FOREWORD

We have a unique and rich heritage handed down to us thousands of years before in the form of Vedas. Vedas are handed down to us from generation to generation through ear-to-ear method. Hence, it is called Sruti. The vast mass of knowledge in the form of Vedas was divided into four Vedas as Rig, Yajus, Sama and Atharvana by sage Vedavyasa. Since Vedas were found to be difficult to be understood, an attempt was made in the form of Brahmanas and Aranyakas, as explanatory treatises.

The ultimate end fruit of Veda is considered as vedanatha which is otherwise called Upanishads.

Upanishads are the philosophical speculations of the great seers and rishis of glorious past. It is mostly done in the form of discourses between the teacher and the student and ultimately they go and establish the existence of Brahman (God) and His relationship to the world (Prakruthi).

Upanishads are mainly divided into two i.e., major and minor ones. The major Upanishads are ten in number and the minor ones are six. Whatever may be the division, the purpose of Upanishad is to acquire Brahmavidya. The complete meaning of Upanishad is
'to sit near the teacher to gain sacred knowledge of Brahman'.

The author Dr. Kanchan Mande left no stone unturned to make it very simple and lucid for the benefit of the common reader. Those who seek to know quintessence of Upanishads will find out it extremely useful.

_In the Service of Lord Venkateswara_

**Executive Officer**
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UPANIZAD

Introduction

India has a rich tradition of literature. It begins with the Vedas, the oldest available texts. It is said that there was a heap of Vedas as a lump; Vyasa divided it into four parts, and so he was named as Vyasa i.e., divider of Vedas. The one lump of knowledge became a fourfold unit viz. Vāgveda, Yajurveda, Samaveda and Atharvaveda.

May be after some time those Vedas became difficult to be understood. Some aid was essential to follow them. Then the Brāhmaṇa texts came into existence as a first commentary on Vedas.

The Vedas are in metrical form but Brāhmaṇas are prosaic in form. Vedas are mentioned as the devotional poems of the seers. It is a spontaneous overflow and not a deliberate composition; but on the other hand, the Brāhmaṇas are composed with specific purpose. According to Brāhmaṇas, the Vedas are meant for the ritualistic purposes. The Vedas were therefore interpreted in the light of ritual, in the Brāhmaṇa texts.

There are 10 chapters i.e., maṇḍalas in all which are mentioned in Vāgveda. Out of them first and last i.e., the tenth maṇḍala, are said to be later addition. In the last i.e., the tenth maṇḍala, some philosophical seeds
are seen. Famous among them is Nārādiya sukta (Vg-X.129). A discussion regarding the Universe is one of the problems tackled over in this chapter, which may be thought of as a seed for the Upaniṣadic principles.

After the Brahmaṇa texts, the Arāṇyakas flourished. The Arāṇyakas think of ritual as well as philosophy as their prime consideration. Some sort of symbolic ritual is also thought of e.g. concept of वृहद् - आरण्यक - उपनिषद् and is one of the famous उपनिषद्स among the eleven principle Upaniṣads, traditionally handed down.

**What is Upaniṣad -**

Upaniṣads are instructions of a teacher to a disciple or dialogue between teacher and a taught or a husband and a wife or discussions of the seers.

The eminent commentator Adi Sakkaracārya has interpreted the term Upaniṣad in various ways. The term Upaniṣad consists of three components viz. upa+ni + (the root) zad. Upa and ni means 'near'. The root zad has different meanings. There are three prominent meanings mentioned by Adi Sakkarā. They are 'gati', 'viṣaraṇa' and 'avasādana'. Upaniṣad is Brahmavidyā. The Upaniṣad i.e., Brahmavidyā leads those beings towards Brahman who are to Brahman desirous of liberation; (मुनुक्षुन्त्र ब्रह्म प्रति गमयति - कठ I.1.1).

Second meaning is that - the Brahmavidyā loosens the stay in embryo, the birth, the old age etc. (गर्भवासउज्जमनजराणवृहद्यास्तिनिर्मितेयलक्ष्मणहरिविद्या - कठ - I.1.1. It is called Brahmavidyā for loosening a group of hindrances viz. the stay in embryo, birth, old age etc.)

Third meaning provided by Adi Sakkarā is that - it is called Brahmavidyā because it destroys Avidyā, foremost of all the causes of this Universe. (अविद्यांद्रिसनाद... ब्रह्मविद्या - it destroys the frame of Avidyā, so it is Brahmavidyā - कठ - I.1.1.)

There are two more interpretations given by Adi Sakkara.

One of them is the common meaning i.e., उप + नि means near and नद means to sit. The complete meaning is - 'to sit near the teacher for the gain of secret / sacred knowledge'.

In the discussion of the meaning of Upaniṣad, Adi Sakkara proclaims that the word Upaniṣad is used in the sense of secondary meaning i.e., भवित. For example if somebody is carrying the text of Upaniṣad, he says, 'I am carrying the Upaniṣad, instead of using the word 'text'.

Sakkara's commentary is chronologically the first available commentary. Another important point of
The Upaniṣads

Upaniṣad is that A di Śaṅkara has interpreted it in five ways. Nobody else has interpreted it in such a manner. It can be said that no meaning is left, and therefore it is discussed here.

In all there are 272 Upaniṣads either in manuscript form or in printed form. Some Upaniṣads are known only by their names. These Upaniṣads are mainly divided into two - either as Prācina or major, or as arvācina or minor. In major Upaniṣads 10 Upaniṣads are discussed, which are known as principle Upaniṣads also. Late V.P.Limaye and R.D.Wadekar from Pune have prepared critical edition of 18 Upaniṣads. They have included श्रेष्ठत्व, कृपीय, मैत्रयणी, बाख्यलम्बन्त्र, छागलय, श्रीनक, आप्य and जैणनीय. It is available in Vaidic Saṃsodhana Mandala, Pune. Adyar Library Chennai has compiled minor Upaniṣads into six divisions' viz. श्रीव, श्रावक, गैण्ड, योग, संन्यास and सामान्य वेदान्त. Those Upaniṣads are also known as sectarian Upaniṣads because different sects are taken according into consideration. Usually out of these 272, only ten principle Upaniṣads are taken into consideration. Approximately accepted period of these ten Upaniṣads is 1200 B.C to 600 B.C. The famous verse of them runs as

ईश्वर - केन - कठ - प्रश्न - मुण्ड - माण्डूक्य - तिलिरि: 
एतरायं च छान्दोथ्यं बृहदारण्यं तथा ||

The Upaniṣads

Only the major Upaniṣads are thought over here. The traditional verse mentioned above regarding the names of Upaniṣads is also followed. While considering these Upaniṣads, three tenets viz. an individual i.e., jīva, the world i.e., jagat and the Lord i.e., Iśvara are encircled with priority. Jīva is that being which lives, and so the individual is a central concept in the triad of Jīva, Jagat and Jaganniyanta. It is for this prime reason that every Upaniṣad has enlightened it.

Iśa Upaniṣad

Iśa Upaniṣad is the first accepted Upaniṣad by the tradition. It is smallest in size but loaded with many thoughts. It's first mantra speaks of the Lord, residing in the sentient and insentient individual. It is mentioned in this Upaniṣad that the individual, desirous of living for hundred years, should not cling to the action. This is an important thought, which is accepted by Bhagavadgītā (B.G.) too. Lokāmāṇya Tilak, an eminent commentator of Bhagavadgītā has described this factor as 'Nīkāma karmayoga'. One gets this concept from second mantra of Iśa Upaniṣad as ‘न कर्म लिप्यते नरे’.

There is a description about the individuals who are engaged in rituals. As an Upaniṣadic pattern ritual is considered as inferior to that of spirituality. This is mainly disucssed by A di Śaṅkara. He is, said to be the first commentator. There are other commentators
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such as भास्कर, रामानुज, मध्व, बद्रभ and निन्द्रक. But the commentary of आदि शान्ताराम is given prime importance. Many a times it is difficult to read the UpaniZad without a commentary. Therefore आदि शान्ताराम's commentary is thought over, when and whenever is necessary in this book. Here, in lSa UpaniZad, 'Asûrya lokas' (ईश्वर 3) are referred to. Literally it means there is no light i.e., there is only darkness. Ritual is suggested by it. Because it is said that the ritual leads to rebirth. Rebirth is treated as darkness, so ritual means darkness i.e., Asûrya loka.

Then there is a description of Brahman and at the end there is a prayer for yonder life. Last four mantras are accepted as prayer of ritual. The UpaniZad comes to an end over there.

The concept of कर्म can be seen as the main theme. It is mentioned there as everything moving in this world is encircled by the Lord. The noun lSa is used. The verb lS means to rule over so the noun lSa is ruler - lSa one who rules over is instrumental case ending i.e., by the Lord. This is the beginning of the UpaniZad. The seer doesn't speak of अजग्नु non moving entity, but speaks of jagat only. Either he is unaware of it (अजग्नु), or may be included much in jagat or feeling अजग्नु as unimportant and therefore may have not referred to. The mention of the world i.e., jagat occurs in the beginning viz. in the very first mantra. Then in the

remaining UpaniZad there is no reference to jagat, so again it may be taken for granted that the world is there.

Individual is already existing, because of whom this jagat moves. The concept of Lord i.e., the Brahman is elaborately discussed. The Highest Reality quivers it or does not quiver. It is far away. It is too near. It is within all and it is beyond all.

(तदर्ज्ञति तत्रश्चति तदुद्दृतः तद्विधतः) ।

तद्विधमय सर्वच्छ तदु सर्वस्वयाय वाच्यत: || ईश्वर 5)

It may remind one of the Highest Reality accepted by Abhinavagupta as within the world and beyond the world i.e., विश्वात्मक and विश्वात्मात्मै।

That ब्रह्म is mentioned as white viz. शुक्ल. शुक्ल also means the male semen connected with creation. It has no patch, having no sinew. (सप्तगोच्यास्यकांक्षमात्रगोच्यास्यविभिः... ईश्वर 8) It is speedy than the mind. (अनेन्द्रेणं मनसो जिब्रयं नैनदु देश्या अपूर्वगुण पूर्वम्परतः || ईश्वर 4) Literally it means - the Highest Reality crosses over all the Gods in kinetic motion. But mind is the fastest one, so it is compared with the mind.

