

The Upanishads, Vol I

Translated by F. Max Müller

Table of Contents

<u>The Upanishads, Vol I</u>	1
<u>Translated by F. Max Müller</u>	1
<u>PREFACE</u>	7
<u>PROGRAM OF A TRANSLATION</u>	19
<u>THE SACRED BOOKS OF THE EAST</u>	20
<u>TRANSLITERATION OF ORIENTAL ALPHABETS</u>	25
<u>INTRODUCTION</u>	26
<u>POSITION OF THE UPANISHADS IN VEDIC LITERATURE</u>	30
<u>DIFFERENT CLASSES OF UPANISHADS</u>	31
<u>CRITICAL TREATMENT OF THE TEXT OF THE UPANISHADS</u>	33
<u>MEANING OF THE WORD UPANISHAD</u>	38
<u>WORKS ON THE UPANISHADS</u>	41
<u>I. THE KHÂNDOGYA-UPANISHAD</u>	42
<u>II. THE TALAVAKÂRA-UPANISHAD</u>	44
<u>THE AITAREYA-ÂRANYAKA</u>	45
<u>IV</u>	49
<u>THE KAUSHÎTAKI-BRÂHMANA-UPANISHAD</u>	49
<u>V</u>	50
<u>THE VÂGASANĒYI-SAMHITÂ-UPANISHAD</u>	50
<u>KHANDOGYA-UPANISHAD Part 1</u>	51
<u>FIRST PRAPATHAKA</u>	51
<u>FIRST KHANDA</u>	51
<u>SECOND KHANDA</u>	52
<u>THIRD KHANDA</u>	53
<u>FOURTH KHANDA</u>	54
<u>FIFTH KHANDA</u>	54
<u>SIXTH KHANDA</u>	54
<u>SEVENTH KHANDA</u>	55
<u>EIGHTH KHANDA</u>	56
<u>NINTH KHANDA</u>	57
<u>TENTH KHANDA</u>	57
<u>ELEVENTH KHANDA</u>	58
<u>TWELFTH KHANDA</u>	58
<u>THIRTEENTH KHANDA</u>	59
<u>SECOND PRAPATHAKA</u>	59
<u>FIRST KHANDA</u>	59
<u>SECOND KHANDA</u>	59
<u>THIRD KHANDA</u>	60
<u>FOURTH KHANDA</u>	60
<u>FIFTH KHANDA</u>	60
<u>SIXTH KHANDA</u>	60
<u>SEVENTH KHANDA</u>	60
<u>EIGHTH KHANDA</u>	60
<u>NINTH KHANDA</u>	61
<u>TENTH KHANDA</u>	61

Table of Contents

ELEVENTH KHANDA	62
TWELFTH KHANDA	62
THIRTEENTH KHANDA	62
FOURTEENTH KHANDA	62
FIFTEENTH KHANDA	62
SIXTEENTH KHANDA	63
SEVENTEENTH KHANDA	63
EIGHTEENTH KHANDA	63
NINETEENTH KHANDA	63
TWENTIETH KHANDA	63
TWENTY-FIRST KHANDA	64
TWENTY-SECOND KHANDA	64
TWENTY-THIRD KHANDA	64
TWENTY-FOURTH KHANDA	65
KHANDOGYA-UPANISHAD Part 2	66
FIRST KHANDA	66
SECOND KHANDA	66
THIRD KHANDA	66
FOURTH KHANDA	66
FIFTH KHANDA	67
SIXTH KHANDA	67
SEVENTH KHANDA	67
EIGHTH KHANDA	68
NINTH KHANDA	68
TENTH KHANDA	68
ELEVENTH KHANDA	68
TWELFTH KHANDA	69
THIRTEENTH KHANDA	69
FOURTEENTH KHANDA	70
FIFTEENTH KHANDA	70
SIXTEENTH KHANDA	71
SEVENTEENTH KHANDA	71
EIGHTEENTH KHANDA	72
NINETEENTH KHANDA	73
FIRST KHANDA	73
SECOND KHANDA	74
THIRD KHANDA	74
FOURTH KHANDA	75
FIFTH KHANDA	75
SIXTH KHANDA	76
SEVENTH KHANDA	76
EIGHTH KHANDA	76
NINTH KHANDA	77
ELEVENTH KHANDA	78
TWELFTH KHANDA	78
THIRTEENTH KHANDA	78
FOURTEENTH KHANDA	78
FIFTEENTH KHANDA	78

Table of Contents

SIXTEENTH KHANDA	79
SEVENTEENTH KHANDA	79
KHANDOGYA–UPANISHAD Part 3	80
FIFTH PRAPATHAKA	80
FIRST KHANDA	80
SECOND KHANDA	81
THIRD KHANDA	82
FOURTH KHANDA	83
FIFTH KHANDA	83
SIXTH KHANDA	83
SEVENTH KHANDA	83
EIGHTH KHANDA	83
NINTH KHANDA	83
TENTH KHANDA	84
ELEVENTH KHANDA	84
TWELFTH KHANDA	85
THIRTEENTH KHANDA	85
FOURTEENTH KHANDA	85
FIFTEENTH KHANDA	86
SIXTEENTH KHANDA	86
SEVENTEENTH KHANDA	86
EIGHTEENTH KHANDA	86
NINETEENTH KHANDA	87
TWENTIETH KHANDA	87
TWENTY–FIRST KHANDA	87
TWENTY–SECOND KHANDA	87
TWENTY–THIRD KHANDA	87
TWENTY–FOURTH KHANDA	88
SIXTH PRAPATHAKA	88
FIRST KHANDA	88
SECOND KHAVDA	88
THIRD KHANDA	89
FOURTH KHANDA	89
FIFTH KHANDA	90
SIXTH KHANDA	90
SEVENTH KHANDA	90
EIGHTH KHANDA	91
NINTH KHANDA	92
TENTH KHANDA	92
ELEVENTH KHANDA	92
TWELFTH KHANDA	93
THIRTEENTH KHANDA	94
FOURTEENTH KHANDA	94
FIFTEENTH KHANDA	95
SIXTEENTH KHANDA	95
KHANDOGYA–UPANISHAD Part 4	95
SEVENTH PRAPATHAKA	95
FIRST KHANDA	95

Table of Contents

SECOND KHANDA	96
THIRD KHANDA	96
FOURTH KHANDA	97
FIFTH KHANDA	97
SIXTH KHANDA	98
SEVENTH KHANDA	98
EIGHTH KHANDA	98
NINTH KHANDA	99
TENTH KHAIVDA	99
ELEVENTH KHANDA	99
TWELFTH KHANDA	100
THIRTEENTH KHANDA	100
FOURTEENTH KHANDA	100
FIFTEENTH KHANDA	101
SIXTEENTH KHANDA	101
SEVENTEENTH KHANDA	101
EIGHTEENTH KHANDA	101
NINETEENTH KHANDA	101
TWENTIETH KHANDA	102
TWENTY–FIRST KHANDA	102
TWENTY–SECOND KHANDA	102
TWENTY–THIRD KHANDA	102
TWENTY–FOURTH KHANDA	102
TWENTY–FIFTH KHANDA	102
TWENTY–SIXTH KHANDA	103
—.....	103
FIRST KHANDA	103
SECOND KHANDA	104
THIRD KHANDA	104
FOURTH KHANDA	105
FIFTH KHANDA	105
SIXTH KHANDA	106
SEVENTH KHANDA	106
EIGHTH KHANDA	107
NINTH KHANDA	107
TENTH KHANDA	108
ELEVENTH KHANDA	108
TWELFTH KHANDA	109
THIRTEENTH KHANDA	109
FOURTEENTH KHANDA	110
FIFTEENTH KHANDA	110
TALAVAKARA–UPANISHAD (or KENA–UPANISHAD)	110
FIRST KHANDA	110
SECOND KHANDA	111
THIRD KHANDA	111
FOURTH KHANDA	112
AITAREYA–ARANYAKA Part 1	112
FIRST ADHYAYA	112

Table of Contents

<u>FIRST KHANDA</u>	112
<u>SECOND KHANDA</u>	113
<u>THIRD KHANDA</u>	114
<u>FOURTH KHANDA</u>	115
<u>SECOND ADHYAYA</u>	116
<u>FIRST KHANDA</u>	116
<u>SECOND KHANDA</u>	117
<u>THIRD KHANDA</u>	119
<u>FOURTH KHANDA</u>	119
<u>THIRD ADHYAYA</u>	120
<u>FIRST KHANDA</u>	120
<u>SECOND KHANDA</u>	121
<u>THIRD KHANDA</u>	121
<u>FOURTH KHANDA</u>	122
<u>FIFTH KHANDA</u>	123
<u>SIXTH KHANDA</u>	123
<u>SEVENTH KHANDA</u>	123
<u>EIGHTH KHANDA</u>	124
<u>FOURTH ADHYAYA</u>	125
<u>FIRST KHANDA</u>	125
<u>SECOND KHANDA</u>	125
<u>THIRD KHANDA</u>	126
<u>FIFTH ADHYAYA</u>	127
<u>FIRST KHANDA</u>	127
<u>SECOND KHANDA</u>	127
<u>THIRD KHANDA</u>	128
<u>AITAREYA–ARANYAKA Part 2</u>	129
<u>FIRST ADHYAYA</u>	129
<u>FIRST KHANDA</u>	129
<u>SECOND KHANDA</u>	130
<u>THIRD KHANDA</u>	131
<u>FOURTH KHANDA</u>	131
<u>FIFTH KHANDA</u>	132
<u>SIXTH KHANDA</u>	133
<u>SEVENTH KHANDA</u>	133
<u>EIGHTH KHANDA</u>	134
<u>SECOND ADHYAYA</u>	135
<u>FIRST KHANDA</u>	135
<u>SECOND KHANDA</u>	136
<u>THIRD KHANDA</u>	137
<u>FOURTH KHANDA</u>	137
<u>THIRD ADHYAYA</u>	137
<u>FIRST KHANDA</u>	138
<u>SECOND KHANDA</u>	138
<u>THIRD KHANDA</u>	138
<u>FOURTH KHANDA</u>	139
<u>FIFTH KHANDA</u>	139
<u>SIXTH KHANDA</u>	140

Table of Contents

<u>SEVENTH KHANDA</u>	141
<u>EIGHTH KHANDA</u>	141
<u>AITAREYA–ARANYAKA Part 3</u>	142
<u>FOURTH ADHYAYA</u>	142
<u>FIRST KHANDA</u>	142
<u>SECOND KHANDA</u>	143
<u>THIRD KHANDA</u>	143
<u>FIFTH ADHYAYA</u>	145
<u>FIRST KHANDA</u>	145
<u>SIXTH ADHYAYA</u>	145
<u>SEVENTH ADHYAYA</u>	146
<u>FIRST KHANDA</u>	146
<u>THIRD ARANYAKA</u>	146
<u>FIRST ADHYAYA</u>	146
<u>FIRST KHANDA</u>	146
<u>SECOND KHANDA</u>	147
<u>THIRD KHANDA</u>	147
<u>FOURTH KHANDA</u>	148
<u>FIFTH KHANDA</u>	149
<u>SIXTH KHANDA</u>	149
<u>SECOND ADHYAYA</u>	150
<u>FIRST KHANDA</u>	151
<u>SECOND KHANDA</u>	151
<u>THIRD KHANDA</u>	151
<u>FOURTH KHANDA</u>	152
<u>FIFTH KHANDA</u>	153
<u>SIXTH KHANDA</u>	154
<u>KAUSHITAKI–UPANISHAD</u>	155
<u>FIRST ADHYAYA</u>	155
<u>SECOND ADHYAYA</u>	157
<u>THIRD ADHYAYA</u>	161
<u>FOURTH ADHYAYA</u>	163
<u>VAGASANEYI–SAMHITA–UPANISHAD</u>	166

The Upanishads, Vol I

Translated by F. Max Müller

This page copyright © 2001 Blackmask Online.

<http://www.blackmask.com>

- [INTRODUCTION](#)
- [POSITION OF THE UPANISHADS IN VEDIC LITERATURE.](#)
- [DIFFERENT CLASSES OF UPANISHADS.](#)
- [CRITICAL TREATMENT OF THE TEXT OF THE UPANISHADS.](#)
- [MEANING OF THE WORD UPANISHAD.](#)
- [WORKS ON THE UPANISHADS.](#)
 - [I. THE KHÂNDOGYA–UPANISHAD.](#)
 - [II. THE TALAVAKÂRA–UPANISHAD.](#)
 - [THE AITAREYA–ÂRANYAKA.](#)
 - [IV.](#)
 - [THE KAUSHÎTAKI–BRÂHMANA–UPANISI–IAD.](#)
 - [V.](#)
 - [THE VÂGASANEYI–SAMHITÂ–UPANISHAD.](#)
- [KHANDOGYA–UPANISHAD Part I](#)
 - [FIRST PRAPATHAKA](#)
 - [FIRST KHANDA](#)
 - [SECOND KHANDA](#)
 - [THIRD KHANDA](#)
 - [FOURTH KHANDA](#)
 - [FIFTH KHANDA](#)
 - [SIXTH KHANDA](#)
 - [SEVENTH KHANDA](#)
 - [EIGHTH KHANDA](#)
 - [NINTH KHANDA](#)
 - [TENTH KHANDA](#)
 - [ELEVENTH KHANDA](#)
 - [TWELFTH KHANDA](#)
 - [THIRTEENTH KHANDA](#)
- [SECOND PRAPATHAKA](#)
 - [FIRST KHANDA](#)
 - [SECOND KHANDA](#)
 - [THIRD KHANDA](#)
 - [FOURTH KHANDA](#)
 - [FIFTH KHANDA](#)
 - [SIXTH KHANDA](#)
 - [SEVENTH KHANDA](#)
 - [EIGHTH KHANDA](#)
 - [NINTH KHANDA](#)
 - [TENTH KHANDA](#)
 - [ELEVENTH KHANDA](#)
 - [TWELFTH KHANDA](#)

- [THIRTEENTH KHANDA](#)
- [FOURTEENTH KHANDA.](#)
- [FIFTEENTH KHANDA.](#)
- [SIXTEENTH KHANDA.](#)
- [SEVENTEENTH KHANDA.](#)
- [EIGHTEENTH KHANDA.](#)
- [NINETEENTH KHANDA.](#)
- [TWENTIETH KHANDA.](#)
- [TWENTY–FIRST KHANDA.](#)
- [TWENTY–SECOND KHANDA](#)
- [TWENTY–THIRD KHANDA.](#)
- [TWENTY–FOURTH KHANDA](#)
- [KHANDOGYA–UPANISHAD Part 2](#)
 - [FIRST KHANDA](#)
 - [SECOND KHANDA](#)
 - [THIRD KHANDA](#)
 - [FOURTH KHANDA](#)
 - [FIFTH KHANDA](#)
 - [SIXTH KHANDA](#)
 - [SEVENTH KHANDA](#)
 - [EIGHTH KHANDA](#)
 - [NINTH KHANDA](#)
 - [TENTH KHANDA](#)
 - [ELEVENTH KHANDA.](#)
 - [TWELFTH KHANDA](#)
 - [THIRTEENTH KHANDA](#)
 - [FOURTEENTH KHANDA](#)
 - [FIFTEENTH KHANDA](#)
 - [SIXTEENTH KHANDA](#)
 - [SEVENTEENTH KHANDA](#)
 - [EIGHTEENTH KHANDA](#)
 - [NINETEENTH KHANDA.](#)
- [FIRST KHANDA](#)
- [SECOND KHANDA](#)
- [THIRD KHANDA.](#)
- [FOURTH KHANDA](#)
- [FIFTH KHANDA](#)
- [SIXTH KHANDA](#)
- [SEVENTH KHANDA](#)
- [EIGHTH KHANDA](#)
- [NINTH KHANDA](#)
- [ELEVENTH KHANDA](#)
- [TWELFTH KHANDA](#)
- [THIRTEENTH KHANDA](#)
- [FOURTEENTH KHANDA](#)
- [FIFTEENTH KHANDA](#)
- [SIXTEENTH KHANDA](#)
- [SEVENTEENTH KHANDA](#)
- [KHANDOGYA–UPANISHAD Part 3](#)
- [FIFTH PRAPATHAKA](#)
 - [FIRST KHANDA](#)

- [SECOND KHANDA](#)
- [THIRD KHANDA](#)
- [FOURTH KHANDA](#)
- [FIFTH KHANDA](#)
- [SIXTH KHANDA](#)
- [SEVENTH KHANDA](#)
- [EIGHTH KHANDA](#)
- [NINTH KHANDA](#)
- [TENTH KHANDA](#)
- [ELEVENTH KHANDA](#)
- [TWELFTH KHANDA](#)
- [THIRTEENTH KHANDA](#)
- [FOURTEENTH KHANDA](#)
- [FIFTEENTH KHANDA](#)
- [SIXTEENTH KHANDA](#)
- [SEVENTEENTH KHANDA](#)
- [EIGHTEENTH KHANDA](#)
- [NINETEENTH KHANDA](#)
- [TWENTIETH KHANDA](#)
- [TWENTY–FIRST KHANDA](#)
- [TWENTY–SECOND KHANDA](#)
- [TWENTY–THIRD KHANDA](#)
- [TWENTY–FOURTH KHANDA](#)
- [SIXTH PRAPATHAKA](#)
 - [FIRST KHANDA](#)
 - [SECOND KHAVDA](#)
 - [THIRD KHANDA](#)
 - [FOURTH KHANDA](#)
 - [FIFTH KHANDA](#)
 - [SIXTH KHANDA](#)
 - [SEVENTH KHANDA](#)
 - [EIGHTH KHANDA](#)
 - [NINTH KHANDA](#)
 - [TENTH KHANDA](#)
 - [ELEVENTH KHANDA](#)
 - [TWELFTH KHANDA](#)
 - [THIRTEENTH KHANDA](#)
 - [FOURTEENTH KHANDA](#)
 - [FIFTEENTH KHANDA](#)
 - [SIXTEENTH KHANDA](#)
- [KHANDOGYA–UPANISHAD Part 4](#)
- [SEVENTH PRAPATHAKA.](#)
 - [FIRST KHANDA](#)
 - [SECOND KHANDA](#)
 - [THIRD KHANDA](#)
 - [FOURTH KHANDA](#)
 - [FIFTH KHANDA](#)
 - [SIXTH KHANDA](#)
 - [SEVENTH KHANDA](#)
 - [EIGHTH KHANDA](#)
 - [NINTH KHANDA](#)

- [TENTH KHAIVDA.](#)
- [ELEVENTH KHANDA](#)
- [TWELFTH KHANDA](#)
- [THIRTEENTH KHANDA](#)
- [FOURTEENTH KHANDA](#)
- [FIFTEENTH KHANDA](#)
- [SIXTEENTH KHANDA](#)
- [SEVENTEENTH KHANDA](#)
- [EIGHTEENTH KHANDA](#)
- [NINETEENTH KHANDA](#)
- [TWENTIETH KHANDA](#)
- [TWENTY–FIRST KHANDA](#)
- [TWENTY–SECOND KHANDA](#)
- [TWENTY–THIRD KHANDA](#)
- [TWENTY–FOURTH KHANDA](#)
- [TWENTY–FIFTH KHANDA](#)
- [TWENTY–SIXTH KHANDA](#)
- [–](#)
- [FIRST KHANDA](#)
- [SECOND KHANDA](#)
- [THIRD KHANDA](#)
- [FOURTH KHANDA](#)
- [FIFTH KHANDA](#)
- [SIXTH KHANDA](#)
- [SEVENTH KHANDA](#)
- [EIGHTH KHANDA](#)
- [NINTH KHANDA](#)
- [TENTH KHANDA](#)
- [ELEVENTH KHANDA](#)
- [TWELFTH KHANDA](#)
- [THIRTEENTH KHANDA](#)
- [FOURTEENTH KHANDA](#)
- [FIFTEENTH KHANDA](#)
- [TALAVAKARA–UPANISHAD \(or KENA–UPANISHAD\)](#)
 - [FIRST KHANDA](#)
 - [SECOND KHANDA](#)
 - [THIRD KHANDA](#)
 - [FOURTH KHANDA](#)
- [AITAREYA–ARANYAKA Part 1](#)
- [FIRST ADHYAYA](#)
 - [FIRST KHANDA](#)
 - [SECOND KHANDA](#)
 - [THIRD KHANDA](#)
 - [FOURTH KHANDA](#)
- [SECOND ADHYAYA](#)
 - [FIRST KHANDA](#)
 - [SECOND KHANDA](#)
 - [THIRD KHANDA](#)
 - [FOURTH KHANDA](#)
- [THIRD ADHYAYA](#)
 - [FIRST KHANDA](#)

- [SECOND KHANDA](#)
- [THIRD KHANDA](#)
- [FOURTH KHANDA](#)
- [FIFTH KHANDA](#)
- [SIXTH KHANDA](#)
- [SEVENTH KHANDA](#)
- [EIGHTH KHANDA](#)
- [FOURTH ADHYAYA](#)
 - [FIRST KHANDA](#)
 - [SECOND KHANDA](#)
 - [THIRD KHANDA](#)
- [FIFTH ADHYAYA](#)
 - [FIRST KHANDA](#)
 - [SECOND KHANDA](#)
 - [THIRD KHANDA](#)
- [AITAREYA–ARANYAKA Part 2](#)
- [FIRST ADHYAYA.](#)
 - [FIRST KHANDA](#)
 - [SECOND KHANDA](#)
 - [THIRD KHANDA](#)
 - [FOURTH KHANDA](#)
 - [FIFTH KHANDA](#)
 - [SIXTH KHANDA](#)
 - [SEVENTH KHANDA](#)
 - [EIGHTH KHANDA](#)
- [SECOND ADHYAYA.](#)
 - [FIRST KHANDA](#)
 - [SECOND KHANDA](#)
 - [THIRD KHANDA](#)
 - [FOURTH KHANDA](#)
- [THIRD ADHYAYA.](#)
 - [FIRST KHANDA](#)
 - [SECOND KHANDA](#)
 - [THIRD KHANDA](#)
 - [FOURTH KHANDA](#)
 - [FIFTH KHANDA](#)
 - [SIXTH KHANDA](#)
 - [SEVENTH KHANDA](#)
 - [EIGHTH KHANDA](#)
- [AITAREYA–ARANYAKA Part 3](#)
- [FOURTH ADHYAYA.](#)
 - [FIRST KHANDA](#)
 - [SECOND KHANDA](#)
 - [THIRD KHANDA](#)
- [FIFTH ADHYAYA.](#)
 - [FIRST KHANDA](#)
- [SIXTH ADHYAYA.](#)
- [SEVENTH ADHYAYA.](#)
 - [FIRST KHANDA](#)
 - [THIRD ARANYAKA.](#)
 - [FIRST ADHYAYA.](#)

- [FIRST KHANDA](#)
 - [SECOND KHANDA](#)
 - [THIRD KHANDA](#)
 - [FOURTH KHANDA](#)
 - [FIFTH KHANDA](#)
 - [SIXTH KHANDA](#)
 - [SECOND ADHYAYA](#)
 - [FIRST KHANDA](#)
 - [SECOND KHANDA](#)
 - [THIRD KHANDA](#)
 - [FOURTH KHANDA](#)
 - [FIFTH KHANDA](#)
 - [SIXTH KHANDA](#)
 - [KAUSHITAKI–UPANISHAD.](#)
 - [FIRST ADHYAYA.](#)
 - [SECOND ADHYAYA.](#)
 - [THIRD ADHYAYA.](#)
 - [FOURTH ADHYAYA.](#)
 - [VAGASANEYI–SAMHITA–UPANISHAD.](#)
-

'The general inclinations which are naturally implanted in my soul to some religion, it is impossible for me to shift off: but there being such a multiplicity of religions in the world, I desire now seriously to consider with my self which of them all to restrain these my general inclinations to. And the reason of this my enquiry is not, that I am in the least dissatisfied with that religion I have already embraced; but because 'tis natural for all men to have an overbearing opinion and esteem for that particular religion they are born and bred-up in. That, therefore, I may not seem biassed by the prejudice of education, I am resolved to prove and examine them all; that I may see and hold fast to that which is best

'Indeed there was never any religion so barbarous and diabolical, but it was preferred before all other religions whatsoever, by them that did profess it; otherwise they would not have professed it

'And why, say they, may not you be mistaken as well as we? Especially when there is, at least, six to one against your Christian religion; all of which think they serve God aright; and expect happiness thereby as well as you And hence it is that in my looking out for the truest religion, being conscious to my self how great an ascendant Christianity holds over me beyond the rest, as being that religion whereinto I was born and baptized, that which the supreme authority has enjoined and my parents educated me in; that which every one I meet withal highly approves of, and which I my self have, by a long continued profession, made almost natural to me: I am resolved to be more jealous and suspicious of this religion, than of the rest, and be sure not to entertain it any longer without being convinced by solid and substantial arguments, of the truth and certainty of it. That, therefore, I may make diligent and impartial enquiry into all religions and so be sure to find out the best, I shall for a time, look upon my self as one not at all interested in any particular religion whatsoever, much less in the Christian religion; but only as one who desires, in general, to serve and obey Him that made me, in a right manner, and thereby to be made partaker of that happiness my nature is capable of.'

BISHOP BEVERIDGE (1636–1707).

Private Thoughts on Religion, Part 1, Article 2.

PREFACE

I MUST begin this series of translations of the Sacred Books of the East with three cautions: the first, referring to the character of the original texts here translated; the second, with regard to the difficulties in making a proper use of translations; the third, showing what is possible and what is impossible in rendering ancient thought into modern speech.

Readers who have been led to believe that the Vedas of the ancient Brahmans, the Avesta of the Zoroastrians, the Tripitaka of the Buddhists, the Kings of Confucius, or the Koran of Mohammed are books full of primeval wisdom and religious enthusiasm, or at least of sound and simple moral teaching, will be disappointed on consulting these volumes. Looking at many of the books that have lately been published on the religions of the ancient world, I do not wonder that such a belief should have been raised; but I have long felt that it was high time to dispel such illusions, and to place the study of the ancient religions of the world on a more real and sound, on a more truly historical basis. It is but natural that those who write on ancient religions, and who have studied them from translations only, not from original documents, should have had eyes for their bright rather than for their dark sides. The former absorb all the attention of the student, the latter, as they teach nothing, seem hardly to deserve any notice. Scholars also who have devoted their life either to the editing of the original texts or to the careful interpretation of some of the sacred books, are more inclined, after they have disinterred from a heap of rubbish some solitary fragments of pure gold, to exhibit these treasures only than to display all the refuse from which they had to extract them. I do not blame them for this, perhaps I should feel that I was open to the same blame myself, for it is but natural that scholars in their joy at finding one or two fragrant fruits or flowers should gladly forget the brambles and thorns that had to be thrown aside in the course of their search.

But whether I am myself one of the guilty or not, I cannot help calling attention to the real mischief that has been done and is still being done by the enthusiasm of those pioneers who have opened the first avenues through the bewildering forest of the sacred literature of the East. They have raised expectations that cannot be fulfilled, fears also that, as will be easily seen, are unfounded. Anyhow they have removed the study of religion from that wholesome and matter-of-fact atmosphere in which alone it can produce valuable and permanent results.

The time has come when the study of the ancient religions of mankind must be approached in a different, in a less enthusiastic, and more discriminating, in fact, in a more scholarlike spirit. Not that I object to dilettanti, if they only are what by their name they profess to be, devoted lovers, and not mere amateurs. The religions of antiquity must always be approached in a loving spirit, and the dry and cold-blooded scholar is likely to do here as much mischief as the enthusiastic sciolist. But true love does not ignore all faults and failings: on the contrary, it scans them keenly, though only in order to be able to understand, to explain, and thus to excuse them. To watch in the Sacred Books of the East the dawn of the religious consciousness of man, must always remain one of the most inspiring and hallowing sights in the whole history of the world; and he whose heart cannot quiver with the first quivering rays of human thought and human faith, as revealed in those ancient documents, is, in his own way, as unfit for these studies as, from another side, the man who shrinks from copying and collating ancient MSS., or toiling through volumes of tedious commentary. What we want here, as everywhere else, is the truth, and the whole truth; and if the whole truth must be told, it is that, however radiant the dawn of religious thought, it is not without its dark clouds, its chilling colds, its noxious vapours. Whoever does not know these, or would hide them from his own sight and from the sight of others, does not know and can never understand the real toil and travail of the human heart in its first religious aspirations; and not knowing its toil and travail, can never know the intensity of its triumphs and its joys.

In order to have a solid foundation for a comparative study of the religions of the East, we must have before all things complete and thoroughly faithful translations of their sacred books. Extracts will no longer suffice.

We do not know Germany, if we know the Rhine; nor Rome, when we have admired St. Peter's. No one who collects and publishes such extracts can resist, no one at all events, so far as I know, has ever resisted, the temptation of giving what is beautiful, or it may be what is strange and startling, and leaving out what is commonplace, tedious, or it may be repulsive, or, lastly, what is difficult to construe and to understand. We must face the problem in its completeness, and I confess it has been for many years a problem to me, aye, and to a great extent is so still, how the Sacred Books of the East should, by the side of so much that is fresh, natural, simple, beautiful, and true, contain so much that is not only unmeaning, artificial, and silly, but even hideous and repellent. This is a fact, and must be accounted for in some way or other.

To some minds this problem may seem to be no problem at all. To those (and I do not speak of Christians only) who look upon the sacred books of all religions except their own as necessarily the outcome of human or superhuman ignorance and depravity, the mixed nature of their contents may seem to be exactly what it ought to be, what they expected it would be. But there are other and more reverent minds who can feel a divine afflatus in the sacred books, not only of their own, but of other religions also, and to them the mixed character of some of the ancient sacred canons must always be extremely perplexing.

I can account for it to a certain extent, though not entirely to my own satisfaction. Most of the ancient sacred books have been handed down by oral tradition for many generations before they were consigned to writing. In an age when there was nothing corresponding to what we call literature, every saying, every proverb, every story handed down from father to son, received very soon a kind of hallowed character. They became sacred heirlooms, sacred, because they came from an unknown source, from a distant age. There was a stage in the development of human thought, when the distance that separated the living generation from their grandfathers or great-grandfathers was as yet the nearest approach to a conception of eternity, and when the name of grandfather and great-grandfather seemed the nearest expression of God[1]. Hence, what had been said by these half-human, half-divine ancestors, if it was preserved at all, was soon looked upon as a more than human utterance. It was received with reverence, it was never questioned and criticised.

Some of these ancient sayings were preserved because they were so true and so striking that they could not be forgotten. They contained eternal truths, expressed for the first time in human language. Of such oracles of truth it was said in India that they had been heard, *sruta*, and from it arose the word *sruti*, the recognised term for divine revelation in Sanskrit.

But besides those utterances which had a vitality of their own, strong enough to defy the power of

[1. Bishop Callaway, *Unkulunkulu, or the Tradition of Creation, as existing among the Amazulu and other tribes of South Africa*, P.7.]

time, there were others which might have struck the minds of the listeners with great force under the peculiar circumstances that evoked them, but which, when these circumstances were forgotten, became trivial and almost unintelligible. A few verses sung by warriors on the eve of a great battle would, if that battle ended in victory, assume a charm quite independent of their poetic merit. They would be repeated in memory of the heroes who conquered, and of the gods who granted victory. But when the heroes, and the gods, and the victory were all forgotten, the song of victory and thanksgiving would often survive as a relic of the past, though almost unintelligible to later generations.

Even a single ceremonial act, performed at the time of a famine or an inundation, and apparently attended with a sudden and almost miraculous success, might often be preserved in the liturgical code of a family or a tribe with a superstitious awe entirely beyond our understanding. It might be repeated for some time on similar emergencies, till when it had failed again and again it survived only as a superstitious custom in the memory of priests and poets.

Further, it should be remembered that in ancient as in modern times, the utterances of men who had once gained a certain prestige, would often receive attention far beyond their merits, so that in many a family or tribe the sayings and teachings of one man, who had once in his youth or manhood uttered words of inspired wisdom, would all be handed down together, without any attempt to separate the grain from the chaff.

Nor must we forget that though oral tradition, when once brought under proper discipline, is a most faithful guardian, it is not without its dangers in its incipient stages. Many a word may have been misunderstood, many a sentence confused, as it was told by father to son, before it became fixed in the tradition of a village community, and then resisted by its very sacredness all attempts at emendation.

Lastly, we must remember that those who handed down the ancestral treasures of ancient wisdom, would often feel inclined to add what seemed useful to themselves, and what they knew could be preserved in one way only, namely, if it was allowed to form part of the tradition that had to be handed down, as a sacred trust, from generation to generation. The priestly influence was at work, even before there were priests by profession, and when the priesthood had once become professional, its influence may account for much that would otherwise seem inexplicable in the sacred codes of the ancient world.

These are some of the considerations which may help to explain how, mixed up with real treasures of thought, we meet in the sacred books with so many passages and whole chapters which either never had any life or meaning at all, or if they had, have, in the form in which they have come down to us, completely lost it. We must try to imagine what the Old Testament would have been, if it had not been kept distinct from the Talmud; or the New Testament, if it had been mixed up not only with the spurious gospels, but with the records of the wranglings of the early Councils, if we wish to understand, to some extent at least, the wild confusion of sublime truth with vulgar stupidity that meets us in the pages of the Veda, the Avesta, and the Tripitaka. The idea of keeping the original and genuine tradition separate from apocryphal accretions was an idea of later growth, that could spring up only after the earlier tendency of preserving whatever could be preserved of sacred or half-sacred lore, had done its work, and wrought its own destruction.

In using, what may seem to some of my fellow-workers, this very strong and almost irreverent language with regard to the ancient Sacred Books of the East, I have not neglected to make full allowance for that very important intellectual parallax which, no doubt, renders it most difficult for a Western observer to see things and thoughts under exactly the same angle and in the same light as they would appear to an Eastern eye. There are Western expressions which offend Eastern taste as much as Eastern expressions are apt to offend Western taste. A symphony of Beethoven's would be mere noise to an Indian ear, an Indian Sangita seems to us without melody, harmony, or rhythm. All this I fully admit, yet after making every allowance for national taste and traditions, I still confidently appeal to the best Oriental scholars, who have not entirely forgotten that there is a world outside the four walls of their study, whether they think that my condemnation is too severe, or that Eastern nations themselves would tolerate, in any of their classical literary compositions, such violations of the simplest rules of taste as they have accustomed themselves to tolerate, if not to admire, in their sacred books.

But then it might no doubt be objected that books of such a character hardly deserve the honour of being translated into English, and that the sooner they are forgotten, the better. Such opinions have of late been freely expressed by some eminent writers, and supported by arguments worthy of the Khalif Omar himself. In these days of anthropological research, when no custom is too disgusting to be recorded, no rules of intermarriage too complicated to be disentangled, it may seem strange that the few genuine relics of ancient religion which, as by a miracle, have been preserved to us, should thus have been judged from a purely aesthetic, and not from an historical point of view. There was some excuse for this in the days of Sir William Jones and Colebrooke. The latter, as is well known, considered 'the Vedas as too voluminous for a complete translation of the whole,' adding that (what they contain would hardly reward the labour of the reader; much less that of the translator[1]. The former went still further in the condemnation which he pronounced on

Anquetil Duperron's translation of the Zend–avesta. Sir W. Jones, we must remember, was not only a scholar, but also a man of taste, and the man of taste sometimes gained a victory over the scholar. His controversy with Anquetil Duperron, the discoverer of the Zend–avesta, is well known. It was carried on by Sir W. Jones apparently with great success, and yet in the end the victor has proved to be the vanquished. It was easy, no doubt, to pick out from Anquetil Duperron's translation of the sacred writings of Zoroaster hundreds of passages which were or seemed to be utterly unmeaning or absurd. This arose partly, but partly only, from the imperfections

[1. Colebrooke's Miscellaneous Essays, 1873, vol. ii, P.102.]

of the translation. Much, however, of what Sir W. Jones represented as ridiculous, and therefore unworthy of Zoroaster, and therefore unworthy of being translated, forms an integral part of the sacred code of the Zoroastrians. Sir W. Jones smiles at those who 'think obscurity sublime and venerable, like that of ancient cloisters and temples, shedding,' as Milton expresses it, 'a dim religious light[1].' 'On possédait déjà,' he writes in his letter addressed to Anquetil Duperron, and composed in very good and sparkling French, 'plusieurs traités attribués à Zardusht ou Zeratusht, traduits en Persan moderne; de prétendues conférences de ce législateur avec Ormuzd, des prières, des dogmes, des lois religieuses. Quelques savans, qui ont lu ces traductions, nous ont assuré que les originaux étaient de la plus haute antiquité, parce qu'ils renfermaient beaucoup de platitudes, de bévues, et de contradictions: mais nous avons conclu par les mêmes raisons, qu'ils étaient très–modernes, ou bien qu'ils n'étaient pas d'un homme d'esprit, et d'un philosophe, tel que Zoroastre est peint par nos historiens. Votre nouvelle traduction, Monsieur, nous confirme dans ce jugement: tout le collège des Guèbres aurait beau nous rassurer; nous ne croirons jamais que le charlatan le moins habile ait pu écrire les fadaises dont vos deux derniers volumes sont remplis [2].' He at last sums up his argument in the following words: 'Ou Zoroastre n'avait pas le sens commun, ou il n'écrivit pas le livre que vous lui attribuez: s'il n'avait pas le sens commun, il fallait le laisser dans la foule, et dans l'obscurité; s'il n'écrivit pas

[1. Sir W. Jones's Works, vol. iv, p. 113.

2. *Ib.*, vol. x, p. 408.]

ce livre, il était impudent de le publier sous son nom. Ainsi, ou vous avez insulté le goût du public en lui présentant des sottises, ou vous l'avez trompé en lui donnant des faussetés: et de chaque côté vous méritez son mépris[1].'

This alternative holds good no longer. The sacred code of Zoroaster or of any other of the founders of religions may appear to us to be full of absurdities, or may in fact really be so, and it may yet be the duty of the scholar to publish, to translate, and carefully to examine those codes as memorials of the past, as the only trustworthy documents in which to study the growth and decay of religion. It does not answer to say that if Zoroaster was what we believe him to have been, a wise man, in our sense of the word, he could not have written the rubbish which we find in the Avesta. If we are once satisfied that the text of the Avesta, or the Veda, or the Tripitaka is old and genuine, and that this text formed the foundation on which, during many centuries, the religious belief of millions of human beings was based, it becomes our duty, both as historians and philosophers, to study these books, to try to understand how they could have arisen, and how they could have exercised for ages an influence over human beings who in all other respects were not inferior to ourselves, nay, whom we are accustomed to look up to on many points as patterns of wisdom, of virtue, and of taste.

The facts, such as they are, must be faced, if the study of the ancient religions of the world is ever to assume a really historical character; and having

[1. Works, vol. x, p.437.]

myself grudged no praise to what to my mind is really beautiful or sublime in the early revelations of religious truth, I feel the less hesitation in fulfilling the duty of the true scholar, and placing before historians and philosophers accurate, complete, and unembellished versions of some of the sacred books of the East. Such versions alone will enable them to form a true and just estimate of the real development of early religious thought, so far as we can still gain a sight of it in literary records to which the highest human or even divine authority has been ascribed by the followers of the great religions of antiquity. It often requires an effort to spoil a beautiful sentence by a few words which might so easily be suppressed, but which are there in the original, and must be taken into account quite as much as the pointed ears in the beautiful Faun of the Capitol. We want to know the ancient religions such as they really were, not such as we wish they should have been. We want to know, not their wisdom only, but their folly also; and while we must learn to look up to their highest points where they seem to rise nearer to heaven than anything we were acquainted with before, we must not shrink from looking down into their stony tracts, their dark abysses, their muddy moraines, in order to comprehend both the height and the depth of the human mind in its searchings after the Infinite.

I can answer for myself and for those who have worked with me, that our translations are truthful, that we have suppressed nothing, that we have varnished nothing, however hard it seemed sometimes even to write it down.

There is only one exception. There are in ancient books, and particularly in religious books, frequent allusions to the sexual aspects of nature, which, though perfectly harmless and innocent in themselves, cannot be rendered in modern language without the appearance of coarseness. We may regret that it should be so, but tradition is too strong on this point, and I have therefore felt obliged to leave certain passages untranslated, and to give the original, when necessary, in a note. But this has been done in extreme cases only, and many things which we should feel inclined to suppress have been left in all their outspoken simplicity, because those who want to study ancient man, must learn to study him as he really was, an animal, with all the strength and weaknesses of an animal, though an animal that was to rise above himself, and in the end discover his true self, after many struggles and many defeats.

After this first caution, which I thought was due to those who might expect to find in these volumes nothing but gems, I feel I owe another to those who may approach these translations under the impression that they have only to read them in order to gain an insight into the nature and character of the religions of mankind. There are philosophers who have accustomed themselves to look upon religions as things that can be studied as they study the manners and customs of savage tribes, by glancing at the entertaining accounts of travellers or missionaries, and then classing each religion under such wide categories as fetishism, polytheism, monotheism, and the rest. That is not the case. Translations can do much, but they can never take the place of the originals, and if the originals require not only to be read, but to be read again and again, translations of sacred books require to be studied with much greater care, before we can hope to gain a real understanding of the intentions of their authors or venture on general assertions.

Such general assertions, if once made, are difficult to extirpate. It has been stated, for instance, that the religious notion of sin is wanting altogether in the hymns of the Rig-veda, and some important conclusions have been based on this supposed fact. Yet the gradual growth of the concept of guilt is one of the most interesting lessons which certain passages of these ancient hymns can teach us [1]. It has been asserted that in the Rig-veda Agni, fire, was adored essentially as earthly sacrificial fire, and not as an elemental force. How greatly such an assertion has to be qualified, may be seen from a more careful examination of the translations of the Vedic hymns now accessible [2]. In many parts of the Avesta fire is no doubt spoken of with great reverence, but those who speak of the Zoroastrians as fire-worshippers, should know that the true followers of Zoroaster abhor that very name. Again, there are certainly many passages in the Vedic writings which prohibit the promiscuous communication of the Veda, but those who maintain that the Brahmins, like Roman Catholic priests, keep their sacred books from the people, must have forgotten

[1. M. M., History of Ancient Sanskrit Literature, second edition, 1859, p.540 seq.

2. Ludwig, Rig-veda, übersetzt, vol. iii, p.331 seq. Muir, Sanskrit Texts, vol. v, p. 199 seq. On the later growth of Agni, see a very useful essay by Holtzmann, 'Agni, nach den Vorstellungen des Mahâbhârata,' 1878.]

the many passages in the Brâhmanas, the Sûtras, and even in the Laws of Manu, where the duty of learning the Veda by heart is inculcated for every Brâhmana, Kshatriya, Vaisya, that is, for every man except a Sûdra.

These are a few specimens only to show how dangerous it is to generalise even where there exist complete translations of certain sacred books. It is far easier to misapprehend, or even totally to misunderstand, a translation than the original; and it should not be supposed, because a sentence or a whole chapter seems at first sight unintelligible in a translation, that therefore they are indeed devoid of all meaning.

What can be more perplexing than the beginning of the Khândogya-ûpanishad? 'Let a man meditate,' we read, or, as others translate it, 'Let a man worship the syllable Om.' It may seem impossible at first sight to elicit any definite meaning from these words and from much that follows after.

But it would be a mistake, nevertheless, to conclude that we have here vox et præterea nihil. Meditation on the syllable Om consisted in a long continued repetition of that syllable with a view of drawing the thoughts away from all other subjects, and thus concentrating them on some higher object of thought of which that syllable was made to be the symbol. This concentration of thought, ekâgratâ or one-pointedness, as the Hindus called it, is something to us almost unknown. Our minds are like kaleidoscopes of thoughts in constant motion; and to shut our mental eyes to everything else, while dwelling on one thought only, has become to most of us almost as impossible as to apprehend one musical note without harmonics. With the life we are leading now, with telegrams, letters, newspapers, reviews, pamphlets, and books ever breaking in upon us, it has become impossible, or almost impossible, ever to arrive at that intensity of thought which the Hindus meant by ekâgratâ, and the attainment of which was to them the indispensable condition of all philosophical and religious speculation. The loss may not be altogether on our side, yet a loss it is, and if we see the Hindus, even in their comparatively monotonous life, adopting all kinds of contrivances in order to assist them in drawing away their thoughts from all disturbing impressions and to fix them on one subject only, we must not be satisfied with smiling at their simplicity, but try to appreciate the object they had in view.

When by means of repeating the syllable Om, which originally seems to have meant 'that,' or 'yes,' they had arrived at a certain degree of mental tranquillity, the question arose what was meant by this Om, and to this question the most various answers were given, according as the mind was to be led up to higher and higher objects. Thus in one passage we are told at first that Om is the beginning of the Veda, or, as we have to deal with an Upanishad of the Sâma-veda, the beginning of the Sâma-veda, so that he who meditates on Om, may be supposed to be meditating on the whole of the Sâma-veda. But that is not enough. Om is said to be the essence of the Sâma-veda, which, being almost entirely taken from the Rig-veda, may itself be called the essence of the Rig-veda. And more than that. The Rig-veda stands for all speech, the Sâma-veda for all breath or life, so that Om may be conceived again as the symbol of all speech and all life. Om thus becomes the name, not only of all our physical and mental powers, but especially of the living principle, the Prâna or spirit. This is explained by the parable in the second chapter, while in the third chapter, that spirit within us is identified with the spirit in the sun. He therefore who meditates on Om, meditates on the spirit in man as identical with the spirit in nature, or in the sun; and thus the lesson that is meant to be taught in the beginning of the Khândogya-ûpanishad is really this, that none of the Vedas with their sacrifices and ceremonies could ever secure the salvation of the worshipper, i.e. that sacred works, performed according to the rules of the Vedas, are of no avail in the end, but that meditation on Om alone, or that knowledge of what is meant by Om alone, can procure true salvation, or true immortality. Thus the pupil is led on step by step to what is the

highest object of the Upanishads, viz. the recognition of the self in man as identical with the Highest Self or Brahman. The lessons which are to lead up to that highest conception of the universe, both subjective and objective, are no doubt mixed up with much that is superstitious and absurd; still the main object is never lost sight of. Thus, when we come to the eighth chapter, the discussion, though it begins with Om or the Udgîtha, ends with the question of the origin of the world; and though the final answer, namely, that Om means ether (âkâsa), and that ether is the origin of all things, may still sound to us more physical than metaphysical, still the description given of ether or âkâsa, shows that more is meant by it than the physical ether, and that ether is in fact one of the earlier and less perfect names of the Infinite, of Brahman, the universal Self. This, at least, is the lesson which the Brahmans themselves read in this chapter[1]; and if we look at the ancient language of the Upanishads as representing mere attempts at finding expression for what their language could hardly express as yet, we shall, I think, be less inclined to disagree with the interpretation put on those ancient oracles by the later Vedânta philosophers [2], or, at all events, we shall hesitate before we reject what is difficult to interpret, as altogether devoid of meaning.

This is but one instance to show that even behind the fantastic and whimsical phraseology of the sacred writings of the Hindus and other Eastern nations, there may be sometimes aspirations after truth which deserve careful consideration from the student of the psychological development and the historical growth of early religious thought, and that after careful sifting, treasures may be found in what at first we may feel inclined to throw away as utterly worthless.

And now I come to the third caution. Let it not be supposed that a text, three thousand years old, or, even if of more modern date, still widely distant from our own sphere of thought, can be translated in the same manner as a book

[1. The Upanishad itself says: 'The Brahman is the same as the ether which is around us; and the ether which is around us, is the same as the ether which is within us. And the ether which is within, that is the ether within the heart. That ether in the heart is omnipresent and unchanging. He who knows this obtains omnipresent and unchangeable happiness.' Kh. Up. III, 12, 7–9.

