

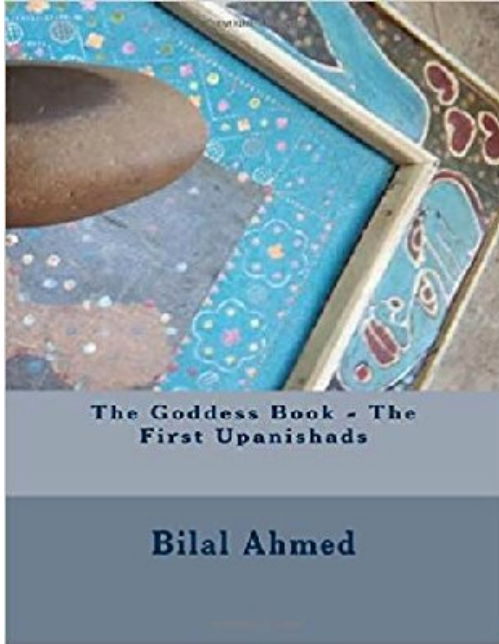
The Goddess Book

Subtitle: The First Upanishads

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After absorbing all the 108 Upanishads, and meditating on a month, made the realization these scripts were never available to human beings, because of the restrictions of Hindu religions caste system, where only Brahmans had access to the knowledge, in a way to control people. Thanks to the internet, where now all this information is available in English, for the first time. Now we can start studying together, the sound of silence, which is the golden nugget of the Upanishads. Interestingly enough, on the Russian news yesterday, on Twitter, they are examining Tinnitus, which is various ringing in the ear. This is the sound of the Soul, Spirit and real experience of God.



Chapter: Kshurika Upanishad

The Sanskrit word Kshurika means 'razor', and in this Upanishad, it metaphorically signifies yoga being a tool to cut oneself away from Maya (illusion) and errors. A similar

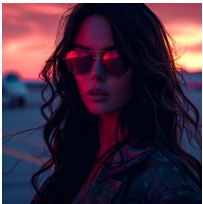
meaning to Kshurika is attributed in the Mundaka Upanishad. The text is composed in poetic prose style. It is notable for its discussion of concentration of mind during meditation, stating that mind is the Kshurika (razor) that can cut away worldly distractions and external sense objects during Dharana step of Yoga. It calls it the Dhyana-yoga. The Upanishad also includes sections on Asana (posture), Pranayama (breath exercises) and Pratyahara (withdrawal of senses from outside to inside) as a means to cleanse the body and mind. The aim of Yoga, describes the Upanishad, is to know and liberate one's soul. Yogic meditation, states the Kshurika Upanishad, is the razor that helps sever the mind from the changing reality and worldly cravings, achieve self-knowledge and liberation from Samsara (rebirth). When the knife of the fixed mind whetted by breath control, sharpened on the stone of renunciation has cut through the weave of life, adept is forever released from his bonds. Freed from all desire, he becomes immortal; delivered from temptations, having cut through the toil of existence, he is no longer in samsara. —Kshurika Upanishad, 1.24



Chapter: Sita Upanishad

The Sita Upanishad is a medieval era Sanskrit text and a minor Upanishad of Hinduism. It is attached to the Atharva Veda, and is one of the nine Shakta Upanishads. It is categorized as a late Upanishad, in which goddess is extolled as the Ultimate Reality of the Universe (Brahman), the ground of Being (Spirituality), and material cause behind all manifestation. The Upanishad identifies Sita with primordial Prakriti (nature) and her three powers, asserts the text, are manifested in daily life as will (ichha), action (kriya) and knowledge (jnana). This Upanishad is notable for asserting that the cosmos is Atman (soul), it resides in the heart, its awareness and self-realization emerges by Vichara (investigation into the Self) and Samadhi, the ultimate stage of meditation. Sita as goddess is traceable to 1st-millennium BCE Hindu texts and the Epic Ramayana. Who is Sita? That divine Being is threefold, through her power, namely, the power of desire, the power of action, the power of knowledge. —Sita Upanishad verse 11 Prajapati describes Sita as primal Prakriti, or primordial nature. She is, asserts the text, same as Lakshmi and the Shakti (energy and power) of Vishnu. The text references and uses fragments of hymns in the Vajasaneyi Samhita of Yajurveda, asserting the goddess to manifest all the times as “will, action and knowledge” that drives change in the universe, wherein everything, the empirically observed and the transcendental reality, is manifestation of her Being. Sita is all of creation, the good and the bad, all the gods and the demons, the cause and the effect, the material and the spiritual, the virtue and the beauty. Her quality includes the changing reality (Maya, metaphysical illusion), and the unchanging reality without a second (Brahman, metaphysical constant). She is free from change. She has no blemishes. She represents the vocal form of the four Vedas, which the text asserts comes from 21 schools of Rigveda, 109 schools of Yajurveda, 1000 schools of Samaveda, and 40 schools of Atharvaveda. She is ethics, tradition, law, legend, and the five minor Vedas, asserts the text, naming these as architecture, archery, music, medicine and Daivika (divinity). She is the basis of the whole world, is composed of

Brahma Vishnu and Shiva, and she is the soul (inner self, Atman) that resides in all livings. Her name Sita, signifies Pranava or "Aum", and she is the first cause of the universe. The text then offers a folk etymology for her name, asserting that each letter of her name has specific meaning. The "S" indicates Satya or eternal truth, the "i" signifies Maya or illusion in an unchanging form, and "ta" denoting the goddess of speech conjoined with Brahman. The text weaves in mythical elements of her origins. She, asserts the text, emerged at the tip of the plough symbolizing her link to Prakriti or nature that feeds and nourishes all life. She is all pervading. She, asserts the text, lights up everything in all worlds. "The wheel of time and the wheel of the Universe" are her personifications. Evolution and preservation are her gifts, she is the tree of plenty. She is Lakshmi, seated as a Yogini on her lion throne. The universe is full of the beautiful, states the Upanishad, and all that beauty is she, she alone. The Vedas are her, states Sita Upanishad, and she personifies the three goddesses: Shri (goddess of prosperity, Lakshmi), Bhumi (mother earth), and Nila (goddess of destruction). These manifestations of her, correspond to Samkhya theory of Guna, as Sattva, Rajas and Tamas respectively, and are traced in Vaishnavism tradition respectively to the Sri-Sukta, Bhu-Sukta, and Nila-Sukta hymns in the Vedas. Sita, states the text, is the supreme goddess, non-dual Brahman (Ultimate Reality), the Being (Spirituality), and material cause of empirical reality.



Chapter: Dakshinamurti Upanishad - The Reality - Shiva

The text is notable for asserting that Dakshinamurti is an aspect of Shiva, an aid to the liberating knowledge that Shiva is within oneself as Atman (self, soul), and everything one does in daily life is an offering to this Shiva. The text is named after Jnana (knowledge) aspect of the Hindu god Shiva, as Dakshinamurti which means giver of knowledge. He is traditionally the expounder of the Shastras, represented as seating under a Banyan tree in the Himalayas resplendent with energy and bliss, surrounded and revered by sages, in a yoga pose (virasana), holding the fire of knowledge in one hand and a book or snake or lotus or nilotpala flower in another.

Dakshinamurti is the "teacher-god", with Atma-vidya, literally the knowledge of Atman (soul, self). He is the ancient guru, who teaches One Self through silence. The term Upanishad means it is knowledge or "hidden doctrine" text that belongs to the corpus of Vedanta literature collection presenting the philosophical concepts of Hinduism and considered the highest purpose of its scripture, the Vedas. Markandeya bliss Sages asked Markandeya, "How do you enjoy such bliss?" Markandeya answered, "By knowledge of the highest secret, of Shiva, the Reality."

—Dakshinamurti Upanishad The sages ask back, what is this Reality? what is the means to it, what is the aid to that knowledge, who is the deity, what offerings, how should one devote oneself to it, at what time and how? Shiva is the Dakshinamukha, states the text through Markandeya, he as deity is the aid, he is the one into whom the universe will dissolve and into whom all will be absorbed back, he is who shines, he is inherently blissful and happy because he knows his true nature. After the prelude, the first three verses of the text describes the

iconography of Dakshinamurti, as being of silver color, moon crested near his hair, seated in yoga posture, holding in his various hands a rosary, a vessel of amrita (nectar of eternal life), a book symbolizing knowledge, the Shiva serpent, his forehead and body marked with holy ash, with axe, deer and sages surrounding him, as he sits under a banyan-fig tree. The verse 4 of the text represents his alternate iconography as holding a vina (musical instrument). Dakshinamurti, asserts verse 5 of the text, is the essential meaning of the Vedas. True devotion, defines the Upanishad, is to meditate before Dakshinamurti, with the constant thought of "I am He", that is "I am identical with Shiva". The means to secret knowledge of Shiva, states the text, is to concentrate and realize that Shiva is no different than oneself, that all bodily human action, in one's life, is an offering to Shiva. The best time to worship this Reality, asserts the text, is in all three states of consciousness – during action when one is awake, during rest when one is dreaming in sleep, and in the state of deep sleep. The gathered sages, states the text, then ask Markadeya for the form and manifestation of Shiva, and who should be the worshipper? The worshipper, asserts the text, is one who seeks the lamp of wisdom, within whom is the oil of indifference to that which is the worldly superficiality, who has the wick of devotion for the light of knowledge. Once the darkness within is dispelled, Shiva becomes manifested in the worshipper, states the Upanishad. Shiva, asserts the text, then dwells in the devotee as himSelf, the bliss, the wisdom, and he is free of all notions of duality. This is the secret doctrine of Shiva, the Reality. He who studies it, is delivered from all sins, and is the one who attains kaivalya, asserts the text.



Chapter: Aruneya Upanishad - Hiranyagarbha

It deals with the cultural phenomenon of a Sannyasi or Hindu monk, a practitioner of Sannyasa or renunciation. The Upanishad also outlines the character and lifestyle of a Paramahansa, the monk who has achieved the highest state of spirituality. The text is told as a sermon from the god Prajapati, identified with Brahma in some commentaries to the sage Aruni, who gives his name to this Upanishad. By what means, O Lord, can I give up rituals completely? — Aruni Upanishad Chapter 1 Prajapati tells him to relinquish all relationships, sons, brothers, sisters, friends etc. as well as external symbols like the a hair tuft and the sacred thread. He must also give up on the Vedic recitation and all mantra chanting, everything in the entire universe that he is attached to. Take up a garment and a staff, states the text, then begin the journey of renunciation. Prajapati also tells Aruni to abandon the seven upper realms of the universe - Bhur, Bhuvah, Svar, Mahas, Jana, Tapas, Satya, and the seven lower realms of Atala, Patala, Vitala, Sutala, Rasatala, Mahatala, Talatala, and egg of creation of the world. The upper realms are opened by the seven main chakras. The lower realms are opened by meditation, with soulmate. Together there are 28 hemispheres, divided between male and female, 14 chakras, plus 2 more for ishwara and ishwari, watching all 30 hemispheres. Give up all material things of life to seek. Sannyasi promise to self: All beings are safe from me, I shall not be a source of fear for any living being, for everything has proceeded from me. — Aruni Upanishad Chapter 3 Ultimately, he abandons his Palasa,

Bilva, Udumbara staff, his deerskin, his girdle, his string. He who knows this, hymn from Rig Veda 1.22.20-1.22.21, conquers: And the highest step of Vishnu The sages always see Like an eye stretched across the sky That highest step of Vishnu The wise men ever vigilant, Light up with joyous praise. —Aruni Upanishad, Chapter 5 Interestingly enough, while writing the Upanishads, I saw Vishnu in the dream state with Lakshmi, as the owner of the deep sleep realms. Hiranyagarbha Hiranyagarbha literally means the 'golden womb' or 'golden egg', poetically translated as 'universal germ', is the source of the creation of universe or the manifested cosmos in Vedic philosophy, as well as an avatar of Vishnu in the Bhagavata Purana. It is a personification of Vishnu, in Atman form, however the Spirit. It finds mention in one hymn of the Rigveda (RV 10.121), known as the Hiranyagarbha Sukta, suggesting a single creator deity *yo devev adhi deva eka asit*, Griffith: "He is the God of gods, and none beside him", identified in the hymn as Prajapati. The concept of the "golden womb" is again mentioned in the Vishvakarman Sukta. The experience is a repetitive pattern, having visioned Hiranyagarbha in Brahmananda ashram in 2012 where Brahmananda is Prajapati, also a repetitive pattern of creation, migration of the soul, or Hamsa, to present day, validated by sound of silence and yogic prana where the visions are possible to see. The Upanishad calls it the Soul of the Universe or Brahman, and elaborates that Hiranyagarbha floated around in emptiness and the darkness of the non-existence for about a year, and then broke into two halves which formed the Svarga (matrix) or Shiva and the Earth, or Parvati. The division done on the soul level, so soulmate can be established. The comparison is to a single cell worm, which holds the trinity, soul, male and female counterparts in one single DNA strand. The manifestation of the soul then takes over space, as the house, baytullah. The correlation is also defined in the vedas, when Indra and Agni play in the astral, Indra comes from the heavens below, Agni comes from the earth above. Where they meet is called *sva-shakti*, a place of abundance of energy, from all three worlds, astral, earth and underworld. Hiranyagarbha is also a sacrifice, where it is known as Hiranyagarbha Yagna. This sacrifice was performed by the founder of the Rashtrakuta dynasty, Dantidurga, to confer Kshatriya Hood on himself, as he was not born a Kshatriya, and in olden days, the caste system in India was very prevalent and he was not accepted by the people as their King, until he conferred Kshatriya Hood upon himself. The sacrifice is also similar to taking all the human beings in the world, within one nadam and bindu cell, as the father and mother of creation, to share the knowledge, and connect with everyone through Brahman, from the inside, rather outside, as we are all connected through the micro cell structures. Some classical yoga traditions consider Hiranyagarbha as the originator of yoga, though this may also be a name for Rishi Kapila. Matsya Purana (2.25-30) gives an account of initial creation. After Mahapralaya, the great dissolution of the Universe, there was darkness everywhere. Everything was in a state of sleep. There was nothing, either moving or static. Then Svayambhu, self-manifested Being arose, which is a form beyond senses. It created the primordial waters first and established the seed of creation into it. The seed turned into a golden womb, Hiranyagarbha. Then Svayambhu entered in the egg. The nomena is similar to a yogi having an inward experience, seeing the divine blue prints, making the modification, by following the rules, but upgrading slightly, once the work is done, jumping into that state of creation and live like a human being, because all human beings are created in the image of God. The Samkhya school holds that there are only two primary principles, Purusha and Prakriti, and creation is only a manifestation or evolution of the constituents of Prakriti due to the action of Purusha's Consciousness. The Bhagavata states that Narayana alone was in the beginning, who was the pious of principles of creation, sustenance, and dissolution, also known as the Hindu Trinity of Brahma, Vishnu and Shiva) - the Supreme Hari, multi-headed, multi-eyed, multi-footed, multi-armed, multi-limbed. This was the Supreme Seed

of all creation, subtler than the subtlest, greater than the greatest, larger than the largest, and more magnificent than even the best of all things, more powerful, than even the wind and all the gods, more resplendent than the Sun and the Moon, and more internal than even the mind and the intellect. He is the Creator, the Supreme. The term can also mean as He who, having become first the Creator, has come to be considered as the womb of all objects. However, with Lakshmi. The Hiranyagarbha Sukta of the Rigveda declares that God manifested Himself in the beginning as the Creator of the Universe, encompassing all things, including everything within Himself, the collective totality, as it were, of the whole of creation, animating it as the Supreme Intelligence. God is the beginning, whereas the individual souls contribute to It's Divinity, enlarging the Universe. In the beginning was the Divinity in his splendour, manifested as the sole Lord of land, skies, water, space and that beneath and He upheld the earth and the heavens. Who is the deity we shall worship with our offerings? It is that who bestows soul-force and vigor, whose guidance all men invoke, the Devas invoke whose shadow is immortal life and death. Who is the deity we shall worship with our offerings? It is that who by His greatness became the One King of the breathing and the seeing, who is the Lord of man and bird and beast. Who is the deity we shall worship with our offerings? It is that through whose glory the snow-clad mountains rose, and the ocean spread with the river, they say. His arms are the quarters of the sky. Who is the deity we shall worship with our offerings? It is that through whom the heaven is strong and the earth firm, who has steadied the light and the sky's vault, and measured out the sphere of clouds in the mid-region. Who is the deity we shall worship with our offering? It is that to whom heaven and earth, placed in the light by his grace, look up, radiant with the mind while over them the sun, rising, brightly shines. Who is the deity we shall worship with our offerings? When the mighty waters came, carrying the universal germ, producing the flame of life, then dwelt there in harmony the One Spirit of the Devas. Who is the deity we shall worship with our offerings? It is that who in its might surveyed the waters, conferring skill and creating worship - That, the God of gods, the One and only One. Who is the deity we shall worship with our offerings? Mother of the world - may that not destroy us who with Truth as his Law made the heavens and produced waters, vast and beautiful. Who is the deity we shall worship with our offerings? Lord of creation! No one other than thee pervades all these that have come into being. May that be ours, for which our prayers rise, may we be masters of many treasures! 1. HIRANYAGARBHA was present at the beginning ; when born, he was the sole lord of created beings; he upheld this earth and heaven, -let us offer worship with an oblation to the divine. 2. (To him) who is the giver of soul, the giver of strength, Whose commands all (beings), even the gods obey, Whose shadow is immortality, whose (shadow) is death, -let us offer worship with an oblation to the divine. 3. (To him) who, by his greatness, has verily become the sole king of the breathing and seeing world, who rules over this aggregate of two-footed and four-footed beings,- let us offer Worship with an oblation to the divine. 4. Through whose greatness these snow-clad (mountains exist), whose property men call the ocean with the rivers, whose are these quarters of space, whose are the two arms, --let us offer worship with an oblation to the divine. 5. By whom the sky was made profound and the earth solid, by Whom heaven and the solar sphere were fixed, who was the measure of the water in the firmament,- let us offer worship with an oblation to the divine. 6. Whom heaven and earth established by his protection, and, shining brightly, regarded with their mind, in whom the risen sun shines forth, -let us offer worship with an oblation to the divine. 7. When the vast waters overspread the universe containing the germ and giving birth to AGNI, then was produced the one breath of the gods, -let us offer worship with an oblation to the divine. 8. He who by his might beheld the waters all around containing the creative power and giving birth to sacrifice, he who among the gods was the one supreme god,- let us offer worship with an

oblation to the divine. 9. May he do us no harm who is the parent of the -earth, or who the unerring support (of the world) begat the heaven, and who generated the vast and delightful waters, -let us offer worship with an oblation to the divine. 10. No other than thou, PRAJAPATI, hast given existence to all these beings ; may that object of our desires for which we sacrifice to thee be ours, may we be the possessors of riches. Hiranyagarbha | yoga citta vrtti nirodhah



Chapter: The Goddess Book - Introduction

In 2017, as I just came off working for a startup incubator, I build a startup company. We worked vigorously all through the summer, from March till October. Right when the product was ready to help local food and farmers markets, Sonoma, California had a huge fire. Most of the local business and farmers markets were affected. With the fire, all across San Francisco Bay Area, you could smell smoke everywhere. I waited patiently for events to become quieter, interviewed many local food and farmers market business, but could not generate the required revenue for the startup to stay alive. Hence at the end of October, I packed my bags and head over to Mount Shasta. I continued hearing the word 'brahma vidya' in my ears. To me, this was a special time. One day of Brahma equals thousands of years, eternity for Brahman, according to the vedic scriptures. Brahma is the third in the Hindu trilogy, Shiva being the first, the de-structor, Vishnu being the second, the preserver and Brahma being the third, the creator. This was my guru Brahmananda Saraswati's time, Saraswati being my soulmate, Heather, the goddess book, my inner guru, and guru ji, my outer guru, from whom I received all the other gurus, like Sivananda, Satchidananda and Vishnudevananda, my Shiva and Vishnu vidyas or dreams, while closing this book, August 2018, my birthday, on brahmavidya, also defined in Upanishads, a gift to my soul-mates, teachers and students. This book is hence 'the last upanishad', because Upanishads is a living document of the students and teachers of yoga. I lived the life of Shiva for many years. Back in October 2011, when I broke up with my relationship, I had a Shiva vision, 'this house you are living in, as to go, because there is a treasure underneath'. This was the 'shiva vidya' for me. Moving out of my place, and in with yogi ashrams, I practiced deep sadhana, with the focus on tantra yoga, shiva and parvati, dancing with kali. Same turn of events happened in 2011, when in November and December, I spent great amount of time in Mount Shasta, specially Platina, California, at Saint Herman Monastery of Alaska. Then back to Brahmananda ashram, in San Francisco California. I traveled a few times back and forth between Mount Shasta and San Francisco, till finally staying at the ashram for six months, before moving into Sivananda Yoga Ashram, in San Francisco, August 2012 and living there for two years, till August 2014, when it shut down. My own startup, mytweetmark, a robotic Vishnu, a 'vishnu vidya', spreading millions of page views of vedanta on all social media platforms. The Sivananda ashram inspired me to write blogs about the yogi knowledge I was receiving, hence by 2014, I wrote two books on yoga, validated by the teachers at the yoga ashram, where they passed on the Swami Vishnudevananda maha samadhi cloth to me. This is the Vishnu cycle, where the knowledge of the past was

translated, through deep sadhana and practice, into today's time. Most of the people nowadays are on Facebook and Twitter, hence the knowledge needed to be translated into blogs, and also auto tweet algorithms my startup, mytweetmark provided, that created millions of yogi page views across the world. The Sivananda yoga ashram shutdown in August 2014, and I lived there for two years. After the shutdown, I moved in with a zen master, another living saint, a buddha incarnation, to learn about the art of drinking water and eating vegan food. I lived with him for six months, and practiced deep sadhana with tea drinking. I spent a lot of time between Harbin Hot Springs and Sivananda yoga ashram, a shaman healing crescent moon shaped resort, before it burned down by fires, in September 2015. In January 2015, I moved into my own apartment, and continued on to write ten books, on startups, yoga and food. This continued on for the 'vishnu vidya' where the knowledge of the past was moved on to the current generation. Every where in San Francisco, people freely started to talk about consciousness and vegan food. By end of 2017, I worked on my startup and started tuning into deep vedantic formula. I was able to see various turn of events, and able to document most of the process, through prayer and my startup. By the end of 2017, I had written 10 books, 5 books on yoga and 5 books on startups. End of 2017 was similar to end of 2011, where I was completing a six year, buddha cycle. In Mount Shasta, the holy water, the male and female springs in Stewart Mineral Springs, Weed, California, where each cell of the white male water is examined; Each cell has six sides, a buddha sitting on each side. In November of 2017, I visited the springs, and then camped on Mount Shasta for a couple of weeks. My teacher and guide, Walking Eagle, a Native American Shaman healer, owner of the sweat lodge, I visited at the Stewart Mineral Springs. Similar to Shiva, I was ready to renounce and go into deep meditation and sadhana. I suddenly heard the voice of buddha, 'take the middle path, go back to San Francisco'. I head back into San Francisco, December 2018, again to spend time with yogis at Brahmananda ashram and visited Father James of the Orthodox Christianity at the Church in San Francisco. Father James was the first teacher I had met in November 2011, who introduced me to the Monastery. While I was visiting the Russian Orthodox Monastery in Platina, California, and the plan to renounce as a Christian with them, Father Damascene put a Orthodox Cross on me. Father Damascene served his life, writing about his teacher, Father Rose, who is the part founder of the Monastery. He was able to guide me into various Orthodox books, perhaps astonished by how fast I was able to grasp on the ideas, with the experience and 'knowledge of gleam', a very highly rewarded word, in Christmas rhymes, and highest achievement of a soul. I shared the same experience with Father Pieces, my other teacher at the Monastery. Meanwhile, because of my startup, I was heavily involved with real-time news. Of course, Russia was all over the news. In the Monastery, not all of the monks shared internet, hence not knowing events of the outside world. I mentioned the news to Father Damascene and he decided that perhaps my mind is still in startups and outside world, hence it is not the time to renounce and be a monk or convert to Orthodox Christianity. This book covers the details of those vedic experiences. I continued with deep prayers and sadhana. Some of the most interesting work was the experience of #if, a vedic formula, and a programming language. Since coming back to San Francisco in December 2017, I worked for two startups and published, 'The Business Book', in February 2018, that details my experiences with Startup school and incubators. Also, encouraging other friends to participate in yogic and startup routes with experienced directions. This was my 11th book. In August 2018, carr fire, spread all across Mount Shasta to Mendocino Complex, in California, 16 fires, started for not clear reasons, destroying Marijuana fields, hot springs, many Native American and Shaman lands, with fire. Over 1.5 million to 2 million acres burned by the fire in Northern California alone, Redding California was completely

destroyed. I left a voicemail for Father Pisces, asking whether I could come and stay with them at the Monastery again, and help people affected with fire. He responded right away that the fire is 26 miles away, and they are praying hard for it to stop. I was at the Outside Lands, a famous yearly concert in Golden Gate Park, San Francisco, California and could feel this great energy of Mount Shasta local to me, walking in the woods and by the creeks, however could feel the agony of the shaman spirits that have lost their home, and a place in the Universe. My inner prayer; they are welcomed in San Francisco. Many people who migrated from Mount Shasta to San Francisco, thanked me for the hospitality they felt on Haight Street, San Francisco. Many drummers from the drum circle that are now tuned into nada yoga, a gift from my guru ji, a nada yogi. According to the Upanishads, the sound of silence is nadam, nominal, compare it to phenomenal, which is the manifestation of the Spirit, ¼, compared it to Brahman, the Spirit itself, which holds the unmanifested and ¾. Now the whole world is hearing sound of silence, when suffering is increasing, and Brahman lives within all of us, with all the knowledge and people of the past, working together in various realms, for the benefit of humanity.