Kena UpaniZad

lSa and Kena UpaniZads are named so because words ईश्वर and केन respectively occur at the beginning. lSa begins with 'ईश्वरोऽवनमिंद वर्णवक्तिः जगत्तु जगतु' (ईश्वर 1)' and Kena as - 'केनेनित पत्तिः प्रेपित्त मनः' (केन 1.1).
Kena Upanižad has four chapters. First two chapters speak of the nature of individual. In the III chapter there is a story of Brahman called यक्श. The story continues till the half of fourth chapter and fourth chapter ends with contemplation on the mind and lightening.

Though in the Kena Upanižad a separate mention of individual is not there, it begins with the sense organs. The question is raised that by which inspiration does this mind go or works, by which factor do an ear, an eye etc., do work? The individual is referred through the mention of sense organs. This individual is like an agent because of whom all the organs become active. It is discussed in the first chapter. The very famous utterance in the second chapter runs as:

वर्णते तत्त्व मातं मातं वस्त्र न वेद सः।
अविवर्ततं विज्ञानां विज्ञानमविज्ञानताम्॥ (Kena II.3). It means that one who says that he knows everything, doesn't know anything and one who says that, he doesn't know anything knows everything. It looks complex, but this would be a style of an experienced being and therefore it is described in the Upanižad.

When one reads Kena Upanižad, he finds that the world is not explicitly mentioned. The individual is also described through sense organs, because sense organs comprise the body and body is the micro form of the world. Therefore, when body is mentioned, the world is mentioned too.

The III chapter opens with the story of the battle between Gods and demons. The Gods conquered the battle. It was not because of their own accord but it was because of their Highest Reality. The Gods found it as their greatness, and it is their victory. So the Highest Reality thought to judge them. It appeared in disguised form of यक्श. The Gods asked Agni, Vāyu and Indra respectively to look into the matter.

At the outset the fire i.e., Agni went as instructed. The यक्श asked 'who are you?' (कोसीति केन III.4). The fire introduced itself as जातवेदस् - born out of वेदी or वेदस् i.e., the knowledge. A sort of boasting is inferred.

The Yakza gave a bunch of hay to burn. (तसः तृणं निदधः एवदहि इति - केन. III.5). It was impossible for the fire to burn it. The fire returned back.

Then the wind i.e., वायु went to यक्श. The same dialogue went between them. The wind introduced itself as that it blows in the mid-region - (मातरित्वा वा अहममीति - केन. III.8) Yakza requested him to carry the bunch of hay. (तसः तृणं निदधः एवददहि इति - केन. III.10) The wind couldn't carry it and went back.

Then Indra went. Yakza disappeared and in his place there arose a beautiful lady - Uma Haimavati.
A di Sakkara has interpreted the word Haimavati in two ways. The first lore says - Haimavati means, having ornaments or the daughter of Himavān i.e., हिमालय हिमवती हेमकुट अलंकरणविनिमय वन्धुशोभमाना - मित्यधः अध्यावा हिमवतो दुहिता..। केन.शा.भा. III.12. The second lore says - Haimavati is विच्छ्य which itself is the highest ornament.

It is quite obvious that Indra was fond of women. Therefore the Yakṣa might have appeared in the guise of a woman. Another thing is that the noun विच्छ्य is a feminine gender word. So प्रज्ञाविच्छ्य expressed herself in the form of a woman. The third and most important reason is that, she is mentioned as उमा, meaning ‘पार्वती’. In Kāśmir Saivism पार्वती is always mentioned. The only major difference is that generally पार्वती is depicted always as a listener, a receiver of the lore and Siva is depicted always as the instructor. But in this Upaniṣad, पार्वती is the instructor and Indra is the receiver.

Indra is mentioned as a receiver - in both Kena as well as in Chandogya Upaniṣad. It is felt that the character of the Indra is changed in the Upaniṣads. In Vṛgveda, Indra is soma drinker, and he is fond of women. But in Kena, Uma Haimavati, a beautiful woman is the instructor and Indra partakes knowledge from her. There is not an iota of covetousness in Indra's character which is depicted in the Upaniṣads. This may be either peculiarity of the Upaniṣads or the change in Indra's character because of प्रज्ञाविच्छ्य. Uma might have bestowed the knowledge of ब्रह्मन् to Indra. This verbal picture is described in these Upaniṣads.

Upaniṣads sometimes speak of Śadhanā. Kena Upaniṣad speaks of it. Contemplation is prescribed at the end of the Upaniṣad. It is said that the contemplation on the mind is a physical contemplation (अध्यात्म अध्यात्मम् यत्ततू गच्छती वच मनोंनेन चेतुपमयम्यिक्षणम् केन. IV.5). Generally speaking, the word ‘अध्यात्म’ means - 'pertaining to body' i.e., physical and spiritual too. Here it is meant for pertaining to only the Physical body. The physical body belongs only to this mundane world, and hence, mind is referred in this context. Lightening is the symbol for contemplation in the mind region. Therefore the symbol worship (lightening) is quoted here. The Upaniṣad begins with the inspiration or uprising of the sense organs and ends with a symbol worship.

At the end of this Upaniṣad the seer says in a simple, frame like this - 'you asked about the Upaniṣad, I told you about the Upaniṣad' (केन. IV.7). The seer's is not mentioned anywhere in the Upaniṣad. The simplicity of Upaniṣad is praiseworthy.

Katha Upaniṣad

Katha Upaniṣad is divided into six chapters, out of which first three chapters contain the story element and last three chapters hold philosophy.
The first three chapters comprise the famous story of Yama and Naciketā. Vajaśravā was the name of Načiketa's father. He was a kind man. Once he started Sarvamedha sacrifice (yagna). At the end of the sacrifice he donated barren cows. His son Načiketā was sitting nearby him. He saw it and thought to himself, 'usually the precious thing is to be gifted during sacrifice, why are you donating these barren cows?' He questioned his father. Vajaśravā didn't pay attention. Načiketā asked twice and thrice. The father became angry and said to him 'I am giving you to Yama'. Načiketā found it true and went to Yama. He was not at home. Načiketā stayed there for three nights. Yama returned after that. He saw the guest waiting for his return. Yama gave him three boons as repentance. Načiketā said 'from the first boon may my father calm down'. By the second boon, 'may he be happy, when I return home'. Yama was pleased by these thoughts so he gave one more boon i.e., knowledge of Agnividyā which is also known as Načiketavidyā. Yama told all the details of Agnividyā to Naciketā. Naciketā then asked for ātmavidyā. Yama tried to persuade him by saying, 'you may have beautiful women for enjoyment along with all orchestras and chariots etc. You also may live as much life on this earth as you want'. Naciketā replied that 'all these things may be with you; (तवेव वाहास्तव नृत्यमीति | कथ. I.26) who will enjoy this longevity?' (अत्तिदीयं जीवितं को समेत? कथ. I.28). Kindly impart me ātmavidyā. The first part of Upaniṣad i.e., first three chapters come to an end here. A repetition of a phrase is also here (तदानन्त्याय कल्प्यते | तदानन्त्याय कल्प्यते | कथ. III.17). In ancient Sanskrit literature repetition stands for an ending note.

In this way, the Katha Upaniṣad comes to an end here, but there are three more chapters, which speak of ātmavidyā. In Kaṭa IV.1 it is said that the creator has created the sense-organs, having the openings outside, and therefore they are extroverts and not introverts. Somebody, who is interested in one's own self, sees inwardly but this is a rare happening (परगच्छिखानि...) कथ. - IV.1). The Upaniṣad then describes objectives of five sense organs (चेन रूपं रसं गन्धं... कथ. - IV.3).

The concept of individual (जीव) is also stated. In Katha V.I एकादशदारपुर is also mentioned. The eleven gates are not stated. Ādi Śākara has interpreted it as पुरुषार्थ प्रपंचे ‘हार्थदारपंचदिशात्रेष्ठत्रेष्ठक्रमप्रथमस्मिन्दोर्त्तानाश्चर्येऽ पुरुप्’, that means he has also not mentioned the name in the Upaniṣad. In Bhagavadgītā nine apparatuses are given. They are named in the commentary, but not in the Upaniṣad. The individual (जीव) is of the size of a thumb that resides always in the heart of every being. (अड्गुष्टमात्र: पुरुपोऽतरत्मा यदा जनानां हुथे स्वत्विष्ट:। कथ.
VI.17) Here that individual is described as 'Puruza'. The well-known etymology of this word 'Puruza' is 'पुरु शेते इति' - that which lies in the city. Nowhere in the ten principle UpaniZads, this 'पुरु' is explicitly stated as city nor described as the parts of the city. So it may be taken for granted that the limbs of the body are the parts of city. In Katha (V.1) and in Bhagavadgita (तव्वद्दरे पुरे देही... V.13), this is specified as city (पुरु).

This individual (जीव) is also metamorphically mentioned as the 'light without smoke' (योग्यितवाहूमकः...। कठ. IV.13). This is a unique description, because in worldly life when there is smoke there is fire/light, and without smoke fire cannot be thought of. But Katha says that the individual is light without smoke. Smoke is related with darkness, अज्ञान i.e., innocence, etc. According to the UpaniZads, the nature of an individual (जीव) is 'light' i.e., the knowledge. There is no iota of darkness in the individual. The UpaniZad expresses this knowledge in the poetic Language as smokeless light.'