2. Cf. Vedânta-sûtras I, 1, 22.]

written a few years ago in French or German. Those who know French and German well enough, know how difficult, nay, how impossible it is, to render justice to certain touches of genius which the true artist knows how to give to a sentence. Many poets have translated Heine into English or Tennyson into German, many painters have copied the Madonna di San Sisto or the so-called portrait of Beatrice Cenci. But the greater the excellence of these translators, the more frank has been their avowal, that the original is beyond their reach. And what is a translation of modern German into modern English compared with a translation of ancient Sanskrit or Zend or Chinese into any modern language? It is an undertaking which, from its very nature, admits of the most partial success only, and a more intimate knowledge of the ancient language, so far from facilitating the task, of the translator, renders it only more hopeless. Modern words are round, ancient words are square, and we may as well hope to solve the quadrature of the circle, as to express adequately the ancient thoughts of the Veda in modern English.

We must not expect therefore that a translation of the sacred books of the ancients can ever be more than an approximation of our language to theirs, of our thoughts to theirs. The translator, however, if he has once gained the conviction that it is impossible to translate old thought into modern speech, without doing some violence either to the one or to the other, will hardly hesitate in his choice between two evils. He will prefer to do some violence to language rather than to misrepresent old thoughts by clothing them in words which do not fit them. If therefore the reader finds some of these translations rather rugged, if he meets with expressions which sound foreign, with combinations of nouns and adjectives such as he has never seen before, with sentences that seem too long or too abrupt, let him feel sure that the translator has had to deal

with a choice of evils, and that when the choice lay between sacrificing idiom or truth, he has chosen the smaller evil of the two. I do not claim, of course, either for myself or for my fellow-workers, that we have always sacrificed as little as was possible of truth or idiom, and that here and there a happier rendering of certain passages may not be suggested by those who come after us. I only wish to warn the reader once more not to expect too much from a translation, and to bear in mind that, easy as it might be to render word by word, it is difficult, aye, sometimes impossible, to render thought by thought.

I shall give one instance only from my own translation of the Upanishads. One of the most important words in the ancient philosophy of the Brahmans is Âtman, nom. sing. Âtmâ. It is rendered in our dictionaries by 'breath, soul, the principle of life and sensation, the individual soul, the self, the abstract individual, self, one's self, the reflexive pronoun, the natural temperament –or disposition, essence, nature, character, peculiarity, the person or the whole body, the body, the understanding, intellect, the mind, the faculty of thought and reason, the thinking faculty, the highest principle of life, Brahma, the supreme deity or soul of the universe, care, effort, pains, firmness, the Sun, fire, wind, air, a son.'

This will give classical scholars an idea of the chaotic state from which, thanks to the excellent work done by Boehtlingk, Roth, and others, Sanskrit lexicology is only just emerging. Some of the meanings here mentioned ought certainly not to be ascribed to Âtman. It never means, for instance, the understanding, nor could it ever by itself be translated by sun, fire, wind, air, pains or firmness. But after deducting such surplusage, there still remains a large variety of meanings which may, under certain circumstances, be ascribed to Âtman.

When Âtman occurs in philosophical treatises, such as the Upanishads and the Vedânta system which is based on them, it has generally been translated by soul, mind, or spirit. I tried myself to use one or other of these words, but the oftener I employed them, the more I felt their inadequacy, and was driven at last to adopt self and Self as the least liable to misunderstanding.

No doubt in many passages it sounds strange in English to use self, and in the plural selfs instead of selves; but that very strangeness is useful, for while such words as soul and mind and spirit pass over us unrealised, self and selfs will always ruffle the surface of the mind, and stir up some reflection in the reader. In English to speak even of the I and the Non-I, was till lately considered harsh; it may still be called a foreign philosophical idiom. In German the Ich and Nicht-ich have, since the time of Fichte, become recognised and almost familiar, not only as philosophical terms, but as legitimate expressions in the literary language of the day. But while the Ich with Fichte expressed the highest abstraction of personal existence, the corresponding word in Sanskrit, the Aham or Ahankâra, was always looked upon as a secondary development only and as by no means free from all purely phenomenal ingredients. Beyond the Aham or Ego, with all its accidents and limitations, such as sex, sense, language, country, and religion, the ancient sages of India perceived, from a very early time, the Âtman or the self, independent of all such accidents.

The individual âtman or self, however, was with the Brahmans a phase or phenomenal modification only of the Highest Self, and that Highest Self was to them the last point which could be reached by philosophical speculation. It was to them what in other systems of philosophy has been called by various names, [*to hon*], the Divine, the Absolute. The highest aim of all thought and study with the Brahman of the Upanishads was to recognise his own self as a mere limited reflection of the Highest Self, to know his self in the Highest Self, and through that knowledge to return to it, and regain his identity with it. Here to know was to be, to know the Âtman was to be the Âtman, and the reward of that highest knowledge after death was freedom from new births, or immortality.

That Highest Self which had become to the ancient Brahmans the goal of all their mental efforts, was looked upon at the same time as the starting-point of all phenomenal existence, the root of the world, the only thing that could truly be said to be, to be real and true. As the root of all that exists, the Âtman was identified with

the Brahman, which in Sanskrit is both masculine and neuter, and with the Sat, which is neuter only, that which is, or Satya, the true, the real. It alone exists in the beginning and for ever; it has no second. Whatever else is said to exist, derives its real being from the Sat. How the one Sat became many, how what we call the creation, what they call emanation ([*prôdos*]), constantly proceeds and returns to it, has been explained in various more or less fanciful ways by ancient prophets and poets. But what they all agree in is this, that the whole creation, the visible and invisible world, all plants, all animals, all men are due to the one Sat, are upheld by it, and will return to it.

If we translate Âtman by soul, mind, or spirit, we commit, first of all, that fundamental mistake of using words which may be predicated, in place of a word which is a subject only, and can never become a predicate. We may say in English that man possesses a soul, that a man is out of his mind, that man has or even that man is a spirit, but we could never predicate Âtman, or self, of anything else. Spirit, if it means breath or life; mind, if it means the organ of perception and conception; soul, if, like kaitanya, it means intelligence in general, all these may be predicated of the Âtman, as manifested in the phenomenal world. But they are never subjects in the sense in which the Âtman is; they have no independent being, apart from Âtman. Thus to translate the beginning of the Aitareya-upanishad, Âtmâ vâ idam eka evâgra âsît, by 'This (world) verily was before (the creation of the world) soul alone' (Röer); or, 'Originally this (universe) was indeed soul only' (Colebrooke), would give us a totally false idea. M. Regnaud in his 'Matériaux pour servir à l'histoire de la philosophie de l'Inde' (vol. ii, p. 24) has evidently felt this, and has kept the word Âtman untranslated, 'Au commencement cet univers n'était que l'âtman.' But while in French it would seem impossible to find any equivalent for âtman, I have ventured to translate in English, as I should have done in German, 'Verily, in the beginning all this was Self, one only.'

Thus again when we read in Sanskrit, 'Know the Self by the self,' âtmânâtmânâ pasya, tempting as it may seem, it would be entirely wrong to render it by the Greek [*gnôthi seautôn*.] The Brahman called upon his young pupil to know not himself, but his Self, that is, to know his individual self as a merely temporary reflex of the Eternal Self. Were we to translate this so-called âtmavidyâ, this self-knowledge, by knowledge of the soul, we should not be altogether wrong, but we should nevertheless lose all that distinguishes Indian from Greek thought. It may not be good English to say to know his self, still less to know our selves, but it would be bad Sanskrit to say to know himself, to know ourselves; or, at all events, such a rendering would deprive us of the greatest advantage in the study of Indian philosophy, the opportunity of seeing in how many different ways man has tried to solve the riddles of the world and of his soul.

I have thought it best therefore to keep as close as possible to the Sanskrit original, and where I could not find an adequate term in English, I have often retained the Sanskrit word rather than use a misleading substitute in English. It is impossible, for instance, to find an English equivalent for so simple a word as Sat, [*tò hón*]. We cannot render the Greek [*tò hón*] and [*tò mē hón*] by Being or Not-being, for both are abstract nouns; nor by 'the Being,' for this would almost always convey a wrong impression. In German it is easy to distinguish between das Sein, i.e. being, in the abstract, and das Seiende, [*tò hón*]. In the same way the Sanskrit sat can easily be rendered in Greek by [*tò hón*], in German by das Seiende, but in English, unless we say 'that which is,' we are driven to retain the original Sat.

From this Sat was derived in Sanskrit Sat-ya, meaning originally 'endowed with being,' then 'true.' This is an adjective; but the same word, as a neuter, is also used in the sense of truth, as an abstract; and in translating it is very necessary always to distinguish between Satyam, the true, frequently the same as Sat, [*tò hón*], and Satyam, truth, veracity. One example will suffice to show how much the clearness of a translation depends on the right rendering of such words as âtman, sat, and satyam.

In a dialogue between Uddâlaka and his son Svetaketu, in which the father tries to open his son's mind, and to make him see man's true relation to the Highest Self (Khândogya-upanishad VI), the father first explains how the Sat produced what we should call the three elements [1], viz. fire, water, and earth, which he calls

heat, water, and food. Having produced them (VI, 2, 4), the Sat entered into them, but not with its real nature, but only with its 'living self' (VI, 3, which is a reflection (Abhâsamâtram) of the real Sat, as the sun in the water is a reflection

[1. Devatâs, literally deities, but frequently to be translated by powers or beings. Mahadeva Moreshvar Kunte, the learned editor of the Vedânta-sûtras, ought not (p. 70) to have rendered devata, in Kh. Up. 1, 11, 5, by goddess.]

of the real sun. By this apparent union of the Sat with the three elements, every form (rûpa) and every name (nâman) in the world was produced; and therefore he who knows the three elements is supposed to know everything in this world, nearly in the same manner in which the Greeks imagined that through a knowledge of the elements, everything else became known (VI, 4, 7). The same three elements are shown to be also the constituent elements of man (VI, 5). Food or the earthy element is supposed to produce not only flesh, but also mind; water, not only blood, but also breath; heat, not only bone, but also speech. This is more or less fanciful; the important point, however, is this, that, from the Brahmanic point of view, breath, speech, and mind are purely elemental, or external instruments, and require the support of the living self, the givâtman, before they can act.

Having explained how the Sat produces progressively heat, how heat leads to water, water to earth, and how, by a peculiar mixture of the three, speech, breath, and mind are produced, the teacher afterwards shows how in death, speech returns to mind, mind to breath, breath to heat, and heat to the Sat (VI, 8, 6). This Sat, the root of everything, is called parâ devatâ, the highest deity, not in the ordinary sense of the word deity, but as expressing the highest abstraction of the human mind. We must therefore translate it by the Highest Being, in the same manner as we translate devatâ, when applied to heat, water, and earth, not by deity, but by substance or element.

The same Sat, as the root or highest essence of all material existence, is called animan, from anu, small, subtile, infinitesimal, atom. It is an abstract word, and I have translated it by subtile essence.

The father then goes on explaining in various ways that this Sat is underlying all existence, and that we must learn to recognise it as the root, not only of all the objective, but likewise of our own subjective existence. 'Bring the fruit of a Nyagrodha tree,' he says, 'break it, and what do you find?' 'The seeds,' the son replies, 'almost infinitesimal.' 'Break one of them, and tell me what you see.' 'Nothing,' the son replies. Then the father continues: 'My son, that subtile essence which you do not see there, of that very essence this great Nyagrodha tree exists.'

After that follows this sentence: 'Etadâtmyam idam sarvam, tat satyam, sa âtmâ, tat tvam asi Svetaketo.'

This sentence has been rendered by Rajendralal Mitra in the following way: 'All this universe has the (Supreme) Deity for its life. That Deity is Truth. He is the Universal Soul. Thou art He, O Svetaketu [1].'

This translation is quite correct, as far as the words go, but I doubt whether we can connect any definite thoughts with these words. In spite of the division adopted in the text, I believe it will be necessary to join this sentence with the last words of the preceding paragraph. This is clear from the commentary, and from later paragraphs, where this sentence is repeated, VI, 9, 4, &c. The division

[1. Anquetil Duperron translates: 'Ipsa hoc modo (ens) illud est subtile: et hoc omne, unus âtma est: et id verum et rectum est, O Sapatkit, tatoumes, id est, ille âtma tu as.']

in the printed text (VI, 8, 6) is wrong, and VI, 8, 7 should begin with sa ya esho 'nimâ, i. e. that which is the subtile essence.

The question then is, what is further to be said about this subtile essence. I have ventured to translate the passage in the following way:

'That which is the subtile essence (the Sat, the root of everything), in it all that exists has its self, or more literally, its self-hood. It is the True (not the Truth in the abstract, but that which truly and really exists). It is the Self, i. e. the Sat is what is called the Self of everything[1].' Lastly, he sums up, and tells Svetaketu that, not only the whole world, but he too himself is that Self, that Satya, that Sat.

No doubt this translation sounds strange to English ears, but as the thoughts contained in the Upanishads are strange, it would be wrong to smoothe down their strangeness by clothing them in language familiar to us, which, because it is familiar, will fail to startle us, and because it fails to startle us, will fail also to set us thinking.

To know oneself to be the Sat, to know that all that is real and eternal in us is the Sat, that all came from it and will, through knowledge, return to it, requires an independent effort of speculative thought. We must realise, as well as we can, the thoughts of the ancient Rishis, before we can hope to translate them. It is not enough simply to read the half-religious, half-philosophical utterances which we find in

[1. The change of gender in sa for tad is idiomatic. One could not say in Sanskrit tad âtmâ, it is the Self, but sa âtmâ. By sa, he, the Sat, that which is, is meant. The commentary explains sa âtmâ by tat sat, and continues tat sat tat tvam asi (p.443).]

the Sacred Books of the East, and to say that they are strange, or obscure, or mystic. Plato is strange, till we know him; Berkeley is mystic, till for a time we have identified ourselves with him. So it is with these ancient sages, who have become the founders of the great religions of antiquity. They can never be judged from without, they must be judged from within. We need not become Brahmans or Buddhists or Taosze altogether, but we must for a time, if we wish to understand, and still more, if we are bold enough to undertake to translate their doctrines. Whoever shrinks from that effort, will see hardly anything in these sacred books or their translations but matter to wonder at or to laugh at; possibly something to make him thankful that he is not as other men. But to the patient reader these same books will, in spite of many drawbacks, open a new view of the history of the human race, of that one race to which we all belong, with all the fibres of our flesh, with all the fears and hopes of our soul. We cannot separate ourselves from those who believed in these sacred books. There is no specific difference between ourselves and the Brahmans, the Buddhists, the Zoroastrians, or the Taosze. Our powers of perceiving, of reasoning, and of believing may be more highly developed, but we cannot claim the possession of any verifying power or of any power of belief which they did not possess as well. Shall we say then that they were forsaken of God, while we are His chosen people? God forbid! There is much, no doubt, in their sacred books which we should tolerate no longer, though we must not forget that there are portions in our own sacred books, too, which many of us would wish to be absent, which, from the earliest ages of Christianity, have been regretted by theologians of undoubted piety, and which often prove a stumbling block to those who have been won over by our missionaries to the simple faith of Christ. But that is not the question. The question is, whether there is or whether there is not, hidden in every one of the sacred books, something that could lift up the human heart from this earth to a higher world, something that could make man feel the omnipresence of a higher Power, something that could make him shrink from evil and incline to good, something to sustain him in the short journey through life, with its bright moments of happiness, and its long hours of terrible distress.

If some of those who read and mark these translations learn how to discover some such precious grains in the sacred books of other nations, though hidden under heaps of rubbish, our labour will not have been in vain, for there is no lesson which at the present time seems more important than to learn that in every religion there are such precious grains; that we must draw in every religion a broad distinction between what is essential and what is not, between the eternal and the temporary, between the divine and the human; and that though

the non-essential may fill many volumes, the essential can often be comprehended in a few words, but words on which 'hang all the law and the prophets.'

PROGRAM OF A TRANSLATION

OF

THE SACRED BOOKS OF THE EAST.

I here subjoin the program in which I first put forward the idea of a translation of the Sacred Books of the East, and through which I invited the co-operation of Oriental scholars in this undertaking. The difficulty of finding translators, both willing and competent to take a part in it, proved far greater than I had anticipated. Even when I had secured the assistance of a number of excellent scholars, and had received their promises of prompt co-operation, illness, domestic affliction, and even death asserted their control over all human affairs. Professor Childers, who had shown the warmest interest in our work, and on whom I chiefly depended for the Pali literature of the Buddhists, was taken from us, an irreparable loss to Oriental scholarship in general, and to our undertaking in particular. Among native scholars, whose co-operation I had been particularly desired to secure, Rajendralal Mitra, who had promised a translation of the *Vāyu-purāna*, was prevented by serious illness from fulfilling his engagement. In other cases sorrow and sickness have caused, at all events, serious delay in the translation of the very books which were to have inaugurated this Series. However, new offers of assistance have come, and I hope that more may still come from Oriental scholars both in India and England, so that the limit of time which had been originally assigned to the publication of twenty-four volumes may not, I hope, be much exceeded.

THE SACRED BOOKS OF THE EAST, TRANSLATED, WITH INTRODUCTIONS AND NOTES, BY VARIOUS ORIENTAL SCHOLARS, AND EDITED BY F. MAX MULLER.

Apart from the interest which the Sacred Books of all religions possess in the eyes of the theologian, and, more particularly, of the missionary, to whom an accurate knowledge of them is as indispensable as a knowledge of the enemy's country is to a general, these works have of late assumed a new importance, as viewed in the character of ancient historical documents. In every country where Sacred Books have been preserved, whether by oral tradition or by writing, they are the oldest records, and mark the beginning of what may be called documentary, in opposition to purely traditional, history.

There is nothing more ancient in India than the Vedas; and, if we except the Vedas and the literature connected with them, there is again no literary work in India which, so far as we know at present, can with certainty be referred to an earlier date than that of the Sacred Canon of the Buddhists. Whatever age we may assign to the various portions of the Avesta and to their final arrangement, there is no book in the Persian language of greater antiquity than the Sacred Books of the followers of Zarathustra, nay, even than their translation in Pehlevi. There may have been an extensive ancient literature in China long before Khung-fû-tze and Lâo-tze, but among all that was rescued and preserved of it, the five King and the four Shû claim again the highest antiquity. As to the Koran, it is known to be the fountain-head both of the religion and of the literature of the Arabs.

This being the case, it was but natural that the attention of the historian should of late have been more strongly attracted by these Sacred Books, as likely to afford most valuable information, not only on the religion, but also on the moral sentiments, the social institutions, the legal maxims of some of the most important nations of antiquity. There are not many nations that have preserved sacred writings, and many of those that have been preserved have but lately become accessible to us in their original form, through the rapid advance of Oriental scholarship in Europe. Neither Greeks, nor Romans, nor Germans, nor Celts, nor Slaves have left us anything that deserves the name of Sacred Books. The Homeric Poems are national Epics, like the *Râmâyana*, and the *Nibelunge*, and the Homeric Hymns have never received that general recognition or sanction which alone can impart to the poetical effusions of personal piety the sacred or canonical character which is the distinguishing feature of the Vedic Hymns. The sacred literature of the early inhabitants of Italy seems to have been of a liturgical rather than of a purely religious kind, and whatever the Celts, the Germans, the Slaves may have possessed of sacred traditions about their gods and heroes, having been handed down by oral tradition chiefly, has perished beyond all hope of recovery. Some portions of the Eddas

alone give us an idea of what the religious and heroic poetry of the Scandinavians may have been. The Egyptians possessed Sacred Books, and some of them, such as the Book of the Dead, have come down to us in various forms. There is a translation of the Book of the Dead by Dr. Birch, published in the fifth volume of Bunsen's Egypt, and a new edition and translation of this important work may be expected from the combined labours of Birch, Chabas, Lepsius, and Naville. In Babylon and Assyria, too, important fragments of what may be called a Sacred Literature have lately come to light. The interpretation, however, of these Hieroglyphic and Cuneiform texts is as yet so difficult that, for the present, they are of interest to the scholar only, and hardly available for historical purposes.

Leaving out of consideration the Jewish and Christian Scriptures, it appears that the only great and original religions which profess to be founded on Sacred Books[1], and have preserved them in manuscript, are:—

1. The religion of the Brahmans.
2. The religion of the followers of Buddha.
3. The religion of the followers of Zarathustra.
4. The religion of the followers of Khung-fû-tze.
5. The religion of the followers of Lâu-tze.
6. The religion of the followers of Mohammed.

A desire for a trustworthy translation of the Sacred Books of these six Eastern religions has often been expressed. Several have been translated into English, French, German, or Latin, but in some cases these translations are difficult to procure, in others they are loaded with notes and commentaries, which are intended for

[1. Introduction to the Science of Religion, by F. Max Müller (Longmans, 1873), p.104]

students by profession only. Oriental scholars have been blamed for not having as yet supplied a want so generally felt, and so frequently expressed, as a complete, trustworthy, and readable translation of the principal Sacred Books of the Eastern Religions. The reasons, however, why hitherto they have shrunk from such an undertaking are clear enough. The difficulties in many cases of giving complete translations, and not selections only, are very great. There is still much work to be done in a critical restoration of the original texts, in an examination of their grammar and metres, and in determining the exact meaning of many words and passages. That kind of work is naturally far more attractive to scholars than a mere translation, particularly when they cannot but feel that, with the progress of our knowledge, many a passage which now seems clear and easy, may, on being re-examined, assume a new import. Thus while scholars who are most competent to undertake a translation, prefer to devote their time to more special researches, the work of a complete translation is deferred to the future, and historians are left under the impression that Oriental scholarship is still in so unsatisfactory a state as to make any reliance on translations of the Veda, the Avesta, or the Tâu-te King extremely hazardous.

It is clear, therefore, that a translation of the principal Sacred Books of the East can be carried out only at a certain sacrifice. Scholars must leave for a time their own special researches in order to render the general results already obtained accessible to the public at large. And even then, really useful results can be achieved *viribus unitis* only. If four of the best Egyptologists have to combine in order to produce a satisfactory edition and translation of one of the Sacred Books of ancient Egypt, a much larger number of Oriental scholars will be required for translating the Sacred Books of the Brahmans, the Buddhists, the Zoroastrians, the followers of Khung-fû-tze, Lâu-tze, and Mohammed.

Lastly, there was the most serious difficulty of all, a difficulty which no scholar could remove, viz. the difficulty of finding the funds necessary for carrying out so large an undertaking. No doubt there exists at present a very keen interest in questions connected with the origin, the growth, and decay of religion. But

much of that interest is theoretic rather than historical. How people might or could or should have elaborated religious ideas, is a topic most warmly discussed among psychologists and theologians, but a study of the documents, in which alone the actual growth of religious thought can be traced, is much neglected. A faithful, unvarnished prose translation of the Sacred Books of India, Persia, China, and Arabia, though it may interest careful students, will never, I fear, excite a widespread interest, or command a circulation large enough to make it a matter of private enterprise and commercial speculation.

No doubt there is much in these old books that is startling by its very simplicity and truth, much that is elevated and elevating, much that is beautiful and sublime; but people who have vague ideas of primeval wisdom and the splendour of Eastern poetry will soon find themselves grievously disappointed. It cannot be too strongly stated, that the chief, and, in many cases, the only interest of the Sacred Books of the East is historical; that much in them is extremely childish, tedious, if not repulsive; and that no one but the historian will be able to understand the important lessons which they teach. It would have been impossible to undertake a translation even of the most important only of the Sacred Books of the East, without the support of an Academy or a University which recognises the necessity of rendering these works more generally accessible, on the same grounds on which it recognises the duty of collecting and exhibiting in Museums the petrifications of bygone ages, little concerned whether the public admires the beauty of fossilised plants and broken skeletons, as long as hard-working students find there some light for reading once more the darker pages in the history of the earth.

Having been so fortunate as to secure that support, having also received promises of assistance from some of the best Oriental scholars in England and India, I hope I shall be able, after the necessary preparations are completed, to publish about three volumes of translations every year, selecting from the stores of the six so-called 'Book-religions' those works which at present can be translated, and which are most likely to prove useful. All translations will be made from the original texts, and where good translations exist already, they will be carefully revised by competent scholars. Such is the bulk of the religious literature of the Brahmans and the Buddhists, that to attempt a complete translation would be far beyond the powers of one generation of scholars. Still, if the interest in the work itself should continue, there is no reason why this series of translations should not be carried on, even after those who commenced it shall have ceased from their labours.

What I contemplate at present and I am afraid at my time of life even this may seem too sanguine, is no more than a Series of twenty-four volumes, the publication of which will probably extend over eight years. In this Series I hope to comprehend the following books, though I do not pledge myself to adhere strictly to this outline:—

1. From among the Sacred Books of the Brahmans I hope to give a translation of the Hymns of the Rig-veda. While I shall continue my translation of selected hymns of that Veda, a traduction raisonnée which is intended for Sanskrit scholars only, on the same principles which I have followed in the first volume [1], explaining every word and sentence that seems to require elucidation, and carefully examining the opinions of previous commentators, both native and European, I intend to contribute a freer translation of the hymns to this Series, with a few explanatory notes only, such as are absolutely necessary to enable readers who are unacquainted with Sanskrit to understand the thoughts of the Vedic poets. The translation of perhaps another Samhitâ, one or two of the Brâhmanas, or portions of them, will have to be included in our Series, as well as the principal Upanishads, theosophic treatises of great interest and beauty. There is every prospect of an early appearance of a translation of the Bhagavad-gîtâ, of the most important among the sacred Law-books, and of one at least of the Purânas. I should have wished to include a translation of some of the Gain books, of the Granth of the Sikhs, and of similar works illustrative of the later developments of religion in India, but there is hardly room for them at present.

2. The Sacred Books of the Buddhists will be translated chiefly from the two original collections, the Southern in Pali, the Northern in Sanskrit. Here the selection will, no doubt, be most difficult. Among the

first books to be published will be, I hope, Sûtras from the Dîgha Nikâya, a part of the Vinaya-pilaka, the Dhammapada, the Divyâvadâna, the Lalita-vistara, or legendary life of Buddha.

3. The Sacred Books of the Zoroastrians lie within a smaller compass, but they will require fuller notes and commentaries in order to make a translation intelligible and useful.

4. The books which enjoy the highest authority with the followers of Khung-fû-tze are the King and the Shû. Of the former the Shû King or Book of History; the Odes of the Temple and

[1. Rig-veda-sanhitâ, The Sacred Hymns of the Brahmans, translated and explained by F. Max Müller. Vol. i. Hymns to the Maruts or the Storm-Gods. London, 1869.]

the Altar, and other pieces illustrating the ancient religious views and practices of the Chinese, in the Shih King or Book of Poetry; the Yî King; the Lî K'î; and the Hsiâo King or Classic of Filial Piety, will all be given, it is hoped, entire. Of the latter, the Series will contain the Kung Yung or Doctrine of the Mean; the Tâ Hsio or Great Learning; all Confucius' utterances in the Lun Yü or Confucian Analects, which are of a religious nature, and refer to the principles of his moral system; and Mang-tze's Doctrine of the Goodness of Human Nature.

5. For the system of Lâu-tze we require only a translation of the Tâu-teh King with some of its commentaries, and, it may be, an authoritative work to illustrate the actual operation of its principles.

6. For Islam, all that is essential is a trustworthy translation of the Koran.

It will be my endeavour to divide the twenty-four volumes which are contemplated in this Series as equally as possible among the six religions. But much must depend on the assistance which I receive from Oriental scholars, and also on the interest and the wishes of the public.

F. MAX MÜLLER.

OXFORD, October, 1876.

The following distinguished scholars, all of them occupying the foremost rank in their own special departments of Oriental literature, are at present engaged in preparing translations of some of the Sacred Books of the East: S. Beal, R. G. Bhandarkar, G. Bühler, A. Burnell, E. B. Cowell, J. Darmesteter, T. W. Rhys Davids, J. Eggeling, V. Fausböll, H. Jacobi, J. Jolly, H. Kern, F. Kielhorn, J. Legge, H. Oldenberg, E. H. Palmer, R. Pischel, K. T. Telang, E. W. West.

The works which for the present have been selected for translation are the following:

1. ANCIENT VEDIC RELIGION.

Hymns of the Rig-veda.

The Satapatha-brâhmana.

The Upanishads.

The Grihya-sûtras of Hiranyakesin and others.

II. LAW-BOOKS IN PROSE.

The Sûtras of Âpastamba, Gautama, Baudhâyana, Vasishtha, Vishnu, &c.

III. LAW-BOOKS IN VERSE.

The Laws of Manu, Yâgñavalkya, &c.

IV. LATER BRAHMANISM.

The Bhagavad-gîtâ.

The Vâyu-purâna.

V. BUDDHISM.

1. Pali Documents.

The Mahâparinibbâna Sutta, the Teviggâ Sutta, the Mahasudassana Sutta, the Dhammakakkappavattana Sutta; the Suttanipâta; the Mahâvagga, the Kullavagga, and the Pâtimokkha.

2. Sanskrit Documents.

The Divyâvadâna and Saddharmapundarîka.

3. Chinese Documents.

The Phû-yâo King, or life of Buddha.

4. Prakrit Gaina Documents.

The Âkârânga Sûtra, Dasavaikâlîka Sûtra, Sûtrakritânga, and Uttarâdhyayana Sûtra.

VI. PARSİ RELİGİON.

1. Zend Documents.

The Vendidâd.

2. Pehlevi and Parsi Documents.

The Bundahis, Bahman Yasht, Shâyast-lâ-shâyast, Dâdistâni Dînî, Mainyôi Khard.

VII. MOHAMMEDANISM.

The Koran.

VIII. CHINESE RELİGİON.

1. Confucianism.

The Shû King, Shih King, Hsiâo King, Yî King, Lî Kî, Lun Yu, and Mang-tze.

2. Tâoism.

The Tâo-teh King, Kwang-tze, and Kan Ying Phien.

THE SACRED BOOKS OF THE EAST.

TRANSLITERATION OF ORIENTAL ALPHABETS,

The system of transcribing Oriental words with Roman types, adopted by the translators of the Sacred Books of the East, is, on the whole, the same which I first laid down in my *Proposals for a Missionary Alphabet*, 1854, and which afterwards I shortly described in my *Lectures on the Science of Language*, Second Series, p. 169 (ninth edition). That system allows of great freedom in its application to different languages, and has, therefore, recommended itself to many scholars, even if they had long been accustomed to use their own system of transliteration.

It rests in fact on a few principles only, which may be applied to individual languages according to the views which each student has formed for himself of the character and the pronunciation of the vowels and consonants of any given alphabet.

It does not differ essentially from the Standard Alphabet proposed by Professor Lepsius. It only endeavours to realise, by means of the ordinary types which are found in every printing office, what my learned friend has been enabled to achieve, it may be in a more perfect manner, by means of a number of new types with diacritical marks, cast expressly for him by the Berlin Academy.

The general principles of what, on account of its easy application to all languages, I have called the Missionary Alphabet, are these:

1. No letters are to be used which do not exist in ordinary founts.
2. The same Roman type is always to represent the same foreign letter, and the same foreign letter is always to be represented by the same Roman type.
3. Simple letters are, as a rule, to be represented by simple, compound by compound types.
4. It is not attempted to indicate the pronunciation of foreign languages, but only to represent foreign letters by Roman types, leaving the pronunciation to be learnt, as it is now, from grammars or from conversation with natives.
5. The foundation of every system of transliteration must consist of a classification of the typical sounds of human speech. Such classification may be more or less perfect, more or less minute, according to the objects in view. For ordinary purposes the classification in vowels and consonants, and of consonants again in gutturals, dentals, and labials suffices. In these three classes we distinguish hard (not-voiced) and sonant (voiced) consonants, each being liable to aspiration; nasals, sibilants, and semivowels, some of these also, being either voiced or not-voiced.
6. After having settled the typical sounds, we assign to them, as much as possible, the ordinary Roman types of the first class.
7. We then arrange in every language which possesses a richer alphabet, all remaining letters, according to their affinities, as modifications of the nearest typical letters, or as letters of the second and third class. Thus linguals in Sanskrit are treated as nearest to dentals, palatals to gutturals.
8. The manner of expressing such modifications is uniform throughout. While all typical letters of the first class are expressed by Roman types, modified letters of the second class are expressed by italics, modified letters of the third class by small capitals. Only in extreme cases, where another class of modified types is wanted, are we compelled to have recourse either to diacritical marks, or to a different fount of types.

9. Which letters in each language are to be considered as primary, secondary, or tertiary may, to a certain extent, be left to the discretion of individual scholars.

10. As it has been found quite impossible to devise any practical alphabet that should accurately represent the pronunciation of words, the Missionary Alphabet, by not attempting to indicate minute shades of pronunciation, has at all events the advantage of not misleading readers in their pronunciation of foreign words. An italic *t*, for instance, or a small capital T, serves simply as a warning that this is not the ordinary *t*, though it has some affinity with it. How it is to be pronounced must be learnt for each language, as it now is, from a grammar or otherwise. Thus *t* in Sanskrit is the lingual *t*. How that is to be pronounced, we must learn from the Prâtisâkhvas, or from the mouth of a highly educated Srotiya. We shall then learn that its pronunciation is really that of what we call the ordinary dental *t*, as in town, while the ordinary dental *t* in Sanskrit has a pronunciation of its own, extremely difficult to acquire for Europeans.

11. Words or sentences which used to be printed in italics are spaced.

INTRODUCTION

FIRST TRANSLATION OF THE UPANISHADS.

DÂRÂ SHUKOH, ANQUETIL DUPERRON, SCHOPENHAUER.

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

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

[1. Elphinstone, History of India, ed. Cowell, p. 610.]

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

[3].'

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

[1. M. M., Introduction to the Science of Religion, p. 79.

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

3 M. M., History of Ancient Sanskrit Literature, second edition, p.325.]

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

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

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

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

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

'If the reader has also received the benefit of the Vedas, the access to which by means of the Upanishads is in my eyes the greatest privilege which this still young century (1818) may claim before all previous centuries, (for I anticipate that the influence of Sanskrit literature will not be less profound than the revival of Greek in the fourteenth century,)—if then the reader, I say, has received his initiation in primeval Indian wisdom, and received it with an open heart, he will be prepared in the very best way for hearing what I have to tell him. It will not sound to him strange, as to many others, much less disagreeable; for I might, if it did not sound conceited, contend that every one of the detached statements which constitute the Upanishads, may be

deduced as a necessary result from the fundamental thoughts which I have to enunciate, though those deductions themselves are by no means to be found there.'

And again[1]:

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

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

[1. Schopenhauer, *Parerga*, third edition, II, p.426.]

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

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

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

[1. *Loc. cit.* II, pp. 425.

2 *Loc. cit.* I, p. 59.]

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

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

RAMMOHUN ROY.

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

[1. Loc. cit. 11, p.428.

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

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

4. Last Days of Rammohun Roy, by Mary Carpenter, 1866, p. 135.]

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

[1. M. M., History of Ancient Sanskrit Literature, p. 319.

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

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

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

[1. Last Days, p. 11.]

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

POSITION OF THE UPANISHADS IN VEDIC LITERATURE.

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

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

appreciation of them it was necessary to study, first of all, the earlier periods of Vedic literature, as represented by the hymns and the Brâhmanas of the Vedas.

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

It is true, no doubt, that the stratum of literature which contains the Upanishads is later than the Samhitâs, and later than the Brâhmanas, but the first germs of Upanishad doctrines go back at least as far as the Mantra period, which provisionally has been fixed between 1000 and 800 B.C. Conceptions corresponding to the general teaching of the Upanishads occur in certain hymns of the Rig-veda-samhitâ, they must have existed therefore before that collection was finally closed. One hymn in the Samhitâ of the Rig-veda (I, 191) was designated by Kâtâyâna, the author of the Sarvânukramanikâ, as an Upanishad. Here, however, upanishad means rather a secret charm than a philosophical doctrine. Verses of the hymns have often been incorporated in the Upanishads, and among the Oupnekhtas translated into Persian by Dârâ Shukoh we actually find the Purusha-sûkta, the 90th hymn of the tenth book of the Rig-veda [1], forming the greater portion of the Bark'heh Soukt. In the Samhitâ of the Yagur-veda, however, in the Vâgasaneyisâkhâ, we meet with a real Upanishad, the famous Îsâ or Îsâvâsya-upanishad, while the Sivasamkalpa, too, forms part of its thirty-fourth book [2]. In the Brâhmanas several Upanishads occur, even in portions which are not classed as Âranyakas, as, for instance, the well-known Kena or Talavakâra upanishad. The recognised place, however, for the ancient Upanishads is in the Âranyakas, or forest-books, which, as a rule, form an appendix to the Brâhmanas, but are sometimes included also under the general name of Brâhmana. Brâhmana, in fact, meaning originally the sayings of Brahmans, whether in the general sense of priests, or in the more special of Brahman-priest, is a name applicable not only to the books, properly so called, but to all old prose traditions, whether contained in the Samhitâs, such as the Taittirîya-samhitâ, the Brâhmanas, the Âranyakas, the Upanishads, and even, in certain cases, in the Sûtras. We shall see in the introduction to the Aitareya-âranyaka, that that Âranyaka is in the beginning

[1. See Weber. Indische Studien, IX, p. 1 seq.

2 See M. M., History of Ancient Sanskrit Literature, p.317.]

a Brâhmana, a mere continuation of the Aitareya-brâhmana, explaining the Mahâvrata ceremony, while its last book contains the Sûtras or short technical rules explaining the same ceremony which in the first book had been treated in the style peculiar to the Brâhmanas. In the same Aitareya-âranyaka, III, 2, 6, 6, a passage of the Upanishad is spoken of as a Brâhmana, possibly as something like a Brâhmana, while something very like an Upanishad occurs in the Âpastamba-sûtras, and might be quoted therefore as a Sûtra [1]. At all events the Upanishads, like the Âranyakas, belong to what Hindu theologians call Sruti, or revealed literature, in opposition to Smriti, or traditional literature, which is supposed to be founded on the former, and allowed to claim a secondary authority only; and the earliest of these philosophical treatises will always, I believe, maintain a place in the literature of the world, among the most astounding productions of the human mind in any age and in any country.

DIFFERENT CLASSES OF UPANISHADS.

The ancient Upanishads, i. e. those which occupy a place in the Samhitâs, Brâhmanas, and Âranyakas, must be, if we follow the chronology which at present is commonly, though, it may be, provisionally only, received by Sanskrit scholars, older than 600 B. C., i.e. anterior to the rise of Buddhism. As to other Upanishads, and their number is very large, which either stand by themselves, or which are ascribed to the Atharva-veda, it is extremely difficult to fix their age. Some of them are, no doubt, quite modern, for mention is made even of an Allah-upanishad; but others may claim a far higher antiquity than is generally

assigned to them on internal evidence. I shall only mention that the name of Atharvasiras [1] an Upanishad generally assigned to a very modern date, is quoted in the Sûtras of Gautama and Baudhâyana[2];

[1. Âpastamba, translated by Bühler, Sacred Books of the East, vol. ii, p. 75.

2. Gautama, translated by Bühler, Sacred Books of the East, vol. ii, p. 272, and Introduction, p. lvi.]

that the Svetâsvatara–upanishad, or the Svetâsvataranâm Mantropanishad, though bearing many notes of later periods of thought, is quoted by Sankara in his commentary on the Vedânta–sûtras [1]; while the Nrisimhottaratâpanîya–upanishad forms part of the twelve Upanishads explained by Vidyâranya in his Sarvopanishad–arthânubhûti–prakâsa. The Upanishads comprehended in that work are:

1. Aitareya–upanishad.
2. Taittirîya–upanishad.
3. Khândogya–upanishad.
4. Mundaka–upanishad.
5. Prasna–upanishad.
6. Kaushîtaki–upanishad.
7. Maitrâyanîya–upanishad.
8. Kathavallî–upanishad.
9. Svetâsvatara–upanishad.
10. Brihad–âraryaka–upanishad.
11. Talavakâra (Kena)–upanishad.
12. Nrisimhottaratâpanîya–upanishad [2].

The number of Upanishads translated by Dârâ Shukoh amounts to 50; their number, as given in the Mahâvâkyamuktâvalî and in the Muktikâ–upanishad, is 108 [3]. Professor Weber thinks that their number, so far as we know at present, may be reckoned at 235 [4]. In order, however, to arrive at so high a number, every title of an Upanishad would have to be counted separately, while in several cases it is clearly the same Upanishad which is quoted under different names. In an alphabetical list which I published in 1855 (Zeitschrift der Deutschen Morgenländischen Gesellschaft XIX, 137–158), the number of real Upanishads reached 149. To that number Dr. Burnell[5] in his Catalogue

[1. Vedânta–sûtras I, I, II.

2. One misses the Îsâ or Îsâvâsya–upanishad in this list. The Upanishads chiefly studied in Bengal are the Brihad–âraryaka, Aitareya, Khândogya, Taittirîya, Îsâ, Kena, Katha, Prasna, Mundaka, and Mândûkya, to which should be added the Svetâsvatara. M.M., History of Ancient Sanskrit Literature, p.325.

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

4. Weber, History of Sanskrit Literature, p. 155 note.

5. Indian Antiquary, II, 267.]

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

Though it is easy to see that these Upanishads belong to very different periods of Indian thought, any attempt to fix their relative age seems to me for the present almost hopeless. No one can doubt that the Upanishads which have had a place assigned to them in the Samhitâs, Brâhmanas, and Âranyakas are the oldest. Next to these we can draw a line to include the Upanishads clearly referred to in the Vedânta-sûtras, or explained and quoted by Sankara, by Sâyana, and other more modern commentators. We can distinguish Upanishads in prose from Upanishads in mixed prose and verse, and again Upanishads in archaic verse from Upanishads in regular and continuous Anushtubh Slokas. We can also class them according to their subjects, and, at last, according to the sects to which they belong. But beyond this it is hardly safe to venture at present. Attempts have been made by Professor Weber and M. Regnaud to fix in each class the relative age of certain Upanishads, and I do not deny to their arguments, even where they conflict with each other, considerable weight in forming a preliminary judgment. But I know of hardly any argument which is really convincing, or which could not be met by counter arguments equally strong. Simplicity may be a sign of antiquity, but it is not so always, for what seems simple, may be the result of abbreviation. One Upanishad may give the correct, another an evidently corrupt reading, yet it does not follow that the correct reading may not be the result of an emendation. It is quite clear that a large mass of traditional Upanishads must have existed before they assumed their present form. Where two or three or four Upanishads contain the same story, told almost in the same words, they are not always copied from one another, but they have been settled independently, in different localities, by different teachers, it may be, for different purposes. Lastly, the influence of Sâkhâs or schools may have told more or less on certain Upanishads. Thus the Maitrâyanîya-upanishad, as we now possess it, shows a number of irregular forms which even the commentator can account for only as peculiarities of the Maitrâyanîya-sâkha[1]. That Upanishad, as it has come down to us, is full of what we should call clear indications of a modern and corrupt age. It contains in VI, 37, a sloka from the Mânava-dharma-sâstra, which startled even the commentator, but is explained away by him as possibly found in another Sâkhâ, and borrowed from there by Manu. It contains corruptions of easy words which one would have thought must have been familiar to every student. Thus instead of the passage as found in the Khândogya-upanishad VIII, 7, 1, *ya âtmâpahatapâpmâ vîgaro vimrityur visoko 'vigighatso 'pipâsah, &c.*, the text of the Maitrâyanîya-upanishad (VII, 7) reads, *âtmâpahatapâpmâ vîgaro vimrityur visoko 'vikikitso 'vipâsah*. But here again the commentator explains that another Sâkhâ reads *'vigighatsa*, and that *avipâsa* is to be explained by means of a change of letters as *apipâsa*. Corruptions, therefore, or modern elements which are found in one Upanishad, as handed down in one Sâkhâ, do not prove that the same existed in other Sâkhâs, or that they were found in the original text.

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

[1. They are generally explained as khândasa, but in one place (Maitr. Up. II, 4) the commentator treats such irregularities as *etakkhâkhâsanketapâthah*, a reading peculiar to the Maitrâyanîya school. Some learned remarks on this point may be seen in an article by Dr. L. Schroeder, *Über die Maitrâyanî Samhitâ*.]

CRITICAL TREATMENT OF THE TEXT OF THE UPANISHADS.

With regard to a critical restoration of the text of the Upanishads, I have but seldom relied on the authority of new MSS., but have endeavoured throughout to follow that text which is presupposed by the commentaries, whether they are the work of the old Sankarâkârya, or of the more modern Sankarânanda, or Sâyana, or others. Though there still prevails some uncertainty as to the date of Sankarâkârya, commonly assigned to the eighth century A.D., yet I doubt whether any MSS. of the Upanishads could now be found prior to 1000 A.D.

The text, therefore, which Sankara had before his eyes, or, it may be, his ears, commands, I think, a higher authority than that of any MSS. likely to be recovered at present.

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

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

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

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

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

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

Kavir manîshî paribhûh svyambhûh
arthân vyadahâk khâsvatîbhyah samâbhyah.

Here *vyada* forms one syllable by what I have proposed to call *synizesis* [1], which is allowed in the Upanishads as well as in the hymns. All would then seem right, except

[1. Rig-veda, translated by M. M., vol. i, Preface, p. cxliii.]

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

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

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

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

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

Thus I see, for instance, that M. Regnaud, in the Errata to the second volume of his excellent work on the Upanishads (*Matériaux pour servir à l'histoire de la philosophie de l'Inde*, 1878) proposes to read in the *Brihad-âraryaka upanishad IV, 3, 1-8*, *sam anena vadishya iti*, instead of *sa mene na vadishya iti*. Sankara adopted the latter reading, and explained accordingly, that Yâgñavalkya went to king Ganaka, but made up his mind not to speak. M. Regnaud, reading *sam anena vadishya iti*, takes the very opposite view, namely, that Yâgñavalkya went to king Ganaka, having made up his mind to have a conversation with him. As M. Regnaud does not rest this emendation on the authority of any new MSS., we may examine it as an ingenious conjecture; but in that case it seems to me clear that, if we adopted it, we should have at the same time to omit the whole sentence which follows. Sankara saw clearly that what had to be accounted or explained was why the king should address the Brahman first, *samrâd eva pûrvam paprakkha*; whereas if Yâgñavalkya had come with the intention of having a conversation with the king, he, the Brahman, should have spoken first. This irregularity is explained by the intervening sentence, in which we are reminded that on a former occasion, when Ganaka and Yâgñavalkya had a disputation on the *Agnihotra*, Yâgñavalkya granted Ganaka a boon to choose, and he chose as his boon the right of asking questions according to his pleasure. Having received that boon, Ganaka was at liberty to question Yâgñavalkya, even though he did not like it, and hence Ganaka is introduced here as the first to ask a question.

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

It is necessary, even when we feel obliged to reject an interpretation of Sankara's, without at the same time altering the text, to remember that Sankara, where he is not blinded by philosophical predilections, commands the highest respect as an interpreter. I cannot help thinking therefore that M. Regnaud (vol. i, p. 59) was right in translating the passage in the *Khând. Up. V, 3, 7*, *tasmâd u sarveshu lokeshu kshattrasyaiva prasâsanam abhût*, by '*que le kshatriya seul l'a enseignée dans tous les mondes*.' For when he proposes in the 'Errata' to translate instead, '*ç'est pourquoi l'empire dans tous les mondes fut attribué au kshatriya seulement*,' he forgets that such an idea is foreign to the ordinary atmosphere in which the Upanishads move. It is not on account of the philosophical knowledge possessed by a few Kshatriyas, such as Ganaka or Pravâhana, that the privilege of government belongs everywhere to the second class. That rests on a totally different basis. Such exceptional knowledge, as is displayed by a few kings, might be an excuse for their claiming the

privileges belonging to the Brahmans, but it would never, in the eyes of the ancient Indian Aryas, be considered as an argument for their claiming kingly power. Therefore, although I am well aware that prasâs is most frequently used in the sense of ruling, I have no doubt that Sankara likewise was fully aware of that, and that if he nevertheless explained prasâsana here in the sense of prasâstritvam sishyânâm, he did so because this meaning too was admissible, particularly here, where we may actually translate it by proclaiming, while the other meaning, that of ruling, would simply be impossible in the concatenation of ideas, which is placed before us in the Upanishad.

