

Ancient Indian Culture Series

THE UPANIZADS

Dr. KANCHAN MANDE



Published by

TIRUMALA TIRUPATI DEVASTHANAMS

TIRUPATI

2017

Ancient Indian Culture Series

THE UPANIZADS

By

Dr. Kanchan Mande

T.T.D. Religious Publications Series No. 1230

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First Print : 2017

Copies : 4000

Published by

Sri ANIL KUMAR SINGHAL, I.A.S.,

Executive Officer

Tirumala Tirupati Devasthanams

Tirupati - 517 507.

D.T.P:

Publications Division

T.T.D, Tirupati.

Printed at :

Tirumala Tirupati Devasthanams Press

Tirupati - 517 507

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 vedantha 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

Tirumala Tirupati Devasthanams
Tirupati.





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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. Vgveda, 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 Brahmana texts came into existence as a first commentary on Vedas.

The Vedas are in metrical form but Brahmanas 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 Brahmanas are composed with specific purpose. According to Brahmanas, the Vedas are meant for the ritualistic purposes. The Vedas were therefore interpreted in the light of ritual, in the Brahmana texts.

There are 10 chapters i.e., mandalas in all which are mentioned in Vgveda. Out of them first and last i.e., the tenth mandala, are said to be later addition. In the last i.e., the tenth mandala, some philosophical seeds

are seen. Famous among them is Naradiya 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 Upanizadic principles.

After the Brahmana texts, the Aranyakas flourished. The Aranyakas think of ritual as well as philosophy as their prime consideration. Some sort of symbolic ritual is also thought of e.g. - concept of अश्वमेध in बृहद् - आरण्यक, but it is called as बृहद् - आरण्यक - उपनिषद् and is one of the famous उपनिषद् among the eleven principle Upanizads, traditionally handed down.

What is Upanizad -

Upanizads 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 Sakkaracarya has interpreted the term Upanizad in various ways. The term Upanizad 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', 'viśaraṇa' and 'avasādāna'. Upanizad is Brahmanvidya. The Upanizad i.e., Brahmanvidya leads those beings towards Brahman who are to Brahman desirous of liberation; (मुमुक्षून् ब्रह्म प्रति गमयति - कठ I.1.1).

Second meaning is that - the Brahmanvidya loosens the stay in embryo, the birth, the old age etc. (गर्भवासजन्मजराद्युपद्रववृन्दस्य शिथिलीकरणात् ब्रह्मविद्या - कठ - I.1.1. It is called Brahmanvidya 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 Brahmanvidya because it destroys Avidya, foremost of all the causes of this Universe. (अविद्यादेः हिंसनाद्... ब्रह्मविद्या - it destroys the frame of Avidya, so it is Brahmanvidya - कठ - I.1.1.)

There are two more interpretations given by Adi Sakkarā.

One of them is the common meaning i.e., उप + नि means near and सद् 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 Upanizad, Adi Sakkarā proclaims that the word Upanizad is used in the sense of secondary meaning i.e., भक्ति. For example if somebody is carrying the text of Upanizad, he says, 'I am carrying the Upanizad, instead of using the word 'text'.

Sakkarā's commentary is chronologically the first available commentary. Another important point of

Upanizad is that Adi Sakkara 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 Upanizads either in manuscript form or in printed form. Some Upanizads are known only by their names. These Upanizads are mainly divided into two - either as Pracina or major, or as arvacina or minor. In major Upanizads 10 Upanizads are discussed, which are known as principle Upanizads also. Late V.P.Limaye and R.D.Wadekar from Pune have prepared critical edition of 18 Upanizads. They have included श्वेताश्वतर, कौषीतकी, मैत्रायणी, बाष्कलमंत्र, छागलेय, शौनक, आर्षेय and जैमिनीय. It is available in Vaidic Samsodhana Mandala, Pune. Adyar Library Chennai has compiled minor Upanizads into six divisions' viz. शैव, शाक्त, वैष्णव, योग, संन्यास and सामान्य वेदान्त. Those Upanizads are also known as sectarian Upanizads because different sects are taken according into consideration. Usually out of these 272, only ten principle Upanizads are taken into consideration. Approximately accepted period of these ten Upanizads is 1200 B.C to 600 B.C. The famous verse of them runs as

ईश - केन - कठ - प्रश्न - मुण्ड - माण्डूक्य - तित्तिरिः ।
ऐतरेयं च छान्दोग्यं बृहदारण्यकं तथा ॥

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

Isa Upanizad

Isa Upanizad is the first accepted Upanizad 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 Upanizad that the individual, desirous of living for hundred years, should not cling to the action. This is an important thought, which is accepted by Bhagavadgita (B.G.) too. Lokamanya Tilak, an eminent commentator of Bhagavadgita has described this factor as 'Nizkama karmayoga'. One gets this concept from second mantra of Isa Upanizad as 'न कर्म लिप्यते नरे'.

There is a description about the individuals who are engaged in rituals. As an Upanizadic pattern ritual is considered as inferior to that of spirituality. This is mainly discussed by Adi Sankara. He is, said to be the first commentator. There are other commentators

such as भास्कर, रामानुज, मध्व, वल्लभ and निंबार्क. But the commentary of Adi Sankara is given prime importance. Many a times it is difficult to read the Upanizad without a commentary. Therefore Adi Sankara's commentary is thought over, when and whenever is necessary in this book. Here, in Isa Upanizad, 'Asurya lokas' (ईश 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., Asurya 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 Isa is used. The verb Is means to rule over so the noun Isa is ruler - Isa 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 अ-जगत् non moving entity, but speaks of jagat only. Either he is unaware of it (अजगत्), or may be included much in jagat or feeling अजगत् 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.

(तदेजति तन्नेजति तद्दूरे तद्वन्तिके ।

तदन्तरस्य सर्वस्य तदु सर्वस्यास्य बाह्यतः ॥ ईश. 5)

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

That ब्रह्मन् is mentioned as white viz. शुक्ल. शुक्ल also means the male semen connected with creation. It has no patch, having no sinew. (सपर्यगाच्छुक्रमकायमव्रणमस्नाविरं... ईश.8) It is speedy than the mind. (अनेजदेकं मनसो जवीयः नैनद् देवा आप्नुवन् पूर्वमर्षत् । ईश.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

Isa and Kena Upanizads are named so because words ईश and केन respectively occur at the beginning. Isa begins with 'ईशावास्यमिदं सर्वं यत्किञ्च जगत्यां जगत् (ईश.1)' and Kena as - 'केनेषितं पतति प्रेषितं मनः' (केन.I.1).

