concerning my children.'

Rv. I, 91, 16; IX, 31, 4. 'O goddess of the moon, increase! may the vigour from everywhere (from every limb of the fire or the sun) go to thee! Help us in the attainment of food.' Rv. I, 91, 18. 'O goddess of the moon, may the streams of thy milk go well to our sons, those streams of milk which are invigorating, and

9. Then (thirdly) let him worship on the day of the full moon the moon as it is seen in the east in the same manner, saying: 'Thou art Soma, the king, the wise, the five-mouthed, the lord of creatures. The Brâhmaṇa is one of thy mouths; with that mouth thou eatest the kings (Kshatriyas); make me an eater of food by that mouth! The king is one of thy mouths; with that mouth thou eatest the people (Vaisyas); make me an eater of food by that mouth! The hawk is one of thy mouths; with that mouth thou eatest the birds; make me an eater of food by that mouth! Fire is one of thy mouths; with that mouth thou eatest this world; make me an eater of food by that mouth! In thee there is the fifth mouth; with that mouth thou eatest all beings; make me an eater of food by that mouth! Do not decrease by our life, by our offspring, by our cattle; he who hates us and whom we hate, decrease by his life, by his offspring, by his cattle. Thus I turn the turn of the god, I return the turn of Âditya.' After these words, having raised the right arm, he lets it go again.

10. Next (having addressed these prayers to Soma) when being with his wife, let him stroke her

help to conquer the enemy. O Soma-goddess, increasing for immortal happiness (for the birth of a son), do thou place the highest glory (the streams of thy milk) in the sky.' 'That ray (sushumâ) which (as a woman) the Âdityas gladden, that Soma which as imperishable the imperishable Âdityas drink, may the guardian of the world (Pragâpati), Brihaspati, and king Varuṇa gladden us by it.'

The translations are made by the commentator regardless of grammar and sense: yet they command a certain authority, and must be taken into account as throwing light on the latest development of Indian mysticism.

heart, saying: 'O fair one, who hast obtained immortal joy by that which has entered thy heart through Praḡāpati, mayest thou never fall into sorrow about thy children<sup>1</sup>.' Her children then do not die before her.

11. Next, if a man has been absent and returns home, let him smell (kiss) his son's head, saying: 'Thou springest from every limb, thou art born from the heart, thou, my son, art my self indeed, live thou a hundred harvests.' He gives him his name, saying: 'Be thou a stone, be thou an axe, be thou solid<sup>2</sup> gold; thou, my son, art light indeed, live thou a hundred harvests.' He pronounces his name. Then he embraces him, saying: 'As Praḡāpati (the lord of creatures) embraced his creatures for their welfare, thus I embrace thee,' (pronouncing his name.) Then he mutters into his right ear, saying: 'O thou, quick Maghavan, give to him' (Rv. III, 36, 10<sup>3</sup>). 'O Indra, bestow the best wishes' (Rv. II, 21, 6), thus he whispers into his left ear. Let him then thrice smell (kiss) his head, saying: 'Do not cut off (the line of our race), do not suffer. Live a hundred harvests of life; I kiss thy head, O son, with thy name.' He then thrice makes a lowing sound over his head, saying: 'I low over thee with the lowing sound of cows.'

12. Next follows the Daiva Parimara<sup>4</sup>, the dying around of the gods (the absorption of the two

<sup>1</sup> Cf. *Ārvalāyana Gr̥hya-sūtras* I, 13, 7.

<sup>2</sup> Widely scattered, everywhere desired. Comm. Professor Cowell proposes unscattered, hoarded, or unconcealed.

<sup>3</sup> The original has *asme*, to us, not *asmai*, to him.

<sup>4</sup> Cf. *Taitt. Up.* III, 10, 4; *Ait. Brāhm.* V, 28; *Colebrooke, Miscellaneous Essays* (1873), II, p. 39.

classes of gods, mentioned before, into *prāna* or Brahman). This Brahman shines forth indeed when the fire burns, and it dies when it burns not. Its splendour goes to the sun alone, the life (*prāna*, the moving principle) to the air.

This Brahman shines forth indeed when the sun is seen, and it dies when it is not seen. Its splendour goes to the moon alone, the life (*prāna*) to the air.

This Brahman shines forth indeed when the moon is seen, and it dies when it is not seen. Its splendour goes to the lightning alone, its life (*prāna*) to the air.

This Brahman shines forth indeed when the lightning flashes, and it dies when it flashes not. Its splendour goes to the air, and the life (*prāna*) to the air.

Thus all these deities (i.e. fire, sun, moon, lightning), having entered the air, though dead, do not vanish; and out of the very air they rise again. So much with reference to the deities (mythological). Now then with reference to the body (physiological).

13. This Brahman shines forth indeed when one speaks with speech, and it dies when one does not speak. His splendour goes to the eye alone, the life (*prāna*) to breath (*prāna*).

This Brahman shines forth indeed when one sees with the eye, and it dies when one does not see. Its splendour goes to the ear alone, the life (*prāna*) to breath (*prāna*).

This Brahman shines forth indeed when one hears with the ear, and it dies when one does not hear. Its splendour goes to the mind alone, the life (*prāna*) to breath (*prāna*).

This Brahman shines forth indeed when one thinks with the mind, and it dies when one does not think. Its splendour goes to the breath (*prāna*) alone, and the life (*prāna*) to breath (*prāna*).

Thus all these deities (the senses, &c.), having entered breath or life (*prāna*) alone, though dead, do not vanish ; and out of very breath (*prāna*) they rise again. And if two mountains, the southern and northern, were to move forward trying to crush him who knows this, they would not crush him. But those who hate him and those whom he hates, they die around him.

14. Next follows the *Niḥśreyasādāna*<sup>1</sup> (the accepting of the pre-eminence of *prāna* (breath or life) by the other gods). The deities (speech, eye, ear, mind), contending with each for who was the best, went out of this body, and the body lay without breathing, withered, like a log of wood. Then speech went into it, but speaking by speech, it lay still. Then the eye went into it, but speaking by speech, and seeing by the eye, it lay still. Then the ear went into it, but speaking by speech, seeing by the eye, hearing by the ear, it lay still. Then mind went into it, but speaking by speech, seeing by the eye, hearing by the ear, thinking by the mind, it lay still. Then breath (*prāna*, life) went into it, and thence it rose at once. All these deities, having recognised the pre-eminence in *prāna*, and having comprehended *prāna* alone as the conscious self (*praṅṅātman*)<sup>2</sup>, went out of this body with all these (five different kinds of

<sup>1</sup> For other versions of this story see *Kh. Up. V, 1*, note 2 ; *Ait. Ār. II, 1, 4, 9* ; *Brh. Ār. VI, 1, 1-14* ; and *Kaush. Up. III, 3*.