The sixth chapter of the UpaniZad begins with the famous illustration of 'अश्वत्थ' but it speaks of the concept of Highest Reality and not like the world mentioned in the Bhagavadgita (XV.1). This is the main difference between Katha and Bhagavadgita. Katha UpaniZad describes the Highest Reality as an agent of the sentence. It runs like this -

उद्धर्मूलः अवाक्षाखः: एप अश्वत्थः: यन्तातः
तदेव शुक्रः तद्वृत्तः तद्वामृतः उच्चन्ते।

तस्मानलोकः: स्थिता: स्वः तदु नायेति कश्चन II (कठ.VI.1)
उद्धर्मूलः, अवाक्षाखः and अश्वत्थः are similar to Bhagavadgita (XV.1). But there (in Bhagavadgita XV.1) all the three words are in accusative case ending that means it is a कर्म and not कर्ता or agent of an action. In Katha UpaniZad the Highest Reality, being an agent, supports the idea of अभिनन्दित- उपदानकारण. Because in next line it is said that all the three worlds (plural usage i.e., लोकः: is also significant), have their shelter in it, and no one crosses over that. It means that the Highest Reality encompasses everything. In one way the concept of world and Highest Reality are complimentary to each other. At the same time, the Highest Reality is beyond all the worlds.

This UpaniZad is unique in many ways. Some of them are already mentioned, such as the description of a body having eleven gates, individual resides in it, etc. But the main thing is the character sketch of Yama. Usually everybody gets afraid of just by listening to the name Yama. But in this UpaniZad Yama is depicted as a real 'Guru' who is proud of his disciple and at the same time, who becomes upset with the thought of separation from him. Therefore, he mentions without any hesitation - व्याक्तक्वतुल्यो नोऽस्मभ्य भूयः अवाक्षातः तद्वत्ततः:
Praṣna Upaniṣad

It is called Praṣna Upaniṣad because many questions are raised in this Upaniṣad. Six sages viz. सुके, भारद्राज, श्रीव सत्यकाम, गार्ग्य सीर्यावरणी, कौमल्य आवलायन, बैदर्भ भार्गव एवं कबन्धी कार्यायन have asked twelve questions to the sage पिपिलाद. Out of them बैदर्भ भार्गव asks three questions, गार्ग्य सीर्यावरणी asks five questions and remaining sages ask a single question each.

The Upaniṣad begins with the question related to creation. How the creation takes place and the reply is that it occurs with the pair of रचि and प्राण. रचि is a female principle and प्राण is a male principle. Therefore the female and male principles together are the cause of the creation of the world. प्रजाति produced these two principles through penance i.e., तपस्। In तैत्तिरीय उपनिषद् तपस्या too, तपस्या is proclaimed as a cause of knowledge. So, तपस्या is seemed to be the root cause of everything. प्रजाति is equated with different time factors and accordingly the pair i.e., मिथुन is created through penance viz. तपस्या। At the beginning प्रजाति is mentioned as संक्लास i.e., the year and, रचि and प्राण are respectively as दशक्षणन and उत्तरायण। दशक्षणन is connected with rituals, and rituals inturn represent darkness and rebirth. On the other hand, उत्तरायण is related with knowledge, light and non-return. These two pathways are known as धूमकेतुमार्ग and अर्यावासिन मार्ग i.e., path of darkness and path of light respectively. Then प्रजाति represents a month i.e., मास। It has two parts or fortnights namely शुद्ध पक्ष and क्रृत्र पक्ष। Both of them which are suggested above, mention the fact of non return and rebirth respectively.

In the third stage, प्रजाति is equated with day and night. There is no need to explain, because it goes without saying that the day is related with light and night with darkness. Everything else comes automatically or on its own. Question regarding the individual (जीव) is raised then. The organs are named as ‘deva'. The word देव is derived from the root दिव् meaning 'to shine'. So देव is a shining entity in which the sense organs, the motor organs and internal organs are enumerated. प्राण, which is treated as बाण is superior to all i.e., वर्षक। So the concept of individual is complete.

Then कौमल्य questioned like where this is प्राण originated from? The reply is that it originates from आत्मनः। आत्मनः resides in the heart (हृदि आल्मा - प्रश्न III.5).
In Katha Upanizad (VI.17) also, it is said that the residing place of आत्मन is the heart. In one way these UpaniZads confirm the above facts by repetition. Later पिपलाद described the channels (नादी). One can get similar description regarding channels in Katha Upanizad (VI.16).

गार्ग्य सौरांचणी questioned about three states viz. waking (जागृत), dream (स्वप्न) and deep sleep (सुपुर्ण). He asked the question regarding the sleep. The answer got is that all the sense and motor organs become one with the mind. Then the individual (जीव) soul dreams (IV.2). When there is no dream, that state of mind is called bliss. This is a state of deep sleep. There itself it is mentioned that all are established in Highest Reality (कस्मिन सर्व संप्रक्षिप्तता.... पर आत्मनि। प्रश्न IV.1,7).

The concept of the Highest Reality is not elaborated, but mentioned briefly as 'पर आत्मन' (प्रश्न IV.7).

Then शैव सत्यकाम posed a question - 'how to conquer the world?' पिपलाद replied as 'the प्राण itself is औंकार, consisting of three मात्राः, and with this, one conquers the world. This is called साधना, and this is nothing but concentrating on प्राण. This is a निर्गुण type of साधना. In Katha also, there is mention of औंकार. Here it is said that औंकार is both पर and अपर प्राण (प्रश्न V.2). The Brahman is thought of by concentrating on औंकार.

In reply to युक्तेश्वर भारद्वाज's question the concept of पोदकला is discussed. One may feel disturbance in this sequence by raising the question of what does an individual (जीव) acquire after the साधना. But the fact is that this question was asked by हिरण्यानाम कौसल्य to युक्तेश्वर भारद्वाज (प्रश्न VI.1). He could not answer. He then questioned the other seers. They too could not give any reply. So, all of them approached पिपलाद. The question raised by them was - 'who is this पुरुष?' पिपलाद answered and explained it as पोदकलापुरुष i.e., person who possesses 16 digits. These 16 digits are enumerated by पिपलाद as follows - प्राण, श्रद्धा, ख (ether), बायु, ज्वोतिस्, अपू (water - fluid element), पृथ्वी, इन्द्रिय, मनस्, अन्न, वीर्य, तपस्, मन्त्र, लोक, कर्म and नाम (प्रश्न VI.4).

Adi Sakkara has interpreted the word श्रद्धा as sacrificial water i.e., यज्ञीय जल. In Brähmana texts also at some places this श्रद्धा is not mentioned as faith, but it is as specified यज्ञीय जल. May be the concept of कार्यता is expressed here. In the ancient times, just as faith was essential for every action, so was the sacrificial water viz. यज्ञीय जल. The word इन्द्रिय may stand for sense and motor organs. The mind is a representative of internal organs. Then the food is
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mentioned here, which is the representative of the physical body. Because in तैत्तीरीय Upaniṣad also Bhṛgu realised food as Brahman (तैत्तीरीय इ.2), that is the gross body’. Then comes the तपस्य as it is seen in प्रथम. Every thing is created only through तपस्य and for gross things, gross body is essential, and it is produced through अत्र. After तपस्य, मन्त्र, लोक and कर्म are detailed and ultimately the name is specified. In नवसमोत्तरातपायणपीयोपातित् II.9, it is stated as ‘आत्मार्ण नामरूपात्माकं हीदं...’. This अत्माः on one hand is of the nature of name and form and on the other hand the world is also having Name and Form. That name i.e., नाम is the ultimate sixteenth digit of that Puruṣa. Even in worldly life, the individual is identified only by the name.

The very cause of birth is Karma. Name or नाम means the identification of a being in the present birth, for which an individual occupies a proper noun. Thus the origination of an individual is described in a different way here in this Upaniṣad. A being experiences various actions and travels in देवयान and पिन्नयान मार्ग which is mentioned as अविरंदिदमार्ग and धूमादिदमार्ग i.e., path of light and smoke respectively.

The Upaniṣad comes to an end here. The Puruṣa is the miniature form of Highest Reality. Therefore here also the Highest Reality is depicted in a different way.

Mundaka Upaniṣad

In 'Eighteen principle Upaniṣads' the division of this Upaniṣad is as follows - there are six subchapters i.e., Khaṇḍas and three मुन्दकास, each मुन्दका comprises of two subchapters.

Mundaka begins with the question posed by शौक. At the outset the order of the sages is given. ब्रह्म is the foremost among the Gods and the elder son अथवा. He spoke to भार्धाज. भार्धाज to अइगीस ultimately शौक asked अइगीस that 'by knowing what, everything is known?' (कर्मित्रि विज्ञाते सर्वाद्यं विज्ञाते भवतीति Mundaka I.1.3)

Two vidyas are mentioned here as परं and अपरं (Mundaka I.1.4) चर्चेत, प्रपुन्त, सामवेदं and अथवर्वेद along with 6 auxiliary texts i.e., वेदाङ्गस such as शिखर, कल्प, ज्याकरण, निरूक्त, छन्दसु and ज्योतिः are included in अपरं विभा (Mundaka I.1.5). परं विभा is that in which the imperishable is realized (यथा तद्वस्मधिगम्यते Ibid.). The Highest Reality is thus understood. This Upaniṣad begins with Highest Reality through the question. Illustration of spider is given for the creation and dissolution of the world with a mantra -

यथैरनामत्व: सृजनात गृहते च यथा पृथिव्यामोपधय: सम्भवनि।
यथा सत: पुरुषात् केशलोमानि तथा उक्तार्थस्मावतीह विष्वम्॥
(Mundaka I.1.8)
The creation and dissolution have only a single source and come into being without any effort. These two main things are suggested with this example. It is a spontaneous overflow of the Highest Reality. The world is merged as quietly as it comes forth. This is the first Upaniṣad in the traditional sequence where the Brahman is clearly stated.

In II.1 in the same Upaniṣad example of fire is given as a source of origination.