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

Thus when the ceremony of offering a mantha or mash is described, we read in the Khândogya-upanishad V, 2, 6, that it is to be accompanied by certain words which on the whole are intelligible. But when the same passage occurs again in the Brihad-âraryaka, those words have been changed to such a degree, and in two different ways in the two Sâkhâs of the Mâdhyandinas and Kânvas, that, though the commentator explains them, they are almost unintelligible. I shall place the three passages together in three parallel lines:

- I. Khândogya-upanishad V, 2, 6:
- II. Brihad-âraryaka, Mâdhyandina-sâkhâ, XIV, 9, 3, 10:
- III. Brihad-âraryaka-upanishad, Kânva-sâkhâ, VI, 3, 5:

- I. Amo nâmâsy amâ hi te sarvam idam sa hi gyessthah
- II. Âmo 'sy âmam hi te mayi sa hi
- III. âmamsy âmamhi te mahi sa hi

- I. sreshtho râgâdhipatih sa mâ gyaishthyam srâi-
- II. râgesâno 'dhipatih sa mâ râgesâno
- III. râgesâno

- I. shthyam râgyam âdhipatyam gamayatv aham evedam
- II. 'dhipatim karotv iti.
- III. 'dhipatim karotv iti.

- I. sarvam asânâti.
- II.
- III.

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

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

Lastly, if we come to the text of the Kânva-sâkhâ, the grammatical interpretation becomes bolder still. Sankara does not explain the passage at all, which is strange, but Anandagiri interprets âmamsi tvam by 'Thou knowest (all),' and âmamhi te mahi, by 'we know thy great (shape),' which are again impossible forms.

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

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

The more we study the nature of Sanskrit MSS., the more, I believe, we shall feel convinced that their proper arrangement is one by locality rather than by time. I have frequently dwelt on this subject in the introductions to the successive volumes of my edition of the Rig-veda and its commentary by Sâyanâkârya, and my convictions on this point have become stronger ever since. A MS., however modern, from the south of India or from the north, is more important as a check on the textus receptus of any Sanskrit work, as prevalent in Bengal or Bombay, than ever so many MSS., even if of greater antiquity, from the same locality. When therefore I was informed by my friend Dr. Bühler that he had discovered in Kashmir a MS. of the Aitareya-upanishad, I certainly expected some real help from such a treasure. The MS. is described by its discoverer in the last number of the journal of the Bombay Asiatic Society, p.34 [1], and has since been sent to me by the Indian Government. It is written on birch bark (bhûrga), and in the alphabet commonly called Sâradâ. The leaves are very much injured on the margin and it is almost impossible to handle them without some injury. In many places the bark has shrunk, probably on being moistened, and the letters have become illegible. Apart from these drawbacks, there remain the difficulties inherent in the Sâradâ alphabet which, owing to its numerous combinations, is extremely difficult to read, and very trying to eyes which are growing weak. However, I collated the Upanishad from the Aitareya-âranîya, which turned out to be the last portion only, viz. the Samhitâ-upanishad (Ait. Âr. 111, 1-2), or, as it is called here, Samhitâranya, and I am sorry to say my expectations have been disappointed. The MS. shows certain graphic peculiarities which Dr. Bühler has pointed out. It is particularly careful in the use of the sibilants, replacing the Visarga by sibilants, writing s + s and s + s instead of h + s and h + s; distinguishing also the Gihvâmûlîya and Upadhmanîya. If therefore the MS. writes antastha, we may be sure that it really meant to write so, and not antahstha, or, as it would have written, antasstha. It shows equal care in the use of the nasals, and generally carries on the sandhi between different paragraphs. Here and there I met with better readings than those given in Rajendralal Mitra's edition, but in most cases the commentary would have been sufficient to restore the right reading. A few various readings, which seemed to deserve being mentioned, will be found

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

in the notes. The MS., though carefully written, is not free from the ordinary blunders. At first one feels inclined to attribute some importance to every peculiarity of a new MS., but very soon one finds out that what

seems peculiar, is in reality carelessness. Thus Ait. Âr. III, I, 5, 2, the Kashmir MS. has pûrvam aksharam rûpam, instead of what alone can be right, pûrvarûpam. Instead of pragayâ pasubhih it writes repeatedly pragaya pasubhih, which is impossible. In III, 2, 2, it leaves out again and again manomaya between khandomaya and vânmaya; but that this is a mere accident we learn later on, where in the same sentence manomayo, is found in its right place. Such cases reduce this MS. to its proper level, and make us look with suspicion on any accidental variations, such as I have noticed in my translation.

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

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

MEANING OF THE WORD UPANISHAD.

How Upanishad became the recognised name of the philosophical treatises contained in the Veda is difficult to explain. Most European scholars are agreed in deriving upa-ni-shad from the root sad, to sit down, preceded by the two prepositions ni, down, and upa, near, so that it would express the idea of session, or assembly of pupils sitting down near their teacher to listen to his instruction. In the Trikândasesha, upanishad is explained by samipasadana, sitting down near a person[1].

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

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

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

[1. Pânini I, 4, 79, has upanishatkriya.

2. M. M., History of Ancient Sanskrit Literature, p. 318; Colebrooke, Essays, I, 92; Regnaud, Matériaux, p.

7.]

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

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

With upa alone, sad occurs as early as the hymns of the Rig-veda, in the sense of approaching respectfully [2]:-

Rig-veda IX, 11, 6. Nâmasâ it ūpa sîdata, 'approach him with praise.' See also Rig-veda X, 73, II; I, 65, I.

In the Khândogya-upanishad VI, 13, I, a teacher says to his pupil, atha mâ prâtar upasîdathâh, 'come to me (for advice) to-morrow morning.'

In the same Upanishad VII, 8, I, a distinction is made between those who serve their teachers (parikaritâ), and those who are admitted to their more intimate society (upasattâ, comm. samîpagah, antarangah, priyah).

Again, in the Khândogya-upanishad VII, I, we read of a pupil approaching his teacher (upâsasâda or upasasâda), and of the teacher telling him to approach with what he knows, i.e. to tell him first what he has learnt already (yad vettha tena mopasîda [3]).

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

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

[1. The distinction between possible and real etymologies is as modern as that between legend and history.

2. See M. M.'s History of Ancient Sanskrit Literature, p. 318.

3. See also Khand. Up. VI, 7, 2.]

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

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

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

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

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

Sometimes nishad is used by the side of upanishad, and so far as we can judge, without any difference of meaning [1].

All we can say therefore, for the present, is that upanishad,

[1. Mahâbhârata, Sântiparva, 1613.]

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

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

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

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

Taitt. Up. 1, 3. 'We shall now explain the Upanishad of the Samhitâ.'

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

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

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

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

Khând. Up. VIII, 8, 4. When Indra and Virokana had both misunderstood the teaching of Pragâpati, he says: 'They both go away without having perceived and without having known the Self, and whoever of these two,

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

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

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

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

WORKS ON THE UPANISHADS.

Anquetil Duperron, Oupnek'hat, 1801, 1802. See page clii.

Rammohun Roy, Translation of Several Principal Books, Passages, and Texts of the Veds. Second edition. London, 1832.

Translation of the Moonduk-Ooptinishud of the Uthuru Ved, p. 23.

Translation of the Céna Upanishad, one of the Chapters of the Sáma Véda, p. 41.

Translation of the Kut'h-Oopunishud of the Ujoor-Ved, p. 55.

Translation of the Ishopanishad, one of the Chapters of the Yajur Véda, p. 81.

H. T. Colebrooke, Miscellaneous Essays, in three volumes, 1873.

K. J. H. Windischmann, Die Philosophie im Fortgange der Weltgeschichte, 1827-34.

F. W. Windischmann, Sancara, seu de theologumenis Vedanticorum, 1833.

E. Röer, The Taittirîya, Aitareya, Svetâsvatara, Kena Îsâ, Katha, Prasna, Mundaka, and Mândûkya Upanishads translated; Bibliotheca, Indica. Calcutta, 1853.

Rajendralal Mitra, The Khândogya Upanishad, with extracts from the commentary of Sankara; Bibliotheca Indica. Calcutta, 1862.

E. B. Cowell, The Kaushîtaki-brâhmana-upanishad, edited with an English translation; Bibliotheca Indica. Calcutta, 1861.

E. B. Cowell, The Maitri Upanishad, edited with an English translation; Bibliotheca Indica. Calcutta, 1870.

A. Weber, Die Vagrasûkî des Asvaghosha. Berlin, 1860.

A. Weber, Die Râma-tâpanîya Upanishad. Berlin, 1864.

A. Weber, Analyse der in Anquetil du Perron's Übersetzung enthalten Upanishad; Indische Studien, vol. i, p. 247 et seq.

A. E. Gough, The Philosophy of the Upanishads; Calcutta Review, CXXXI.

P. Regnaud, Matériaux pour servir à l'histoire de la Philosophie de l'Inde. Paris, 1876.

Editions of the Upanishads, their commentaries and glosses have been published in the *Tattvabodhinî patrikâ*, and by Poley (who has also translated several Upanishads into French), by Röer, Cowell, Rajendralal Mitra, Harakandra Vidyâbhûshana, Visvanâtha Sâstrî, Râmamaya Tarkaratna, and others. For fuller titles see *Gildemeister, Bibliotheca Sanscrita*, and E. Haas, *Catalogue of Sanskrit and Pali Books in the British Museum*, s. v. Upanishads.

I. THE KHÂNDOGYA–UPANISHAD.

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

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

2. Khândogya–upanishad, translated by Rajendralal Mitra, Calcutta, 1862, Introduction, p. 17.]

he adds, 'the work embraces ten chapters, of which the first two are reckoned to be the Brâhmana, and the rest is known under the name of Khândogya–upanishad. In their arrangement and style the two portions differ greatly, and judged by them they appear to be productions of very different ages, though both are evidently relics of pretty remote antiquity. Of the two chapters of the Khândogya–brâhmana[1], the first includes eight sûktas (hymns) on the ceremony of marriage, and the rites necessary to be observed at the birth of a child. The first sûktas is intended to be recited when offering an oblation to Agni on the occasion of a marriage, and its object is to pray for prosperity in behalf of the married couple. The second prays for long life, kind relatives, and a numerous progeny. The third is the marriage pledge by which the contracting parties bind themselves to each other. Its spirit may be guessed from a single verse. In talking of the unanimity with which they will dwell, the bridegroom addresses his bride, "That heart of thine shall be mine, and this heart of mine shall be thine [2]." The fourth and the fifth invoke Agni, Vâyû, Kandramas, and Sûrya to bless the couple and ensure healthful progeny. The sixth is a mantra for offering an oblation on the birth of a child; and

the seventh and the eighth are prayers for its being healthy, wealthy, and powerful, not weak, poor, or mute, and to ensure a profusion of wealth and milch-cows. The first sūktā of the second chapter is addressed to the Earth, Agni, and Indra, with a prayer for wealth, health, and prosperity; the second, third, fourth, fifth, and sixth are mantras for offering oblations to cattle, the manes, Sūrya, and divers minor deities. The seventh is a curse upon worms, insects, flies, and other nuisances, and the last, the concluding mantra of the marriage ceremony, in which a general blessing is invoked for all concerned.'

After this statement there can be but little doubt that

[1. It begins, Om, deva savitah, pra Suva yagnam pra suva yagnapatim bhagāya. The second begins, yah prākyām disi sarparāga esha te balih.

2 Yad etad dhridayam tava tad astu hridayam mama, Yad idam hridayam mama tad astu hridayam tava.]

this Upanishad originally formed part of a Brāhmana. This may have been called either by a general name, the Brāhmana of the Khandogas, the followers of the Sāma-veda, or, on account of the prominent place occupied in it by the Upanishad, the Upanishad-brāhmana[1]. In that case it would be one of the eight Brāhmanas of the Sāma-veda, enumerated by Kumārila Bhatta and others[2], and called simply Upanishad, scil. Brāhmana.

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

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

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

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

[1. The same name seems, however, to be given to the adhyāya of the Talavakāra-brāhmana, which contains the Kena-upanishad.

2 M. M., History of Ancient Sanskrit Literature, p. 348. Most valuable information on the literature of the Sāma-veda may be found in Dr. Burnell's editions of the smaller Brāhmanas of that Veda.

3. M. M., History of Ancient Sanskrit Literature, p. 325.]

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

II. THE TALAVAKÂRA-UPANISHAD.

THIS Upanishad is best known by the name of Kena-*upanishad*, from its first word. The name of *brâhmî-*upanishad** (IV, 7) can hardly be considered as a title. It means 'the teaching of Brahman,' and is used with reference to other Upanishads also [1]. Sankara, in his commentary, tells us that this Upanishad forms the ninth *adhyâya* of a *Brâhmana*, or, if we take his words quite literally, he says, 'the beginning of the ninth *adhyâya* is "the Upanishad beginning with the words *Keneshitam*, and treating of the Highest Brahman has to be taught." [1] In the eight preceding *adhyâyas*, he tells us, all the sacred rites or sacrifices had been fully explained, and likewise the meditations (*upâsana*) on the *prâna* (vital breath) which belongs to all these sacrifices, and those meditations also which have reference to the fivefold and sevenfold *Sâmans*. After that followed *Gâyatra-sâman* and the *Vamsa*, the genealogical list. All this would naturally form the subject of a *Sâma-veda-brâhmana*, and we find portions corresponding to the description given by Sankara in the *Khândogya-*upanishad**, e.g. the fivefold *Sâman*, II, 2; the sevenfold *Sâman*, II, 8; the *Gâyatra-sâman*, III, 12, I.

Ânandagñâna tells us that our Upanishad belonged to the *Sâkhâ* of the *Talavakâras*.

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

[1. See before, p. lxxxiii.]

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

'The last book but one of this *Brâhmana* is termed *Upanishad-brâhmana*. It consists of 145 *khandas* treating of the *Gâyatra-sâman*, and the 134th is a *Vamsa*. The Kena-*upanishad* comprises the 135-145 *khandas*, or the tenth *anuvâka* of a chapter. The 139th section begins: *âsâ vâ idam agra âsit*, &c.

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

'The last book of this *Brâhmana* is the *Arsheya-brâhmana*, which I printed last February.

'Among the teachers quoted in the *Brâhmana* I have noticed both *Tândya* and *Sâtyâyani*. I should not be surprised to find in it the difficult quotations which are incorrectly given in the MSS. of *Sâyana*'s commentary on the *Rig-veda*. The story of *Apâlâ*, quoted by *Slyana* in his commentary on the *Rig-veda*, VIII, 80, as from the *Sâtyâyanaka*, is found word for word, except some trivial variations, in sections 220-221 of the *Agnishtoma* book of the *Talavakâra-brâhmana*. The *Sâtyâyani*ns seem to be closely connected with the *Talavakâra-sâkhâ*.'

From a communication made by Dr. Burnell to the Academy (1 Feb. 79), I gather that this *Talavakâra-brâhmana* is called by those who study it '*Gaiminîya-brâhmana*,' after the *Sâkhâ* of the *Sâma-veda* which they follow. The account given in the Academy differs on some particulars slightly from that given in Dr. Burnell's letter to me. He writes: 'The largest part of the *Brâhmana* treats of the sacrifices and the *Sâmans* used at them. The first chapter is on the *Agnihotra*, and the *Agnishtoma* and other rites follow at great length. Then comes a book termed *Upanishad-brâhmana*. This contains 145 sections in four chapters. It begins with speculations on the *Gâyatra-sâman*, followed by a *Vamsa*; next, some similar matter and

another Vamsa. Then (§§135–138) comes the Kenaupanishad (Talavakâra). The last book is the Ârsheya. The Upanishad forms the tenth anuvâka of the fourth chapter, not the beginning of a ninth chapter, as Sankara remarks.'

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

Besides the text of this Upanishad contained in the Br hmana of the S ma-veda, there is another text, slightly differing, belonging to the Atharva-veda, and there are commentaries on both texts (Colebrooke, Misc. Essays, 1873, II, p. 80).

THE AITAREYA- RANYAKA.

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

The liturgical chapters of the  ranyakas might quite as well have formed part of the Br hmanas, and but for the restriction that they are to be read in the forest, it is difficult to distinguish between them and the Br hmanas. The first chapter of the Aitareya- ranyaka is a mere continuation of the Aitareya-br hmana, and gives the description of the Mah vrata, the last day but one of the Gav mayana, a sattra or sacrifice which is supposed to last a whole year. The duties which are to be performed by the Hotri priests are described in the Aitareya- ranyaka; not all, however, but those only which are peculiar to the Mah vrata day. The general rules for the performance of the Mah vrata are to be taken over from other sacrifices, such as the Visvagit, Katurvimsa, &c., which form the type (prakriti) of the Mah vrata. Thus the two sastras or recitations, called  gya-pr uga, are taken over from the Visvagit, the sastras of the Hotrakas from the Katurvimsa. The Mah vrata is treated here as belonging to the Gav mayana sattra, which is described in a different S kh , see Taittir ya Samhit  VII, 5, 8, and partly in other Vedas. It is the day preceding the udayan ya, the last day of the sattra. It can be celebrated, however, by itself also, as an ek ha or ah na sacrifice, and in the latter case it is the tenth day of the Ekadasar tra (eleven nights sacrifice) called Pundar ka.

S yana does not hesitate to speak of the Aitareya- ranyaka as a part of the Br hmana[1]; and a still earlier authority, Sankara, by calling the Aitareya-upanishad by the name of Bahvrika-br hmana-upanishad [2], seems to imply that both the Upanishad and the  ranyaka may be classed as Br hmana.

The Aitareya- ranyaka appears at first sight a miscellaneous work, consisting of liturgical treatises in the first, fourth, and fifth  ranyakas, and of three Upanishads, in the second and third  ranyakas. This, however, is not the case. The first  ranyaka is purely liturgical, giving a description of the Mah vrata, so far as it concerns the Hotri priest. It is written in the ordinary Br hmana style. Then follows the first Upanishad,  ranyaka II, 1–3, showing

[1. Aitareyabr hmane 'sti k ndam  ranyak bhidham (introduction), a remark which he repeats in the fifth  ranyaka. He also speaks of the  ranyaka-vratar pam brahmanam; see p. cxiv, 1. 24.

2. In the same manner the Kaushîtaki–upanishad is properly called Kaushîtaki–brahmana–upanishad, though occurring in the Âranyaka; see Kaushîtaki–brâhmana–upanishad, ed. Cowell, p. 30.]

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

The second and third Upanishads are not connected with the ceremonial of the Mahâvrata, but in the fourth and fifth Âranyakas the Mahâvrata forms again the principal subject, treated, however, not as before in the style of the Brâhmanas, but in the style of Sûtras. The fourth Âranyaka contains nothing but a list of the Mahânâmni hymns [1], but the fifth describes the Mahâvrata again, so that if the first Âranyaka may be looked upon as a portion of the Aitareya–brâhmanas, the fifth could best be classed with the Sûtras of Âsvalâyana.

To a certain extent this fact, the composite character of the Aitareya–Âranyaka, is recognised even by native scholars, who generally do not trouble themselves much on such questions. They look both on the Aitareya–brâhmana and on the greater portion of Aitareya–Âranyaka as the works of an inspired Rishi, Mahidâsa Aitareya[2], but they consider the fourth and fifth books of the Âranyaka as contributed by purely human authors, such as Asvalâyana and Saunaka, who, like other Sûtrakâras, took in verses belonging to other Sâkhâs, and did not confine their rules to their own Sâkhâ only.

There are many legends about Mahidâsa, the reputed author of the Aitareya–brâhmana and Âranyaka. He is

[1. See Boehtlingk and Roth, s.v. 'Neun Vedische Verse die in ihrem vollständigen Wortlaut aber noch nachnachgewiesen sind.' Weber Indische Studien VIII, 68. How these hymns are to be employed we learn from the Âsvalâyana–sûtras VII, 12, 10, where we are told that if the Udgâtris sing the Sâkvara Sâman as the Prishthastotra, the nine verses beginning with Vidâ maghavan, and known by the name of Mahânâmnî, are to be joined in a peculiar manner. The only excuse given, why these Mahânâmnîs are mentioned here, and not in the Brâhmana, is that they are to be studied in the forest.

2. M. M., History of Ancient Sanskrit Literature, pp. 177, 335.]

quoted several times as Mahidâsa Aitareya in the Âranyaka itself, though not in the Brâhmana. We also meet his name in the Khândogya–upanishad (III, 16, 7), where we are told that he lived to an age of 116 years[1]. All this, however, would only prove that, at the time of the composition or collection of these Âranyakas and Upanishads, a sage was known of the name of Mahidâsa Aitareya, descended possibly from Itara or Itarâ. and that one text of the Brâhmanas and the Âranyakas of the Bahvrikas was handed down in the family of the Aitareyins.

Not content with this apparently very obvious explanation, later theologians tried to discover their own reasons for the name of Aitareya. Thus Sâyana, in his introduction to the Aitareya–brâhmana [2], tells us that there was once a Rishi who had many wives. One of them was called Itarâ, and she had a son called Mahidâsa. His father preferred the sons of his other wives to Mahidâsa, and once he insulted him in the sacrificial hall, by placing his other sons on his lap, but not Mahidâsa. Mahidâsa's mother, seeing her son with tears in his eyes, prayed to her tutelary goddess, the Earth (svîyakuladevatâ Bhûmih), and the goddess in her heavenly form appeared in the midst of the assembly, placed Mahidâsa on a throne, and on account of his learning, gave him the gift of knowing the Brâhmana, consisting of forty adhyâyas, and, as Sâyana calls it, another Brâhmana, 'treating of the Âranyaka duties' (âryanakavratârûpam brâhmanam).

Without attaching much value to the legend of Itarâ, we see at all events that Sâyana considered what we call the Aitareyâranyaka as a kind of Brâhmana, not however the whole of it, but only the first, second, and third Âranyakas (atha mahâvratam îtyâdikam âkâryâ âkâryâ ityantam). How easy it was for Hindu theologians to invent such legends we see from another account of Mahidâsa, given by Ânandatîrtha in his notes on the Aitareya-upanishad.

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

2. M. M., History of Ancient Sanskrit Literature, p. 336.]

He, as Colebrooke was the first to point out, takes Mahidâsa 'to be an incarnation of Nârâyana, proceeding from Visâla, son of Abga,' and he adds, that on the sudden appearance of this deity at a solemn celebration, the whole assembly of gods and priests (suraviprasangha) fainted, but at the intercession of Brahmâ, they were revived, and after making their obeisance, they were instructed in holy science. This avatâra was called Mahidâsa, because those venerable personages (mahin) declared themselves to be his slaves (dâsa) [1].

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

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

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

[1. Colebrooke, Miscellaneous Essays, 1873, II, p. 42.]

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

The Aitareya-âranyaka consists of the following five Âranyakas:

The first Âranyaka has five Adhyâyas:

1. First Adhyâya, Atha mahftvratam, has four Khandas, 1-4.
2. Second Adhyâya, Â tvâ ratham, has four Khandas, 5-8.
3. Third Adhyâya, Hinkârena, has eight[2] Khandas, 9-16.

4. Fourth Adhyâya, Atha sûdadohâh, has three Khandas, 17–19.
5. Fifth Adhyâya, Vasam samsati, has three Khandas, 20–22.

The second Âranyaka has seven Adhyâyas:

6. First Adhyâya, Eshâ panthâh, has eight Khandas, 1–8.
7. Second Adhyâya, Esha imam lokam, has four Khandas, 9–12.
8. Third Adhyâya, Yo ha vâ âtmânâ, has eight (not three) Khandas, 13–20.
9. Fourth Adhyâya, Âtma vâ idam, has three Khandas, 21–23.
10. Fifth Adhyâya, Purushe ha vâ, has one Khanda, 24
11. Sixth Adhyâya, Ko 'yam âtmeti, has one Khanda, 25.
12. Seventh Adhyâya, Vâñ me manasi, has one Khanda, 26.

The third Âranyaka has two Adhyâyas:

13. First Adhyâya, Athâta samhitâyâ upanishat, has six Khandas, 1–6.
14. Second Adhyâya, Prâno vamsa iti sthavirah Sâkalyah, has six Khandas, 7–12.

The fourth Âranyaka, has one Adhyâya:

15. First Adhyâya, Vidâ maghavan, has one Khanda (the Mahânâmnî's).

The fifth Âranyaka has three Adhyâyas:

16. First Adhyâya, Mahâvratasya pañkavimsatim, has six Khandas, 1–6.
17. Second Adhyâya, (Grîvâh)Yasyedam, has five Khandas, 7–11.
18. Third Adhyâya, (Ûrû) Indrâgnî, has four Khandas, 11–14

[JBH: 9–11 are labelled Aitareya–upanishad and 6–14 are labelled Bahvrika–upanishad by vertical brackets in the original, as described below.]

[1. M. M., History of Ancient Sanskrit Literature, p. 235.

2. Not six, as in Rajendralal Mitra's edition.]

With regard to the Upanishad, we must distinguish between the Aitareya–upanishad, properly so–called, which fills the fourth, fifth, and sixth adhyâyas of the second Âranyaka, and the Mahaitareya–upanishad [1], also called by a more general name Bahvrika–upanishad, which comprises the whole of the second and third Âranyakas.

The Persian translator seems to have confined himself to the second Âranyaka [2], to which he gives various titles, Sarbsar, Asarbeb, Anrteheh. That Anrteheh [] is a misreading of [] was pointed out long ago by Burnouf, and the same explanation applies probably to [], asarbeh, and if to that, then to Sarbsar also. No explanation has ever been given why the Aitareya–upanishad should have been called Sarvasâra, which Professor Weber thinks was corrupted into Sarbsar. At all events the Aitareya–upanishad is not the Sarvasâra–upanishad, the Oupnek'hat Sarb, more correctly called Sarvopanishatsâra, and ascribed either to the Taittirîyaka or to the Atharva–veda [3].

The Aitareya–upanishad, properly so called, has been edited and translated in the Bibliotheca Indica by Dr. R er. The whole of the Aitareya– ranyaka with S yana's commentary was published in the same series by Rajendralal Mitra.

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

Colebrooke in his Essays (vol. ii, P- 42) says that he

[1. This may have been the origin of a Rishi Mahaitareya, by the side of the Rishi Aitareya, mentioned in the Âsvalâyana Grihya-sûtras III, 4 (ed. Stenzler). Professor Weber takes Aitareya and Mabaitareya here as names of works, but he admits that in the Sâkhâyana Grihya-sûtras they are clearly names of Rishis (Ind. Stud. I, p. 389).

2. He translates II, I-II, 3, 4, leaving out the rest of the third adhyâya afterwards II, 4-II, 7.

3. Bibliotheca Indica, the Atharvana-upanishads, p.394]

possessed one gloss by Nârâyanendra on Sankara's commentary, and another by Ânandatîrtha on a different gloss for the entire Upanishad. The gloss by Nârâyanendra [1], however, is, so Dr. Rost informs me, the same as that of Ânandagñâna, while, so far as I can see, the gloss contained in MS. E. I. H. 2386 (also MS. Wilson 401), to which Colebrooke refers, is not a gloss by Ânandatîrtha at all, but a gloss by Visvesvaratîrtha on a commentary by Ânandatîrthabhagavatpâdâkârya, also called Pûnapragñâkârya, who explained the whole of the Mahaitareya-upanishad from a Vaishnava point of view.

IV.

THE KAUSHÎTAKI-BRÂHMANA-UPANISI-IAD.

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

Though it is called the Kaushîtaki-brâhmâna-upanishad, it does not form part of the Kaushîtaki-brâhmâna in 30 adhyâyas which we possess, and we must therefore account for its name by admitting that the Âranyaka, of which it formed a portion, could be reckoned as part of the Brâhmâna literature of the Rig-veda (see Aitareya-âranyaka, Introduction, p. xcii), and that hence the Upanishad might be called the Upanishad of the Brâhmâna of the Kaushîtakins [2].

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

[1. A MS. in the Notices of Sanskrit MSS., vol. ii, p. 133, ascribed to Abhinavanârâyanendra, called Âtmashatkabhâshyatîkâ, begins like the gloss edited by Dr. Rôer, and ends like Sâyana's commentary on the seventh adhyâya, as edited by Rajendralal Mitra. The same name is given in MS. Wilson 94, Srîmatkaivalyendrasarasvatîpûgyapâdasishya-srîmadabhinavanârâyanendrasarasvatî.

2. A Mahâ-kaushîtaki-brâhmâna is quoted, but has not yet been met with.]

were followed by five other adhyâyas, answering, so far as we can judge from a few extracts, to some of the adhyâyas of the Aitareya-âranyaka, while an imperfect MS. of an Âranyaka in the Royal Library at Berlin (Weber, Catalogue, p.20) begins, like the Aitareya-âranyaka, with a description of the Mahâvrata, followed

by discussions on the uktha in the second adhyâya; and then proceeds in the third adhyâya to give the story of Kitra Gângyâyani in the same words as the Kaushîtaki–upanishad in the first adhyâya. Other MSS. again adopt different divisions. In one MS. of the commentary (MS. A), the four adhyâyas of the Upanishad are counted as sixth, seventh, eighth, and ninth (ending with ityâranyake navamo 'dhyâyah); in another (MS. P) the third and fourth adhyâyas of the Upanishad are quoted as the fifth and sixth of the Kaushîtakyâranyaka, possibly agreeing therefore, to a certain extent, with the Berlin MS. In a MS. of the Sâñkhâyana Âranyaka in the Royal Library at Berlin, there are 15 adhyâyas, 1 and 2 corresponding to Ait. Âr. 1 and 5; 3–6 containing the Kaushîtaki–upanishad; 7 and 8 corresponding to Ait. Âr. 3 [1]. Poley seems to have known a MS. in which the four adhyâyas of the Upanishad formed the first, seventh, eighth, and ninth adhyâyas of a Kaushîtaki–brâhmana.

As there were various recensions of the Kaushîtaki–brâhmana (the Sâñkhâyana, Kauthuma, &c.), the Upanishad also exists in at least two texts. The commentator, in some of its MSS., refers to the various readings of the Sâkhâs, explaining them, whenever there seems to be occasion for it. I have generally followed the text which is presupposed by Sahkarânanda's Dîpikâ, and contained in MSS. F, G (Cowell, Preface, p. v), so far as regards the third and fourth adhyâyas. According to Professor Cowell, Vidyâranya in his Sarvopanishadarthânubhûtiprakâsa followed the text of the commentary, while Sankarâkârya, if we may trust to extracts in his commentary on the Vedânta–sûtras, followed the other text, contained in MS. A (Cowell, Preface, p. v).

[1. See Weber, History of Sanskrit Literature, p. 50.]

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

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

V.

THE VÂGASANeyI–SAMHITÂ–UPANISHAD.

THE Vâgasaneyi–samhitâ–upanishad, commonly called from its beginning, Îsâ or Îsâvâsya, forms the fortieth and concluding chapter of the Samhitâ of the White Yagur–veda. If the Samhitâs are presupposed by the Brâhmanas, at least in that form in which we possess them, then this Upanishad, being the only one that forms part of a Samhitâ, might claim a very early age. The Samhitâ of the White Yagur–veda, however, is acknowledged to be of modern origin, as compared with the Samhitâ of the Black Yagur–veda, and it would not be safe therefore to ascribe to this Upanishad a much higher antiquity than to those which have found a place in the older Brâhmanas and Âranyakas.

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

In some notes appended to the translation of this Upanishad I have called attention to what seems to me its peculiar character, namely, the recognition of the necessity of works as a preparation for the reception of the

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

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

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

KHANDOGYA-UPANISHAD Part 1

FIRST PRAPATHAKA

FIRST KHANDA

1. Let a man meditate on the syllable Om, called the udgitha; for the udgitha (a portion of the Sama-veda) is sung, beginning with Om.

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

2. The essence of all beings is the earth, the essence of the earth is water, the essence of water the plants, the essence of plants man, the essence of man speech, the essence of speech the Rig-veda, the essence of the Rig-veda the Sama-veda, the essence of the Sama-veda the udgitha (which is Om).

3. That udgitha (Om) is the best of all essences, the highest, deserving the highest place, the eighth.

4. What then is the Rik ? What is the Saman? What is the udgitha ? This is the question.

5. The Rik indeed is speech, Saman is breath, the udgitha is the syllable Om. Now speech and breath, or Rik and Saman, form one couple.

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

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

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

9. By that syllable does the threefold knowledge (the sacrifice, more particularly the Soma sacrifice, as founded on the three Vedas) proceed. When the Adhvaryu priest gives an order, he says Om. When the Hotri priest recites, he says Om. When the Udgatri priest sings, he says Om, — all for the glory of that syllable. The threefold knowledge (the sacrifice) proceeds by the greatness of that syllable (the vital breaths), and by

its essence (the ablations).

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

SECOND KHANDA

1. When the Devas and Asuras struggled together, both of the race of Pragapati, the Devas took the udgitha (Om), thinking they would vanquish the Asuras with it.

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

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

4. Then they meditated on the udgitha (Om) as the eye, but the Asuras pierced it with evil. Therefore we see both what is sightly and unsightly. For the eye is pierced by evil.

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

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

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

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

9. By it (the breath in the mouth) he distinguishes neither what is good nor what is bad-smelling, for that breath is free from evil. What we eat and drink with it supports the other vital breaths (i.e. the senses, such as smell, &c.) When at the time of death he does not find that breath (in the mouth, through which he eats and drinks and lives), then he departs. He opens the mouth at the time of death (as if wishing to eat).

10. Angiras meditated on the udgitha (Om) as that breath, and people hold it to be Angiras, i.e. the essence of the members (anginam rasah);

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

12. Therefore Ayisya meditated on the udgitha (Om) as that breath, and people hold it to be Ayasya, because it comes (ayati) from the mouth (.Asya) ;

13. Therefore Vaka Dalbhya knew it. He was the Udgatri (singer) of the Naimishiya-sacrificers, and by singing he obtained for them their wishes.

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

THIRD KHANDA

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

2. This (the breath in the mouth) and that (the sun) are the same. This is hot and that is hot. This they call svara (sound), and that they call pratyasvara (reflected sound). Therefore let a man meditate on the udgitha (Om) as this and that (as breath and as sun).

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

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

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

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

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

6. Let a man meditate on the syllables of the udgitha, i.e. of the word udgitha. Ut is breath (prana), for by means of breath a man rises (uttishthati). Gi is speech, for speeches are called girah. Tha is food, for by means of food all subsists (sthita).

7. Ut is heaven, gi the sky, tha the earth. Ut is the sun, gi the air, tha the fire. Ut is the Sama-veda, gi the Yagur-veda, tha the Rig-veda. Speech yields the milk, which is the milk of speech itself, to him who thus knowing meditates on those syllables of the name of udgitha, he becomes rich in food and able to eat food.

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

9. Let him quickly reflect on the Rik in which that Saman occurs; on the Rishi (poet) by whom it was seen or composed; on the Devata (object) which he is going to praise;

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

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

offered his hymn of praise, yea, for which he may have offered his hymn of praise.

FOURTH KHANDA

1. Let a man meditate on the syllable Om, for the udgitha is sung beginning with Om. And this is the full account of the syllable Om:–
2. The Devas, being afraid of death, entered upon (the performance of the sacrifice prescribed in) the threefold knowledge (the three Vedas). They covered themselves with the metrical hymns. Because they covered (khad) themselves with the hymns, therefore the hymns are called khandas.
3. Then, as a fisherman might observe a fish in the water, Death observed the Devas in the Rik, Yagus, and Saman–(sacrifices). And the Devas seeing this, rose from the Rik, Yagus, and Saman–sacrifices, and entered the Svava, i.e. the Om (they meditated on the Om).
4. When a man has mastered the Rig–veda, he says quite loud Om; the same, when he has mastered the Saman and the Yagus. This Svava is the imperishable (syllable), the immortal, free from fear. Because the Devas entered it, therefore they became immortal, and free from fear.
5. He who knowing this loudly pronounces (pranaoti) that syllable, enters the Same (imperishable) syllable, the Svava, the immortal, free from fear, and having entered it, becomes immortal, as the Devas are immortal.

FIFTH KHANDA

1. The udgitha is the pranava, the pranava is the udgitha. And as the udgitha is the sun, So is the pranava, for he (the sun) goes sounding Om.
2. 'Him I sang praises to, therefore art thou my only one,' thus said Kaushitaki to his son. 'Do thou revolve his rays, then thou wilt have many sons.' So much in reference to the Devas.

Now with reference to the body. Let a man meditate on the udgitha as the breath (in the mouth), for he goes sounding Om.

4. 'Him I sang praises to, therefore art thou my only son,' thus said Kaushitaki to his son. 'Do thou therefore sing praises to the breath as manifold, if thou wishest to have many sons.'
5. He who knows that the udgitha is the pranava, and the pranava the udgitha, rectifies from the seat of the Hotri priest any mistake committed by the Udgithri priest in performing the udgitha, yea, in performing the udgitha.

SIXTH KHANDA

1. The Rik (veda) is this earth, the Saman (veda) is fire. This Saman (fire) rests on that Rik (earth). Therefore the Saman is sung as resting on the Rik. Sa is this earth, ama is fire, and that makes Sama.
2. The Rik is the sky, the Saman air. This Saman (air) rests on that Rik (sky). Therefore the Saman is sung as resting on the Rik. Sa is the sky, ama the air, and that makes Sama.
3. Rik is heaven, Saman the sun. This Saman (sun) rests on that Rik (heaven). Therefore the Saman is sung as resting on the Rik. Sa is heaven, ama the sun, and that makes Sama.

4. Rik is the stars, Saman the moon. This Saman (moon) rests on that Rik (stars). Therefore the Saman is sung as resting on the Rik. Sa is the stars, ama the moon, and that makes Sama.
5. Rik is the white light of the sun, Saman the blue exceeding darkness (in the sun). This Saman (darkness) rests on that Rik (brightness). Therefore the Saman is sung as resting on the Rik.
6. Sa is the white light of the sun, ama the blue exceeding darkness, and that makes Sama. Now that golden person, who is seen within the sun, with golden beard and golden hair, golden altogether to the very tips of his nails,
7. Whose eyes are like blue lotus's, his name is ut, for he has risen (udita) above all evil. He also who knows this, rises above all evil.
8. Rik and Saman are his joints, and therefore he is udgitha. And therefore he who praises him (the ut) is called the Ud-gatri (the out-singer). He (the golden person, called ut) is lord of the worlds beyond that (sun), and of all the wishes of the Devas (inhabiting those worlds). So much with reference to the Devas.

SEVENTH KHANDA

1. Now with reference to the body. Rik is speech, Saman breath. This Saman (breath) rests on that Rik (speech). Therefore the Saman is sung as resting on the Rik. Sa is speech, ama is breath, and that makes Sama.
 2. Rik is the eye, Saman the self. This Saman (shadow) rests on that Rik (eye). Therefore the Saman is sung as resting on the Rik. Sa is the eye, ama the self and that makes Sama.
 3. Rik is the ear, Saman the mind. This Saman (mind) rests on that Rik (ear). Therefore the Saman is sung as resting on the Rik. Sa is the ear, ama the mind, and that makes Sama.
 - 4- Rik is the white light of the eye, Saman- the blue exceeding darkness. This Saman (darkness) rests on the Rik (brightness). Therefore the Saman is sung as resting on the Rik. Sa is the white light of the eye, ama the blue exceeding darkness, and that makes Sama.
 5. Now the person who is seen in the eye, he is Rik, he is Saman, Uktha, Yagus, Brahman. The form of that person (in the eye) is the same, as the form of the other person (in the sun), the joints of the one (Rik and Saman) are the joints of the other, the name of the one (ut) is the name of the other.
 6. He is lord of the worlds beneath that (the self in the eye), and of all the wishes of men. Therefore all who sing to the vina (lyre), sing him, and from him also they obtain wealth.
 7. He who knowing this sings a Saman, sings to both (the adhidaivata and adhyatma self, the person in the sun and the person in the eye, as one and the same person). He obtains through the one, yea, he obtains the worlds beyond that, and the wishes of the Devas;
 8. And he obtains through the other the worlds beneath that, and the wishes of men.
- Therefore an Udgatri priest who knows this, may say (to the sacrificer for whom he officiates);
9. 'What wish shall I obtain for you by my songs?' For he who knowing this sings a Saman is able to obtain wishes through his song, yea, through his song.

EIGHTH KHANDA

1. There were once three men, well-versed in udgitha, Silaka Salavatya, Kaikitayana Dalbhya, and Pravahana Gaivali. They said: 'We are well versed in udgitha. Let us have a discussion on udgitha.'

2. They all agreed and sat down. Then Pravahana Gaivali said: 'Sirs, do you both speak first, for I wish to hear what two Brahmanas I have to say.'

3. Then Silaka Salavatya said to Kaikitayana Dalbhya: 'Let me ask you.'

'Ask,' he replied.

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

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

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

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

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

'And what is the origin of that world?'

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

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

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

'Know it,' replied Silaka Salavatya.

'What is the origin of that world (heaven)?'

'This world,' he replied.

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

He replied: 'Let no man carry the Saman beyond this world as its rest. We place the Saman in this world as its rest, for the Saman is extolled as rest.'

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

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

'Know it,' replied Gaivali.

NINTH KHANDA

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

2. He is indeed the udgitha (Om = Brahman), greater than great (parovariyas), he is without end. He who knowing this meditates on the udgitha, the greater than great, obtains what is greater than great, he conquers the worlds which are greater than great.

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

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

TENTH KHANDA

1. When the Kurus had been destroyed by (hail) stones, Ushasti Kakrayana lived as a beggar with his virgin wife at Ibhyagrama.

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

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

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

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

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

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

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

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

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

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

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

They stopped, and sat down in silence.

ELEVENTH KHANDA

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

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

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

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

The sacrificer assented.

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

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

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

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

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

9. He said: 'Food (anna). For all these beings live when they partake of food. This is the deity belonging to the pratihara. If, without knowing that deity, you had sung your hymns, your head would have fallen off, after you had been warned by me.'

TWELFTH KHANDA

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

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

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

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

5. Om, let us eat! Om, let us drink! Om, may the divine Varuna, Pragapati, Savitri bring us food! Lord of food, bring hither food, bring it, Om!

THIRTEENTH KHANDA

1 The syllable Hau is this world (the earth), the syllable Hai the air, the syllable Atha the moon, the syllable Iha the self, the syllable I is Agni, fire.

2. The syllable U is the sun, the syllable E is the Nihava or invocation, the syllable Auhoi is the Visve Devas, the syllable Hin is Pragapati, Svara (tone) is breath (prana), the syllable Ya is food, the syllable Vag is Virag.

3. The thirteenth stobha syllable, viz. the indistinct syllable Hun, is the Undefinable (the Highest Brahman).

4. Speech yields the milk, which is the milk of speech itself to him who knows this Upanishad (secret doctrine) of the Samans in this wise. He becomes rich in food, and able to eat food, – yea, able to eat food.

SECOND PRAPATHAKA

FIRST KHANDA

1. Meditation on the whole of the Saman is good, and people, when anything is good, say it is Saman; when it is not good, it is not Saman.

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

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

4. If any one knowing this meditates on the Saman as good, depend upon it all good qualities will approach quickly, aye, they will become his own.

SECOND KHANDA

1. Let a man meditate on the fivefold Saman as the five worlds. The hinkara is the earth, the prastava the fire, the udgitha the sky, the pratihara the sun, the nidhana heaven; so in an ascending line.

2. In a descending line, the hinkara is heaven, the prastava the sun, the udgitha the sky, the pratihara the fire, the nidhana the earth.

3. The worlds in an ascending and in a descending line belong to him who knowing this meditates on the fivefold Saman as the worlds.

THIRD KHANDA

1. Let a man meditate on the fivefold Saman as rain. The hinkara is wind (that brings the rain); the prastava is, 'the cloud is come;' the udgitha is, 'it rains;' the pratihara, 'it flashes, it thunders;'
2. The nidhana is, 'it stops.' There is rain for him, and he brings rain for others who thus knowing meditates on the fivefold Saman as rain.

FOURTH KHANDA

1. Let a man meditate on the fivefold Saman in all waters. When the clouds gather, that is the hinkara; when it rains, that is the prastava ; that which flows in the east, that is the udgitha; that which flows in the West, that is the pratihara; the sea is the nidhana.
2. He does not die in water, nay, he is rich in water who knowing this meditates on the fivefold Saman as all waters.

FIFTH KHANDA

1. Let a man meditate on the fivefold Saman as the seasons. The hinkara is spring, the prastava summer (harvest of yava, &c.), the udgitha the rainy season, the pratihara autumn, the nidhana winter.
2. The seasons belong to him, nay, he is always in season (successful) who knowing this meditates on the fivefold Saman as the seasons.

SIXTH KHANDA

1. Let a man meditate on the fivefold Saman in animals. The hinkara is goats, the prastava sheep, the udgitha cows, the pratihara horses, the nidhana man.
2. Animals belong to him, nay, he is rich in animals who knowing this meditates on the fivefold Saman as animals.

SEVENTH KHANDA

1. Let a man meditate on the fivefold Saman, which is greater than great, as the pranas (senses). The hinkara is smell (nose), the prastava speech (tongue), the udgitha sight (eye), the pratihara hearing (ear), the nidhana mind. These are one greater than the other.
2. What is greater than great belongs to him, nay, he conquers the worlds which are greater than great, who knowing this meditates on the fivefold Saman, which is greater than great, as the pranas (senses).

EIGHTH KHANDA

1. Next for the sevenfold Saman. Let a man meditate on the sevenfold Saman in speech. Whenever there is in speech the syllable hun, that is hinkara, pra is the prastava, a is the adi, the first, i.e. Om,
2. Ud is the udgitha, pra. the pratihara, upa the upadrava, ni the nidhana.

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

NINTH KHANDA

1. Let a man meditate on the sevenfold Saman as the sun. The sun is Saman, because he is always the same (Sama); he is Saman because he is the same, everybody thinking he looks towards me, he looks towards me.
2. Let him know that all beings are dependent on him (the sun). What he is before his rising, that is the hinkara. On it animals are dependent. Therefore animals say hin (before sunrise), for they share the hinkara of that Saman (the sun).
3. What he is when first risen, that is the prastava. On it men are dependent. Therefore men love praise (prastuti) and celebrity, for they share the prastava of that Saman.
- 4– What he is at the time of the sangava, that is the Adi, the first, the Om. On it birds are dependent. Therefore birds fly about in the sky without support, holding themselves, for they share the adi (the Om) of that Saman.
5. What he is just at noon, that is the udgitha. On it the Devas are dependent (because they are brilliant). Therefore they are the best of all the descendants of Pragapati, for they share the udgitha of that Saman.
6. What he is after midday and before afternoon, that is the pratihara. On it all germs are dependent. Therefore these, having been conceived (pratihrita), do not fall, for they share the pratihara of that Saman.
7. What he is after the afternoon and before sunset, that is the upadrava. On it the animals of the forest are dependent. Therefore, when they see a man, they run (upadravanti) to the forest as a safe hiding–place, for they share the upadrava of that Saman.
8. What he is when he first sets, that is the nidhana. On it the fathers are dependent. Therefore they put them down (nidadhati), for they share the nidhana of that Saman. Thus a man meditates on the sevenfold Saman as the sun.

TENTH KHANDA

1. Next let a man meditate on the sevenfold Saman which is uniform in itself and leads beyond death. The word hinkara has three syllables, the word prastava has three syllables: that is equal (Sama).
2. The word Adi (first, Om) has two syllables, the word pratihara has four syllables. Taking one syllable from that over, that is equal (Sama).
3. The word udgitha has three syllables, the word upadrava has four syllables. With three and three syllables it should be equal. One syllable being left over, it becomes trisyllabic. Hence it is equal.
4. The word nidhana has three syllables, therefore it is equal. These make twenty–two syllables.
5. With twenty–one syllables a man reaches the sun (and death), for the sun is the twenty–first from here; with the twenty–second he conquers what is beyond the sun: that is blessedness, that is freedom from grief.