<sup>2</sup> Cf. *Kh. Up. VII, 15*, note.

prāna), and resting in the air (knowing that prāna had entered the air), and merged in the ether (ākāśa), they went to heaven. And in the same manner he who knows this, having recognised the pre-eminence in prāna, and having comprehended prāna alone as the conscious self (prañātman), goes out of this body with all these (does no longer believe in this body), and resting in the air, and merged in the ether, he goes to heaven, he goes to where those gods (speech, &c.) are. And having reached this he, who knows this, becomes immortal with that immortality which those gods enjoy.

15. Next follows the father's tradition to the son, and thus they explain it<sup>1</sup>. The father, when going to depart, calls his son, after having strewn the house with fresh grass, and having laid the sacrificial fire, and having placed near it a pot of water with a jug (full of rice), himself covered with a new cloth, and dressed in white. He places himself above his son, touching his organs with his own organs, or he may deliver the tradition to him while he sits before him. Then he delivers it to him. The father says: 'Let me place my speech in thee.' The son says: 'I take thy speech in me.' The father says: 'Let me place my scent (prāna) in thee.' The son says: 'I take thy scent in me.' The father says: 'Let me place my eye in thee.' The son says: 'I take thy eye in me.' The father says: 'Let me place my ear in thee.' The son says: 'I take thy ear in me.' The father says: 'Let me place my tastes of food in thee.' The son says: 'I take thy tastes of food in me.' The father says: 'Let me place my actions

<sup>1</sup> Cf. *Bṛihad-āraṇyaka* I, 5, 17.

in thee.' The son says: 'I take thy actions in me.' The father says: 'Let me place my pleasure and pain in thee.' The son says: 'I take thy pleasure and pain in me.' The father says: 'Let me place happiness, joy, and offspring in thee.' The son says: 'I take thy happiness, joy, and offspring in me.' The father says: 'Let me place my walking in thee.' The son says: 'I take thy walking in me<sup>1</sup>.' The father says: 'Let me place my mind in thee.' The son says: 'I take thy mind in me.' The father says: 'Let me place my knowledge (pragnā) in thee.' The son says: 'I take thy knowledge in me.' But if the father is very ill, he may say shortly: 'Let me place my spirits (prānas) in thee' and the son: 'I take thy spirits in me.'

Then the son walks round his father keeping his right side towards him, and goes away. The father calls after him: 'May fame, glory of countenance, and honour always follow thee.' Then the other looks back over his left shoulder, covering himself with his hand or the hem of his garment, saying: 'Obtain the heavenly worlds (svarga) and all desires.'

If the father recovers, let him be under the authority of his son, or let him wander about (as an ascetic). But if he departs, then let them despatch him, as he ought to be despatched, yea, as he ought to be despatched<sup>2</sup>.

<sup>1</sup> Another sākḥā adds here dhiyaḥ, the thoughts (active), vigñāta-  
vyam, their object, and kāmāḥ, desires.

<sup>2</sup> I have taken samāpayati in the sense of performing the last duties towards a dead person, though I confess I know of no parallel passage in which samāpayati occurs in that sense. Professor Cowell translates: 'If he dies, then let them cause the son duly to receive the tradition, as the tradition is to be given.' The text itself varies, for the reading presupposed by the commentator is enaṁ (putram) samāpayati, instead of enaṁ samāpayeyuḥ.

THIRD ADHYĀYA<sup>1</sup>.

1. Pratardana, forsooth, the son of Divodāsa (king of Kāśī), came by means of fighting and strength to the beloved abode of Indra. Indra said to him: 'Pratardana, let me give you a boon to choose.' And Pratardana answered: 'Do you yourself choose that boon for me which you deem most beneficial for a man.' Indra said to him: 'No one who chooses, chooses for another; choose thyself.' Then Pratardana replied: 'Then that boon to choose is no boon for me.'

Then, however, Indra did not swerve from the truth, for Indra is truth. Indra said to him: 'Know me only; that is what I deem most beneficial for man, that he should know me. I slew the three-headed son of Tvashtri; I delivered the Arunmukhas, the devotees, to the wolves (śālvrika); breaking many treaties, I killed the people of Prahlāda in heaven, the people of Puloma in the sky, the people of Kāla-kaṅga on earth<sup>2</sup>. And not one hair of me was harmed there. And he who knows me thus, by no deed of his is his life harmed, not by the murder of

<sup>1</sup> The object now is to explain the true Brahma-vidyā, while the first and second chapters are only introductory, treating of the worship of the couch (paryāṅkopāsanā) and of the worship of *prāna*.

<sup>2</sup> This refers to heroic deeds performed by Indra, as represented in the hymns of the Rig-veda. See Rig-veda V, 34, 4, and Śāyana's commentary; Ait. Brāhm. VII, 28. Weber, Indische Studien I, 410-418, has tried to discover an original physical meaning in the heroic deeds ascribed to Indra. A curious remark is made by the commentator, who says that the skulls of the Arunmukhas were turned into the thorns of the desert (kaṛṣṭra) which remain to this day,—a very common phase in popular tradition.

his mother, not by the murder of his father, not by theft, not by the killing of a Brahman. If he is going to commit a sin, the bloom<sup>1</sup> does not depart from his face.'

2. Indra said: 'I am *prāna*, meditate on me as the conscious self (*pragñātman*), as life, as immortality. Life is *prāna*, *prāna* is life. Immortality is *prāna*, *prāna* is immortality. As long as *prāna* dwells in this body, so long surely there is life. By *prāna* he obtains immortality in the other world, by knowledge true conception. He who meditates on me as life and immortality, gains his full life in this world, and obtains in the Svarga world immortality and indestructibility.'

(Pratardana said): 'Some maintain here, that the *prānas* become one, for (otherwise) no one could at the same time make known a name by speech, see a form with the eye, hear a sound with the ear, think a thought with the mind. After having become one, the *prānas* perceive all these together, one by one. While speech speaks, all *prānas* speak after it. While the eye sees, all *prānas* see after it. While the ear hears, all *prānas* hear after it. While the mind thinks, all *prānas* think after it. While the *prāna* breathes, all *prānas* breathe after it.'

'Thus it is indeed,' said Indra, 'but nevertheless there is a pre-eminence among the *prānas* <sup>2</sup>.

3. Man lives deprived of speech, for we see dumb people. Man lives deprived of sight, for we see

<sup>1</sup> Professor Cowell compares Taittirīya-Samhitā III, 1, 1, *nāśya nītam na haro vyeti*.