Kena Upanizad has four chapters. First two chapters speak of the nature of individual. In the III chapter there is a story of Brahman called यक्ष। ... The story continues till the half of fourth chapter and fourth chapter ends with contemplation on the mind and lightening.

Though in the Kena Upanizad 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 :

यस्यामतं तस्य मतं मतं यस्य न वेद सः ।

अविज्ञातं विजानतां विज्ञातमविजानताम् ॥ (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 Upanizad.

When one reads Kena Upanizad, 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 यक्ष. The Gods asked Agni, Vayu and Indra respectively to look into the matter.

At the outset the fire i.e., Agni went as instructed. The यक्ष asked 'who are you' ('कोऽसीति' 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. (तस्मै तृणं निदधौ । एतद्दह 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 यक्ष. The same dialogue went between them. The wind introduced itself as that it blows in the mid-region - (मातरिश्वा वा अहमस्मीति - केन. III.8) Yakza requested him to carry the bunch of hay. (तस्मै तृणं निदधौ । एतदादस्व 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.

Adi Sakkara has interpreted the word Haimavati in two ways. The first lore says - Haimavati means, having ornaments or the daughter of Himavan i.e., हिमालय (हैमवतीं हेमकृताभरणवतीमिव बहुशोभमाना - मित्यर्थः अथवा हिमवतो दुहिता..। केन.शां.भा. III.12). The second lore says - Haimavati is विद्या which itself is the highest ornament.

It is quite obvious that Indra was fond of women. Therefore the Yakza might have appeared in the guise of a woman. Another thing is that the noun विद्या is a feminine gender word. So ब्रह्मविद्या expressed herself in the form of a woman. The third and most important reason is that, she is mentioned as उमा, meaning 'पार्वती'. In Kasmir 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 Upanizad, पार्वती is the instructor and Indra is the receiver.

Indra is mentioned as a receiver - in both Kena as well as in Chandogya Upanizad. It is felt that the character of the Indra is changed in the Upanizads. In Vgveda, 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 Upanizads. This may be either peculiarity of the Upanizads or the change in Indra's character because of ब्रह्मविद्या. Uma might have

bestowed the knowledge of ब्रह्मन् to Indra. This verbal picture is described in these Upanizads.

Upanizads sometimes speak of Sadhana. Kena Upanizad speaks of it. Contemplation is prescribed at the end of the Upanizad. It is said that the contemplation on the mind is a physical contemplation (अथ अध्यात्मम् । यदेतत् गच्छतीव च मनोऽनेन चैतदुपस्मरत्यभिक्षणम् 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. Lightning is the symbol for contemplation in the mind region. Therefore the symbol worship (lightening) is quoted here. The Upanizad begins with the inspiration or uprising of the sense organs and ends with a symbol worship.

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

Katha Upanizad

Katha Upanizad 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 Naciketa. VajaSrava was the name of Naciketa'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 Naciketa 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. VajaSrava didn't pay attention. Naciketa asked twice and thrice. The father became angry and said to him 'I am giving you to Yama'. Naciketa found it true and went to Yama. He was not at home. Naciketa stayed there for three nights. Yama returned after that. He saw the guest waiting for his return. Yama gave him three boons as repentance. Naciketa 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 Agnividya which is also known as Naciketavidya. Yama told all the details of Agnividya to Naciketa. Naciketa then asked for atmavidya. 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'. Naciketa replied that 'all these things may be with you; (तवैव वाहास्तव नृत्यगीते । कठ. I.26) who will enjoy this

longevity?' (अतिदीर्घे जीविते को रमेत? कठ. I.28). Kindly impart me atmavidya. The first part of Upanizad i.e., first three chapters come to an end here. A repetition of a phrase is also here (तदानन्त्याय कल्पते । तदानन्त्याय कल्पते । कठ. III.17). In ancient Sanskrit literature repetition stands for an ending note.

In this way, the Katha Upanizad comes to an end here, but there are three more chapters, which speak of atmavidya. In Kata 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 (पराञ्चि खानि...॥ कठ - IV.1). The Upanizad then describes objectives of five sense organs (येन रुपं रसं गन्धं... कठ - IV.3).

The concept of individual (जीव) is also stated. In Katha V.I एकादशद्वारपुर is also mentioned. The eleven gates are not stated. Adi Sakkara has interpreted it as पुरमिव पुरम्। 'द्वारद्वारपालाधिष्ठात्राघनेकपुरोपकरणसम्पत्तिदर्शनाच्छरीरं पुरम्', that means he has also not mentioned the name in the Upanizad. In Bhagavadgita nine apparatuses are given. They are named in the commentary, but not in the Upanizad. The individual (जीव) is of the size of a thumb that resides always in the heart of every being. (अङ्गुष्ठमात्रः पुरुषोऽन्तरात्मा सदा जनानां हृदये सन्निविष्टः। कठ.

VI.17) Here that individual is described as 'Puruza'. The well-known etymology of this word 'Puruza' is 'पुरि शेते इति' - that which lies in the city. Nowhere in the ten principle Upanizads, this 'पुर' 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 (नवद्वारे पुरे देही... V.13), this is specified as city (पुर).

This individual (जीव) is also metamorphically mentioned as the 'light without smoke' (ज्योतिरिवाधूमकः...। 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 -

ऊर्ध्वमूल अवाकशाखः एष अश्वत्थः सनातनः
तदेव शुक्रं तद्ब्रह्म तदेवामृत उच्यते ।

तस्मिंल्लोकाः श्रिताः सर्वे तदु नात्येति कश्चन ॥ (कठ.VI.1)
ऊर्ध्वमूल, अवाकशाख and अश्वत्थ 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 अभिन्ननिमित्त- उपादानकारण. Because in next line it is said that all the three worlds (plural usage i.e., लोकाः 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 - त्वाहक्त्वत्तुल्यो नोऽस्मभ्यं भूयाद्भवताद्भवत्वन्व्यः

पुत्रः शिष्यो वा प्रष्टा (don't know whether anybody else like you will be there or not?) (शंकरभाष्य on कठ. II.19). This loving character of Yama makes an individual more introvert, which may be one of the means to aim this Upanizad.