There are two birds having beautiful wings, they are connected to each other, and embracing like friends on one tree. Out of these two, one is enjoying the sweet fruit and the other one is witnessing it. The difference between the individual and Isvara is very aptly depicted in the above mentioned verse. The individual enjoys the result and Isvara witnesses it. By being one with the Highest Reality the individual goes beyond the concept of Isvara also. The example of river can be found in Praṣna as well as in Mundaka. But the difference is, in Praṣna it is in prosaic form and in Mundaka it is in metrical form. Mundaka III.1.1

(Mundaka II.1.1)

(Mundaka III.2.8)
There is a description of sixteen digits and that of the individual who bears all those sixteen digits, i.e., प्रवश्चकलापुरुष. In this description the individual becomes one with the Highest Reality. In one way a gradual development of an individual can be seen through similar simile. One may remember here that the last form of the sixteen digits is 'नाम' (प्रश्न VI.4). In Mundaka it is said that an individual's name and form etc., will be abandoned. So here the नाम is referred to as an entity to be discarded.

This ब्रजविद्या is a very sacred one. Therefore at the end of this Upaniṣad it is instructed that this ब्रजविद्या should be imparted to one who has undergone the श्रीरोज्नत as prescribed in the rituals (Mundaka II.3.10). So this Upaniṣad might have been named as Mundaka.

**Mandukya Upaniṣad**

Mandukya may be the name of seer, because no information is found here regarding the name. Mandukya is a derived noun. It is originated from the noun Manduka. Manduka means a frog. It doesn't convey any meaning as seer. Therefore, it's better to accept Mandukya itself as the name of seer.

This is the smallest among the ten major Upaniṣads. It has in all twelve मन्त्रs. All these मन्त्रs are dedicated to आ०.

Though smallest in size, it has covered all the three foremost principles viz. जीव, जगत् and जगविविधता. At the very beginning seer declares that all this is syllable only one single entity or one i.e., Om. The word अक्षर might be deliberately used because अक्षर means a syllable. It also means imperishable entity. No doubt, in the language, Om is a syllable, but at the same time Om has utmost importance in philosophy. So with this dual property the word अक्षर might have been used. Immediately after that, Om is referred for 3 times. The 3 times represent past tense, present tense and the future tense.

(भूतं भवद् भविष्यद् इति सर्वं ओऽक्षरं एव - Mandukya-1)

This Om is the second मन्त्र and it is equated with ब्रजन् - the Highest Reality. That ब्रजन् is having four quarters. All the four put together is ब्रजन्. Therefore ब्रजन् is equated with Om. Om is also having four syllables, because Om is consisted of three पाद्स and मात्रास viz. अ, उ and म and the fourth one is described as अ-मात्रा.

मात्रा or मात्रा is measurement. The first three states have specific measurements, but the fourth state is limitless or boundless.

First syllable i.e., अ in Om is a waking state - जागरितस्थान. It has seven limbs and nineteen faces. A di
Sakkara has commented on this. According to him seven limbs are head, eye, vital force, middle portion of body, conglomeration of the limbs, baste and the feet, and nineteen faces are five sense organs, five motor organs, five breaths and five internal organs namely मनस्, चूड़ि, अहंकार और विच. It is quite obvious that the experiences of the waking state are generally seen in the dream. Nobody can see, what is not experienced. Therefore, basically there is no difference in waking and dream state. The difference lies only in time span. The dream can be enjoyed at length or otherwise within a fraction of second, unlike worldly life. It can be told that the dream state is a mirror of mundane life. Keeping this in view, there is similar description of waking state and dream state.

The third state is युक्ती or deep sleep. It has two way functions. On one hand it is no way connected with either the waking or the dream state and on the other hand, it is a state of ignorance. There is no ruminant of waking or dream state. सदानन्द यतीन्द्र in his वेदान्तसार has rightly pointed out that - युक्तम् अहम् अरवायन् न किन्नित्वं अर्धदिश्यम् हृति उक्तित्वं परमशीर्षपते:। I enjoyed the sleep, didn't understand anything, this is the experience awakened one, waking up from sound sleep.

This is the life of a being on the whole. Therefore describing these states, the UpaniZad has also mentioned the world in a distinct way.

These three states are linked together. The fourth state is totally a different one. It is called तुरीय state.

These are the stages of both individual and lŚvara. They are named as - the individual in waking state is विश्व and lŚvara is वैश्वानर. The reason for equating with वैश्वानर is because it stands first. lŚvara physically obtains all desires. The dreams are meant for the fulfilment of desires, but on a psychological plane. The result is stated as he becomes the first and foremost. (जागरितस्थान: वैश्वानर: प्रथमा मात्रा आते: आदिमच्छाद् वा। आप्रोति ह वा सर्वानु कामानु आदिशिष्ठि। मुण्डक-९) Bhagavadgita might have understood it and mentioned in case of lŚvaraas ‘अहं वैश्वानरो भूता प्राणिनां वेदस्तिन्ति’ (B.G. XV.14). As ‘वैश्वानर fire’, I am residing in the bodies of the beings. In Bhagavadgita वैश्वानर is connected with digestive fire (पाचक अग्नि) and in the UpaniZad it is a waking state. It has a wider sphere here. The waking state comprises almost a complete life of a being. It is the first in all four states, which is rightly pointed out by the seer of the UpaniZad.

The second state of the individual and lŚvara is similar in form. It is mentioned as तैजस. In every state, while describing lŚvara the etymology is given. It is called second मात्रा because it goes upwards or stays as the middle one. (स्वप्रास्थान: तैजस: उकर: द्वितीय मात्रा उक्तपि हमयवाद् वा। माण्डक् - ९०). The upwardness
or upliftment is in the sense of continual knowledge i.e., ज्ञानसननति. There remains no difference in name of an individual and lŚvara. In the dream state the organs are luminous for enjoyment of dream. So it is तैज़स viz. consisting of lustre-luminosity.

The third state is called प्राञ्ज़, where one and the same name is ascribed to the state of both individual and lŚvara. The word प्राञ्ज़ can be interpreted in two ways - प्रकुण्ड जानाति and प्रकरण अज़ः. It is very significant, because in case of सुपुन्न the experience is felt as 'I slept happily'. That means a being realizes that happiness. It is प्रकुण्ड जानाति and at the same time he also feels that 'I didn't know anything'. That clearly suggests his ignorance. That can be said as प्रकरण अज़ः। By these two interpretations it may be said that a twofold experience in daily life is experienced by the individual and lŚvara.

प्राञ्ज़ is the third quarter of ओम i.e., म. So it is called as मकार. (सुपुन्नस्थान: प्राञ्ज़: मकार: तूतीया मात्रा मिलते: अपीते: वा। मण्डूक्य - ७१) Two roots are denoted here viz. भमा and अपि + वी.भमा literally meaning 'to measure'. When something is measured it is understood, in a way as if it is consumed. Therefore the verb अपीति is also mentioned. In deep sleep, nothing is known, about swallowing. The meaning of अपीति is understood. But it should be remembered that being in a state of ignorance, it doesnot mean that it is the last or ultimate state. So the fourth state is mentioned as तुरीय. It is अभाव and शिव. It is beyond wordly life, therefore it is called अध्यवसाय, it is the culmination of all expansion i.e., प्रपञ्चोपशम. This औंकर itself is आत्मन. That is stated in the last मन्त्र - (एवमांकर आत्मनं। मण्डूक्य - ७२).

It begins with and culminates in ओम. At the outset the Seer has explicitly said it - ओमिवेदक्षरम् हर्द सर्वम्। तथ संग्य व्यास्यानम्। (मण्डूक्य - १). ओम is this syllable, and this is imperishable. All this is ओम. This is its elaboration.

So the whole Upaniṣad is the explanation and expression of ओम.

Taittirlya Upaniṣad

The name Taittirlya is connected with one story. Previously Yajurveda was one unit. It was handed down to disciples by the teacher. One day याज्ञवल्क्य committed some mistake. The Teacher asked him to vomit that part which was taught to him. याज्ञवल्क्य vomited. याज्ञवल्क्य's other disciples were present there and they swallowed it in the form of तितिर्गित bird. Therefore this branch of Yajurveda is known as कृण वर्तुव्य। तस्य उप व्यास्यानम्। (मण्डूक्य - १). ओम is this syllable, and this is imperishable. All this is ओम. This is its elaboration.

So the whole Upaniṣad is the explanation and expression of ओम.
Every UpaniZad has a style of its own. Sāntimātrā is mentioned for every UpaniZad. But unlike other UpaniZads in तांत्रिक UpaniZad Sāntimātrā is incorporated in the beginning itself. It has three वल्लिदिः i.e., chapters namely शिष्कावल्लिद, ब्रह्म or ब्रह्मानन्दवल्लिद and भूमुवल्लिद. It begins with Sikzá i.e., phonetics. Again this is not like usual phonetics but it is a cosmic one. It begins with लोकोऽ and concludes in the body. It is divided into five groups. They are अधिलोक, अधिज्ञातिष्ठ, अधिविद्या, अधिप्रज्ञा and अध्यात्म. The prefix ‘अधि’ stands here taking the meaning as 'pertaining to'. So each group is pertaining to the world, as the light, the knowledge, the progeny and the body. There are four members in each group पूर्वरूप on one side, उत्तररूप on the other side, संधि is union and संधान is uniting element. In case of लोक, पूर्वी is mentioned as पूर्वरूप on one (may be lower) side. वैष्ण: - the heaven is on the other side of पूर्वरूप. आकाश i.e., ether is union and the wind - वायु is the uniting element.

Fire is said to be on one side in अधिज्ञातिष्ठ. आदिभुत or the Sun is on the other side. Water is the Union. Lightening is the uniting element.

In अधिविद्या, the teacher is on one side. The direct disciple i.e., अन्नेवामी is on the other side. विद्या is the Union and discourse is the uniting factor.

A mother is on one side in अधिप्रज्ञा. A father is on the other side. A creation viz. प्रज्ञा is union and the procreative i.e., प्रज्ञन is the uniting element.

The last one is pertaining to body viz. अध्यात्म. There is the upper lip on one side. The lower lip is on the other side. The speech is the Union and the tongue is the uniting element. Here the word ज्ञात्वन is meant only for the body and not for spirit.