<sup>2</sup> *Prānās*, in the plural, is supposed to stand for the five senses as modifications of breath. It would be better if we could read *prānasya nihsreyasam*. See before, II, 14.

blind people. Man lives deprived of hearing, for we see deaf people. Man lives deprived of mind, for we see infants. Man lives deprived of his arms, deprived of his legs, for we see it thus. But *prāna* alone is the conscious self (*pragñātman*), and having laid hold of this body, it makes it rise up. Therefore it is said, Let man worship it alone as *uktha*<sup>1</sup>. What is *prāna*, that is *pragñā* (self-consciousness); what is *pragñā* (self-consciousness), that is *prāna*, for together they (*pragñā* and *prāna*) live in this body, and together they go out of it. Of that, this is the evidence, this is the understanding. When a man, being thus asleep, sees no dream whatever, he becomes one with that *prāna* alone<sup>2</sup>. Then speech goes to him (when he is absorbed in *prāna*) with all names, the eye with all forms, the ear with all sounds, the mind with all thoughts. And when he awakes, then, as from a burning fire sparks proceed in all directions, thus from that self the *prānas* (speech, &c.) proceed, each towards its place; from the *prānas* the gods (*Agni*, &c.), from the gods the worlds.

Of this, this is the proof, this is the understanding. When a man is thus sick, going to die, falling into weakness and faintness, they say: 'His thought has departed he hears not, he sees not, he speaks not, he thinks not.' Then he becomes one with that *prāna* alone. Then speech goes to him (who is absorbed in *prāna*) with all names, the eye with all

<sup>1</sup> *Uktha*, hymn, is artificially derived from *ut-thāpayati*, to raise up, and hence *uktha*, hymn, is to be meditated on as *prāna*, breath, which likewise raises up the body. See *Ait. Ār. II, 1, 15*.

<sup>2</sup> He is absorbed in *prāna*. Or should it be *prānaḥ* as nominative?

forms, the ear with all sounds, the mind with all thoughts. And when he departs from this body, he departs together with all these <sup>1</sup>.

4. Speech gives up to him (who is absorbed in *prāna*) all names, so that by speech he obtains all names. The nose gives up to him all odours, so that by scent he obtains all odours. The eye gives up to him all forms, so that by the eye he obtains all forms. The ear gives up to him all sounds, so that by the ear he obtains all sounds. The mind gives up to him all thoughts, so that by the mind he obtains all thoughts. This is the complete absorption in *prāna*. And what is *prāna* is *pragñā* (self-consciousness), what is *pragñā* (self-consciousness) is *prāna*. For together do these two live in the body, and together do they depart:

Now we shall explain how all things become one in that *pragñā* (self-consciousness).

5. Speech is one portion taken out <sup>2</sup> of *pragñā* (self-conscious knowledge), the word is its object, placed outside. The nose is one portion taken out of it, the odour is its object, placed outside. The eye is one portion taken out of it, the form is its object, placed outside. The ear is one portion taken out of it, the sound is its object, placed outside. The tongue is one portion taken out of it, the taste of food is its object, placed outside. The two hands

<sup>1</sup> According to another reading we might translate, 'Speech takes away all names from that body; and *prāna*, in which speech is absorbed, thus obtains all names.'

<sup>2</sup> I read *udūḥam* or *udūḥam*, instead of *adūḥam*, explained by the commentator as *adūduhat*. Professor Cowell translates, 'Speech verily milked one portion thereof,' which may have been the original purport of the writer.

are one portion taken out of it, their action is their object, placed outside. The body is one portion taken out of it, its pleasure and pain are its object, placed outside. The organ is one portion taken out of it, happiness, joy, and offspring are its object, placed outside. The two feet are one portion taken out of it, movements are their object, placed outside. Mind is one portion taken out of it, thoughts and desires are its object, placed outside.

6. Having by *pragñā* (self-conscious knowledge) taken possession of speech, he obtains by speech all words. Having by *pragñā* taken possession of the nose, he obtains all odours. Having by *pragñā* taken possession of the eye, he obtains all forms. Having by *pragñā* taken possession of the ear, he obtains all sounds. Having by *pragñā* taken possession of the tongue, he obtains all tastes of food. Having by *pragñā* taken possession of the two hands, he obtains all actions. Having by *pragñā* taken possession of the body, he obtains pleasure and pain. Having by *pragñā* taken possession of the organ, he obtains happiness, joy, and offspring. Having by *pragñā* taken possession of the two feet, he obtains all movements. Having by *pragñā* taken possession of mind, he obtains all thoughts.

7. For without *pragñā* (self-consciousness) speech does not make known (to the self) any word<sup>1</sup>. 'My

<sup>1</sup> Professor Cowell has translated a passage from the commentary which is interesting as showing that its author and the author of the Upanishad too had a clear conception of the correlative nature of knowledge. 'The organ of sense,' he says, 'cannot exist without *pragñā* (self-consciousness), nor the objects of sense be obtained without the organ, therefore—on the principle, that when one thing cannot exist without another, that thing is said to be identical with the other—as the cloth, for instance, being

mind was absent,' he says, 'I did not perceive that word.' Without *pragñā* the nose does not make known any odour. 'My mind was absent,' he says, 'I did not perceive that odour.' Without *pragñā* the eye does not make known any form. 'My mind was absent,' he says, 'I did not perceive that form.' Without *pragñā* the ear does not make known any sound. 'My mind was absent,' he says, 'I did not perceive that sound.' Without *pragñā* the tongue does not make known any taste. 'My mind was absent,' he says, 'I did not perceive that taste.' Without *pragñā* the two hands do not make known any act. 'Our mind was absent,' they say, 'we did not perceive any act.' Without *pragñā* the body does not make known pleasure or pain. 'My mind was absent,' he says, 'I did not perceive that pleasure or pain.' Without *pragñā* the organ does not make known happiness, joy, or offspring. 'My mind was absent,' he says, 'I did not perceive that happiness, joy, or offspring.' Without *pragñā* the two feet do not make known any movement. 'Our mind was absent,' they say, 'we did not perceive that movement.' Without *pragñā* no thought succeeds, nothing can be known that is to be known.