Prasna Upanizad

It is called Prasna Upanizad because many questions are raised in this Upanizad. Six sages viz. सुकेशा भारद्वाज, शैब्य सत्यकाम, गार्ग्य सौर्यायणी, कौसल्य आश्वलायन, वैदर्भी भार्गव and कबन्धी कात्यायन have asked twelve questions to the sage पिप्पलाद. Out of them वैदर्भी भार्गव asks three questions, गार्ग्य सौर्यायणी asks five questions and remaining sages ask a single question each.

The Upanizad begins with the question related to creation. How the creation takes place and the reply is that it occurs with the pair of रयि and प्राण. रयि 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. प्रजापति produced these two principles through penance i.e., तपस्. In तैत्तिरीय उपनिषद् too, तपस् is proclaimed as a cause of knowledge. So, तपस् is seemed to be the root cause of everything. प्रजापति is equated with different time factors and accordingly the pair i.e., मिथुन is created through penance viz. तपस्. At the beginning प्रजापति is mentioned

as संवत्सर i.e., the year and, रयि and प्राण are respectively as दक्षिणायन and उत्तरायण. दक्षिणायन 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 धूमादिमार्ग and अर्चिरादिमार्ग i.e., path of darkness and path of light respectively. Then प्रजापति represents a month i.e., मास. It has two parts or fortnights namely शुक्ल पक्ष and कृष्ण पक्ष. Both of them which are suggested above, mention the fact of non return and rebirth respectively.

In the third stage, प्रजापति 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., वरिष्ठ. So the concept of individual is complete.

Then कौसल्य questioned like where this is प्राण originated from? The reply is that it originates from आत्मन्. आत्मन् resides in the heart (हृदि आत्मा - प्रश्न III.5).

In Katha Upanizad (VI.17) also, it is said that the residing place of आत्मन् is the heart. In one way these Upanizads confirm the above facts by repetition. Later पिप्पलाद described the channels (नाडी). One can get similar description regarding channels in Katha Upanizad (VI.16).

गार्ग्य सौर्यायणी questioned about three states viz. waking (जाग्रत्), dream (स्वप्न) and deep sleep (सुषुप्ति). 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 (कस्मिन् सर्वे संप्रतिष्ठिताः... परे आत्मनि । प्रश्न IV.1,7).

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

Then शैब्य सत्यकाम posed a question - 'how to conquer the world?' पिप्पलाद replied as 'the प्राण itself is ओंकार, consisting of three मात्राs, 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 ओंकार. Here it is said that ओंकार is both पर and अपर ब्रह्म (प्रश्न

V.2). The Brahman is thought of by concentrating on ओंकार.

In reply to सुकेशा भारद्वाज's question the concept of षोडशकला 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 हिरण्यनाभ कौसल्य to सुकेशा 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 पिप्पलाद. The question rised by them was - 'who is this पुरुष?' पिप्पलाद answered and explained it as षोडशकलापुरुष i.e., person who pocesses 16 digits. These 16 digits are enumerated by पिप्पलाद as follows - प्राण, श्रद्धा, ख (ether), वायु, ज्योतिस्, अप् (water - fluid element), पृथिवी, 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 Brahmana texts also at some places this श्रद्धा is not mentioned as faith, but it is as specified यज्ञीय जल. May be the concept of बन्धुता 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

mentioned here, which is the representative of the physical body. Because in तैत्तिरीय Upanizad also Bhṛgu realised food as Brahman (तैत्तिरीय III.2), that is the gross body'. Then comes the तपस् as it is seen in प्रश्न. Every thing is created only through तपस् and for gross things, gross body is essential, and it is produced through अन्न. After तपस्, मन्त्र, लोक and कर्म are detailed and ultimately the name is specified. In Nṛsimottaratapaniyopanizad II.9, it is stated as 'आत्मैव नामरूपात्मकं हीदं...'. This Atma 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 Puruza. 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 Upanizad. A being experiences various actions and travels in देवयान and पितृयाण मार्ग which is mentioned as अर्चिरादिमार्ग and धूमादिमार्ग i.e., path of light and smoke respectively.

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

Mundaka Upanizad

In 'Eighteen principle Upanizads' the division of this Upanizad is as follows - there are six subchapters i.e., Khandas and three mundakas, each mundaka comprises of two subchapters.

Mundaka begins with the question posed by शौनक. At the outset the order of the sages is given. ब्रह्म is the foremost among the Gods and the elder son अथर्व. He spoke to भारद्वाज. भारद्वाज to अङ्गीरस ultimately शौनक asked अङ्गीरस that 'by knowing what, everything is known?' (कस्मिन्नु विज्ञाते सर्वमिदं विज्ञातं भवतीति Mundaka I.1.3)

Two vidyas are mentioned here as परा and अपरा (Mundaka I.1.4) Four Vedas viz. ऋग्वेद, यजुर्वेद, सामवेद and अथर्ववेद along with 6 auxiliary texts i.e., वेदाङ्ग's such as शिक्षा, कल्प, व्याकरण, निरुक्त, छन्दस् and ज्योतिष् are included in अपरा विद्या (Mundaka I.1.5). परा विद्या is that in which the imperishable is realized (यथा तदक्षरमधिगम्यते Ibid.). The Highest Reality is thus understood. This Upanizad begins with Highest Reality through the question. Illustration of spider is given for the creation and dissolution of the world with a mantra -

यथोर्णनाभिः सृजते गृह्णते च यथा पृथिव्यामोषधयः सम्भवन्ति ।
यथा सतः पुरुषात् केशलोमानि तथाऽक्षरात्सम्भवतीह विश्वम् ॥

(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 Upanizad in the traditional sequence where the ब्रह्मन् is clearly stated.