Chapter: Niralamba Upanishad - Caste is Brahman - The One with the Soul and Spirit

Niralamba Upanishad defines and explains 29 Upanishadic concepts. It is notable for stating that men, women, all living beings, Hindu gods such as Vishnu and Rudra (Shiva), are in their essence just the same ultimate reality that is Brahman. It is also notable for describing "bondage" as doing sacrifice rituals and selfishness of any form, and for defining "demoniacal" as the life of performing fasts or muttering prayers while harboring "cruel desire, hatred and hypocrisy". The Niralamba Upanishad is a glossary of Vedanta terms, after an invocation prayer, opens with asking a series of questions, followed by sequential answers. The questions are asked in the format – what is Brahman? who is Ishvara? who is Jva? what is Prakti and so on. The glossary list of the text includes Paramm, Brahm, Vishu, Rura, Indra, Yama, Srya, Chandra, evas, Rkshasas, Pichas, Men, Women, Living beings, Fixed objects, Brahmins and others, Jti, Karma, Akarma, Jñna, Ajñna, Sukha, Dukha, Svarga, Naraka, Bandha, Moka, Upasya, iya, Vidvn, Mudha, Asura, apas, Paramapada, Grahya, Agrahya and Sanys. What is Brahman? Without divisions or classification, without beginning and without end. Pure, Peace, without qualities, Formless, Eternal Bliss, Indivisible, one and only without a second, Supreme Consciousness. —Niralamba Upanishad 1 Jnana in verse 24, means knowledge of the truth that the unchanging existence in the Universe is Brahman, who is Chaitanya or consciousness. It is that, asserts the text, which is seer and the seen, all pervading, the realization of the Self that is same in everyone, realized by subduing the senses, by serving the Guru (teacher), and by learning and meditating on Vedantic doctrines. Ajnana is contrasted by the text in verse 25, as the illusion that the Atman (soul, self) within oneself is different from the soul in angels, other living beings, men, women,

or because of castes or orders of life, or because something moves and something is fixed, and it is the ignorance that the Atman is different from the all-pervasive Brahman that is the nature of everything. Sukha (happiness) is defined by the text as the state of realizing one's innate bliss, experiencing satcitananda. Dukha (pain) is being driven by the mundane, the state of non-Self, the lack of self-knowledge. Swarga (heaven) is association with spiritual Truth, while Naraka is craving after mundane existence. What is Jati (caste)? What is Jati? It cannot refer to the skin, or the blood, or the flesh or the bone. There is no Jati for Atman (soul). It is made up behavior.

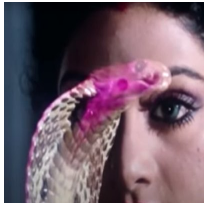
—Niralamba Upanishad 21 Tapas, states the text is the act of burning in the knowledge that the unchanging truth is Brahman and the universe is Maya. Demoniacal is that, asserts the Upanishad, where one practices austerity and Japa (muttering mantras) while simultaneously living a life that harbors "cruel desire, hatred, pain and hypocrisy" of any kind. Sannyasi, defines the text, is that person who has given up "I and mine", who is convinced that "I am Brahman" and everyone, everything is Brahman, there are no multitudes, there is just oneness.



Chapter: Nadabindu Upanishad - Silence and Creation - Shiva and Parvati

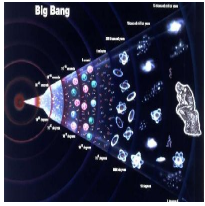
The Nadabindu Upanishad is an ancient Sanskrit text and one of the minor Upanishads of Hinduism. It is one of twenty Yoga Upanishads in the four Vedas. It also known as Amrita Nada Bindu Upanishad. The text exists in two significantly different versions, the North Indian and the South Indian. These manuscripts are respectively attached to the Atharvaveda, or to the Rigveda. The word Nada, being a Vedic terminology refers to as the unstruck sound or "Anahata Nada" which is reported as a thin buzzing sound being heard in right ear, and upon whom meditating, a person attains the "turya" of meditation easily. It is said that this sound has its source in the Anahata Chakra(the fourth Chakra in vedic terminology). Other religions also have same terms for it like "shabad", "Word" etc. This scripture tells how to listen to that sound so that to attain a deep state of meditation. The relative chronology of the text is placed by Mircea Eliade with the ancient Yoga Upanishads. He suggests that it was composed in the same period when the following texts were composed – Maitri Upanishad, the didactic parts of the Mahabharata, the chief Sannyasa Upanishads and along with other early Yoga Upanishads such as Brahmabindu, Brahmavidya, Tejobindu, Yogatattva, Kshurika, Yogashikha, Dhyanabindu and Amritabindu. These and the Nadabindu text, were composed earlier than the ten or eleven later yogic Upanishads such as the Yoga-kundali, Varaha and Pashupatabrahma Upanishads. Gavin Flood dates this text, along with other Yoga Upanishads, to be probably from the 100 BCE to 300 CE period. Guy Beck dates it to be probably from the pre-Christian era and the earliest document on the Yoga of sacred sound, while Georg Feuerstein suggests that the text is likely from a period in early 1st millennium CE. Mikel Burley states that this text does not provide techniques of Hatha Yoga, but probably influenced the later Hatha yoga texts. The Upanishad is also referred to as Nadabindu Upanishad or Nadabindupanisad. It is listed at number 38 in the serial order of the

Muktika enumerated by Rama to Hanuman in the modern era anthology of 108 Upanishads. In the Colebrooke's version of 52 Upanishads, popular in north India, it is listed at number 17. The Narayana anthology also includes this Upanishad at number 17 in Bibliothica Indica. In the collection of Upanishads under the title "Oupanekhat", put together by Sultan Mohammed Dara Shikoh in 1656, consisting of a Persian translation of 50 Upanishads and who prefaced it as the best book on religion, the Amratanada is listed at number 43 and is named anbratnad. Know the Atman as one, Then, waking, dream and deep sleep, Throwing off these three states, You will never be born again. A single being-self there is, It dwells in each and every being, Uniform and yet multiform, It appears like the moon in pond. —Brahmabindu Upanishad 11–12



Chapter: Yogatattva Upanishad

For the first time, an Upanishad gives numerous and precise details concerning the extraordinary powers gained by practice and meditation. The four chief asanas (siddha, padma, simha and bhadra) are mentioned, as are the obstacles encountered by beginners – sloth, talkativeness, etc. A description of pranayama follows, together with the definition of the matra (unit of measurement for the phases of respiration), and important details of mystical physiology (the purification of the nadis is shown by external signs: lightness of body, brilliance of complexion, increase in digestive power, etc. I relate to you the means to be employed for destruction of errors; Without the practice of yoga, how could knowledge set the Atman free? Inversely, how could the practice of yoga alone, devoid of knowledge, succeed in the task? The seeker of Liberation must direct his energies to both simultaneously. The source of unhappiness lies in Ajnana (ignorance); Knowledge alone sets one free. This is a dictum found in all Vedas. – Yogatattva verses 14–16 It is the Yogatattva that appears to be most minutely acquainted with yogic practices: it mentions the eight angas and distinguishes the four kinds of yoga: Mantra yoga, Laya yoga, Hatha yoga and Raja yoga. Of the ten Yamas, Mitahara (moderate food) is most important. Of the ten Niyamas, O four-faced one, Ahimsa (non-violence) is most important. —Yogatattva Upanishad 28–29 Whatever the Yogin sees with his eyes, he should conceive of all that as the Atman (soul, self). Similarly, whatever he hears, smells, tastes and touches, he should conceive of all that as the Atman. —Yogatattva Upanishad 69–72 Samadhi is that state in which the Jiva-atman (lower self) and the Param-atman (higher self) are differenceless. —Yogatattva Upanishad 107 These three letters "AUM", is no different than the Brahman, by that Yogin in the Turiya-state pervades the entire world of phenomena, in the belief "all this is I alone". That is the Truth. That alone is the transcendent existence, which is the substratum. —Yogatattva Upanishad 135–136 Yogin's relationship with the world At an unprohibited far off place, Calm and quiet, undisturbed, The Yogin guarantees protection, To all beings, as to his own self. —Yogatattva Upanishad 15



Chapter: Mandaka Upanishad - Leap Frog - Mathematical Point Zero

Mathematical Point 0 Nadam - Nominal Point from which the phenomenal exists. The universe is created in reverse order, where the newest is where the Brahman point, or cell, regenerates, readjusts, to given circumstances of the society and the world, with the universe, through the galaxy. Nadam, hence is the egg, the creation point, the brahma point or vidya, from which comes the phenomenal world, bindu, or the desire for creation, the saraswati. The experience is first shared between a male and female, or the highest love, and the desire for the nadam and bindu point to join, in sava shakti, where the male shiva meets parvati, the female. Shiva comes from the sky, the celestial worlds from above, parvati comes from the ground up, from the earth and dirt, merges One with Shiva, to create the highest Brahma and Saraswati combination, with Amma, the saint from India as the mother, and Dalai Lama, the last Buddha from Tibet, as the father, creating the ultimate square of creation, as a resurrection of Brahma, awakening from the last deep sleep, however the vidyas, or dreams, memories, ever to be maintained in the astral, behind the sound of silence, the purusha, the male, with the desire of creation, the infinite life of Brahman, manifesting on Earth, in the present moment, August 2018, as a recurring patterns of an ancient time, where the the masters and sages, perhaps had visions of the future, or the past, nevertheless, helping each other, in times of need, and praying. Hence, many of the patterns of Upanishads and Vedas are repetitive, as the students can apply them, again and again, to mathematical point 0 or resolution, as they are happening to people today, which is the desire to learn Upanishads and Vedas again, as an antidote, a medicine, to fill in the gaps, for greater understanding of Brahman or God. As the butterfly effect, so be the past, so be the future, while living this life in the present moment, only for 1 minute, from 11 hours and 59 minutes already spent, with 12 more hours to go. Hence the current study of Vedas and Upanishads also guarantee the same amount of time in the future, till the next presentation and appearance of mathematical point 0, on a grand scale, like today, in the present moment. The Time of greatest force, where the nada meets the bindu, when all the universes point to 1 central point, as a reflective point, forever to be sealed in astral, as the 0 point. The Science of higher and lower knowledge, "traditions of religion" and "knowledge of the eternal". The all and everything. The lopped trunk of a tree. In this tree, there are no roots, meaning no past, and no height or branches, meaning no future. The 0 point stays in this state, till everything gets resolved, that is all universes conform to oneness, pulled towards to gravity, where all the saguna brahman, bindu points, or creation points come into alignment with nature, the protons, electrons and neutrons, harmonized with the eternal dao wheel or zen and shen, agni and agoni. The knowledge that shaves in zen and agni, which liberates from the wheel of shen and agoni, life and death. Without enlightenment, the phenomenal world suffers with the pattern of, 'the blind leading the blind'. Declares Brahma to be the first God. The parallels of today, with the same knowledge being shared today, between the Brahmananda ashram and drum circle, with the validation of Auro

Bindu yoga ashram, signifies many many, millions of people today, in August of 2018 hearing the sound of silence. The meditation or experience with the sound of silence, with music, displays micro atomic energy particles, smaller than protons, electrons and neutrons, vibrating, moving, offshooting from the nadam point 0, however the view can also be available with the blessings of the bindu particle, the universal energy, prana or chi, which enhances the visions of the humans, to see these nomenas, more powerful than any phenomena. Music itself is a nomena, a play of nadam and bindu, the vision of the soul transformed into a sound, that others can hear. Sharing this experience with a drum circle, allowed many many people to start hearing the sound of silence simultaneously, as to experience the harmony, the Oneness, and enjoy the blessings of any enlightened soul with many brothers and sisters, with no words required, or exchange of thoughts, if the nadam and bindu is originated with the blessings of the gurus, as a synergetic and aggregated cell, rather fragmented. In this case, the behavior is applied to all humanity, as the best case scenario algorithms apply, based on karma, being part of the heavenly blue print, the vishnu tree of life, where every purusha and prakriti is a flower of life, eternally bound by the desire of ishwar and ishwari, the female, cause for the creation of the mathematical point 0. This liberates everyone living on earth, at the moment in 2018, while doors to many lokas, or astral heavens or hell are open. The reason is to show the distinction between good and bad deeds, by example, not beating people for ignorance and lack of knowledge of vedas or upanishads, rather love and forgiveness, till balance back to 0 is achieved quickly, with ahimsa, non violence, in thought, word or action, for all the humanity on earth living, and all the masters, that watch us through astral or underworld, the underworlds being reflections of cause and effect, karma of the astral worlds. The upanishads define three worlds, astral, earth and underworld. Pantheism is the belief that reality is identical with divinity, as a human experience must be correlated to divinity, for mathematical point 0 to exist. This refers back to the concepts define in Vedas and Upanishads that creation is a manifestation, based on the desire of the humans, a home or place where It, the Spirit can live and grow. Hence, the human experience of mathematical point 0 is a nominal experience, where humans become fully absorbed into God, because the whole earth becomes 0, hence the whole universe, regardless of its repetitions and mysteries of creations, resolves itself to 0. “One who Illuminates, Keeper of Truth, Planetary Spirit, mythological messenger between Gods and Men among others, suggesting the divine nature and the responsibility of man to continue the tradition of knowledge sharing across human generations”. Sir, what is that through which, if it is known, everything else becomes known? —Mundaka Upanishad, 1.1.3 The lower knowledge, states the Upanishad, includes knowledge of Vedas, phonetics, grammar, etymology, meter, astronomy and the knowledge of sacrifices and rituals. The higher knowledge is the knowledge of Brahman, Saraswati and Self-knowledge - the one which cannot be seen, nor seized, which has no origin, no Varna, no eyes, nor ears, no hands, nor feet, one that is the eternal, all-pervading, infinitesimal, imperishable, indestructible. Some manuscripts of Manduka Upanishad expand the list of lower knowledge to include logic, history, Puranas and Dharma. First Mundakam: But frail, in truth, are those boats, the sacrifices, the eighteen, in which these ceremonies have been told, Fools who praise this as the highest good, are subject again and again to old age and death. Fools dwelling in darkness, wise in their own conceit, and puffed up with vain knowledge, go round and round, staggering to and fro, like blind men led by the blind. —Mundaka Upanishad, 1.2.7 - 1.2.8 From Brahman is born breath, mind, sensory organs, space, air, light, water, earth, everything. The section expands this idea as follows: Second Mundakam: The sky is his head, his eyes the sun and the moon, the quarters his ears, his speech the Vedas disclosed, the wind his breath, his heart the universe, from his feet came the earth, he is indeed the inner Self of all things. From him comes fire, the sun being the

fuel, from the soma comes the rain, from the earth the herbs, the male pours the seed into the female, thus many beings are begotten from the Purusha. From him come the Rig verses, the Saman chants, the Yajus formulae, the Diksha rites, all sacrifices, all ceremonies and all gifts, the year too, the sacrificers, the worlds, where the moon shines brightly, as does sun. From him, too, gods are manifold produced, the celestials, the men, the cattle, the birds, the breathing, the rice, the corn, the meditation, the Shraddha (faith), the Satya (truth), the Brahmacharya, and the Vidhi (law). —Mundaka Upanishad, 2.1.4 - 2.1.7 That which is flaming, which is subtler than the subtle, on which the worlds are set, and their inhabitants - That is the indestructible Brahman It is life, it is speech, it is mind. That is the real. It is immortal. It is a mark to be penetrated. Penetrate It, my friend. Taking as a bow the great weapon of the Upanishad, one should put upon it an arrow sharpened by meditation, Stretching it with a thought directed to the essence of That, Penetrate that Imperishable as the mark, my friend. Om is the bow, the arrow is the Soul, Brahman the mark, By the undistracted man is It to be penetrated, One should come to be in It, as the arrow becomes one with the mark. —Mundaka Upanishad, 2.2.2 - 2.2.4 Third Mundakam: Two birds, inseparable friends, cling to the same tree. One of them eats the sweet fruit, the other looks on without eating. On the same tree man sits grieving, drowned (in sorrow), bewildered, feeling helpless, But when he sees the other Isa (lord) content, knows his glory, his grief passes away. When the seer sees the brilliant maker and Isa as the Purusha who has his source in Brahman, then he is wise, he shakes off good and evil, stainless he reaches the highest oneness. —Mundaka Upanishad, 3.1.1 - 3.1.2 Through continuous pursuit of Satya (truthfulness), Tapas (perseverance, austerity), Samyajnana (correct knowledge), and Brahmacharya, one attains Atman (Self, Soul). —Mundaka Upanishad, 3.1.5 Truth ultimately triumphs, not falsehood. —Mundaka Upanishad, 3.1.6 The second part of the Mundaka Upanishad discusses Om as a means of meditation for self-realization. Emblem of India with tagline phrase from the Mundaka Upanishad. Aranyaka "Aranyaka" (arayaka) literally means "produced, born, relating to a forest " or "belonging to the wilderness". It is derived from the root Araya, which means "forest, wilderness". Two theories have been proposed on the origin of the word Aranyakas. One theory holds that these texts were meant to be studied in a forest, while the other holds that the name came from these being the manuals of allegorical interpretation of sacrifices, for those in Vanaprastha (retired, forest-dwelling) stage of their life, according to the historic age-based Ashrama system of human life. "From where one cannot see the roofs of the settlement", which does not indicate a forested area, signifies an experience of the rishis, pointing towards a state of being, where a yogi is completely immersed into yoga, deeply single point focus onto Brahman, as the sacred mantra, "aham brahma asmi", I am Brahman, a soul, sitting on Brahman, the giant consciousness, the immortal, through sound of silence. The experience with forest dwelling, is a state of a renunciate, given up all the pleasures of the world, due to circumstances and necessity, onto a state of migration, when the soul is reincarnating, to a place where the practice is performed. In many cases, the experience is tied to experiences of divinity with nature and soma, an elixir that harmonizes human body cells to an aggregated point or chakra in the human brain, called the soma chakra. The experience of forest dwelling is also tied with dealing with masses of people, when true knowledge is obtained. The experience allows oneself to validation It's experiences, many times a group of people, guided by intuition, towards reaching a soul's goal to achieve moksha, or liberation, by witnessing the soul of silence, nadam with bindu, the creation energy of manifestation. The divine experiences can easily be shared, when two people, with love and respect, share the earth, by having the footprints, living, in human flesh, with each other. These experiences become the cornerstone of living immortal, in the after life, with loved ones that have moved to other realm of the Spirit. These people are still connected to us

everyday, by the reading on our palms and foot, the eternal tattoos, guiding us, from lifetime after lifetime, through astrology. Rama, Krishna and many others spend time in the forest, as described in Mahabharata, working with the visions of Indra and Agni, while on Soma. Many people in drum circle, hearing the sound of silence, in August 2018 in San Francisco, California, display a nomena, where once the divine energy of a group reaches there, It, the divinity stays there, through infiniti, ever present eternal to work through other dimensions, and also setting the soul for It's next incarnation. Aranyaka practice begins with a Surya namaskara chapter, for hatha yoga, as a Sun salutation to Mitra, the God and king of the Aranyakas, the kshatriyas, the warrior class, as Varuna is the king of the brahmins, the priest class, while Bhaga is the king of the merchant class, bound by the scriptures of the brahmins, and Aryaman is the king of the sudra class, taught by Upanishads, written by the Aranyakas. The yoga practices necessary, for a practitioner to be in top physical form, for the body to handle the nominal experiences of nada and bindu, mathematical point. The Hindu caste system, in the past, was setup by enlightened masters, developed by the sudra class, who by the grace of God, and the cause of social suffering, became the writers of the Upanishads. These sudras eventually became heads of kshatriyas, guiding warrior class, fighting for the brahmin class, who collected taxes from the merchant class, the vaishyas. A long genealogy of spiritual teachers from Brahma down to Guna-Sankhayana is mentioned. Aranyakas are 'Rahasya Brahmana', that is, the Brahmana of secrets.



Chapter: Isha Upanishad - Jesus Christ

The Isha Upanishad is one of the shortest Upanishads, embedded as the final chapter (adhyaya) of the Shukla Yajurveda. It is a Mukhya (primary, principal) Upanishad, and is known in two recensions, called Kanva and Madhyandina. It is a key scripture of the Vedanta sub-schools, and an influential Sruti to diverse schools of Hinduism. The name of the text derives from its incipit, "enveloped by the Lord", or "hidden in the Lord (Self)". The text discusses the Atman (Soul, Self) theory of Hinduism, and is referenced by both Dvaita (dualism) and Advaita (non-dualism) sub-schools of Vedanta. The root of the word Ishvara, which means "capable of" and "owner, ruler, chief of", ultimately cognate with English word, own. The word Isha literally means "ruler, master, lord". The term literally means "hidden in, covered with, enveloped by". Isha Upanishad is the only Upanishad that is attached to a Samhita, the most ancient layer of Vedic text known for their mantras and benedictions. The 8th-century Indian scholar Adi Shankara, in his Bhasya (review and commentary) noted that the mantras and hymns of Isha Upanishad are not used in rituals, because their purpose is to enlighten the reader as to "what is the nature of soul (Atman)?"