This शिष्का वल्लिद seems to be a combination of different subjects. Some ritual is spoken out. It is meant for wealth and gaining students.

Then there is a description of four व्याहतिः - utterances. They are भू: - भुवं, स्व: and महः, recited by all the three वर्णs in संध्या. There is no mention of remaining three i.e., जन: , तप: and सत्यम. First three व्याहतिः are connected with three worlds such as the earth, the mid region and the yonder world. मह is ब्रह्मन्. All Vedas get glory through ब्रह्मन् (तैत्ति I.5.2). Here ब्रह्मन् is interpreted as आौकार by Adi Saṅkara (शंकरभाष्य on Ibid). In the same UpaniZad after equating मह with ब्रह्मन्, it is treated and declared as प्राण. All the sense organs i.e., देवs worship प्राण. (तैत्ति I.5.3)

अनुवाक् and साधना are prescribed in the next subchapter. Here, the seer प्राचीनयोग्य was asked to contemplate. (तैत्ति I.6) The result is shown as one who
meditates on मह treating it as ब्रह्म becomes a master of eye, mind, ear etc. (Ibid).

When मह is ब्रह्म everything comes under its circumference. Therefore in the next sub chapter अनुवाक, all the fivefold objectives i.e., the three worlds, quarters and sub quarters, then the fire, the wind, the Sun, the Moon and stars (तैत्ति 1.7) are enumerated. This is mentioned as अधिभूत i.e., pertaining to the elements and then, those that are pertaining to the body viz. अध्यात्म, i.e., an eye, an ear, mind, speech and skin (Ibid). This is declared by Veda or a Seer as आदि संकारा's interpretation (शकरमाध्यम जन I.8). This is called as पाइक्त, because it is consisting of five elements in each group. All of them become ब्रह्म.

Different opinions regarding observing स्वाध्याय - one's own study and ब्रजवचन - discourse - are put here as ब्रह्म, सत्य, दम, शम etc. (तैत्ति I.9). Then there is a declaration of विशंकु (तैत्ति I.10). It is mentioned there as he has obtained the Highest Reality and hence he says it.

After that, in the last अनुवाक of the ब्रह्म (तैत्ति I.11), the instructions are imparted to the graduates like - How to behave, to whom a graduate should follow and what qualities of a teacher should be acquired by a graduate, and so forth. This is a very famous passage, which is quoted many a times.

The second ब्रजवचन is ब्रह्मवचन. At the outset there is a description of ब्रह्म. The definition of ब्रह्म is mentioned in a clear language as सत्य झांस अनन्त ब्रह्म (तैत्ति II.1). There is no triad as सत्य - चित्त - आनन्द ब्रह्म in ten principle UpaniZads, though it is more famous than the above mentioned citation.

After that, for the first time the theory of creation is mentioned very neatly. It is very methodical. It begins with आत्म. The word आत्म here stands for ब्रह्म. Then the order of five elements from ether is mentioned. It is exactly the reverse to what we are familiar with. It is as follows - the ether - wind - fire - water - earth - herbs and plants - food - being - consisting of food and water element (तम्माद वा एतत्त्वादत्म आकाशः संफूतः | आकाशाभासः | वायुचिन्द्रः | अग्रारापः | अद्भः पृथिविः | पृथिव्या श्रवश्यः | अप्रधीम्योऽभ्यः | अभारुपः | स व एष पुरुषोत्तमम: | II.1). Then the five sheaths are mentioned. They are आनन्दकोश, प्राणमयकोश, मनोमयकोश, विज्ञानमयकोश and आनन्दमयकोश. Here metaphor (रूपक अलंकार) is used as the figure of speech. In general, metaphor (रूपक) means union of उपमेय (comparable) and उपमान (standard of comparison). These कोष are explained through रूपक with a bird. Five limbs are common to any bird viz. the head, left wing, right wing, middle portion and the tail. In the UpaniZads there are the words like दक्षिण: पक्ष: and उत्तर: पक्ष:. A di Saṅkara has interpreted ‘उत्तर:'
as ‘सत्य’, that is the left. When one sees a bird, all these limbs can be seen at a glance. Therefore the bird might have been thought suitable for a metaphor. Secondly, it shows the relation of human being with nature. Now-a-days, the nature is known as environment. So it shows environmental awareness. The closeness of a seer with these natural phenomena is stated. The bird is seen by everybody and therefore there will not be any problem in understanding the subject matter. This mentality of a seer is worthy to be acknowledged. Again there are five sheaths with five elements in each. Number five is made significant again.

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Third one is मनोमयकोश. प्राणमय is concealed by this sheath. व्योम is its head. द्रष्टा is right side. साम is left side. आदेश is the middle portion. अधविधिगर्स is the support. It is peculiar that it begins with व्योम. As the head executes everything, the व्योममन्त्रs are actually engaged in the ritual. (तैत्ति II.2)

The fourth sheath विज्ञानमयकोश. It covers मनोमय कोश. श्रद्धा is stated as the head of विज्ञानमय. ऋत्व and सत्य are respectively the right and left sides of it. योग is the middle portion. According to Saṅkara, योग is समाधान or युक्ति. (शाङ्करभाष्य on तैत्ति II.4) योग is the support. (तैत्ति II.4)

The fifth and last sheath is आनंदमयकोश. It covers विज्ञानमय, but there is no covering or concealment for आनंदमयकोश. प्रिय is its head. मोद is right side. प्रमोद is left side. आनंद is middle portion. द्रष्टा is the support. Here प्रिय means a loving thing. मोद is the happiness from the gain of प्रिय. प्रमोद is excessive happiness. आनंद is happiness in general. Having interpreted all this, Saṅkara has further proclaimed that द्रष्टा is inside all. It is the Highest Reality, which is contradictory to
duality. (शंकरभाष्य on तैत्तिरी II.5) Therefore this is important.

This concept of five sheaths occur only in this Upanizad. Here, two questions are raised. Where does the Knower go after leaving the body? What does he attain? The creation process at the Highest Reality is described. But again everything is created in a cosmic sense, and by observing penance (तैत्तिरी II.6). In that creation सत् was created by itself, so it is called as सुयुक्त. That is रस. When one acquires it, he will reach a state of bliss - आनंदी (तैत्तिरी II.7).

In तैत्तिरी II.8 famous ‘आनंद मीमांसा’ consideration of bliss is shown. Three criteria are mentioned as the eligibility of attaining bliss. The person, who is desirous of bliss, should be noble, young and studious. There is a sequence to attain bliss. If this whole earth is filled with all commodities, it is a sole happiness of a human being (मानुषानंद). Such hundreds of happiness is one मनुष्यानृद्वारा आनंद. Hundred मनुष्यानृद्वारा आनंद is one देवगन्धार्यानंद. Hundred देवगन्धार्यानंद is one happiness of manes of विश्वलोकक्ष. Hundreds of their happiness is one happiness of आजानजीवन. Hundred happiness of आजानजीवन is one happiness of कर्मदेव. कर्मदेव are those who achieved the heaven by their actions. Hundred happiness of कर्मदेव is one happiness of Indra. Hundred happiness of Indra is one happiness of प्रज्ञापति.

Hundred happiness of प्रज्ञापति is one happiness of बृहस्पति and ultimately, hundred happiness of बृहस्पति is one happiness of ब्रह्म. The happiness begins with मनुष्य and ends in ब्रह्म (तैत्तिरी II.8). In all there are 1000s of happiness, which is one happiness of ब्रह्म. This number 1000s is used to show its uniqueness. Much efforts are required to achieve that state of happiness (bliss). Therefore, this state of unperiphered happiness is called 'bliss' and it is not at all a mere wordly, mundane happiness.

In this ब्रह्मजीवी the journey of the individual soul, possessing five sheaths to the Highest Bliss is described. It starts with the definition of ब्रह्मन् and culminates in the bliss of ब्रह्मन्.

Third वाणी is known as भृगुवाणी. In this भृगुवाणी, there is a story of भृगु and his father वरुण. One day भृगु went to his father and asked him to impart the knowledge of ब्रह्मन्. वरुण told भृगु that अत्र, प्राण, चक्षुस, श्रोत्र, मनस् and वाच are doors of ब्रह्मन्. A di Saṅkara in his interpretation said that अत्र i.e., the food is gross body. प्राण is vital force, चक्षुस, श्रोत्र, मनस् and वाच are means or pathways to realize ब्रह्मन् (शंकरभाष्य on तैत्ति III.1). Then वरुण gave him the definition of ब्रह्मन् as - ब्रह्मन् is (तैत्ति III.1) यथा वा इत्यादि भृगुनि ज्ञातानि जावते। वेन जातानि जीविति। विद्ययति अनंतपरिणामिति। तद् विज्ञानस्य। तद् ब्रह्म इति। It means, ‘ब्रह्म’ is one, from whom all beings are created, by whom
they sustain and towards whom they approach and enter, and understand Him.

The story tells that भृगु then observed penance. Having observed it, at the outset he realized अन्तः as ब्रह्मान् but again he approached his father and asked about ब्रह्मान्... He again observed penance. Having observed it, at the outset he realized अन्तः as ब्रह्मान्... But again he approached his father and asked him to observe only penance. The story doesn't explain anything, but tells only that every time भृगु goes to his father and father tells him to do penance (तैलिण्न III 2-6). It suggests that though भृगु doesn't explicitly open up with the father, he was not satisfied with the achievement, till he obtained bliss. There seems a correlation between ब्रह्म / ब्रह्मानन्दकर्मी and भृगुवर्धने. Five sheaths of individual soul are described in ब्रह्मवर्धने. भृगु experiences them, in भृगुवर्धने. The theory and practice are both prescribed here. It concludes with the praise of food (तैलिण्न III.7-10). In sixth अनुवाक of the III chapter of the same UpaniZad bliss of ब्रह्मान् is mentioned and then again there is a mention of food. One may find it odd, but it is not so. On the contrary it is the perfect joining of the start and the end. It begins with food as ब्रह्मान् and concludes in praise of food. But in तैलिण्न III.10.5 the seer proclaims that having crossed अन्तः, नान्तः, मनोमय, बिज्ञानमय, आत्मन् or the aspirant ultimately reaches the Highst Reality i.e., ब्रह्मान्.