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

यथा सुदीप्तात्पावकात् स्फुल्लिङ्गाः प्रभवन्ते सहस्रशः सरुपाः ।
तथाक्षराद्विविधाः सोम्य भावाः प्रजायन्ते चैवापियन्ति ।

(Mundaka II.1.1)

Similar thousands of fire-pits come into existence from well kindled fire. Oh dear one, beings are born and they emerge into that imperishable. The cause is mentioned here as imperishable which is nothing but the Highest Reality. It is the important principle mentioned as the aim and the means to achieve it is to perform and practice प्रणव i.e., ओंकार. Individual i.e., आत्मा is the mediator through which and with the help of ओम् the Highest Reality is achieved.

Sadhana for individual is suggested in this Upanizad. It can symbolically be said that Omkara is a bow; the individual soul is an arrow and the Brahman is proclaimed as its aim or target. (प्रणवो धनुः शरो ह्यात्मा ब्रह्म तल्लक्ष्यमुच्यते । मुण्डक II.2.4)

There is no explicit description of this world. The replica of individual i.e., Isvara is mentioned in a famous verse, like this -

द्वा सुपर्णा सयुजा सखाया समानं वृक्षं परिषस्वजाते ।
तयोरेकः पिप्पलं स्वाद्वत्ति अनश्नन्नन्यः अभिचाकशीति ॥

(Mundaka III.1.1)

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 (जीव) and Isvara is very aptly depicted in the above mentioned verse. The individual enjoys the result i.e., कर्मफल 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 Prasna as well as in Mundaka. But the difference is, in Prasna it is in prosaic form and in Mundaka it is in metrical form स यथेमाः नद्यः स्यन्दमानाः समुद्रायणाः समुद्रं प्राप्य अस्तं गच्छन्ति। भिद्येते तासां नामरूपे। समुद्र इत्येव प्रोच्यते। एवमस्य परिद्रष्टुरिमाः षोडश कलाः पुरुषं प्राप्य अस्तं गच्छन्ति। पुरुष इत्येव चोच्यते। (Prasna VI.5).

यथा नद्यः स्यन्दमानाः समुद्रेऽस्तं गच्छन्ति नामरूपे विहाय ।
तथा विद्वान् नामरूपाद् विमुक्तः परात्परं पुरुषमुपैति दिव्यम् ॥

(Mundaka III.2.8)

There is a description of sixteen digits and that of the individual who bears all those sixteen digits, i.e., षोडशकलापुरुष. 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 ब्रह्मविद्या is a very sacred one. Therefore at the end of this Upanizad it is instructed that this ब्रह्मविद्या should be imparted to one who has undergone the शिरोव्रत as prescribed in the rituals (Mundaka II.3.10). So this Upanizad might have been named as Mundaka.

Mandukya Upanizad

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 Upanizads. It has in all twelve मन्त्रs. All these मन्त्रs are dedicated to ओम्.

Though smallest in size, it has covered all the three foremost principles viz. जीव, जगत् and जगन्नियन्ता. 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 सर्वम् ओङ्कार एव - Mandukya-1)

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

मात्र 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. Adi

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, बुद्धि, अहंकार and चित्त. 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 सुषुप्ती i.e., 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 - सुखम् अहम् अस्वाप्सं न किञ्चिद् अवेदिषम् इति उत्थितस्य परामर्शोपपत्तेः। 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 Isvara. They are named as - the individual in waking state is विश्व and Isvara is वैश्वानर. The reason for equating with वैश्वानर is because it stands first. Isvara 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. (जागरितस्थानः वैश्वानरः प्रथमा मात्रा आप्तेः आदिमत्त्वाद् वा। आप्नोति ह वा सर्वान् कामान् आदिश्च भवति। मुण्डक-९) Bhagavadgita might have understood it and mentioned in case of Isvaraas 'अहं वैश्वानरो भूत्वा प्राणिनां देहमाश्रितः।' (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 Isvara is similar in form. It is mentioned as तैजस. In every state, while describing Isvara the etymology is given. It is called second मात्रा because it goes upwards or stays as the middle one. (स्वप्नस्थानः तैजसः उकारः द्वितीया मात्रा उत्कर्षाद् उभयत्वाद् वा। माण्डूक्य - १०). The upwardness

or upliftment is in the sense of continual knowledge i.e., ज्ञानसन्तति. There remains no difference in name of an individual and Isvara. In the dream state the organs are luminous for enjoyment of dream. So it is तैजस viz. consisting of lustre-luminosity.

The third state is called प्राज्ञ, where one and the same name is ascribed to the state of both individual and Isvara. The word प्राज्ञ can be interpreted in two ways - प्रकृष्टं जानाति and प्रकर्षेण अज्ञः. It is very significant, because in case of सुषुप्ति the experience is felt as 'I slept happily'. That means a being realizes that happiness. It is प्रकृष्टं 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 प्रकर्षेण अज्ञः। By these two interpretations it may be said that a twofold experience in daily life is experienced by the individual and Isvara.

प्राज्ञ is the third quarter of ओम् i.e., म्. So it is called as मकार. (सुषुप्तस्थानः प्राज्ञः मकारः तृतीया मात्रा मितेः अपीतेः वा। माण्डूक्य - ११) Two roots are denoted here viz. √मा and अपि + √इ. √मा 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 अमात्र and शिव. It is beyond wordly life, therefore it is called अव्यवहार्य, it is the culmination of all expansion i.e., प्रपञ्चोपशम. This ओंकर itself is आत्मन्. That is stated in the last मंत्र - (एवमोंकार आत्मैव। माण्डूक्य - १२).

It begins with and culminates in ओम्. At the outset the Seer has explicitly said it - ओमित्येदक्षरम् इदं सर्वम्। तस्य उप व्याख्यानम्। (माण्डूक्य - १). ओम् is this syllable, and this is imperishable. All this is ओम्. This is its elaboration.

So the whole Upanizad is the explanation and expression of ओम्.