Enveloped by the Lord must be This All — each thing that moves on earth. With that renounced, enjoy thyself. Covet no wealth of any man. —Isha Upanishad, Hymn 1

The term "This All" is the empirical reality, while the term "renounced" is referring the Indian concept of sannyasa, and "enjoy thyself" is referring to the "blissful delight of Self-realization". The Advaita Vedanta scholar Shankara interprets the above hymn 1 as equating "the Lord" as the "Atman"

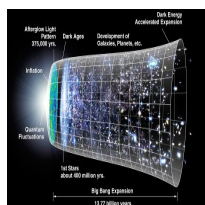
(Soul, Self). In contrast, Madhvacharya, the Dvaita Vedanta scholar interprets the hymn as equating "the Lord" as Vishnu, or a monotheistic God in a henotheistic sense. Should one wish to live a hundred years on this earth, he should live doing Karma. While thus, as man, you live, there is no way other than this by which Karma will not cling to you. Those who partake the nature of the Asuras, are enveloped in blind darkness, and that is where they reside who ignore their Atman, Self and Soul. For liberation, know your Atman, which is motionless yet faster than mind, it is distant, it is near, it is within all, it is without all this. It is all pervading. And he who beholds all beings in the Self, and the Self in all beings, he never turns away from It. —Isha Upanishad, Hymns 2-6 Uselessness of all rituals, may be necessary to many, nevertheless, to prepare a person for emancipation, to show the path where cravings feel meaningless, and to produce a serene mind that longs for meaning and one that can discern highest knowledge with the necessity of social activity to validate the experiences. The Isha Upanishad suggests that one root of sorrow and suffering is considering one's Self as distinct and conflicted with the Self of others, assuming that the nature of existence is a conflicted duality where one's happiness and suffering is viewed as different from other living being's happiness and suffering. Such sorrow and suffering cannot exist, suggests the Upanishad, if an individual realizes that the Self is in all things, understands the Oneness in all of existence, focuses beyond individual egos and in the pursuit of Universal values, the Self and Real Knowledge. When to a man who understands, the Self has become all things, what sorrow, what trouble can there be, to him who beholds that unity. —Isha Upanishad, Hymn 7 The Isha Upanishad, praises the study of Vidya (Real Knowledge, eternal truths) and Avidya (not Real Knowledge, empirical truths). It asserts that to he who knows both Vidya and Avidya, the Avidya empowers him to overcome death (makes one alive), while Vidya empowers him with immortality. The Real Knowledge delivers one to freedom, liberation from all sorrows and fears, to a blissful state of life. The hymns caution against the pursuit of only manifested cause or only spiritual cause of anything, stating that one sided pursuits lead to darkness. To be enlightened, seek both, suggests the Upanishad. It asserts that he who knows both the real and the perishable, both the manifested not-true cause and the hidden true cause, is the one who is liberated unto immortality. In final hymns, the Upanishad asserts a longing for Knowledge, asserting that it is hidden behind the golden disc of light, but a light one seeks. It reminds one's own mind to remember one's deeds, and accept its consequences. "O Agni (fire) and mind, lead me towards a life of virtues, guide me away from a life of vices", and thus unto the good path and the enjoyment of wealth (of both karma's honey and Self-realization). The final hymns of Isha Upanishad also declare the foundational premise, "I am He", equating one soul's oneness with cosmic soul. I am He, the Purusha within thee (Shiva). —Isha Upanishad, Hymn 16



Chapter: Nirvana Upanishad

The Nirvana Upanishad describes the sannyasi (renouncer), his character and his state of existence as he leads the monastic life in the Hindu Ashrama tradition. The Upanishad is notable

for not mentioning any rites of passage, qualifications or discussion of the sannyasi life before renunciation. It just describes the Sannyasi, his external state, his inner state. The Upanishad asserts that the life of the sannyasi is of reflection, not rituals, dedicated to Jnana-kanda (knowledge section of the Vedas), finding home when he is in union with truth and perfection. Self-knowledge is his journey and destination, a solitary place his monastery of bliss. The universe of Sannyasi The sky is his belief. His knowledge is of the absolute. Union is his initiation. Compassion alone is his pastime. Bliss is his garland. The cave of solitude is his fellowship. His teaching: Hamsa abides in the heart of every being. Fortitude is his patched garment. Investigation is his staff (walking stick). Happiness is his sandals. Union with the truth, the perfect is his monastery. The primordial Brahman is self-knowledge. A solitary place is his monastery of bliss. The non-dual Being and Bliss is his divinity. The soundless is his mantra. His own nature is his liberation. —Nirvana Upanishad The Nirvana Upanishad is written in Sutra-style. A Sutra means "string, thread", and in Indian literary traditions, it also refers to an aphorism or a collection of aphorisms in the form of a condensed manual or text. Each sutra is like a theorem distilled into few words or syllables, around which "teachings of ritual, philosophy, grammar or any field of knowledge" can be woven. This Upanishad deals with Vedanta philosophy.



Chapter: Mudgala Upanishad

The text is titled after Vedic sage Mudgala, who is credited to be the author of Rigvedic hymn 10.102, where his wife wins a metaphorical competitive race against others, despite the handicaps placed against her, because she and Mudgala held on to truth and reality during the competition, while others behaved falsely. The Vedic sage Mudgala is celebrated in the Hindu epic Mahabharata as the one who refused to go to heaven with a celestial messenger, because he prefers his meditative monk life and his human life in the state of moksha. The discussions on virtues and ethics for a happy, content life found in the Mahabharata reappear in the text of the Mudgala Upanishad. Highest person is soul Through yoga with these, the Highest Person becomes, a soul in a living being, nothing else. —Mudgala Upanishad Foundation of Vaishnavism and asserting that Vishnu is the Purusha, or primordial person. The second part of the text is structured in prose form, presenting it as a discourse from Vasudeva (Vishnu) to Indra who represents the inhabitants of the universe seeking moksha (liberation). The teachings in the text, states Gonda, resonate with the main tenets found in the Hindu epics and post-epic, especially pancharatra literature. The Adi-purusha, primordial cosmic reality, is identified by the text as nothing but Brahman, who is asserted to be Vishnu, then declared as the cause of All. Vishnu's soul is the primordial sacrifice that becomes the unchanging and the evolving reality, according to the text. The first two verses of chapter 1 of the Mudgala Upanishad assert Vishnu to be omnipresent in space and time. The text thereafter asserts that Vishnu (Hari) to be the grantor of liberation, from whom all of Prakriti and Purusha were born. Vishnu, states the text using the words of the Purusha sukta, sacrificed himself and thus became Brahman and Atman

(individual soul). Thus arose the world of living beings, asserts the text. Chapter 2 opens as a discourse of Vasudeva to Indra, wherein Vasudeva teaches Bhagavatism. Purusha Narayana is asserted by the text to be "what has been, what is, and what will be", who divided himself into four, wherein the first three remained in the heavens, and the last fourth became all of living beings include humanity, as well as non-living nature. He, that is Vishnu, is the soul within each living being (jiva), identical everywhere and with the universal soul (atman). Chapter 3 asserts that everything is manifestation of Vishnu, from Asuras to Gandharvas, from men to gods, and regardless of how one worships him, they become him. One must seek, states the text, to realize through meditation the identity of his own I (aham iti) with Brahman. The Upanishad in chapter 4 discusses virtues in the context of self-knowledge, and asserts that the six inner enemies of man are anger, covetousness, infatuation, conceit, desire and jealousy. The six waves of inner reminder are hunger, thirst, sorrow, craving, old age and dying, while the six embarrassments, states the text, are race, family, social class (varna), stage in life (ashrama) and favorable circumstances. One overcomes these with Yoga, asserts the text, and by meditating on one's soul, and realizing it being one with Vishnu.



Chapter: Vajrasuchi Upanishad

The text discusses the four varnas (caste system). It is notable for being a sustained philosophical attack against the division of human beings, and for asserting that any human being can achieve the highest spiritual state of existence. The Sanskrit word Vajrasuchi means "diamond pointed needle". The term Upanishad means it is knowledge text that belongs to the corpus of Vedanta literature collection presenting the philosophical concepts of Hinduism and considered the highest purpose of its scripture, the Vedas. The date as well as the author of Vajrasuchi Upanishad is unclear. The Upanishad is attributed to Sankaracharya in the manuscripts discovered by early 1800s. Sankaracharya, also known as Adi Shankara, was an Advaita Vedanta scholar, but given the Indian tradition of dedicating and attributing texts to revered historical scholars, there is uncertainty whether texts attributed to Adi Shankara were actually composed by him or in the 8th-century he likely lived in. What is varna (class, caste)? The Brahmana, the Kshatriya, the Vaishya and the Shudra, are the four varnas. What is meant by Brahmana? Is it his individual soul? Is it his body? Is it based on his birth? Is it his knowledge? Is it his deeds? Is it his rites? —Vajrasucika Upanishad, Verse 2



Chapter: Maitreya Upanishad

According to Maitreya, "the Lord is within the heart of each person, he is the witness of the reason's dance, and the object of the utmost love". The best renunciation is one, states Maitreya, where one abandons pride, wealth, delusion and lust; when delusion dies in a person, enlightenment is born. In chapters 2 and 3 of the Upanishad, Lord Shiva preaches sage Maitreya the secret of highest reality (Brahman). The text states that Atman (soul, self), Brahman and Shiva are the same, one must understand one's true essence that is soul, and one must worship with the thought, "I am he". The word "Maitreya" means "benevolent" or "friendly". The text is also known as Maitreyopanishad. The Upanishad is structured in three chapters. The first chapter has four sections, the first three of which are prose, and the last section has a prose prologue and fourteen verses, all structured as a dialogue between ascetic king Brhadratha and Sakayanya. The second chapter starts with a prose prologue, has three sections with a total of thirty verses, structured as knowledge from god Shiva to Maitreya. Chapter three has no separated sections and consists of 24 verses, further elaborating Shiva's wisdom on the Brahman, Atman and unity of the two. King Brihadratha renounces his kingdom, and retires into wilderness. He performs Tapas for a thousand days to Surya (sun god), after which he is visited by sage Sakayanya, the one who knows the Self. Pleased with Brihadratha, the sage asks him to seek a boon. The sannyasi Brihadratha asks the sage for the knowledge of soul. Initially the sage says that the subject of Brahman or Atma was difficult to explain, old fashioned knowledge, and the ascetic king should ask for something else. The ascetic king states that everything is transient, lofty peaks crumble down, pole star swerves with seasons, oceans dry up and gods fall with time. Just like everything in universe, states the renunciant king, desires and joy are transitory, rebirth a part of existence. He seeks deliverance from the cycle of life. Sakayanya then expounds the nature of human life, starting with the statement that "Artha is Anartha", or "objects of senses are in truth worthless", that a soul that craves and attaches to hedonistic pleasures never reaches its highest potential. By Tapas a man reaches goodness, through goodness he takes hold of the mind. Through the mind he reaches the self, reaching the self he comes to rest. —Maitreya Upanishad, 1.4.2 The Maitreya Upanishad, in verse 1.4.4 states that the pursuit of rituals and rites are false, that it is the mind that travels the path of truth which self-liberates and attains freedom. A man with tranquil mind is serene, it is he who abides in his soul and enjoys undecaying bliss, states the Upanishad. One must set one's mind on Brahman, as one does for sensory object, and those who do so are on their path to release. For the mind alone is samsara! Let a man purify it with zeal. The mind a man possesses shapes his future course: that is the eternal mystery. —Maitreya Upanishad, 1.4. The second chapter of the Upanishad opens with Maitreya meeting god Shiva in mount Kailash, and asking him about the knowledge of highest reality. He requests Him to enlighten him on the secrets of Tattva. Shiva explains to him stating that the human body is a shrine with Jiva imbibed in it representing Him alone. The body is said to be a temple, and the soul is truly Shiva. Discard the faded flower offerings of ignorance, Worship with the thought: "I am he". —Maitreya Upanishad, 2.1.1 The human body, states the text, is a "filthy house of joy and grief", one that is built with humors, is born, suffers from diseases over its life, and ultimately dies. The section 2 of chapter 2 states that the one who seeks liberation must seek, states the Upanishad, the "internal or spiritual bath that consists of cleansing the mind". The true purification is achieved by "washing with the soil of knowledge and the water of detachment", bringing purity to mind. A man who seeks liberation, asserts the Upanishad, should renounce everything and leave his native land. He should abandon pride, abandon wealth, abandon

delusion and abandon lust. When delusion dies, states verse 2.3.4, enlightenment is born. In section 3 of chapter 2, the text questions the value of rituals to spiritual enlightenment, as well as the need for a cloister and life in a forest. These verses, states Patrick Olivelle, summarize the reasons why Advaita Vedanta tradition abandoned Vedic rituals, and redefined what solitude and path to self-knowledge means: The sun of consciousness always shines brightly, in the sky of our hearts, It does not set and it does not rise, how can we perform the twilight worship. There is one alone without a second: this conviction arrived at through these teacher's words, they say, this is true solitude, not a cloister nor a forest's depth. —Maitreya Upanishad, 2.3.5 – 2.3.6 Worship of idols made of stone, metal, clay or precious stones, causes a man who seeks after freedom to undergo repeated births. A recluse, therefore, shall worship only within his heart, to avoid rebirth let him shun outward worship. —Maitreya Upanishad, 2.3.17 I am I, but also the other; I am Brahman, I am the source, I am the teacher of the whole world, I am the whole world, I am he! I am only I, I am perfect, I am pure, I am supreme, I am spotless and eternal, I am I, I am always he! From honor and dishonor and from qualities I am free, I am Shiva, From oneness and duality and from opposites I am free, I am he! From coming into being and ceasing to be, and from light I am free, I am both ugly and beautiful, I am free from the equal and unequal, I am free from the All and the Non-all, I have the nature of goodness, I always am, I have no refuge, I am no refuge, I am pure, I am Brahman, I am he! —Maitreya Upanishad, 3.1.1 – 3.1.9



Chapter: Rama tapaniya Upanishad

The Rama tapaniya Upanishad also called Ramatapaniyopanishad is a minor Upanishadic text written in Sanskrit. It is one of the 31 Upanishads attached to the Atharvaveda, and is classified as one of the Vaishnava Upanishad. The text is in two parts, the early part called Rama purva tapaniya Upanishad and the later part called Rama utara tapaniya Upanishad, which together with Ramarahasya Upanishad are Vaishnava Upanishads devoted to the Hindu god Rama. The text presents Rama as equivalent to the Atman (soul, self) and the Brahman (ultimate reality). The Upanishad is modeled after the Nrisimha Tapaniya Upanishad. It heavily borrows from the Vedic texts and the Principal Upanishads, praises the characters in the epic story of Rama, then presents Om, Rama yantra and Rama mantra. Instead, according to Farquhar, it is the Rama purva tapaniya Upanishad where this sect is implied, and wherein Rama is the ultimate unchanging reality of Hindu philosophy called Brahman, as enunciated in the mantra of Rama Ramaya namah and a "mystic diagram". The text of the Upanishad is presented in two sections – Rama purva tapaniya Upanishad and Rama utara tapaniya Upanishad. The Purva position of the Rama tapaniya Upanishad, says Ramdas Lamb – a professor of Religion, the folk-etymology of the word Rama is presented. Rama, asserts the text, means "he who rules" (ra jate) over the kingdom of "earth" (ma-hi). He is also known as Rama, states the text, because the Yogins delight in him as ra-mante. In verses 7–10, the text states that Rama is manifest ultimate reality, that is Brahman. Rama means spiritual reality The Brahman, all spiritual, secondless, without parts, without body, is still looked upon as multiform, to serve the purpose of worship. —Rama

tapaniya Upanishad 7 Ramnam and Taraka Mantra If you whisper my formula in the right ear of even a dying man, Whoever he may be. He shall be liberated, O, Siva! — Rama to Shiva in Rama Tapaniya Upanishad The Upanishads major emphasis is on the Rama mantra Ram Ramaya namaha. Here, states Lamb, the beej mantra (seed) is asserted to contain the whole animate world, and all that exists is sourced in Rama and Sita. The Yogi who realizes the identity of Rama with Brahman and Atman (Soul) reaches liberation, states the Upanishad. The Uttara portion of the Rama tapaniya text, states Lamb, asserts that Shiva repeated the Rama mantra for thousands of ages, and Rama then gave him the boon whereby if Shiva would whisper the Rama taraka mantra in a dying man's ear, he would be liberated. The Uttara tapaniya discusses the Om mantra but without predominance over the Rama Mantra. The Upanishad also prescribes mantras to worship goddess Sita, Rama's three siblings (Bharata, Lakshmana and Shatrughna), and also Hanuman. The Rama Uttara tapaniya sections borrow from ancient Upanishads such as the Jabala Upanishad and the Mandukya Upanishad. The Om mantra, asserts the text in section 2 of Uttara, is identical to Brahman called satcitananda. In section 3, the text describes the four states of consciousness, asserting that the fourth and the highest inner state is one of "certitude of one own self, the calm, the one without a second, that which is the Atman which should be known" and which is same as Brahman and Rama. The one who realizes that "I am Atman", "I am Rama" and "I am Brahman" has realized the supreme light, the Ramabhadra, the bliss of liberation, states the Upanishad.



Chapter: Vasudeva (Krishna) Celestial Weapons - Crown Chakra, Chariot, Trident, Shell, Mace, Lotus, Sleep and Lion - Nada, Matrix and Earth

Celestial Weapons Sudarshana Chakra (Crown Chakra) The Sudarshana Chakra is a spinning, disk-like weapon, literally meaning "disk of auspicious vision," having 108 serrated edges used by the Hindu god Vishnu. The Sudarshana Chakra is generally portrayed on the right rear hand of the four hands of Vishnu, who also holds a shankha (conch shell), a Gada (mace) and a padma (lotus). While in the Rigveda the Chakra was Vishnu's symbol as the wheel of time, by the late period Sudarshana Chakra emerged as an ayudhapurusha (anthropomorphic form), as a fierce form of Vishnu, used for the destruction of an enemy. In Tamil, the Sudarshana Chakra is also known as Chakkrath Azhwar (translated as Ring/Circlet of God). The word Sudarshana is derived from two Sanskrit words – Su meaning "good/auspicious" and Darshana meaning "vision". In the Monier-Williams dictionary the word Chakra is derived from the root (kram) or (rt) or (kri) and refers among many meaning, to the wheel of a carriage, wheel of the sun's chariot or metaphorically to the wheel of time. The anthropomorphic form of Sudarshana can be traced from discoid weapons of ancient India to his esoteric multi-armed cult images in the medieval period in which the Chakra (represented by his cult people) served the supreme deity (Vishnu) as his faithful attendants. While the two-armed Chakra-Purusha was humanistic, the medieval

multi-armed Sudarshana was speculatively regarded as an impersonal manifestation of destructive forces in the universe; that, in its final aspect, was combined of the flaming weapon and the wheel of time which destroys the universe. The Chakra finds mention in the Rigveda as a symbol of Vishnu, and as the wheel of time, and in the Itihasas and Puranas. In the Mahabharata, Krishna, identified with Vishnu, uses it as a weapon. For example, he beheads Shishupala with the Sudarshana Chakra at the Rajasuya yagna of Emperor Yudhishtira. As per Valmiki Ramayana, Purushottama (Vishnu) killed a Danava named Hayagriva on top of mountain named Chakravana constructed by Vishvakarma and took away Chakra i.e. Sudarshana Chakra from him. As per the Shiva Purana, the Sudarshana Chakra was gifted by Shiva to Vishnu, when the latter worshipped him by offering 999 lotus flowers, and the thousandth one being one of his eyes. In a way it also accounts for the name too, Sudarshana literally meaning Good Vision. In the puranas, the Sudarshana Chakra was made by the architect of gods, Vishvakarma. Vishvakarma's daughter Sanjana was married to Surya. Due to the Sun's blazing light and heat, she could not go near the Sun. She complained to her father about this. Vishvakarma made the sun shine less so that his daughter could hug the Sun. The leftover Sun "dust" was collected by Vishvakarma and made into three divine objects, (1) the aerial vehicle Pushpaka Vimana, (2) Trishula of Shiva, (3) Sudarshana Chakra of Vishnu. The Chakra is described to have 10 million spikes in two rows moving in opposite directions to give it a serrated edge. Sudarshana Chakra was used to cut the corpse of Sati, the consort of Shiva into 51 pieces after she gave up her life by throwing herself in a yagna (fire sacrifice) of her father Daksha. Shiva, in grief, carried around her lifeless body and was inconsolable. The 51 parts of the goddess' body were then tossed about in different parts of the Indian subcontinent and became "Shakti Peethas". In Mahabharata, Jayadratha was responsible for the death of Arjuna's son. Arjuna vows to kill Jayadratha the very next day before sunset. However Drona creates a combination of 3 layers of troops, which act as a protective shield around Jayadratha. So Krishna creates an artificial sunset using his Sudarshana Chakra. Seeing this Jayadratha comes out of the protection to celebrate Arjuna's defeat. Instantly at that moment, Krishna withdraws his Chakra to reveal the sun. Krishna then commands Arjuna to kill him. Arjuna follows his orders and beheads Jayadratha. There are several puranic stories associated with the Sudarshana Chakra, such as that of Lord Vishnu granting King Ambarisha the boon of Sudarshana Chakra in form of prosperity, peace and security to his kingdom. Sudarshana Chakra was also used to behead Rahu and cut the celestial Mandra Parvat during the Samudra Manthan. Various Pancharatra texts describe the Sudarshana chakra as prana, maya, kriya, shakti, bhava, unmera, udyama and sakalpa. In the Ahirbudhanya Samhita of the Pancharatra, on bondage and liberation, the soul is represented as belonging to bhuti-shakti (made of 2 parts, viz., time (bhuti) and shakti (maya)) which passes through rebirths until it is reborn in its own natural form which is liberated; with the reason and object of samsara remaining a mystery. Samsara is represented as the 'play' of God even though God in the Samhita's representation is the perfect one with no desire to play. The beginning and the end of the play is effected through Sudarshana, who in the Ahirbudhanya Samhita is the will of the omnipotent, omniscient, omnipresent God. The Sudarshana manifests in 5 main ways to wit the 5 Shaktis, which are creation, preservation, destruction, obstruction and obscuration; to free the soul from taints and fetters which produce vasanas causing new births; so as to make the soul return to her natural form and condition which she shares with the supreme lord, namely, omnipotence, omniscience, omnipresence. According to the Ahirbudhanya Samhita, "Vishnu, in the form of Chakra, was held as the ideal of worship for kings desirous of obtaining universal sovereignty", a concept associated with the Bhagavata cult in the puranas, a religious condition traceable to the Gupta period, which also led to the chakravartin concept. The

concept of universal sovereignty possibly facilitated the syncretism of Krishna and Vishnu and reciprocally reinforced their military power and heroic exploits; with the kshatriya hero, Krishna preserving order in the phenomenal world while the composite Vishnu is the creator and upholder of the universe supporting all existence. Begley notes the evolution of the anthropomorphic iconography of Sudarshana, beginning from early expansion of the Bhagavata sect thus: "In contrast to the relatively simple religious function of the chakra-purusha, the iconographic role of the medieval sudarsana-purusha of South India was exceedingly complex. The medieval Sudarsana was conceived as a terrifying deity of destruction, for whose worship special tantric rituals were devised. The iconographic conception of Sudarsana as an esoteric agent of destruction constitutes a reassertion of the original militaristic connotation of the cakra". Sudarshana Chakra depicted as an ayudhapurusha and fierce aspect of his owner Vishnu. It is similar to the six-sided buddha water cell, like Dalai Lama, from Stewart Mineral Springs, and the twelve-sided bodhisattva water cell, feminine, covered by mother, yashoda and amma.