8. Let no man try to find out what speech is, let him know the speaker. Let no man try to find out what odour is, let him know him who smells. Let no man try to find out what form is, let him know the seer. Let no man try to find out what sound is, let

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never perceived without the threads, is identical with them, or the (false perception of) silver being never found without the mother of pearl is identical with it, so the objects of sense being never found without the organs are identical with them, and the organs being never found without *pragñā* (self-consciousness) are identical with it.

him know the hearer. Let no man try to find out the tastes of food, let him know the knower of tastes. Let no man try to find out what action is, let him know the agent. Let no man try to find out what pleasure and pain are, let him know the knower of pleasure and pain. Let no man try to find out what happiness, joy, and offspring are, let him know the knower of happiness, joy, and offspring. Let no man try to find out what movement is, let him know the mover. Let no man try to find out what mind is, let him know the thinker. These ten objects (what is spoken, smelled, seen, &c.) have reference to *pragñā* (self-consciousness), the ten subjects (speech, the senses, mind) have reference to objects. If there were no objects, there would be no subjects; and if there were no subjects, there would be no objects. For on either side alone nothing could be achieved. But that (the self of *pragñā*, consciousness, and *prāna*, life) is not many, (but one.) For as in a car the circumference of a wheel is placed on the spokes, and the spokes on the nave, thus are these objects (circumference) placed on the subjects (spokes), and the subjects on the *prāna*. And that *prāna* (breath, the living and breathing power) indeed is the self of *pragñā* (the self-conscious self), blessed, imperishable, immortal. He does not increase by a good action, nor decrease by a bad action. For he (the self of *prāna* and *pragñā*) makes him, whom he wishes to lead up from these worlds, do a good deed; and the same makes him, whom he wishes to lead down from these worlds, do a bad deed<sup>1</sup>. And he is the guardian of the world, he is

<sup>1</sup> The other text says, 'whom he wishes to draw after him; and whom he wishes to draw away from these worlds.' Rāmātr̥tha, in

the king of the world, he is the lord of the universe,—and he is my (Indra's) self, thus let it be known, yea, thus let it be known!

#### FOURTH ADHYĀYA<sup>1</sup>.

1. There was formerly Gārgya Bālāki<sup>2</sup>, famous as a man of great reading; for it was said of him that he lived among the Ustnaras, among the Satvat-Matsyas, the Kuru-Pañchālas, the Kāst-Videhas<sup>3</sup>. Having gone to Agātasatru, (the king) of Kāst, he said to him: 'Shall I tell you Brahman?' Agātasatru said to him: 'We give a thousand (cows) for that speech (of yours), for verily all people run away, saying, "Ganaka (the king of Mithilā) is our father (patron)."'

2.<sup>4</sup> BRĪHAD-ĀRANYAKA KAUSHĪTAKI-BRĀHMANA-  
UPANISHAD. UPANISHAD.

i. Āditye puruṣaḥ  
atishthāḥ sarveśhām

i. Id.  
brīhat pāṇḍaravāsā

his commentary on the Mait. Up. 3, 2, quotes the text as translated above.

<sup>1</sup> Prāna, breath or life, has been explained in the preceding chapter. But this prāna is not yet the highest point that has to be reached. Prāna, life, even as united with prañā, consciousness, is only a covering of something else, viz. the Self, and this Highest Self has now to be explained.

<sup>2</sup> The same story is told in the Brīhad-āraṇyaka II, 1 seq., but with important variations.

<sup>3</sup> I take iti to depend on samspashā, and read satvanmatsyeshu, though the commentary seems to have read so 'vasan, or sa vasan, for savasan. See Introduction, p. lxxvii.

<sup>4</sup> The second paragraph forms a kind of table of contents for the discussion which is to follow. I have given instead a fuller table of contents, taken from the Brīhad-āraṇyaka II, as compared with the Kaushītaki-upanishad in its two texts. The variations of text A are given in small letters. In text B, the table of contents is given at the end of the discussion, in § 18.

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| <p>bhûtânâm mûrdhâ<br/>râgâ.</p> <p>ii. <i>Kandre purushah.</i><br/><i>brihat pândaravâsâh</i><br/>somo râgâ. (Nâ-<br/>syânnam kshtyate,<br/>is the reward.)</p> <p>iii. <i>Vidyuti purushah.</i><br/>tegasvî.</p> <p>iv. <i>Âkâse purushah.</i><br/>pûrnam apravarti.</p> <p>v. <i>Vâyau purushah.</i><br/>indro vaikuntho 'pa-<br/>râgitâ senâ.</p> <p>vi. <i>Agnau purushah.</i><br/>vishâsahîh.</p> <p>vii. <i>Apsu purushah.</i><br/>pratirûpah.</p> <p>viii. <i>Âdarse purushah.</i><br/>roûishnuh.</p> <p>ix. <i>Yantam paskâk khab-<br/>dah.</i><br/>asuh.</p> | <p>(<i>pânduravâsâ</i>) atish-<br/><i>thâh</i> sarveshâm<br/>bhûtânâm mûrdhâ.</p> <p>ii. <i>Kandramasi.</i><br/>somo râgâ, annasyâ-<br/>tmâ. <i>Only annasyâtmâ.</i></p> <p>iii. Id.<br/>tegasvîtmâ. <i>satya-<br/>syâtmâ.</i></p> <p>iii<sup>b</sup>. <i>stanayitnau</i> puru-<br/><i>shah.</i><br/>sabdasyâtmâ.</p> <p>iv. Id. (5)<br/>pûrnam apravarti<br/>brahma. <i>appravrittî.</i></p> <p>v. Id. (4)<br/>Id.</p> <p>vi. Id.<br/>Id.</p> <p>vii. Id.<br/>nâmnasyâtmâ. <i>tegasvî<br/>tmâ.</i></p> <p>viii. Id.<br/>pratirûpah.</p> <p>viii<sup>b</sup>. <i>pratisrutkâyâm</i> pu-<br/><i>rushah.</i> (9)<br/><i>dvittyo 'napagah.</i> <i>a-<br/>suh.</i></p> <p>ix. <i>Yah sabdah</i> purus-<br/><i>ham anveti.</i> (10) <i>sabde.</i><br/>Id. <i>mrityuh.</i></p> |
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|---|---|
| x. Dikshu purushah.<br>dvitīyo 'napagah.  | x. Deest.   |
| xi. Khâyâmayah puru-<br>shah.<br>mrityuh. | x. Khâyâpurushah. (8 <sup>b</sup> )<br>khâyâdm.<br>Id. dvitīyo 'napagah.  |
| xii. Âtmani purushah.<br>âtmanvi.         | xi. Sârtrah purushah.<br>(12) sartrah purushah.<br>pragâpatiḥ.  |
|   | xii. Yah prâgña âtmâ,<br>vshaitat suptah<br>svapnayâ karati.<br>Yamo râgâ. (11) puru-<br>shah svapnayâ karati<br>yamo râgâ. |
|   | xiii. Dakshine 'kshan pu-<br>rushah.<br>nâamna (vâka) âtmâ,<br>agner âtmâ, gyoti-<br>sha âtmâ.                              |
|   | xiv. Savye 'kshan puru-<br>shah.<br>satyasyâtmâ, vidyuta<br>âtmâ, tegasa âtmâ.  |

3. Bâhukî said: 'The person that is in the sun, on him I meditate (as Brahman).'

Agâtasatru said to him: 'No, no! do not challenge me (to a disputation) on this<sup>1</sup>. I meditate on him who is called great, clad in white raiment<sup>2</sup>, the supreme, the head of all beings. Whoso meditates

<sup>1</sup> The king means to say that he knows this already, and that he can mention not only the predicates of the person in the sun thus meditated on as Brahman, but also the rewards of such meditation.