Taittiriya Upanizad

The name Taittiriya 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 तित्तिरी bird. Therefore this branch of Yajurveda is known as कृष्ण यजुर्वेद. This Upanizad belongs to the order of that यजुर्वेद, so it is तैत्तिरीय Upanizad. The word तैत्तिरीय is a derived noun. It belongs to तित्तिरी bird and so is called तैत्तिरीय. That is why this is called तैत्तिरीय Upanizad.

Every Upanizad has a style of its own. Santimantra is mentioned for every Upanizad. But unlike other Upanizads in तैत्तिरीय Upanizad Santimantra is incorporated in the beginning itself. It has three वल्लीs i.e., chapters namely शिक्षावल्ली, ब्रह्म or ब्रह्मानन्दवल्ली and भृगुवल्ली. It begins with Sikzas i.e., phonetics. Again this is not like usual phonetics but it is a cosmic one. It begins with लोक's and concludes in the body. It is divided into five groups. They are अधिलोक, अधिज्यौतिष, अधिविद्या, अधिप्रजा 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, पृथ्वी is mentioned as पूर्वरूप on one (may be lower) side. द्यौः - 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 अधिज्यौतिष. आदित्य 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., अन्तेवासी is on the other side. विद्या is the Union and discourse is the uniting factor.

A mother is on one side in अधिप्रजा. A father is on the other side. A creation viz. प्रजा is union and the procreative i.e., प्रजनन 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 आत्मन् is meant only for the body and not for spirit.

This शिक्षावल्ली 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 व्याहृतिs - utterances. They are भूः, भुवः, स्वः and महः, recited by all the three वर्ण's in संध्या. There is no mention of remaining three i.e., जनः, तपः and सत्यम्. First three व्याहृतिs 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 ओंकार 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., देव's worship प्राण. (तैत्ति I.5.3)

अनुवाक् and साधना are prescribed in the next sub-chapter. 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 ब्रह्मन् everything comes under its circumference. Therefore in the next sub chapter अनुवाक्, 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 I.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 Adi Sañkara's interpretation (शंकरभाष्य on I.8). This is called as पाङ्क्त, because it is consisting of five elements in each group. All of them become ब्रह्मन्.

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

After that, in the last अनुवाक् of the वल्ली (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 वल्ली is ब्रह्मवल्ली. At the outset there is a description of ब्रह्मन्. The definition of ब्रह्मन् is mentioned in a clear language as सत्यं ज्ञानं अनन्तं ब्रह्म (तैत्ति II.1). There is no triad as सत् - चित् - आनन्दं 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 आत्मन्. The word आत्मन् here stands for ब्रह्मन्. 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 (तस्माद् वा एतस्मादात्मन आकाशः संभूतः । आकाशाद्वायुः । वायोरग्निः । अग्नेरापः । अब्द्राः पृथिवी । पृथिव्या ओषधयः । ओषधीभ्योन्नम् । अन्नात्पुरुषः । स वा एष पुरुषोन्नरसमयः । II.1). Then the five sheaths are mentioned. They are अन्नमयकोश, 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 कोशs 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 दक्षिणः पक्षः and उत्तरः पक्षः. Adi Sañkara has interpreted 'उत्तरः'

as 'सव्यः', 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.

अन्नमयकोश is described only with the help of pronoun इदम् as - तस्य (पुरुषस्य) इदमेव शिरः । अयं दक्षिणः पक्षः । अयं उत्तरः पक्षः । अयम् आत्मा । इदं पुच्छं प्रतिष्ठा । (तैत्ति II.1) (this is the head of that person. This is the right wing (side). This is the left wing (side). This is middle portion and this is the tail, the substratum - support.) No symbol is used here because the body is a gross substance. It is a visual expression.

प्राणमयकोश is inside अन्नमयकोश. So प्राणमय is a sheath of अन्नमय i.e., gross body. प्राणमय comprises of four vital forces. प्राण is the head. व्यान is right side and अपान is left side. आकाश viz. the cavity is the middle portion of gross body and that is आत्मा. It is connected with समान वायु. पृथ्वी is a tail, and it is a support. Adi Sañkara

has made it clear that why उदान वायु is not considered here. उदान वायु helps an individual soul to depart from the body. Therefore, instead of उदान, the earth is mentioned, which represents the individual soul. (तैत्ति II.2)

Third one is मनोमयकोश. प्राणमय is concealed by this sheath. यजुस् is its head. ऋक् is right side. साम is left side. आदेश is the middle portion. अथर्वाङ्गिरस is the support. It is peculiar that it begins with यजुस्. As the head executes everything, the यजुर्मन्त्रs are actually engaged in the ritual. (तैत्ति II.3)

The fourth sheath विज्ञानमयकोश. It covers मनोमय कोश. श्रद्धा is stated as the head of विज्ञानमय. ऋत and सत्य are respectively the right and left sides of it. योग is the middle portion. According to Sañkara, योग is समाधान or युक्ति. (शंकरभाष्य on तैत्ति II.4) मह 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. ब्रह्म 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, Sañkara has further proclaimed that ब्रह्मन् is inside all. It is the Highest Reality, which is contradictory to

duality. (शंकरभाष्य on तैत्ति 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 (तैत्ति II.6). In that creation सत् was created by itself, so it is called as सुकृत. That is रस. When one acquires it, he will reach a state of bliss - आनंदी (तैत्ति II.7).

In तैत्ति 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 (मानुषआनंद). Such hundreds of happiness is one मनुष्यगन्धर्वआनंद. Hundred मनुष्यगन्धर्वआनंदs is one देवगन्धर्वआनंद. Hundred देवगन्धर्वआनंदs is one happiness of manes of चिरलोकलोक. Hundreds of their happiness is one happiness of आजानजदेव. Hundred happiness of आजानजदेव 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 प्रजापति.

Hundred happiness of प्रजापति 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 (तैत्ति 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 ब्रह्मवल्ली 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 वल्ली is known as भृगुवल्ली. In this भृगुवल्ली, 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 अन्न, प्राण, चक्षुस्, श्रोत्र, मनस् and वाच् are doors of ब्रह्मन्. Adi Saṅkara in his interpretation said that अन्न i.e., the food is gross body. प्राण is vital force, चक्षुस्, श्रोत्र, मनस् and वाच् 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) यतो वा इमानि भूतानि जायन्ते। येन जातानि जीवन्ति। यत्प्रयन्ति अभिसंविशन्ति। तद् विजिज्ञासस्व। 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 अन्न as ब्रह्मन् but again he approached his father and asked about ब्रह्मन्. वरुण asked him to observe only penance.