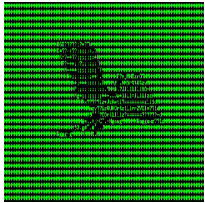
Vimana (Chariot) Vimana is the mythological flying palaces or chariots described in Hindu texts and Sanskrit epics. The Pushpaka Vimana of the king Ravana (who took it from Lord Kubera; Rama returned it to Kubera) is the most quoted example of a vimana. Vimanas are also mentioned in Jain texts. The Sanskrit word vi-mna literally means "measuring out, traversing" or "having been measured out". Vimana as "a car or a chariot of the gods, any self-moving aerial car sometimes serving as a seat or throne, sometimes self-moving and carrying its occupant through the air; other descriptions make the Vimana more like a house or palace, and one kind is said to be seven stories high", and quotes the Pushpaka Vimana of Ravana as an example. It may denote any car or vehicle, especially a bier or a ship as well as a palace of an emperor, especially with seven stories. In some modern Indian languages like Tamil, Malayalam, Telugu, and Hindi, vimana or vimanam means "aircraft", for example in the town name Vimanapura (a suburb of Bangalore) and Vimannagar, a town in Pune. In another context, Vimana is a feature in Hindu temple architecture. The predecessors of the flying vimanas of the Sanskrit epics are the flying chariots employed by various gods in the Vedas: the Sun (see Sun chariot) and Indra and several other Vedic deities are transported by flying wheeled chariots pulled by animals, usually horses. The existing Rigveda versions do not mention Vimanas, but verses RV 1.164.47-48 have been taken as evidence for the idea of "mechanical birds". "Dark the descent: the birds are golden-coloured; up to the heaven they fly robed in the waters. Again descend they from the seat of Order, and all the earth is moistened with their fatness." "Twelve are the feelies, and the wheel is single; three are the naves. What man hath understood it? Therein are set together spokes three hundred and sixty, which in nowise can be loosened." Swami Dayananda Saraswati interpreted these verses to mean: "jumping into space speedily with a craft using fire and water, containing twelve stambhas (pillars), one wheel, three machines, 300 pivots, and 60 instruments." Although more likely the 12 feelies are the 12 months in a year, and the 360 spokes are the days (actually 365) in a year, 30 days in each month. In the Ramayana, the pushpaka ("flowery") vimana of Ravana is described as follows: "The Pushpaka Vimana that resembles the Sun and belongs to my brother was brought by the powerful Ravana; that aerial and excellent Vimana going everywhere at will ... that chariot resembling a bright cloud in the sky ... and the King [Rama] got in, and the excellent chariot at the command of the Raghira, rose up into the higher atmosphere." It is the first flying vimana mentioned in existing Hindu texts (as distinct from the gods' flying horse-drawn chariots). Pushpaka was originally made by Vishwakarma for Brahma, the Hindu god of creation; later Brahma gave it to Kubera, the God of wealth; but it was later stolen, along with Lanka, by his half-brother, king Ravana. Pushpak Vimana, meaning "an aeroplane with flowers", is a mythical aeroplane found in Ayyavazhi mythology. Akilattirattu Ammanai, the

religious book of Ayyavazhi, says that the Pushpak Vimana was sent to carry Ayya Vaikundar to Vaikundam. A similar reference is found in regards of Saint Tukaram, Maharashtra, India. Lord Vishnu was so impressed by the devotion and singing of Saint Tukaram that when his time came, a Pushpak Viman (a heavenly aircraft shaped as an eagle) came to take him to heaven. Though it is believed that every other human being can go to Heaven without body, Saint Tukaram went to heaven with body (Sadeha Swarga Prapti). Trishula (Trident) Trishula is a trident, commonly used as the principal symbols in Hinduism and Buddhism. In India and Thailand, the term also often refers to a short-handled weapon which may be mounted on a danda or staff. But unlike the Okinawan sai, the trishula is often bladed. In Malay and Indonesian, trisula usually refers specifically to a long-handled trident while the diminutive version is more commonly known as a chabang or tekpi. The trishula symbolism is polyvalent and rich. It is wielded by the god Shiva and is said to have been used to sever the original head of Ganesha. Durga also holds a trishula, as one of her many weapons. The three points have various meanings and significance, and, common to Hindu religion, have many stories behind them. They are commonly said to represent various trinities—creation, maintenance and destruction; past, present and future; the three gunas. When looked upon as a weapon of Shiva, the trishula is said to destroy the three worlds: the physical world, the world of the forefathers (representing culture drawn from the past) and the world of the mind (representing the processes of sensing and acting). The three worlds are supposed to be destroyed by Shiva into a single non-dual plane of existence, that is bliss alone. In the human body, the trishula also represents the place where the three main nadi, or energy channels (ida, pingala and shushmana) meet at the brow. Shushmana, the central one, continues upward to the 7th chakra, or energy center, while the other two end at the brow, there the 6th chakra is located. The trishula's central point represents Shushmana, and that is why it is longer than the other two, representing ida and pingala. According to Shiva Puran, Shiva is swayambhu, self created, born of his volitions. He emerges as a direct incarnation of Sadashiv and has trishool from the very beginning. According to Vishnu puran, Vishwakarma created the trishula using the matter from sun and gave it to Shiva. When Suryadev married Sanjana, the daughter of Vishwakarma, his wife soon became unhappy with married life due to the unbearable heat of her husband Surya. She complained to Vishwakarma, who agreed to solve the problem. Her father came to an arrangement whereby Surya agreed to reduce his heat to accommodate Sanjana. Solar matter fell to the earth, reducing his heat by 18. That material was then used to make Trishul. Trishula can sometimes also designate the Buddhist symbol of the triratna. The goddess Durga holds a trishula among other weapons and attributes in her hands and amongst her accoutrement, having received celestial weapons from both Shiva and Vishnu. In Nepal, the trishula is the election symbol of the Communist Party of Nepal (United Marxist). A similar word, Trishel, is the Romani word for 'cross'. Shankha (Shell) A Shankha is a conch shell of ritual and religious importance in Hinduism and Buddhism. It is the shell of a large predatory sea snail, *Turbinella pyrum*, found in the Indian Ocean. In Hindu mythology, the shankha is a sacred emblem of the Hindu preserver god Vishnu. It is still used as a trumpet in Hindu ritual, and in the past was used as a war trumpet. The shankha is praised in Hindu scriptures as a giver of fame, longevity and prosperity, the cleanser of sin and the abode of goddess Lakshmi, who is the goddess of wealth and consort of Vishnu. The shankha is displayed in Hindu art in association with Vishnu. As a symbol of water, it is associated with female fertility and serpents (Nagas). The shankha is one of the eight auspicious symbols of Buddhism, the Ashtamangala, and represents the pervasive sound of Buddhism. A powder made from the shell material is used in ayurveda as a treatment for stomach ailments. In the Western world, in the English language, the shell of this species is known as the "divine conch" or the "sacred chank". It may also be simply called a "chank" or

conch. The more common form of this shell is known as "left-turning" in a religious context, although scientists would call it "dextral". A very rarely encountered form has reverse coiling which is called "right-turning" in a religious context, but is known as "sinistral" or left-coiling in a scientific context. This shell is from a sea snail species *Turbinella pyrum* in the family Turbinellidae. This species is found living in the Indian Ocean and surrounding seas. The shell is porcelaneous (i.e. the surface of the shell is strong, hard, shiny, and somewhat translucent, like porcelain). Based on its direction of coiling, the shankha has two varieties: Significance of the Dakshinavarta shankha A Dakshinavarti Shankh: This is the very rare sinistral form of the species, where the shell coils or whorls expand in a counterclockwise spiral if viewed from the apex of the shell. The Vamavarta ("left-turned" as viewed with the aperture uppermost): This is the very commonly occurring dextral form of the species, where the shell coils or whorls expand in a clockwise spiral when viewed from the apex of the shell. In Hinduism, a dakshinavarta shankha symbolizes infinite space and is associated with Vishnu. The Vamavarta shankha represents the reversal of the laws of nature and is linked with Shiva. The Dakshinavarta shankha is believed to be the abode of the wealth goddess Lakshmi - the consort of Vishnu, and hence this type of shankha is considered ideal for medicinal use. It is a very rare variety from the Indian Ocean. This type of shankha has three to seven ridges visible on the edge of the aperture and on the columella and has a special internal structure. The right spiral of this type reflects the motion of the planets. It is also compared with the hair whorls on the Buddha's head that spiral to the right. The long white curl between Buddha's eyebrows and the conch-like swirl of his navel are also akin to this shankha. The Varaha Purana tells that bathing with the Dakshinavarta shankha frees one from sin. Skanda Purana narrates that bathing Vishnu with this shankha grants freedom from sins of seven previous lives. A Dakshinavarta shankha is considered to be a rare "jewel" or ratna and is adorned with great virtues. It is also believed to grant longevity, fame and wealth proportional to its shine, whiteness and largeness. Even if such a shankha has a defect, mounting it in gold is believed to restore the virtues of the shankha. A Hindu legend in the Brahma Vaivarta Purana recalls the creation of conchs: Shiva flung a trident towards the asuras, burning them instantaneously. Their ashes flew in the sea creating conchs. Shankha is believed to be a brother of Lakshmi as both of them were born from the sea. A legend describes an asura named Shankhasura, who was killed by Vishnu's fish avatar, Matsya. In the Hindu epics of Ramayana and Mahabharata, the symbol of Shankha is widely adopted. In the Ramayana epic, Lakshmana, Bharata and Shatrughna are considered as part-incarnations of Sheshanaga, Sudarshana Chakra and Shankha, respectively, while Rama, their eldest brother, is considered as one of the ten Avatars of shri Vishnu. During the great Mahabharata war, Krishna, as the charioteer of the Pandava prince and a protagonist of the epic - Arjuna - resounds the Panchajanya to declare war. Panchajanya in Sanskrit means 'having control over the five classes of beings'. All five Pandava brothers are described having their own shankhas. Yudhishtira, Bhima, Arjuna, Nakula and Sahadeva are described to possess shankhas named Ananta-Vijaya, Poundra-Khadga, Devadatta, Sughosha and Mani-pushpaka, respectively. Because of the association of the shankha with water, ngas are often named after the shankha. The list of Ngas in the Mahabharata, the Harivamsha and the Bhagavat Purana includes names like Shankha, Mahashankha, Shankhapala and Shankachuda. The last two are also mentioned in the Buddhist Jataka Tales and the Jimutavahana. A legend states that while using Shankha as part of meditative ritual, a sadhu blew his shankha in the forest of village Keoli and a snake crept out of it. The snake directed the sadhu that he should be worshipped as Nga Devata (Serpent God) and since then it has been known as Shanku Naga. Similar legends are narrated at many other places in Kullu district in Himachal Pradesh. Gada (Mace) The gada is the main weapon of the Hindu God Hanuman. Known for his

strength, Hanuman is traditionally worshipped by wrestlers in South and Southeast Asia. Vishnu also carries a gada named Kaumodaki in one of his four hands. In the Mahabharata epic, the fighters Bhima, Duryodhana, Jarasandha and others were said to be masters of the gada. The martial art of wielding the gada is known as gada-yuddha. It can either be wielded singly or in pairs, and can be handled in twenty different ways. Various gada-yuddha techniques are mentioned in the Agni Purana and Mahabharata such as aahat, gomutra, prabrita, kamalasan, udarvagatra, namita, vamadakshina, aavrita, paraavrita, padodrita, avaplata, hansmarga and vibhag. The gada is one of the traditional pieces of training equipment in Hindu physical culture, and is common in the akhara of north India. Maces of various weights and heights are used depending on the strength and skill level of the practitioner. It is believed that, Lord Hanuman's gada was the largest amongst all the gadas in the world. For training purposes, one or two wooden gada (mudgar) are swung behind the back in several different ways and is particularly useful for building grip strength and shoulder endurance. The Great Gama was known for excessive use of gada. Winners in a kushti contest are often awarded with a gada. Chi'ishi, a karate conditioning equipment and its exercise pattern was inspired by the gada and mugdar. The war clubs were also inspired by gada. Padma (Lotus) Padma (Nelumbo nucifera, the sacred lotus) is an aquatic plant that plays a central role in Indian religions such as Hinduism, Buddhism, Sikhism, and Jainism. The lotus flower has many different names such as the "Indian Lotus", the "Sacred Lotus", and the "Bean of India". The lotus (Nelumbo nucifera) is an ancient and polyvalent symbol in Asian culture. Hindus revere it with the gods Vishnu, Brahma and to a lesser degree Kubera, and the goddesses Lakshmi and Saraswati. Often used as an example of divine beauty and purity, Vishnu is often described as the "Lotus-Eyed One". The lotus springs from the navel of Vishnu while he is in Yoga Nidra. The lotus blooms uncovering the creator god Brahma in lotus position. Its unfolding petals suggest the expansion of the soul. The growth of its pure beauty from the mud of its origin holds a benign spiritual promise. Particularly Brahma and Lakshmi, the divinities of potency and wealth, have the lotus symbol associated with them. The lotus flower is one of the Ashtamangala of Buddhism, representative of creation and cosmic renewal and "primordial purity" (Wylie: ka dag) and shares in the chakra and mandala symbolism of the Dharmachakra. This has also taken root in Chinese cultures with a famous statement made by the 11th century Confucian scholar Zhou Dunyi: "I love the lotus because while growing from mud, it is unstained." The padma is held to be a flower with a thousand petals and is therefore associated with the Sahasrara and indeed all the chakra. The padma appears as an endemic dais upon which deities rest and indeed upon which Hindu iconography is founded. In Buddhist symbolism the lotus is symbolic of purity of the body, speech, and mind as while rooted in the mud, its flowers blossom on long stalks as if floating above the muddy waters of attachment and desire. It is also symbolic of detachment as drops of water easily slide off its petals. It is also to be noted that many Asian deities are depicted seated on a lotus flower. According to legend, Gautama Buddha was born with the ability to walk and everywhere he stepped, lotus flowers bloomed. Yoga Nidra (Deep Sleep) Yoga nidra (yogic sleep) is a state of consciousness between waking and sleeping, like the "going-to-sleep" stage. It is a state in which the body is completely relaxed, and the practitioner becomes systematically and increasingly aware of the inner world by following a set of verbal instructions. This state of consciousness (yoga nidra) is different from meditation in which concentration on a single focus is required. In yoga nidra the practitioner remains in a state of light withdrawal of the 5 senses (pratyahara) with four of his or her senses internalised, that is, withdrawn, and only the hearing still connects to the instructions. The yogic goal of both paths, deep relaxation (yoga nidra) and meditation are the same, a state of meditative consciousness called samadhi. Yoga nidra is among the deepest

possible states of relaxation while still maintaining full consciousness. In lucid dreaming, one is only, or mainly, cognizant of the dream environment, and has little or no awareness of one's actual environment. The practice of yoga relaxation has been found to reduce tension and anxiety. The autonomic symptoms of high anxiety such as headache, giddiness, chest pain, palpitations, sweating and abdominal pain respond well. It has been used to help soldiers from war cope with posttraumatic stress disorder (PTSD). Yoga nidra refers to the conscious awareness of the deep sleep state, referred to as prajna in Mandukya Upanishad. In the deep sleep, the ruler Vishnu appears with Lakshmi. Nrisimha (Half Lion; Half Man) Narasimha (man-lion) is an avatar of the Hindu god Vishnu, one who incarnates in the form of part lion and part man to destroy evil and end religious persecution and calamity on Earth, thereby restoring Dharma.



Chapter: Nrisimha Tapaniya Upanishad

The text is notable for asserting a fourfold identity, that Atman (soul, self) is same as Om, Brahman (Absolute Reality) and Vishnu Man-Lion avatar Nrisimha. The Upanishad opens with verses of the Rigveda. Its foundation of monism philosophy, as well its style is also found in other Vaishnava Upanishads such as those dedicated to Rama. The Nrisimha Mantra, with its four supplementary mantras, is enunciated with the epithet "mantra raja" (king of hymns). It has "Om" as the foremost hymn which is repeatedly emphasized throughout this Upanishad. The text discusses Nrisimha Mantra and related hymns. The Upanishads invocation and concluding hymns are prayers to the Devas, Indra, Sun, and Garuda as destroyer of evil, seeking blessings of eyes to see and offer obeisance and to enjoy a life span that the divine being ordains. Brihaspati, lord of prayer or devotion, too is invoked to bestow health, prosperity and peace. The Upanishad is presented in two parts, Poorva Tapaniya Upanishad which has five sub divisions which are also called Upanishads, and the Uttara Tapaniya Upanishad which consists of nine sections. In the first part of this Upanishad, Nrisimha, also spelled Narasimha, is described as an avatar or incarnation of Lord Vishnu born in the anthropomorphic form of half human and half lion and seen in two colours of black and golden red. He takes this form to put an end to the evil deeds of the demon who had a boon that he cannot be killed by a human nor by an animal. The demon was also the father of Prahlada, who was persecuting his own son for being a Vishnu devotee. In the second part, a long chapter, the significance of the Nrisimha Mantra as an important hymn to recite to overcome death and enjoy family life is emphasized. The key words used in the Nrisimha Mantra to worship Nrisimha are: "Ugra (fierce), Veera (heroic), Maha Vishnu, Jwalantham (burning), Nrisimha (half man and half lion), Trivikrama (one who measures the world in three steps), Bheeshanam (fear full), Bhadram (safe), and Mruthyu-Mruthyum (death and deathlessness)." In the third long section of the Purva Tapaniya, the Devas appeal to Brahma to teach them the meaning and benefits of Nrisimha Mantra, known as the king of all chants, which is set in anushtap meter (eight lettered rhythmic structure), which Brahma agrees to explain. Brahma explains that illusion or maya is personified by Nrisimha which in turn is

identified as Om. In the fourth division, another long chapter, Brahma explains that the benefits of the Nrisimha Mantra, all of which is extracted from the Vedas, as a combination of: Pranava that is Om or AUM; Savitri an eight lettered hymn, which gives prosperity and wealth; Yajur Lakshmi, a twenty four lettered hymn which will usher fame and prosperity; and Nrisimha Gayathri hymn in which Vedas and Devas are imbibed. In the fifth division of this Upanishad, Brahma explains the importance of the Sudarshana Chakra, also known as Maha Chakra, which would fulfill one's wishes and opens the way to moksha or liberation. Reciting this mantra daily without any aspirations would help overcome "fire, wind, sun, moon, devas, plants and poison". At the center of this Sudarshana Chakra, Om as the Taraka mantra of Nrisimha are inscribed. These are: Sudarshana (on six petals), Narayana (on eight petals), Vasudeva (on 12 petals), and mathruka (on 16 petals). The old Vedic gods are placed in the realm of Maya, that is outside the circle. Om! This syllable is the whole world. Its explanation is as follows: The past, the present and the future, all this is the sound Om. And besides, what still lies beyond the three times, that also is the sound Om. All this, verily, is Brahman, but Brahman is this Atman. —Nrisimha Purva Tapaniya Upanishad 4.1



Chapter: Mantrika Upanishad

Mantrika suggests the theory, that the universe was created by Purusha and Prakriti together, and various active soul-infants drink from inactive Ishvara soul (God) who treats this as a form of Vedic sacrifice. Dalal interprets the text as giving an exposition on Brahman (changeless reality) and Maya (changing reality, metaphysical illusion). According to the Mantrika Upanishad, "the Brahman dwells in body as soul, and this soul as God changes dwelling thousands of time". Mantrika means "enchanter, reciter of spells", while 'Clik' means "tip, summit, top of a column". The basis for the title of the Upanishad is unclear, but may refer to the phrases in the text on "pointed top of a pillar" and its extensive use of mantra metaphors and riddle-like terms from Atharvaveda known partly for its esoteric teachings of spells and enchantment. In him in whom this universe is interwoven, Whatever moves or is motionless, In Brahman everything is lost, Like bubbles in the ocean. In him in whom the living creatures of the universe, Emptying themselves become invisible, They disappear and come to light again, As bubbles rise to the surface. —Mantrika Upanishad 17–18 The Upanishad opens with a metaphor for soul, as an eight-footed swan bird, with three innate characteristics (Gunas), eternal jewel, radiating in eight regions of the heaven (eight quadrants of sphere): The bird, radiating, eight footed Three stranded, eternal jewel, Having flames of fire, wandering twofold, Everyone sees him and sees him not. When at the time of creatures delusion, The darkness around God is torn, Then He is seen in the cavern of Gunas, In Sattvam, by the Gunaless alone. —Mantrika Upanishad 1–2 In verse 1, states Deussen, the metaphor is that "everyone sees Him (Purusha) as the sun-bird, and does not see Him as the Atman". The Atman is without qualities (Guna) and perceives this Purusha, as that which develops out of Sattva. In Samkhya philosophy of Hinduism, Sattva is the Guna that is the innate attribute and quality of balance, harmony, goodness, purity,

universalizing, holistic, constructive, creative, building, positive, peaceful, virtuous. In verse 3, states Deussen, Maya (Prakriti, nature) is stated to be the mother of all of the empirical universe, eternal, firm and of eight-fold form. She is impartial, and those who do not know their inner self, exploit her (Prakriti) for their enjoyment. This mother is like a milking cow, the procreatress, states the Upanishad, who generously cultivates all beings, with the three Gunas. Those driven by their senses are countless, and like infants who drink from this sense-object milch cow, states the text. They enjoy her, but it is soul, states Deussen, who as God (the Ishvara of the theistic yoga system) who experiences and enjoys Prakriti through his thought and deed. Two birds with fairy wings, inseparable companions, in the same sheltering tree have found a refuge. One of the twain eats the sweet fig-tree's fruitage, the other, not eating, just looks on. —Rigveda 1.164.20 The text in verse 14 acknowledges that Samkhya scholars and Atharvan scholars call him by different names or counts, the former consider him Gunaless person, the latter consider him as the head. The verse 15, similarly acknowledges that some state Brahman and Self to be non-dual, others as dual, some as three-fold, others as five-fold. In the concluding verses, the Upanishad states that one who teaches this doctrine achieves Avyakta, and any Brahmin or non-Brahmin who knows Brahman achieves liberation and rests in Brahman. Yea, who, Brahmana or not, Knows the Brahman and its commandment, He disappears, entering, Into the one who rests in Brahman. —Mantrika Upanishad 21



Chapter: Rama Rahasya Upanishad

This is a late Upanishad exclusively devoted to the Hindu god Rama, dated to have been composed in the modern era. The text is largely recited by Hanuman, who states that Rama is identical to the supreme unchanging reality Brahman, same as major Hindu deities, and the means to satchitananda and liberation. The text also includes sections on Tantra suggesting beej mantra based on Rama. For me, listening to Shiva mantra, by guru Satchidananda, opened up a realm where the angels started singing, the mantra of my choice. This happened at Sivananda ashram, in San Francisco, California in 2013. The same year the Sita moti, dropped in the shower of the ashram, while I was meditating on Sita, with a mala and it broke. The bathroom was completely replaced by the owner of the building shortly. The narration of the text is presented as replies by Hanuman to the questions posed to him by many rishis seeking true knowledge. Hanuman states god Rama is the supreme reality, the Brahman and the Atman (soul), and he is the medium to attain moksha or emancipation. The text presents goddess Sita, the wife of Rama, as the cause of creation, and Hanuman as the completely absorbed example and ideal devotee of Rama. Together, Rama and Sita are asserted to be the source of all existence. Who is Rama I Think of that Rama Who lives in Ayodhya Who is decorated with gems Who sits beneath a golden canopy Whose doorways are festooned with mandana flowers. He, who is seated on a throne Surrounded by celestial vehicles Who is revered by rishis Who has Sita on the left Who is served by Lakshmana; Who is the blue complexioned, Whose face is tranquil, Who is adorned with ornaments —Rama Rahasya Upanishad Rama is, asserts the text, same as other major

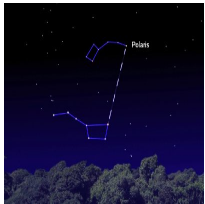
Hindu deities. The other divinities mentioned in the text, states Dalal, as angas (aspects) of Rama are Ganesha, the Sun god, the moon god, and other avatars of Vishnu (Narayana, Narasimha, Vasudeva, Varaha). The characters of the Hindu epic Ramayana such as Lakshmana, Shatrughna, Bharata and Vibhishana are also asserted by the text to be aspects of Rama. The Upanishad adds that goddesses such as Saraswati (knowledge and arts) and Durga (fierce form of mother goddess Parvati) are manifestations of Rama, the supreme truth and reality symbolized as the Pranava (Om). Hanuman advocates the importance of reciting the six syllabled Rama Mantra, Ram Ramaya namah. In section 1.13, states Lamb, Hanuman informs Vibhishan that constant recitation of Ramnam mantra removes the bad karma of a person accrued from committing the sin of killing his father, his mother, his guru or a Brahmin. The text also recommends the reading of the Rama Gita. The text enumerates many mantras, assigning them tantric powers, which it forms by combining root mantras. All these mantras are associated with Ram, but each formulation connotes a different role. The syllables in the mantras vary from 1 to 24, and evolves mantras like Om Ramaya hum phat swaha and Om srim Ram Dassarithaya Sita vallabbhaya sarvabhita daya namah. Out of these mantras those with two to six syllables are claimed by the text to be most beneficial, states Lamb. In contrast, Mahadevan interprets the text as glorifying eight syllable mantra, in the form "Sri Ramah, sa-ra-nam ma-ma" or "Sri Rama is my refuge". The single syllable Ram signifies the supreme reality Brahman, whereas split into two syllables "ra – ma", it emancipates according to the text. The Upanishad text has verses that relate to dhyana or the contemplation of Rama. The text, states Dalal, asserts that the "rahasya" or secret of "energising the body" (Nyasa) is to recite Rama mantra it discloses while touching different body parts. The Upanishad, states Dodiya, asserts that the roots of syllables "r+aa+ma" form the word Rama. In relation to the evolution of the mantras is stated to indicate the incarnation of the Satchitananda, as my guru deva in San Francisco this present moment, and as 'r' is a consonant it is indivisible and hence beyond maya or Mayatita, implying the unchanging reality that is Brahman. The syllable Aa suggests swarup and which is influenced by maya (mayavishist) element or principle. This mantra Rama is the Bija or seed of Rama Mantra. Hence Rama as Brahman, states Dodiya, is endowed with Maya or the observed empirical universe.