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

ELEVENTH KHANDA

1. The hinkara is mind, the prastava speech, the udgitha sight, the pratihara hearing, the nidhana breath. That is the Gayatra Saman, as interwoven in the (five) pranas.

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

TWELFTH KHANDA

1. The hinkara is, he rubs (the fire-stick); the prastava, smoke rises; the udgitha, it burns; the pratihara, there are glowing coals; the nidhana, it goes down; the nidhana, it is gone out. This is the Rathantara Saman as interwoven in fire.

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

THIRTEENTH KHANDA

[The next Khanda is not translated by Muller: this translation from The Principal Upanishads, S. Radhakrishnan tr.]

1. One summons, that is the syllable him. He makes request, that is a prastava. Along with the woman, he lies down, that is the udgiha. He lies on the woman, that is the pratihara. He comes to the end, that is the nidhana. He comes to the finish, that is the nidhana. This is the Vamadevya chant woven on sex intercourse.

2. He who knows this Vamadeva chant as woven on sex intercourse, comes to intercourse, procreates himself from every act, reaches a full length of life, lives well, becomes great in offspring and in cattle, great in fame. One should not despise any woman. That is the rule

FOURTEENTH KHANDA.

1. Rising, the sun is the hinkara, risen, he is the prastava, at noon he is the udgitha, in the afternoon he is the pratihara, setting, he is the nidhana. That is the Brihat Saman as interwoven in the sun.

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

FIFTEENTH KHANDA.

1. The mists gather, that is the hinkara; the cloud has risen, that is the prastava; it rains, that is the udgitha; it flashes and thunders, that is the pratihara; it stops, that is the nidhana. That is the Vairupa Saman, as

interwoven in Parganya, the god of rain.

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

SIXTEENTH KHANDA.

1. The hinkara is spring, the prastava summer, the udgitha the rainy season, the pratihara autumn, the nidhana winter. That is the Vairaga Saman, as interwoven in the seasons.

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

SEVENTEENTH KHANDA.

1. The hinkara is the earth, the prastava the sky, the udgitha heaven, the pratihara the regions, the nidhana the sea. These are the Sakvari Samans, as interwoven in the worlds'.

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

EIGHTEENTH KHANDA.

1. The hinkara is goats, the prastava sheep, the udgitha cows, the pratihara horses, the nidhana man. These are the Revati Samans, as interwoven in animals.

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

NINETEENTH KHANDA.

1. The hinkara is hair, the prastava skin, the udgitha flesh, the pratihara bone, the nidhana marrow. That is the Yagnayagniya Saman, as interwoven in the members of the body.

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

TWENTIETH KHANDA.

1. The hinkara is fire, the prastava air, the udgitha the sun, the pratihara the stars, the nidhana the moon. That is the Ragana Saman, as interwoven in the deities.

2. He who thus knows the Ragana, as interwoven in the deities, obtains the same world, the same happiness, the same company as the gods, he reaches the full life, he lives long, becomes great with children and cattle,

great by fame. His rule is, 'Do not speak evil of the Brahmanas.'

TWENTY–FIRST KHANDA.

1. The hinkara is the threefold knowledge, the prastava these three worlds, the udgitha Agni (fire), Vayu (air), and Aditya (sun), the pratihara the stars, the birds, and the rays, the nidhana the serpents, Gandharvas, and fathers. That is the Saman, as interwoven in everything.
2. He who thus knows this Saman, as interwoven in everything, he becomes everything.
3. And thus it is said in the following verse: 'There are the fivefold three (the three kinds of sacrificial knowledge, the three worlds &c. in their fivefold form, i.e. as identified with the hinkara, the prastava, &c.), and the other forms of the Saman. Greater than these there is nothing else besides.'
4. He who knows this, knows everything. All regions offer him gifts. His rule is, 'Let him meditate (on the Saman), knowing that he is everything, yea, that he is everything.'

TWENTY–SECOND KHANDA

1. The udgitha, of which a poet said, I choose the deep sounding note of the Saman as good for cattle, belongs to Agni; the indefinite note belongs to Pragapati, the definite note to Soma, the soft and smooth note to Vayu, the smooth and strong note to Indra, the heron–like note to Brihaspati, the dull note to Varuna. Let a man cultivate all of these, avoiding, however, that of Varuna.
2. Let a man sing, wishing to obtain by his song immortality for the Devas. 'May I obtain by my song ablations (svadha) for the fathers, hope for men, fodder and water for animals, heaven for the sacrificer, food for myself,' thus reflecting on these in his mind, let a man (Udgatri priest) sing praises, without making mistakes in pronunciation, &c.
3. All vowels (svara) belong to Indra, all sibilants (ushman) to Pragapati, all consonants (sparsa) to Mrityu (death). If somebody should reprove him for his vowels, let him say, 'I went to Indra as my refuge (when pronouncing my vowels): he will answer thee.'
4. And if somebody should reprove him for his sibilants, let him say, 'I went to Pragapati as my refuge: he will smash thee.' And if somebody should reprove him for his consonants, let him say, 'I went to Mrityu as my refuge: he will reduce thee to ashes.'
5. All vowels are to be pronounced with voice (ghosha) and strength (bala), so that the Udgatri may give strength to Indra. All sibilants are to be pronounced, neither as if swallowed (agrasta), nor as if thrown out (nirasta), but well opened (vivrita), so that the Udgatri may give himself to Pragapati. All consonants are to be pronounced slowly, and without crowding them together, so that the Udgatri may withdraw himself from Mrityu.

TWENTY–THIRD KHANDA.

1. There are three branches of the law. Sacrifice, study, and charity are the first,
2. Austerity the second, and to dwell as a Brahmakarin in the house of a tutor, always mortifying the body in the house of a tutor, is the third. All these obtain the worlds of the blessed; but the Brahmasamstha alone (he who is firmly grounded in Brahman) obtains immortality.

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

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

TWENTY-FOURTH KHANDA

1. The teachers of Brahman (Veda) declare, as the Pratah-savana (morning-oblation) belongs to the Vasus, the Madhyandina-savana (noon-libation) to the Rudras, the third Savana (evening-libation) to the Adityas and the Visve Devas,

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

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

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

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

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

7. Before the beginning of the Madhyandina-savana, the noon-oblation, the sacrificer, sitting down behind the Agnidhriya altar, and looking towards the north, sings the Saman, addressed to the Rudras:

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

9. Then he sacrifices, saying: 'Adoration to Vayu (air), who dwells in the sky, who dwells in the world. Obtain that world for me, the sacrificer! That is the world for the sacrificer!'

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

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

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

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

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

15. 'That is the world for the sacrificer! I (the sacrificer) shall go thither, when this life is over. Take this!'

Cast back the bolt!' Having said this, he rises.

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

KHANDOGYA–UPANISHAD Part 2

THIRD PRAPATHAKA

FIRST KHANDA

1. The sun is indeed the honey of the Devas. The heaven is the cross–beam (from which) the sky (hangs as) a hive, and the bright vapours are the eggs of the bees.
2. The eastern rays of the sun are the honey–cells in front. The Rik verses are the bees, the Rig–veda (sacrifice) is the flower, the water (of the sacrificial libations) is the nectar (of the flower).
3. Those very Rik verses then (as bees) brooded over the Rig–veda sacrifice (the flower); and from it, thus brooded on, sprang as its (nectar) essence, fame, glory of countenance, vigour, strength, and health.
4. That (essence) flowed forth and went towards the sun. And that forms what we call the red (rohita) light of the rising sun.

SECOND KHANDA

1. The southern rays of the sun are the honeycells on the right. The Yagus verses are the bees, the Yagur–veda sacrifice is the flower, the water (of the sacrificial libations) is the nectar (of the flower).
2. Those very Yagus verses (as bees) brooded over the Yagur–veda sacrifice (the flower); and from it, thus brooded on, sprang as its (nectar) essence, fame, glory of countenance, vigour, strength, and health.
3. That flowed forth and went towards the sun. And that forms what we call the white (sukla) light of the sun.

THIRD KHANDA

1. The western rays of the sun are the honeycells behind. The Saman verses are the bees, the Sama–veda sacrifice is the flower, the water is the nectar.
2. Those very Saman verses (as bees) brooded over the Sama–veda sacrifice; and from it, thus brooded on, sprang as its (nectar) essence, fame, glory of countenance, vigour, strength, and health.
3. That flowed forth and went towards the sun. And that forms what we call the dark (krishna) light of the sun.

FOURTH KHANDA

1. The northern rays of the sun are the honeycells on the left. The (hymns of the) Atharvangiras are the bees, the Itihasa–purana (the reading of the old stories) is the flower, the water is the nectar.

2. Those very hymns of the Atharvahgiras (as bees) brooded over the Itihasa–purana; and from it, thus brooded on, sprang as its (nectar) essence, fame, glory of countenance, vigour, strength, and health.
3. That flowed forth, and went towards the sun. And that forms what we call the extreme dark (parah krishnam) light of the sun.

FIFTH KHANDA

1. The upward rays of the sun are the honeycells above. The secret doctrines are the bees, Brahman (the Om) is the flower, the water is the nectar.
2. Those secret doctrines (as bees) brooded over Brahman (the Om); and from it, thus brooded on, sprang as its (nectar) essence, fame, glory of countenance, brightness, vigour, strength, and health.
3. That flowed forth, and went towards the sun. And that forms what seems to stir in the centre of the sun.
4. These (the different colours in the sun) are the essences of the essences. For the Vedas are essences (the best things in the world); and of them (after they have assumed the form of sacrifice) these (the colours rising to the sun) are again the essences. They are the nectar of the nectar. For the Vedas are nectar (immortal), and of them these are the nectar.

SIXTH KHANDA

1. On the first of these nectars (the red light, which represents fame, glory of countenance, vigour, strength, health) the Vasus live, with Agni at their head. True, the Devas do not eat or drink, but they enjoy by seeing the nectar.
2. They enter into that (red) colour, and they rise from that colour.
3. He who thus knows this nectar, becomes one of the Vasus, with Agni at their head, he sees the nectar and rejoices. And he, too, having entered that colour, rises again from that colour.
4. So long as the sun rises in the east and sets in the west, so long does he follow the sovereign supremacy of the Vasus.

SEVENTH KHANDA

1. On the second of these nectars the Rudras live, with Indra at their head. True, the Devas do not eat or drink, but they enjoy by seeing the nectar.
2. They enter into that white colour, and they rise from that colour.
3. He who thus knows this nectar, becomes one of the Rudras, with Indra at their head, he sees the nectar and rejoices. And he, having entered that colour, rises again from that colour.
4. So long as the sun rises in the east and sets in the west, twice as long does it rise in the south and set in the north; and so long does he follow the sovereign supremacy of the Rudras.

EIGHTH KHANDA

1. On the third of these nectars the Adityas live, with Varuna at their head. True, the Devas do not eat or drink, but they enjoy by seeing the nectar.
2. They enter into that (dark) colour, and they rise from that colour.
3. He who thus knows this nectar, becomes one of the Adityas, with Varuna at their head, he sees the nectar and rejoices. And he, having entered that colour, rises again from that colour.
4. So long as the sun rises in the south and sets in the north, twice as long does it rise in the west and set in the east; and so long does he follow the sovereign supremacy of the Adityas.

NINTH KHANDA

1. On the fourth of these nectars the Maruts live, with Soma at their head. True, the Devas do not eat or drink, but they enjoy by seeing the nectar.
2. They enter in that (very dark) colour, and they rise from that colour.
3. He who thus knows this nectar, becomes one of the Maruts, with Soma at their head, he sees the nectar and rejoices. And he, having entered that colour, rises again from that colour.
4. So long as the sun rises in the west and sets in the east, twice as long does it rise in the north and set in the south; and so long does he follow the sovereign supremacy of the Maruts.

TENTH KHANDA

1. On the fifth of these nectars the Sadhyas live, with Brahman at their head. True, the Devas do not eat or drink, but they enjoy by seeing the nectar.
2. They enter into that colour, and they rise from that colour.
3. He who thus knows this nectar, becomes one of the Sadhyas, with Brahman at their head; he sees the nectar and rejoices. And he, having entered that colour, rises again from that colour.
4. So long as the sun rises in the north and sets in the south, twice as long does it rise above, and set below; and so long does he follow the sovereign power of the Sadhyas.

ELEVENTH KHANDA.

1. When from thence he has risen upwards, he neither rises nor sets. He is alone, standing in the centre. And on this there is this verse:
2. 'Yonder he neither rises nor sets at any time. If this is not true, ye gods, may I lose Brahman.'
3. And indeed to him who thus knows this Brahma-*upanishad* (the secret doctrine of the Veda) the sun does not rise and does not set. For him there is day, once and for all.

4. This doctrine (beginning with III, I, 1) Brahman (m. Hiranyagarbha) told to Pragapati (Virig), Pragipati to Manu, Manu to his offspring (Ikshvaku, &c.) And the father told that (doctrine of) Brahman (n.) to Uddalaka Aruni.

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

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

TWELFTH KHANDA

1. The Gayatri (verse) is everything whatsoever here exists. Gayatri indeed is speech, for speech sings forth (gaya-ti) and protects (traya-te) everything that here exists.

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

3. That earth again is the body in man, for in it the vital airs (pranas, which are everything) rest, and do not go beyond.

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

5. That Gayatri has four feet and is sixfold. And this is also declared by a Rik verse (Rig-veda X, 90, 3) :-

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

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

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

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

THIRTEENTH KHANDA

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

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

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

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

He who knows this, becomes celebrated and beautiful.

5. The upper gate is the Udana (out-breathing), that is air, that is ether. Let a man meditate on

that as strength and greatness. He who knows this, becomes strong and great.

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

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

8. Namely, when we thus perceive by touch the warmth here in the body. And of it we have this audible proof: Namely, when we thus, after stopping our ears, listen to what is like the rolling of a carriage, or the bellowing of an ox, or the sound of a burning fire (within the ears). Let a man meditate on this as the (Brahman) which is seen and heard. He who knows this, becomes conspicuous and celebrated, yea, he becomes celebrated.

FOURTEENTH KHANDA

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

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

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

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

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

FIFTEENTH KHANDA

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

2. Its eastern quarter is called Guhu, its southern Sahamana, its western Ragni, its northern Subhuita. The child of those quarters is Vayu, the air, and he who knows that the air is indeed the child of the quarters, never weeps for his sons. 'I know the wind to be the child of the quarters, may I never weep for my sons.'

3. 'I turn to the imperishable chest with such and such and such.' 'I turn to the Prana (life) with such and such and such.' 'I turn to Bhuh with such and such and such.' 'I turn to Bhuvah with such and such and such.' 'I turn to Svah with such and such and such.'
4. 'When I said, I turn to Prana, then Prana means all whatever exists here—to that I turn.'
5. 'When I said, I turn to Bhuh, what I said is, I turn to the earth, the sky, and heaven.'
6. 'When I said, I turn to Bhuvah, what I said is, I turn to Agni (fire), V'ayu (air), Aditya (sun).'
7. 'When I said, I turn to Svah, what I said is, I turn to the Rig-veda, Yag-ur-veda, and Sama-veda. That is what I said, yea, that is what I said.'

SIXTEENTH KHANDA

1. Man is sacrifice. His (first) twenty-four years are the morning-libation. The Gayatri has twenty-four syllables, the morning-libation is offered with Gayatri hymns. The Vasus are connected with that part of the sacrifice. The Pranas (the five senses) are the Vasus, for they make all this to abide (vasayanti).
2. If anything ails him in that (early) age, let him say: 'Ye Pranas, ye Vasus, extend this my morning-libation unto the midday-libation, that I, the sacrificer, may not perish in the midst of the Pranas or Vasus.' Thus he recovers from his illness, and becomes whole.
3. The next forty-four years are the midday-libation. The Trishtubh has forty-four syllables, the midday-libation is offered with Trishtubh hymns. The Rudras are connected with that part of it. The Pranas are the Rudras, for they make all this to cry (rodayanti).
4. If anything ails him in that (second) age, let him say: 'Ye Pranas, ye Rudras, extend this my midday-libation unto the third libation, that I, the sacrificer, may not perish in the midst of the Pranas or Rudras.' Thus he recovers from his illness, and becomes whole.
5. The next forty-eight years are the third libation. The Gagati has forty-eight syllables, the third libation is offered with Gagati hymns. The Adityas are connected with that part of it. The Pranas are the Adityas, for they take up all this (adadate).
6. If anything ails him in that (third) age, let him say: 'Ye Pranas, ye Adityas, extend this my third libation unto the full age, that I, the sacrificer, may not perish in the midst of the Pranas or Adityas.' Thus he recovers from his illness, and becomes whole.
7. Mahidasa Aitareya (the son of Itari), who knew this, said (addressing a disease): 'Why dost thou afflict me, as I shall not die by it?' He lived a hundred and sixteen years (i.e. 24 + 44 + 48). He, too, who knows this lives on to a hundred and sixteen years.

SEVENTEENTH KHANDA

1. When a man (who is the sacrificer) hungers, thirsts, and abstains from pleasures, that is the Diksha (initiatory rite).
2. When a man eats, drinks, and enjoys pleasures, he does it with the Upasadas (the sacrificial days on which the sacrificer is allowed to partake of food).

3. When a man laughs, eats, and delights himself, he does it with the Stuta-sastras (hymns sung and recited at the sacrifices).
 4. Penance, liberality, righteousness, kindness, truthfulness, these form his Dakshinas (gifts bestowed on priests, &c.)
 5. Therefore when they say, 'There will be a birth,' and 'there has been a birth' (words used at the Soma-sacrifice, and really meaning, 'He will pour out the Soma-juice,' and 'he has poured out the Soma-juice'), that is his new birth. His death is the Avabhrittha ceremony (when the sacrificial vessels are carried away to be cleansed).
 6. Ghora Angirasa, after having communicated this (view of the sacrifice) to Krishna, the son of Devaki –and he never thirsted again (after other knowledge)–said: 'Let a man, when his end approaches, take refuge with this Triad: "Thou art the imperishable," "Thou art the unchangeable," "Thou art the edge of Prana."' On this subject there are two Rik verses (Rig-veda VIII, 6, 30) :–
 7. 'Then they see (within themselves) the ever-present light of the old seed (of the world, the Sat), the highest, which is lighted in the brilliant (Brahman).' Rig-veda I, 50, 10:–
- 'Perceiving above the darkness (of ignorance) the higher light (in the sun), as the higher light within the heart, the bright source (of light and life) among the gods, we have reached the highest light, yea, the highest light.'

EIGHTEENTH KHANDA

1. Let a man meditate on mind as Brahman (n.), this is said with reference to the body. Let a man meditate on the ether as Brahman (n.), this is said with reference to the Devas. Thus both the meditation which has reference to the body, and the meditation which has reference to the Devas, has been taught.
2. That Brahman (mind) has four feet (quarters). Speech is one foot, breath is one foot, the eye is one foot, the ear is one foot—so much with reference to the body. Then with reference to the gods, Agni (fire) is one foot, Vayu (air) is one foot, Aditya (sun) is one foot, the quarters are one foot. Thus both the worship which has reference to the body, and the worship which has reference to the Devas, has been taught.
3. Speech is indeed the fourth foot of Brahman. That foot shines with Agni (fire) as its light, and warms. He who knows this, shines and warms through his celebrity, fame, and glory of countenance.
4. Breath is indeed the fourth foot of Brahman. That foot shines with Vayu (air) as its light, and warms. He who knows this, shines and warms through his celebrity, fame, and glory of countenance.
5. The eye is indeed the fourth foot of Brahman. That foot shines with Aditya (sun) as its light, and warms. He who knows this, shines and warms through his celebrity, fame, and glory of countenance.
6. The ear is indeed the fourth foot of Brahman. That foot shines with the quarters as its light, and warms. He who knows this, shines and warms through his celebrity, fame, and glory of countenance.

NINETEENTH KHANDA.

1. Aditya (the sun) is Brahman, this is the doctrine, and this is the fuller account of it:–

In the beginning this was non-existent. It became existent, it grew. It turned into an egg. The egg lay for the time of a year. The egg broke open. The two halves were one of silver, the other of gold.

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

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

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

FOURTH PRAPATHAKA.

FIRST KHANDA

1. There lived once upon a time Ganasruti Pautrayana (the great-grandson of Ganasruta), who was a pious giver, bestowing much wealth upon the people, and always keeping open house. He built places of refuge everywhere, wishing that people should everywhere eat of his food.

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

3. The other answered him: 'How can you speak of him, being what he is (a raganya, noble), as if he were like Raikva with the car?'

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

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

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

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

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

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

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

He answered: ' Here I am.'

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

SECOND KHANDA

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

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

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

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

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

5. He, opening her mouth, said: 'You have brought these (cows and other presents), O Sudra, but only by that mouth did you make me speak.' These are the Raikva-parna villages in the country of the Mahavrishas (mahapunyas) where Raikva dwelt under him. And he said to him:

THIRD KHANDA.

1. Air (vayu) is indeed the end of all . For when fire goes out, it goes into air. When the sun goes down, it goes into air. When the moon goes down, it goes into air.

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

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

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

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

6. He said: 'One god –who is he?– swallowed the four great ones, he, the guardian of the world. O Kapeya, mortals see him not, O Abhipratarin, though he dwells in many places. He to whom this food belongs, to him it has not been given .'

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

8. They gave him food. Now these five (the eater Vayu (air), and his food, Agni (fire), Aditya (sun), Kandramas (moon), Ap (water)) and the other five (the eater Prana (breath), and his food, speech, sight, hearing, mind) make ten, and that is the Krita (the highest) cast (representing the ten, the eaters and the food). Therefore in all quarters those ten are food (and) Krita (the highest cast). These are again the Virag (of ten syllables) which eats the food. Through this aH this becomes seen. He who knows this sees all this and becomes an eater of food, yea, he becomes an eater of food.

FOURTH KHANDA

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

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

3. He going to Gautama Haridrumata said to him, 'I wish to become a Brahmakarin with you,

Sir. May I come to you, Sir?'

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

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

Having initiated him, he chose four hundred lean and weak cows, and said: 'Tend these, friend.' He drove them out and said to himself, 'I shall not return unless I bring back a thousand.' He dwelt a number of years (in the forest), and when the cows had become a thousand,

FIFTH KHANDA

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

2. 'And I will declare to you one foot of Brahman.'

'Declare it, Sir,' he replied.

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

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

SIXTH KHANDA

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

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

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

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

'Declare it, Sir,' he replied.

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

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

SEVENTH KHANDA

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

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

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

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

'Declare it, Sir,' he replied.

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

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

EIGHTH KHANDA

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

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

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

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

'Declare it, Sir,' he replied.

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

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

NINTH KHANDA

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

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

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

TENTH KHANDA

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

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

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

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

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

He said: 'I understand that breath is Brahman, but I do not understand Ka or Kha.'

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

ELEVENTH KHANDA

1. After that the Garhapatya fire taught him: 'Earth, fire, food, and the sun (these are my forms, or forms of Brahman). The person that is seen in the sun, I am he, I am he indeed.'

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

TWELFTH KHANDA

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

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

THIRTEENTH KHANDA

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

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

FOURTEENTH KHANDA

1. Then they all said: 'Upakosala, this is our knowledge, our friend, and the knowledge of the Self, but the teacher will tell you the way (to another life).'

2. In time his teacher came back, and said to him: 'Upakosala.' He answered: 'Sir.' The teacher said: 'Friend, your face shines like that of one who knows Brahman. Who has taught you?' 'Who should teach me, Sir?' he said. He denies, as it were. And he said (pointing) to the fires 'Are these fires other than fires?'

The teacher said: 'What, my friend, have these fires told you?'

3. He answered: 'This' (repeating some of what they had told him).

The teacher said: 'My friend, they have taught you about the worlds, but I shall tell you this; and as water does not cling to a lotus leaf, so no evil deed clings to one who knows it.' He said: 'Sir, tell it me.'

FIFTEENTH KHANDA

1. He said: 'The person that is seen in the eye, that is the Self. This is the immortal, the fearless, this is Brahman'. Even though they drop melted butter or water on him, it runs away on both sides.

2. 'They call him Samyadvama, for all blessings (vama) go towards him (samyanti). All blessings go towards

him who knows this.

3. 'He is also Vamani, for he leads (nayati) all blessings (vama). He leads all blessings who knows this.
4. 'He is also Bhamani, for he shines (bhati) in all worlds. He who knows this, shines in all worlds.
5. 'Now (if one who knows this, dies), whether people perform obsequies for him or no, he goes to light (arkis), from light to day, from day to the light half of the moon, from the light half of the moon to the six months during which the sun goes to the north, from the months to the year, from the year to the sun, from the sun to the moon, from the moon to the lightning. There is a person not human,
6. 'He leads them to Brahman. This is the path of the Devas, the path that leads to Brahman. Those who proceed on that path, do not return to the life of man, yea, they do not return.'

SIXTEENTH KHANDA

1. Verily, he who purifies (Vayu) is the sacrifice, for he (the air) moving along, purifies everything.

Because moving along he purifies everything, therefore he is the sacrifice. Of that sacrifice there are two ways, by mind and by speech.

2. The Brahman priest performs one of them in his mind, the Hotri, Adhvaryu, and Udgatri priests perform the other by words. When the Brahman priest, after the Pritaranuvaka ceremony has begun, but before the recitation of the Paridhaniya hymn, has (to break his silence and) to speak,
3. He performs perfectly the one way only (that by words), but the other is injured. As a man walking on one foot, or a carriage going on one wheel, is injured, his sacrifice is injured, and with the injured sacrifice the sacrificer is injured ; yes, having sacrificed, he becomes worse.
4. But when after the Pritaranuvaka ceremony has begun, and before the recitation of the Paridhaniya hymn, the Brahman priest has not (to break his silence and) to speak, they perform both ways perfectly, and neither of them is injured.
5. As a man walking on two legs and a carriage going on two wheels gets on, so his sacrifice gets on, and with the successful sacrifice the sacrificer gets on; yes, having sacrificed, he becomes better.

SEVENTEENTH KHANDA

1. Pragapati brooded over the worlds, and from them thus brooded on he squeezed out the essences, Agni (fire) from the earth, Vayu (air) from the sky, Aditya (the sun) from heaven.
2. He brooded over these three deities, and from them thus brooded on he squeezed out the essences, the Rik verses from Agni, the Yagus verses from Vayu, the Saman verses from Aditya.
3. He brooded over the threefold knowledge (the three Vedas), and from it thus brooded on he squeezed out the essences, the sacred interjection Bhus from the Rik verses, the sacred interjection Bhuvas from the Yagus verses, the sacred interjection Svar from the Saman verses.
4. If the sacrifice is injured from the Rig-veda side, let him offer a libation in the Garhapatya fire, saying, Bhuh, Svaha! Thus does he bind together and heal, by means of the essence and the power of the Rik verses

themselves, whatever break the Rik sacrifice may have suffered.

5. If the sacrifice is injured from the Yagur–veda side, let him offer a libation in the Dakshina fire, saying, Bhuvah, Svaha! Thus does he bind together and heal, by means of the essence and the power of the Yagus verses themselves, whatever break the Yagus sacrifice may have suffered.

6. If the sacrifice is injured by the Sama–veda side, let him offer a libation in the Ahavaniya fire, saying, Svah, Svaha! Thus does he bind together and heal, by means of the essence and the power of the Saman verses themselves, whatever break the Saman sacrifice may have suffered.

7. As one binds (softens) gold by means of lavana (borax), and silver by means of gold, and tin by means of silver, and lead by means of tin, and iron (loha) by means of lead, and wood by means of iron, or also by means of leather,

8. Thus does one bind together and heal any break in the sacrifice by means of (the Vyahritis or sacrificial interjections which are) the essence and strength of the three worlds, of the deities, and of the threefold knowledge. That sacrifice is healed in which there is a Brahman priest who knows this.

9. That sacrifice is inclined towards the north (in the right way) in which there is a Brahman priest who knows this. And with regard to such a Brahman priest there is the following Gatha: 'Whereever it falls back, thither the man goes,' —viz. the Brahman only, as one of the Ritvig priests. 'He saves the Kurus as a mare' (viz. a Brahman priest who knows this, saves the sacrifice, the sacrificer, and all the other priests). Therefore let a man make him who knows this his Brahman priest, not one who does not know it, who does not know it.

KHANDOGYA–UPANISHAD Part 3

FIFTH PRAPATHAKA

FIRST KHANDA

1. He who knows the oldest and the best becomes himself the oldest and the best. Breath indeed is the oldest and the best.

2. He who knows the richest, becomes himself the richest. Speech indeed is the richest.

3. He who knows the firm rest, becomes himself firm in this world and in the next. The eye indeed is the firm rest.

4. He who knows success, his wishes succeed, both his divine and human wishes. The ear indeed is success.

5. He who knows the home, becomes a home of his people. The mind indeed is the home.

6. The five senses quarrelled together, who was the best, saying, I am better, I am better.

7. They went to their father Pragapati and said: 'Sir, who is the best of us?' He replied: 'He by

whose departure the body seems worse than worst, he is the best of you.'

8. The tongue (speech) departed, and having been absent for a year, it came round and said: 'How have you

been able to live without me?' They replied: 'Like mute people, not speaking, but breathing with the breath, seeing with the eye, hearing with the ear, thinking with the mind. 'thus we lived.' Then speech went back.

9. The eye (sight) departed, and having been absent for a year, it came round and said: 'How have you been able to live without me?' They replied: 'Like blind people, not seeing, but breathing with the breath, speaking with the tongue, hearing with the ear, thinking with the mind. Thus we lived.' Then the eye went back.

10. The ear (hearing) departed, and having been absent for a year, it came round and said: 'How have you been able to live without me?' They replied: 'Like deaf people, not hearing, but breathing with the breath, speaking with the tongue, thinking with the mind. Thus we lived.' Then the ear went back.

11. The mind departed, and having been absent for a year, it came round and said: 'How have you been able to live without me?' They replied: 'Like children whose mind is not yet formed, but breathing with the breath, speaking with the tongue, seeing with the eye, hearing with the ear. Thus we lived.' Then the mind went back.

12. The breath, when on the point of departing, tore up the other senses, as a horse, going to start, might tear up the pegs to which he is tethered'. They came to him and said: 'Sir, be thou (our lord); thou art the best among us. Do not depart from us!'

13. Then the tongue said to him: 'If I am the richest, thou art the richest.' The eye said to him If I am the firm rest, thou art the firm rest.'

14. The ear said to him: 'If I am success, thou art success.' The mind said to him: 'If I am the home, thou art the home.'

15. And people do not call them, the tongues, the eyes, the ears, the minds, but the breaths (prana, the senses). For breath are all these.

SECOND KHANDA

1. Breath said: 'What shall be my food?.' They answered: 'Whatever there is, even unto dogs and birds.' Therefore this is food for Ana (the breather). His name is clearly Ana. To him who knows this there is nothing that is not (proper) food.

2. He said: 'What shall be my dress?' They answered: 'Water.' Therefore wise people, when they are going to eat food, surround their food before and after with water.' He (prana) thus gains a dress, and is no longer naked.

3. Satyakama Gabala, after he had communicated this to Gosruti Vaiyaghrapadya, said to him: 'If you were to tell this to a dry stick, branches would grow, and leaves spring from it.'

4. If a man wishes to reach greatness, let him perform the Diksha (a preparatory rite) on the day of the new moon, and then, on the night of the full moon, let him stir a mash of all kinds of herbs with curds and honey, and let him pour ghee on the fire (avasathya laukika), saying; 'Svaha to the oldest and the best.' After that let him throw all that remains (of the ghee) into the mash.

5. In the same manner let him pour ghee on the fire, saying, 'Svaha to the richest.' After that let him throw all that remains together into the mash.

In the same manner let him pour ghee on the fire, saying, 'Svaha to the firm rest.' After that let him throw all

that remains together into the mash.

In the same manner let him pour ghee on the fire, saying, 'Svaha to success.' After that let him throw all that remains together into the mash.

6. Then going forward and placing the mash in his hands, he recites: 'Thou (Prana) art Ama by name, for all this together exists in thee. He is the oldest and best, the king, the sovereign. May he make me the oldest, the best, the king, the sovereign. May I be all this.'

7. Then he eats with the following Rik verse at every foot: 'We choose that food'— here he swallows — 'Of the divine Savitri (prana)' — here he swallows — 'The best and all-supporting food' — here he swallows — 'We meditate on the speed of Bhaga (Savitri, prana)'—here he drinks all.

8. Having cleansed the vessel, whether it be a kamsa or a kamasa, he sits down behind the fire on a skin or on the bare ground, without speaking or making any other effort. If in his dream he sees a woman, let him know this to be a sign that his sacrifice has succeeded.

9. On this there is a Sloka: 'If during sacrifices which are to fulfil certain wishes he sees in his dreams a woman, let him know success from this vision in a dream, yea, from this vision in a dream.'

THIRD KHANDA

1. Svetaketu Aruneya went to an assembly of the Pankalas. Pravahana Gaivali said to him: 'Boy, has your father instructed you?' Yes, Sir,' he replied.

2. 'Do you know to what place men go from here?' 'No Sir' he replied.

'Do you know how they return again? No Sir,' he replied.

'Do you know where the path of Devas and the path of the fathers diverge? No, Sir,' he replied.

3. 'Do you know why that world' never becomes full?' 'No, Sir,' he replied.

'Do you know why in the fifth libation water is called Man?' 'No, Sir,' he replied.

4. 'Then why did you say (you had been) instructed? How could anybody who did not know these things say that he had been instructed?' Then the boy went back sorrowful to the place of his father, and said: 'Though you had not instructed me, Sir, you said you had instructed me.'

5. 'That fellow of a Raganya asked me five questions, and I could not answer one of them.' The father said: 'As you have told me these questions of his, I do not know any one of them. If I knew these questions, how should I not have told you?.'

6. Then Gautama went to the king's place, and when he had come to him, the king offered him proper respect. In the morning the king went out on his way to the assembly. The king said to him:

'Sir, Gautama, ask a boon of such things as men possess.' He replied: 'Such things as men possess may remain with you. Tell me the speech which you addressed to the boy.'

7. The king was perplexed, and commanded him, saying: 'Stay with me some time.' Then he said: 'As (to

what) you have said to me, Gautama, this knowledge did not go to any Brahmana before you, and therefore this teaching belonged in all the worlds to the Kshatra class alone. Then he began:

FOURTH KHANDA

1. 'The altar (on which the sacrifice is supposed to be offered) is that world (heaven), O Gautama; its fuel is the sun itself, the smoke his rays, the light the day, the coals the moon, the sparks the stars.
2. 'On that altar the Devas (or pranas, represented by Agni, &c.) offer the sraddhi libation (consisting of water). From that oblation rises Soma, the king (the moon).

FIFTH KHANDA

1. 'The altar is Parganya (the god of rain), O Gautama; its fuel is the air itself, the smoke the cloud, the light the lightning, the coals the thunderbolt, the sparks the thunderings.
2. 'On that altar the Devas offer Soma, the king (the moon). From that oblation rises rain.

SIXTH KHANDA

1. 'The altar is the earth, O Gautama; its fuel is the year itself, the smoke the ether, the light the night, the coals the quarters, the sparks the intermediate quarters.
2. 'On that altar the Devas (pranas) offer rain. From that oblation rises food (corn, &c.)

SEVENTH KHANDA

1. 'The altar is man, O Gautama; its fuel speech itself, the smoke the breath, the light the tongue, the coals the eye, the sparks the ear.
2. 'On that altar the Devas (pranas) offer food. From that oblation rises seed.

EIGHTH KHANDA

1. 'The altar is woman, O Gautama.
2. 'On that altar the Devas (pranas) offer seed. From that oblation rises the germ.

NINTH KHANDA

1. 'For this reason is water in the fifth oblation called Man. This germ, covered in the womb, having dwelt there ten months, or more or less, is born.
2. 'When born, he lives whatever the length of his life may be. When he has departed, his friends carry him, as appointed, to the fire (of the funeral pile) from whence he came, from whence he sprang.

TENTH KHANDA

1. 'Those who know this (even though they still be grihasthas, householders) and those who in the forest follow faith and austerities (the vanaprasthas, and of the parivragakas those who do not yet know the Highest Brahman) go to light (arkis), from light to day, from day to the light half of the moon, from the light half of the moon to the six months when the sun goes to the north, from the six months when the sun goes to the north to the year, from the year to the sun, from the sun to the moon, from the moon to the lightning. There is a person not human, —

2. 'He leads them to Brahman (the conditioned Brahman). This is the path of the Devas.

3. 'But they who living in a village practice (a life of) sacrifices, works of public utility, and alms, they go to the smoke, from smoke to night, from night to the dark half of the moon, from the dark half of the moon to the six months when the sun goes to the south. But they do not reach the year.

4. 'From the months they go to the world of the fathers, from the world of the fathers to the ether, from the ether to the moon. That is Soma, the king. Here they are loved (eaten) by the Devas, yes, the Devas love (eat) them.

5. 'Having dwelt there, till their (good) works are consumed, they return again that way as they came', to the ether, from the ether to the air. Then the sacrificer, having become air, becomes smoke, having become smoke, he becomes mist,

6. 'Having become mist, he becomes a cloud, having become a cloud, he rains down. Then he is born as rice and corn, herbs and trees, sesamum and beans. From thence the escape is beset with most difficulties. For whoever the persons may be that eat the food, and beget offspring, he henceforth becomes like unto them.

7. 'Those whose conduct has been good, will quickly attain some good birth, the birth of a Brahmana, or a Kshatriya, or a Vaisya. But those whose conduct has been evil, will quickly attain an evil birth, the birth of a dog, or a hog, or a Kandala.

8. 'On neither of these two ways those small creatures (flies, worms, &c.) are continually returning of whom it may be said, Live and die. Theirs is a third place.

'Therefore that world never becomes full' (cf.V, 3, 2). 'Hence let a man take care to himself! And thus it is said in the following Sloka:—

9. 'A man who steals gold, who drinks spirits, who dishonours his Guru's bed, who kills a Brahman, these four fall, and as a fifth he who associates with them.

10. 'But he who thus knows the five fires is not defiled by sin even though he associates with them. He who knows this, is pure, clean, and obtains the world of the blessed, yea, he obtains the world of the blessed.'

ELEVENTH KHANDA

1. Pranasala Aupamanyava, Satyayagna Paulushi, Indradyumna Bhallaveya, Gana Sarkarakshya, and Budila Asvatarasvi, these five great householders and great theologians came once together and held a discussion as to What is our Self, and what is Brahman.

2. They reflected and said: 'Sirs, there is that Uddalaka Aruni, who knows at present that Self, called Vaisvanara. Well, let us go to him.' They went to him.

3. But he reflected: 'Those great householders and great theologians will examine me, and I shall not be able to tell them all; therefore I shall recommend another teacher to them.'

4. He said to them: 'Sirs, Asvapati Kaikeya knows at present that Self, called Vaisvanara. Well, let us go to him.' They went to him.

5. When they arrived (the king) ordered proper presents to be made separately to each of them. And rising the next morning' he said: 'In my kingdom there is no thief, no miser, no drunkard, no man without an altar in his house, no ignorant person, no adulterer, much less an adulteress. I am going to perform a sacrifice, Sirs, and as much wealth as I give to each Ritvig priest, I shall give to you, Sirs. Please to stay here.'

6. They replied: 'Every man ought to say for what purpose he comes. You know at present that Vaisvanara Self, tell us that.'

7. He said: 'To-morrow I shall give you an answer.' Therefore on the next morning they approached him, carrying fuel in their hands (like students), and he, without first demanding any preparatory rites, said to them:

TWELFTH KHANDA

1. 'Aupamanyava, whom do you meditate on as the Self?' He replied: 'Heaven only, venerable king.' He said: 'The Self which you meditate on is the Vaisvanara Self, called Sutegas (having good light). Therefore every kind of Soma libation is seen in your house'.

2. 'You eat food, and see your desire (a son, &c.), and whoever thus meditates on that Vaisvanara Self, eats food, sees his desire, and has Vedic glory (arising from study and sacrifice) in his house. That, however, is but the head of the Self, and thus your head would have fallen (in a discussion), if you had not come to me.'

THIRTEENTH KHANDA

1. Then he said to Satyayagna Paulushi: 'O Prakinayogya, whom do you meditate on as the Self?' He replied: 'The sun only, venerable king.' He said: 'The Self which you meditate on is the Vaisvanara Self, called Visvartupa (multiform). Therefore much and manifold wealth is seen in your house.'

2. 'There is a car with mules, full of slaves and jewels. You eat food and see your desire, and whoever thus meditates on that Vaisvanara Self, eats food and sees his desire, and has Vedic glory in his house.'

'That, however, is but the eye of the Self, and you would have become blind, if you had not come to me.'

FOURTEENTH KHANDA

1. Then he said to Indradymna Bhallaveya: 'O Vaiyaghrapadya, whom do you meditate on as the Self?' He replied: 'Air only, venerable king.' He said: 'The Self which you meditate on is the Vaisvinara Self, called Prithagvartman (having various courses). Therefore offerings come to you in various ways, and rows of cars follow you in various ways.'

2. 'You eat food and see your desire, and whoever thus meditates on that Vaisvanara Self, eats food and sees his desire, and has Vedic glory in his house.'

'That, however, is but the breath of the Self, and your breath would have left you, if you had not come to me.'

FIFTEENTH KHANDA

1. Then he said to Gana Sarkarakshya: 'Whom do you meditate on as the Self?' He replied: 'Ether only, venerable king.' He said: 'The Self which you meditate on is the Vaisvanara Self, called Bahula (full). Therefore you are full of offspring and wealth.'

2. 'You eat food and see your desire, and whoever thus meditates on that Vaisvanara Self, eats food and sees his desire, and has Vedic glory in his house.'

'That, however, is but the trunk of the Self, and your trunk would have perished, if you had not come to me.'

SIXTEENTH KHANDA

1. Then he said to Budila Asvatarasvi, 'O Vaiyaghrapadya, whom do you meditate on as the Self?' He replied: 'Water only, venerable king.' He said;

'The Self which you meditate on is the Vaisvanara Self, called Rayi (wealth). Therefore are you wealthy and flourishing.'

2. 'You eat food and see your desire, and whoever thus meditates on that Vaisvanara Self, eats food and sees his desire, and has Vedic glory in his house.'

'That, however, is but the bladder of the Self, and your bladder would have burst, if you had not come to me.'

SEVENTEENTH KHANDA

1. Then he said to Auddalaka Aruni: 'O Gautama, whom do you meditate on as the Self?' He replied: 'The earth only, venerable king.' He said: 'The Self which you meditate on is the Vaisvanara Self, called Prathishtha. (firm rest). Therefore you stand firm with offspring and cattle.'

2. 'You eat food and see your desire, and whoever thus meditates on that Vaisvgnara Self, eats food and sees his desire, and has Vedic glory in his house.'

'That, however, are but the feet of the Self, and your feet would have given way, if you had not come to me.'

EIGHTEENTH KHANDA

1. Then he said to them all: 'You eat your food, knowing that Vaisvanara Self as if it were many. But he who worships the Vaisvanara Self as a span long, and as identical with himself, he eats food in all worlds, in all beings, in all Selves.'

2. 'Of that Vaisvanara Self the head is Sutegas (having good light), the eye Visvariupa (multiform), the breath Prithagvartman (having various courses), the trunk Bahula (full), the bladder Rayi (wealth), the feet the earth, the chest the altar, the hairs the grass on the altar, the heart the Garhapatya fire, the mind the Anvaharya fire, the mouth the Ahavaniya fire.'

NINETEENTH KHANDA

1. 'Therefore the first food which a man may take, is in the place of Homa. And he who offers that first oblation, should offer it to Prana (up-breathing), saying Svaha,. Then Prana (up-breathing) is satisfied,
2. 'If Prana is satisfied, the eye is satisfied, if the eye is satisfied, the sun is satisfied, if the sun is satisfied, heaven is satisfied, if heaven is satisfied, whatever is under heaven and under the sun is satisfied.. And through their satisfaction he (the sacrificer or eater) himself is satisfied with offspring, cattle, health, brightness, and Vedic splendour.

TWENTIETH KHANDA

1. 'And he who offers the second oblation, should offer it to Vyana (back-breathing), saying Svaha. Then Vyana is satisfied,
2. 'If Vyana is satisfied, the ear is satisfied, if the ear is satisfied, the moon is satisfied, if the moon is satisfied, the quarters are satisfied, if the quarters are satisfied, whatever is under the quarters and under the moon is satisfied. And through their satisfaction he (the sacrificer or eater) himself is satisfied with offspring,. cattle, health, brightness, and Vedic splendour.

TWENTY-FIRST KHANDA

1. 'And he who offers the third oblation, should offer it to Apana (down-breathing), saying Svaha. Then Apana is satisfied. If Apana is satisfied, the tongue is satisfied, if the tongue is satisfied, Agni (fire) is satisfied, if Agni is satisfied, the earth is satisfied, if the earth is satisfied, whatever is under the earth and under fire is satisfied.
2. 'And through their satisfaction he (the sacrificer or eater) himself is satisfied with offspring, cattle, health, brightness, and Vedic splendour.

TWENTY-SECOND KHANDA

1. 'And he who offers the fourth oblation, should offer it to Samana (on-breathing), saying Svaha. Then Samana is satisfied,
2. 'If Samana is satisfied, the mind is satisfied, if the mind is satisfied, Parganya (god of rain) is satisfied, if Parganya is satisfied, lightning is satisfied, if lightning is satisfied, whatever is under Parganya and under lightning is satisfied. And through their satisfaction he (the sacrificer or eater) himself is satisfied with offspring, cattle, health, brightness, and Vedic splendour.

TWENTY-THIRD KHANDA

1. 'And he who offers the fifth oblation, should offer it to Udana (out-breathing), saying Svaha. Then Udana is satisfied,
2. 'If Udana is satisfied, Vayu (air) is satisfied, if Vayu is satisfied, ether is satisfied, if ether is satisfied, whatever is under Vayu and under the ether is satisfied. And through their satisfaction he (the sacrificer or eater) himself is satisfied with offspring, cattle, health, brightness, and Vedic splendour.

TWENTY-FOURTH KHANDA

1. 'If, without knowing this, one offers an Agnihotra, it would be as if a man were to remove the live coals and pour his libation on dead ashes.
2. 'But he who offers this Agnihotra with a full knowledge of its true purport, he offers it (i.e. he eats food)' in all worlds, in all beings, in all Selves.
3. 'As the soft fibres of the Ishika. reed, when thrown into the fire, are burnt, thus all his sins are burnt whoever offers this Agnihotra with a full knowledge of its true purport.
4. 'Even if he gives what is left of his food to a Kandala, it would be offered in his (the Kandala's) Vaisvanara Self. And so it is said in this Sloka: —

'As hungry children here on earth sit (expectantly) round their mother, so. do all beings sit round the Agnihotra, yea, round the Agnihotra.'

SIXTH PRAPATHAKA

FIRST KHANDA

1. Harih, Om. There lived once Svetaketu Aruneya (the grandson of Aruna). To him his father (Uddilaka, the son of Aruna) said: 'Svetaketu, go to school; for there is none belonging to our race, darling, who, not having studied (the Veda), is, as it were, a Brahmana by birth only.'
2. Having begun his apprenticeship (with a teacher) when he was twelve years of age, Svetaketu returned to his father, when he was twenty-four, having then studied all the Vedas, — conceited, considering himself well-read, and stern.
3. His father said to him: 'Svetaketu, as you are so conceited, considering yourself so well-read, and so stern, my dear, have you ever asked for that instruction by which we hear what cannot be heard, by which we perceive what cannot be perceived, by which we know what cannot be known?'
4. 'What is that instruction, Sir?' he asked. The father replied: 'My dear, as by one clod of clay all that is made of clay is known, the difference being only a name, arising from speech, but the truth being that all is clay;
5. 'And as, my dear, by one nugget of gold all that is made of gold is known, the difference being only a name, arising from speech, but the truth being that all is gold?'
6. 'And as, my dear, by one pair of nail-scissors all that is made of iron (karshnayasam) is known, the difference being only a name, arising from speech, but the truth being that all is iron,—thus, my dear, is that instruction.'
7. The son said: 'Surely those venerable men (my teachers) did not know that. For if they had known it, why should they not have told it me? Do you, Sir, therefore tell me that.' 'Be it so,' said the father.

