

KHANDOGYA-UPANISHAD Part 1

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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 Svara, 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 Svara is the imperishable (syllable), the immortal, free from fear. Because the Devas entered it, therefore they became immortal, and free from fear.

5. He who knowing this loudly pronounces (pranauti) that syllable, enters the Same (imperishable) syllable, the Svara, 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 Udgitri 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 Pravihana 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 Pratihartri: 'Pratihatri, if you, without knowing the deity which belongs to the pratihara (the hymns of the Pratihartri), 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 Pratihartri approached him, saying: 'Sir, you said to me, " Pratihartri, 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, Svava (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 hinikara 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 prastiva, &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.