भृगु understood प्राण as ब्रह्मन्. The story doesn't explain anything, but tells only that every time भृगु goes to his father and father tells him to do penance (तैत्ति 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 co-relation between ब्रह्म / ब्रह्मानंदवल्ली and भृगुवल्ली. Five sheaths of individual soul are described in ब्रह्मवल्ली. भृगु experiences them, in भृगुवल्ली. The theory and practice are both prescribed here. It concludes with the praise of food (तैत्ति III.7-10). In sixth अनुवाक् of the III chapter of the same Upanizad bliss of ब्रह्मन् 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 ब्रह्मन् and concludes in praise of food. But in तैत्ति III.10.5 the seer proclaims that having crossed अन्नमय, प्राणमय, मनोमय and विज्ञानमय आत्मन् or the aspirant ultimately reaches the Highest Reality i.e., ब्रह्मन्.

Thus, in this Upanizad three tenets viz. जीव, जगत् and जगन्नियन्ता 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 अम्भः, मरीचीः, मरः, आपः । (ऐतरेय I.1.2) Adi Sañkara has interpreted it as आकाशदिक्रमेण... असृजत् । (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. अग्निः वाक् भूत्वा मुखं प्राविशत् । (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 विदृतिः । It is नान्दन - pleasing (ऐतरेय I.3.12). Three abodes are stated there without naming them. Adi Sañkara proclaimed it in two ways. First he has declared threefold residence viz. mother's body, father's body

and his own body. But later Sañkara might have thought of greater sphere and then spoke of three states as waking (जाग्रत्), dream (स्वप्न), and deep sleep (सुषुप्ति) (शंकरभाष्य on Ibid). One, that enters the body, is ब्रह्मन्. Basically, ब्रह्मन् 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 (ऐतरेय II.1). The mother's, nourishment is the second birth (ऐतरेय II.1.3). When it is born as male or female child, it is the third birth (ऐतरेय 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 मतिः मनीषा, जूतिः स्मृतिः संकल्पः, क्रतुः असुः कामः 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, प्रजापति, all the elements, all the species, four types of योनिः i.e., cause of creation of beings viz. अण्डज, जरायुज, स्वेदज and उद्भिज्ज, 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 छान्दोग्य is a derived noun, which means 'belonging to छन्दस्' i.e., सामन्. It consists of eight chapters and many sub-chapters called खण्ड. 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 Udgitha. Because it is Udgitha, सामवेद is sung in high pitch.

The Upanizad begins with ओम्. ओम् is stated as Udgitha and it is equated with साम. It seems that it is mentioned in revers order such as - the earth is an

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. Vṛk is an essence of a speech. सामन् is an essence of Vṛk. Ultimately Udgitha is an essence of सामन् (छांदोग्य I.1.2.).

Then the idea of pair / couple (मिथुन) is postulated. A speech is Vṛk and Prana is सामन्. This is a pair of वाक् and प्राण i.e., ऋक् and सामन्.

Then the story of the battle of Gods and demons is described (छांदोग्य 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 Udgitha (नासिक्य प्राण - छांदोग्य I.2.2.), the demons penetrated into it with sin. Therefore there are good smell and bad smell (सुरभि च दुर्गन्धि च Ibid). The Gods contemplated on speech as Udgitha. It was spoiled. So the speech became two fold elements as true and false (सत्यं च अनृतं च - छांदोग्य I.2.3.). The Gods then meditated upon an eye as Udgitha. It got spoiled. So, there are both beautiful and ugly things which we see (दर्शनीयं च अदर्शनीयं च - छांदोग्य 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 (श्रवणीयं च अश्रवणीयं च - छांदोग्य I.2.5).

At the end of the story it is said that the Gods contemplated on the mind as Udgitha. Even that was also penetrated by the demons. It resulted in volition and non-volition thinking (संकल्पनीयं च असंकल्पनीयं च - छांदोग्य I.2.6).

This whole story is a symbolic picture. The Gods and demons are symbolic representations of good and bad qualities. The Chandogya Upanizad 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 अन्नमयकोश. 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 अन्तःकरणचतुष्टय. As it is a physical and wordly description, the आनंदमयकोश might have not been thought of in this context.

The concept of उद्गीथ is explained. There are three syllables in the word उद्गीथ. It is उद्, गी and थ. Equation of these three letters with some natural phenomenon and Vedas are as follows - (छांदोग्य I.3.7).

उद्	गी	थ
द्यौः	अन्तरिक्ष	पृथ्वी
आदित्य	वायुः	अग्निः
सामवेद	यजुर्वेद	ऋग्वेद

साम is equated as -

इयम् - ऋक्, अग्निः साम

इयम् एव सा, अग्निः अमः - साम

अन्तरिक्ष = ऋक्, वायुः साम

अन्तरिक्ष = सा, वायुः = अमः = साम

द्यौः = ऋक्, आदित्यः = साम

द्यौः = सा, आदित्यः - अमः

नक्षत्र = ऋक्, चन्द्रमाः = अमः

(छांदोग्य I.6.1 - 4).

There is one peculiarity in Chandogya Upanizad. In the first chapter itself the word कप्यास (I.6.7) occurred. Almost all the commentators, including Sañkara, have dissolved the word as कपि and आस and connected it with the back bone of कपि i.e., a monkey. Only Ramanuja could interpret it very skillfully. The quotation goes like this - तस्य यथा कप्यासं पुण्डरीकम् इव अक्षिणी । (I.6.7). The word कप्यास has a link with पुण्डरीक. पुण्डरीक means a red lotus. आस is a face. कप्यास 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 शालावत्य, चैकितायन दाल्भ्य and प्रवहण जैवली were three experts in उद्गीथ. They conversed among themselves and then discussed about उद्गीथ (छांदोग्य I.8.1 - I.9.4). Then उषस्ति चाक्रायण, बक दाल्भ्य, गाव मैत्रेय also joined them for discussion (छांदोग्य I.10.1 - I.13.4).