SECOND KHAVDA

1. 'In the beginning,' my dear, 'there was that only which is, one only, without a second. Others say, in the

beginning there was that only which is not, one only, without a second; and from that which is not, that which is was born.

2. 'But how could it be thus, my dear?' the father continued. 'How could that which is, be born of that which is not? No, my dear, only that which is, was in the beginning, one only, without a second.

3. 'It thought, may I be many, may I grow forth. It sent forth fire.

'That fire thought, may I be many, may I grow forth. It sent forth water.

'And therefore whenever anybody anywhere is hot and perspires, water is produced on him from fire alone.

4. 'Water thought, may I be many, may I grow forth. It sent forth earth (food).

'Therefore whenever it rains anywhere, most food is then produced. From water alone is eatable food produced.

THIRD KHANDA

1. 'Of all living things there are indeed three origins only, that which springs from an egg (oviparous), that which springs from a living being (viviparous), and that which springs from a germ.

2. 'That Being, (i. e. that which had produced fire, water, and earth) thought, let me now enter those three beings, (fire, water, earth) with this living Self (giva atma)', and let me then reveal (develop) names and forms.

3. 'Then that Being having said, Let me make each of these three tripartite (so that fire, water, and earth should each have itself for its principal ingredient, besides an admixture of the other two) entered into those three beings (devata) with this living self only, and revealed names and forms.

4. 'He made each of these tripartite; and how these three beings become each of them tripartite, that learn from me now, my friend!

FOURTH KHANDA

1. 'The red colour of burning fire (agni) is the colour of fire, the white colour of fire is the colour of water, the black colour of fire the colour of earth. Thus vanishes what we call fire, as a mere variety, being a name, arising from speech. What is true (satya) are the three colours (or forms).

2. 'The red colour of the sun (aditya) is the colour of fire, the white of water, the black of earth. Thus vanishes what we call the sun, as a mere variety, being a name, arising from speech. What is true are the three colours.

3. 'The red colour of the moon is the colour of fire, the white of water, the black of earth. Thus vanishes what we call the moon, as a mere variety, being a name, arising from speech. What is true are the three colours.

4. 'The red colour of the lightning is the colour of fire, the white of water, the black of earth. Thus vanishes what we call the lightning, as a mere variety, being a name, arising from speech. What is true are the three colours.

5. 'Great householders and great theologians of olden times who knew this, have declared the same, saying, "No one can henceforth mention to us anything which we have not heard, perceived, or known'." Out of these (three colours or forms) they knew all.

6. 'Whatever they thought looked red, they knew was the colour of fire. Whatever they thought looked white, they knew was the colour of water. Whatever they thought looked black, they knew was the colour of earth.

7. 'Whatever they thought was altogether unknown, they knew was some combination of those three beings (devata).

'Now learn from me, my friend, how those three beings, when they reach man, become each of them tripartite.

FIFTH KHANDA

1. 'The earth (food) when eaten becomes threefold; its grossest portion becomes feces, its middle portion flesh, its subtilest portion mind.

2. 'Water when drunk becomes threefold; its grossest portion becomes water, its middle portion blood, its subtilest portion breath.

3. 'Fire (i.e. in oil, butter, &c.) when eaten becomes threefold; its grossest portion becomes bone, its middle portion marrow, its subtilest portion speech.

4. 'For truly, my child, mind comes of earth, breath of water, speech of fire.'

'Please, Sir, inform me still more,' said the son.

'Be it so, my child,' the father replied.

SIXTH KHANDA

1. 'That which is the subtile portion of curds, when churned, rises upwards, and becomes butter.

2. 'In the same manner, my child, the subtile portion of earth (food), when eaten, rises upwards, and becomes mind.

3. 'That which is the subtile portion of water, when drunk, rises upwards, and becomes breath.

4. 'That which is the subtile portion of fire, when consumed, rises upwards, and becomes speech. 5. 'For mind, my child, comes of earth, breath of water, speech of fire.'

'Please, Sir, inform me still more,' said the son.

'Be it so, my child,' the father replied.

SEVENTH KHANDA

1. 'Man (purusha), my son, consists of sixteen parts. Abstain from food for fifteen days, but drink as much water as you like, for breath comes from water, and will not be cut off, if you drink water.'

2. Svetaketu abstained from food for fifteen days. Then he came to his father and said: 'What shall I say?' The father said: 'Repeat the Rik, Yagus, and Saman verses.' He replied: 'They do not occur to me, Sir.'

3. The father said to him: 'As of a great lighted fire one coal only of the size of a firefly may be left, which would not burn much more than this (i. e. very little), thus, my dear son, one part only of the sixteen parts (of you) is left, and therefore with that one part you do not remember the Vedas. Go and eat!

4. 'Then wilt thou understand me.' Then Svetaketu ate, and afterwards approached his father. And whatever his father asked him, he knew it all by heart. Then his father said to him:

5. 'As of a great lighted fire one coal of the size of a firefly, if left, may be made to blaze up again by putting grass upon it, and will thus burn more than this,

6. 'Thus, my dear son, there was one part of the sixteen parts left to you, and that, lighted up with food, burnt up, and by it you remember now the Vedas.' After that, he understood what his father meant when he said: 'Mind, my son, comes from food, breath from water, speech from fire.' He understood what he said, yea, he understood it'.

EIGHTH KHANDA

1. Uddalaka Aruni said to his son Svetaketu: 'Learn from me the true nature of sleep (svapna).

When a man sleeps here, then, my dear son, he becomes united with the True, he is gone to his own (Self). Therefore they say, svapiti, he sleeps, because he is gone (apita) to his own (sva).

2. 'As a bird when tied by a string flies first in every direction, and finding no rest anywhere, settles down at last on the very place where it is fastened, exactly in the same manner, my son, that mind (the giva, or living Self in the mind, see VI, 3, 2), after flying in every direction, and finding— no rest anywhere, settles down on breath; for indeed, my son, mind is fastened to breath.

3. 'Learn from me, my son, what are hunger and thirst. When a man is thus said to be hungry, water is carrying away (digests) what has been eaten by him. Therefore as they speak of a cow—leader (go—naya), a horse—leader (asva—naya), a man—leader (purusha—naya), so they call water (which digests food and causes hunger) food—leader (asa—naya). Thus (by food digested &c.), my son, know this offshoot (the body) to be brought forth, for this (body) could not be without a root (cause).

4. 'And where could its root be except in food (earth)? And in the same manner, my son, as food (earth) too is an offshoot, seek after its root, viz. water. And as water too is an offshoot, seek after its root, viz. fire. And as fire too is an offshoot, seek after its root, viz. the True. Yes, all these creatures, my son, have their root in the True, they dwell in the True, they rest in the True.

5. 'When a man is thus said to be thirsty, fire carries away what has been drunk by him. Therefore as they speak of a cow—leader (go—naya), of a horse—leader (asva—naya), of a man—leader (purusha—naya), so they call fire udanyi, thirst, i. e. water—leader. Thus (by water digested &c.), my son, know this offshoot (the body) to be brought forth: this (body) could not be without a root (cause).

6. 'And where could its root be except in water? As water is an offshoot, seek after its root, viz. fire. As fire is an offshoot, seek after its root, viz. the True. Yes, all these creatures, O son, have their root in the True, they dwell in the True, they rest in the True.

'And how these three beings (devata), fire, water, earth, O son, when they reach man, become each of them tripartite, has been said before (VI, 4, 7). When a man departs from hence, his speech is merged in his mind, his mind in his breath, his breath in heat (fire), heat in the Highest Being.

7. 'Now that which is that subtile essence (the root of all), in it all that exists has its self. It is the True. It is the Self, and thou, O Svetaketu, art it.' 'Please, Sir, inform me still more,' said the son.

'Be it so, my child,' the father replied.

NINTH KHANDA

1. 'As the bees, my son, make honey by collecting the juices of distant trees, and reduce the juice into one form,

2. 'And as these juices have no discrimination, so that they might say, I am the juice of this tree or that, in the same manner, my son, all these creatures, when they have become merged in the True (either in deep sleep or in death), know not that they are merged in the True.

3. 'Whatever these creatures are here, whether a lion, or a wolf, or a boar, or a worm, or a midge, or a gnat, or a mosquito, that they become again and again.

4. 'Now that which is that subtile essence, in it all that exists has its self. It is the True. It is the Self, and thou, O Svetaketu, art it.'

'Please, Sir, inform me still more,' said the son.

'Be it so, my child,' the father replied.

TENTH KHANDA

1. 'These rivers, my son, run, the eastern (like the Ganga) toward the east, the western (like the Sindhu) toward the west. They go from sea to sea (i. e. the clouds lift up the water from the sea to the sky, and send it back as rain to the sea). They become indeed sea. And as those rivers, when they are in the sea, do not know, I am this or that river,

2. In the same manner, my son, all these creatures, when they have come back from the True, know not that they have come back from the True. Whatever these creatures are here, whether a lion, or a wolf, or a boar, or a worm, or a mid-e, or a gnat, or a mosquito, that they become again and again.

3. 'That which is that subtile essence, in it all that exists has its self. It is the True. It is the Self, and thou, O Svetaketu, art it.'

'Please, Sir, inform me still more,' said the son.

'Be it so, my child,' the father replied.

ELEVENTH KHANDA

1. 'If some one were to strike at the root of this large tree here, it would bleed, but live. If he were to strike at its stem, it would bleed, but live. If he were to strike at its top, it would bleed, but live. Pervaded by the living

Self that tree stands firm, drinking in its nourishment and rejoicing;

2. 'But if the life (the living Self) leaves one of its branches, that branch withers; if it leaves a second, that branch withers; if it leaves a third, that branch withers. If it leaves the whole tree, the whole tree withers. In exactly the same manner, my son, know this.' Thus he spoke:

3- 'This (body) indeed withers and dies when the living Self has left it; the living Self dies not.

'That which is that subtile essence, in it all that exists has its self. It is the True. It is the Self, and thou, Svetaketu, art it.'

'Please, Sir, inform me still more,' said the son.

'Be it so, my child,' the father replied.

TWELFTH KHANDA

1. 'Fetch me from thence a fruit of the Nyagrodha tree.'

Here is one, Sir.'

Break it.'

It is broken, Sir.'

'What do you see there?'

'These seeds, almost infinitesimal.'

'Break one of them.'

It is broken, Sir.'

'What do you see there?'

'Not anything, Sir.'

2. The father said: 'My son, that subtile essence which you do not perceive there, of that very essence this great Nyagrodha tree exists.

3. 'Believe it, my son. That which is the subtile essence, in it all that exists has its self. It is the True. It is the Self, and thou, O Svetaketu, art it.'

'Please, Sir, inform me still more,' said the son.

'Be it so, my child,' the father replied.

THIRTEENTH KHANDA

1. 'Place this salt in water, and then wait on me in the morning.'

The son did as he was commanded.

The father said to him: 'Bring me the salt, which you placed in the water last night.'

The son having looked for it, found it not, for, of course, it was melted.

2. The father said: 'Taste it from the surface of the water. How is it?'

The son replied: 'It is salt.'

'Taste it from the middle. How is it?'

The son replied: 'It is salt.'

'Taste it from the bottom. How is it?'

The son replied: 'It is salt.'

The father said: 'Throw it away' and then wait on me.

He did so; but salt exists for ever.

Then the father said: 'Here also, in this body, forsooth, you do not perceive the True (Sat), my son; but there indeed it is.

3— 'That which is the subtile essence, in it all that exists has its self. It is the True. It is the Self, and thou, O Svetaketu, art it.'

'Please, Sir, inform me still more,' said the son.

Be it so, my child,' the father replied.

FOURTEENTH KHANDA

1. 'As one might lead a person with his eyes covered away from the Gandharas, and leave him then in a place where there are no human beings; and as that person would turn towards the east, or the north, or the west, and shout, "I have been brought here with my eyes covered, I have been left here with my eyes covered,"

2. 'And as thereupon some one might loose his bandage and say to him, "Go in that direction, it is Gandhara, go in that direction;" and as thereupon, having been informed and being able to judge for himself, he would by asking his way from village to village arrive at last at Gandhara, — in exactly the same manner does a man, who meets with a teacher to inform him, obtain the true knowlede. For him there is only delay so long as he is not delivered (from the body); then he will be perfect.

3. 'That which is the subtile essence, in it all that exists has its self. It is the True. It is the Self, and thou, O Svetaketu, art it.'

'Please, Sir, inform me still more,' said the son.

'Be it so, my child,' the father replied.

FIFTEENTH KHANDA

1. 'If a man is ill, his relatives assemble round him and ask: " Dost thou know me? Dost thou know me?" Now as long as his speech is not merged in his mind, his mind in breath, breath in heat (fire), heat in the Highest Being (devati), he knows them.

2. 'But when his speech is merged in his mind, his mind in breath, breath in heat (fire), heat in the Highest Being, then he knows them not.

'That which is the subtle essence, in it all that exists has its self. It is the True. It is the Self, and thou, O Svetaketu, art it.'

'Please, Sir, inform me still more,' said the son.

'Be it so, my child,' the father replied.

SIXTEENTH KHANDA

1. 'My child, they bring a man hither whom they have taken by the hand, and they say: "He has taken something, he has committed a theft." (When he denies, they say), "Heat the hatchet for him." If he committed the theft, then he makes himself to be what he is not. Then the false-minded, having covered his true Self by a falsehood, grasps the heated hatchet—he is burnt, and he is killed.

2. 'But if he did not commit the theft, then he makes himself to be what he is. Then the true minded, having covered his true Self by truth, grasps the heated hatchet—he is not burnt, and he is delivered.

'As that (truthful) man is not burnt, thus has all that exists its self in That. It is the True. It is the Self, and thou, O Svetaketu, art it.' He understood what he said, yea, he understood it.

KHANDOGYA–UPANISHAD Part 4

SEVENTH PRAPATHAKA.

FIRST KHANDA

1. Narada approached Sanatkumara and said, 'Teach me, Sir!' Sanatkumara said to him: 'Please to tell me what you know; afterward I shall tell you what is beyond.'

2. Narada said: 'I know the Rig–veda, Sir, the Yagur–veda, the Sama–veda, as the fourth the Atharvana, as the fifth the Itihasa–purana (the Bharata); the Veda of the Vedas (grammar); the Pitrya (the rules for the sacrifices for the ancestors); the Rasi (the science of numbers); the Daiva (the science of portents); the Nidhi (the science of time); the Vakovikya (logic); the Ekayana (ethics); the Devavidya (etymology); the Brahma–vidya (pronunciation, siksha, ceremonial, kalpa, prosody, khandas); the Bhuta–vidya (the science of demons); the Kshatra–vidya (the science of weapons); the Nakshatra–vidya (astronomy); the Sarpa and Devagana–vidya (the science of serpents or poisons, and the sciences of the genii, such as the making of

perfumes, dancing, singing, playing, and other fine arts). All this I know, Sir.

3. 'But, Sir, with all this I know the Mantras only, the sacred books, I do not know the Self. I have heard from men like you, that he who knows the Self overcomes grief. I am in grief. Do, Sir, help me over this grief of mine.'

Sanatkumira said to him: 'Whatever you have read, is only a name.

4. 'A name is the Rig-veda, Yagur-veda, Samaveda, and as the fourth the Atharvana, as the fifth the Itihasa-purana, the Veda of the Vedas, the Pitrya, the Rasi, the Daiva, the Nidhi, the Vakovakya, the Ekiyana, the Deva-vidya, the Brahma-vidya, the Bhuta-vidya, the Kshatra-vidya, the Nakshatra-vidya, the Sarpa and Devagana-vidya. All these are a name only. Meditate on the name.

5. 'He who meditates on the name as Brahman, is, as it were, lord and master as far as the name reaches—he who meditates on the name as Brahman.'

'Sir, is there something better than a name?'

'Yes, there is something better than a name.'

'Sir, tell it me.'

SECOND KHANDA

1. 'Speech is better than a name. Speech makes us understand the Rig-veda, Yag-ur-veda, Sama-veda, and as the fourth the Atharvana, as the fifth the Itihasa-purana, the Veda of the Vedas, the Pitrya, the Rasi, the Daiva, the Nidhi, the Vakovakya, the Ekayana, the Deva-vidya, the Brahma-vidya, the Kshatra-vidya, the Nakshatra-vidya, the Sarpa and Devagana-vidya; heaven, earth, air, ether, water, fire, gods, men, cattle, birds, herbs, trees, all beasts down to worms, midges, and ants; what is right and what is wrong; what is true and what is false; what is good and what is bad; what is pleasing and what is not pleasing. For if there were no speech, neither right nor wrong would be known, neither the true nor the false, neither the good nor the bad, neither the pleasant nor the unpleasant. Speech makes us understand all this. Meditate on speech.

2. 'He who meditates on speech as Brahman, is, as it were, lord and master as far as speech reaches he who meditates on speech as Brahman.'

'Sir, is there something better than speech?'

'Yes, there is something better than speech.'

'Sir, tell it me.'

THIRD KHANDA

1. 'Mind (manas) is better than speech. For as the closed fist holds two amalaka or two kola or two aksha fruits, thus does mind hold speech and name. For if a man is minded in his mind to read the sacred hymns, he reads them; if he is minded in his mind to perform any actions, he performs them; if he is minded to wish for sons and cattle, he wishes for them; if he is minded to wish for this world and the other, he wishes for them. For mind is indeed the self, mind is the world, mind is Brahman. Meditate on the mind.

2. 'He who meditates on the mind as Brahman, is, as it were, lord and master as far as the mind reaches—he who meditates on the mind as Brahman.'

'Sir, is there something better than mind?'

'Yes, there is something better than mind.'

'Sir, tell it me.'

FOURTH KHANDA

1. 'Will (sankalpa) is better than mind. For when a man wills, then he thinks in his mind, then he sends forth speech, and he sends it forth in a name. In a name the sacred hymns are contained, in the sacred hymns all sacrifices.

2. 'All these therefore (beginning with mind and ending in sacrifice) centre in will, consist of will, abide in will. Heaven and earth willed, air and ether willed, water and fire willed. Through the will of heaven and earth &c. rain wills; through the will of rain food wills; through the will of food the vital airs will; through the will of the vital airs the sacred hymns will; through the will of the sacred hymns the sacrifices will; through the will of the sacrifices the world (as their reward) wills; through the will of the world everything wills. This is will. Meditate on will.

3. 'He who meditates on will as Brahman, he, being himself safe, firm, and undistressed, obtains the safe, firm, and undistressed worlds which he has willed; he is, as it were, lord and master as far as will reaches—he who meditates on will as Brahman.'

'Sir, is there something better than will?'

'Yes, there is something better than will.'

'Sir, tell it me.'

FIFTH KHANDA

1. 'Consideration (kitta) is better than will. For when a man considers, then he wills, then he thinks in his mind, then he sends forth speech, and he sends it forth in a name. In a name the sacred hymns are contained, in the sacred hymns all sacrifices.

2. 'All these (beginning with mind and ending in sacrifice) centre in consideration, consist of consideration, abide in consideration. Therefore if a man is inconsiderate, even if he possesses much learning, people say of him, he is nothing, whatever he may know; for, if he were learned, he would not be so inconsiderate. But if a man is considerate, even though he knows but little, to him indeed do people listen gladly. Consideration is the centre, consideration is the self, consideration is the support of all these. Meditate on consideration.

3. 'He who meditates on consideration as Brahman, he, being himself safe, firm, and undistressed, obtains the safe, firm, and undistressed worlds which he has considered; he is, as it were, lord and master as far as consideration reaches—he who meditates on consideration as Brahman.'

'Sir, is there something better than consideration?'

'Yes, there is something better than consideration.'

'Sir, tell it me.'

SIXTH KHANDA

1. 'Reflection (dhyana) is better than consideration. The earth reflects, as it were, and thus does the sky, the heaven, the water, the mountains, gods and men. Therefore those who among men obtain greatness here on earth, seem to have obtained a part of the object of reflection (because they show a certain repose of manner). Thus while small and vulgar people are always quarrelling, abusive, and slandering, great men seem to have obtained a part of the reward of reflection. Meditate on reflection.

2. 'He who meditates on reflection as Brahman, is lord and master, as it were, as far as reflection reaches—he who meditates on reflection as Brahman.'

'Sir, is there something better than reflection?'

'Yes, there is something better than reflection.'

'Sir, tell it me.'

SEVENTH KHANDA

1. 'Understanding (vignana) is better than reflection. Through understanding we understand the .Rig–veda, the Yagur–veda, the Sama–veda, and as the fourth the Atharvana, as the fifth the Itihasa–purana, the Veda of the Vedas, the Pitrya, the Rasi, the Daiva, the Nidhi, the Vakovakya, the Ekayana, the Deva–vidya, the Brahma–vidya, the Bhuta–vidya, the Kshatra–vidya, the Nakshatra–vidya, the Sarpa and Devagana–vidya, heaven, earth, air, ether, water, fire, gods, men, cattle, birds, herbs, trees, all beasts down to worms, midges, and ants; what is right and what is wrong; what is true and what is false; what is good and what is bad; what is pleasing and what is not pleasing; food and savour, this world and that, all this we understand through understanding. Meditate on understanding.

2. 'He who meditates on understanding as Brahman, reaches the worlds where there is understanding and knowledge; he is, as it were, lord and master as far as understanding reaches—he who meditates on understanding as Brahman.'

'Sir, is there something better than understanding?'

'Yes, there is something better than understanding.'

'Sir, tell it me.'

EIGHTH KHANDA

Power (bala) is better than understanding. One powerful man shakes a hundred men of understanding. If a man is powerful, he becomes a rising man. If he rises, he becomes a man who visits wise people. If he visits, he becomes a follower of wise people. If he follows them, he becomes a seeing, a hearing, a perceiving, a knowing, a doing, an understanding man. By power the earth stands firm, and the sky, and the heaven, and the mountains, gods and men, cattle, birds, herbs, trees, all beasts down to worms, midges, and ants; by power the world stands firm. Meditate on power.

2. 'He who meditates on power as Brahman, is, as it were, lord and master as far as power reaches—he who meditates on power as Brahman.'

'Sir, is there something better than power?'

'Yes, there is something better than power.'

'Sir, tell it me.'

NINTH KHANDA

1. 'Food (anna) is better than power. Therefore if a man abstain from food for ten days, though he live, he would be unable to see, hear, perceive, think, act, and understand. But when he obtains food, he is able to see, hear, perceive, think, act, and understand. Meditate on food.

2. 'He who meditates on food as Brahman, obtains the worlds rich in food and drink; he is, as it were, lord and master as far as food reaches he who meditates on food as Brahman.'

'Sir, is there something better than food?'

'Yes, there is something better than food.'

'Sir, tell it me.'

TENTH KHAIVDA.

1. 'Water (ap) is better than food. Therefore if there is not sufficient rain, the vital spirits fail from fear that there will be less food. But if there is sufficient rain, the vital spirits rejoice, because there will be much food. This water, on assuming different forms, becomes this earth, this sky, this heaven, the mountains, gods and men, cattle, birds, herbs and trees, all beasts down to worms, midges, and ants. Water indeed assumes all these forms. Meditate on water.

2. 'He who meditates on water as Brahman, obtains all wishes, he becomes satisfied; he is, as it were, lord and master as far as water reaches he who meditates on water as Brahman.'

'Sir, is there something better than water?'

'Yes, there is something better than water.'

Sir, tell it me.'

ELEVENTH KHANDA

1. 'Fire (tegas) is better than water. For fire united with air, warms the ether. Then people say, It is hot, it burns, it will rain. Thus does fire, after showing this sign (,itself) first, create water. And thus again thunderclaps come with lightnings, flashing upwards and across the sky. Then people say, There is lightning and thunder, it will rain. Then also does fire, after showing this sign first, create water. Meditate on fire.

2. 'He who meditates on fire as Brahman, obtains, resplendent himself, resplendent worlds, full of light and free of darkness; he is, as it were, lord and master as far as fire reaches—he who meditates on fire as Brahman.'

'Sir, is there something better than fire?'

'Yes, there is something better than fire.'

'Sir, tell it me.'

TWELFTH KHANDA

1. 'Ether (or space) is better than fire. For in the ether exist both sun and moon, the lightning, stars, and fire (agni). Through the ether we call, through the ether we hear, through the ether we answer. In the ether or space we rejoice (when we are together), and rejoice not (when we are separated). In the ether everything is born, and towards the ether everything tends when it is born. Meditate on ether.

2. 'He who meditates on ether as Brahman, obtains the worlds of ether and of light, which are free from pressure and pain, wide and spacious; he is, as it were, lord and master as far as ether reaches—he who meditates on ether as Brahman.'

'Sir, is there something better than ether?'

'Yes, there is something better than ether.'

'Sir, tell it me.'

THIRTEENTH KHANDA

1. 'Memory, (smara) is better than ether. Therefore where many are assembled together, if they have no memory, they would hear no one, they would not perceive, they would not understand. Through memory we know our sons, through memory our cattle. Meditate on memory.

2. 'He who meditates on memory as Brahman, is, as it were, lord and master as far as memory reaches—he who meditates on memory as Brahman.'

'Sir, is there something better than memory?'

'Yes, there is something better than memory.'

'Sir, tell it me.'

FOURTEENTH KHANDA

1. 'Hope (asa) is better than memory. Fired by hope does memory read the sacred hymns, perform sacrifices, desire sons and cattle, desire this world and the other. Meditate on hope.

2. 'He who meditates on hope as Brahman, all his desires are fulfilled by hope, his prayers are not in vain; he is, as it were, lord and master as far as hope reaches—he who meditates on hope as Brahman.'

'Sir, is there something better than hope?'

'Yes, there is something better than hope.'

'Sir, tell it me.'

FIFTEENTH KHANDA

1. 'Spirit (prana) is better than hope. As the spokes of a wheel hold to the nave, so does all this (beginning with names and ending in hope) hold to spirit. That spirit moves by the spirit, it gives spirit to the spirit. Father means spirit, mother is spirit, brother is spirit, sister is spirit, tutor is spirit, Brahmana is spirit.
2. 'For if one says anything unbecoming to a father, mother, brother, sister, tutor or Brahmana, then people say, Shame on thee! thou hast offended thy father, mother, brother, sister, tutor, or a Brahmana.
3. But, if after the spirit has departed from them, one shoves them together with a poker, and burns them to pieces, no one would say, Thou offendest thy father, mother, brother, sister, tutor or a Brahmana.
4. 'Spirit then is all this. He who sees this, perceives this, and understands this, becomes an ativadin. If people say to such a man, Thou art an ativadin, he may say, I am an ativadin; he need not deny it.'

SIXTEENTH KHANDA

1. 'But in reality he is an ativadin who declares the Highest Being to be the True (Satya).'

'Sir, may I become an ativadin by the True?'

'But we must desire to know the True.'

'Sir, I desire to know the True.'

SEVENTEENTH KHANDA

1. 'When one understands the True, then one declares the True. One who does not understand it, does not declare the True. Only he who understands it, declares the True. This understanding, however, we must desire to understand.'

'Sir, I desire to understand it.'

EIGHTEENTH KHANDA

1. 'When one perceives, then one understands. One who does not perceive, does not understand. Only he who perceives, understands. This perception, however, we must desire to understand.'

'Sir, I desire to understand it.'

NINETEENTH KHANDA

1. 'When one believes, then one perceives. One who does not believe, does not perceive. Only he who believes, perceives. This belief, however, we must desire to understand.'

'Sir, I desire to understand it.'

TWENTIETH KHANDA

1. 'When one attends on a tutor (spiritual guide), then one believes. One who does not attend on a tutor, does not believe. Only he who attends, believes. This attention on a tutor, however, we must desire to understand.'

'Sir, I desire to understand it.'

TWENTY-FIRST KHANDA

1. 'When one performs all sacred duties, then one attends really on a tutor. One who does not perform his duties, does not really attend on a tutor. Only he who performs his duties, attends on his tutor. This performance of duties, however, we must desire to understand.'

'Sir, I desire to understand it.'

TWENTY-SECOND KHANDA

1. 'When one obtains bliss (in oneself), then one performs duties. One who does not obtain bliss, does not perform duties. Only he who obtains bliss, performs duties. This bliss, however, we must desire to understand.'

'Sir, I desire to understand it.'

TWENTY-THIRD KHANDA

1. 'The Infinite (bhuman) is bliss. There is no bliss in anything finite. Infinity only is bliss. This Infinity, however, we must desire to understand.'

'Sir, I desire to understand it.'

TWENTY-FOURTH KHANDA

1. 'Where one sees nothing else, hears nothing else, understands nothing else, that is the Infinite. Where one sees something –else, hears something else, understands something else, that is the finite. The Infinite is immortal, the finite is mortal.' 'Sir, in what does the Infinite rest?'

'In its own greatness—or not even in greatness.'

'In the world they call cows and horses, elephants and gold, slaves, wives, fields and houses greatness. I do not mean this,' thus he spoke; 'for in that case one being (the possessor) rests in something else, (but the Infinite cannot rest in something different from itself)

TWENTY-FIFTH KHANDA

1. 'The Infinite indeed is below, above, behind, before, right and left—it is indeed all this.

'Now follows the explanation of the Infinite as the I: I am below, I am above, I am behind, before, right and left—I am all this.

2. 'Next follows the explanation of the Infinite as the Self: Self is below, above, behind, before, right and left—Self is all this.

'He who sees, perceives, and understands this, loves the Self, delights in the Self, revels in the Self, rejoices in the Self—he becomes a Svarag, (an autocrat or self-ruler); he is lord and master in all the worlds.

'But those who think differently from this, live in perishable worlds, and have other beings for their rulers.

TWENTY-SIXTH KHANDA

1. 'To him who sees, perceives, and understands this, the spirit (prana) springs from the Self, hope springs from the Self, memory springs from the Self; so do ether, fire, water, appearance and disappearance, food, power, understanding, reflection, consideration, will, mind, speech, names, sacred hymns, and sacrifices—aye, all this springs from the Self.

2. 'There is this verse, "He who sees this, does not see death, nor illness, nor pain; he who sees this, sees everything, and obtains everything everywhere.

"'He is one (before creation), he becomes three (fire, water, earth), he becomes five, he becomes seven, he becomes nine; then again he is called the eleventh, and hundred and ten and one thousand and twenty."

'When the intellectual aliment has been purified, the whole nature becomes purified. When the whole nature has been purified, the memory becomes firm. And when the memory (of the Highest Self) remains firm, then all the ties (which bind us to a belief in anything but the Self) are loosened.

'The venerable Sanatkumara showed to Narada, after his faults had been rubbed out, the other side of darkness. They call Sanatkumara Skanda, yea, Skanda they call him.'

EIGHTH PRAPATHAKA

FIRST KHANDA

1. Harih, Om. There is this city of Brahman (the body), and in it the palace, the small lotus (of the heart), and in it that small ether. Now what exists within that small ether, that is to be sought for, that is to be understood.

2. And if they should say to him: 'Now with regard to that city of Brahman, and the palace in it, i.e. the small lotus of the heart, and the small ether within the heart, what is there within it that deserves to be sought for, or that is to be understood.

3. Then he should say: 'As large as this ether (all space) is, so large is that ether within the heart. Both heaven and earth are contained within it, both fire and air, both sun and moon, both lightning and stars; and whatever there is of him (the Self) here in the world, and whatever is not (i.e. whatever has been or will be), all that is contained within it.'

4. And if they should say to him: 'If everything that exists is contained in that city of Brahman, all beings and all desires (whatever can be imagined or desired), then what is left of it, when old age reaches it and scatters it, or when it falls to pieces?' Then he should say: 'By the old age of the body, that (the ether, or Brahman within it) does not age; by the death of the body, that (the ether, or Brahman within it) is not killed. That the

Brahman) is the true Brahma-city (not the body). In it all desires are contained. It is the Self, free from sin, free from old age, from death and grief, from hunger and thirst, which desires nothing but what it ought to desire, and imagines nothing but what it ought to imagine. Now as here on earth people follow as they are commanded, and depend on the object which they are attached to, be it a country or a piece of land,

6. 'And as here on earth, whatever has been acquired by exertion, perishes, so perishes whatever is acquired for the next world by sacrifices and other good actions performed on earth. Those who depart from hence without having discovered the Self and those true desires, for them there is no freedom in all the worlds. But those who depart from hence, after having discovered the Self and those true desires, for them there is freedom in all the worlds.

SECOND KHANDA

1. 'Thus he who desires the world of the fathers, by his mere will the fathers come to receive him, and having obtained the world of the fathers, he is happy.

2. 'And he who desires the world of the mothers, by his mere will the mothers come to receive him, and having obtained the world of the mothers, he is happy.

3. 'And he who desires the world of the brothers, by his mere will the brothers come to receive him, and having obtained the world of the brothers, he is happy.

4. 'And he who desires the world of the sisters, by his mere will the sisters come to receive him, and having obtained the world of the sisters, he is happy.

5. 'And he who desires the world of the friends, by his mere will the friends come to receive him, and having obtained the world of the friends, he is happy.

6. 'And he who desires the world of perfumes and garlands (gandhamalya), by his mere will perfumes and garlands come to him, and having obtained the world of perfumes and garlands, he is happy.

7. 'And he who desires the world of food and drink, by his mere will food and drink come to him, and having obtained the world of food and drink, he is happy.

8. 'And he who desires the world of song and music, by his mere will song and music come to him, and having obtained the world of song and music, he is happy.

9. 'And he who desires the world of women, by his mere will women come to receive him, and having obtained the world of women, he is happy.

'Whatever object he is attached to, whatever object he desires, by his mere will it comes to him, and having obtained it, he is happy.

THIRD KHANDA

1. 'These true desires, however, are hidden by what is false; though the desires be true, they have a covering which is false. Thus, whoever belonging to us has departed this life, him we cannot gain back, so that we should see him with our eyes.

2. 'Those who belong to us, whether living or departed, and whatever else there is which we wish for and do not obtain, all that we find there (if we descend into our heart, where Brahman dwells, in the ether of the heart), There are all our true desires, but hidden by what is false. As people who do not know the country, walk again and again over a gold treasure that has been hidden somewhere in the earth and do not discover it, thus do all these creatures day after day go into the Brahma-world (they are merged in Brahman, while asleep), and yet do not discover it, because they are carried away by untruth (they do not come to themselves, i.e. they do not discover the true Self in Brahman, dwelling in the heart).

3. 'That Self abides in the heart. And this is the etymological explanation. The heart is called hrid-ayam, instead of hridy-ayam, i.e. He who is in the heart. He who knows this, that He is in the heart, goes day by day (when in sushupti, deep sleep) into heaven (svarga), i.e. into the Brahman of the heart.

4. 'Now that serene being which, after having risen from out this earthly body, and having reached the highest light (self-knowledge), appears in its true form, that is the Self,' thus he spoke (when asked by his pupils). This is the immortal, the fearless, this is Brahman. And of that Brahman the name is the True, Satyam,

5. This name Sattyam consists of three syllables, sat-ti-yam. Sat signifies the immortal, t, the mortal, and with yam he binds both. Because he binds both, the immortal and the mortal, therefore it is yam. He who knows this goes day by day into heaven (svarga).

FOURTH KHANDA

1. That Self is a bank, a boundary, so that these worlds may not be confounded. Day and night do not pass that bank, nor old age, death, and grief; neither good nor evil deeds. All evil-doers turn back from it, for the world of Brahman is free from all evil.

2. Therefore he who has crossed that bank, if blind, ceases to be blind; if wounded, ceases to be wounded; if afflicted, ceases to be afflicted. Therefore when that bank has been crossed, night becomes day indeed, for the world of Brahman is lighted up once for all.

3. And that world of Brahman belongs to those only who find it by abstinence — for them there is freedom in all the worlds.

FIFTH KHANDA

1. What people call sacrifice (yagna), that is really abstinence (brahmakarya). For he who knows, obtains that (world of Brahman, which others obtain by sacrifice), by means of abstinence.

What people call sacrifice (ishta), that is really abstinence, for by abstinence, having searched (ishtva), he obtains the Self.

2. What people call sacrifice (satrayana), that is really abstinence, for by abstinence he obtains from the Sat (the true), the safety (trana) of the Self.

What people call the vow of silence (mauna), that is really abstinence, for he who by abstinence has found out the Self, meditates (manute).

3. What people call fasting (anasakayana), that is really abstinence, for that Self does not perish (na nasyati), which we find out by abstinence.

What people call a hermit's life (aranyayana), that is really abstinence. Ara and Nya are two lakes in the world of Brahman, in the third heaven from hence; and there is the lake Airanimadiya, and the Asvattha tree, showering down Soma, and the city of Brahman (Hiranyagarbha) Aparagita, and the golden Prabhuvimita (the hall built by Prabhu, Brahman).

Now that world of Brahman belongs to those who find the lakes Ara and Nya in the world of Brahman by means of abstinence; for them there is freedom in all the worlds.

SIXTH KHANDA

1. Now those arteries of the heart consist of a brown substance, of a white, blue, yellow, and red substance, and so is the sun brown, white, blue, yellow, and red.

2. As a very long highway goes to two places, to one at the beginning, and to another at the end, so do the rays of the sun go to both worlds, to this one and to the other. They start from the sun, and enter into those arteries; they start from those arteries, and enter into the sun.

3. And when a man is asleep, reposing, and at perfect rest, so that he sees no dream, then he has entered into those arteries. Then no evil touches him, for he has obtained the light (of the sun).

4. And when a man falls ill, then those who sit round him, say, 'Do you know me? Do you know me?' As long as he has not departed from this body, he knows them.

5. But when he departs from this body, then he departs upwards by those very rays (towards the worlds which he has gained by merit, not by knowledge); or he goes out while meditating on Om (and thus securing an entrance into the Brahma-loka). And while his mind is failing, he is going to the sun. For the sun is the door of the world (of Brahman). Those who know, walk in; those who do not know, are shut out. There is this verse: 'There are a hundred and one arteries of the heart; one of them penetrates the crown of the head; moving upwards by it a man reaches the immortal; the others serve for departing in different directions, yea, in different directions.'

SEVENTH KHANDA

1. Pragapati said: 'The Self which is free from sin, free from old age, from death and grief, from hunger and thirst, which desires nothing but what it ought to desire, and imagines nothing but what it ought to imagine, that it is which we must search out, that it is which we must try to understand. He who has searched out that Self and understands it, obtains all worlds and all desires.'

2. The Devas (gods) and Asuras (demons) both heard these words, and said: 'Well, let us search for that Self by which, if one has searched it out, all worlds and all desires are obtained.'

Thus saying Indra went from the Devas, Virokana from the Asuras, and both, without having communicated with each other, approached Pragapati, holding fuel in their hands, as is the custom for pupils approaching their master.

3. They dwelt there as pupils for thirty-two years. Then Pragapati asked them: 'For what purpose have you both dwelt here?'

They replied: 'A saying of yours is being repeated, viz. "the Self which is free from sin, free from old age, from death and grief, from hunger and thirst, which desires nothing but what it ought to desire, and imagines

nothing but what it ought to imagine, that it is which we must search out, that it is which we must try to understand. He who has searched out that Self and understands it, obtains all worlds and all desires." Now we both have dwelt here because we wish for that Self.'

Pragapati said to them: 'The person that is seen in the eye, that is the Self. This is what I have said. This is the immortal, the fearless, this is Brahman.'

They asked: 'Sir, he who is perceived in the water, and he who is perceived in a mirror, who is he?'

He replied: 'He himself indeed is seen in all these.'

EIGHTH KHANDA

1. 'Look at your Self in a pan of water, and whatever you do not understand of your Self, come and tell me.'

They looked in the water-pan. Then Pragapati said to them: 'What do you see?'

They said: 'We both see the self thus altogether, a picture even to the very hairs and nails.'

2. Pragapati said to them: 'After you have adorned yourselves, have put on your best clothes and cleaned yourselves, look again into the water-pan.'

They, after having adorned themselves, having put on their best clothes and cleaned themselves, looked into the water-pan.

Pragapati said: 'What do you see?'

3. They said: 'Just as we are, well adorned, with our best clothes and clean, thus we are both there, Sir, well adorned, with our best clothes and clean.'

Pragapati said: 'That is the Self, this is the immortal, the fearless, this is Brahman.'

Then both went away satisfied in their hearts.

4. And Pragapati, looking after them, said: 'They both go away without having perceived and without having known the Self, and whoever of these two, whether Devas or Asuras, will follow this doctrine (upanishad), will perish.'

Now Virokana, satisfied in his heart, went to the Asuras and preached that doctrine to them, that the self (the body) alone is to be worshipped, that the self (the body) alone is to be served, and that he who worships the self and serves the self, gains both worlds, this and the next.

5. Therefore they call even now a man who does not give alms here, who has no faith, and offers no sacrifices, an Asura, for this is the doctrine (upanishad) of the Asuras. They deck out the body of the dead with perfumes, flowers, and fine raiment by way of ornament, and think they will thus conquer that world.

NINTH KHANDA

1. But Indra, before he had returned to the Devas, saw this difficulty. As this self (the shadow in the water) is well adorned, when the body is well adorned, well dressed, when the body is well dressed, well cleaned, if

the body is well cleaned, that self will also be blind, if the body is blind, lame, if the body is lame, crippled, if the body is crippled, and will perish in fact as soon as the body perishes. Therefore I see no good in this (doctrine).

2. Taking fuel in his hand he came again as a pupil to Pragapati. Pragapati said to him: 'Maghavat (Indra), as you went away with Virokana, satisfied in your heart, for what purpose did you come back?'

He said : 'Sir, as this self (the shadow) is well adorned, when the body is well adorned, well dressed, when the body is well dressed, well cleaned, if the body is well cleaned, that self will also be blind, if the body is blind, lame, if the body is lame, crippled, if the body is crippled, and will perish in fact as soon as the body perishes. Therefore I see no good in this (doctrine).'

3. 'So it is indeed, Maghavat,' replied Pragapati; 'but I shall explain him (the true Self) further to you. Live with me another thirty–two years.'

He lived with him another thirty–two years, and then Pragapati said:

TENTH KHANDA

1. 'He who moves about happy in dreams, he is the Self, this is the immortal, the fearless, this is Brahman.'

Then Indra went away satisfied in his heart. But before he had returned to the Devas, he saw this difficulty. Although it is true that that self is not blind, even if the body is blind, nor lame, if the body is lame, though it is true that that self is not rendered faulty by the faults of it (the body),

2. Nor struck when it (the body) is struck, nor lamed when it is lamed, yet it is as if they struck him (the self) in dreams, as if they chased him'. He becomes even conscious, as it were, of pain, and sheds tears. Therefore I see no good in this.

3. Taking fuel in his hands, he went again as a pupil to Prag–Apati. Pragapati said to him: 'Maghavat, as you went away satisfied in your heart, for what purpose did you come back?'

He said: 'Sir, although it is true that that self is not blind even if the body is blind, nor lame, if the body is lame, though it is true that that self is not rendered faulty by the faults of it (the body),

4. Nor struck when it (the body) is struck, nor lamed when it is lamed, yet it is as if they struck him (the self) in dreams, as if they chased him. He becomes even conscious, as it were, of pain, and sheds tears. Therefore I see no good in this.'

'So it is indeed, Maghavat,' replied Pragapati; 'but I shall explain him (the true Self) further to you. Live with me another thirty–two years.' He lived with him another thirty–two years. Then Pragapati said:

ELEVENTH KHANDA

1. 'When a man being asleep, reposing, and at perfect rest', sees no dreams, that is the Self, this is the immortal, the fearless, this is Brahman.'

Then Indra went away satisfied in his heart. But before he had returned to the Devas, he saw this difficulty. In truth he thus does not know himself (his self) that he is I, nor does he know anything that exists. He is gone to

utter annihilation. I see no good in this.

2. Taking fuel in his hand he went again as a pupil to Pragapati. Pragapati said to him: 'Maghavat, as you went away satisfied in your heart, for what purpose did you come back?'

He said: 'Sir, in that way he does not know himself (his self) that he is I, nor does he know anything that exists. He is gone to utter annihilation. I see no good in this.'

3. 'So it is indeed, Maghavat,' replied Pragapati 'but I shall explain him (the true Self) further to you, and nothing more than this. Live here other five years.'

He lived there other five years. This made in all one hundred and one years, and therefore it is said that Indra Maghavat lived one hundred and one years as a pupil with Pragapati. Pragapati said to him:

TWELFTH KHANDA

1. 'Maghavat, this body is mortal and always held by death. It is the abode of that Self which is immortal and without body. When in the body (by thinking this body is I and I am this body) the Self is held by pleasure and pain. So long as he is in the body, he cannot get free from pleasure and pain. But when he is free of the body (when he knows himself different from the body), then neither pleasure nor pain touches him'.

2. 'The wind is without body, the cloud, lightning, and thunder are without body (without hands, feet, &c.) Now as these, arising from this heavenly ether (space), appear in their own form, as soon as they have approached the highest light,

3. 'Thus does that serene being, arising from this body, appear in its own form, as soon as it has approached the highest light (the knowledge of Self). He (in that state) is the highest person (uttama purusha). He moves about there laughing (or eating), playing, and rejoicing (in his mind), be it with women, carriages, or relatives, never minding that body into which he was born.

'Like as a horse attached to a cart, so is the spirit (prana, pragnatman) attached to this body.

4. 'Now where the sight has entered into the void (the open space, the black pupil of the eye), there is the person of the eye, the eye itself is the instrument of seeing. He who knows, let me smell this, he is the Self, the nose is the instrument of smelling. He who knows, let me say this, he is the Self, the tongue is the instrument of saying. He who knows, let me hear this, he is the Self, the ear is the instrument of hearing.

5. 'He who knows, let me think this, he is the Self, the mind is his divine eye. He, the Self, seeing these pleasures (which to others are hidden like a buried treasure of gold) through his divine eye, i. e. the mind, rejoices.

'The Devas who are in the world of Brahman meditate on that Self (as taught by Pragapati to Indra, and by Indra to the Devas). Therefore all worlds belong to them, and all desires. He who knows that Self and understands it, obtains all worlds and all desires.' Thus said Pragapati, yea, thus said Pragapati.

THIRTEENTH KHANDA

1. From the dark (the Brahman of the heart) I come to the nebulous (the world of Brahman), from the nebulous to the dark, shaking off all evil, as a horse shakes his hairs, and as the moon frees herself from the

mouth of Rahu. Having shaken off the body, I obtain, self made and satisfied, the uncreated world of Brahman, yea, I obtain it.

FOURTEENTH KHANDA

1. He who is called ether (akasa) is the revealer of all forms and names. That within which these forms and names are contained is the Brahman, the Immortal, the Self

I come to the hall of Pragapati, to the house; I am the glorious among Brahmans, glorious among princes, glorious among men. I obtained that glory, I am glorious among the glorious. May I never go to the white, toothless, yet devouring, white abode; may I never go to it.

FIFTEENTH KHANDA

1. Brahma (Hiranyagarbha or Paramesvara) told this to Pragapati (Kasyapa), Pragapati to Manu (his son), Manu to mankind. He who has learnt the Veda from a family of teachers, according to the sacred rule, in the leisure time left from the duties to be performed for the Guru, who, after receiving his discharge, has settled in his own house, keeping up the memory of what he has learnt by repeating it regularly in some sacred spot, who has begotten virtuous sons, and concentrated all his senses on the Self, never giving pain to any creature, except at the tirthas (sacrifices, &c.), he who behaves thus all his life, reaches the world of Brahman, and does not return, yea, he does not return.