Thus, in this UpaniZad three tenets viz. जीव, जगत् and जगत्तिष्ठता are woven together.

Aitareya UpaniZad

The seer of this UpaniZad is the son of maid servant namely इतरा. So he is ऐतरेय and the UpaniZad is named as ऐतरेय उपनिषद्.

It begins with a statement that in the beginning, there was only आत्मन्. He thought I may create the worlds along with their protectors. Therefore he created अभ्यस्तः, मरीचीः, मर:, आपः। (ऐतरेय I.1.2) A di Saṅkara has interpreted it as आकाशविक्रमण... अमुज्जत्। (शंकरभाष्य on Ibid) Then he created deities having all organs. They asked for food. First he offered them four legged animals such as cows, horses etc. But the deities refused and said that this is not enough for us. Then he created the person, all the deities viz. powers of all organs entered and got situated in proper places. It is very nicely described here, for ex. अन्तः: ब्रह्म भृगु महात्म प्रविष्टवात्। (ऐतरेय I.2.4) becoming a speech, the fire entered the mouth. In daily life also the phrase 'fiery language' is used. From the upper side of the head, the आत्मा then entered the body. It is mentioned as the gate किर्तीः। It is नान्तन - pleasing (ऐतरेय I.3.12). Three abodes are stated there without naming them. A di Saṅkara proclaimed it in two ways. First he has declared threefold residence viz. mother's body, father's body...
and his own body. But later Saṅkara might have thought of greater sphere and then spoke of three states as waking (जागृति), dream (स्वप्न), and deep sleep (सुप्रवाह) (शंकरभाष्य on Ibid). One, that enters the body, is ब्रह्मात. Basically, ब्रह्म and individual soul are one and the same.

What is accepted as conception in modern medical science viz. placing the रेतस् in female organ is declared as the initial birth (एतरेय II.1). The mother's, nourishment is the second birth (एतरेय II.1.3). When it is born as male or female child, it is the third birth (एतरेय II.1.4).

In no other major UpaniZad such idea of birth is revealed from the conception stage. In one way this is the uniqueness of this UpaniZad. It begins with creation of worlds, their protector, and ends with the individual.

In the third chapter Aitareya UpaniZad speaks of the आत्मन्. It questions as to which आत्मन् we should meditate upon, how it should be performed, and through which medium a person sees, hears, understands smells, speaks and tastes sweet and sour (Aita III.1).

First it is told that this is heart, or the mind. Different faculties of mind are mentioned here as - संज्ञानं आज्ञानं विज्ञानं प्रज्ञानं मेधा धृतिः मति: मनोपि: ज्ञूति: स्मृति: संकल्पं;, क्रतु: अतः: काम: वश इति। (Aita III.2) At the end of the passage it is made clear that these are the names of intelligence (Ibid).

All, such as ब्रह्म, इन्द्र, प्रज्ञापति, all the elements, all the species, four types of योनि i.e., cause of creation of beings viz. अण्डज, जगाचुज, स्वेदज and उद्दिश्च, is established in प्रज्ञान. प्रज्ञान is Brahman (Aita III.3).

The UpaniZad concludes in declaring that one who recognises and knows of this, becomes immortal (Aita III.4).

It seems that Aitareya UpaniZad has paid more attention towards the theory of creation. No other UpaniZad has worked on it in this manner. Therefore this UpaniZad has a rare contribution to philosophy.

Chandogya UpaniZad

It is UpaniZad of SAmaveda. The word छन्दस् has different meanings, one of them is सामन्. The word छन्दोऽय is a derived noun, which means 'belonging to छन्दस्' i.e., सामन्. It consists of eight chapters and many sub-chapters called छान्. First two chapters are devoted to साम. It is said that सामवेद is the origin of Indian Music. The practical method is also employed in this सामवेद. When that साम is chanted in high pitch, it is called as Udgita. Because it is Udgita, सामवेद is sung in high pitch.

The UpaniZad begins with ओम्. ओम् is stated as Udgita and it is equated with साम. It seems that it is mentioned in reverse order such as - the earth is an
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essence (lit. juice) of all beings. The water element is an essence of the earth. The herbs are the essence of the water element. A being is an essence of the herbs. A speech is an essence of being. V\(k\) is an essence of a speech. सामन्त is an essence of V\(k\). Ultimately Udg\(i\)tha is an essence of सामन्त (छांडोग्य I.1.2.).

Then the idea of pair / couple (मिठ़ुल) is postulated. A speech is V\(k\) and Pr\(ana\) is सामन्त. This is a pair of वाक् and प्राण i.e., वाक् and सामन्त.

Then the story of the battle of Gods and demons is described (छांडोग्य I.2.1-6). On whatever Gods contemplated, the demons penetrated into it with sin. So it has a counter element too.

The Gods meditated upon the nasal breath as Udg\(i\)tha (नासिक्य प्राण - छांडोग्य I.2.2.), the demons penetrated into it with sin. Therefore there are good smell and bad smell (सुरमिच च दुर्मिच च Ibid). The Gods contemplated on speech as Udg\(i\)tha. It was spoiled. So the speech became two fold elements as true and false (सत्य च असत्य च - छांडोग्य I.2.3.). The Gods then meditated upon an eye as Udg\(i\)tha. It got spoiled. So, there are both beautiful and ugly things which we see (दर्शनीय च अदर्शनीय च - छांडोग्य I.2.4). Then the Gods meditated upon an ear. It also got spoiled. As a result, there are worthy to be heard and unworthy words which are not to be heard (श्रवणीय च अश्रवणीय च - छांडोग्य I.2.5).

At the end of the story it is said that the Gods contemplated on the mind as Udg\(i\)tha. Even that was also penetrated by the demons. It resulted in volition and non-volition thinking (संकल्पनीय च असंकल्पनीय च - छांडोग्य I.2.6).

This whole story is a symbolic picture. The Gods and demons are symbolic representations of good and bad qualities. The Ch\(āndogy\)ya Upani\(z\)ad provides the reason for duality through this story. A nasal breath, a speech, an eye, an ear and a mind are considered as the physical representatives of a being. A nasal breath is प्राणमयकोश. An eye, an ear and a speech are symbols of अष्टमयकोश. An eye and an ear are sense organs but speech is a motor organ. A mind denotes मनोमयकोश. विज्ञानमयकोश can be included in मनोमयकोश, because it is a constituent of अन्तःकरणचतुस्तय. As it is a physical and wordly description, the आनन्दमयकोश might have not been thought of in this context.

The concept of उद्\(्र\)थ is explained. There are three syllables in the word उद्\(्र\)थ. It is उद्, ॠ and थ. Equation of these three letters with some natural phenomenon and Vedas are as follows - (छांडोग्य I.3.7).
There is one peculiarity in Chandogya Upaniṣad. In the first chapter itself the word कपास (I.6.7)
occurred. Almost all the commentators, including Saṅkara, have dissolved the word as कपि and आम and
connected it with the back bone of कपि i.e., a monkey. Only Rāmānuja could interpret it very skillfully. The
quotation goes like this - तत्स्य यथा कपासं पुण्डरीकम् हि आक्षरं (I.6.7). The word कपास has a link with पुण्डरीक.
Pुण्डरीक means a red lotus. आम is a face. कपास when
combined means 'a face of a monkey'. The whole simile
will be as follows - his eyes looked like the face of a
monkey, which are like red lotuses. The face of a
monkey is red and has a round shape. A red lotus also
has a round shape. So it is compared with the face of
a monkey. This is a symbol worship. The Highest
Reality is worshipped as आदित्य. Then the minute
description of आदित्य and comparison with हिरण्मय पुरुष
is done. हिरण्मय literally means an element made of gold.
So हिरण्मय पुरुष symbolises the Highest Reality.

Then it is stated there that शिलक शालावच्य, चैक्तिकायन
daल्य and प्रत्यय जैसी were three experts in उद्धी. They
conversed among themselves and then discussed about
उद्धी (छांदोग्य I.8.1 - I.9.4). Then उपसित चायक्रण, बक
daल्य, गाव मेंटव also joined them for discussion (छांदोग्य

Second chapter starts with the definition of साम. It
is near to निरुक्त. Because in छांदोग्य II.1.1 it is said that
‘वनवधू साधु तस्माद उच्चते’ - here सा, in साधु as well as साम
respectively, are thought that they may remind of the
principle of वनवधा, mentioned in ग्रहण texts. Niruktakāra
has adopted this method, i.e., the similarity of a single
syllable can postulate the similarity of the meaning, as
in Chandogya Upaniṣad. The word साधु is equated with
साम.
Fivefold साम is prescribed in the second chapter. It is हिंकार, प्रस्ताव, उद्दीथ, प्रतिहार and निधन. This fivefold साम is meant for recitation. It suggests the oral tradition. लोक, वृष्टि, क्रतु, पशु and प्राण are described here through पश्चविध साम. (छांदोग्य II.2.1 - II.7.2)

Then, again साम is connected with all for all the times - (सवंस समस्तन साम। मां प्रति मां प्रति इति सवंस समस्तन साम। छांदोग्य II.9.1). It is a sevenfold concept representing as हिंकार, प्रस्ताव, आदि, उद्दीथ, प्रतिहार, उपव्रज and निधन (छांदोग्य II.9.1. - II.9.8). This sevenfold साम is also meant for chanting. Chanting is a distinguishing character of साम. By chanting साम it gets connected with five or seven things. It is a universal phenomenon. धी:., अन्तरिक्ष, पृथ्वी, पशु, क्रतु, वृष्टि etc. are included in पश्चविध or सत्तविध साम (छांदोग्य II.2.1 - II.9.8).