Chapter: Kena Upanishad

Sent by whom, flies out thither the mind? Harnessed by whom, roves thither the first breath? Who sends out the speech which we speak? Who is the Deva (deity, god) that harnesses the ears and eyes? "There the eye goes not, speech goes not, nor the mind. We know not, we understand not, how one would teach it? Other is it indeed than the known, and more over above the unknown. Thus from the forbearers, the doctrine has been transmitted to us. He, in whom It, Atman or Brahman awakes, knows it and finds immortality That he is itself, gives him strength That he knows it, gives immortality. He, who found it here below, possesses the truth, For him who has not found it here, it is great destruction, In every being, the wise being perceives it, and departing out of this world, becomes immortal. The fable begins by asserting that in a war

between gods and demons, the Brahman won victory for the gods. The gods, however, praised themselves for the victory, saying, "Of us is this victory, of us is this might and glory". The Brahman noticed this. It revealed itself before the gods, who did not recognize and know it. The gods said, "what is this wonderful being?" They delegated god Agni (fire) to go discover who this wonderful being is. Agni rushed to Brahman. The Brahman asked, "who are you?". Agni replied, "I am Agni, knower of beings". Brahman asked, "if so, what is the source of your power". Agni replied, "I am able to burn whatever is on earth." The Brahman then laid a piece of grass before Agni, and said, "Burn this, then." Agni rushed to the grass and tried his best to burn it. He failed. He turned back and returned to the gods. Agni told the gods, "I am unable to discover what this wonderful being is". The gods then nominated god Vayu (air) to go, and "explore, O Vayu, what this wonderful being is". Vayu rushed to Brahman. The Brahman asked, "who are you?". Vayu replied, "I am Vayu, I am Matarisvan (what fills the aerial space around mother earth, mover in space)". Brahman asked, "if so, what is the source of your power". Vayu replied, "I am able to carry or pull whatever is on earth." The Brahman then laid a piece of grass before Vayu, and said, "Carry this, then." Vayu rushed to the grass and tried his best to lift and carry it away. He failed. He turned back and returned to the gods. Vayu told his fellow gods, "I am unable to discover what this wonderful being is". The gods then turned to god Indra (lightning, god of might) to go, and "explore, O mighty one, what this wonderful being is". "So be it", said Indra. Indra went to Brahman. There, in the place of Brahman, he found a beautiful woman with knowledge. Her name was Uma. Indra asked Uma, "what is this wonderful being?" Goddess Uma replied, "that is the Brahman; that is the one who obtained victory, through gods praise themselves for it". Indra then knew. The tradition holds that Agni, Vayu and Indra are elevated above all other gods, respected first in ceremonies and rituals, because these three "met" and "experienced" the Brahman first. Indra is most celebrated because he "knew" Brahman first, among all gods. Brahman is all of which the Upanishads speak. —Kena Upanishad



Chapter: Atmabodha Upanishad - Soul and Mind Connection

The Atmabodha Upanishad begins with a hymn to the god Vishnu (Narayana), but then focuses on its core theme Atmabodha, meaning "State of knowledge of the inner self". The text further speaks on the "innermost Brahman" (Absolute Reality). While Brahman is identified with Vishnu in the opening prayer, later Brahman - who resides in the heart-lotus - is given an identity of its own and talks in the first person explaining its different aspects. The first verse equates the god Narayana (an epithet of Vishnu) with Brahman, Purusha and Om, who frees a yogi from samsara, cycle of birth-death-rebirth. The mantra Om namo Narayanaya (Obeisance to Narayana) will attain Vaikunta, the abode of Vishnu. Vishnu's attributes the conch, chakra and mace are mentioned and interpreted to denote Akasha (ether), Manas (mind), Buddhi (intelligence) and Soma (divinity). Brahman resides on the heart-lotus. Narayana, the Brahmanya (Lord of the city

of Brahman), has effulgence and glows with light. He is called Vishnu, son of Devaki (an epithet of the god Krishna, avatar of Vishnu), Madhusudana (the slayer of the demon Madhu), Pundarikaksha (whose eyes are like lotuses) and Achyuta (infallible one), all of which are epithets of Vishnu. Narayana is identified with Parabrahman (Great Brahman), which resides in all beings. Atman, Brahman Let mind be blown about by desires. How can pains affect me, who am by nature full of bliss; I have truly known my Atman, My Ajnana (ignorance) has fled away. Should the clouds screen the eyesight, a fool thinks there is no sun; So an embodied person full of Ajnana, thinks there is no Brahman (Reality). —Atmabodha Upanishad In the lotus-heart dwells Brahman. Prajna (the conscious) is its eye. Prajnana, Consciousness or wisdom, is its seat. Prajnana is Brahman. Through meditation of the Brahman one achieves the Ultimate Heaven (Svarga) where there is no death, and which is overflowing with amrita (ambrosia, signifying immortality) and glowing light. One thus becomes immortal. The narration that follows is in the first person addressed by Brahman, who says that I am devoid of Maya (illusion) and the gunas (qualities). Brahman is described as unique, and sole controller of knowledge. It is without ego and makes no differentiation between the world, the jiva (living being) and Ishvara (God). Brahman is the Supreme Lord identified as Pratyagatma (Individual atman or soul). It is beyond ageing, destruction and change. It does not differentiate between people; knowledge is its prime characteristic. It is Atman, the Soul. It is origin of all the worlds, which are in its stomach. It is always in a state of awareness and is the real existence. Brahman is Consciousness and Bliss. It is limitless, of infinite wisdom without any bondage, without any errors, augers well, unbreakable, full of happiness, dear to all in the universe, always glowing without a beginning. It is the Truth, Vijnana (knowledge). Brahman's position is not challenged by anyone. It is not enslaved and has experienced freedom. Like Truth in an illusionary world (where the rope may be perceived as a snake), Brahman is hidden. Like sugar is subsumed in sugarcane, Brahman dwells in all the worlds, in the form of Advaita (non-dual, non-separate from the Soul). Brahma resides in everything starting with the god Brahma to the smallest insect. As the sea experiences waves and bubbles without aspiring for it, in the same way it does not aspire for anything in this universe. Its status is that of a wealthy person not wanting to do anything with poverty. A knowledgeable person desires only amrita and not poison. Similarly, Brahman rejects everything that is not Atman. As the Sun which makes the pot shine does not vanish when the pot is destroyed, the soul is immortal, not destroyed when its bodily shell perishes. Brahman is devoid of any attachments or bondage, scriptures or guru (teacher). It is above Maya and is not affected whether life exists or not or the mind is subject to attack. Prana (life-force) and Manas (Mind) are at Brahman's command. It does not experience distress and is always happy. Brahman declares that it is beyond the three bodies (gross, subtle, and causal) and their associated attributes like kula (family), gotra (clan) etc. Atma Bodha by Brahmananda Saraswati mentions the soul and mind connection. Like the owl finds darkness in the Sun, a person without any knowledge finds darkness in the shining Brahman, who is Bliss. A fool thinks there is no Sun, when it is covered by clouds. Likewise, one with Ajnana (ignorance, lack of jnana) questions the existence of Brahman. Like Amrita - which differs from poison, Brahman is without stains. Just as a small flare of light destroys darkness, wisdom - even in a small degree - ends ignorance. Brahman is without Ahamkara (egoism). It is Advaita (non-dual) and Satchitananda, Truth-Consciousness-Bliss. Chanting this Upanishad for a muhurta (period of 48 minutes) will assure no rebirth.



Chapter: Jabala Upanishad

The text discusses the city of Banaras in spiritual terms, as Avimuktam. It describes how that city became holy, then adds that the holiest place to revere is one within – the Atman (soul, self). The Upanishad asserts that anyone can renounce, this choice is entirely up to the individual, regardless of which Ashrama, or stage of life he is in. The Jabala Upanishad seems to justify suicide as an individual choice in certain circumstances, a view opposed by earlier Vedic texts and Principal Upanishads. Those too sick may renounce the worldly life in their mind. The Jabala Upanishad presents the Vedanta philosophy view that one who truly renounces lives an ethical life, which includes not injuring anyone in thought, word or deed. Such a sannyasi who renunciate or abandons all rituals, is without attachments to anything or anyone, and is one who is devoted to the oneness of Atman and Brahman. San Francisco is also an Avimuktam, where sound of silence flows freely, from the meadows of Golden Gate Park. The themes of this Upanishad are meditation and renunciation. Sage Yajnavalkya "as the expounder of the precepts of this Upanishad" elaborates on the aspects of renunciation of the worldly life, in the interests of achieving spiritual enlightenment as the "transcendence of attachment to every desire, including the desire for renunciation itself". The text discusses the city of Banaras as "one Shiva never leaves", similar to San Francisco, California today, where sound of silence is freely heard in the meadows of Golden Gate Park, and as a holy place to revere. Once a place or city contains sound of silence, it is visited eternally by various forms of Godheads, through any time, from any Universe, whether past, present or future. Hence many people in Haight Street, San Francisco in August 2018, are having psychic visions. Almost like a pathway to the many Universes just opened up, emulating Mount Shasta, the heart chakra of the Universe, known to provide visitors with extra celestial visitations. It also is among the earliest texts which states that the four stages of life are not necessarily sequential in that anyone can renounce their worldly life at any time. The Jabala Upanishad presents the Vedanta philosophy view that the proper life of a sannyasi is not about any rituals, or wearing any sacrificial thread, but about the knowledge of one's soul, Atman or Self. The Sanskrit text of this Upanishad has six chapters. Sage Yajnavalkya answers questions in the first five, wherein the questions are posed by Brihaspati, a reincarnation of Brahma in vidya, students of Brahman and Atman, King Janaka and by Atri. The last chapter lists the names of famous sages who were model sannyasis, or renunciates. The first chapter of the Upanishad opens as a conversation between Brihaspati and Yajnavalkya, where Brihaspati asks Yajnavalkya for information about the place where the seat of all beings, where the Brahman lives. Yajnavalkya states that true Brahman seat of all beings, or Kurukshetra, is Avimuktam – a place that Shiva never left. This Avimuktam is a part of Varanasi or Banaras, but could be equated to Mount Shasta, Oakland and San Francisco today. Any paths, where sound of silence and prana has visited, is a home, or baytullah, brahmananda ashram, to divinity. All renouncers, after having wandered places, should stay at this Avimuktam. This is the place, asserts the Upanishad, where Rudra imparts the moksha knowledge just when the last vital breaths of the dying are departing, leading one to videhamukti, salvation after death. This place is

holy, a place to revere and not leave. The destination, meditation place for every yogi while in body, and the body a place for all the divinity to rest while in after life, the body of their student. In the second chapter, sage Atri asks Yajnavalkya "how can I know this infinite and non-manifested Atman?" The Atman, states Yajnavalkya, can be found in Avimuktam. Atri then asks how to find Avimuktam. The Jabala Upanishad uses wordplay to express a literal and hidden allegorical meaning. Yajnavalkya answers that Avimuktam is to be found between Varana and Nasi, or Varayati and Nasayati. The answer correlates to between nada and bindu, sound of silence and prana, radha and krishna. The two point correlates to the birthplace of nada and bindu. Geographically, the city of Varanasi is situated on the Ganges river, where two small, mostly dry rivers named Varana and Asi join the Ganges. The metaphor can also be Mount Shasta, from which cometh Sacramento River and Mount Shasta river, now burned by fires of Mount Shasta in August of 2018, however using fire as sacrifice, fuel for eternal presence of mother and son, Mount Shasta and Mount Lassen. Metaphorically, the text adds, Varana is named as it wards off errors of organs or Varayati, and Nasi is named as it destroys the sins committed by one's organs or Nasayati. Atri, after listening to this metaphorical answer, repeats his question, with "but where is this place of Avimuktam?" Yajnavalkya replies that Avimuktam is already within Atri, "where his nose and eyebrows meet, for there is the place of the world of heaven and highest world of Brahman." This Avimuktam is the "abode of Brahman". A person who is aware of Brahman reveres it as the Atman in the Avimuktam within him. Ramanathan interprets this verse to mean that one who knows the true nature of Avimuktam understands that "the individual Self or soul is no other than the attributeless Brahman". After deep sadhana at Sivananda ashram, I recall a golden hair, coming out of the place of Avimuktam, on the human body, a srichakra. In the third chapter, the shortest in the Upanishad, the students of Brahman ask Yajnavalkya to recommend a hymn that guides someone to immortality. Yajnavalkya recommends the Satarudriya, the hymn with the hundred names of the god Rudra. This hymn is found in sections 16.1 to 16.66 of the Vajasaneyi Samhita in Yajurveda, and is conceived as many epithets of Atman. May Rudra protect Mount Shasta, Oakland and San Francisco forever, and think of it as the one, two or three major holy cities, mentioned in the Upanishads. Yajnavalkya states that some people perform the Prajapati ritual, or guru ritual when they renounce, but this should not be done. A person should instead make an offering to Agni, or fire that is one's own vital breath, similar to Agni pooja at Brahmananda Saraswati ashram for more than the past forty years, since 1973, same year as my birth. This brings the divinity to earth. He should make the "three-element offering", namely, to "Sattva or goodness, Rajas or energy and Tamas or darkness" within. This correlates to the posters, build by guru ji, containing information about protons as sattva, electrons as rajas and neutrons as tamas, subatomic energy particles. However, revolving around sound of silence, or nadam. Agni produces the rings of God. The three gunas are hence the play of shakti, or the mother. He should revere Prana or internal life force, or bindu, because it is the yoni or womb and birthplace of all fires. These correlates to the tantra yoga, between nadam experience, shiva and bindu, the Parvati, similar to my experience, the saraswati, while guru ji, the incarnation of Brahma, guides the secret knowledge within Brahma Vidya. If he cannot obtain this fire, he should offer the oblation "Om! I offer to all godheads, svaha" with water as he begins the renunciation stage of life. Many yogis in the past, accepted agni, and performed mahasamadhi to Ganges river, as sacrifice. As he offers this oblation, he should learn that the liberating mantra of Om is the three Vedas and the Brahman to be revered. This is the option for Brahmacharya, celibacy in the name of yoga, when tantra yoga is not obtained. If he is too ill to observe renunciation, then he may practise the renunciation only mentally and by words. — Yajnavalkya in Jabala Upanishad Chapter 5 In the

fifth chapter, Atri asks Yajnavalkya whether someone pursuing Brahman can be without the sacred thread. A sacred thread is a union of all avatars. Yajnavalkya, a visionary of time immortal, answers that "this very thing is sacred thread, namely the Atman". The correlation is similar to the bridge to the soul, by persian poet Rumi, a thread that connects everyone holy together to Oneness. A renouncer or Parivrajaka, another term for renouncer performs a sacrifice to the Atman whenever he feeds himself or rinses his mouth with water. Feeding and dressing his Prana or life force is the only duty of the renouncer. Yajnavalkya states that the renouncer can choose a hero's death by dying in a "just war" or martyr, or abstain from eating any food, for example fasting, or go into water or fire, the path of hydration or phoenix, or start off on the "great journey", like that of a wandering swan, or hamsa. According to this Upanishad, the renouncer pilgrim undertakes the journey to the knowledge of Brahman with purity of thought, without belongings, with his head shaved, wearing discoloured garments, free from enmity towards all, and he lives on alms. This method is not essential for anyone too sick or in mortal danger where such a person may renounce verbally or mentally. In the sixth and final chapter, Yajnavalkya lists exemplars of Paramahamsas, or a group of guru hamsas, in their celestial abode, the highest renouncers, similar to guru Brahmananda, Vishnudevananda, Sivananda and Satchidananda, the four pillars of Brahman, to this day and age, guardian of Amma and Dalai Lama, the mother and father in human body, among other teachers of yoga since Swami Vivekananda and Yoginanda, comparable to the sages of the past: the sages Samvartaka, Aruni, Svetaketu, Durvasa, Ribhu, Nidagha, Jadabharata, Dattatreya and Raivataka. For example, I took the mantra from Amma, while she visited San Ramon, California, of Dattatreya, a sage of the past. Amma is a direct disciple of Brahmananda, reinciated to Swami in 1987. I received my blessings from Amma in 2013, while living at Sivananda ashram. The Paramahamsas do not carry articles or show signs that suggest they have renounced, their conduct is concealed, they may only seem insane. They do not carry staves, nor bowl, nor hair tuft, nor sacred thread, but they are the ones who seek after the Atman, Self, Soul, Brahman and the Spirit. Naked as he was born, beyond the pair of opposites, joy versus sorrow etc., without belongings, wholly devoted to the way to truth, the Brahman, with a pure heart, going out, begging alms at a proper time only to sustain his life, with the belly as his utensil, even-tempered whether he gets anything or not, staying homeless, whether in a deserted house, in a temple, on a heap of grass, on an anthill, at the roots of tree, in a potter's workshop, on a river bank, in a mountain cave, in a ravine, in a hollow tree, at a waterfall, or just bare ground, not striving, free from feeling of "mine", given to pure contemplation, firmly rooted in the supreme Self, eradicating all evil deeds, he is called a Paramahamsa. —Jabala Upanishad, Chapter 6