TALAVAKARA-UPANISHAD (or KENA-UPANISHAD)

FIRST KHANDA

1. The Pupil asks: 'At whose wish does the mind sent forth proceed on its errand? At whose command does the first breath go forth? At whose wish do we utter this speech? What god directs the eye, or the ear?'
2. The Teacher replies: 'It is the ear of the ear, the mind of the mind, the speech of speech, the breath of breath, and the eye of the eye. When freed (from the senses) the wise, on departing from this world, become immortal.'
3. 'The eye does not go thither, nor speech, nor mind. We do not know, we do not understand, how any one can teach it.'
4. 'It is different from the known, it is also above the unknown, thus we have heard from those of old, who taught us this.'
5. 'That which is not expressed by speech and by which speech is expressed, that alone know as Brahman, not that which people here adore.'
6. 'That which does not think by mind, and by which, they say, mind is thought, that alone know as Brahman, not that which people here adore.'
7. 'That which does not see by the eye, and by which one sees (the work of) the eyes, that alone know as Brahman, not that which people here adore.'
8. 'That which does not hear by the ear, and by which the ear is heard, that alone know as Brahman, not that

which people here adore.

9. 'That which does not breathe by breath, and by which breath is drawn, that alone know as Brahman, not that which people here adore.'

SECOND KHANDA

1. The Teacher says: 'If thou thinkest I know it well, then thou knowest surely but little, what is that form of Brahman known, it may be, to thee?'

2. The Pupil says: 'I do not think I know it well, nor do I know that I do not know it. He among us who knows this, he knows it, nor does he know that he does not know it.'

3. 'He by whom it (Brahman) is not thought, by him it is thought; he by whom it is thought, knows it not. It is not understood by those who understand it, it is understood by those who do not understand it.'

4. 'It is thought to be known (as if) by awakening, and (then) we obtain immortality indeed. By the Self we obtain strength, by knowledge we obtain immortality.'

5. 'If a man know this here, that is the true (end of life); if he does not know this here, then there is great destruction (new births). The wise who have thought on all things (and recognized the Self in them) become immortal, when they have departed from this world.'

THIRD KHANDA

1. Brahman obtained the victory for the Devas. The Devas became elated by the victory of Brahman, and they thought, this victory is ours only, this greatness is ours only.

2. Brahman perceived this and appeared to them. But they did not know it, and said: 'What sprite (yaksha or yakshya) is this?'

3. They said to Agni (fire): 'O Gatavedas, find out what sprite this is.' 'Yes,' he said.

4. He ran toward it, and Brahman said to him: 'Who are you?' He replied: 'I am Agni, I am Gatavedas.'

5. Brahman said: 'What power is in you?' Agni replied: 'I could burn all whatever there is on earth.'

6. Brahman put a straw before him, saying: 'Burn this.' He went towards it with all his might, but he could not burn it. Then he returned thence and said: 'I could not find out what sprite this is.' 7. Then they said to Vayu (air): 'O Vayu, find out what sprite this is.' 'Yes,' he said.

8. He ran toward it, and Brahman said to him: 'Who are you?' He replied: 'I am Vayu, I am Matarisvan.'

9. Brahman said: 'What power is in you?' Vayu replied: 'I could take up all whatever there is on earth.'

10. Brahman put a straw before him, saying: 'Take it up.' He went towards it with all his might, but he could not take it up. Then he returned thence and said: 'I could not find out what sprite this is.'

11. Then they said to Indra: 'O Maghavan, find out what sprite this is.' He went towards it, but it disappeared from before him.

12. Then in the same space (ether) he came towards a woman, highly adorned: it was Uma, the daughter of Himavat. He said to her: 'Who is that sprite?'

FOURTH KHANDA

1. She replied: 'It is Brahman. It is through the victory of Brahman that you have thus become great.' After that he knew that it was Brahman.
2. Therefore these Devas, viz. Agni, Vayu, and Indra, are, as it were, above the other gods, for they touched it (the Brahman) nearest.
3. And therefore Indra is, as it were, above the other gods, for he touched it nearest, he first knew it.
4. This is the teaching of Brahman, with regard to the gods (mythological): It is that which now flashes forth in the lightning, and now vanishes again.
5. And this is the teaching of Brahman, with regard to the body (psychological): It is that which seems to move as mind, and by it imagination remembers again and again.
6. That Brahman is called Tadvana, by the name of Tadvana it is to be meditated on. All beings have a desire for him who knows this.
7. The Teacher: 'As you have asked me to tell you the Upanishad, the Upanishad has now been told you. We have told you the Brahmi Upanishad.
8. 'The feet on which that Upanishad stands are penance, restraint, sacrifice; the Vedas are all its limbs, the True is its abode.
9. 'He who knows this Upanishad, and has shaken off all evil, stands in the endless, unconquerable world of heaven, yea, in the world of heaven.'

AITAREYA-ARANYAKA Part 1

FIRST ADHYAYA

FIRST KHANDA

1. Now follows the Mahavrata ceremony.
2. After having killed Vritra, Indra became great. When he became great, then there was the Mahavrata (the great work). This is why the Mahavrata ceremony is called Mahavrata.
3. Some people say: 'Let the priest make two (recitations with the offering of the) agya (ghee) on that day,' but the right thing is one'.
4. He who desires prosperity should use the hymn, pra vo devayagnaye (Rv. III, 13, I).
5. He who desires increase should use the hymn, viso viso atithim (Rv. VIII, 74, I).

6. The people (visah) indeed are increase, and therefore he (the sacrificer) becomes increased.
7. But (some say), there is the word atithim (in that hymn, which means a guest or stranger, asking for food). Let him not therefore take that hymn. Verily, the atithi (stranger) is able to go begging.
8. 'No,' he said, 'let him take that hymn.'
9. 'For he who follows the good road and obtains distinction, he is an atithi (guest).'
10. 'They do not consider him who is not so, worthy to be (called) an atithi (guest).'
11. 'Therefore let him by all means take that hymn.'
12. If he takes that hymn, let him place the (second) tristich, aganma vrtrahantamam, 'we came near to the victorious,' first.
13. For people worship the whole year (performing the GavAmayana sacrifice) wishing for this day (the last but one)—they do come near.
14. The (next following) three tristichs begin with an Anushtubh. Now Brahman is Gayatri, speech is Anushtubh. He thus joins speech with Brahman.
15. He who desires glory should use the hymn, abodhy agnih samidha gananam (Rv. V, i, i).
16. He who desires offspring and cattle should use the hymn, hotaganishta ketanah (Rv. II, 5, i).

SECOND KHANDA

1. He who desires proper food should use the hymn, agnim naro didhitibhih (Rv. VII, I, 1).
2. Verily, Agni (fire) is the eater of food.

In the other (recitations accompanying the) offerings of Agya (where Agni is likewise mentioned) the worshippers come more slowly near to Agni (because the name of Agni does not stand at the beginning of the hymn). But here a worshipper obtains proper food at once, he strikes down evil at once.

3. Through the words (occurring in the second foot of the first verse), hastakyuti ganayanta, 'they caused the birth of Agni by moving their arms,' the hymn becomes endowed with (the word) birth. Verily, the sacrificer is born from this day of the sacrifice, and therefore the hymn is endowed with (the word) birth.
4. There are four metrical feet (in the Trishtubh verses of this hymn). Verily, cattle have four feet, therefore they serve for the gaining of cattle.
5. There are three metrical feet (in the Virag verses of this hymn). Verily, three are these three-fold worlds. Therefore they serve for the conquest of the worlds.
6. These (the Trishtubh and Virag verses of the hymn) form two metres, which form a support (pratishihi). Verily, man is supported by two (feet), cattle by four feet. Therefore this hymn places the sacrificer who stands on two feet among cattle which stand on four.

7. By saying them straight on there are twenty–five verses in this hymn. Man also consists of twenty–five. There are ten fingers on his hands, ten toes on his feet, two legs, two arms, and the trunk (Atman) the twenty–fifth. He adorns that trunk, the twenty–fifth, by this hymn.
8. And then this day (of the sacrifice) consists of twenty–five, and the Stoma hymn of that day consists of twenty–five' (verses); it becomes the same through the same. Therefore these two, the day and the hymn, are twenty–five.
9. These twenty–five verses, by repeating the first thrice and the last thrice, become thirty less one. This is a Virag verse (consisting of thirty syllables), too small by one. Into the small (heart) the vital spirits are placed, into the small stomach food is placed 3, therefore this Virag, small by one, serves for the obtainment of those desires.
10. He who knows this, obtains those desires.
11. The verses (contained in the hymn agnim naro didhitibhih) become the Brihati metre and the Virag metre, (they become) the perfection which belongs to that day (the mahavrata). Then they also become Anushtubh, for the offerings of agya (ghee) dwell in Anushtubhs.

THIRD KHANDA

1. Some say: 'Let him take a Gayatri hymn for the Pra–uga. Verily, Gayatri is brightness and glory of countenance, and thus the sacrificer becomes bright and glorious.'
2. Others say: 'Let him take a Ushnih hymn for the Pra–uga. Verily, Ushnih is life, and thus the sacrificer has a long life.'
- Others say: 'Let him take an Anushtubh hymn for the Pra–uga. Verily, Anushtubh is valour, and it serves for obtaining valour.'
- Others say: 'Let him take a Brihati hymn for the Pra–uga. Verily, Brihati is fortune, and thus the sacrificer becomes fortunate.'
- Others say: 'Let him take a Pankti hymn for the Pra–uga. Verily, Pankti is food, and thus the sacrificer becomes rich in food.'
- Others say: 'Let him take a Trishtubh hymn for the Pra–uga. Verily, Trishtubh is strength, and thus the sacrificer becomes strong.'
- Others say: 'Let him take a Gagati hymn for the Pra–uga. Verily, cattle is Gagati–like, and thus the sacrificer becomes rich in cattle.'
3. But we say: 'Let him take a Gayatri hymn only. Verily, Gayatri is Brahman, and that day (the mahavrata) is (for the attainment of) Brahman. Thus he obtains Brahman by means of Brahman.'
4. 'And it must be a Gayatri hymn by Madhukhandas,
5. 'For Madhukhandas is called Madhukhandas, because he wishes (khandati) for honey (madhu) for the Rishis.

6. 'Now food verily is honey, all is honey, all desires are honey, and thus if he recites the hymn of Madhutkhandas, it serves for the attainment of all desires.

7. 'He who knows this, obtains all desires.' This (Gayatri pra-uga), according to the one-day (ekaha) ceremonial, is perfect in form. On that day (the mahavrata) much is done now and then which has to be hidden, and has to be atoned for (by recitation of hymns). Atonement (santi) is rest, the one-day sacrifice. Therefore at the end of the year (on the last day but one of the sacrifice that lasts a whole year) the sacrificers rest on this atonement as their rest.

8. He who knows this rests firm, and they also for whom a Hotri priest who knows this, recites this hymn.

FOURTH KHANDA

1. Rv. I, 2, 1-3. Vayava yahi darsateme soma aram kritah, 'Approach, O Vayu, conspicuous, these Somas have been made ready.' Because the word ready occurs in these verses, therefore is this day (of the sacrifice) ready (and auspicious) for the sacrificer and for the gods.

2. Yes, this day is ready (and auspicious) to him who knows this, or for whom a Hotri priest who knows this, recites.

3. Rv. I, 2, 4-6. Indravaya ime suta, a yatam upa nishkritam, 'Indra and Vayu, these Somas are prepared, come hither towards what has been prepared-.' By nishkrita, prepared, he means what has been well prepared (samskrita).

4. Indra and Vayu go to what has been prepared by him who knows this, or for whom a Hotri priest who knows this, recites.

5. Rv. I, 2, 7. Mitram huve putadaksham, dhiyam ghritakim sadhanta, 'I call Mitra of holy strength; (he and Varuna) they fulfil the prayer accompanied with clarified butter.' Verily, speech is the prayer accompanied with clarified butter.

6. Speech is given to him who knows this, or for whom a Hotri priest who knows this, recites.

7. Rv. I, 3, 1. Asvina yagvarir ishah, 'O Asvinau, (eat) the sacrificial offerings.' Verily, the sacrificial offerings are food, and this serves for the acquirement of food.

8. Rv. I, 3, 3. A yatam rudravartani, 'Come hither, ye Rudravartani.'

9. The Asvinau go to the sacrifice of him who knows this, or for whom a Hotri priest who knows this, recites.

10. Rv. I, 3, 4-6. Indra yahi kitrabhano, indra yahi dhiyeshitah, indra yahi tutugana, 'Come hither, Indra, of bright splendour, Come hither, Indra, called by prayer, Come hither, Indra, quickly!' Thus he recites, Come hither, come hither!

11. Indra comes to the sacrifice of him who knows this, or for whom a Hotri priest who knows this, recites.

12. Rv. I, 3, 7. Omasas karshanidhrito visve devasa a gata, 'Visve Devas, protectors, supporters of men, come hither!'

13. Verily, the Visve Devas come to the call of him who knows this, or for whom a Hotri priest who knows

this, recites.

14. Rv. 1, 3, 7. Dasvamso dasushah sutam, 'Come ye givers to the libation of the giver!' By dasushah he means dadushah, i. e. to the libation of every one that gives.

15. The gods fulfil his wish, with whatever wish he recites this verse,

16. (The wish of him) who knows this, or for whom a Hotri priest who knows this, recites.

17. Rv. 1, 3, 10. Pavaka nah sarasvati yagnam vashtu dhiyavasuh, 'May the holy Sarasvati accept our sacrifice, rich in prayer!' Speech is meant by rich in prayer.'

18. Speech is given to him who knows this, or for whom a Hotri priest who knows this, recites.

19. And when he says, 'May she accept our sacrifice!' what he means is, " May she carry off our sacrifice!"

20. If these verses are recited straight on, they are twenty-one. Man also consists of twenty-one. There are ten fingers on his hands, ten toes on his feet, and the trunk the twenty-first. He adorns that trunk, the twenty-first, by this hymn.

21. By repeating the first and the last verses thrice, they become twenty-five. The trunk is the twenty-fifth, and Pragapati is the twenty-fifth. There are ten fingers on his hands, ten toes on his feet, two legs, two arms, and the trunk the twenty-fifth. He adorns that trunk, the twenty-fifth, by this hymn'.

Now this day consists of twenty-five, and the Stoma hymn of that day consists of twenty-five: it becomes the same through the same. Therefore these two, the day and the hymn, are twenty-five, yea, twenty-five.

SECOND ADHYAYA

FIRST KHANDA

1. The two trikas, Rv. VIII, 68, 1-3, a tva ratham yathotaye, and Rv. VIII, 2, 1-3, idam vaso sutam andhah, form the first (pratipad) and the second (anukara) of the Marutvatiya hymn.

2. Both, as belonging to the one-day ceremonial, are perfect in form. On that day much is done now and then which has to be hidden, and has to be atoned for. Atonement is rest, the one-day sacrifice. Therefore at the end of the year the sacrificers rest on this atonement as their rest. He who knows this rests firm, and they also for whom a Hotri priest who knows this, recites this hymn .

3. In the second verse of (the Pragatha), indra nediya ed ihi, pra su tira sakibhir ye ta ukthinah (Rv. VIII, 53, 5, 6), there occurs the word ukthinah, reciters of hymns. Verily, this day (the mahavrata) is an uktha (hymn), and as endowed with an uktha, the form of this day is perfect.

4. In the first verse (of another Pragatha) the word vira, strong, occurs (Rv. I, 40, 3), and as endowed with the word vira, strong, the form of this day is perfect.

5. In the second verse (of another Pragatha) the word suviryam, strength, occurs (Rv. 1. 40, 1), and as endowed with the word suvirya, strength, the form of this day is perfect.

6. In the first verse (of another Pragatha) the word ukthyam, to be hymned, occurs (Rv. I, 40, 5) Verily, this day is an uktha, and as endowed with an uktha, the form of this day is perfect.
7. In the (Dhayya) verse agnir neta (Rv. III, 20, 4) the word vritraha, killer of Vritra, occurs. The killing of Vritra is a form (character) of Indra, this day (the mahavrata) belongs to Indra, and this is the (perfect) form of that day.
8. In the (Dhayya) verse tvam soma kratubhiih sukratur bhuh (Rv. I, 91, 2) the word vrisha, powerful, occurs. Powerful is a form (character) of Indra, this day belongs to Indra, and this is the (perfect) form of that day.
9. In the (Dhayya) verse pinvanti apah (Rv. I, 64, 6) the word vaginam, endowed with food, occurs. Endowed with food is a form (character) of Indra, this day belongs to Indra, and this is the (perfect) form of that day.
10. In the same verse the word stanayantam, thundering, occurs. Endowed with thundering is a form (character) of Indra, this day belongs to Indra, and this is the (perfect) form of that day.
11. In (the Pragatha) pra va indraya brihate (Rv. VIII,89,3) (the word brihat occurs). Verily, brihat is mahat (great), and as endowed with mahat, great, the form of this day (mahavrata) is perfect.
12. In (the Pragatha) brihad indraya gdyata (Rv. VI II, 89, 1) (the word brihat occurs). Verily, brihat is mahat (great), and as endowed with mahat, the form of this day is perfect.
13. In (the Pragatha) nakih sudaso ratham pary asa na riramad (Rv. VII, 32, 10) the words paryasa (he moved round) and na riramad (he did not enjoy) occur, and as endowed with the words paryasta and rinti the form of this day is perfect.

He recites all (these) Pragathas, in order to obtain all the days (of the sacrifice), all the Ukthas, all the Prishthas, all the Sastras, all the Pra-ugas and all the Savanas (libations).

SECOND KHANDA

1. He recites the hymn, asat su me garitah sabhivegah (Rv. X, 27, 1), (and in it the word) satyadhvritam, the destroyer of truth. Verily, that day is truth, and as endowed with the word satya, truth, the form of this day is perfect.
2. That hymn is composed by Vasukra. Verily, Vasukra is Brahman, and that day is Brahman. Thus he obtains Brahman by means of Brahman.
3. Here they say: 'Why then is that Marutvatiya hymn completed by the hymn of Vasukra?' Surely because no other Rishi but Vasukra brought out a Marutvatiya hymn, or divided it properly. Therefore that Marutvatiya hymn is completed by the hymn of Vasukra.
4. That hymn, asat su me, is not definitely addressed to any deity, and is therefore supposed to be addressed to Pragapati. Verily, Pragapati is indefinite, and therefore the hymn serves to win Pragapati.
5. Once in the hymn (Rv. X, 27, 22) he defines Indra (indraya sunvat); therefore it does not fall off from its form, as connected with Indra.
6. He recites the hymn (Rv. VI, 17, 1) piba somam abhi yam ugra tardah.

7. In the verse Pirvam gavyam mahi grinana indra the word mahi, great, occurs. Endowed with the word mahat, the form of this day is perfect.
8. That hymn is composed by Bharadvaga, and Bharadvaga was he who knew most, who lived longest, and performed the greatest austerities among the Rishis, and by this hymn he drove away evil. Therefore if he recites the hymn of Bharadvaga, then, after having driven away evil, he becomes learned, long-lived, and full of austerities.
9. He recites the hymn kaya, subha savayasah sanilah (Rv. I, 165, 1).
10. In the verse a sasate prati haryanty uktha (Rv. I, 165, 4) the word uktha occurs. Verily, that day (the mahdvrata) is uktha (hymn). Endowed with the word uktha, the form of this day becomes perfect.
11. That hymn is called Kayasubhiya. Verily, that hymn, which is called Kayasubhiya, is mutual understanding and it is lasting. By means of it Indra, Agastya, and the Maruts came to a mutual understanding. Therefore, if he recites the Kayasubhiya hymn, it serves for mutual understanding.
12. The same hymn is also long life. Therefore, if the sacrificer is dear to the Hotri, let him recite the Kayasubhiya hymn for him.
13. He recites the hymn marutvan indra vrishabo ranaya (Rv. III, 47, 1).
14. In it the words indra vrishabha (powerful) occur. Verily, powerful is a form of Indra, this day belongs to Indra, and this is the perfect form of that day.
15. That hymn is composed by Visvamitra. Verily, Visvamitra was the friend (mitra) of all (visva).
16. Everybody is the friend of him who knows this, and for whom a Hotri priest who knows this, recites this hymn.
17. The next hymn, ganishtha ugrah sahase turaya (Rv. I, 73, 1), forms a Nividdhana, and, according to the one-day (ekaha) ceremonial, is perfect in form. On that day much is done now and then which has to be hidden, and has to be atoned for (by recitation of hymns). Atonement is rest, the one-day sacrifice. Therefore at the end of the year (on the last day but one of the sacrifice that lasts a whole year) the sacrificers rest on this atonement as their rest.

He who knows this rests firm, and they also for whom a Hotri priest who knows this, recites this hymn .
18. These, if recited straight on, are ninety-seven verses. The ninety are three Virag, each consisting of thirty, and then the seven verses which are over. Whatever is the praise of the seven, is the praise of ninety also.
19. By repeating the first and last verses three times each, they become one hundred and one verses.
20. There are five fingers, of four joints each, two pits (in the elbow and the arm), the arm, the eye, the shoulder-blade; this makes twenty-five. The other three parts have likewise twenty-five each. That makes a hundred, and the trunk is the one hundred and first.
21. Hundred is life, health, strength, brightness. The sacrificer as the one hundred and first rests in life, health, strength, and brightness.
22. These verses become Trishtubh, for the noonday-libation consists of Trishtubh verses.

THIRD KHANDA

1. They say: 'What is the meaning of prenkhā, swing?' Verily, he is the swing, who blows (the wind). He indeed goes forward (pra + inkhate) in these worlds, and that is why the swing is called prenkhā.
2. Some say, that there should be one plank, because the wind blows in one way, and it should be like the wind.
3. That is not to be regarded.
4. Some say, there should be three planks, because there are these three threefold worlds, and it should be like them.
5. That is not to be regarded.
6. Let there be two, for these two worlds (the earth and heaven) are seen as if most real, while the ether (space) between the two is the sky (antariksha). Therefore let there be two planks.
7. Let them be made of Udumbara wood. Verily, the Udumbara tree is sap and eatable food, and thus it serves to obtain sap and eatable food.
8. Let them be elevated in the middle (between the earth and the cross-beam). Food, if placed in the middle, delights man, and thus he places the sacrificer in the middle of eatable food.
9. There are two kinds of rope, twisted towards the right and twisted towards the left. The right ropes serve for some animals, the left ropes for others. If there are both kinds of rope, they serve for the attainment of both kinds of cattle.
10. Let them be made of Darbha (Kusa grass), for among plants Darbha is free from evil, therefore they should be made of Darbha grass.

FOURTH KHANDA

1. Some say: 'Let the swing be one ell (aratni) above the ground, for by that measure verily the Svarga worlds are measured. That is not to be regarded.'
2. Others say: 'Let it be one span (pradesa), for by that measure verily the vital airs were measured.' That is not to be regarded.
3. Let it be one fist (mushti), for by that measure verily all eatable food is made, and by that measure all eatable food is taken; therefore let it be one fist above the ground.
4. They say: 'Let him mount the swing from east to west, like he who shines; for the sun mounts these worlds from east to west.' That is not to be regarded.
5. Others say: 'Let him mount the swing sideways, for people mount a horse sideways, thinking that thus they will obtain all desires.' That is not to be regarded.
6. They say: 'Let him mount the swing from behind, for people mount a ship from behind, and this swing is a ship in which to go to heaven.' Therefore let him mount it from behind.

7. Let him touch the swing with his chin (khubuka). The parrot (suka) thus mounts a tree, and he is of all birds the one who eats most food. Therefore let him touch it with his chin.
8. Let him mount the swing with his arms. The hawk swoops thus on birds and on trees, and he is of all birds the strongest. Therefore let him mount with his arms.
9. Let him not withdraw one foot (the right or left) from the earth, for fear that he may lose his hold.
10. The Hotri mounts the swing, the Udgatri the seat made of Udumbara wood. The swing is masculine, the seat feminine, and they form a union. Thus he makes a union at the beginning of the uktha in order to get offspring.
11. He who knows this, gets offspring and cattle.
12. Next the swing is food, the seat fortune. Thus he mounts and obtains food and fortune.
13. The Hotrakas (the Prasastri, Brahmanakkhamsin, Potri, Neshtri, Agnidhra, and Akkhavaka) together with the Brahman sit down on cushions made of grass, reeds, leaves, &c.
14. Plants and trees, after they have grown up, bear fruit. Thus if the priests mount on that day altogether (on their seats), they mount on solid and fluid as their proper food. Therefore this serves for the attainment of solid as proper food.
15. Some say: 'Let him descend after saying vashai.' That is not to be regarded. For, verily, that respect is not shown which is shown to one who does not see it.
16. Others say: 'Let him descend after he has taken the food in his hand.' That is not to be regarded. For, verily, that respect is not shown which is shown to one after he has approached quite close.
17. Let him descend after he has seen the food. For, verily, that is real respect which is shown to one when he sees it. Only after having actually seen the food (that is brought to the sacrifice), let him descend from the swing.
18. Let him descend turning towards the east, for in the east the seed of the gods springs up. Therefore let him rise turning towards the east, yea, turning towards the east.

THIRD ADHYAYA

FIRST KHANDA

1. Let him begin this day with singing 'Him,' thus they say.
2. Verily, the sound Him is Brahman, that day also is Brahman. He who knows this, obtains Brahman even by Brahman.
3. As he begins with the sound Him, surely that masculine sound of Him and the feminine Rik (the verse) make a couple. Thus he makes a couple at the beginning of the hymn in order to get offspring. He who knows this, gets cattle and offspring.

4. Or, as he begins with the sound Him, surely like a wooden spade, so the sound Him serves to dig up Brahman (the sap of the Veda). And as a man wishes to dig up any, even the hardest soil, with a spade, thus he digs up Brahman.

5. He who knows this digs up, by means of the sound Him, everything he may desire.

6. If he begins with the sound Him, that sound is the holding apart of divine and human speech. Therefore, he who begins, after having uttered the sound Him, holds apart divine and human speech.

SECOND KHANDA

1. And here they ask: 'What is the beginning of this day?' Let him say: 'Mind and speech.'

2. All desires dwell in the one (mind), the other yields all desires.

3. All desires dwell in the mind, for with the mind he conceives all desires.

4. All desires come to him who knows this.

5. Speech yields all desires, for with speech he declares all his desires.

6. Speech yields all desires to him who knows this.

7. Here they say: 'Let him not begin this day with a Rik, a Yagus, or a Saman verse (divine speech), for it is said, he should not start with a .Rik, a Yagus, or a Saman.'

8. Therefore, let him say these Vyahritis (sacred interjections) first.

9. These interjections Bhus, Bhuvas, Svar are the three Vedas, Bhus the Rig-veda, Bhuvas the Yag-ur-veda, Svar the Sama-veda. Therefore (by intercalating these) he does not begin simply with a Rik, Yag-us, or Saman verse, he does not start with a Rik, Yagus, or Saman verse.

THIRD KHANDA

He begins with tad, this, (the first word of the first hymn, tad id asa). Verily 'this, this' is food, and thus he obtains food.

2. Pragapati indeed uttered this as the first word, consisting of one or two syllables, viz. tata and tata (or tat) And thus does a child, as soon as he begins to speak, utter the word, consisting of one or two syllables, viz. tata and tata (or tat). With this very word, consisting of tat or tatta, he begins.

3. This has been said by a.Rishi (Rv. X, 7 1, 1):-

4. '0 Brihaspati, the first point of speech;'-for this is the first and highest point of speech.

5. 'That which you have uttered, making it a name;'-for names are made by speech.

6. 'That (name) which was the best and without a flaw;'-for this is the best and without a flaw.

7. 'That which was hidden by their love, is made manifest;'—for this was hidden in the body, viz. those deities (which enter the body, Agni as voice, entering the mouth, &c.); and that was manifest among the gods in heaven. This is what was intended by the verse.

FOURTH KHANDA

1. He begins with: 'That indeed was the oldest in the worlds;'—for that (the Brahman) is verily the oldest in the worlds.

2. 'Whence was born the fierce one, endowed with brilliant force;'—for from it was born the fierce one, who is endowed with brilliant force.

3. 'When born he at once destroys the enemies;'—for he at once when born struck down the evil one.

4. 'He after whom all friends rejoice;'—verily all friends are the creatures, and they rejoice after him, saying, 'He has risen, he has risen.'

5. 'Growing by strength, the almighty;'—for he (the sun) does grow by strength, the almighty.

6. 'He, as enemy, causes fear to the slave;'—for everything is afraid of him.

7. 'Taking the breathing and the not-breathing;' this means the living and the lifeless.

8. 'Whatever has been offered at feasts came to thee;'—this means everything is in thy power.

9. 'All turn their thought also on thee;'—this means all these beings, all minds, all thoughts also turn to thee.

10. 'When these two become three protectors;'—i.e. when these two united beget offspring.

11. He who knows this, gets offspring and cattle.

12. 'Join what is sweeter than sweet (offspring) with the sweet (the parents);'—for the couple (father and mother) is sweet, the offspring is sweet, and he thus joins the offspring with the couple.

13. 'And this (the son, when married) being very sweet, conquered through the sweet;'—i.e. the couple is sweet, the offspring is sweet, and thus through the couple he conquers offspring.

14. This is declared by a Rishi: 'Because he (Pragapati) raised his body (the hymn tad id asa or the Veda in general) in the body (of the sacrificer)' (therefore that Nishkevalya hymn is praised);

—i.e. this body, consisting of the Veda, in that corporeal form (of the sacrificer).

15. 'Then let this body indeed be the medicine of that body;'—i.e. this body, consisting of the Veda, of that corporeal form (of the sacrificer).

16. Of this (the first foot of Rv. X, 120, 1) the eight syllables are Gayatri, the eleven syllables are Trishtubh the twelve syllables are Gagati, the ten syllables are Virag. The Virag, consisting of ten syllables, rests in these three metres.

17. The word purusha, consisting of three syllables, that indeed goes into the Virag.

18. Verily, these are all metres, these (Gayatri, Trishtubh, Gagati) having the Virag as the fourth. In this manner this day is complete in all metres to him who knows this.

FIFTH KHANDA

1. He extends these (verses) by (interpolating) the sound. Verily, the sound is purusha, man. Therefore every man when he speaks, sounds loud, as it were.

2. At the end of each foot of the first verse of the hymn tad id asa, he inserts one foot of the second verse of hymn Rv. VIII, 69, nadam va odatinam, &c. Thus the verse is to be recited as follows:

Tad id asa bhuvaneshu gyeshtam pu nadam va odatinam,

Yato gagna ugras tveshanrimno ru nadam yoyuvatinam,

Sadyo gagnano ni rinati satrun patim vo aghnyanam,

Anu yam visve madanti umah sho dhenunam ishudhyasi.

In nadam va odatinam (Rv. VI II, 69, 2), odati are the waters in heaven, for they water all this; and they are the waters in the mouth, for they water all good food.

3. In nadam yoyuvatinam (Rv. VI II, 69, 2), yoyuvati are the waters in the sky, for they seem to inundate; and they are the waters of perspiration, for they seem to run continually.

4. In patim vo aghnyanam (Rv. VIII, 69, 2), aghnya are the waters which spring from the smoke of fire, and they are the waters which spring from the organ.

5. In dhenunam ishudhyasi (Rv. VIII, 69, 2), the dhenu (cows) are the waters, for they delight all this; and ishudhyasi means, thou art food.

6. He extends a Trishtubh and an Anushtubh. Trishtubh is the man, Anushtubh the wife, and they make a couple. Therefore does a man, after having found a wife, consider himself a more perfect man.

7. These verses, by repeating the first three times, become twenty-five. The trunk is the twenty-fifth, and Pragapati is the twenty-fifth. There are ten fingers on his hands, ten toes on his feet, two legs, two arms, and the trunk the twenty-fifth. He adorns that trunk as the twenty-fifth. Now this day consists of twenty-five, and the Stoma hymn of that day consists of twenty-five: it becomes the same through the same. Therefore the two, the day and the hymn, are twenty-five.

SIXTH KHANDA

This is an exact repetition of the third khanda. According to the commentator, the third khanda was intended for the glory of the first word tad, while the sixth is intended for the glory of the whole hymn.

SEVENTH KHANDA

1. He begins with the hymn, Tad id asa bhuvaneshu gyeshtam (Rv. X, 120). Verily, gyeshta, the oldest, is mahat, great. Endowed with mahat the form of this day is perfect.

2. Then follows the hymn, Tam su te kirtim maghavan mahitva (Rv. X, 54), with the auspicious word mahitva.
3. Then follows the hymn, Bhuya id vavidhe viryaya (Rv. VI, 30), with the auspicious word virya.
4. Then follows the hymn, NrinAm u tvA nritamam gobhir ukthaih (Rv. 1, 51, 4), with the auspicious word uktha.
5. He extends the first two padas, which are too small, by one syllable (Rv. X, 120, 1 a, and Rv. VIII, 69, 2 a)
2. Into the small heart the vital spirits are placed, into the small stomach food is placed. It serves for the attainment of these desires. He who knows this, obtains these desires.
6. The two feet, each consisting of ten syllable (Rv. X, I 20, 1 a, b), serve for the gaining of both kinds of food, of what has feet (animal food), and what has no feet (vegetable food).
7. They come to be of eighteen syllables each. Of those which are ten, nine are the pranas (opening of the body), the tenth is the (vital) self. This is the perfection of the (vital) self. Eight syllables remain in each. He who knows them, obtains whatever he desires.

EIGHTH KHANDA

1. He extends (these verses) by (interpolating) the sound. Verily, breath (prana) is sound. Therefore every breath when it sounds, sounds loud, as it were.
2. The verse (VIII, 69, 2) nadam va odatinam, &c., is by its syllables an Ushnih, by its feet an Anushtubh. Ushnih is life, Anushtubh, speech. He thus places life and speech in him (the sacrificer.)
3. By repeating the first verse three times, they become twenty-five. The trunk is the twenty-fifth, and Pragapati is the twenty-fifth. There are ten fingers on his hands, ten toes on his feet, two legs, two arms, and the trunk the twenty-fifth. He adorns that trunk as the twenty-fifth. Now this day consists of twenty-five, and the Stoma hymn of that day consists of twenty-five: it becomes the same through the same. Therefore the two, the day and the hymn, are twenty-five. This is the twenty-fifth with regard to the body.
4. Next, with regard to the deities: The eye, the ear, the mind, speech, and breath, these five deities (powers) have entered into that person (purusha), and that person entered into the five deities. He is wholly pervaded there with his limbs to the very hairs and nails. Therefore all beings to the very insects are born as pervaded (by the deities or senses).
5. This has been declared by a Rishi (Rv. X, 114, 8):—
6. 'A thousandfold are these fifteen hymns;—for five arise from ten.
7. 'As large as heaven and earth, so large is it;—verily, the self (givatman) is as large as heaven and earth.
8. 'A thousandfold are the thousand powers by saying this the poet pleases the hymns (the senses), and magnifies them.
9. 'As far as Brahman reaches, so far reaches speech;—wherever there is Brahman, there is a word; and wherever there is a word, there is Brahman, this was intended.

10. The first of the hymns among all those hymns has nine verses. Verily, there are nine pranas (openings), and it serves for their benefit.
11. Then follows a hymn of six verses. Verily, the seasons are six, and it serves to obtain them.
12. Then follows a hymn of five verses. Verily, the Pankti consists of five feet. Verily, Pankti is food, and it serves for the gaining of proper food.
13. Then follows a tristich. Three are these threefold worlds, and it serves to conquer them.
14. These verses become Brihatis, that metre being immortal, leading to the world of the Devas. That body of verses is the trunk (of the bird represented by the whole sastra), and thus it is. He who knows this comes by this way (by making the verses the trunk of the bird) near to the immortal Self, yea, to the immortal Self.

FOURTH ADHYAYA

FIRST KHANDA

1. Next comes the Sudadohas verse. Sudadohas is breath, and thereby he joins all joints with breath.
2. Next follow the neck verses. They recite them as Ushnih, according to their metre.
3. Next comes (again) the Sudadohas verse. Sudadohas is breath, and thereby he joins all joints with breath.
4. Next follows the head. That is in Gayatri verses. The Gayatri is the beginning of all metres; the head the first of all members. It is in Arkavat verses (Rv. 1, 7, 1-9). Arka is Agni. They are nine verses. The head consists of nine pieces. He recites the tenth verse, and that is the skin and the hairs on the head. It serves for reciting one verse more than (the nine verses contained in) the Stoma. These form the Trivrit Stoma and the Gayatri metre, and whatever there exists, all this is produced after the production of this Stoma and this metre. Therefore the recitation of these head-hymns serves for production.
5. He who knows this, gets offspring and cattle.
6. Next comes the Sudadohas verse. Verily, Sudadohas is breath, and thereby he joins all joints With breath.
7. Next follow the vertebrae (of the bird). These verses are Virag (shining). Therefore man says to man, 'Thou shinest above us;' or to a stiff and proud man, 'Thou carriest thy neck stiff.' Or because the (vertebrae of the neck) run close together, they are taken to be the best food. For Virag is food, and food is strength.
8. Next comes the Sudadohas verse. Sudadohas is breath, and thereby he joins all joints with breath.

SECOND KHANDA

1. Next follows the right wing. It is this world (the earth), it is this Agni, it is speech, it is the Rathantara, it is Vasishtha, it is a hundred. These are the six powers (of the right wing). The Sampata hymn (Rv. IV, 20) serves indeed for obtaining desires and for firmness. The Pankti verse (Rv. I, 80, 1) serves for proper food.
2. Next comes the Sudadohas verse. Sudadohas is breath, thereby he joins all joints with breath.

3. Next follows the left wing. It is that world (heaven), it is that sun, it is mind, it is the Brihat, it is Bharadvaga, it is a hundred. These are the six powers (of the left wing). The Sampata hymn (Rv. IV, 23) serves indeed for obtaining desires and for firmness. The Pankti verse (Rv. 1, 81, 1) serves for proper food.
4. These two (the right and the left wings) are deficient and excessive. The Brihat (the left wing) is man, the Rathantara (the right wing) is woman. The excess belongs to the man, the deficiency to the woman. Therefore they are deficient and excessive.
5. Now the left wing of a bird is verily by one feather better, therefore the left wing is larger by one verse.
6. Next comes the Sudadohas verse. Sudadohas is breath, and thereby he joins all joints with breath.
7. Next follows the tail. They are twenty-one Dvipada verses. For there are twenty-one backward feathers in a bird.
8. Then the Ekavimsa is the support of all Stomas, and the tail the support of all birds.
9. He recites a twenty-second verse. This is made the form of two supports. Therefore all birds support themselves on their tail, and having supported themselves on their tail, they fly up. For the tail is a support.
10. He (the bird and the hymn) is supported by two decades which are Virag. The man (the sacrificer) is supported by the two Dvipadas, the twenty-first and twenty-second. That which forms the bird serves for the attainment of all desires; that which forms the man, serves for his happiness, glory, proper food, and honour.
11. Next comes a Sudadohas verse, then a Dhayya, then a Sudadohas verse. The Sudadohas is a man, the Dhayya a woman, therefore he recites the Dhayya as embraced on both sides by the Sudadohas. Therefore does the seed of both, when it is effused, obtain oneness, and this with regard to the woman only. Hence birth takes place in and from the woman. Therefore he recites that Dhayya in that place.

THIRD KHANDA

1. He recites the eighty tristichs of Gatatri. Verily, the eighty Gatatri tristichs are this world (earth). Whatever there is in this world of glory, greatness, wives, food, and honour, may I obtain it, may I win it, may it be mine.
2. Next comes the Sudadohas verse. Sudadohas verily is breath. He joins this world with breath.
3. He recites the eighty tristichs of Brihatis. Verily, the eighty Brihati tristichs are the world of the sky. Whatever there is in the world of the sky of glory, greatness, wives, food, and honour, may I obtain it, may I win it, may it be mine.
4. Next comes the Sudadohas verse. Sudadohas verily is breath. He joins the world of the sky with breath.
5. He recites the eighty tristichs of Ushnih. Verily, the eighty Ushnih tristichs are that world, the heaven. Whatever there is in that world of glory, greatness, wives, food, and honour, also the divine being of the Devas (Brahman), may I obtain it, may I win it, may it be mine.
6. Next comes the Sudadohas verse. Sudadohas verily is the breath. He joins that world with breath, yea, with breath.

FIFTH ADHYAYA

FIRST KHANDA

1. He recites the Vasa hymn, wishing, May everything be in my power.
2. They (its verses) are twenty-one, for twenty-one are the parts (the lungs, spleen, &c.) in the belly.
3. Then the Ekavimsa is verily the support of all Stomas, and the belly the support of all food.
4. They consist of different metres. Verily, the intestines are confused, some small, some large.
5. He recites them with the pranava, according to the metre, and according to rule. Verily, the intestines are according to rule, as it were; some shorter, some longer.
6. Next comes the Sudadohas verse. Sudadohas verily is breath. He joins the joints with breath.
7. After having recited that verse twelve times he leaves it off there. These pranas are verily twelve-fold, seven in the head, two on the breast, three below. In these twelve places the pranas are contained, there they are perfect. Therefore he leaves it off there.
8. The hymn indragni yuvam su nah (Rv. VIII, 40) forms the two thighs (of the bird) belonging to Indra and Agni, the two supports with broad bones.
9. These (verses) consist of six feet, so that they may stand firm. Man stands firm on two feet, animals on four. He thus places man (the sacrificer), standing on two feet, among four-footed cattle.
10. The second verse has seven feet, and he makes it into a Gayatri and Anushtubh. Gayatri is Brahman, Anushtubh is speech; and he thus puts together speech with Brahman.
11. He recites a Trishtubh at the end. Trishtubh is strength, and thus does he come round animals by strength. Therefore animals come near where there is strength (of command, &c.); they come to be roused and to rise up, (they obey the commands of a strong shepherd.)

SECOND KHANDA

1. When he recites the Nishkevalya hymn addressed to Indra (Rv. X, 50), pra vo mahe, he inserts a Nivid (between the fourth and fifth verses). Thus he clearly places strength in himself (in the vastra, in the bird, in himself).
2. They are Trishtubhs and Gagatis.
3. There they say: 'Why does he insert a Nivid among mixed Trishtubhs and Gagatis?' But surely one metre would never support the Nivid of this day, nor fill it: therefore he inserts the Nivid among mixed Trishubhs and Gagatis.
4. Let him know that this day has three Nivids: the Vasa hymn is a Nivid, the Valakhilya are a Nivid, and the Nivid itself is a Nivid. Thus let him know that day as having three Nivids.

5. Then follow the hymns vane na va (Rv. X, 29) and yo gata eva (Rv. II, 12). In the fourth verse of the former hymn occur the words ane samasya yad asan manishah, and they serve for the winning of proper food.
6. Then comes an insertion. As many Trishtubh and Gagati verses, taken from the ten Mandalas and addressed to Indra, as they insert (between the two above-mentioned hymns), after changing them into Brihatis, so many years do they live beyond the (usual) age (of one hundred years). By this insertion age is obtained.
7. After that he recites the Saganiya hymn, wishing that cattle may always come to his offspring.
8. Then he recites the Tarkshya hymn . Tarkshya is verily welfare, and the hymn leads to welfare. Thus (by reciting the hymn) he fares well.
9. Then he recites the Ekapada (indro visvam vi ragati), wishing, May I be everything at once, and may I thus finish the whole work of metres.
10. In reciting the hymn indram visvi avivridhan (Rv. 1, 11) he intertwines the first seven verses by intertwining their feet. There are seven pranas (openings) in the head, and he thus places seven pranas in the head. The eighth verse (half-verse) he does not intertwine. The eighth is speech, and he thinks, May my speech never be intertwined with the other pranas. Speech therefore, though dwelling in the same abode as the other pranas, is not intertwined with them.
11. He recites the Virag verses. Verily, Virag verses are food, and they thus serve for the gaining of food.
12. He ends with the hymn of Vasishtha wishing, May I be Vasishiha!
13. But let him end with the fifth verse, esha stomo maha ugraya vahe, which, possessing the word mahat, is auspicious.
14. In the second foot of the fifth verse the word dhuri occurs. Verily, dhuh (the place where the horse is fastened to the car) is the end (of the car). This day also is the end (of the sacrifice which lasts a whole year). Thus the verse is fit for the day.
15. In the third foot the word arka is auspicious.
16. The last foot is: 'Make our glory high as heaven over heaven.' Thus wherever Brahmanic speech is uttered, there his glory will be, when he who knows this finishes with that verse. Therefore let a man who knows this, finish (the Nishkevalya) with that verse.

THIRD KHANDA

1. Tat savitur vrinimahe (Rv. V, 82, 1-3) and adya no deva savitar (Rv. V, 82, 4-6) are the beginning (pratipad) and the next step (anukara) of the Vaisvadeva hymn, taken from the Ekaha ceremonial and therefore proper .
- 2 On that day much is done now and then which has to be hidden, and has to be atoned for. Atonement is rest, the one-day sacrifice. Therefore at the end of the year the sacrificers rest on this atonement as their rest. He who knows this rests firm, and they also for whom a Hotri priest who knows this, recites this hymn.

3. Then (follows) the hymn addressed to Savitri, tad devasya savitur varyam mahat (Rv. IV, 53). Verily, mahat, great, (in this foot) is the end. This day too is the end. Thus the verse is fit for the day.
4. The hymn katara purva katara parayoh (Rv. 1, 185), addressed to Dyavaprihivi, is one in which many verses have the same ending. Verily, this day also (the mahavrata) is one in which many receive the same reward. Thus it is fit for the day.
5. The hymn anasvo gato anabhisur ukthyah (Rv. IV, 36) is addressed to the Ribhus.
6. In the first verse the word tri (kakrah) occurs, and trivat is verily the end. This day also is the end (of the sacrifice). Thus the verse is fit for the day.
7. The hymn asya vasya palitasya hotuh (Rv. I, 164), addressed to the Visvedevas, is multiform. This day also is multiform. Thus the verse is fit for the day.
8. He recites the end of it, beginning with gaurir mimiya (Rv. I, 164, 41).
9. The hymn a no bhadrakratavo yantu visvatah (Rv. I, 89), addressed to the Visvedevas, forms the Nividdhana, taken from the Ekaha ceremonial, and therefore proper.
10. On that day much is done now and then which has to be hidden, and has to be atoned for. Atonement is rest, the one-day sacrifice. Therefore at the end of the year the sacrificers rest on this atonement as their rest. He who knows this rests firm, and they also for whom a Hotri priest who knows this, recites this hymn.
11. The hymn vaisvanaraya dhishanam ritavidhe (Rv. III, 2) forms the beginning of the Agnimaruta. Dhishana, thought, is verily the end, this day also is the end. Thus it is fit for the day.
12. The hymn prayagyavo maruto bhragadrishtayah (Rv. V, 55), addressed to the Maruts, is one in which many verses have the same ending. Verily, this day also is one in which many receive the same reward. Thus it is fit for the day.
13. He recites the verse gatavedase sunavama somam (Rv. 1, 99, 1), addressed to Gatavedas, before the (next following) hymn. That verse addressed to Gatavedas is verily welfare, and leads to welfare. Thus (by reciting it) he fares well.
14. The hymn imam stomam arhate gatavedase (Rv. I, 94), addressed to Gatavedas, is one in which many verses have the same ending. Verily, this day also (the mahavrata) is one in which many receive the same reward. Thus it is fit for the day, yea, it is fit for the day.

AITAREYA–ARANYAKA Part 2

FIRST ADHYAYA.

FIRST KHANDA

1. This is the path : this sacrifice, and this Brahman. This is the true.
2. Let no man swerve from it, let no man transgress it.

3. For the old (sages) did not transgress it, and those who did transgress, became lost.
4. This has been declared by a Rishi (Rv. VIII, 101, 14): 'Three (classes of) people transgressed, others settled down round about the venerable (Agni, fire); the great (sun) stood in the midst of the worlds, the blowing (Vayu, air) entered the Harits (the dawns, or the ends of the earth).'
5. When he says: 'Three (classes of) people transgressed,' the three (classes of) people who transgressed are what we see here (on earth, born again) as birds, trees, herbs, and serpents.
6. When he says: 'Others settled down round about the venerable,' he means those who now sit down to worship Agni (fire).
7. When he says: 'The great stood in the midst of the worlds,' the great one in the midst of the world is meant for this Aditya, the sun.
8. When he says: 'The blowing entered the Harits,' he means that Vayu, the air, the purifier, entered all the corners of the earth.