The letters of सत्तविध साम are calculated as follows- हिंकार - 3 letters, प्रस्ताव - 3 letters, आदि - 2 letters, प्रतिहार - 4 letters, उद्दीथ - 3 letters, उपव्रज - 4 letters, निधन - 3 letters (छांदोग्य II.10.1 - 4). It is mentioned there that one letter is found extra - अक्षरम्। अतिशयति (छांदोग्य II.10.3). So altogether, there are 22 letters, by reaching 21 letters one can gain आदित्य and reaching twenty second he can conquer परमादित्य. That is felt as heaven - त्रास्त्रकम् (छांदोग्य II.10.5).

पश्चविध साम is connected with fire. हिंकार is nothing but churning of wood-sticks. The smoke comes out of it and that is the first element called प्रस्ताव. Enkindling (उज्ज्वलति) is the second element called उद्दीथ. The fire pits, the fourth element (अड़गार्स) are प्रतिहार and the final element extinguishing (उपशाम्यति) is निधन (छांदोग्य II.12.1). This is how, the Upaniṣads, though are philosophical discourses by nature, are connected and interlinked with rituals even. There lies only one difference and that is - the Upaniṣads interpret the ritual in a different way. The पश्चविध साम is symbolically connected with sexual life of a being also (छांदोग्य II.13.1). In this manner it is related with आदित्य, वृष्टि, क्रतु, लोक, पशु, श्रीगचिब्बच, देवता, सर्वभूतस्य etc. (छांदोग्य II.14.1 - II.20.2). In Chandogya Upaniṣad II.23.3 there is a description of ओम्। It is mentioned there that everything is आंक्षर। In the last Brāhmaṇa i.e., subchapter of this section, the recitation of साम is also mentioned (छांदोग्य II.24.1- 16).

Symbol worship is the peculiarity of Upaniṣads. Almost all Upaniṣads deal with this peculiarity. The third chapter of Chandogya Upaniṣad begins with आदित्य stating that he is honey of Gods i.e., देवमध्य। His rays are like channels (नाडी) of honey (छांदोग्य III.1.1 - III.5.4).

Then there is a description of five divine holes (देवस्थुषि) (छांदोग्य III.13.1-7). All this is a mystic description, very difficult to understand without an
expert 'guru'. Only a Guru can guide us to know about its hidden secrets.

Four legged Brahman is mentioned here. It is equated with mind and sun respectively. ('मनो ब्रह्म इतुपर्यान्त' - छाँदोग्य III.18.1 - 'आदिभो ब्रह्म हंि आदिश.' - छाँदोग्य III.19.1).

Fourth chapter of this Upaniṣad opens with the story of जानन्द्रुती पीठाक्षण and रैक्व संघुब्या. रैक्व was staying under the bullock cart, as if he was yoked to it, and because of that he was known as संघुब्या. The story tells that two swans are talking to each other, while flying above जानन्द्रुती पीठाक्षण’s terrace. One swan tells the other that don't go through the luster of जानन्द्रुती पीठाक्षण, you will be burnt. The second swan said thus - How do you say something about him, when रैक्व संघुब्या is there?

The first swan questions the second as who is this रैक्व संघुब्या. The story goes like this - जानन्द्रुती heard about संघुब्या and asked his charioteer to find him out, but the charioteer went around, couldn’t find रैक्व संघुब्या. He returned to जानन्द्रुती and told that he couldn’t get रैक्व. जानन्द्रुती asked him to search in the Brahmin society, because रैक्व was knower of Brahman, and so might be staying along with them. Brahmin doesn’t mean a caste in this context. It means 'one who has realized Brahman' is a Brahmin. The charioteer found रैक्व under the bullock cart, scratching his body. The charioteer returned back to जानन्द्रुती with the news of रैक्व. जानन्द्रुती went to meet him along with six hundred cows, and a chariot of अश्वत्तरारे, i.e., a she mule. रैक्व refused the offerings. He said, 'let it be with you only'. Once again जानन्द्रुती पीठाक्षण came with thousands of cows, nizka and chariot of अश्वत्तरारे along with the daughter to present her as a wife to रैक्व and along with them, the village, where he was sitting. It is said that there रैक्व imparted the knowledge of Highest Reality, to जानन्द्रुती पीठाक्षण, through his wife's mouth. रैक्व taught him संघर्षिद्धा - 'the knowledge of consumption'. The wind is the consuming factor pertaining to deities (अध्वर्जम) and प्राण - the vital force is the consuming factor pertaining to the body (अध्यान्त). The fire, the Sun and the Moon are related with the wind. The speech, the eye, the ear and the mind are connected with प्राण (छाँदोग्य IV 1.1 - IV 3.8).

The fourth subchapter of the fourth chapter of छाँदोग्य begins with the story of सत्यकाम जावाल (छाँदोग्य IV 4.1-5). The mother जावाल spoke the truth about the birth of सत्यकाम, which was narrated in Toto by सत्यकाम to his teacher हारिद्रमत गौतम. The teacher गौतम appreciated the truth told by सत्यकाम and elaborated the moral that, usually a non-Brahmin, does not desire to speak like this (छाँदोग्य IV.4.5). गौतम accepted him as a disciple.
and gave him 400 weak cows. He told सत्वकाम to return the cows to the hermitage, when they become 1000 in number. सत्वकाम along with those cows went to the forest. There the bull, the fire, the swan and the madgu (a kind of bird), imparted him the knowledge of fourfold (lit. four feet) Brahman. He returned to गीतम. He asked सत्वकाम like this - you seem to look like a knower of Brahman, who gave you this knowledge?’ सत्वकाम replied - 'from others who are not human beings. But kindly instruct me again. The knowledge becomes fruitful, only when that is imparted by an आचार्य (छान्दोऽय IV.9.2-3).

In छान्दोऽय IV.10 the story of सत्वकाम’s disciple is narrated. सत्वकाम allowed other students to return back to their places after completing their studies. He didn't allow उपकोशल कामलावन to go back. Once उपकोशल fell sick. The teacher's wife requested him to eat, but he refused. The fires viz. गारहीपथ, अन्नाहारिचयन and आहवनीय gathered there and gave him the knowledge of Brahman. They advised him to go to his teacher and get the knowledge through proper channel. उपकोशल approached his आचार्य. आचार्य said, 'you look like a knowledgeable one, who gave you this knowledge?’ उपकोशल did not disclose the advice of fire, etc., and requested आचार्य to impart the knowledge. 'Guru' told him that I will teach you, but it will not let you to return to this world. He then taught उपकोशल the symbol worship (छान्दोऽय IV.10.1 - IV.17.10).

The fifth chapter of छान्दोऽय Upanizad opens with famous story of superiority among प्राणाः. Every organ is depicted as if they went out of the body for one year. The body along with other organs lived bereaved of that particular organ. When that particular organ came back after one year, it asked the others - how did you live without me? Then the reply was, ‘as the person without that organ lives’. The vital force then started to go out of the body and then all other organs realized that they were living at ease with the sound support of vital force. So they prayed him not to leave the body (छान्दोऽय V.1.1-15). In the second sub - section some ritual is prescribed to grow a tree (छान्दोऽय V.2.1 - 8).

There is a story of a king and Gautama. The king asked him to stay for long time. Gautama raised the question regarding the origination of the beings (beasts). He told him the theory of five fires (पञ्चग्रीष्विविधा). It depicts the symbolic description of creation. Five essentials for the sacrifice viz. समितिः, ढूम, अर्चिः, अंगर and विस्फुकिंग are mentioned regarding each oblation. In the fifth oblation, it takes the shape of a human being (छान्दोऽय V.4.1 - V.10.10). It is a theory of creation and it is related to an individual i.e., जीव.
The discussion of the soul takes place in छांडोग्य V.11.1. The sages are श्रावणेश्वर अौपमान्य, सन्तत्तान पाणिनि, इन्द्रयुग्म भाष्येव, जन शाकरश्रय and बुंडल अशवतारश्रय. They begin with 'what is soul, what is Brahman i.e., 'Highest Reality'. All of them were practising symbolic worship (छांडोग्य V.11.1 - V.24.5).

Sixth chapter is a famous one and it opens with the story of श्वेतकेतु and his father आरुणी. For 12 years श्वेतकेतु was with his teacher acquiring his studies. When he returned he became adamant. He was not loyal while talking to others, he was arrogant even while reciting the Vedas. So his father आरुणी asked him 'did you not ask your teacher to instruct you with what way does it happen - which is not heard, becomes as heard; not thought of, becomes as thought of; and not known, becomes as known' (छांडोग्य VI.1.3). This is the definition of 'the Highest Reality'. When the Highest Reality is realized nothing remains to be heard, to be thought of or to be known. आरुणी, with the help of various illustrations, explains the concept of Highest Reality. The famous illustrations are that of soil, gold and irons. Along with these examples, आरुणी, the father of श्वेतकेतु, gave other examples of honey (मधुरप्रदान), of a tree (वृक्षप्रदान), example of salt (लवणप्रदान) etc., to his son (छांडोग्य VI.2.1 - VI.16.3).

An achievement of the Highest Reality must be the aim and objective of life. Therefore नारद approached सन्तकृमार for the knowledge of Highest Reality. It is mentioned in the VII chapter of छांडोग्य. नारद knew all other lores except आनविद्या. सन्तकृमार started describing the symbol worship. He began with name (नाम), then speech (वाच्य), mind (मनस्), volition (संकल्प), heart (चित्त), meditation (ध्यान), knowledge (विज्ञान), strength (बल), food (अश्र), water (अष्ट), lustre (स्मर), hope (आशा), and the vital forces (प्राण).

He wanted to establish that bliss is all pervasive. Therefore, while summing up the chapter he said 'bliss never remains in minor entities. Realize all pervasive.' (छांडोग्य VII.23.1).