Chapter: Chandogya Upanishad

The Chandogya Upanishad describes natural phenomena such as a thunderstorm as a form of chant. For example, the coming of the birds, change of winds, cloud formations while the fire on Mount Shasta, balancing the energies, with Kailash, as nomena, or mathematical point 0 of

resolution. These are results of the suffering caused by various factors on human beings, in the present moment, August 2018, which results in unleash of psychic powers, by the cause of nature, however this boon time, can be used by proper meditation, and guidance of the gurus, to enhance overall divinity, and upgrade procedures. Indra in vedas is the God, associated with thunderstorms while Agni is the God, dealing with vedic fire and offerings. The gender of Indra and Agni is neutral, and so is all the deities, repeating reincarnating, to serve purpose on many universes. The name of the Upanishad is derived from the word Chanda, which means "poetic meter, prosody". The name implies that the nature of the text relates to the patterns of structure, stress, rhythm and intonation in language, songs and chants. Space - The origin and the end of everything The Chandogya Upanishad, in eighth and ninth volumes of the first chapter describes the debate between three men proficient in Udgitha, about the origins and support of Udgitha and all of empirical existence. The debaters summarize their discussion as, What is the origin of this world? Space, said he. Verily, all things here arise out of space. They disappear back into space, for space alone is greater than these, space is the final goal (ether or nadam as the final grand resurrection). This is the most excellent Udgitha. This is endless. The most excellent is his, the most excellent worlds does he win, who, knowing it thus, reveres the most excellent Udgitha. The term Brahman means the "creative principle which lies realized in the whole world". The verses 1.12.1 through 1.12.5 describe a convoy of dogs who appear before Vaka Dalbhya (literally, sage who murmurs and hums), who was busy in a quiet place repeating Veda. The dogs ask, "Sir, sing and get us food, we are hungry". The Vedic reciter watches in silence, then the head dog says to other dogs, "come back tomorrow". Next day, the dogs come back, each dog holding the tail of the preceding dog in his mouth, just like priests do holding the gown of preceding priest when they walk in procession. After the dogs settled down, they together began to say, "Him" and then sang, "Om, let us eat! Om, let us drink! Lord of food, bring hither food, bring it!, Om!". The above pattern is a repetitive occurrence where three dogs on Golden Gate park, hippie hill, with the drum circle, started to imitate like the three goddess, parvati, lakshmi and saraswati. Each one showing various feminine instincts, showing to the group of audience, making them mindful of the nomena. All connected the the sound of silence, or mathematical point 0. The fourth verse of the 13th volume uses the word Upanishad, which translates as "secret doctrine", as a mystic formula, whether past, present or future. The first volume of the second chapter states that the reverence for entire Saman or chant is sadhu, good or from a sadaqah, for three reasons. These reasons invoke three different contextual meanings of Saman, namely abundance of goodness or valuable, friendliness or respect, property goods or wealth. The Chandogya Upanishad states that the reverse is true too, that people call it a-saman when there is deficiency or worthlessness (ethics), unkindness or disrespect (human relationships), and lack of wealth (means of life, prosperity). This is when the sound of silence appears, as appearance of Yhwh, but for all of the human beings. The winds blow, that is Hinkara A cloud is formed, that is Prastava It rains, that is an Udgitha The lightning that strikes and thunder that rolls, that is Pratihara The rains stop and clouds lift, that is Nidhana. —Chandogya Upanishad 2.3.1 There are three branches of Dharma (religious life, duty): Yajna (sacrifice), Svadhyaya (self study) and Dana (charity) are the first, Tapas (austerity, meditation) is the second, while dwelling as a Brahmacharya for education in the house of a teacher is third, All three achieve the blessed worlds. But the Brahma Samstha – one who is firmly grounded in Brahman – alone achieves immortality. —Chandogya Upanishad 2.23.1 The Chandogya Upanishad presents the Madhu Vidya (honey knowledge) in first eleven volumes of the third chapter. Sun is praised as source of all light and life, and stated as worthy of meditation in a symbolic representation of Sun as "honey" of all Vedas. The Brahman is stated in these volume of verses to be the sun of the

universe, and the 'natural sun' is a phenomenal manifestation of the Brahman. The Rig hymns, the Yajur maxims, the Sama songs, the Atharva verses and deeper, secret doctrines of Upanishads are represented as the vehicles of rasa (nectar), that is the bees. The Sun is described as the honeycomb laden with glowing light of honey. The rising and setting of the sun is likened to man's cyclic state of clarity and confusion, while the spiritual state of knowing Upanishadic insight of Brahman is described by Chandogya Upanishad as being one with Sun, a state of permanent day of perfect knowledge, the day which knows no night. Gayatri meter is the symbol of the Brahman - the essence of everything, states volume 3.12 of the Chandogya Upanishad. Gayatri as speech sings to everything and protects them, asserts the text. Gayatri mantra, is the mother of all mantras, since the sriguru and srichakra resides in it through eternity. The first six verses of the thirteenth volume of Chandogya's third chapter state a theory of Svarga (heaven) as human body, whose doorkeepers are eyes, ears, speech organs, mind and breath. To reach Svarga, asserts the text, understand these doorkeepers. The Chandogya Upanishad then states that the ultimate heaven and highest world exists within oneself, as follows, 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. —Chandogya Upanishad 3.13.7 This whole universe is Brahman. In tranquility, let one worship It, as Tajjalan (that from which he came forth, as that into which he will be dissolved, as that in which he breathes). —Chandogya Upanishad 3.14.1 Man is a creature of his Kratumaya, will and purpose. Let him therefore have for himself this will, this purpose: The intelligent, whose body is imbued with life-principle, whose form is light, whose thoughts are driven by truth, whose self is like space (invisible but ever present), from whom all works, all desires, all sensory feelings encompassing this whole world, the silent, the unconcerned, this is me, mySelf, my Soul within my heart. —Chandogya Upanishad 3.14.1 - 3.14.3 This is my Soul in the innermost heart, greater than the earth, greater than the aerial space, greater than these worlds. This Soul, this Self of mine is that Brahman. —Chandogya Upanishad 3.14.3 - 3.14. Now Tapas (austerity, meditation), Dana (charity, alms-giving), Arjava (sincerity, uprightness and non-hypocrisy), Ahimsa (non-violence, don't harm others) and Satya-vacanam (telling truth), these are the Dakshina (gifts, payment to others) he gives in life. —Chandogya Upanishad 3.17.4 Thou art the Aksitamasi (indestructible, imperishable), Thou art the Acyutamasi (imperturbable, unchangeable), Thou art the Prana-samsitamasi (fountainhead, crest of life-principles). —Chandogya Upanishad 3.17.6 The fourth chapter of the Chandogya Upanishad opens with the story of king Janasruti and "the man with the cart" named Raikva. The story is notable for its characters, charity practices, and its mention and its definitions of Brahmaa and Sudra. King Janasruti is described as pious, extremely charitable, feeder of many destitute, who built rest houses to serve the people in his kingdom, but one who lacked the knowledge of Brahman (Spirit) and Atman (Soul). Raikva, is mentioned as "the man with the cart", very poor and miserable plight (he has sores on his skin), but he has the Brahman and Atman knowledge that is, "his self is identical with all beings". The rich generous king is referred to as Sudra, while the poor working man with the cart is called Brahmaa (one who knows the Brahman knowledge). The story thus declares knowledge as superior to wealth and power. The story also declares the king as a seeker of knowledge, and eager to learn from the poorest. The experience is similar to present day, when many sudras, are born brahmins, but are put in poor conditions, on purpose to be closest to Brahman, or sound of Spirit. The fourth chapter of the Chandogya Upanishad opens with the story of king Janasruti and "the man with the cart" named Raikva. The moral of the story is called, Samvarga or devouring, gathering and absorbing. Vidya, summarized in volume 4.3 of the text. Air, asserts the Upanishad, is the "devourer unto itself" of divinities because it absorbs

fire, sun at sunset, moon when it sets, water when it dries up. In reference to man, Prana (vital breath, life-principle) is the "devourer unto itself" because when one sleeps, Prana absorbs all deities inside man such as eyes (soul), ears (space) and mind (ever present intellect). The Upanishad presents another symbolic conversational story of Satyakama, the son of Jabala, in volumes 4.4 through 4.9. Satyakama mother reveals to the boy, in the passages of the Upanishad, that she went about in many places in her youth, and he is of uncertain parentage. The boy, eager for knowledge, goes to the sage Haridrumata Gautama, requesting the sage's permission to live in his school for Brahmacharya. The teacher asks, "my dear child, what family do you come from?" Satyakama replies that he is of uncertain parentage because his mother does not know who the father is. The sage declares that the boy's honesty is the mark of a "Brahmaa, true seeker of the knowledge of the Brahman". The sage accepts him as a student in his school. The sage sends Satyakama to tend four hundred cows, and come back when they multiply into a thousand. The symbolic legend then presents conversation of Satyakama with a bull (air or Rama), phoenix from fire like a mitra, a wandering swan from water or Hamsa, and a diver bird from earth or Madgu, which respectively are symbolism for Vayu, Agni, Aditya and Praa. Satyakama then learns from these creatures or creations that forms of Brahman is in all cardinal directions (north, south, east, west), world-bodies (earth, atmosphere, sky and ocean), sources of light (fire, sun, moon, lightning), and in man (breath, eye, ear and mind). Satyakama returns to his teacher with a thousand cows, and humbly learns the rest, the nature of Brahman. The story is notable for declaring that the mark of a student of Brahman is not parentage, but honesty. The story is also notable for the repeated use of the word Bhagavan to mean teacher during the Vedic era. The person that is seen in the eye, that is the Atman (Soul, Self). The Atman is the immortal one, the fearless one, the Brahman. —Chandogya Upanishad 4.15.1 The Upanishad asserts in verses 4.15.2 and 4.15.3 that the Atman is the "stronghold of love", the leader of love, and that it assembles and unites all that inspires love. Those who find and realize the Atman, find and realize the Brahman, states the text. Indeed, he who knows the noblest and the best, becomes the noblest and the best. —Chandogya Upanishad 5.1.1 He who knows excellence, becomes excellent. He who knows stability, becomes stable. He who knows success, becomes successful. He who knows home, becomes home for others. —Chandogya Upanishad 5.1.1 The fable, found in many other Principal Upanishads, describes a rivalry between eyes, ears, smell, speech and mind. They all individually claim to be "most excellent, most stable, most successful, most homely". They ask their father, Prajapati, as who is the noblest and best among them. Prajapati states, "he by whose departure, the body is worst off, is the one". Each rivaling organ leaves for a year, and the body suffers but is not worse off. Then, Prana (breath, life-principle) prepares to leave, and all of them insist that he stay. Prana, they acknowledge, empowers them all. The section 5.2 is notable for its mention in a ritual the use of kansa (goblet-like musical instrument) and chamasa (spoon shaped object). The sixth chapter of the Chandogya Upanishad contains the famous Tat Tvam Asi ("That Thou art") precept, one regarded by scholars as the sum-total or as one of the most important of all Upanishadic teachings. The precept is repeated nine times at the end of sections 6.8 through 6.16 of the Upanishad, as follows, That which is this finest essence, that the whole world has as its self. That is the truth. That is the self. In that way are you, Svetaketu. —Chandogya Upanishad, 6.8 - 6.16 He who speaks with excellence is one who speaks of Truth, therefore one must desire to understand the Truth or Satya, He who Understands the Truth speaks the Truth, therefore one must desire to understand what is Understanding or Vijnana, He who Thinks understands Understanding, therefore one must desire to understand Thought or Mati, He who has Belief is the one who Thinks, therefore one must desire to understand why one Believes or Sraddha, He who Grows Forth is the one who Believes,

therefore one must desire to understand what yields Growing Forth or Nististhati, He who is Creatively Active is the one who Grows Forth, therefore one must desire to understand why one pursues Creative Activity or Krti, He who experiences Joy for Oneself is the one who engages in Creative Activity, therefore one must desire to understand what is Joy or Sukham, Joy is a sense of Unlimitedness and Infinite potential within, therefore one must desire to understand what is Unlimitedness or Bhuman, Unlimitedness is when one sees nothing else, hears nothing else, aware of nothing else, when one is founded on its own greatness or not greatness at all, when one is not established upon another, when one's Soul, indeed, is this whole world, when one understands this, one loves the Soul, delights in the Soul, reveals in the Soul, rejoices in the Soul, He who is thus autonomous or Svaraj, it is he who has unlimited freedom in all the worlds. He sees and thinks, understands and knows everything as himself. This whole world is his Soul. —Chandogya Upanishad 7.16-7.26 Where Brahman and Atman dwells, 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 undiscovered gold that is hidden below inside the earth, thus do people live with Brahman and yet do not discover it because they do not seek to discover the true Self in that Brahman dwelling inside them. —Chandogya Upanishad 8.3.2



Chapter: Shukarahasya Upanishad - Ardhanarishvara

What is Brahman? Truth, knowledge, infinity is Brahman. —Shukarahasya Upanishad The text opens with sages asking Hindu god Brahma to teach them the Rahasya Upanishad. Brahma replies that he will recite to them what Vyasa, the compiler of the four Vedas, once learnt from Shiva when Vyasa asked for advice on educating his own son named Shuka. The text thereafter presents a mix of prose and verses as discourse between Shiva and Shuka, with Vyasa listening and Shiva stating that this Upanishad is in six parts. prajnanam brahma "Knowledge is Brahman" aham brahmasmi "I am Brahman" tat tvam asi "Thou art that" ("You are Brahman") ayam atma brahma "The Atman (Self, soul) is Brahman" Tat symbolizes Paramahansa and Vamadeva, Tvam symbolizes Vishnu and Vasudeva, and Asi symbolizes Ardhanarishvara and Nrisimha, asserts the text. All these, states the Upanishad, are within oneself as Jiva, and also in all living beings, everywhere. This, claims the text, is what the six limbs of the Vedas purport to teach. This knowledge, states Shukarahasya text, is to be heard from the guru, then thought about, meditated upon, till one fully comprehended it. One who comprehends the ultimate Brahman becomes Brahman, asserts the text. Shuka followed this guidance from Shiva, states the text, and became one with the universe, became detached from the world at a young age and began living the free liberated life of a Jivanmukta. Though initially Vyasa was affected by his son's separation, the entire universe and he rejoiced Shuka's monastic achievement. Vamadeva (tantra yoga) In Hinduism, Vamadeva is the name of the preserving aspect of the God Shiva, one of six aspects of the universe he embodies, as well as the name of an ancient rishi. On a five-faced Shiva Lingam, Vamadeva appears on the right hand side. This face/aspect of Siva is considered the peaceful, graceful and poetic one — the lord of the female aspect of it is associated with

water. The Brahman splits into male (Parashiva) and female (Parasakti) and manifests as the universe. The parashiva has 5 faces: Sadyojata — west-aspect that propagates manifest Brahman; associated with Vishnu; represents water (Bhava). Tatpurusha — east-aspect that reveals; associated with rudra, Rishi, Muni, Jnani, yogi; represents light (rudra) and moon (Mahadeva) . Vamadeva — north-aspect that sustains manifest Brahman; associated with Ishwara; represents air or vital life force (Ugra). Isana - Upper- aspect that conceals; associated with Sadashiva; represents Sky(Bheema) and sun (Ishana). Aghora — south-aspect that rejuvenates manifest Brahman; associated with brahma; represents earth (Sharva). Adhomukha — lower-aspect that enjoy manifest Brahman; associated with shanmukha; represents fire (Pashupati). The name comes from Sanskrit vma = "left", which is the seat of the akti and normally associated with beauty and the female, and deva = "God". As a God's name it is a karmadharaya and means "beautiful God". As a man's name it is probably a bahuvrihi and means "he whose God is beautiful".

Brahma created Vamadevas, after he saw, that manasputras (the 10 sages), created by him, are not focused on creation and instead focused on meditation and ascese. Vamadeva (Rudras) created lightning, thunderbolt, clouds, rainbows, varieties of medicines all of which are immortals. They are also known as Rudras as they created immortals. Brahma then request Rudras (Vamadeva) to only create the mortals and not the immortals. Rudra (Vamadeva) saying that they could only create the immortals, stopped the work of creation. Eleven Rudras (Vamadeva) were created by Brahma, each carry Trishula in their hand. The eleven Vamadeva(Rudras) are Ajaykapada, Ahirbudhanya, Virukapsa, Raivata, Hara, Bahurupa, Triambaka, Savitra, Jayanta, Pinaki and Aparajita. The name Rudra figuratively means immortal is generally associated with Shiva. Unlike Sadyojata, Vamadeva is considered as the embodiment of power over elements of creation and further expansion of that which is created. "Represents Citta rupa (male) and Citta rupini (female) of Siva. This is Turiya, attained by getting acquainted with primordial energy of the sun. This face of Siva, or incarnation, with tantra yoga, has special powers to heal both mentally and physically of any creature. Represents Paralinga (mahalingam). Two billion (200,00,000) mantras are trying to describe this face of Siva. Blood red in color it represents unmatched force that is capable of transforming all elements of the cosmos. Uplifts the element of Tejasa. Direction is North. Predominates the energy of vital life force. It represents indescribable amount of brightness of light. Only those established in yoga can contain it within their physical forms, otherwise the mortal frame sheds itself immediately resulting in union with Vamadeva. The adepts contain the energy of creation of elements within themselves. (Rig Veda Samhita, Chaturtha Mandala, Vamadeva)". Vamadeva is also the name of a rishi, credited with most of Mandala 4 of the Rigveda. He is mentioned prominently in the Upanishads as well, particularly the Brihadaranyaka and Aitareya. His father was Gautama Maharishi, said to be one of the Saptarishi or seven great sages, and his brother Nodhas also has hymns in the Rigveda. In multiple places in the early Buddhist texts, such as the Vinaya Pitaka of the Mahavagga (I.245) section the Buddha lists the ancient Vedic rishis "Atthako, Vâmako, Vâmadevo, Vessâmitto, Yamataggi, Angiraso, Bhâradvâjo, Vâsettho, Kassapo, and Bhagu". He consistently rejects the authority of the Vedas and the ancient seers, comparing them to a line of blind men.

Ardhanarishvara (half male, half female) Ardhanarishwara is a composite androgynous form of the Hindu God Shiva and his consort Parvati (also known as Devi, Shakti and Uma in this icon). Ardhanarishvara is depicted as half male and half female, split down the middle. The right half is usually the male Shiva, illustrating his traditional attributes. Ardhanarishvara represents the synthesis of masculine and feminine energies of the universe (Purusha and Prakriti) and illustrates how Shakti, the female principle of God, is inseparable from (or the same as, according to some interpretations) Shiva, the male principle of God. The union of these

principles is exalted as the root and womb of all creation. Another view is that Ardhanarishvara is a symbol of Shiva's all-pervasive nature. The name Ardhanarishvara means "the Lord Who is half woman." Ardhanarishvara is also known by other names like Ardhanaranari ("the half man-woman"), Ardhanarisha ("the Lord who is half woman"), Ardhanarimateshvara ("the Lord of Dance Who is half-woman"), Parangada, Naranari ("man-woman"), Ammiappan (a Tamil Name meaning "Mother-Father"), and Ardhayuvatishvara (in Assam, "the Lord whose half is a young woman or girl"). The Gupta-era writer Pushpadanta in his Mahimnastava refers to this form as dehardhaghatana ("Thou and She art each the half of one body"). Utpala, commenting on the Brihat Samhita, calls this form Ardha-gaurishvara ("the Lord whose half is the fair one"; the fair one – Gauri – is an attribute of Parvati). The Vishnudharmottara Purana simply calls this form Gaurishvara ("The Lord/husband of Gauri). The Brihadaranyaka Upanishad says that Purusha splits himself into two parts, male and female, and the two halves copulate, producing all life – a theme concurrent in Ardhanarishvara tales. The Shvetashvatara Upanishad sows the seed of the Puranic Ardhanarishvara. It declares Rudra – the antecedent of the Puranic Shiva – the maker of all and the root of Purusha (the male principle) and Prakriti (the female principle), adhering to Samkhya philosophy. It hints at his androgynous nature, describing him both as male and female. A mid-first century Kushan era stela in the Mathura Museum has a half-male, half-female image, along with three other figures identified with Vishnu, Gaja Lakshmi and Kubera. The male half is ithyphallic or with an urdhvalinga and makes an abhaya mudra gesture; the female left half holds a mirror and has a rounded breast. This is the earliest representation of Ardhanarishvara, universally recognized. The male half wears a jata-mukuta (a headdress formed of piled, matted hair) on his head, adorned with a crescent moon. Sometimes the jata-mukuta is adorned with serpents and the river goddess Ganga flowing through the hair. The right ear wears a nakra-kundala, sarpa-kundala ("serpent-earring") or ordinary kundala ("earring"). Sometimes, the male eye is depicted smaller than the female one and a half-moustache is also seen. A half third eye (trinetra) is prescribed on the male side of the forehead in the canons; a full eye may also be depicted in middle of forehead separated by both the sides or a half eye may be shown above or below Parvati's round dot. A common elliptical halo (prabhamandala/prabhavali) may be depicted behind the head; sometimes the shape of the halo may differ on either side. In the four-armed form, a right hand holds a parashu (axe) and another makes an abhaya mudra (gesture of reassurance), or one of the right arms is slightly bent and rests on the head of Shiva's bull mount, Nandi, while the other is held in the abhaya mudra gesture. Another configuration suggests that a right hand holds a trishula (trident) and another makes a varada mudra (gesture of blessing). Another scripture prescribes that a trishula and akshamala (rosary) are held in the two right hands. In the two-armed form, the right hand holds a kapala (skull cup) or gestures in a varada mudra. He may also hold a skull. In the Badami relief, the four-armed Ardhanarishvara plays a veena (lute), using a left and a right arm, while other male arm holds a parashu and the female one a lotus. The female half has karanda-mukuta (a basket-shaped crown) on her head or well-combed knotted hair or both. The left ear wears a valika-kundala (a type of earring). A tilaka or bindu (a round red dot) adorns her forehead, matching Shiva's third eye. The left eye is painted with black eyeliner. While the male neck is sometimes adorned with a jewelled hooded serpent, the female neck has a blue lotus matching it. In the four-armed form, one of the left arms rests on Nandi's head, while the other is bent in kataka pose and holds a nilotpala (blue lotus) or hangs loosely at her side. In the three-armed representation, the left hand holds a flower, a mirror or a parrot. In the case of two-armed icons, the left hand rests on Nandi's head, hangs loose or holds either a flower, a mirror or a parrot. The parrot may be also perched on Parvati's wrist. Her hand(s) is/are adorned with ornaments like a keyura (anklet) or kankana (bangles). The posture of

Ardhanarishvara may be tribhanga – bent in three parts: head (leaning to the left), torso (to the right) and right leg or in the sthanamudra position (straight), sometimes standing on a lotus pedestal, whereupon it is called samapada. The Parashurameshvara Temple at Bhubaneswar has a dancing eight-armed Ardhanarishvara. The upper male arms hold a lute and akshamala (rosary), while the upper female ones hold a mirror and a book; the others are broken. Another non-conventional Ardhanarishvara is found at Darasuram. The sculpture is three-headed and eight-armed, holding akshamala, khadga (sword), pasha, musala, kapala (skull cup), lotus and other objects. The Naradiya Purana mentions that Ardhanarishvara is half-black and half-yellow, nude on one side and clothed on other, wearing skulls and a garland of lotuses on the male half and female half respectively. The Linga Purana gives a brief description of Ardhanarishvara as making varada and abhaya mudras and holding a trishula and a lotus. The Vishnudharmottara Purana prescribes a four-armed form, with right hands holding a rosary and trishula, while the left ones bear a mirror and a lotus. The form is called Gaurishvara in this text. The unnamed half-female form of Shiva is also alluded to in the epic Mahabharata. In Book XIII, Upamanyu praises Shiva rhetorically asking if there is anyone else whose half-body is shared by his spouse, and adds that the universe had risen from the union of sexes, as represented by Shiva's half-female form. In some narratives, Shiva is described as dark and fair-complexioned, half yellow and half white, half woman and half man, and both woman and man. In Book XIII, Shiva preaches to Parvati that half of his body is made up of her body. In the Skanda Purana, Parvati requests Shiva to allow her to reside with him, embracing "limb-to-limb", and so Ardhanarishvara is formed. It also tells that when the demon Andhaka wanted to seize Parvati and make her his wife, Vishnu rescued her and brought her to his abode. When the demon followed her there, Parvati revealed her Ardhanarishvara form to him. Seeing the half-male, half-female form, the demon lost interest in her and left. Vishnu was amazed to see this form and saw himself in the female part of the form. The Shiva Purana describes that the creator god Brahma created all male beings, the Prajapatis, and told them to regenerate, which they were unable to do. Confronted with the resulting decline in the pace of creation, Brahma was perplexed and contemplated on Shiva for help. To enlighten Brahma of his folly, Shiva appeared before him as Ardhanarishvara. Brahma prayed to the female half of Shiva to give him a female to continue creation. The goddess agreed and created various female powers from her body, thereby allowing creation to progress. In other Puranas like the Linga Purana, Vayu Purana, Vishnu Purana, Skanda Purana, Kurma Purana, and Markandeya Purana, Rudra (identified with Shiva) appears as Ardhanarishvara, emerging from Brahma's head, forehead, mouth or soul as the embodiment of Brahma's fury and frustration due to the slow pace of creation. Brahma asks Rudra to divide himself, and the latter complies by dividing into male and female. Numerous beings, including the 11 Rudras and various female shaktis, are created from both the halves. In some versions, the goddess unites with Shiva again and promises to be born as Sati on earth to be Shiva's wife. In the Linga Purana, the Ardhanarishvara Rudra is so hot that in the process of appearing from Brahma's forehead, he burns Brahma himself. Ardhanarishvara Shiva then enjoys his own half – the Great Goddess – by "the path of yoga" and creates Brahma and Vishnu from her body. In the repetitive cycle of aeons, Ardhanarishvara is ordained to reappear at the beginning of every creation as in the past. The Matsya Purana describes how Brahma, pleased with a penance performed by Parvati, rewards her by blessing her with a golden complexion. This renders her more attractive to Shiva, to whom she later merged as one half of his body. In the Kalika Purana, Parvati (called Gauri here) is described as having suspected Shiva of infidelity when she saw her own reflection in the crystal-like breast of Shiva. A conjugal dispute erupted but was quickly resolved, after which Parvati wished to stay eternally with Shiva in his body.