SECOND KHANDA

1. People say: 'Uktha, uktha,' hymns, hymns! (without knowing what uktha, hymn, means.) The hymn is truly (to be considered as) the earth, for from it all whatsoever exists arises,
2. The object of its praise is Agni (fire), and the eighty verses (of the hymn) are food, for by means of food one obtains everything.
3. The hymn is truly the sky, for the birds fly along the sky, and men drive following the sky. The object of its praise is Vayu (air), and the eighty verses (of the hymn) are food, for by means of food one obtains everything.
4. The hymn is truly the heaven, for from its gift (rain) all whatsoever exists arises. The object of its praise is Aditya (the sun), and the eighty verses are food, for by means of food one obtains everything.
5. So much with reference to the gods (mythological); now with reference to man (physiological).
6. The hymn is truly man. He is great, he is Pragapati. Let him think, I am the hymn.
7. The hymn is his mouth, as before in the case of the earth.
8. The object of its praise is speech, and the eighty verses (of the hymn) are food, for by means of food he obtains everything.
9. The hymn is the nostrils, as before in the case of the sky.
10. The object of its praise is breath, and the eighty verses (of the hymn) are food, for by means of food he obtains everything.
11. The slight bent (at the root) of the nose is, as it were, the place of the brilliant (Aditya, the sun).
12. The Hymn is the forehead, as before in the case of heaven. The object of its praise is the eye, and the

eighty verses (of the hymn) are food, for by means of food he obtains everything.

13. The eighty verses (of the hymn) are alike food with reference to the gods as well as with reference to man. For all these beings breathe and live by means of food indeed. By food (given in alms, &c.) he conquers this world, by food (given in sacrifice) he conquers the other. Therefore the eighty verses (of the hymn) are alike food, with reference to the gods as well as with reference to man.

14. All this that is food, and all this that consumes food, is only the earth, for from the earth arises all whatever there is.

15. And all that goes hence (dies on earth), heaven consumes it all; and all that goes thence (returns from heaven to a new life) the earth consumes it all.

16. That earth is thus both food and consumer.

He also (the true worshipper who meditates on himself as being the uktha) is both consumer and consumed (subject and object'). No one possesses that which he does not eat, or the things which do not eat him.

THIRD KHANDA

1. Next follows the origin of seed. The seed of Pragapati are the Devas (gods). The seed of the Devas is rain. The seed of rain are herbs. The seed of herbs is food. The seed of food is seed. The seed of seed are creatures. The seed of creatures is the heart. The seed of the heart is the mind. The seed of the mind is speech (Veda). The seed of speech is action (sacrifice). The action done (in a former state) is this man, the abode of Brahman.

2. He (man) consists of food (ira), and because he consists of food (iramaya), he consists of gold (hiranmaya). He who knows this becomes golden in the other world, and is seen as golden (as the sun) for the benefit of all beings.

FOURTH KHANDA

1. Brahman (in the shape of prana, breath) entered into that man by the tips of his feet, and because Brahman entered (prapadyata) into that man by the tips of his feet, therefore people call them the tips of the feet (prapada), but hoofs and claws in other animals.

2. Then Brahman crept up higher, and therefore they were (called), the thighs (uru).

3. Then he said: 'Grasp wide,' and that was (called) the belly (udara).

4. Then he said: 'Make room for me,' and that was (called) the chest (uras).

5. The Sarkarakshyas meditate on the belly as Brahman, the Arunis on the heart. Both (these places) are Brahman indeed.

6. But Brahman crept upwards and came to the head, and because he came to the head, therefore the head is called head.

7. Then these delights alighted in the head, sight, hearing, mind, speech, breath.

8. Delights alight on him who thus knows, why the head is called head.

9. These (five delights or senses) strove together, saying: 'I am the uktha (hymn), I am the uktha.' Well,' they said, 'let us all go out from this body; then on whose departure this body shall fall, he shall be the uktha among us.'

10. Speech went out, yet the body without speaking remained, eating and drinking.

Sight went out, yet the body without seeing remained, eating and drinking.

Hearing went out, yet the body without hearing remained, eating and drinking.

Mind went out, yet the body, as if blinking, remained, eating and drinking.

Breath went out, then when breath was gone out, the body fell.

11. It was decayed, and because people said, it decayed, therefore it was (called) body (sarira). That is the reason of its name.

12. If a man knows this, then the evil enemy who hates him decays, or the evil enemy who hates him is defeated.

13. They strove again, saying: 'I am the uktha, I am the uktha.' 'Well,' they said, 'let us enter that body again; then on whose entrance this body shall rise again, he shall be the uktha among us.'

14. Speech entered, but the body lay still. Sight entered, but the body lay still. Hearing entered, but the body lay still. Mind entered, but the body lay still. Breath entered, and when breath had entered, the body rose, and it became the uktha.

15. Therefore breath alone is the uktha.

16. Let people know that breath is the uktha indeed.

17. The Devas (the other senses) said to breath:

Thou art the uktha, thou art all this, we are thine, thou art ours.'

18. This has also been said by a Rishi (Rv. VIII, 92, 32): 'Thou art ours, we are thine.'

FIFTH KHANDA

1. Then the Devas carried him (the breath) forth, and being carried forth, he was stretched out, and when people said, 'He was stretched out,' then it was in the morning; when they said, 'He is gone to rest,' then it was in the evening. Day, therefore, is the breathing up, night the breathing down.

2. Speech is Agni, sight that Aditya (sun), mind the moon, hearing the Dis (quarters): this is the prahitam samyoga, the union of the deities as sent forth. These deities (Agni, &c.) are thus in the body, but their (phenomenal) appearance yonder is among the deities—this was intended.

3. And Hiranyadat Vaida also, who knew this (and who by his knowledge had become Hiranyagarbha or the universal spirit), said: 'Whatever they do not give to me, they do not possess themselves.' I know the prahitim samyoga, the union of the deities, as entered into the body. This is it.

4. To him who knows this all creatures, without being constrained, offer gifts.

5. That breath is (to be called) sattya (the true), for sat is breath, ti is food, yam is the sun. This is threefold, and threefold the eye also may be called, it being white, dark, and the pupil. He who knows why true is true (why sattya is sattya), even if he should speak falsely, yet what he says is true.

SIXTH KHANDA

1. Speech is his (the breath's) rope, the names the knots . Thus by his speech as by a rope, and by his names as by knots, all this is bound. For all this are names indeed, and with speech he calls everything.

2. People carry him who knows this, as if they were bound by a rope.

3. Of the body of the breath thus meditated on, the Ushnih verse forms the hairs, the Gayatri the skin, the Trishtubh the flesh, the Anushtubh the muscles, the Gagati the bone, the Pankti the marrow, the Brihati the breath (prana). He is covered with the verses (khandas, metres). Because he is thus covered with verses, therefore they call them khandas (coverings, metres).

4. If a man knows the reason why khandas are called khandas, the verses cover him in whatever place he likes against any evil deed.

5. This is said by a Rishi (Rv. 1, 164,13):

6. 'I saw (the breath) as a guardian, never tiring, coming and going on his ways (the arteries). That breath (in the body, being identified with the sun among the Devas), illuminating the principal and intermediate quarters of the sky, is returning constantly in the midst of the worlds.'

He says: 'I saw a guardian,' because he, the breath, is a guardian, for he guards everything.

7. He says : 'Never tiring,' because the breath never rests.

8. He says: 'Coming and going on his ways,' because the breath comes and goes on his ways.

9. He says: 'Illuminating the principal and intermediate,' because he illuminates these only, the principal and intermediate quarters of the sky.

10. He says: 'He is returning constantly in the midst of the worlds,' because he returns indeed constantly in the midst of the worlds.

11. And then, there is another verse (Rv. 1, 55, 81): 'They are covered like caves by those who make them,'

12. For all this is covered indeed by breath.

13. This ether is supported by breath as Brihati, and as this ether is supported by breath as Brihati, so one should know that all things, not excepting ants, are supported by breath as Brihati.

SEVENTH KHANDA

1. Next follow the powers of that Person.

2. By his speech earth and fire were created.

Herbs are produced on the earth, and Agni (fire) makes them ripe and sweet. 'Take this, take this,' thus saying do earth and fire serve their parent, speech.

3. As far as the earth reaches, as far as fire reaches, so far does his world extend, and as long as the world of the earth and fire does not decay, so long does his world not decay who thus knows this power of speech.

4. By breath (in the nose) the sky and the air were created. People follow the sky, and hear along the sky, while the air carries along pure scent. Thus do sky and air serve their parent, the breath.

As far as the sky reaches, as far as the air reaches, so far does his world extend, and as long as the world of the sky and the air does not decay, so long does his world not decay who thus knows this power of breath.

5. By his eye heaven and the sun were created. Heaven gives him rain and food, while the sun causes his light to shine. Thus do the heaven and the sun serve their parent, the eye.

As far as heaven reaches and as far as the sun reaches, so far does his world extend, and as long as the world of heaven and the sun does not decay, so long does his world not decay who thus knows the power of the eye.

6. By his ear the quarters and the moon were created. From all the quarters they come to him, and from all the quarters he hears, while the moon produces for him the bright and the dark halves for the sake of sacrificial work. Thus do the quarters and the moon serve their parent, the ear.

As far as the quarters reach and as far as the moon reaches, so far does his world extend, and as long as the world of the quarters and the moon does not decay, so long does his world not decay who thus knows the power of the ear.

7. By his mind the water and Varuna were created. Water yields to him faith (being used for sacred acts), Varuna keeps his offspring within the law. Thus do water and Varuna serve their parent, the mind.

As far as water reaches and as far as Varuna reaches, so far does his world extend, and as long as the world of water and Varuna does not decay, so long does his world not decay who thus knows the power of the mind.

EIGHTH KHANDA

1. Was it water really? Was it water? Yes, all this was water indeed. This (water) was the root (cause), that (the world) was the shoot (effect). He (the person) is the father, they (earth, fire, &c.) are the sons. Whatever there is belonging to the son, belongs to the father; whatever there is belonging to the father, belongs to the son. This was intended.

2. Mahidasa Aitareya, who knew this, said: 'I know myself (reaching) as far as the gods, and I know the gods (reaching) as far as me. For these gods receive their gifts from hence, and are supported from hence.'

3. This is the mountain, viz. eye, ear, mind, speech, and breath. They call it the mountain of Brahman.

4. He who knows this, throws down the evil enemy who hates him; the evil enemy who hates him is defeated.

5. He (the Prana, identified with Brahman) is the life, the breath; he is being (while the givatman remains), and not-being (when the givatman departs).

6. The Devas (speech, &c.) worshipped him (prana) as Bhuti or being, and thus they became great beings. And therefore even now a man who sleeps, breathes like bhurbhuh.
7. The Asuras worshipped him as Abhuti or not-being, and thus they were defeated.
8. He who knows this, becomes great by himself, while the evil enemy who hates him, is defeated.
9. He (the breath) is death (when he departs), and immortality (while he abides).
10. And this has been said by a Rishi (Rv. 1, 164, 38):
11. 'Downwards and upwards he (the wind of the breath) goes, held by food;—for this up-breathing, being held back by the down-breathing, does not move forward (and leave the body altogether).
12. 'The immortal dwells with the mortal;—for through him (the breath) all this dwells together, the bodies being clearly mortal, but this being (the breath), being immortal.
13. 'These two (body and breath) go for ever in different directions (the breath moving the senses of the body, the body supporting the senses of the breath : the former going upwards to another world, the body dying and remaining on earth). They increase the one (the body), but they do not increase the other,' i. e. they increase these bodies (by food), but this being (breath) is immortal.
14. He who knows this becomes immortal in that world (having become united with Hiranyagarbha), and is seen as immortal (in the sun) by all beings, yea, by all beings.

SECOND ADHYAYA.

FIRST KHANDA

1. He (the sun), who shines, honoured this world (the body of the worshipper, by entering into it), in the form of man (the worshipper who meditates on breath). For he who shines (the sun) is (the same as) the breath. He honoured this (body of the worshipper) during a hundred years, therefore there are a hundred years in the life of a man. Because he honoured him during a hundred years, therefore there are (the poets of the first Mandala of the Rigveda, called) the Satarkin, (having honour for a hundred years.) Therefore people call him who is really Prana (breath), the Satarkin poets.
2. He (breath) placed himself in the midst of all whatsoever exists. Because he placed himself in the midst of all whatsoever exists, therefore there are (the poets of the second to the ninth Mandala of the Rig-veda, called) the Madhyamas. Therefore people call him who is really Prana (breath), the Madhyama poets.
3. He as up-breathing is the swallower (gritsa), as down-breathing he is delight (mada). Because as up-breathing he is swallower (gritsa) and as downbreathing delight (mada), therefore there is (the poet of the second Mandala of the Rig-veda, called) Gritsamada. Therefore people call him who is really Prana (breath), Gritsamada.
4. Of him (breath) all this whatsoever was a friend. Because of him all (visvam) this whatsoever was a friend (mitram), therefore there is (the poet of the third Mandala of the Rig-veda, called) Visvamitra. Therefore people call him who is really Prana (breath), Visvamitra.

5. The Devas (speech, &c.) said to him (the breath) : 'He is to be loved by all of us.' Because the Devas said of him, that he was to be loved (vama) by all of them, therefore there is (the poet of the fourth Mandala of the Rig-veda, called) Vamadeva. Therefore people call him who is really Prana (breath), Vamadeva

6. He (breath) guarded all this whatsoever from evil. Because he guarded (atrayata) all this whatsoever from evil, therefore there are (the poets of the fifth Mandala of the Rig-veda, called) Atrayah. Therefore people call him who is really Prana (breath), Atrayah.

SECOND KHANDA

1. He (breath) is likewise a Bibhradvaga (bringer of offspring). Offspring is vaga, and he (breath) supports offspring. Because he supports it, therefore there is (the poet of the sixth Mandala of the Rig-veda, called) Bharadvaga. Therefore people call him who is really Prana (breath), Bharadvaga.

2. The Devas (speech, &c.) said to him: 'He it is who chiefly causes us to dwell on earth.' Because the Devas said of him, that he chiefly caused them to dwell on earth, therefore there is (the poet of the seventh Mandala of the Rig-veda, called) Vasishtha. Therefore people call him who is really Prana (breath), Vasishtha.

3. He (breath) went forth towards all this whatsoever. Because he went forth toward all this whatsoever, therefore there are (the poets of the eighth Mandala of the Rig-veda, called) the Pragathas. Therefore people call him who is really Prana (breath), the Pragathas.

4. He (breath) purified all this whatsoever. Because he purified all this whatsoever, therefore there are (the hymns and also the poets of the ninth Mandala of the Rig-veda, called) the Pavamanis. Therefore people called him who is really Prana (breath), the Pavamanis.

5. He (breath) said: 'Let me be everything whatsoever, small (kshudra) and great (mahat), and this became the Kshudrasuktas and Mahastiktas.' Therefore there were (the hymns and also the poets of the tenth Mandala of the Rig-veda, called) the Kshudrasuktas (and Mahasuktas). Therefore people call him who is really Prana (breath), the Kshudrasuktas (and Mahasuktas).

6. He (breath) said once : 'You have said what is well said (su-ukta) indeed. This became a Sukta (hymn).' Therefore there was the Sukta. Therefore people call him who is really Prana (breath), Sukta.

7. He (breath) is a Rik (verse), for he did honour to all beings (by entering into them). Because he did honour to all beings, therefore there was the Rik verse. Therefore people call him who is really Prana (breath), Rik.

8. He (breath) is an Ardharka (half-verse), for he did honour to all places (ardha). Because he did honour to all places, therefore there was the Ardharka. Therefore people call him who is really Prana (breath), Ardharka.

9. He (breath) is a Pada (word), for he got into all these beings. Because he got (padi) into all these beings, therefore there was the Pada (word). Therefore people call him who is really Prana (breath), Pada.

10. He (breath) is an Akshara (syllable), for he pours out (ksharati) gifts to all these beings, and without him no one can pour out (atiksharati) gifts. Therefore there was the Akshara (syllable). Therefore people call him who is really Prana (breath), Akshara.

11. Thus all these Rik verses, all Vedas, all sounds are one word, viz. Prana (breath). Let him know that Prana is all Rik verses.

THIRD KHANDA

1. While Visvamitra was going to repeat the hymns of this day (the mahavrata), Indra sat down near him. Visvamitra (guessing that Indra wanted food) said to him, 'This (the verses of the hymn) is food,' and repeated the thousand Brihati verses.

By means of this he went to the delightful home of Indra (Svarga).

2. Indra said to him : 'Rishi, thou hast come to my delightful home. Rishi, repeat a second hymn.' Visvamitra (guessing that Indra wanted food) said to him, 'This (the verses of the hymn) is food,' and repeated the thousand Brihati verses. By means of this he went to the delightful home of Indra (Svarga).

3- Indra said to him: 'Rishi, thou hast come to my delightful home. Rishi, repeat a third hymn.' Visvamitra (guessing that Indra wanted food) said to him, 'This (the verses of the hymn) is food,' and repeated the thousand Brihati verses. By means of this he went to the delightful home of Indra (Svarga).

4- Indra said to him: 'Rishi, thou hast come to my delightful home. I grant thee a boon.' Visvamitra said: 'May I know thee.' Indra said: ' I am Prana (breath), O Rishi, thou art Prana, all things are Prana. For it is Pra'na who shines as the sun, and I here pervade all regions under that form. This food of mine (the hymn) is my friend and my support (dakshina). This is the food prepared by VisvAmitra. I am verily he who shines (the sun).'

FOURTH KHANDA

1. This then becomes perfect as a thousand of Brihati verses. Its consonants form its body, its voice (vowels) the Soul, its sibilants the air of the breath.

2. He who knew this became Vasishtha, he took this name from thence.

3. Indra verily declared this to Visvamitra, and Indra verily declared this to Bharadvaga. Therefore Indra is invoked by him as a friend.

4. This becomes perfect as a thousand of Brihati verses, and of that hymn perfect with a thousand Brihati verses, there are 36,000 syllables. So many are also the thousands of days of a hundred years (36,000). With the consonants they fill the nights, with the vowels the days.

5. This becomes perfect as a thousand of Brihati verses. He who knows this, after this thousand of Brihatish thus accomplished, becomes full of knowledge, full of the gods, full of Brahman, full of the immortal, and then goes also to the gods.

6. What I am (the worshipper), that is he (sun); what he is, that am I.

7. This has been said by a Rishi (Rv. I, 115, I): 'The sun is the self of all that moves and rests.'

8. Let him look to that, let him look to that!

THIRD ADHYAYA.

FIRST KHANDA

1. He who knows himself as the fivefold hymn (uktha), the emblem of Prana (breath), from whence all this springs, he is clever. These five are the earth, air, ether, water, and fire (gyotis). This is the self, the fivefold uktha. For from him all this springs, and into him it enters again (at the dissolution of the world). He who knows this, becomes the refuge of his friends.
2. And to him who knows the food (object) and the feeder (subject) in that uktha, a strong son is born, and food is never wanting. Water and earth are food, for all food consists of these two. Fire and air are the feeder, for by means of them man eats all food. Ether is the bowl, for all this is poured into the ether. He who knows this, becomes the bowl or support of his friends.
3. To him who knows the food and the feeder in that uktha, a strong son is born, and food is never wanting. Herbs and trees are food, animals the feeder, for animals eat herbs and trees.
4. Of them again those who have teeth above and below, shaped after the likeness of man, are feeders, the other animals are food. Therefore these overcome the other animals, for the eater is over the food.
5. He who knows this is over his friends.

SECOND KHANDA

1. He who knows the gradual development of the self in him (the man conceived as the uktha), obtains himself more development.
2. There are herbs and trees and all that is animated, and he knows the self gradually developing in them. For in herbs and trees sap only is seen, but thought (kitta) in animated beings.
3. Among animated beings again the self develops gradually, for in some sap (blood) is seen (as well as thought), but in others thought is not seen.
4. And in man again the self develops gradually, for he is most endowed with knowledge. He saying what he has known, he sees what he has known. He knows what is to happen tomorrow, he knows heaven and hell. By means of the mortal he desires the immortal—thus is he endowed.
5. With regard to the other animals hunger and thirst only are a kind of understanding. But they do not say what they have known, nor do they see what they have known. They do not know what is to happen to-morrow, nor heaven and hell. They go so far and no further, for they are born according to their knowledge (in a former life).

THIRD KHANDA

1. That man (conceived as uktha) is the sea, rising beyond the whole world. Whatever he reaches, he wishes to go beyond. If he reaches the sky, he wishes to go beyond.
2. If he should reach that (heavenly) world, he would wish to go beyond.
3. That man is fivefold. The heat in him is fire; the apertures (of the senses) are ether; blood, mucus, and seed are water; the body is earth; breath is air.

4. That air is fivefold, viz. up–breathing, down–breathing, back–breathing, out–breathing, on–breathing. The other powers (devatis), viz. sight, hearing, mind, and speech, are comprised under up–breathing and down–breathing. For when breath departs, they also depart with it.

5. That man (conceived as uktha) is the sacrifice, which is a succession now of speech and now of thought. That sacrifice is fivefold, viz. the Agni–hotra, the new and full moon sacrifices, the four monthly sacrifices, the animal sacrifice, the Soma sacrifice. The Soma sacrifice is the most perfect of sacrifices, for in it these five kinds of ceremonies are seen : the first which precedes the libations (the Diksha, &c.), then three libations, and what follows (the Avabhrittha, &c.) is the fifth.

FOURTH KHANDA

1. He who knows one sacrifice above another, one day above another, one deity above the others, he is clever. Now this great uktha (the nishke–valya–sastra) is the sacrifice above another, the day above another, the deity above others 1.

2. This uktha is fivefold. With regard to its being performed as a Stoma (chorus), it is Trivrit, Pakhadasa, Saptadasa, Ekavimsa, and Pankavimsa. With regard to its being performed as a Siman (song), it is Gayatra, Rathantara, Brihat, Bhadra, and Ragana. With regard to metre, it is Gayatri, Ushnih, Brihati, Trishtubh, and Dvipadi. And the explanation (given before in the Aranyaka) is that it is the head, the right wing, the left wing, the tail, and the body of the bird.

3. He performs the Prastava in five ways, he performs the Udgitha in five ways, he performs the Pratihara in five ways, he performs the Upadrava in five ways, he performs the Nidhana in five ways. All this together forms one thousand Stobhas, or musical syllables.

4. Thus also are the Rik verses, contained in the Nishkevalya, recited (by the Hotri) in five orders. What precedes the eighty trikas, that is one order, then follow the three sets of eighty trikas each, and what comes after is the fifth order.

5. This (the hymns of this Sastra) as a whole (if properly counted with the Stobha syllables) comes to one thousand (of Brihati verses). That (thousand) is the whole, and ten, ten is called the whole. For number is such (measured by ten). Ten tens are a hundred, ten hundreds are a thousand, and that is the whole. These are the three metres (the tens, pervading everything). And this food also (the three sets of hymns being represented as food) is threefold, eating, drinking, and chewing. He obtains that food by those (three numbers, ten, hundred, and thousand, or by the three sets of eighty trikas).

FIFTH KHANDA

1. This (nishkevalya–sastra) becomes perfect as a thousand of Brihati verses.

2. Some teachers (belonging to a different Sakha) recognise a thousand of different metres (not of Brihatish only). They say: 'Is another thousand (a thousand of other verses) good? Let us say it is good.'

3. Some say, a thousand of Trishtubh verses, others a thousand of Gagati verses, others a thousand of Anushtubh verses.

4. This has been said by a Rishi (Rv. X, 124, 9):–

5. 'Poets through their understanding discovered Indra dancing an Anushtubh.' This is meant to say: They discovered (and meditated) in speech (called Anushtubh)—at that time (when they worshipped the uktha)—the Prana (breath) connected with Indra.
6. He (who takes the recited verses as Anushtubhs) is able to become celebrated and of good report.
7. No! he says; rather is such a man liable to die before his time. For that self (consisting of Anushtubhs) is incomplete. For if a man confines himself to speech, not to breath, then driven by his mind, he does not succeed with speech.
8. Let him work towards the Brihati, for the Brihati (breath) is the complete self.
9. That self (givatman) is surrounded on all sides by members. And as that self is on all sides surrounded by members, the Brihati also is on all sides surrounded by metres.
10. For the self (in the heart) is the middle of these members, and the Brihad is the middle of the metres.
11. 'He is able to become celebrated and of good report, but (the other) able to die before his time,' thus he said. For the Brihati is the complete self, therefore let him work towards the Brihati (let him reckon the sastra recitation as a thousand Brihatis).

SIXTH KHANDA

1. This (nishkevalya—sastra) becomes perfect as a thousand of Brihati verses. In this thousand of Brihatis there are one thousand one hundred and twenty—five Anushtubhs. For the smaller is contained in the larger.
2. This has been said by a Rishi (Rv. VIII, 76, 12):—
3. 'A speech of eight feet;'—because there are eight feet of four syllables each in the Anushtubh.
4. 'Of nine corners;'— because the Brihati becomes nine—cornered (having nine feet of four syllables each).
5. 'Touching the truth;'—because speech (Anushtubh) is truth, touched by the verse (Brihati).
6. 'He (the Hotri) makes the body out of Indra;' for out of this thousand of Brihati verses turned into Anushtubhs, and therefore out of Prana as connected with Indra, and out of the Brihati (which is Prana), he makes speech, that is Anushtubh, as a body.
7. This Mahaduktha is the highest development of speech, and it is fivefold, viz. measured, not measured, music, true, and untrue.
8. A Rik verse, a gatha, a kumbya are measured (metrical). A Yagus line, an invocation, and general remarks, these are not measured (they are in prose). A Saman, or any portion (parvan) of it, is music. Orn is true, Na is untrue.
9. What is true (Om) is the flower and fruit of speech. He is able to become celebrated and of good report, for he speaks the true (Om), the flower and fruit of speech.
10. Now the untrue is the root of speech, and as a tree whose root is exposed dries up and perishes, thus a man who says what is untrue exposes his root, dries up and perishes. Therefore one should not say what is

untrue, but guard oneself from it.

11. That syllable Om (yes) goes forward (to the first cause of the world) and is empty. Therefore if a man says Om (yes) to everything, then that (which he gives away) is wanting to him here. If he says Om (yes) to everything, then he would empty himself, and would not be capable of any enjoyments.

12. That syllable Na (no) is full for oneself. If a man says No to everything, then his reputation would become evil, and that would ruin him even here.

13. Therefore let a man give at the proper time only, not at the wrong time. Thus he unites the true and the untrue, and from the union of those two he grows, and becomes greater and greater.

14. He who knows this speech of which this (the mahaduktha) is a development, he is clever. A is the whole of speech, and manifested through different kinds of contact (mutes) and of wind (sibilants.), it becomes manifold and different.

15. Speech if uttered in a whisper is breath, if spoken aloud, it is body. Therefore (if whispered) it is almost hidden, for what is incorporeal is almost hidden, and breath is incorporeal. But if spoken aloud, it is body, and therefore it is perceptible, for body is perceptible.

SEVENTH KHANDA

1. This (nishkevalya–sastra) becomes perfect as a thousand of Brihatis. It is glory (the glorious Brahman, not the absolute Brahman), it is Indra. Indra is the lord of all beings. He who thus knows Indra as the lord of all beings, departs from this world by loosening the bonds of life '—so said Mahidasa Aitareya. Having departed he becomes Indra (or Hiranyagarbha) and shines in those worlds.

2. And with regard to this they say: 'If a man obtains the other world in this form (by meditating on the prana, breath, which is the uktha, the hymn of the mahavrata), then in what form does he obtain this world?'

3. Here the blood of the woman is a form of Agni (fire); therefore no one should despise it. And the seed of the man is a form of ditya (sun) therefore no one should despise it. This self (the woman) gives her self (skin, blood, and flesh) to that self (fat, bone, and marrow), and that self (man) gives his self (fat, bone, and marrow) to this self (skin, blood, and flesh). Thus these two grow together. In this form (belonging to the woman and to fire) he goes to that world (belonging to the man and the sun), and in that form (belonging to man and the sun) he goes to this world (belonging to the woman and to fire).

EIGHTH KHANDA

1. Here (with regard to obtaining Hiranyagarbha) there are these Slokas:

2. The fivefold body into which the indestructible (prana, breath) enters, that body which the harnessed horses (the senses) draw about, that body where the true of the true (the highest Brahman) follows after, in that body (of the worshipper) all gods become one.

3. That body into which goes the indestructible (the breath) which we have joined (in meditation), proceeding from the indestructible (the highest Brahman), that body which the harnessed horses (the senses) draw about, that body where the true of the true follows after, in that body all gods become one.

4. After separating themselves from the Yes and No of language, and of all that is hard and cruel, poets have discovered (what they sought for); dependent on names they rejoiced in what had been revealed.
5. That in which the poets rejoiced (the revealed nature of prana, breath), in it the gods exist all joined together. Having driven away evil by means of that Brahman (which is hidden in prana), the enlightened man goes to the Svarga world (becomes one with Hiranyagarbha, the universal spirit).
6. No one wishing to describe him (prana, breath) by speech, describes him by calling him 'woman,' 'neither woman nor man,' or 'man' (all such names applying only to the material body, and not to prana or breath).
7. Brahman (as hidden beneath prana) is called the A; and the I (ego) is gone there (the worshipper should know that he is uktha and prana).
8. This becomes perfect as a thousand of Brihati verses, and of that hymn, perfect with a thousand Brihati verses, there are 36,000 syllables. So many are also the thousands of days of human life. By means of the syllable of life (the a) alone (which is contained in that thousand of hymns) does a man obtain the day of life (the mahavrata day, which completes the number of the days in the Gavamayana sacrifice), and by means of the day of life (he obtains) the syllable of life.
9. Now there is a chariot of the god (prana) destroying all desires (for the worlds of Indra, the moon, the earth, all of which lie below the place of Hiranyagarbha). Its front part (the point of the two shafts of the carriage where the yoke is fastened) is speech, its wheels the ears, the horses the eyes, the driver the mind. Prana (breath) mounts that chariot (and on it, i. e. by means of meditating on Prana, he reaches Hiranyagarbha).
10. This has been said by a Rishi (Rv. X, 39,12):—
11. 'Come hither on that which is quicker than mind,' and (Rv. VIII, 73, 2) 'Come hither on that which is quicker than the twinkling of an eye,' yea, the twinkling of an eye.

AITAREYA–ARANYAKA Part 3

FOURTH ADHYAYA.

FIRST KHANDA

Adoration to the Highest Self Hari, Om!

1. Verily, in the beginning all this was Self, one only; there was nothing else blinking whatsoever.
2. He thought: 'Shall I send forth worlds?' (1) He sent forth these worlds,
3. Ambhas (water), Mariki (light), Mara (mortal), and Ap (water).
4. That Ambhas (water) is above the heaven, and it is heaven, the support. The Marikis (the lights) are the sky. The Mara (mortal) is the earth, and the waters under the earth are the Ap world. (2)
5. He thought: 'There are these worlds; shall I send forth guardians of the worlds?'

He then formed the Purusha (the person), taking him forth from the water. (3)

6. He brooded on him, and when that person had thus been brooded on, a mouth burst forth like an egg. From the mouth proceeded speech, from speech Agni (fire),.

Nostrils burst forth. From the nostrils proceeded scent (prana), from scent Vayu (air).

Eyes burst forth. From the eyes proceeded sight, from sight Aditya (sun).

Ears burst forth. From the ears proceeded hearing, from hearing the Dis (quarters of the world).

Skin burst forth. From the skin proceeded hairs (sense of touch), from the hairs shrubs and trees.

The heart burst forth. From the heart proceeded mind, from mind Kandramas (moon).

The navel burst forth. From the navel proceeded the apana (the down-breathing), from apana death.

The generative organ burst forth. From the organ proceeded seed, from seed water. (4)

SECOND KHANDA

1. Those deities (devata), Agni and the rest, after they had been sent forth, fell into this great ocean.

Then he (the Self) besieged him, (the person) with hunger and thirst.

2. The deities then (tormented by hunger and thirst) spoke to him (the Self) : 'Allow us a place in which we may rest and eat food' (1)

He led a cow towards them (the deities). They said : 'This is not enough.' He led a horse towards them. They said: 'This is not enough.' (2)

He led man towards them. Then they said: 'Well done, indeed.' Therefore man is well done.

3. He said to them: 'Enter, each according to his place.' (3)

4. Then Agni (fire), having become speech, entered the mouth. Vayu (air), having become scent, entered the nostrils. ditya (sun), having become sight, entered the eyes. The Dis (regions), having become hearing, entered the ears. The shrubs and trees, having become hairs, entered the skin. Kandramas (the moon), having become mind, entered the heart. Death, having become down-breathing, entered the navel. The waters, having become seed, entered the generative organ. (4)

5. Then Hunger and Thirst spoke to him (the Self): 'Allow us two (a place).' He said to them: 'I assign you to those very deities there, I make you co-partners with them.' Therefore to whatever deity an oblation is offered, hunger and thirst are co-partners in it. (5)

THIRD KHANDA

1. He thought: 'There are these worlds and the guardians of the worlds. Let me send forth food for them.' (1)

He brooded over the water. From the water thus brooded on, matter (mutrti) was born. And that matter which was born, that verily was food. (2)

2. When this food (the object matter) had thus been sent forth, it wished to flee, crying and turning away. He (the subject) tried to grasp it by speech. He could not grasp it by speech. If he had grasped it by speech, man would be satisfied by naming food. (3)

He tried to grasp it by scent (breath). He could not grasp it by scent. If he had grasped it by scent, man would be satisfied by smelling food. (4)

He tried to grasp it by the eye. He could not grasp it by the eye. If he had grasped it by the eye, man would be satisfied by seeing food. (5)

He tried to grasp it by the ear. He could not grasp it by the ear. If he had grasped it by the ear, man would be satisfied by hearing food. (6)

He tried to grasp it by the skin. He could not grasp it by the skin. If he had grasped it by the skin, man would be satisfied by touching food. (7)

He tried to grasp it by the mind. He could not grasp it by the mind. If he had grasped it by the mind, man would be satisfied by thinking food. (8)

He tried to grasp it by the generative organ. He could not grasp it by the organ. If he had grasped it by the organ, man would be satisfied by sending forth food. (9)

He tried to grasp it by the down-breathing (the breath which helps to swallow food through the mouth and to carry it off through the rectum, the payvindriya). He got it.

3. Thus it is Vayu (the getter) who lays hold of food, and the Vayu is verily Annayu (he who gives life or who lives by food). (10)

4. He thought: 'How can all this be without me?

5. And then he thought: By what way shall I get there?

6. And then he thought: If speech names, if scent smells, if the eye sees, if the ear hears, if the skin feels, if the mind thinks, if the off-breathing digests, if the organ sends forth, then what am I?' (11)

7. Then opening the suture of the skull, he got in by that door.

8. That door is called the Vidriti (tearing asunder), the Nandana (the place of bliss).

9. There are three dwelling-places for him, three dreams; this dwelling-place (the eye), this dwelling-place (the throat), this dwelling-place (the heart). (12)

10. When born (when the Highest Self had entered the body) he looked through all things, in order to see whether anything wished to proclaim here another (Self). He saw this person only (himself) as the widely spread Brahman. 'I saw it,' thus he said; (13)

Therefore he was Idam-dra (seeing this).

11. Being Idamdra by name, they call him Indra mysteriously. For the Devas love mystery, yea, they love mystery. (14)

FIFTH ADHYAYA.

FIRST KHANDA

I. Let the women who are with child move away!

2. Verily, from the beginning he (the self) is in man as a germ, which is called seed.

3. This (seed), which is strength gathered from all the limbs of the body, he (the man) bears as self in his self (body). When he commits the seed to the woman, then he (the father) causes it to be born. That is his first birth. (1)

4. That seed becomes the self of the woman, as if one of her own limbs. Therefore it does not injure her.

5. She nourishes his (her husband's) self (the son) within her. (2) She who nourishes, is to be nourished.

6. The woman bears the germ. He (the father) elevates the child even before the birth, and immediately after.

7. When he thus elevates the child both before and after his birth, he really elevates his own self,

8. For the continuation of these worlds (men). For thus are these worlds continued.

9. This is his second birth. (3)

10. He (the son), being his self, is then placed in his stead for (the performance of) all good works.

11. But his other self (the father), having done all he has to do, and having reached the full measure of his life, departs.

12. And departing from hence he is born again. That is his third birth.

13. And this has been declared by a Rishi (Rv. IV, 27, 1): (4)

14. 'While dwelling in the womb, I discovered all the births of these Devas. A hundred iron strongholds kept me, but I escaped quickly down like a falcon.'

15. Vamadeva, lying in the womb, has thus declared this. (5)

And having this knowledge he stepped forth, after this dissolution of the body, and having obtained all his desires in that heavenly world, became immortal, yea, he became immortal. (6)

SIXTH ADHYAYA.

FIRST KHANDA

1. Let the women go back to their place.

2. Who is he whom we meditate on as the Self? Which is the Self?
3. That by which we see (form), that by which we hear (sound), that by which we perceive smells, that by which we utter speech, that by which we distinguish sweet and not sweet, (1) and what comes from the heart and the mind, namely, perception, command, understanding, knowledge, wisdom, seeing, holding, thinking, considering, readiness (or suffering), remembering, conceiving, willing, breathing, loving, desiring?
4. No, all these are various names only of knowledge (the true Self). (2)
5. And that Self, consisting of (knowledge), is Brahman (m.), it is Indra, it is Pragapati . All these Devas, these five great elements, earth, air, ether, water, fire, these and those which are, as it were, small and mixed, and seeds of this kind and that kind, born from eggs, born from the womb, born from heat, born from germs, horses, cows, men, elephants, and whatsoever breathes, whether walking or flying, and what is immoveable—all that is led (produced) by knowledge (the Self).
6. It rests on knowledge (the Self). The world is led (produced) by knowledge (the Self). Knowledge is its cause.
7. Knowledge is Brahman. (3)
8. He (Vamadeva), having by this conscious self stepped forth from this world, and having obtained all desires in that heavenly world, became immortal, yea, he became immortal. Thus it is, Om. (4)

SEVENTH ADHYAYA.

FIRST KHANDA

I. My speech rests in the mind, my mind rests in speech . Appear to me (thou, the Highest Self)! You (speech and mind) are the two pins (that hold the wheels) of the Veda. May what I have learnt not forsake me. I join day and night with what I have learnt. I shall speak of the real, I shall speak the true. May this protect me, may this protect the teacher! May it protect me, may it protect the teacher, yea, the teacher!

THIRD ARANYAKA.

FIRST ADHYAYA.

FIRST KHANDA

1. Next follows the Upanishad of the Samhita.
2. The former half is the earth, the latter half the heaven, their union the air, thus says Mandukeya; their union is the ether, thus did Makshavya, teach it.
3. That air is not considered independent, therefore I do not agree with his (Manduka's) son.
4. Verily, the two are the same, therefore air is considered independent, thus says Agastya. For it is the same, whether they say air or ether.
5. So far with reference to deities (mythologically); now with reference to the body (physiologically):

6. The former half is speech, the latter half is mind, their union breath (prana), thus says Suravira Mandukeya.
7. But his eldest son said: The former half is mind, the latter half speech. For we first conceive with the mind indeed, and then we utter with speech. Therefore the former half is indeed mind, the latter half speech, but their union is really breath.
8. Verily, it is the same with both, the father (Mandukeya) and the son.
9. This (meditation as here described), joined with mind, speech, and breath, is (like) a chariot drawn by two horses and one horse between them (prashlivdhana).
10. And he who thus knows this union, becomes united with offspring, cattle, fame, glory of countenance, and the world of Svarga. He lives his full age.
11. Now all this comes from the Mandukeyas.

SECOND KHANDA

1. Next comes the meditation as taught by Sakalya.
2. The first half is the earth, the second half heaven, their uniting the rain, the uniter Parganya.
3. And so it is when he (Parganya) rains thus strongly, without ceasing, day and night,
4. Then they say also (in ordinary language), 'Heaven and earth have come together.'
5. So much with regard to the deities; now with regard to the body:—
6. Every man is indeed like an egg. There are two halves (of him), thus they say: 'This half is the earth, that half heaven.' And there between them is the ether (the space of the mouth), like the ether between heaven and earth. In this ether there (in the mouth) the breath is fixed, as in that other ether the air is fixed. And as there are those three luminaries (in heaven), there are these three luminaries in man.
7. As there is that sun in heaven, there is this eye in the head. As there is that lightning in the sky, there is this heart in the body; as there is that fire on earth, there is this seed in the member.
8. Having thus represented the self (body) as the whole world, Sakalya said: This half is the earth, that half heaven.
9. He who thus knows this union, becomes united with offspring, cattle, fame, glory of countenance, and the world of Svarga. He lives his full age.

THIRD KHANDA

- I. Next come the reciters of the Nirbhuga.
2. Nirbhuga abides on earth, Pratrinna in heaven, the Ubhayamantarena in the sky.
3. Now, if any one should chide him who recites the Nirbhuga, let him answer: 'Thou art fallen from the two lower places.' If any one should chide him who recites the Pratrinna, let him answer: 'Thou art fallen from the

two higher places.' But he who recites the Ubhayamantarena, there is no chiding him.

4. For when he turns out the Sandhi (the union of words), that is the form of Nirbhuga; and when he pronounces, two syllables pure (without modification), that is the form of Pratrinna. This comes first. By the Ubhayamantara (what is between the two) both are fulfilled (both the sandhi and the pada).

5. Let him who wishes for proper food say the Nirbhug—a; let him who wishes for Svarga, say the Pratrinna; let him who wishes for both say the Ubhayamantarena.

6. Now if another man (an enemy) should chide him who says the Nirbhuga, let him say to him : 'Thou hast offended the earth, the deity; the earth, the deity, will strike thee.'

If another man should chide him who says the Pratrinna, let him say to him: 'Thou hast offended heaven, the deity; heaven, the deity, will strike thee.'

If another man should chide him who says the Ubhayamantarena, let him say to him: 'Thou hast offended the sky, the deity; the sky, the deity, will strike thee.'

7. And whatever the reciter shall say to one who speaks to him or does not speak to him, depend upon it, it will come to pass.

8. But to a Brahmana let him not say anything except what is auspicious.

9. Only he may curse a Brahmana in excessive wealth.

10. Nay, not even in excessive wealth should he curse a Brahmana, but he should say, 'I bow before Brahmanas,'—thus says Suravira Mandukeya.

FOURTH KHANDA

1. Next follow the imprecations.

2. Let him know that breath is the beam (on which the whole house of the body rests).

3. If any one (a Brahmana or another man) should chide him, who by meditation has become that breath as beam, then, if he thinks himself strong, he says: 'I grasped the breath, the beam, well; thou dost not prevail against me who have grasped the breath as the beam.' Let him say to him: 'Breath, the beam, will forsake thee.'

4. But if he thinks himself not strong, let him say to him : 'Thou couldst not grasp him who wishes to grasp the breath as the beam. Breath, the beam, will forsake thee.'

5. And whatever the reciter shall say to one who speaks to him or does not speak to him, depend upon it, it will come to pass. But to a Brahmana let him not say anything except what is auspicious. Only he may curse a Brahmana in excessive wealth. Nay, not even in excessive wealth should he curse a Brahmana, but he should say, 'I bow before Brahmanas,'—thus says Suravira, Mandukeya.

FIFTH KHANDA

1. Now those who repeat the Nirbhuga say:
2. 'The former half is the first syllable, the latter half the second syllable, and the space between the first and second halves is the Samhita (union).'
3. He who thus knows this Samhita (union), becomes united with offspring, cattle, fame, glory of countenance, and the world of Svarga. He lives his full age.
4. Now Hrasva Mandukeya says: 'We reciters of Nirbhuga say, "Yes, the former half is the first syllable, and the latter half the second syllable, but the Samhita is the space between the first and second halves in so far as by it one turns out the union (sandhi), and knows what is the accent and what is not, and distinguishes what is the mora and what is not."'
5. He who thus knows this Samhita (union), becomes united with offspring, cattle, fame, glory of countenance, and the world of Svarga. He lives his full age.
6. Now his middle son, the child of his mother Pratibodhi, says: 'One pronounces these two syllables letter by letter, without entirely separating them, and without entirely uniting them]. Then that mora between the first and second halves, which indicates the union, that is the Saman (evenness, sliding). I therefore hold Saman only to be the Samhita (union).
7. This has also been declared by a Rishi (Rv. 23, 16):—
8. 'O Brihaspati, they know nothing higher than Saman.'
9. He who thus knows this Samhita (union), becomes united with offspring, cattle, fame, glory of countenance, and the world of Svarga. He lives his full age.

SIXTH KHANDA

1. Tarukshya said: 'The Samhita (union) is formed by means of the Brihat and Rathantara Samans.'
2. Verily, the Rathantara Saman is speech, the Brihat Saman is breath. By both, by speech and breath, the Samhita is formed.
3. For this Upanishad (for acquiring from his teacher the knowledge of this Samhita of speech and breath) Tarukshya guards (his teacher's) cows a whole year.
4. For it alone Tarukshya guards the cows a whole year.
5. This has also been declared by a Rishi (Rv. X, 181, I; and Rv. X, 181, 2):—
6. 'Vasishtha carried hither the Rathantara; 'Bharadvaga brought hither the Brihat of Agni.'
7. He who thus knows this Samhita. (union), becomes united with offspring, cattle, fame, glory of countenance, and the world of Svarga. He lives his full age.

8. Kauntharavya said: 'Speech is united with breath, breath with the blowing air, the blowing air with the Visvedevas, the Visvedevas with the heavenly world, the heavenly world with Brahman. That Samhiti is called the gradual Samhiti.'
9. He who knows this gradual Samhita (union), becomes united with offspring, cattle, fame, glory of countenance, and the world of Svarga, in exactly the same manner as this Samhita, i.e. gradually.
10. If that worshipper, whether for his own sake or for that of another, recites (the Samhita), let him know when he is going to recite, that this Samhita went up to heaven, and that it will be even so with those who by knowing it become Devas. May it always be so!
11. He who thus knows this Samhita (union), becomes united with offspring, cattle, fame, glory of countenance, and the world of Svarga. He lives his full age.
12. Pankalakanda said: 'The Samhita (union, composition) is speech.'
13. Verily, by speech the Vedas, by speech the metres are composed. Friends unite through speech, all beings unite through speech; therefore speech is everything here.
14. With regard to this (view of speech being more than breath), it should be borne in mind that when we thus repeat (the Veda) or speak, breath is (absorbed) in speech; speech swallows breath. And when we are silent or sleep, speech is (absorbed) in breath; breath swallows speech. The two swallow each other. Verily, speech is the mother, breath the son.
15. This has been declared also by a Rishi (Rv. X, 114, 4): –
16. 'There is one bird; (as wind) he has entered the sky; (as breath or living soul) he saw this whole world. With my ripe mind I saw him close to me (in the heart); the mother (licks or) absorbs him (breath), and he absorbs the mother (speech).'
17. He who thus knows this Samhita (union), becomes united with offspring, cattle, fame, glory of countenance, and the world of Svarga. He lives his full age.
18. Next follows the Pragapati–Samhita.
19. The former half is the wife, the latter half the man; the result of their union the son; the act of their union the begetting; that Samhita is Aditi (indestructible).
20. For Aditi (indestructible) is all this whatever there is, father, mother, son, and begetting.
21. This has also been declared by a Rishi (Rv. 1, 189, 10):–
22. 'Aditi is mother, is father, is son.'
23. He who thus knows this Samhita (union), becomes united with offspring, cattle, fame, glory of countenance, and the world of Svarga. He lives his full age.