Second chapter starts with the definition of साम. It is near to निरुक्त. Because in छांदोग्य II.1.1 it is said that 'यत्खलु साधु तत्साम उच्यते' - here सा, in साधु as well as साम respectively, are thought that they may remind of the principle of बन्धुता, mentioned in ब्राह्मण texts. Niruktakara has adopted this method, i.e., the similarity of a single syllable can postulate the similarity of the meaning, as in Chandogya Upanizad. The word साधु is equated with साम.

Fivefold साम is prescribed in the second chapter. It is हिंकार, प्रस्ताव, उद्गीथ, प्रतिहार and निधन. This fivefold साम is meant for recitation. It suggests the oral tradition. लोक, वृष्टि, ऋतु, पशु and प्राण are described here through पञ्चविध साम. (छांदोग्य II.2.1 - II.7.2)

Then, again साम is connected with all for all the times - (सर्वदा समस्तेन साम। मां प्रति मां प्रति इति सर्वेण समस्तेन साम। छांदोग्य II.9.1). It is a sevenfold concept representing as हिंकार, प्रस्ताव, आदि, उद्गीथ, प्रतिहार, उपद्रव 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. द्यौः, अन्तरिक्ष, पृथ्वी, पशु, ऋतु, वृष्टि etc. are included in पञ्चविध or सप्तविध साम (छांदोग्य II.2.1 - II.9.8).

The letters of सप्तविध साम are calculated as follows- हिंकार - 3 letters, प्रस्ताव - 3 letters, आदि - 2 letters, प्रतिहार - 4 letters, उद्गीथ - 3 letters, उपद्रव - 4 letters, निधन - 3 letters (छांदोग्य II.10.1 - 4). It is mentioned there that one letter is found extra - अक्षरम् अतिशिष्यते (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 - तन्नाकम् (छांदोग्य II.10.5).

पञ्चविध 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 उद्गीथ. The fire pits, the fourth element (अङ्गारः) are प्रतिहार and the final element extinguishing (उपशाम्यति) is निधन (छांदोग्य II.12.1). This is how, the Upanizads, though are philosophical discourses by nature, are connected and interlinked with rituals even. There lies only one difference and that is - the Upanizads interpret the ritual in a different way. The पञ्चविध साम is symbolically connected with sexual life of a being also (छांदोग्य II.13.1). In this manner it is related with आदित्य, वृष्टि, ऋतु, लोक, पशु, शरीरावयव, देवता, सर्वभूतः etc. (छांदोग्य II.14.1 - II.20.2). In Chandogya Upanizad II.23.3 there is a description of ओम्. It is mentioned there that everything is ओंकार. In the last Brahmana i.e., subchapter of this section, the recitation of साम is also mentioned (छांदोग्य II.24.1- 16).

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

Then there is a description of five divine holes (देवसुषि) (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 इत्युपासीत्' - छांदोग्य III.18.1 - 'आदित्यो ब्रह्म इति आदेशः' - छांदोग्य III.19.1).

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

The first swan questions the second as who is this रैक्व सयुग्वा. The story goes like this - जानश्रुती heard about सयुग्वा and asked his charioteer to find him out, but the charioteer went around, couldn't find रैक्व सयुग्वा. He returned to जानश्रुती and told that he couldn't get रैक्व. जानश्रुती 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 जानश्रुती with the news of रैक्व. जानश्रुती went to meet him along with six hundred cows, and a chariot of अश्वतरी i.e., a she mule. रैक्व refused the offerings. He said, 'let it be with you only'. Once again जानश्रुती पौत्रायण came with thousands of cows, nizka and chariot of अश्वतरी 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 जानश्रुती पौत्रायण, through his wife's mouth. रैक्व taught him संवर्गविद्या - 'the knowledge of consumption'. The wind is the consuming factor pertaining to deities (अधिदैवत) and प्राण - the vital force is the consuming factor pertaining to the body (अध्यात्म). 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 (छांदोग्य IV 1.1 - IV 3.8).

The fourth subchapter of the fourth chapter of छांदोग्य begins with the story of सत्यकाम जाबाल (छांदोग्य IV 4.1-5). The mother जाबाला spoke the truth about the birth of सत्यकाम, which was narrated in Toto by सत्यकाम to his teacher हरिद्रुमत 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 (छांदोग्य IV.4.5). गौतम accepted him as a disciple

and gave him 400 weak cows. He told सत्यकाम to return the cows to the hermitage, when they become 1000 in number. सत्यकाम 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 गौतम. He asked सत्यकाम like this - you seem to look like a knower of Brahman, who gave you this knowledge?' सत्यकाम 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' (छांदोग्य IV.9.2-3).

In छांदोग्य IV.10 the story of सत्यकाम's disciple is narrated. सत्यकाम allowed other students to return back to their places after completing their studies. He didn't allow उपकोसल कामलायन to go back. Once उपकोसल fell sick. The teacher's wife requested him to eat, but he refused. The fires viz. गार्हपत्य, अन्वाहार्यपचन 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. उपकोसल approached his आचार्य. आचार्य said, 'you look like a knowledgeable one, who gave you this knowledge?' उपकोसल 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 उपकोसल the symbol worship (छांदोग्य IV.10.1 - IV.17.10).

The fifth chapter of छांदोग्य Upanizad opens with famous story of superiority among प्राणस. 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 (छांदोग्य V.1.1-15). In the second sub - section some ritual is prescribed to grow a tree (छांदोग्य 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 (पञ्चाग्निविद्या). It depicts the symbolic description of creation. Five essentials for the sacrifice viz. समित्, धूम, अर्चिस्, अंगार and विस्फुलिंग are mentioned regarding each oblation. In the fifth oblation, it takes the shape of a human being (छांदोग्य 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 छांदोग्य V.11.1. The sages are प्राचीनशाल औपमन्यव, सत्ययज्ञ पौलूषी, इन्द्रद्युम्न भाल्लवेय, जन शार्कराक्ष्य and बुडिल अश्वतराश्वी. They begin with 'what is soul, what is Brahman i.e., 'Highest Reality'. All of them were practising symbolic worship (छांदोग्य V.11.1 - V.24.5).