The last i.e., eighth chapter of this Upanizad speaks of the three states of life viz. waking, dream and deep sleep. It also describes the self which is beyond these three states. All this is described in one story in the Upanizadic style. It is the story of Indra - the king of Gods, Virocana - the king of demons and Prajāpāti - the creator of all (छांडोग्य VIII.7.1 - VIII.15.1). Prajāpāti once declared that the soul (अत्मा) can be achieved, which is beyond all duality. Indra and Virocana listened to it and went to Prajāpāti to acquire 'the self'. Prajāpāti asked both of them to stay there for 32 years. He asked them to see their reflections in the water, with adorned
bodies. They followed his word. Virochana thought that this is what is called 'self'. He returned to the abode of demons.

Indra thought, without ornaments if something is left or remained, that must be the 'self'. He went to Prajāpati. He requested him to explain the nature of 'the self'. Prajāpati again asked to stay for 32 more years. Indra stayed. Prajāpati said, 'what you have seen in the dream state, is the 'self'.

Again Indra pondered on it and thought that even though there is no dream the 'self' remains. So it must be beyond dream state. The same dialogue took place between Indra and Prajāpati. Prajāpati suggested him to stay for 32 more years. Indra did accordingly. Prajāpati indicated the soul in deep sleep as the 'self'. Indra thought that even in 'self' deep sleep, the self is felt. He approached Prajāpati again. Prajāpati asked him to stay for five more years and then he imparted the knowledge of 'self'. That state is beyond all the three levels of existence. That is called 'self'.

The Upaniṣad concludes with saying that one who realizes this nature of the 'self' does not return to this mundane world.

**Bṛhadaranyaka Upaniṣad (Bv)**

This is the last Upaniṣad in the traditional order, the reason may be because of its huge form. It is divided into six chapters. There are subchapters known as व्रतमणि and paragraphs i.e., परिच्छेद.

The Upaniṣad begins with Cosmic Aśvamedha sacrifice. Uṣa is mentioned as the head of that sacrificial horse (उषा व अश्व अश्वमेध शिर : BvUp I.1.1.). At the beginning there was nothing. Everything was encircled by the death. The death is nothing else but the hunger (अश्वाय व मृत्यु: Bv Up I.2.1.). It denotes the scientific attitude of the seer. Even in modern ages hunger is one of the prime causes of death. In the further part, the cosmic horse of the Aśvamedha sacrifice is described. Five gross elements are mentioned here in a sequence. The directions are also considered there. That theory of creation is put forth through the Aśvamedha sacrifice. Such symbolic description is the peculiarity of these Upaniṣads.

Another device, used by the Upaniṣads, is the battle of the Gods and the demons. It is seen in Kenopaniṣad also, but every time the story suggests different moral. Here through this story, the process of individual creation is described. The relation between the organ and presiding deity is shown in I.3 of the Upaniṣad, ex. वाण and अग्नि, चक्षु and आदित्य, श्रीत्र and दिश and so on. The famous statement as - 'lead me from unreality to reality, darkness to light and from death to immortality' (अस्तिन व मृत्यु, तमसो मा ज्योतिःपरमाय, मृत्योमास्मिनाशिवाय -BvUp. I.3.28) is shown in this Upaniṣad.
Fourth ब्राह्मण of the first chapter opens with the description of the individual soul. It’s psychological aspects are also mentioned very clearly. In modern Psychology fear is a natural instinct, but this aspect has been clearly mentioned somewhere in the far past in this Upaniṣad which is amazing and wonderful. The individual desired to get rid of this fear just for a second. Thus the whole creation of pairs of different species came into existence.

The concept of प्रोक्तकला पुरुष is also referred to in this Upaniṣad (I.5.15), which is discussed at length in Praṣna Upaniṣad (VI.4).

The second chapter begins with the dialogue between बालाकिं गार्थि और अजातशत्रु. Various symbolic meditations are described in this context like आदिद्वे पुरुष, चंद्रे पुरुष, विवृति पुरुष, आकाशे पुरुष, वायु पुरुष etc. (II.1). अजातशत्रु went ahead and described the mental states of a human being. He took the example of a sleeping person and explained how different states appear in sleep and deep sleep states. These are the daily experiences, and through them the Highest Reality is revealed. This Highest Reality is a two fold concept viz. one visible and another invisible. It is further divided as pertaining to the deity (अथितवत) and pertaining to the body (अध्याय).

Fourth subchapter i.e., ब्राह्मण of the second chapter is the well known dialogue between याज्ञवल्क्य and मैत्रेयी. This dialogue is also repeated in the fifth subchapter of fourth chapter. The only difference seen here is in the character of मैत्रेयी and कालावर्णी. In II.4 these two distinct characters are not highlighted. But in IV.5 मैत्रेयी is clearly stated as ब्राह्मवादिनी and कालावर्णी as ख्रीवुद्धि. Just by using a single adjective, their diagonally opposite characters can be noticed here. याज्ञवल्क्य’s greatness is revealed through his announcement of renunciation. He was ready to divide all his wealth between मैत्रेयी and कालावर्णी and there itself मैत्रेयी asked him that should I get immortality through this? Tell me that principle by which I will become immortal. याज्ञवल्क्य’s gentle love for मैत्रेयी is also beautifully presented. He told her, 'you are my beloved, you speak sweet language' (प्रिया वनसे न: सत्ती प्रियव भापसे - II.4.4). Then याज्ञवल्क्य imparts to मैत्रेयी the knowledge of Highest Reality. Here the famous utterance, 'everything is being loved for one's own sake' (आत्मसु कामाय चर्म प्रियव भवति - II.4.5) occurs ten times. The repetition occurs for better understanding to the reader. Here the complete philosophy of monism is explored.

Next ब्राह्मण is known as मधुग्राहण or मधुविवाद (II.5). This is the narration of the symbol worship. It begins with the earth and ends in individual.
This chapter ends with lineage (वंश). There are various dialogues in the third chapter, woven around the sage याज्ञवल्क्य. At the very outset Janaka asked about the nature of the Highest Reality. Janaka was a king. So he declared that I will donate thousand cows with golden horns to him who shares the experience of the Highest Reality with me. At that very moment याज्ञवल्क्य entered the assembly. In a humorous way he said that we are desirous of cows (गोक्राम: वयम् III.1.2). The irony here is suggestive. Janaka was asking for the knowledge of the Highest Reality and on the other hand याज्ञवल्क्य was asking for the cows, which is empirical in this context. Apparently it is true. But the fact is that याज्ञवल्क्य had the knowledge of the Highest Reality. That's why he poked on that context. Different sages such as जारकारच आर्तिभाग, शाकल्य etc. posed different questions to याज्ञवल्क्य. He explained the concept of अन्तरांग in the seventh subchapter of Third chapter. Among all the sages गार्गी was one and only famous ब्रह्मवादिनी. She asked him two gun shot apt questions regarding the Highest Reality (III.8). याज्ञवल्क्य answered the questions, but cautioned her in a harsh language like: 'O Gargi, don't pose me too many questions, your head will be down on earth. This is a literal translation. But it seems that याज्ञवल्क्य, being a realizer, was compassionate towards her and he wanted to suggest her that without any personal experience, all the verbal discussion goes vain.

In the ninth subchapter an interesting question regarding the number of Gods, was raised. याज्ञवल्क्य began with three hundred and thirty three and ultimately came to a conclusion that there is only one God and he is no other than the Highest Reality.

Different theories, prevalent in those days, were putforth in the beginning of the fourth chapter. Again Janaka and याज्ञवल्क्य met together. याज्ञवल्क्य realized Janaka's state and declared that 'Janaka, you have become fearless'. Then there is a discussion of three states viz. waking, dream and deep sleep (IV. 3.10-19) followed by many views regarding various channels (नाडवा - IV. 3.20). The person who experiences these ultimately reaches the Highest Reality. The readers will find a similar description of channels in तैलिनिय उपनिषद् I.6. In the BVUp vivid picture of dieing person is found in subchapter 4 of chapter IV. The description of such person is exactly similar to that condition, which occurs in Kaṭha Upanīṣad VI.14. The verses no. 10 and 11 from this fourth chapter and subchapter 4 are also in Isa Upanīṣad's verses no. 9 and 10. The subchapter comes to and end with the description of ब्रह्मान्न.

The fifth subchapter opens with the dialogue of याज्ञवल्क्य and मैत्रेय, which is already discussed in II.4.
Chapter four concludes with a lineage.

The well known story of the superiority of sense organs occurs at the beginning of the sixth chapter. One gets the same story in V.1.1 - V.1.15. The sense organs were under the impression that everyone is superior to others. So all of them approached Prajāpati and asked about the theme of superiority. Prajāpati answered that by whose departure the body becomes impure, is said to be a superior. Each one of the organs went out of the body. Still the body remained pure, but was only deprived of particular organ. At last the 'Vital Force' desired to go out of the body. As it started, the stability of all the organs fell in danger. Then all the organs realized, that it is because of the Vital Force, that we are living at comfort (Bv. Up VI.1).

In the second subchapter the description of देवव्याण and पितुव्याण paths are specified, followed by the theory of creation named as पद्धार्पणीविधा. Same theory can be seen in छांदोग्य V.4.1 - V.9.1. Bv. Up VI.3 and VI.4 are well known for some concepts of अभिचार कर्म. The last i.e., fifth subchapter of sixth chapter ends with lineage (वंश). Conclusion

This is real treasure of Indian tradition. After thoroughly studying them, one gets the idea that these Upanīzads should be read all at a time. Isolated reading of a single Upanīzad may give some idea, but not the entire impression or complete knowledge.

The Upanīzads tell the stories to attract the common man, but the moral of every story always leads to the Highest Reality. The Upanīzads discuss about three eminent principles viz. the individual, the world and the Lord. It is the journey of an individual towards the Lord through the plane of the world. Therefore various practices are also prescribed. The main thesis i.e., Absolute Monism is uphold by these Upanīzads, because according to them, the individual is a part and parcel of that Highest Reality and it ultimately merges and becomes one with it. To acquire the knowledge of the Upanīzads in a real sense, the learner should sit near the गुरु and experience the state of सत्तु - चिन्त - आनंद which is the original nature of an individual.