SECOND ADHYAYA

FIRST KHANDA

1. Sthavira Sakalya said that breath is the beam, and as the other beams rest on the house-beam, thus the eye, the ear, the mind, the speech, the senses, the body, the whole self rests on this breath.
2. Of that self the breathing is like the sibilants, the bones like the mutes, the marrow like the vowels, and the fourth part, flesh, blood, and the rest, like the semivowels, – so said Hrasva Mandukeya.
3. To us it was said to be a triad only.
4. Of that triad, viz. bones, marrow, and joints, there are 360 (parts) on this side (the right), and 360 on that side (the left). They make 720 together, and 720 are the days and nights of the year. Thus that self which consists of sight, hearing, metre, mind, and speech is like unto the days.
5. He who thus knows this self, which consists of sight, hearing, metre, mind, and speech, as like unto the days, obtains union, likeness, or nearness with the days, has sons and cattle, and lives his full age.

SECOND KHANDA

1. Next comes Kauntharavya:
2. There are 360 syllables (vowels), 360 sibilants (consonants), 360 groups.
3. What we called syllables are the days, what we called sibilants are the nights, what we called groups are the junctions of days and nights. So far with regard to the gods (the days).
4. Now with regard to the body. The syllables which we explained mythologically, are physiologically the bones; the sibilants which we explained mythologically, are physiologically the marrow.
5. Marrow is the real breath (life), for marrow is seed, and without breath (life) seed is not sown. Or when it is sown without breath (life), it will decay, it will not grow.
6. The groups which we explained mythologically, are physiologically the joints.
7. Of that triad, viz. bones, marrow, and joints, there are 540 (parts) on this side (the right), and 540 on that side (the left). They make 1080 together, and 1080 are the rays of the sun. They make the Brihatt verses and the day (of the Mahavrata).
8. Thus that self which consists of sight, hearing, metre, mind, and speech is like unto the syllables.
9. He who knows this self which consists of sight, hearing, metre, mind, and speech, as like unto syllables, obtains union, likeness, or nearness with the syllables, has sons and cattle, and lives his full age.

THIRD KHANDA

1. Badhval says, there are four persons (to be meditated on and worshipped).
2. The person of the body, the person of the metres, the person of the Veda, and the Great person.

What we call the person of the body is this corporeal self. Its essence is the incorporeal conscious self.

4. What we call the person of the metres is this collection of letters (the Veda). Its essence is the vowel a.
5. What we call the person of the Veda is (the mind) by which we know the Vedas, the Rig-veda, Yagur-veda, and Sama-veda. Its essence is Brahman (m.)
6. Therefore let one choose a Brahman-priest who is full of Brahman (the Veda), and is able to see any flaw in the sacrifice.
7. What we call the Great person is the year, which causes some beings to fall together, and causes others to grow up. Its essence is yonder sun.
8. One should know that the incorporeal conscious self and yonder sun are both one and the same. Therefore the sun appears to every man singly (and differently).
9. This has also been declared by a Rishi (Rv. 1, 115, 1) :-
10. 'The bright face of the gods arose, the eye of Mitra, Varuna, and Agni; it filled heaven and earth and the sky,—the sun is the self of all that rests and moves.'
- 11 – I This I think to be the regular Samhita as conceived by me,' thus said Badhva.
12. For the Bahvrikas consider him (the self) in the great hymn (mahad uktha), the Adhvaryus in the sacrificial fire, the Khandogas in the Mahavrata ceremony. Him they see in this earth, in heaven, in the air, in the ether, in the water, in herbs, in trees, in the moon, in the stars, in all beings. Him alone they call Brahman.
13. That self which consists of sight, hearing, metre, mind, and speech is like unto the year.
14. He who recites to another that self which consists of sight, hearing, metre, mind, and speech, and is like unto the year,

FOURTH KHANDA

1. To him the Vedas yield no more milk, he has no luck in what he has learnt (from his Guru); he does not know the path of virtue.
2. This has also been declared by a Rishi (Rv. X, 7 1, 6) :-
3. 'He who has forsaken the friend (the Veda), that knows his friends, in his speech there is no luck. Though he hears, he hears in vain, for he does not know the path of virtue.'
4. Here it is clearly said that he has no luck in what he has learnt, and that he does not know the path of virtue.
- 5– Therefore let no one who knows this, lay the sacrificial fire (belonging to the Mahavrata) for another, let him not sing the Samans of the Mahavrata for another, let him not recite the Sastras of that day for another.
6. However, let him willingly do this for a father or for an Akarya; for that is done really for himself.
7. We have said that the incorporeal conscious self and the sun are one. When these two become separated, the sun is seen as if it were the moon; no rays spring from it; the sky is red like madder; the patient cannot retain the wind, his head smells bad like a raven's nest:—let him know then that his self (in the body) is gone,

and that he will not live very long.

8. Then whatever he thinks he has to do, let him do it, and let him recite the following hymns: Yad anti yak ka durake (Rv. I X, 6 7, 2 1 –2 7); Ad it pratnasya retasah (Rv. VIII, 6, 30); Yatra brahma pavamana (Rv. I X, 113, 6– 11); Ud vayam tamahasas pari (Rv. 1, 50, 10)–

9. Next, when the sun is seen pierced, and seems like the nave of a cart–wheel, when he sees his own shadow pierced, let him know then that it is so (as stated before, i. e. that he is going to die soon).

10. Next, when he sees himself in a mirror or in the water with a crooked head, or without a head–, or when his pupils are seen inverted or not straight, let him know then that it is so.

11. Next, let him cover his eyes and watch, then threads are seen as if falling together'. But if he does not see them, let him know then that it is so.

12. Next, let him cover his ears and listen, and there will be a sound as if of a burning fire or of a carriage. But if he does not hear it, let him know then that it is so.

13. Next, when fire looks blue like the neck of a peacock, or when he sees lightning in a cloudless sky, or no lightning in a clouded sky, or when he sees as it were bright rays in a dark cloud, let him know then that it is so.

14. Next, when he sees the ground as if it were burning, let him know that it is so.

15. These are the visible signs (from 7–14).

16. Next come the dreams.

17. If he sees a black man with black teeth, and that man kills him; or a boar kills him; a monkey jumps on him; the wind carries him along quickly; having swallowed gold he spits it out; he eats honey; he chews stalks; he carries a red lotus; he drives with asses and boars; wearing a wreath of red flowers (naladas) he drives a black cow with a black calf, facing the south,

18. If a man sees any one of these (dreams), let him fast, and cook a pot of milk, sacrifice it, accompanying each oblation with a verse of the Ratri hymn (Rv. X, 127), and then, after having fed the Brahmanas, with other food (prepared at his house) eat himself the (rest of the) oblation.

19. Let him know that the person within all beings, not heard here, not reached, not thought, not subdued, not seen, not understood, not classed, but hearing, thinking, seeing, classing, sounding, understanding, knowing, is his Self

FIFTH KHANDA

1. Now next the Upanishad of the whole speech,

True all these are Upanishads of the whole speech, but this they call so (chiefly).

2. The mute consonants represent the earth, the sibilants the sky, the vowels heaven.

The mute consonants represent Agni (fire), the sibilants air, the vowels the sun.

The mute consonants represent the Rig–veda, the sibilants the Yagur–veda, the vowels the Sama–veda.

The mute consonants represent the eye, the sibilants the ear, the vowels the mind.

The mute consonants represent the up–breathing, the sibilants the down–breathing, the vowels the back–breathing.

3. Next comes this divine lute (the human body, made by the gods). The lute made by man is an imitation of it.
4. As there is a head of this, so there is a head of that (lute, made by man). As there is a stomach of this, so there is the cavity (in the board) of that. As there is a tongue of this, so there is a tongue in that. As there are fingers of this, so there are strings of that. As there are vowels of this, so there are tones of that. As there are consonants of this, so there are touches of that. As this is endowed with sound and firmly strung, so that is endowed with sound and firmly strung. As this is covered with a hairy skin, so that is covered with hairy skin.
5. Verily, in former times they covered a lute with hairy skin.
6. He who knows this lute made by the Devas (and meditates on it), is willingly listened to, his glory fills the earth, and wherever they speak Aryan languages, there they know him.
7. Next follows the verse, called vagrasa, the essence of speech. When a man reciting or speaking in an assembly does not please, let him say this verse:
8. 'May the queen of all speech, who is covered, as it were, by the lips, surrounded by teeth, as if by spears, who is a thunderbolt, help me to speak well.' This is the vagrasa, the essence of speech.

SIXTH KHANDA

- I. Next Krishna–Harita confided this Brahmana concerning speech to him (his pupil) :
2. PragaApati, the year, after having sent forth all creatures, burst. He put himself together again by means of khandas (Vedas). Because he put himself together again by means of khandas, therefore (the text of the Veda) is called Samhita (put together).
3. Of that Samhita the letter n is the strength, the letter sh the breath and self (gaman).
4. He who knows the Rik verses and the letters n and sh for every SamhiOL, he knows the Samhita with strength and breath. Let him know that this is the life of the Samhita.
- 5– If the pupil asks, 'Shall I say it with the letter n or without it ? ' let the teacher say, 'With the letter n.' And if he asks, ' Shall I say it with the letter sh or without it ? ' let the teacher say, 'With the letter sh.'
6. Hrasva Mandukeya said: 'If we here recite the verses according to the Samhita (attending to the necessary changes of n and s into n and sh 2), and if we say the adhyaya of Mandilkeya (Ait. Ar.III, 1), then the letters n and sh (strength and breath) have by this been obtained for us.'
7. Sthavira Sakalya said: 'If we recite the verses according to the Samhita, and if we say the adhyaya of Mandukeya, then the letters n and sh have by this been obtained for us.'

8. Here the Rishis, the Kavasheyas, knowing this, said: 'Why should we repeat (the Veda), why should we sacrifice? We offer as a sacrifice breath in speech, or speech in breath. What is the beginning (of one), that is the end (of the other).'

9. Let no one tell these Samhitas (Ait. Ar. III, I–III, 2) to one who is not a resident pupil, who has not been with his teacher at least one year, and who is not himself to become an instructor. Thus say the teachers, yea, thus say the teachers.

KAUSHITAKI–UPANISHAD.

FIRST ADHYAYA.

1. KITRA Gangyayani, forsooth, wishing to perform a sacrifice, chose Aruni (Uddalaka, to be his chief priest). But Aruni sent his son, Svetaketu, and said: 'Perform the sacrifice for him.' When Svetaketu had arrived, Kitra asked him: 'Son of Gautama, is there a hidden place in the world where you are able to place me, or is it the other way, and are you going to place me in the world to which it (that other way) leads,?'

He answered and said: 'I do not know this But, let me ask the master.' Having approached his father, he asked : 'Thus has Kitra asked me how shall I answer?'

Aruni said: 'I also do not know this. Only after having learnt the proper portion of the Veda in Kitra's own dwelling, shall we obtain what others give us (knowledge). Come, we will both go.'

Having said this he took fuel in his hand (like a pupil), and approached Kitra Gangyayani, saying: 'May I come near to you ?' He replied: 'You are worthy of Brahman, O Gautama, because you were not led away by pride. Come hither, I shall make you know clearly.'

2. And Kitra said: All who depart from this world (or this body) go to the moon. In the former, (the bright) half, the moon delights in their spirits; in the other, (the dark) half, the moon sends them on to be born again. Verily, the moon is the door of the Svarga world (the heavenly world). Now, if a man objects to the moon (if one is not satisfied with life there) the moon sets him free. But if a man does not object, then the moon sends him down as rain upon this earth. And according to his deeds and according to his knowledge he is born again here as a worm, or as an insect, or as a fish, or as a bird, or as a lion, or as a boar, or as a serpent, or as a tiger, or as a man, or as something else in different places. When he has thus returned to the earth, some one (a sage) asks: 'Who art thou?' And he should answer: 'From the wise moon, who orders the seasons, when it is born consisting of fifteen parts, from the moon who is the home of our ancestors, the seed was brought. This seed, even me, they (the gods mentioned in the Pankagnividya) gathered up in an active man, and through an active man they brought me to a mother. Then I, growing up to be born, a being living by months, whether twelve or thirteen, was together with my father, who also lived by (years of) twelve or thirteen months, that I might either know it (the true Brahman) or not know it. Therefore, O ye seasons, grant that I may attain immortality (knowledge of Brahman). By this my true saying, by this my toil (beginning with the dwelling in the moon and ending with my birth on earth) I am (like) a season, and the child of the seasons.' 'Who art thou?' the sage asks again. 'I am thou,' he replies. Then he sets him free (to proceed onward).

3. He (at the time of death), having reached the path of the gods, comes to the world of Agni (fire), to the world of Vayu (air), to the world of Varuna, to the world of Indra, to the world of Pragapati (Virag), to the world of Brahman (Hiranyagarbha). In that world there is the lake Ara, the moments called Yeshtiha, the river Vigara (age-less), the tree Ilya, the city Salagya, the palace Aparagita (unconquerable), the

door-keepers Indra and Pragapati, the hall of Brahman, called Vibhu (built by vibhu, egoism), the throne Vikakshana (buddhi, perception), the couch Amitaugas (endless splendour), and the beloved Manasi (mind) and her image Kakshushi (eye), who, as if taking flowers, are weaving the worlds, and the Apsaras, the Amba (sruti, sacred scriptures), and Ambayavis (buddhi, understanding), and the rivers Ambayas (leading to the knowledge of Brahman). To this world he who knows this (who knows the Paryanka-vidya) approaches. Brahman says to him: 'Run towards him (servants) with such worship as is due to myself. He has reached the river Vigara (age-less), he will never age.'

4. Then five hundred Apsaras go towards him, one hundred with garlands in their hands, one hundred with ointments in their hands, one hundred with perfumes in their hands, one hundred with garments in their hands, one hundred with fruit in their hands. They adorn him with an adornment worthy of Brahman, and when thus adorned with the adornment of Brahman, the knower of Brahman moves towards Brahman (neut.) He comes to the lake Ara, and he crosses it by the mind, while those who come to it without knowing the truth, are drowned. He comes to the moments called Yeshtiha, they flee from him. He comes to the river Vigarga, and crosses it by the mind alone, and there shakes off his good and evil deeds. His beloved relatives obtain the good, his unbeloved relatives the evil he has done. And as a man, driving in a chariot, might look at the two wheels (without being touched by them), thus he will look at day and night, thus at good and evil deeds, and at all pairs (at all correlative things, such as light and darkness, heat and cold, &c.) Being freed from good and freed from evil he, the knower of Brahman (neut.), moves towards Brahman.

5. He approaches the tree Ilya, and the odour of Brahman reaches him. He approaches the city Salagya, and the flavour of Brahman reaches him. He approaches the palace Aparagita, and the splendour of Brahman reaches him. He approaches the door-keepers Indra and Pragapati, and they run away from him. He approaches the hall Vibhu, and the glory of Brahman reaches him (he thinks, I am Brahman). He approaches the throne Vikakshana. The Saman verses, Brihad and Rathantara, are the eastern feet of that throne; the Saman verses, Syaita and Naudhasa, its western feet; the Saman verses, Vairtipa and Vairaga, its sides lengthways (south and north); the Saman verses, Sakvara and Raivata, its sides crossways (east and west). That throne is Pragna knowledge, for by knowledge (self-knowledge) he sees clearly. He approaches the couch Amitaugas. That is Prana (speech). The past and the future are its eastern feet; prosperity and earth its western feet; the Saman verses, Brihad and Rathantara, are the two sides lengthways of the couch (south and north); the Saman verses, Bhadra and Yagnayagniya, are its cross-sides at the head and feet (east and west); the Rik and Saman are the long sheets (east and west); the Yagus the cross-sheets (south and north); the moon-beam the cushion; the Udgitha the (white) coverlet; prosperity the pillow. On this couch sits Brahman, and he who knows this (who knows himself one with Brahman sitting on the couch) mounts it first with one foot only. Then Brahman says to him: 'Who art thou?' and he shall answer:

6. 'I am (like) a season, and the child of the seasons, sprung from the womb of endless space, from the light (from the luminous Brahman). The light, the origin of the year, which is the past, which is the present, which is all living things, and all elements, is the Self. Thou art the Self. What thou art, that am I.'

Brahman says to him: 'Who am I?' He shall answer: 'That which is, the true' (Sat-tyam).

Brahman asks: 'What is the true?' He says to him: 'What is different from the gods and from the senses (prana) that is Sat, but the gods and the senses are Tyam. Therefore by that name Sattya (true) is called all this whatever there is. All this thou art.'

7. This is also declared by a verse: 'This great Rishi, whose belly is the Yagus, the head the Saman, the form the Rik, is to be known as being imperishable, as being Brahman.'

Brahman says to him: 'How dost thou obtain my male names?' He should answer: 'By breath (pranah).'

Brahman asks: 'How my female names?' He should answer: 'By speech (vak).'

Brahman asks: 'How my neuter names?' He should answer: 'By mind (manas).' 'How smells?' 'By the nose.' 'How forms?' 'By the eye.' 'How sounds?' 'By the ear.' 'How flavours of food?' 'By the tongue.' 'How actions?' 'By the hands.' 'How pleasures and pain?' 'By the body.' 'How joy, delight, and offspring?' 'By the organ.' 'How journeyings?' 'By the feet.' 'How thoughts, and what is to be known and desired?' 'By knowledge (pragna) alone.'

Brahman says to him: 'Water indeed is this my world', the whole Brahman world, and it is thine.'

Whatever victory, whatever might belongs to Brahman, that victory and that might he obtains who knows this, yea, who knows this.

SECOND ADHYAYA.

1. Prana (breath) is Brahman, thus says Kashitaki. Of this prana, which is Brahman, the mind (manas) is the messenger, speech the housekeeper, the eye the guard, the ear the informant. He who knows mind as the messenger of prana, which is Brahman, becomes possessed of the messenger. He who knows speech as the housekeeper, becomes possessed of the housekeeper. He who knows the eye as the guard, becomes possessed of the guard. He who knows the ear as the informant, becomes possessed of the informant.

Now to that prana, which is Brahman, all these deities (mind, speech, eye, ear) bring an offering, though he asks not for it, and thus to him who knows this all creatures bring an offering, though he asks not for it. For him who knows this, there is this Upanishad (secret vow), 'Beg not!' As a man who has begged through a village and got nothing sits down and says, 'I shall never eat anything given by those people,' and as then those who formerly refused him press him (to accept their alms), thus is the rule for him who begs not, but the charitable will press him and say, 'Let us give to thee.'

2. Prana (breath) is Brahman, thus says Paingya. And in that prana, which is Brahman, the eye stands firm behind speech, the ear stands firm behind the eye, the mind stands firm behind the ear, and the spirit stands firm behind the mind'. To that prana, which is Brahman, all these deities bring an offering, though he asks not for it, and thus to him who knows this, all creatures bring an offering, though he asks not for it. For him who knows this, there is this Upanishad (secret vow), 'Beg not!' As a man who has begged through a village and got nothing sits down and says, 'I shall never eat anything given by those people,' and as then those who formerly refused him press him (to accept their alms), thus is the rule for him who begs not, but the charitable will press him and say, 'Let us give to thee.'

3. Now follows the attainment of the highest treasure (scil. prana, spirit). If a man meditates on that highest treasure, let him on a full moon or a new moon, or in the bright fortnight, under an auspicious Nakshatra, at one of these proper times, bending his right knee, offer oblations of ghee with a ladle (sruva), after having placed the fire, swept the ground, strewn the sacred grass, and sprinkled water. Let him say: 'The deity called Speech is the attainer, may it attain this for me from him (who possesses and can bestow what I wish for). Svaha to it!'

'The deity called prana (breath) is the attainer, may it attain this for me from him. Svaha to it!'

'The deity called the eye is the attainer, may it attain this for me from him. Svaha to it!'

'The deity called the ear is the attainer, may it attain this for me from him. Svaha to it!'

'The deity called mind (manas) is the attainer of it, may it attain this for me from him. Svaha to it.'

'The deity called pragna (knowledge) is the attainer of it, may it attain this for me from him. Svaha to it!'

Then having inhaled the smell of the smoke, and having rubbed his limbs with the ointment of ghee, walking on in silence' let him declare his wish, or let him send a messenger. He will surely obtain his wish.

4. Now follows the Daiva Smara, the desire to be accomplished by the gods. If a man desires to become dear to any man or woman, or to any men or women, then at one of the (fore-mentioned) proper times he offers, in exactly the same manner (as before), oblations of ghee, saying: 'I offer thy speech in myself, I (this one here), Svaha.' 'I offer thy ear in myself, I (this one here), Svaha.' 'I offer thy mind in myself, I (this one here), Svaha.' 'I offer thy pragna (knowledge) in myself, I (this one here), Svaha.' Then having inhaled the smell of the smoke, and having rubbed his limbs with the ointment of ghee, walking on in silence, let him try to come in contact or let him stand speaking in the wind, (so that the wind may carry his words to the person by whom he desires to be loved). Surely he becomes dear, and they think of him.

5. Now follows the restraint (samyamana) instituted by Pratardana (the son of Divodasa): they call it the inner Agni-hotra. So long as a man speaks, he cannot breathe, he offers all the while his prana (breath) in his speech. And so long as a man breathes, he cannot speak, he offers all the while his speech in his breath. These two endless and immortal oblations he offers always, whether waking or sleeping. Whatever other oblations there are (those, e. g. of the ordinary Agnihotra, consisting of milk and other things), they have an end, for they consist of works (which, like all works, have an end). The ancients, knowing this (the best Agnihotra), did not offer the (ordinary) Agnihotra.

6. Uktha is Brahman, thus said Sushkabhringara. Let him meditate on it (the uktha) as the same with the Rik, and all beings will praise him as the best. Let him meditate on it as the same with the Yagus, and all beings will join before him as the best. Let him meditate on it as the same with the Saman, and all beings will bow before him as the best. Let him meditate on it as the same with might, let him meditate on it as the same with glory, let him meditate on it as the same with splendour. For as the bow is among weapons the mightiest, the most glorious, the most splendid, thus is he who knows this among all beings the mightiest, the most glorious, the most splendid. The Adhvaryu conceives the fire of the altar, which is used for the sacrifice, to be himself. In it he (the Adhvaryu) weaves the Yagus portion of the sacrifice. And in the Yagus portion the Hotri weaves the Rik portion of the sacrifice. And in the Rik portion the Udgatri weaves the Saman portion of the sacrifice. He (the Adhvaryu or prana) is the self of the threefold knowledge; he indeed is the self of it (of prana). He who knows this is the self of it (becomes prana).

7. Next follow the three kinds of meditation of the all-conquering (sarvagit) Kaushitaki. The all-conquering Kaushitaki adores the sun when rising, having put on the sacrificial cord, having brought water, and having thrice sprinkled the water-cup, saying: 'Thou art the deliverer, deliver me from sin.' In the same manner he adores the sun when in the zenith, saying: 'Thou art the highest deliverer, deliver me highly from sin.' In the same manner he adores the sun when setting, saying: 'Thou art the full deliverer, deliver me fully from sin.' Thus he fully removes whatever sin he committed by day and by night. And in the same manner he who knows this, likewise adores the sun, and fully removes whatever sin be committed by day and by night.

8. Then (secondly) let him worship every month (in the year) at the time of the new moon, the moon as it is seen in the west in the same manner (as before described with regard to the sun), or let him send forth his speech toward the moon with two green blades of grass, saying: 'O thou who art mistress of immortal joy, through that gentle heart of mine which abides in the moon, may I never weep for misfortune concerning my children.'

The children of him (who thus adores the moon) do not indeed die before him. Thus it is with a man to whom a son is already born.

Now for one to whom no son is born as yet. He mutters the three Rik verses. 'Increase, O Soma! may vigour come to thee' (Rv. 1, 91, 16 ; IX, 31, 4).

'May milk, may food go to thee' (Rv. I, 91, 18); That ray which the Adityas gladden.'

Having muttered these three Rik verses, he says: 'Do not increase by our breath (prana), by our offspring, by our cattle; he who hates us and whom we hate, increase by his breath, by his offspring, by his cattle. Thus I turn the turn of the god, I return the turn of Aditya.' After these words, having raised the right arm (toward Soma), he lets it go again.

9. Then (thirdly) let him worship on the day of the full moon the moon as it is seen in the east in the same manner, saying: 'Thou art Soma, the king, the wise, the five-mouthed, the lord of creatures. The Brahmana is one of thy mouths; with that mouth thou eatest the kings (Kshatriyas); make me an eater of food by that mouth! The king is one of thy mouths; with that mouth thou eatest the people (Vaisyas) ; make me an eater of food by that mouth! The hawk is one of thy mouths; with that mouth thou eatest the birds; make me an eater of food by that mouth! Fire is one of thy mouths; with that mouth thou eatest this world; make me an eater of food by that mouth! In thee there is the fifth mouth; with that mouth thou eatest all beings; make me an eater of food by that mouth! Do not decrease by our life, by our offspring, by our cattle; he who hates us and whom we hate, decrease by his life, by his offspring, by his cattle. Thus I turn the turn of the god, I return the turn of Aditya.' After these words, having raised the right arm, he lets it go again.

10. Next (having addressed these prayers to Soma) when being with his wife, let him stroke her heart, saying: 'O fair one, who hast obtained immortal joy by that which has entered thy heart through Pragapati, mayest thou never fall into sorrow about thy children.' Her children then do not die before her.

11. Next, if a man has been absent and returns home, let him smell (kiss) his son's head, saying: 'Thou springest from every limb, thou art born from the heart, thou, my son, art my self indeed, live thou a hundred harvests.' He gives him his name, saying: 'Be thou a stone, be thou an axe, be thou solid gold; thou, my son, art light indeed, live thou a hundred harvests.' He pronounces his name. Then he embraces him, saying: 'As Pragapati (the lord of creatures) embraced his creatures for their welfare, thus I embrace thee,' (pronouncing his name.) Then he mutters into his right ear, saying: 'O thou, quick Maghavan, give to him' (Rv. 111, 36, 103). 'O Indra, bestow the best wishes' (Rv. 11, 21, 6), thus he whispers into his left ear. Let him then thrice smell (kiss) his head, saying: 'Do not cut off (the line of our race), do not suffer. Live a hundred harvests of life; I kiss thy head, O son, with thy name.' He then thrice makes a lowing sound over his head, saying: 'I low over thee with the lowing sound of cows.'

12. Next follows the Daiva Parimara, the dying around of the gods (the absorption of the two classes of gods, mentioned before, into prana or Brahman). This Brahman shines forth indeed when the fire burns, and it dies when it burns not. Its splendour goes to the sun alone, the life (prana, the moving principle) to the air.

This Brahman shines forth indeed when the sun is seen, and it dies when it is not seen. Its splendour goes to the moon alone, the life (prana) to the air.

This Brahman shines forth indeed when the moon is seen, and it dies when it is not seen. Its splendour goes to the lightning alone, its life (prana) to the air.

This Brahman shines forth indeed when the lightning flashes, and it dies when it flashes not. Its splendour goes to the air, and the life (prana) to the air.

Thus all these deities (i.e. fire, sun, moon, lightning), having entered the air, though dead, do not vanish; and out of the very air they rise again. So much with reference to the deities (mythological). Now then with reference to the body (physiological).

13. This Brahman shines forth indeed when one speaks with speech, and it dies when one does not speak. His splendour goes to the eye alone, the life (prana) to breath (prana).

This Brahman shines forth indeed when one sees with the eye, and it dies when one does not see. Its splendour goes to the ear alone, the life (prana) to breath (prana).

This Brahman shines forth indeed when one hears with the ear, and it dies when one does not hear. Its splendour goes to the mind alone, the life (prana) to breath (prana).

This Brahman shines forth indeed when one thinks with the mind, and it dies when one does not think. Its splendour goes to the breath (prana) alone, and the life (prana) to breath (prana).

Thus all these deities (the senses, &c.), having entered breath or life (prana) alone, though dead, do not vanish; and out of very breath (prana) they rise again. And if two mountains, the southern and northern, were to move forward trying to crush him who knows this, they would not crush him. But those who hate him and those whom he hates, they die around him.

14. Next follows the Nihisreyasadana (the accepting of the pre-eminence of prana (breath or life) by the other gods). The deities (speech, eye, ear, mind), contending with each for who was the best, went out of this body, and the body lay without breathing, withered, like a log of wood. Then speech went into it, but speaking by speech, it lay still. Then the eye went into it, but speaking by speech, and seeing by the eye, it lay still. Then the ear went into it, but speaking by speech, seeing by the eye, hearing by the ear, it lay still. Then mind went into it, but speaking by speech, seeing by the eye, hearing by the ear, thinking by the mind, it lay still. Then breath (prana, life) went into it, and thence it rose at once. All these deities, having recognised the pre-eminence in prana, and having comprehended prana alone as the conscious self (pragnatman went out of this body with all these (five different kinds of prana), and resting in the air (knowing that prana had entered the air), and merged in the ether (akasa), they went to heaven. And in the same manner he who knows this, having recognised the pre-eminence in prana, and having comprehended prana alone as the conscious self (pragnatman), goes out of this body with all these (does no longer believe in this body), and resting in the air, and merged in the ether, he goes to heaven, he goes to where those gods (speech, &c.) are. And having reached this he, who knows this, becomes immortal with that immortality which those gods enjoy.

15. Next follows the father's tradition to the son, and thus they explain it. The father, when going to depart, calls his son, after having strewn the house with fresh grass, and having laid the sacrificial fire, and having placed near it a pot of water with a jug (full of rice), himself covered with a new cloth, and dressed in white. He places himself above his son, touching his organs with his own organs, or he may deliver the tradition to him while he sits before him. Then he delivers it to him. The father says:

Let me place my speech in thee.' The son says:

I take thy speech in me.' The father says: 'Let me place my scent (prana) in thee.' The son says: 'I take thy scent in me.' The father says: 'Let me place my eye in thee.' The son says: 'I take thy eye in me.' The father says: 'Let me place my ear in thee.' The son says: 'I take thy ear in me.' The father says: 'Let me place my tastes of food in thee.' The son says: 'I take thy tastes of food in me.' The father says— 'Let me place my actions in thee.' The son says: 'I take thy actions in me.' The father says: 'Let me place my pleasure and pain in thee.' The son says: 'I take thy pleasure and pain in me.' The father says Let me place happiness, joy, and offspring in thee.' The son says: 'I take thy happiness, joy, and offspring in me.' The father says: 'Let me

place my walking in thee.' The son says : 'I take thy walking in me.' The father says: 'Let me place my mind in thee.' The son says: 'I take thy mind in me.' The father says: 'Let me place my knowledge (pragna) in thee.' The son says: 'I take thy knowledge in me.' But if the father is very ill, he may say shortly: 'Let me place my spirits (pranas) in thee,' and the son: 'I take thy spirits in me.'

Then the son walks round his father keeping his right side towards him, and goes away. The father calls after him: 'May fame, glory of countenance, and honour always follow thee.' Then the other looks back over his left shoulder, covering himself with his hand or the hem of his garment, saying: 'Obtain the heavenly worlds (svarga) and all desires.'

If the father recovers, let him be under the authority of his son, or let him wander about (as an ascetic). But if he departs, then let them despatch him, as he ought to be despatched, yea, as he ought to be despatched.

THIRD ADHYAYA.

1. Pratardana, forsooth, the son of Divodasa (king of Kasi), came by means of fighting and strength to the beloved abode of Indra. Indra said to him 'Pratardana, let me give you a boon to choose.' And Pratardana answered: 'Do you yourself choose that boon for me which you deem most beneficial for a man.' Indra said to him: 'No one who chooses, chooses for another; choose thyself.' Then Pratardana replied : 'Then that boon to choose is no boon for me.'

Then, however, Indra did not swerve from the truth, for Indra is truth. Indra said to him: 'Know me only; that is what I deem most beneficial for man, that he should know me. I slew the three-headed son of Tvashtri; I delivered the Arunmukhas, the devotees, to the wolves (salavrika); breaking many treaties, I killed the people of Prahlada in heaven, the people of Puloma in the sky, the people of Kalakanga on earth. And not one hair of me was harmed there. And he who knows me thus, by no deed of his is his life harmed, not by the murder of his mother, not by the murder of his father, not by theft, not by the killing of a Brahman. If he is going to commit a sin, the bloom I does not depart from his face!

2. Indra said: 'I am prana, meditate on me as the conscious self (pragnatman), as life, as immortality. Life is prana, prana is life. Immortality is prana, prana is immortality. As long as prana dwells in this body, so long surely there is life. By prana he obtains immortality in the other world, by knowledge true conception. He who meditates on me as life and immortality, gains his full life in this world, and obtains in the Svarga world immortality and indestructibility.'

(Pratardana said): 'Some maintain here, that the pranas become one, for (otherwise) no one could at the same time make known a name by speech, see a form with the eye, hear a sound with the ear, think a thought with the mind. After having become one, the pranas perceive all these together, one by one. While speech speaks, all pranas speak after it. While the eye sees, all pranas see after it. While the ear hears, all pranas hear after it. While the mind thinks, all pranas think after it. While the prana breathes, all pranas breathe after it.'

'Thus it is indeed,' said Indra, 'but nevertheless there is a pre-eminence among the pranas.'

3. Man lives deprived of speech, for we see dumb people. Man lives deprived of sight, for we see blind people. Man lives deprived of hearing, for we see deaf people. Man lives deprived of mind, for we see infants. Man lives deprived of his arms, deprived of his legs, for we see it thus. But prana alone is the conscious self (pragnatman), and having laid hold of this body, it makes it rise up. Therefore it is said, Let man worship it alone as uktha. What is prana, that is pragna (self-consciousness); what is pragna

(self-consciousness), that is prana, for together they (pragna and prana) live in this body, and together they go out of it. Of that, this is the evidence, this is the understanding. When a man, being thus asleep, sees no dream whatever, he becomes one with that prana alone. Then speech goes to him (when he is absorbed in prana) with all names, the eye with all forms, the ear with all sounds, the mind with all thoughts. And when he awakes, then, as from a burning fire sparks proceed in all directions, thus from that self the pranas (speech, &c.) proceed, each towards its place; from the pranas the gods (Agni, &c.), from the gods the worlds.

Of this, this is the proof, this is the understanding. When a man is thus sick, going to die, falling into weakness and faintness, they say: 'His thought has departed, he hears not, he sees not, he speaks not, he thinks not.' Then he becomes one with that prana alone. Then speech goes to him (who is absorbed in prana) with all names, the eye with all forms, the ear with all sounds, the mind with all thoughts. And when he departs from this body, he departs together with all these

4. Speech gives up to him (who is absorbed in prana) all names, so that by speech he obtains all names. The nose gives up to him all odours, so that by scent he obtains all odours. The eye gives up to him all forms, so that by the eye he obtains all forms. The ear gives up to him all sounds, so that by the ear he obtains all sounds. The mind gives up to him all thoughts, so that by the mind he obtains all thoughts. This is the complete absorption in prana. And what is prana is pragna (self-consciousness), what is pragna (self-consciousness) is prana. For together do these two live in the body, and together do they depart.

Now we shall explain how all things become one in that pragna. (self-consciousness).

5. Speech is one portion taken out of pragna (self-conscious knowledge), the word is its object, placed outside. The nose is one portion taken out of it, the odour is its object, placed outside. The eye is one portion taken out of it, the form is its object, placed outside. The ear is one portion taken out of it, the sound is its object, placed outside. The tongue is one portion taken out of it, the taste of food is its object, placed outside. The two hands are one portion taken out of it, their action is their object, placed outside. The body is one portion taken out of it, its pleasure and pain are its object, placed outside. The organ is one portion taken out of it, happiness, joy, and offspring are its object, placed outside. The two feet are one portion taken out of it, movements are their object, placed outside. Mind is one portion taken out of it, thoughts and desires are its object, placed outside.

6. Having by pragna (self-conscious knowledge) taken possession of speech, he obtains by speech all words. Having by pragna taken possession of the nose, he obtains all odours. Having by pragna taken possession of the eye, he obtains all forms. Having by pragna taken possession of the ear, he obtains all sounds. Having by pragna taken possession of the tongue, he obtains all tastes of food. Having by pragna taken possession of the two hands, he obtains all actions. Having by pragna taken possession of the body, he obtains pleasure and pain. Having by pragna taken possession of the organ, he obtains happiness, joy, and offspring. Having by pragna taken possession of the two feet, he obtains all movements. Having by pragna taken possession of mind, he obtains all thoughts.

7. For without pragna (self-consciousness) speech does not make known (to the self) any word. 'My mind was absent,' he says, 'I did not perceive that word.' Without pragna the nose does not make known any odour. 'My mind was absent,' he says, 'I did not perceive that odour.' Without pragna the eye does not make known any form. 'My mind was absent,' he says, 'I did not perceive that form.' Without pragna the ear does not make known any sound. 'My mind was absent,' he says, 'I did not perceive that sound.' Without pragna the tongue does not make known any taste. 'My mind was absent,' he says, 'I did not perceive that taste.' Without pragna the two hands do not make known any act. 'Our mind was absent,' they say, 'we did not perceive any act.' Without pragna the body does not make known pleasure or pain. 'My mind was absent,' he says, 'I did not perceive that pleasure or pain.' Without pragna the organ does not make known happiness, joy, or offspring. 'My mind was absent,' he says, 'I did not perceive that happiness, joy, or offspring.' Without pragna the two

feet do not make known any movement. 'Our mind was absent,' they say, 'we did not perceive that movement.' Without pragna no thought succeeds, nothing can be known that is to be known.

8. Let no man try to find out what speech is, let him know the speaker, Let no man try to find out what odour is, let him know him who smells. Let no man try to find out what form is, let him know the seer. Let no man try to find out what sound is, let him know the hearer. Let no man try to find out the tastes of food, let him know the knower of tastes. Let no man try to find out what action is, let him know the agent. Let no man try to find out what pleasure and pain are, let him know the knower of pleasure and pain. Let no man try to find out what happiness, joy, and offspring are, let him know the knower of happiness, joy, and offspring. Let no man try to find out what movement is, let him know the mover. Let no man try to find out what mind is, let him know the thinker. These ten objects (what is spoken, smelled, seen, &c.) have reference to pragna (self-consciousness), the ten subjects (speech, the senses, mind) have reference to objects. If there were no objects, there would be no subjects; and if there were no subjects, there would be no objects. For on either side alone nothing could be achieved. But that (the self of pragna, consciousness, and prana, life) is not many, (but one.) For as in a car the circumference of a wheel is placed on the spokes, and the spokes on the nave, thus are these objects (circumference) placed on the subjects (spokes), and the subjects on the prana. And that prana (breath, the living and breathing power) indeed is the self of pragna (the self-conscious self), blessed, imperishable, immortal. He does not increase by a good action, nor decrease by a bad action. For he (the self of prana and pragna) makes him, whom he wishes to lead up from these worlds, do a good deed; and the same makes him, whom he wishes to lead down from these worlds, do a bad deed. And he is the guardian of the world, he is the king of the world, he is the lord of the universe, and he is my (Indra's) self, thus let it be known, yea, thus let it be known!

FOURTH ADHYAYA

1. There was formerly Gargya Balaki, famous as a man of great reading; for it was said of him that he lived among the Usinaras, among the Satvat-Matsyas the Kuru-Pankalas, the Kasi-Videhas. Having gone to Agatasatru, (the king) of Kasi, he said to him: 'Shall I tell you Brahman?' Agatasatru said to him: 'We give a thousand (cows) for that speech (of yours), for verily all people run away, saying, " Ganaka (the king of Mithila) is our father (patron)."'

2. [about 2 pages of verbatim Sanskrit omitted]

3. Balaki said: 'The person that is in the sun, on him I meditate (as Brahman).'

Agatasatru said to him: 'No, no! do not challenge me (to a disputation) on this. I meditate on him who is called great, clad in white raiment, the supreme, the head of all beings. Who so meditates on him thus, becomes supreme, and the head of all beings.'

4. Balaki said: 'The person that is in the moon, on him I meditate.'

Agatasatru said to him: 'Do not challenge me on this. I meditate on him as Soma, the king, the self, (source) of all food. Whoso meditates on him thus, becomes the self, (source) of all food.'

5. Balaki said: 'The person that is in the lightning, on him I meditate.'

Agatasatru said to him – 'Do not challenge me on this. I meditate on him as the self in light. Whoso meditates on him thus, becomes the self in light.'

6. Balaki said : 'The person that is in the thunder, on him I meditate.'

Agatasatru said to him: 'Do not challenge me on this. I meditate on him as the self of sound'. Whoso meditates on him thus, becomes the self of sound.'

7. Balaki said: 'The person that is in the ether, on him I meditate.'

Agatasatru said to him: 'Do not challenge me on this. I meditate on him as the full, quiescent Brahman. Whoso meditates on him thus, is filled with offspring and cattle. Neither he himself nor his offspring dies before the time.'

8. Balaki said: 'The person that is in the air, on him I meditate.'

Agatasatru said to him: 'Do not challenge me on this. I meditate on him as Indra Vaikuntha, as the unconquerable army. Whoso meditates on him thus, becomes victorious, unconquerable, conquering his enemies.'

9. Balaki said: 'The person that is in the fire, on him I meditate.'

Agatasatru said to him: 'Do not challenge me on this. I meditate on him as powerful. Whoso meditates on him thus, becomes powerful among others.'

10. Balaki said: 'The person that is in the water, on him I meditate.'

Agatasatru said to him: 'Do not challenge me on this. I meditate on him as the self of the name. Whoso meditates on him thus, becomes the self of the name.' So far with regard to deities (mythological); now with regard to the body (physiological).

11. Balaki said : 'The person that is in the mirror, on him I meditate.'

Agatasatru said to him: 'Do not challenge me on this. I meditate on him as the likeness. Whoso meditates on him thus, to him a son is born in his family who is his likeness, not one who is not his likeness.'

12. Balaki said : 'The person that is in the echo, on him I meditate.'

Agatasatru said to him: 'Do not challenge me on this. I meditate on him as the second, who never goes away. Whoso meditates on him thus, he gets a second from his second (his wife), he becomes doubled 1.

13. Balaki said: 'The sound that follows a man, on that I meditate.'

Agatasatru. said to him: 'Do not challenge me on this. I meditate on him as life. Whoso meditates on him thus, neither he himself nor his offspring will faint before the time.'

14. Balaki said: 'The person that is in the shadow, on him I meditate.'

Agatasatru said to him: 'Do not challenge me on this. I meditate on him as death. Whoso meditates on him thus, neither he himself nor his offspring will die before the time.'

15. Balaki said : 'The person that is embodied, on him I meditate.'

Agatasatru said to him: 'Do not challenge me on this. I meditate on him as Lord of creatures. Whoso meditates on him thus, is multiplied in offspring and cattle.'

16. Balaki said: 'The Self which is conscious (pragna), and by whom he who sleeps here, walks about in sleep, on him I meditate.'

Agatasatru said to him: 'Do not challenge me on this. I meditate on him as Yama the king. Whoso meditates on him thus, everything is subdued for his excellencies.'

17. Balaki said: 'The person that is in the right eye, on him I meditate.'

Agatasatru said to him: 'Do not challenge me on this. I meditate on him as the self of the name, as the self of fire, as the self of splendour. Whoso meditates on him thus, he becomes the self of these.'

18. Balaki said The person that is in the left eye, on him I meditate.'

Agatasatru said to him : 'Do not challenge me on this. I meditate on him as the self of the true, as the self of lightning, as the self of light. Whoso meditates on him thus, he becomes the self of these.'

19. After this Balaki became silent. Agatasatru said to him: 'Thus far only (do you know), O Balaki?' 'Thus far only,' replied BalaAki.

Then Agatasatru said to him: 'Vainly did you challenge me, saying: 'Shall I tell you Brahman? O Balaki, he who is the maker of those persons (whom you mentioned), he of whom all this is the work, he alone is to be known.'

Thereupon Balaki came, carrying fuel in his hand, saying: 'May I come to you as a pupil?' Agatasatru said to him: 'I deem it improper that a Kshatriya should initiate a Brahmana. Come, I shall make you know clearly.' Then taking him by the hand, he went forth. And the two together came to a person who was asleep. And Agatasatru called him, saying: 'Thou great one, clad in white raiment, Soma, King.' But he remained lying. Then he pushed him with a stick, and he rose at once. Then said Agatasatru to him: 'Balaki, where did this person here sleep? Where was he? Whence came he thus back?. Balaki did not know.

20. And Agatasatru said to him: 'Where this person here slept, where he was, whence he thus came back, is this: The arteries of the heart called Hita extend from the heart of the person towards the surrounding body. Small as a hair divided a thousand times, they stand full of a thin fluid of various colours, white, black, yellow, red. In these the person is when sleeping he sees no dream.

Then he becomes one with that prana alone. Then speech goes to him with all names, the eye with all forms, the ear with all sounds, the mind with all thoughts. And when he awakes, then, as from a burning fire, sparks proceed in all directions, thus from that self the pranas (speech, &c.) proceed, each towards its place, from the pranas the gods, from the gods the worlds. And as a razor might be fitted in a razor-case, or as fire in the fire-place (the arani on the altar), even thus this conscious self enters the self of the body (considers the body as himself) to the very hairs and nails. And the other selves (such as speech, &c.) follow that self, as his people follow the master of the house. And as the master feeds with his people, nay, as his people feed on the master, thus does this conscious self feed with the other selves, as a master with his people, and the other selves follow him, as his people follow the master. So long as Indra did not understand that self, the Asuras conquered him. When he understood it, he conquered the Asuras and obtained the pre-eminence among all gods, sovereignty, supremacy. And thus also he who knows this obtains pre-eminence among all beings, sovereignty, supremacy, – yea, he who knows this.

VAGASANEYI–SAMHITA–UPANISHAD.

sometimes called

ISAVASYA or ISA–UPANISHAD

1. ALL this, whatsoever moves on earth, is to be hidden in the Lord (the Self). When thou hast surrendered all this, then thou mayest enjoy. Do not covet the wealth of any man!
2. Though a man may wish to live a hundred years, performing works, it will be thus with him; but not in any other way: work will thus not cling to a man.
3. There are the worlds of the Asuras covered with blind darkness. Those who have destroyed their self (who perform works, without having arrived at a knowledge of the true Self), go after death to those worlds.
4. That one (the Self), though never stirring, is swifter than thought. The Devas (senses) never reached it, it walked before them. Though standing still, it overtakes the others who are running. Matarisvan (the wind, the moving spirit) bestows powers on it.
5. It stirs and it stirs not; it is far, and likewise near. It is inside of all this, and it is outside of all this.
6. And he who beholds all beings in the Self, and the Self in all beings, he never turns away from it.
7. When to a man who understands, the Self has become all things, what sorrow, what trouble can there be to him who once beheld that unity?
8. He (the Self) encircled all, bright, incorporeal, scatheless, without muscles, pure, untouched by evil ; a seer, wise, omnipresent, self-existent, he disposed all things rightly for eternal years.
9. All who worship what is not real knowledge (good works), enter into blind darkness : those who delight in real knowledge, enter, as it were, into greater darkness.
10. One thing, they say, is obtained from real knowledge; another, they say, from what is not knowledge. Thus we have heard from the wise who taught us this.
11. He who knows at the same time both knowledge and not-knowledge, overcomes death through not-knowledge, and obtains immortality through knowledge.
12. All who worship what is not the true cause, enter into blind darkness: those who delight in the true cause, enter, as it were, into greater darkness.
13. One thing, they say, is obtained from (knowledge of) the cause; another, they say, from (knowledge of) what is not the cause. Thus we have heard from the wise who taught us this.
14. He who knows at the same time both the cause and the destruction (the perishable body), overcomes death by destruction (the perishable body), and obtains immortality through (knowledge of) the true cause.

15. The door of the True is covered with a golden disk. Open that, O Pushan, that we may see the nature of the True.

16. O Pushan, only seer, Yama (judge), Surya (sun), son of Pragapati, spread thy rays and gather them! The light which is thy fairest form, I see it. I am what He is (viz. the person in the sun).

17. Breath to air, and to the immortal! Then this my body ends in ashes. Om! Mind, remember! Remember thy deeds! Mind, remember! Remember thy deeds!

18. Agni, lead us on to wealth (beatitude) by a good path, thou, O God, who knowest all things! Keep far from us crooked evil, and we shall offer thee the fullest praise! (Rv. 1, 189, I.)