<sup>2</sup> This is properly a predicate of the moon, and used as such in the *Bṛihad-âraṇyaka-upanishad*, in the second paragraph of the dialogue.

on him thus, becomes supreme, and the head of all beings.'

4. Bālāki said: 'The person that is in the moon, on him I meditate.'

Agātasatru said to him: 'Do not challenge me on this. I meditate on him as Soma, the king, the self, (source) of all food. Whoso meditates on him thus, becomes the self, (source) of all food.'

5. Bālāki said: 'The person that is in the lightning, on him I meditate.'

Agātasatru said to him: 'Do not challenge me on this. I meditate on him as the self in light. Whoso meditates on him thus, becomes the self in light.'

6. Bālāki said: 'The person that is in the thunder, on him I meditate.'

Agātasatru said to him: 'Do not challenge me on this. I meditate on him as the self of sound<sup>1</sup>. Whoso meditates on him thus, becomes the self of sound.'

7. Bālāki said: 'The person that is in the ether, on him I meditate.'

Agātasatru said to him: 'Do not challenge me on this. I meditate on him as the full, quiescent Brahman. Whoso meditates on him thus, is filled with offspring and cattle. Neither he himself nor his offspring dies before the time.'

8. Bālāki said: 'The person that is in the air, on him I meditate.'

Agātasatru said to him: 'Do not challenge me on this. I meditate on him as Indra *Vaikuntha*, as the unconquerable army. Whoso meditates on him thus, becomes victorious, unconquerable, conquering his enemies.'

<sup>1</sup> This is not mentioned in the *Bṛihad-āraṇyaka*.

9. Bālāki said: 'The person that is in the fire, on him I meditate.'

Agātasatru said to him: 'Do not challenge me on this. I meditate on him as powerful. Whoso meditates on him thus, becomes powerful among others<sup>1</sup>.'

10. Bālāki said: 'The person that is in the water, on him I meditate.'

Agātasatru said to him: 'Do not challenge me on this. I meditate on him as the self of the name. Whoso meditates on him thus, becomes the self of the name.' So far with regard to deities (mythological); now with regard to the body (physiological).

11. Bālāki said: 'The person that is in the mirror, on him I meditate.'

Agātasatru said to him: 'Do not challenge me on this. I meditate on him as the likeness. Whoso meditates on him thus, to him a son is born in his family who is his likeness, not one who is not his likeness.'

12. Bālāki said: 'The person that is in the echo, on him I meditate.'

Agātasatru said to him: 'Do not challenge me on this. I meditate on him as the second, who never goes away. Whoso meditates on him thus, he gets a second from his second (his wife), he becomes doubled<sup>2</sup>.'

13. Bālāki said: 'The sound that follows a man, on that I meditate.'

Agātasatru said to him: 'Do not challenge me on

<sup>1</sup> Instead of anyeshu, the second text, as printed by Professor Cowell, has anv esha.

<sup>2</sup> This paragraph does not occur in the *Bṛihad-Āraṇyaka*.

this. I meditate on him as life. Whoso meditates on him thus, neither he himself nor his offspring will faint before the time.'

14. Bâlâki said: 'The person that is in the shadow, on him I meditate.'

Agâtasatru said to him: 'Do not challenge me on this. I meditate on him as death. Whoso meditates on him thus, neither he himself nor his offspring will die before the time.'

15. Bâlâki said: 'The person that is embodied, on him I meditate.'

Agâtasatru said to him: 'Do not challenge me on this. I meditate on him as Lord of creatures. Whoso meditates on him thus is multiplied in offspring and cattle.'

16. Bâlâki said: 'The Self which is conscious (prâgña), and by whom he who sleeps here, walks about in sleep, on him I meditate.'

Agâtasatru said to him: 'Do not challenge me on this. I meditate on him as Yama the king. Whoso meditates on him thus, everything is subdued for his excellencies.'

17. Bâlâki said: 'The person that is in the right eye, on him I meditate.'

Agâtasatru said to him: 'Do not challenge me on this. I meditate on him as the self of the name, as the self of fire, as the self of splendour. Whoso meditates on him thus, he becomes the self of these.'

18. Bâlâki said: 'The person that is in the left eye, on him I meditate.'

Agâtasatru said to him: 'Do not challenge me on this. I meditate on him as the self of the true, as the self of lightning, as the self of light. Whoso

meditates on him thus, he becomes the self of these.'

19. After this Bâlâki became silent. Agâtasatru said to him: 'Thus far only (do you know), O Bâlâki?' 'Thus far only,' replied Bâlâki.

Then Agâtasatru said to him: 'Vainly did you challenge me, saying: 'Shall I tell you Brahman? O Bâlâki, he who is the maker of those persons (whom you mentioned), he of whom all this is the work, he alone is to be known.'

Thereupon Bâlâki came, carrying fuel in his hand, saying: 'May I come to you as a pupil?' Agâtasatru said to him: 'I deem it improper that a Kshatriya should initiate a Brâhmana. Come, I shall make you know clearly.' Then taking him by the hand, he went forth. And the two together came to a person who was asleep. And Agâtasatru called him, saying: 'Thou great one, clad in white raiment, Soma, King<sup>1</sup>.' But he remained lying. Then he pushed him with a stick, and he rose at once. Then said Agâtasatru to him: 'Bâlâki, where did this person here sleep? Where was he? Whence came he thus back?' Bâlâki did not know.

20. And Agâtasatru said to him: 'Where this person here slept, where he was, whence he thus came back, is this: The arteries of the heart called Hita extend from the heart of the person towards the surrounding body. Small as a hair divided a thousand times, they stand full of a thin fluid of various colours, white, black, yellow, red. In these the person is when sleeping he sees no dream.

<sup>1</sup> See § 3 init.

Then he becomes one with that *prāna* alone. Then speech goes to him with all names, the eye with all forms, the ear with all sounds, the mind with all thoughts. And when he awakes, then, as from a burning fire, sparks proceed in all directions, thus from that self the *prānas* (speech, &c.) proceed, each towards its place, from the *prānas* the gods, from the gods the worlds. And as a razor might be fitted in a razor-case, or as fire in the fire-place (the *arāni* on the altar), even thus this conscious self enters the self of the body (considers the body as himself) to the very hairs and nails. And the other selves (such as speech, &c.) follow that self, as his people follow the master of the house. And as the master feeds with his people, nay, as his people feed on the master, thus does this conscious self feed with the other selves, as a master with his people, and the other selves follow him, as his people follow the master. So long as Indra did not understand that self, the Asuras conquered him. When he understood it, he conquered the Asuras and obtained the pre-eminence among all gods, sovereignty, supremacy. And thus also he who knows this obtains pre-eminence among all beings, sovereignty, supremacy,—yea, he who knows this.