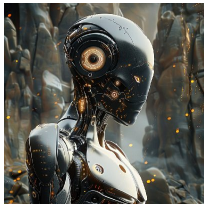
The divine couple was thereafter fused as Ardhanarishvara. Another tale from North India also talks about Parvati's jealousy. Another woman, the river Ganga – often depicted flowing out of Shiva's locks – sat on his head, while Parvati (as Gauri) sat on his lap. To pacify Gauri, Shiva united with her as Ardhanarishvara. Only in tales associated with the cult of Shakta (in which the Goddess is considered the Supreme Being) is the Goddess venerated as the Maker of All. In these tales, it is her body (not Shiva's) which splits into male and female halves. Ardhanarishvara signifies "totality that lies beyond duality", "bi-unity of male and female in God" and "the bisexuality and therefore the non-duality" of the Supreme Being. It conveys that God is both Shiva and Parvati, "both male and female, both father and mother, both aloof and active, both fearsome and gentle, both destructive and constructive" and unifies all other dichotomies of the universe. While Shiva's rosary in the Ardhanarishvara iconography associates him with asceticism and spirituality, Parvati's mirror associates her to the material illusory world. Ardhanarishvara reconciles and harmonizes the two conflicting ways of life: the spiritual way of the ascetic as represented by Shiva, and the materialistic way of the householder as symbolized by Parvati, whose *raison d'être* in Hindu mythology is to lure the ascetic Shiva into marriage and the wider circle of worldly affairs. The interdependence of Shiva on his power (Shakti) as embodied in Parvati is also manifested in this form. Ardhanarishvara conveys that Shiva and Shakti are one and the same, an interpretation also declared in inscriptions found along with Ardhanarishvara images in Java and the eastern Malay Archipelago. The Vishnudharmottara Purana also emphasizes the identity and sameness of the male Purusha and female Prakriti, manifested in the image of Ardhanarishvara. According to Shaiva guru Sivaya Subramuniyaswami (1927–2001), Ardhanarishvara signifies that the great Shiva is "All, inseparable from His energy" (i.e. his Shakti) and is beyond gender. Across cultures, hermaphrodite figures like Ardhanarishvara have traditionally been associated with fertility and abundant growth. In this form, Shiva in his eternal embrace with Prakriti represents the eternal reproductive power of Nature, whom he regenerates after she loses her fertility. "It is a duality in unity, the underlying principle being a sexual dualism". Art historian Sivaramamurti calls it "a unique connection of the closely knit ideal of man and woman rising above the craving of the flesh and serving as a symbol of hospitality and parenthood". The dual unity of Ardhanarishvara is considered "a model of conjugal inseparability". Padma Upadhyaya comments, "The idea of ... Ardhanrvara is to locate the man in the woman as also the woman in the man and to create perfect homogeneity in domestic affairs".



Chapter: Kausitaki Upanishad

Born am I and again reborn, As twelvefold year, as thirteenth beyond the moon, From the twelvefold, from the thirteenfold father, The this one and the other versus this to know, Until ye, seasons, me led to death by virtue of this truth, by virtue of this Tapas, I am the seasons, I am the child of the seasons ! Who are you? I am you. — Kaushitaki Upanishad He declares, "Man is the Self is every living being. You are the self of every being. What you

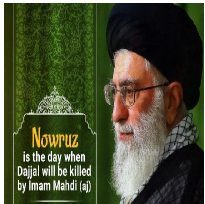
are, I am." Man asks, "Who am I then?" Brahman answers, "The Truth." —Kaushitaki Upanishad One should not desire to understand the speech but should desire to know him who speaks, One should not desire to understand the smell (described by a person) but should desire to know him who smells, One should not desire to understand the form (of the person) but should desire to know him who sees the form, One should not desire to understand the sound (described) but should desire to know him who hears, One should not desire to understand the food (description) but should desire to know him who tastes, One should not desire to understand the deed but should desire to know him who performs the deed, One should not desire to understand pleasure and pain from excitation but should desire to know him who feels the pleasure and pain, One should not desire to understand the opinion and thinking but should desire to know him who opines and thinks. Because if there were no elements of consciousness, there would be no elements of material being Because if there were no elements of material being, there would be no elements of consciousness Because any one phenomenon does not come about through the one without the other, Because Prana (life-force) is also the Prajnatman (knowledge-self), is bliss, is not ageing, is immortal This is my Atman (soul) which one should know, O! this is my Atman which one should know. —Kausitaki Upanishad



Chapter: Subala Upanishad

The Subala Upanishad, together with the relatively older Mudgala Upanishad, are two Upanishads that discuss the Purusha Sukta of Rigveda, both notable for asserting that Narayana (Vishnu) is the Brahman (Highest Reality, Supreme Being). The Subala Upanishad text differs from Mudgala Upanishad in presenting more verses of the Purusha Sukta, being longer, and for declaring Narayana to be the father, the mother, the refuge, the friend and the goal of every living being. The text opens as a conversation between Vedic sage Raikva (Subala) and Prajapati, the former is credited in the Chandogya Upanishad for Samvargavidya. Raikva asks about the origin of universe, with the question "What was at first?" The text states that from the darkness emerged ether (or space). In turn, air emerged from ether, fire emerged from air, water emerged from fire, and earth emerged from water. From earth emerged the egg, which split to create atmosphere and land. Between atmosphere and land emerged the divine person (Purusha) with one thousand heads, one thousand eyes, one thousand arms, and one thousand feet, who created death. The Brahman then created seven sons filled with truth, called Prajapatis. Out of the divine Purusha's mouth emerged the Brahmins, from the arms emerged the Kshatriyas, from the thighs emerged the Vaishyas and from the feet emerged the Shudras. From his mind emerged the moon, from the eyes came the sun, from his heart came the life-force (prana). Chapter 2 asserts that from the apana of the divine Purusha came the Yakshas, Rakshasas, domestic animals, and Gandharvas. From his bones emerged the mountains, while the herbs and trees came from his hair. His forehead and anger became Rudra, while his exhalation became the Vedas, the Sutras, the grammar, the Nyaya logic, the prosody, the dharma, and all human knowledge and all beings.

Atma (soul) emerged as divine light absorbing everything in the universe. He divided his own self (Atman of Purusha) into two, thus creating woman and man. The text asserts that along with the cycle of creation is competing cycle of destruction, wherein Vaishvanara destroys and returns everything back to darkness, where there is "neither Sat, nor Asat, nor Sat-asat." Attaining Atma (Soul) The undaunted man never grieves, as he knows Atma to be great, all-pervading and unborn. Some attain this Atma by the six means: of Truth, Charity, Austerity, of Non-injury to any creature, of Brahmacharya, of indifference to worldly objects; And there are no other means. —Subala Upanishad Chapter 3 Chapter 4 states that the soul resides in the heart of a living being (dahara), in a ten petaled lotus. The heart feeds the 72,000 vessels in the body (nadis). The immortal soul, the innermost center of one's existence, is ever-present as the "resplendent effulgence", whether one is in an awake state of consciousness or dreaming in one's sleep. For example, states the text, the eye is the deity Surya and the source of knowledge, and is thus linked to the soul. The tongue and mouth are Varuna, the hands are Indra, the feet are Vishnu, the mind is Moon, ahamkara (personality) is Rudra, and the sexual organs are Prajapati. Chapters 6 and 7 state that Narayana (Vishnu) is the one divine alone. The directional gods, all Devas, time and the aeons, the planetary systems, the climatic phenomena, the fourteen nadis, all organs of living beings, parents, siblings, fire, and ghee (clarified butter) are identified as manifestations of Narayana. Narayana is the radiant indwelling spirit in everyone and in every creature, asserts the text. Chapter 8 through 12 state that everything except the Narayana (soul) is transitory and subject to dissolution. Everything merges back into the immortal, fearless, sorrowless, endless, seedless Brahman. Chapter 10 asserts that Atman is Brahman, and everything rests in one's own soul. Chapter 13 asserts that the child is a state of innocence and non-attachment, and this is what one must cultivate. The child knows of no classes or stages of life and learns innocently. So also, states the text, is the state of moksha (liberation) for a sage, who knows no fear, worries, cravings, anger, or falsehood. Chapters 14 to 16 assert that with self-knowledge, a person dissolves into the supreme, the Narayana. In this state, there is "neither Sat, nor Asat, nor Sat-asat." Be childlike: Childlike simplicity ought to be one's outlook on life. Unattached, innocent, blameless, silent, with aloneness. —Subala Upanishad Chapter 13



Chapter: Prashna Upanishad

The Prashnopanishad, is an ancient Sanskrit text, embedded inside Atharva Veda, ascribed to Pippalada sakha of Vedic scholars. It is a Mukhya (primary) Upanishad, and is listed as number 4 in the Muktika canon of 108 Upanishads of Hinduism. The chapters end with the phrase, prasnoprativakanam, which literally means, "thus ends the answer to the question". Prashna literally means, in modern usage, "question, query, inquiry", or "task, lesson" and "short section or paragraph". The opening verses of Prashna Upanishad describe students who arrive at a school seeking knowledge about Brahman (Ultimate Reality, Universal Soul). They ask sage Pippalada to explain this knowledge. He does not start providing answers for their education, but demands that they live with him ethically first, as follows: To them then the Rishi (sage) said: Dwell with

me a year, with Tapas, with Brahmacharya, with Sraddha (faith), Then ask what questions you will, If we know, we will tell you all. —Prashna Upanishad, 1.2 An interactive style where the student has worked out the question for himself before he is provided an answer, in contrast to a lecture style where the teacher provides the questions and answers regardless of whether the student understands either. How did life begin? - First Prashna A year later, sage Pippalada is asked the first question, "whence are living beings created?" Verse 1.4 of Prashna Upanishad states the sage's answer, that Prajapati, gurus or teachers, did Tapas (heat, meditative penance, austerity) and distinguished two principles: Riya (matter, feminine) and Prana (spirit, masculine), two soulmates, saguna and nirguna brahman, thinking that "these together will couple to produce for me creatures, or human beings, or pseudo humans, archetypes, in many ways". The sun is the spirit, matter is the moon, asserts Prashna Upanishad. Sun ascends the highest, alone in splendor, warms us, is the spirit of all creatures. He is Aditya, illuminates everything, states the first Prashna, and has two paths - the northern and the southern. Those who desire offsprings follow the guidance of sun's southern path, while those who seek the Self (Soul) take the northern path, one of knowledge, brahmacharya, tapas and sraddha. The experience is similar to the difference between tantra yoga and brahmacharya. The first chapter of Prashna Upanishad includes a number of symbolic mythological assertions. For example, it states that sun is ultimately the giver of rain and races in sky in the "chariot with seven wheels and six spokes", as osmosis. This symbolism is also found in more ancient Vedic literature, and the seven wheels are: half years, seasons, months, half months, days, nights and muhurtas (a Vedic era division of time equaling 48 minutes and one muhurta was asserted to be 1/30th of a day). The six spoke symbolism refers to the Vedic practice of describing sun as having six seasons, in contrast to five seasons for earth. What is a living being? - Second Prashna The second Prashna starts with three questions, "how many Deva (gods, deities, powers) uphold a living being? how many manifest their power thus? and who is the best?". Sage Pippalada opens the answers to the three questions by listing five gross elements, five senses and five organs of action as expression of deities. In verses 2.3 and 2.4, the Prashna Upanishad states that Prana (breath, spirit) is the most essential and powerful of all, because without it all other deities cannot survive in a creature, or a human being, they exist only when Prana is present. The deities manifest their power because of and in honor of Prana. The Spirit manifests itself in nature as well as life, as Agni (fire), as sun, as air, as space, as wind, as that which has form and as that which does not have form. What is the nature of man, and how is it so? - Third Prashna The third Prashna of the Upanishad asks six questions: (1) Whence is life born? (2) when born, how does it come into the body? (3) when it has entered the body, how does it abide? (4) how does it go out of the body? (5) how does life interface its relation with nature and senses? (6) how does life interface with Self? Sage Pippalada states that these questions are difficult, and given the student's past curiosities about Brahman, he explains it as follows: From the Atman (soul) is born this life. —Prashna Upanishad 3.3 What establishes man? - Fourth Prashna The fourth Prashna lists five questions: (1) What sleeps in man? (2) What is awake therein (when he sleeps)? (3) Which Deva (god, deity, organ) in man is it that sees the dreams? (4) What is it in man that experiences happiness? (5) On what is all this founded? The Prashna Upanishad begins the answer with a simile to state the background of extant theory, before offering its own explanation. Like rays of the sun that withdraw into the disc as it sets and that disperse ever more as it rises, all gods (sensory organs) inside man withdraw and become one in the highest Deva named Manas (mind) when he sleeps. Other people say, asserts the Upanishad, gods that reside inside man, other than the deity of mind, cease from work in this state of sleep, and in this state, the essence of a person, his soul sleeps. The Fourth Prashna of the Upanishad, thereafter presents "five fire" theory, pointing out that Prana (breath, life-force) does

not sleep, that the mind sacrifices food stored in the body with air provided by breath in order to serve the mind. Dream, states the Prashna Upanishad, is a form of enjoyment for the mind, where it configures and experiences again, in new ways, what it has seen before, either recently or in past, either this life or another birth, whether true or untrue, whether heard or unheard, whether pleasant or unpleasant. In dream, mind beholds all. There is a deep sleep state, states the Upanishad, where impressions end and the mind too sleeps without impressions, and this is the complete state of mind relaxation, of body happiness. It is then when everything in a person retires into Atman or Brahman, including the matter and elements of matter, water and elements of water, light and elements of light, eye and what is visible, ear and what is audible, smell and the objects of smell, taste and objects of taste, touch and objects of touch, speech and objects of speech, sexuality and objects of its enjoyment, feet and what is moveable, hands and what is seizable, mind and the objects of mind, thought and objects of thought, reason and objects of reason, self-consciousness and objects of self-consciousness, insight and objects of illumination, life-force and object of life-force. After setting the foundation of its dream theory and deep-sleep theory, the Prashna Upanishad defines Atman as Purusha, Cosmic Self, Consciousness, Soil of all beings and Universal principle: It is he who beholds, touches, hears, smells, tastes, perceives, thinks, reasons, conceives, acts, whose essence is knowledge, the Self. His foundation and dwelling is the supreme, indestructible Soul. —Prashna Upanishad, 4.9

The Prashna Upanishad answers that happiness and bliss in man is this established calm state of knowing and dwelling in the Atman, the spiritual state of truth, beauty and goodness. What is meditation, and why meditate? - Fifth Prashna The Prashna Upanishad opens the fifth section with the question: if a human being sincerely meditated on the symbol "Om" (Aum) until his death, what would he obtain by it? The section then asserts that one meditates to know "soul, self" (Atman-Brahman), then metaphorically presents the different levels of meditation, the levels of knowledge gained, and the consequent effect on the person of such meditation in this and after life. What is immortal in man? - Sixth Prashna The sixth Prashna in the Upanishad opens with a story of a prince visiting one of the student and asking, "where is the person with sixteen parts?". Sixteen parts symbolizes Mitra (male and female combined into collective sexless Brahman), the male with nadam, 7 parts and the female with bindu, 9 parts. The student confesses he does not know, with the ethical precept, "answering with untruth, when one does not know the answer, is wrong". The student asks sage Pippalada the same question. The sage answers, states the Upanishad, that he and every human being has sixteen parts since Brahman is a subatomic particle, smallest, that exists in all human beings, a multiplicity, a union between purusha, nadam or male and prakriti, bindu or female, saguna and nirguna brahman, form and formless. This answer is significant because more ancient texts of the Vedic era, such as the Samhitas, refer to Prajapati, the gurus and teachers, the Lords of Creation, as Sodasin- which literally means, the one with sixteen parts, as gurus inherit the abilities of the student, utilize the psychic powers unleashed by vedas and upanishads, for the infinite Brahman or God. Hence the Prajapati is the nadam and bindu, mathematical point 0, door keepers of the sound of silence, while maintaining the creation blue prints, within bindu. Man, implies the sixth Prashna of the Upanishad, is created in Prajapati's image, the teachers, and innately lords of creation. The section states, soul is immortal. Self-knowledge, the knowledge of Brahman, is the highest knowledge, state the closing verses of the Prashna Upanishad.

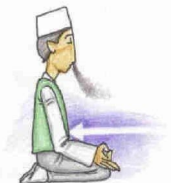


Chapter: Trishikhibrahmana Upanishad

O Lord! What is the body? What is life? What is the Prime Cause? What is the Atman?

—Trishikhibrahmana Upanishad 1.1 The text opens with a set of four questions, for whose answers a yogi, the Trishikhi Brahmana, travels to the Sun. He asks, what is the body, what is soul, what is life, and what is the primal cause of the universe? The text begins its answers by asserting in verse 2 that everything is Shiva, the absolute, the one being that appears to be divided into many beings and matter. The prime cause of the universe, states the Upanishad, is the Brahman, who once was indistinct nothingness (Avyakta). From this indistinct state emerged the Mahat (vast), asserts the text. From the Mahat emerged the self-conscious mind (Ahamkara) and the five subtle elements. From these emerged the gross elements, and from the gross elements emerged the empirical cosmos. The body is a combination of elements and organs, asserts Trishikhibrahmana Upanishad in verses 5 to 7. It is the inner senses in the body that yield knowledge, volition, decision and self-assertion. These, claims the text, include assimilation, digesting, breathing, seizing and lifting, as well as the perceptive faculties of sight (form), sound, smell, taste and touch. In verse 8, the Trisikhi text asserts that the human body is a house of all gods such as Agni, Indra, Upendra, Varuna and Prajapati. These each preside the essential functions in the body in the form of the 12 sensory and action organs. The text, in chapter 2 verses 1–9, asserts that the empirical world is a combination of elements that evolves. It includes the inanimate and the animate beings. The beings are born through four means, through an egg, through seeds, through a womb, or through sweat. Their body is constituted from solids and the primary fluids. These are different from the inmost Atman (soul, self). The Atman, with its unending power, states the text, is exclusive bliss, transcendent and shines. In verses 10 to 14, the text states, everything is Shiva, that which changes is Shiva, and that which is not subject to change is also Shiva. Doubts arise in the Jiva (life force, doer) by agitation of the mind, states the text, and the Jiva (doer) is bound by karma. Renunciation of karma and associated misconceptions leads to peace, but this happens when the Jiva is ready because he has reached the proper time and the right knowledge of the Atman, asserts the Trishikhibrahmana Upanishad. The Yamas Ten are the Yamas: Non-violence and truth, Asteya and Brahmacharya, Compassion and rectitude, Forbearance and fortitude, Moderation in food and cleanliness.

—Trishikhibrahmana Upanishad 2.32–33 In verses 15–23 of chapter 2, the Upanishad states that Yoga and Jnana (knowledge) is the way to know the Atman, the Shiva. Karma yoga, states the text, is observing the virtues and teachings in the Vedas, while Jnana yoga is the effort of applying one's mind to the understanding and realizing Moksha.



Chapter: Skanda Upanishad

The text emphasizes there is no difference between Vishnu and Shiva – the gods of Vaishnavism and Shaivism respectively, that they are one, as are all gods. The ideal worship, states the Upanishad, is to see one's innermost self as not different from Skanda, Shiva, Vishnu and Brahman. The Skanda Upanishad is written in the voice of Kartikeya (Skanda), the Hindu god of war and the son of Shiva. The Upanishad is narrated in 15 slokas or verses. Skanda addresses his father Shiva as the Great God (Mahadeva) and says that he is a superior being due to Shiva's grace. He declares himself as vijnana (knowledge) and Shiva himself. Internal organs conceal the Truth and after their destruction, the god Vishnu emerges from the Samvit (Consciousness or knowledge). Skanda declares himself as the Unborn one and part of the Samvit. All inert things, except the Atman (soul), are destroyers. The "imperishable" (Achyuta, a name of Vishnu) who discerns between consciousness and inertness is identified with jnana (knowledge), Shiva, Vishnu, Parameshvara (the Supreme God), the Light of Lights and Supreme Brahman (Absolute Reality). Skanda declares he is that Brahman. He says that he is indestructible. Skanda says that jiva (a living being) is Shiva. Just as before husking, it is paddy and after husking, a grain is rice, similarly bound by karma, it is a jiva and when liberated from karma, it becomes Shiva. Skanda then pays his respects to Shiva, who is a form of Vishnu and Vishnu, who is a form of Shiva. Further, Vishnu is said to dwell in the heart of Shiva and vice versa. Shiva and Vishnu are the one and the same. The Skanda Upanishad further compares the body to the temple and the jiva (life-force) to Shiva. Like old flower offerings are cast away from the temple, ajnana (ignorance, absence of jnana) should be thrown out from the body. God be worshipped by the thought that one is same as Him, which is jnana. Dhyana (meditation) should be to rid the mind of objects. Bathing is removing the dirt in the mind. Cleanliness is control over the senses. One must consume the drink of Brahman. One must live on alms and in a solitary place alone and realize the non-duality of the Soul and Brahman. Thus, one attains emancipation (moksha). A prayer in first person follows. Obeisance is offered to the Supreme Light, wishing for prosperity and longevity. Vishnu as Narasimha and Shiva as Mahadeva are addressed. The hymn declares that by their grace, people realize the incomprehensible Brahman, which transcends thoughts, is unmanifest and infinite and indestructible, but takes the form of the deities, Brahma, Vishnu and Shiva. And the highest step of Vishnu The patrons see forever Like an eye, stationed in heaven. And wondering over this highest step Of Vishnu, the priests, wide-awake, Enkindle the sacrificial fire. This hymn originates from the Rig Veda and appears in other Upanishadic texts like Aruneya Upanishad, Nrisimha Tapaniya Upanishad, Vasudeva Upanishad and Muktika Upanishad. Two aphorisms from the Skanda Upanishad: "Shiva is Jiva" and "the body is said to be the temple" are quoted repeatedly. Aurobindo interprets them to convey that the unmanifested soul within a person should be united with Shiva, that is, Brahman. The unity and sameness of Vishnu and Shiva, gods of the rival Hindu sects of Vaishnavism and Shaivism respectively, in the text are also emphasized. This identification of the two gods is said an attempt of syncretism of the warring sects, similar to the icon of Harihara, the combined form of Vishnu and Shiva.