Sixth chapter is a famous one and it opens with the story of श्वेतकेतू and his father आरुणी. For 12 years श्वेतकेतू 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' (छांदोग्य 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 श्वेतकेतू, gave other examples of honey (मधुदृष्टान्त), of a tree (वृक्षदृष्टान्त), example of salt (लवणदृष्टान्त) etc., to his son (छांदोग्य VI.2.1 - VI.16.3).

An achievement of the Highest Reality must be the aim and objective of life. Therefore नारद approached सनत्कुमार for the knowledge of Highest Reality. It is mentioned in the VII chapter of छांदोग्य. नारद knew all other lores except आत्मविद्या. सनत्कुमार started describing the symbol worship. He began with name (नाम), then speech (वाच्), mind (मनस्), volition (संकल्प), चित्त (heart), meditation (ध्यान), knowledge (विज्ञान), strength (बल), food (अन्न), water (अप्), lustre (तेज), ether (आकाश), recollect (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.' (छांदोग्य 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 Prajapati - the creator of all (छांदोग्य VIII.7.1 - VIII.15.1). Prajapati once declared that the soul (atma) can be achieved, which is beyond all duality. Indra and Virocana listened to it and went to Prajapati to acquire 'the self'. Prajapati 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 Prajapati. He requested him to explain the nature of 'the self'. Prajapati again asked to stay for 32 more years. Indra stayed. Prajapati 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 Prajapati. Prajapati suggested him to stay for 32 more years. Indra did accordingly. Prajapati indicated the soul in deep sleep as the 'self'. Indra thought that even in 'self' deep sleep, the self is felt. He approached Prajapati again. Prajapati 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 Upanizad concludes with saying that one who realizes this nature of the 'self' does not return to this mundane world.

Bvhadaranyaka Upanizad (Bv)

This is the last Upanizad in the traditional order, the reason may be because of its huge form. It is

divided into six chapters. There are subchapters known as ब्राह्मण and paragraphs i.e., परिच्छेद.

The Upanizad begins with Cosmic ASvamedha sacrifice. Uza is mentioned as the head of that sacrificial horse (उषा वा अस्य अश्वस्य मेध्यस्य शिरः Bv Up I.1.1.). At the beginning there was nothing. Everything was encircled by the death. The death is nothing else but the hunger (अशनाया हि मृत्युः 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 ASvamedha 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 ASvamedha sacrifice. Such symbolic description is the peculiarity of these Upanizads. Another device, used by the Upanizads, is the battle of the Gods and the demons. It is seen in Kenopanizad 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 Upanizad, ex. वाग् and अग्नि, चक्षु and आदित्य, श्रोत्र and दिश् and so on. The famous statement as - 'lead me from unreality to reality, darkness to light and from death to immortality' (असतो मा सद्गमय, तमसो मा ज्योतिर्गमय, मृत्योर्माऽमृतंगमय-Bv.Up. I.3.28) is shown in this Upanizad.

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 some where in the far past in this Upanizad 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 षोडशकलापुरुष is also referred to in this Upanizad (I.5.15), which is discussed at length in Prasna Upanizad (VI.4).

The second chapter begins with the dialogue between बालाकि गार्ग्य and अजातशत्रु. Various symbolic meditations are described in this context like आदित्ये पुरुष, चन्द्रे पुरुष, विद्युति पुरुष, आकाशे पुरुष, वायौ 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 (अधिदैवत) and pertaining to the body (अध्यात्म).

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 कात्यायनी. In II.4 these two distinct characters are not highlighted. But in IV.5 मैत्रेयी is clearly stated as ब्रह्मवादिनी and कात्यायनी as स्त्रीबुद्धि. 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 कात्यायनी 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 बतारे नः सती प्रियं भाषसे - 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' (आत्मनस्तु कामाय सर्वं प्रियं 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 मधुब्राह्मण or मधुविद्या (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 (गोकामाः 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 जारत्कारव आर्तभाग, शाकल्य etc. posed different questions to याज्ञवल्क्य. He explained the concept of अन्तर्यामी 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 (नाड्या - IV. 3.20). The person who experiences these ultimately reaches the Highest Reality. The readers will find a similar description of channels in तैत्तिरीय उपनिषद् I.6. In the BV Up 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 Katha Upanizad VI.14. The verses no. 10 and 11 from this fourth chapter and subchapter 4 are also in Isa Upanizad's verses no. 9 and 10. The subchapter comes to and end with the description of ब्रह्मन्.

The fifth subchapter opens with the dialogue of याज्ञवल्क्य and मैत्रेयी, which is already discussed in II.4.

Chapter four concludes with a lineage.

शान्तिमन्त्र of Isa Upanizad is repeated at the beginning of the fifth chapter. Famous story of Prajapati, giving the syllable 'द' to all the three viz. Gods, human beings and demons, is the second subchapter. For the Gods 'द' means 'दमन' i.e., control. For human being 'द' means 'दान' i.e., donation and for demons 'द' is 'दया' i.e., compassion. From Bv. Up. V. 5.3 - V.5.14 the symbol worship is explained with different symbols such as हृदय (V.3.4), सत्य i.e., सति - य (V.5), गायत्री (V.14.4) etc. Mantras from 15-18 of Isa Upanizad are repeated in V.15 of Bv. Up. The fifth chapter ends there.

The well known story of the superiority of sense organs occurs at the beginning of the sixth chapter. One gets the same story in छांदोग्य V.1.1. - V.1.15. The sense organs were under the impression that everyone is superior to others. So all of them approached Prajapati and asked about the theme of superiority. Prajapati 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 देवयाण and पितृयाण paths are specified, followed by the theory of creation named as पञ्चाग्निविद्या. 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 Upanizads should be read all at a time. Isolated reading of a single Upanizad may give some idea, but not the entire impression or complete knowledge.

The Upanizads tell the stories to attract the common man, but the moral of every story always leads to the Highest Reality. The Upanizads 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 upheld by these Upanizads, 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 Upanizads in a real sense, the learner should sit near the गुरु and experience the state of सत् - चित् - आनंद which is the original nature of an individual.