DR. RUPNATHJI ( DR. RUPAK NATH )

VÂGASANĒYI-SAMHITÂ-  
UPANISHAD,

SOMETIMES CALLED

ÎSÂVÂSYA OR ÎSÂ-  
UPANISHAD.

DR. RUPNATHJI (DR. RUPAKNATH)

DR. RUPNATHJI ( DR. RUPAK NATH )

# VÂGASANĒYI-SAMHITÂ- UPANISHAD.

1. ALL this, whatsoever moves on earth, is to be hidden in the Lord (the Self). When thou hast surrendered all this, then thou mayest enjoy. Do not covet the wealth of any man.

2. Though a man may wish to live a hundred years, performing works, it will be thus with him; but not in any other way: work will thus not cling to a man.

3. There are the worlds of the Asuras<sup>1</sup> covered with blind darkness. Those who have destroyed their self (who perform works, without having arrived at a knowledge of the true Self), go after death to those worlds.

4. That one (the Self), though never stirring, is swifter than thought. The Devas (senses) never reached it, it walked<sup>2</sup> before them. Though standing still, it overtakes the others who are running. Mâtariśvan (the wind, the moving spirit) bestows powers<sup>3</sup> on it.

<sup>1</sup> Asuryà, Vâg. Samhitâ; asûryâ, Upan. Asuryà in the Upanishads in the sense of belonging to the Asuras, i. e. gods, is exceptional. I should prefer asûryâ, sunless, as we find asûryé tâmasi in the Rig-veda, V, 32, 6.

<sup>2</sup> Pûrvam arśat, Vâg. Samh.; pûrvam arśhat, Upan. Mahîdhara suggests also arśat as a contraction of a-rīśat, not perishing.

<sup>3</sup> Apas is explained by karmâni, acts, in which case it would be meant for âpas, opus. But the Vâg. Samhitâ accentuates âpās, i. e.

5. It stirs and it stirs not ; it is far, and likewise near<sup>1</sup>. It is inside of all this, and it is outside of all this.

6. And he who beholds all beings in the Self, and the Self in all beings, he never turns away from it<sup>2</sup>.

7. When to a man who understands, the Self has become all things, what sorrow, what trouble can there be to him who once beheld that unity?

8. He<sup>3</sup> (the Self) encircled all, bright, incorporeal, scatheless, without muscles, pure, untouched by evil ; a seer, wise, omnipresent, self-existent, he disposed all things rightly for eternal years.

9. All who worship what is not real knowledge (good works), enter into blind darkness : those who delight in real knowledge, enter, as it were, into greater darkness.

10. One thing, they say, is obtained from real knowledge ; another, they say, from what is not knowledge. Thus we have heard from the wise who taught us this.

11. He who knows at the same time both knowledge and not-knowledge, overcomes death through not-knowledge, and obtains immortality through knowledge.

12. All who worship what is not the true cause,

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aquas, and Anandagiri explains that water stands for acts, because most sacrificial acts are performed with water.

<sup>1</sup> Tad v antike, Vāg. Samh. ; tadvad antike, Upan.

<sup>2</sup> Viñikitsati, Vāg. Samh. ; vigugupsate, Upan.

<sup>3</sup> Śaṅkara takes the subject to be the Self, and explains the neuter adjectives as masculines. Mahīdhara takes the subject to be the man who has acquired a knowledge of the Self, and who reaches the bright, incorporeal Brahman, &c. Mahīdhara, however, likewise allows the former explanation.

<sup>4</sup> Cf. Talavak. Up. I, 4 ; vidyâyâh, avidyâyâh, Vāg. Samh. ; vidyayâ, avidyayâ, Upan.

enter into blind darkness : those who delight in the true cause, enter, as it were, into greater darkness.

13. One thing, they say, is obtained from (knowledge of) the cause ; another, they say, from (knowledge of) what is not the cause. Thus we have heard from the wise who taught us this.

14. He who knows at the same time both the cause and the destruction (the perishable body), overcomes death by destruction (the perishable body), and obtains immortality through (knowledge of) the true cause.

15. The door of the True is covered with a golden disk<sup>1</sup>. Open that, O Pūshan, that we may see the nature of the True<sup>2</sup>.

16. O Pūshan, only seer, Yama (judge), Sūrya (sun), son of Pragāpati, spread thy rays and gather them ! The light which is thy fairest form, I see it. I am what He is (viz. the person in the sun)<sup>3</sup>.

17. Breath<sup>4</sup> to air, and to the immortal ! Then this my body ends in ashes. Om ! Mind, remember ! Remember thy deeds ! Mind, remember ! Remember thy deeds<sup>5</sup> !

18. Agni, lead us on to wealth (beatitude) by a good path, O God, O God, who knowest all things !

<sup>1</sup> Mahidhara on verse 17 : 'The face of the true (purusha in the sun) is covered by a golden disk.'

<sup>2</sup> Cf. Maitr. Up. VI, 35.

<sup>3</sup> Asau purusha<sup>h</sup> should probably be omitted.

<sup>4</sup> These lines are supposed to be uttered by a man in the hour of death.

<sup>5</sup> The Vāgasaneyi-samhitā reads : Om, krato smara, kṛbe smara, kṛitam smara. Uvāḥa holds that Agni, fire, who has been worshipped in youth and manhood, is here invoked in the form of mind, or that kratu is meant for sacrifice. 'Agni, remember me ! Think of the world ! Remember my deeds !'

Keep far from us crooked evil, and we shall offer thee the fullest praise! (Rv. I, 189, 1.)

This Upanishad, though apparently simple and intelligible, is in reality one of the most difficult to understand properly. Coming at the end of the Vāgasaneyi-samhitā, in which the sacrifices and the hymns to be used by the officiating priests have been described, it begins by declaring that all has to be surrendered to the Lord. The name *Is, lord*, is peculiar, as having a far more personal colouring than *Ātman*, *Self*, or *Brahman*, the usual names given by the Upanishads to what is the object of the highest knowledge.

Next follows a permission to continue the performance of sacrifices, provided that all desires have been surrendered. And here occurs our first difficulty, which has perplexed ancient as well as modern commentators.

I shall try, first of all, to justify my own translation. I hold that the Upanishad wishes to teach the uselessness by themselves of all good works, whether we call them sacrificial, legal, or moral, and yet, at the same time, to recognise, if not the necessity, at least the harmlessness of good works, provided they are performed without any selfish motives, without any desire of reward, but simply as a preparation for higher knowledge, as a means, in fact, of subduing all passions, and producing that serenity of mind without which man is incapable of receiving the highest knowledge. From that point of view the Upanishad may well say, Let a man wish to live here his appointed time, let him even perform all works. If only he knows that all must be surrendered to the Lord, then the work done by him will not cling to him. It will not work on and produce effect after effect, nor will it involve him in a succession of new births in which to enjoy the reward of his works, but it will leave him free to enjoy the blessings of the highest knowledge. It will have served as a preparation for that higher knowledge which the Upanishad imparts, and which secures freedom from further births.

The expression 'na karma lipyate nare' seems to me to admit of this one explanation only, viz. that work done does not cling to man, provided he has acquired the highest knowledge. Similar expressions occur again and again. *Lip* was, no doubt, used originally of evil deeds which became, as it were, engrained in man; but afterwards of all work, even of good work, if done with a desire of reward. The doctrine of the Upanishads is throughout that orthodoxy and sacrifice can procure a limited beatitude only,

and that they are a hindrance to real salvation, which can be obtained by knowledge alone. In our passage therefore we can recognise one meaning only, viz. that work does not cling to man or stain him, if only he knows, i. e. if he has been enlightened by the Upanishad.

Sāṅkara, in his commentary on the Vedānta-sūtras III, 4, 7; 13; 14, takes the same view of this passage. The opponent of Bādarāyana, in this case, Gaimini himself, maintains that karma, work, is indispensable to knowledge, and among other arguments, he says, III, 4, 7, that it is so 'Niyamāt,' 'Because it is so laid down by the law.' The passage here referred to is, according to Sāṅkara, our very verse, which, he thinks, should be translated as follows: 'Let a man wish to live a hundred years here (in this body) performing works; thus will an evil deed not cling to thee, while thou art a man; there is no other way but this by which to escape the influence of works.' In answer to this, Bādarāyana says, first of all, III, 4, 13, that this rule may refer to all men in general, and not to one who knows; or, III, 4, 14, if it refers to a man who knows, that then the permission to perform works is only intended to exalt the value of knowledge, the meaning being that even to a man who performs sacrifices all his life, work does not cling, if only he knows;—such being the power of knowledge.

The same Sāṅkara, however, who here sees quite clearly that this verse refers to a man who knows, explains it in the Upanishad as referring to a man who does not know (*itarasyānātmagñatayāt-magrahanāsaktasya*). It would then mean: 'Let such a one, while performing works here on earth, wish to live a hundred years. In this manner there is no other way for him but this (the performance of sacrifices), so that an evil deed should not be engrained, or so that he should not be stained by such a deed.' The first and second verses of the Upanishad would thus represent the two paths of life, that of knowledge and that of works, and the following verses would explain the rewards assigned to each.

Mahādhara, in his commentary on the Vāgasaneyi-samhitā, steers at first a middle course. He would translate: 'Let one who performs the Agnihotra and other sacrifices, without any desire of reward, wish to live here a hundred years. If thou do so, there will be salvation for thee, not otherwise. There are many roads that lead to heaven, but one only leading to salvation, namely, performance of good works, without any desire of reward, which produces a pure heart. Work thus done, merely as a preparation for salvation, does not cling to man, i. e. it produces a pure heart, but does not

entail any further consequences.' So far he agrees with Uvata's explanation<sup>1</sup>. He allows, however, another explanation also, so that the second line would convey the meaning: 'If a man lives thus (performing good works), then there is no other way by which an evil deed should not be engrained; i. e. in order to escape the power of sin, he must all his life perform sacred acts.'

Next follows a description of the lot of those who, immersed in works, have not arrived at the highest knowledge, and have not recovered their true self in the Highest Self, or Brahman. That Brahman, though the name is not used here, is thus described, and salvation is promised to the man who beholds all things in the Self and the Self in all things.

The verses 9-14 are again full of difficulty, not so much in themselves as in their relation to the general system of thought which prevails in the Upanishads, and forms the foundation of the Vedānta philosophy. The commentators vary considerably in their interpretations. Sāṅkara explains *avidyā*, not-knowledge, by good works, particularly sacrifice, performed with a hope of reward; *vidyā*, or knowledge, by a knowledge of the gods, but not, as yet, of the highest Brahman. The former is generally supposed to lead the sacrificer to the *pitṛloka*, the world of the fathers, from whence he returns to a series of new births; the latter to the *devaloka*, the world of the gods, from whence he may either proceed to Brahman, or enter upon a new round of existences. The question then arises, how in our passage the former could be said to lead to blind darkness, the latter to still greater darkness. But for that statement, I have no doubt that all the commentators would, as usual, have taken *vidyā* for the knowledge of the Highest Brahman, and *avidyā* for orthodox belief in the gods and good works, the former securing immortality in the sense of freedom from new births, while the reward of the latter is blessedness in heaven for a limited period, but without freedom from new births.

This antithesis between *vidyā* and *avidyā* seems to me so firmly established that I cannot bring myself to surrender it here. Though this Upanishad has its own very peculiar character, yet its object is, after all, to impart a knowledge of the Highest Self, and not to inculcate merely a difference between faith in the ordinary gods and good works. It was distinctly said before (ver. 3), that those who have destroyed their self, i. e. who perform works only,

<sup>1</sup> Uvata explains *gigīshivishet* for *gigīvishet* as a *purusha-  
vyatayaḥ*.

and have not arrived at a knowledge of the true Self, go to the worlds of the Asuras, which are covered with blind darkness. If then the same blind darkness is said in verse 9 to be the lot of those who worship not-knowledge, this can only mean those who have not discovered the true Self, but are satisfied with the performance of good works. And if those who perform good works are opposed to others who delight in true knowledge, that knowledge can be the knowledge of the true Self only.

The difficulty therefore which has perplexed Śaṅkara is this, how, while the orthodox believer is said to enter into blind darkness, the true disciple, who has acquired a knowledge of the true Self, could be said to enter into still greater darkness. While Śaṅkara in this case seems hardly to have caught the drift of the Upanishad, Uvāta and Mahīdhara propose an explanation which is far more satisfactory. They perceive that the chief stress must be laid on the words *ubhayam saha*, 'both together,' in verses 11 and 14. The doctrine of certain Vedānta philosophers was that works, though they cannot by themselves lead to salvation, are useful as a preparation for the highest knowledge, and that those who imagine that they can attain the highest knowledge without such previous preparation, are utterly mistaken. From this point of view therefore the author of the Upanishad might well say that those who give themselves to what is not knowledge, i. e. to sacrificial and other good works, enter into darkness, but that those who delight altogether in knowledge, despising the previous discipline of works, deceive themselves and enter into still greater darkness.

Then follows the next verse, simply stating that, according to the teaching of wise people, the reward of knowledge is one thing, the reward of ignorance, i. e. trust in sacrifice, another. Here Mahīdhara is right again by assigning the *pitṛloka*, the world of the fathers, as the reward of the ignorant; the *devaloka*, the world of the gods, as the reward of the enlightened, provided that from the world of the gods they pass on to the knowledge of the Highest Self or Brahman.

The third verse contains the strongest confirmation of Mahīdhara's view. Here it is laid down distinctly that he only who knows both together, both what is called ignorance and what is called knowledge, can be saved, because by good works he overcomes death, here explained by natural works, and by knowledge he obtains the Immortal, here explained by oneness with the gods, the last step that leads on to oneness with Brahman.

Uvāta, who takes the same view of these verses, explains at once,

and even more boldly than Mahīdhara<sup>1</sup>, vidyā, or knowledge, by brahmavignāna, knowledge of Brahman, which by itself, and if not preceded by works, leads to even greater darkness than what is called ignorance, i. e. sacrifice and orthodoxy without knowledge.

The three corresponding verses, treating of sambhūti and asambhūti instead of vidyā and avidyā, stand first in the Vāgasaneyi-samhitā. They must necessarily be explained in accordance with our explanation of the former verses, i. e. sambhūti must correspond to vidyā, it must be meant for the true cause, i. e. for Brahman, while asambhūti must correspond with avidyā, as a name of what is not real, but phenomenal only and perishable.

Mahīdhara thinks that these verses refer to the Bauddhas, which can hardly be admitted, unless we take Buddha in a very general sense. Uvāta puts the Lokāyatas in their place<sup>2</sup>. It is curious also to observe that Mahīdhara, following Uvāta, explains asambhūti at first by the denial of the resurrection of the body, while he takes sambhūti rightly for Brahman. I have chiefly followed Uvāta's commentary, except in his first explanation of asambhūti, resurrection<sup>3</sup>. In what follows Uvāta explains sambhūti rightly by the only cause of the origin of the whole world, i. e. Brahman<sup>4</sup>, while he takes vināsa, destruction, as a name of the perishable body<sup>5</sup>.

Sāṅkara sees much more in these three verses than Uvāta. He takes asambhūti as a name of Prakṛiti, the undeveloped cause, sambhūti as a name of the phenomenal Brahman or Hiranyagarbha. From a worship of the latter a man obtains supernatural powers, from devotion to the former, absorption in Prakṛiti.

Mahīdhara also takes a similar view, and he allows, like Sāṅkara, another reading viz. sambhūtim avināsam ka, and avināsenamrityum tīrtvā. In this case the sense would be: 'He who knows the worship both of the developed and the undeveloped, overcomes

<sup>1</sup> Mahīdhara decides in the end that vidyā and amṛitam must here be taken in a limited or relative sense, tasmād vidyopāsanāmṛitam kṛpēkshikam iti dik, and so agrees on the whole with Sāṅkara, pp. 25-27.

<sup>2</sup> Shaḍ anuśtubhaḥ, lokāyatikāḥ prastūyante yeshām etad darsanam.

<sup>3</sup> Mṛitasya sataḥ punaḥ sambhavo nāsti, ataḥ sarīragrahaṇād asmākam muktir eva.

<sup>4</sup> Samastasya gataḥ sambhavaikahetu brahma.

<sup>5</sup> Vināsam vināsi ka vapuḥ sarīram.

death, i. e. such evil as sin, passion, &c., through worship of the undeveloped, while he obtains through worship of the developed, i. e. of Hiraṇyagarbha, immortality, absorption in Prakṛiti.'

All these forced explanations to which the commentators have recourse, arise from the shifting views held by various authorities with regard to the value of works. Our Upanishad seems to me to propound the doctrine that works, though in themselves useless, or even mischievous, if performed with a view to any present or future rewards, are necessary as a preparatory discipline. This is or was for a long time the orthodox view. Each man was required to pass through the āśramas, or stages of student and householder, before he was admitted to the freedom of a Sannyâsin. As on a ladder, no step was to be skipped. Those who attempted to do so, were considered to have broken the old law, and in some respects they may indeed be looked upon as the true precursors of the Buddhists.

Nevertheless the opposite doctrine, that a man whose mind had become enlightened, might at once drop the fetters of the law, without performing all the tedious duties of student and householder, had strong supporters too among orthodox philosophers. Cases of such rapid conversion occur in the ancient traditions, and Bâdarâyana himself was obliged to admit the possibility of freedom and salvation without works, though maintaining the superiority of the usual course, which led on gradually from works to enlightenment and salvation<sup>1</sup>. It was from an unwillingness to assent to the decided teaching of the Īśâ-upanishad that Saṅkara attempted to explain vidyâ, knowledge, in a limited sense, as knowledge of the gods, and not yet knowledge of Brahman. He would not admit that knowledge without works could lead to darkness, and even to greater darkness than works without knowledge. Our Upanishad seems to have dreaded libertinism, knowledge without works, more even than ritualism, works without knowledge, and its true object was to show that orthodoxy and sacrifice, though useless in themselves, must always form the preparation for higher enlightenment.

How misleading Saṅkara's explanation may prove, we can see from the translation of this Upanishad by Rammohun Roy. He followed Saṅkara implicitly, and this is the sense which he drew from the text:—

'9. Those observers of religious rites that perform only the worship of the sacred fire, and oblations to sages, to ancestors,

<sup>1</sup> Vedânta-sûtras III, 4, 36-39.

to men, and to other creatures, without regarding the worship of celestial gods, shall enter into the dark region : and those practisers of religious ceremonies who habitually worship the celestial gods only, disregarding the worship of the sacred fire, and oblations to sages, to ancestors, to men, and to other creatures, shall enter into a region still darker than the former.

‘ 10. It is said that adoration of the celestial gods produces one consequence ; and that the performance of the worship of sacred fire, and oblations to sages, to ancestors, to men, and to other creatures, produce another : thus have we heard from learned men, who have distinctly explained the subject to us.

‘ 11. Of those observers of ceremonies who soever, knowing that adoration of celestial gods, as well as the worship of the sacred fire, and oblation to sages, to ancestors, to men, and to other creatures, should be observed alike by the same individual, performs them both, will, by means of the latter, surmount the obstacles presented by natural temptations, and will attain the state of the celestial gods through the practice of the former.

‘ 12. Those observers of religious rites who worship Prakṛti alone (Prakṛti or nature, who, though insensible, influenced by the Supreme Spirit, operates throughout the universe) shall enter into the dark region : and those practisers of religious ceremonies that are devoted to worship solely the prior operating sensitive particle, allegorically called Brahmá, shall enter into a region much more dark than the former.

‘ 13. It is said that one consequence may be attained by the worship of Brahmá, and another by the adoration of Prakṛti. Thus have we heard from learned men, who have distinctly explained the subject to us.

‘ 14. Of those observers of ceremonies, whatever person, knowing that the adoration of Prakṛti and that of Brahmá should be together observed by the same individual, performs them both, will by means of the latter overcome indigence, and will attain the state of Prakṛti, through the practice of the former.’

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