Chapter: Sarvasara Upanishad

Sarvasara Upanishad What is bondage? The Atman (soul) is God. When, however, one fancies the body etc which is not the Atman, to be Atman then this fancy is called bondage. —Sarvasara Upanishad Jnana or wisdom Jnana is self-light. It is that which illuminates all. It is that Absolute Consciousness which is without any obscuration. —Sarvasara Upanishad



Chapter: Brahmaildia Upanishad - 14 heavens - 7 male chakras above - 7 female chakras on the legs / Arms / Patala

The text is notable for stating that gods live inside human body as five Atmans, with Vishnu in the throat, Rudra in the middle of the palate, Shiva in the forehead, Sadashiva at the tip of nose, and the Brahman in the heart. The innermost Atman, states the text, is same as the all transcendent Paramatman, the Brahman pervading everywhere. The secret knowledge of Yoga This science should be bestowed on a devoted pupil, who looks up to his Guru, and is dedicated, to a householder or Brahmachari, to a Vanaprasthi or mendicant, the yogic knowledge gives eternal bliss. —Brahmaildia Upanishad 46-56 The first ten verses say that Om is composed of the three syllables, naming A, u and m. The syllable “m” is added a diacritic (Anusvara) in the form of dot (bindu) above it which gives the word a spiritual sound. The syllables are compared with three Vedas as well as three worlds – Svarga (heaven, upper realms), Prithvi (earth) and Patala (lower realms). It is stated as representing the sun, moon and fire (agni). The Sushumna Nadi (channel) which runs along the spinal cord of the body is described. The sun’s brightness emanating from 72,000 channels is compared to the Sushumna. The Guru The best Acharya (Guru) is the prompter, the awakener, and the bestower of liberation. He points the path, shows the way to meditation practice. He awakens the means to know self through "That thou art, thou art that". He bestows liberation through the Brahman knowledge, "all is of my form, there is not even a speck beyond me". —Brahmaildia Upanishad 52-53 Brahman is said to be positioned 12 agula (a finger's breadth) from the extreme end of the nose. It is the location whose control can bring back the breath, and link it to the mind to achieve the secret of utmost happiness, which will be oblivious to the externalities of sight and feelings. Seven Heavens The seven heavens are,

Bhur, Bhuvah, Svar, Mahas, Jana, Tapas and Satya. Bhur Bhur is the first heaven. It is tied to the root chakra and is masculine. When both male and female energies, nada and bindu reaches here, the state is available for those obtaining, a sense of groundness, earth belongs to them. This experience is also witnessed in both astral realm, the higher realms, and also patala realms, the lower realms also called as underworld, as a staging ground for next incarnation. Bhuvah Bhuvah is the second heaven. It is tied to the second chakra and is feminine. When both male and female energies, nada and bindu reaches here, the state is available for those obtaining, a sense of fluidity, like water, belongs to them. This experience is also witnessed in both astral realm, the higher realms, and also patala realms, the lower realms also called as underworld, as a staging ground for next incarnation. Svar Svar is the third heaven. It is tied to the third chakra and solar plexus, fire and sun. When both male and female energies, nada and bindu reaches here, the state is available for those obtaining, a sense of creativity, sun belongs to them. This experience is also witnessed in both astral realm, the higher realms, and also patala realms, the lower realms also called as underworld, as a staging ground for next incarnation. Gayatri mantra, the mother of all mantras, emphasize on the three lower heavens. Mahas Mahas is the forth heaven. It is tied to the heart chakra and associated with air. When both male and female energies, nada and bindu reaches here, the state is available for those obtaining, a sense of love and passion, center of the universe belongs to them. This experience is also witnessed in both astral realm, the higher realms, and also patala realms, the lower realms also called as underworld, as a staging ground for next incarnation. Amma and Dalai Lama rule the heart chakra for humanity. Jana Jana is the fifth heaven. It is tied to the fifth chakra, ether and akasha. When both male and female energies, nada and bindu reaches here, the state is available for those obtaining, a sense of knowledge, the Spirit belongs to them. This experience is also witnessed in both astral realm, the higher realms, and also patala realms, the lower realms also called as underworld, as a staging ground for next incarnation. Hazrat Mohammad, peace be upon him, was granted Jannah and is associated with prayer. I associated Father Rose, my Orthodox Christian teacher and Saint, among all the other saints, for example Archbishop John and Saint Herman. Tapas Tapas is the sixth heaven. It is tied to the sixth chakra, or third eye. Here are three chakras, manas, buddhi and soma chakras, which are ruled by Shiva and Parvati. When both male and female energies, nada and bindu reaches here, the state is available for those obtaining, a sense of deva and devi, all heavens belongs to them. This experience is also witnessed in both astral realm, the higher realms, and also patala realms, the lower realms also called as underworld, as a staging ground for next incarnation. Jesus and Magdalene are granted this heaven, soulmates, eternally together. Satya Satya is the seventh heaven. It is tied to the crown chakra, where One merges into Brahman. When both male and female energies, nada and bindu reaches here, the state is available for those obtaining, a sense of Godlike, ishwar and ishwari belongs to them. This experience is also witnessed in both astral realm, the higher realms, and also patala realms, the lower realms also called as underworld, as a staging ground for next incarnation. This realm is granted to Shiva and Parvati. Patala In Indian religions, Patala that which is below the feet, denotes the subterranean realms of the universe – which are located under the earth. Patala is often translated as underworld or netherworld. In Hindu cosmology, the universe is divided into the three worlds: Svarga (the upper regions), Prithvi (earth) and Patala (the underworld). Patala is composed of seven regions or lokas, the seventh and lowest of them is also called Patala or Naga-loka, the region of the Nagas. The Danavas (demon sons of Danu), Daityas (demon sons of Diti), Yakshas and the snake-people Nagas live in the realms of Patala. The Vishnu Purana tells of a visit by the divine wandering sage Narada to Patala. Narada describes Patala as more beautiful than Svarga (heaven). Patala is described as filled with splendid jewels, beautiful groves and lakes and lovely

demon maidens. Sweet fragrance is in the air and is fused with sweet music. The soil here is white, black, purple, sandy, yellow, stony and also of gold. The Bhagavata Purana calls the seven lower regions *bila-svargas* ("subterranean heavens") and they are regarded as planets or planetary systems below the earth. These regions are described as being more opulent than the upper regions of the universe, which include heaven. The life here is of pleasure, wealth and luxury, with no distress. The demon architect Maya has constructed palaces, temples, houses, yards and hotels for foreigners, with jewels. The natural beauty of Patala is said to surpass that of the upper realms. There is no sunlight in the lower realms, but the darkness is dissipated by the shining of the jewels that the residents of Patala wear. There is no old age, no sweat, no disease in Patala. The Vishnu Purana, states the seven realms of Patala, which are located one above the other, are seventy-thousand *yojanas* (a unit of measurement) below the Earth's surface. Each of them extends ten thousand *Yojanas*. In Vishnu Purana, they are named as from the highest to the lowest as: Atala, Vitala, Nitala, Garbhastimat, Mahatala, Sutala and Patala. In the Bhagavata Purana and the Padma Purana, they are called Atala, Vitala, Sutala, Talatala, Mahatala, Rasatala and Patala. The Shiva Purana, replaces Mahatala with Tala. The Vayu Purana calls them Rasatala, Sutala, Vitala, Gabhastala, Mahatala, Sritala and Patala. The seven Patalas as well as the earth above them is supported on the head of the tamasic (dark) form of Vishnu, the thousand-headed *nga Shesha*. Sometimes, Shesha is described to reside in the lowest region of Patala instead of below it. Below the regions of Patala lies Naraka, the Hindu Hell – the realm of death where sinners are punished. Different realms of Patala are ruled by different demons and Nagas; usually with the Nagas headed by Vasuki assigned to the lowest realm. Vayu Purana records each realm of Patala has cities in it. The first region has the cities of the daitya Namuchi and Naga Kaliya; in the second Hayagriva and Naga Takshaka; in the third, those of Prahlada and Hemaka; in the fourth of Kalanemi and Vainateya; in the fifth of Hiranyaksha and Kirmira and in the sixth, of Puloman and Vasuki. Bali rules as the sovereign king of Patala. The Bhagavata Purana presents a detailed description of the seven lower realms. A similar description of the seven Patalas also appears in the Devi-Bhagavata Purana. The Bhagavata Purana presents a detailed description of the seven lower realms. A similar description of the seven Patalas also appears in the Devi-Bhagavata Purana. As many there are chakras, there are patala, as well as earth and astral realms. Multiplicity in highest love, whether learning all the Upanishads, for a path for sanyasi, or through love and tantra yoga, finding soulmates, the reward creates holes or chakras, which intensify in power, for a multiplicity event. For example, gita opening from a chakra. Atala Atala is ruled by Bala – a son of Maya – who possesses mystical powers. By one yawn, Bala created three types of women – *svairis* ("self-willed"), who like to marry men from their own group; *kmis* ("lustful"), who marry men from any group, and the *punshchals* ("those who wholly give themselves up"), who keep changing their partners. When a man enters Atala, these women enchant him and serve him an intoxicating cannabis drink that induces sexual energy in the man. Soma, generates feminine energy to the soma chakra, whereas tobacco generates masculine energy to the soma. Hence native americans used Marijuana and Tobacco in sacred ceremonies, and so did the hindu, in a drink called, 'bhang'. Then, these women enjoy sexual play with the traveller, who feels to be stronger than ten thousand elephants and forgets impending death. Vitala Vitala is ruled by the god Hara-Bhava – a form of Shiva, who dwells with attendant *ganas* including ghosts and goblins as the master of gold mines. Here he enjoys sexual union with his consort Bhavani and their sexual fluids flow as river Hataki here. When fire – fanned by wind – drinks from this river, it spits the water out as a type of gold called Hataka. The residents of this realm are adorned with gold from this region. The tantra yoga is the nature of astral sex, within divinity, once the masculine and feminine integrates into One. Sutala

Sutala constructed by Viswakarma, is the kingdom of the pious demon king Bali. The dwarf Avatar of Vishnu, Vamana tricked Bali – who had conquered the three worlds – by begging for three paces of land and acquired the three worlds in his three paces. Vamana pushed Bali to Sutala, but when Bali surrendered to Vishnu and gave away all his belongings to him, Vishnu in return made Bali, richer than Indra, the god-king of heaven. Bali still prays to Vishnu in this realm. Highly impressed by the devotion of Bali, Vishnu gave him a boon that He Himself would perpetually stand as the watchman to Bali's palace. The three worlds are, astral, earth and underworld. Talatala Talatala is the realm of the demon-architect Maya, who is well-versed in sorcery. Shiva, as Tripurantaka, destroyed the three cities of Maya, but was later pleased with Maya and gave him this realm and promised to protect him. The three cities, in present day, could be San Francisco, Oakland and Berkeley. In both three cities, nada and bindu flows abundantly. Once the experience is reached, the deva and devi never leave. Mahatala Mahatala is the abode of many-hooded Nagas (serpents) – the sons of Kadru, headed by the Krodhavaisha (Irascible) band of Kuhaka, Takshaka, Kaliya and Shesha. They live here with their families in peace but always fear Garuda. Rasatala Rasatala at the sole of the feet of the universe form of Vishnu is the home of the demons – Danavas and Daityas, who are mighty but cruel. They are the eternal foes of Devas (the gods). They live in holes like serpents. Patala Patala or Nagaloka, is the lowest realm and the region of the Nagas, ruled by Vasuki. Here live several Nagas with many hoods. Each of their hood is decorated by a jewel, the light of which illuminates this realm.



Chapter: Nirvana Upanishad

The Nirvana Upanishad describes the sannyasi (renouncer), his character and his state of existence as he leads the monastic life in the Hindu Ashrama tradition. The Upanishad is notable for not mentioning any rites of passage, qualifications or discussion of the sannyasi life before renunciation. It just describes the Sannyasi, his external state, his inner state. The Upanishad asserts that the life of the sannyasi is of reflection, not rituals, dedicated to Jnana-kanda (knowledge section of the Vedas), finding home when he is in union with truth and perfection. Self-knowledge is his journey and destination, a solitary place his monastery of bliss. The universe of Sannyasi The sky is his belief. His knowledge is of the absolute. Union is his initiation. Compassion alone is his pastime. Bliss is his garland. The cave of solitude is his fellowship. His teaching: Hamsa abides in the heart of every being. Fortitude is his patched garment. Investigation is his staff (walking stick). Happiness is his sandals. Union with the truth, the perfect is his monastery. The primordial Brahman is self-knowledge. A solitary place is his monastery of bliss. The non-dual Being and Bliss is his divinity. The soundless is his mantra. His own nature is his liberation. —Nirvana Upanishad The Nirvana Upanishad is written in Sutra-style. A Sutra means "string, thread", and in Indian literary traditions, it also refers to an aphorism or a collection of aphorisms in the form of a condensed manual or text. Each sutra is

The diagram illustrates the expansion of the universe over time. It begins with a point labeled "Big Bang" and shows the universe expanding outwards. Key stages labeled include "Inflation", "Quasars", "Dark Ages", "Formation of the first stars", "Formation of galaxies and clusters", and "Present". A timeline at the bottom indicates "13.7 billion years".



Advayataraka is a composite Sanskrit word, consisting of Advaya which means "nondual, identity, unity, not two, without a second", and Taraka which means "liberate, carry over, deliverer, rescuer". The literal meaning of 'taraka' is star and also "pupil of the eye". In Raja Yoga parlance it is that light between and in front of the eye brows which is realized during meditation. The Teacher A Guru is the highest wealth, greater than all else. — Advayataraka Upanishad 18 The text opens declaring its target and stating ethics as the eligibility requirement for yogin, calling him as Yati. Yati is synonymous with Sanyasis, Bhiksu, Pravrajita/Pravrajit, Sramana and Parivrajaka in ancient and medieval Hindu texts. The first verse states, "then and for that reason, this knowledge is for Yati who has gained six behavioral qualities – Sama (calm mind, same-ness towards everything), Dama (temperance and self-restraint such as Ahimsa), Uparati (tolerance, quietness, cessation of cravings), Titiksha (endurance, cheerfulness no matter what), Samadhana (focus, one pointedness), and raddh (faith, confidence). Verse 2 of the text states that the yogin should always keep in mind, "my true form is consciousness", and introspect on the transcendent Brahman (ultimate reality) whose true form is sat-cit-ananda, or "being-consciousness-bliss". It is this introspection, asserts the text, by which he becomes Brahman form (Taraka) himself. It is through the use of Neti-Neti, or "not this, not this", states verse 3, does the yogin reach release from the fear of rebirth and the liberating knowledge of non-dual Brahman. The Upanishad discusses introspection objectives, Lakshya (aim, goal, target), from verse 4 to 7. The introspection is of three types, each yielding insights, signs or visions, and is described as Taraka-yoga. The internal Lakshya is described in Tantra terminology. It is realizing the Sushumna nadi (Sushumna, the middle body's, primary blood vessel and energy channel, move in any directions with purusha and prakriti by the help of the gurus), running from below spinal cord through Kundalini to one's skull. Realizing this with his mind, he is released from bondage he feels from past sin. He can see a blue radiant space with closed eyes once he attains this state of internal Lakshya. When kundalini is realized the knowledge of brahman is achieved which is the only stage when one crosses the threshold of fear of the cycle of birth, aging and death. The external Lakshya, the second type is described in the text's verse 6 as the brightness on top of his head, sensed by the Yogin. It is of blue color bordering with indigo color above, asserts the text, and orange or golden in front, in any direction of earth he sees. The universe looks radiant to this accomplished Yogin. The verse 7 mentions the third, middle or intermediate Lakshya. It is what the Yogin senses at dawn during sunrise, where he feels himself identical, translates Ayyangar, with "the vast disc of resplendent Sun", darkness brought into relief by the splendor of radiant Taraka form, transcendent lustre excelling all, outside and within. These three types of visions, states Dhavamony, are part of the

Ambhavi-mudra tantric practice. The text clarifies Taraka-yoga to be of two kinds: Know then that Yoga is two fold, in the relationship of priority and posteriority. The former should be known Taraka (mind), the latter Amanaska (non mind). —Advayataraka Upanishad Verse 9 asserts that macrocosm of the universe is present inside the microcosm of human body, and the Yogin should contemplate upon macrocosm and microcosm as essentially one. Taraka can be distinguished into two, one Murti-Taraka (one with form) and the other Amurti-Taraka (one without form), states verse 10. The Murti-Taraka can be perceived with sensory organs, the Amurti-Taraka is knowable by means of introspection with "the eye aided by the mind". The Taraka manifestation occurs when there is conjunction of the Atman, the Mind and the eyes, to perceive the inward truth, asserts the text. The Divine Self Turn the mind's eye to the point within the heart where the light of the Divine Self burns. — Advayataraka Upanishad 10 In verse 11, the text states that the Taraka and Amanaska methods can be practiced by casting one's eyes, conjoint with one's mind by a Yogin. Sambhu mudra is described in verse 12. The praise for Guru, for Yoga practice, is first mentioned in verse 13, as the one who helps one guide the introspective stages, leading the Yogin to realize the consciousness, intelligence and Turiya (deep, fourth state of consciousness). Four often-cited verses (14–18) from the Advayataraka Upanishad reverentially narrate a Guru or teacher. The best Acharya (spiritual teacher), state verses 14-15, is one who knows the Vedas, a devotee of the god Vishnu, has no spite, who knows yoga, has his own views on it, Yoga is part of how he lives his life, is clean, reveres his own Guru, and who understands the concept of Purusha (Atman-Brahman). The Upanishad then explains the word "Guru" as follows: The syllable Gu indicates darkness, the syllable Ru means its dispeller, Because of the quality of dispelling darkness, the Guru is thus termed. —Advayataraka Upanishad, 16 Thus, the role of a Guru is one of eliminating ignorance by helping the student reach knowledge. The Guru is the supreme goal, the transcendent Brahman, wisdom, the last resort, asserts verse 17 of the Upanishad. Further, the text in verse 18 praises the teacher as the "ultimate limit" and "supreme wealth", greater than all else.

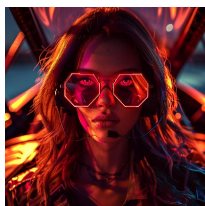


Chapter: DhyanaBindu Upanishad

The Upanishad discusses meditation in Yoga. It states that silence during meditation is a reminder of the infinite subtlety therein. It asserts there is an Atman (soul) in every living being, and that a Yogi must seek to understand both the part as well as the whole of everything. The DhyanaBindu Upanishad is of ancient origins, states Mircea Eliade, who places its relative chronology to the same period when the following Hindu texts were composed — Maitri Upanishad, the didactic parts of the Mahabharata, the chief Sannyasa Upanishads and along with other early Yoga Upanishads such as Brahmabindu, Brahmavidya, Tejobindu, Yogatattva, Nadabindu, Yogashikha, Kshurika and Amritabindu. The DhyanaBindu Upanishad and Yogatattva Upanishad include similar verses, in same sequence, but with some differences, which states Paul Deussen is likely because both these texts were derived from an older common source in India's Yoga tradition. In the collection of Hindu Upanishads under the title

Oupanekhat, compiled by Sultan Mohammed Dara Shikoh in 1656, consisting of a Persian translation of 50 Upanishads and who prefaced it as the best book on religion, the DhyanaBindu is listed at number 33 and is named Dehlan band. It opens by declaring Vishnu as a great Yogin. The Upanishad describes silence as "the highest place"; it states that there is a soul in every living being just like there is fragrance in flowers, oil in oil-seeds and butter in milk; and that a Yogi must seek to understand the tree branch and the tree, the part as well as the whole of everything. Atman in all beings: As fragrance is in flower, As butter is in milk, As oil is in oil-seeds, As gold is in ore. As the thread is in pearls, So firm in Atman (soul) are all beings, Therefore the knower of Brahman, with mind, Firm on Brahman, stands unconfused.

—DhyanaBindu Upanishad 7—8 The Upanishad asserts that Om is a means to meditation, to understanding Atman and the Brahman (ultimate reality). The Om is the bow, the soul is the arrow, the Brahman the target of the arrow, asserts verse 19 of the text, metaphorically. Om should be meditated upon as eternal, infinite energy to see the God within, states the text, or for those addicted to God with form, Om should be meditated as Lord Shiva representing the light within the heart (Atman). The longer version of the DhyanaBindu manuscript that has survived into modern era, includes a six-staged Yoga method quite different than Patanjali's eight-staged practice described in the Yogasutras. The six fold yoga of DhyanaBindu includes Asana (posture), focus on breath and controlling its pace, withdrawing breath, steadiness of breath, Dhyana (meditation) and Dharana (concentration). The text mentions four chief postures for yoga — Siddhasana, Bhadrasana, Simhasana and Padmasana. The right knower of Yoga, states the text, is aware of his or her body, the Linga and Yoni, adoring Kama. The longer version of DhyanaBindu includes a discussion of Kundalini yoga, asserting that the harmonious union of the masculine Shiva and feminine Shakti is one of the goals of Yoga. The text is notable for its references to and the fragments it poetically integrates from hymns of the Rigveda and other ancient Upanishads such as the Mundaka, Katha and Yogatattva Upanishads.

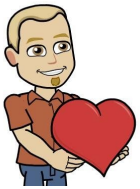


Chapter: Naradaparivrajaka Upanishad

The Naradaparivrajaka text describes the rites of passage associated with renunciation and the life of someone who has chosen the monastic path of life as a sannyasi in Hindu Ashrama tradition. The word Parivrajaka means "roaming ascetic". The title refers to the teachings of the Vedic sage Narada as a roaming sannyasi. Readiness to renounce He becomes indifferent toward everything; attains purity of mind; and burns away desire, jealousy, envy and egotism; such a man is fit to renounce. He has lost the fear of others, and whom others have ceased to fear.

—Naradaparivrajaka Upanishad Chapter 2 The Upanishad, which is presented in nine chapters, opens by describing the tale of Nrada, a Vedic sage revered in numerous texts of the Hindu tradition, who deeply meditates in mythical Naimisha Forest mentioned in the epic Mahabharata. He is approached by other sages, and they ask him, "please tell us the way to moksha (liberation)". Narada, asserts the text, tells them that a man should first complete the samskaras

(rites of passage in life), complete studies in Brahmacharya from a Guru (teacher) he reverentially loves for twelve years, then be a householder or Grihastha for twenty five years, be a Vanaprastha or retired forest hermit for another twenty five, then finally renounce if he has no more attachments, is calm, free from enmity against anyone. Upanishad states in chapter 8 that of the four states of ambulating, dreaming, delta sleep and turiya or pure consciousness, the omnipresent is part of the fourth state only. The text asserts the view also found in much older Sannyasa Upanishad, that a sannyasi does not do "social rituals, divine worship, propitiatory rites and such practices", he is beyond pilgrimages, vows, injunctions and temporal actions. The Naradaparivrajaka text is notable for describing the rites of passage at time of renunciation in a manner similar to those for the dying and dead, implying that the renouncer was leaving his world and the family, social and material ties that he had, and for his family and friends the rite was akin to they accepting him as deceased. The text is also notable for its description of how anyone in mortal danger may renounce, as well as describing the life of renunciation as the highest Yoga, as that of aloof self-content person who is a meditator of Brahman and Vedanta philosophy.



Chapter: Mandala-brahmana Upanishad

Its text is structured as a teaching from Narayana (Purusha in Sun, Vishnu) to sage Yajnavalkya. The Niyamas Devotion to one's guru, love of true path, enjoyment of objects producing happiness, internal satisfaction, freedom from association, living in a retired place, the controlling of the manas, not longing after fruits of action, and a state of vairagya, all these constitute Niyamas. —Mandalabrahmana Upanishad The Yamas in Mandalabrahmana text are described as patience and tranquility under all circumstances no matter what, steadiness and non-swaying in one's mind, self-restraint from all cravings of senses, and the conquest over the extremes such as cold and heat, excess of or starving oneself of food or sleep. The right posture (asana) is one that is comfortable and one can maintain for a long time, states the text. The yogi may be dressed in rags or barks. In this posture, asserts the text, the yogi should practice Pranayama, that is proper Puraka (inhalation), Kumbhaka (holding the breath) and Recaka (exhalation) of 16, 64 and 32 matras (beats). Pratyahara, the Upanishad defines as restraining the mind from being driven by the sensory objects. Dhyana is contemplating the oneness of consciousness in all, asserts the text. Dharana, states the text, is singular focus of consciousness. Samadhi is the state where one forgets oneself and is in complete absorption within. These are the eight limbs, which empowers one to achieve mukti (liberation), asserts Mandalabrahmana Upanishad. The yogi's untrained body starts with five inherent defects, namely anger, fear, improper exhalation, spiritual-sleep and lust. These defects, asserts the text, can be removed by kshama (forgiveness), non-carelessness with removal of dual notions, moderation in food, devotion to finding the truth, and sankalpa (conviction against craving). Taraka, literally "to cross", asserts the text, is achieved by a yogi when he realizes Brahman which is satchitananda (existence-consciousness-bliss), who is His guru. This is

achieved by introspection, states Mandalabrahmana, and it is of three types – internal introspection, external introspection and intermediate introspection. The three introspections are defined and described by the text in Tantra terminology in sections 1.2 and 1.3. Dhyana Dhyana is the contemplation of the unity of consciousness, within all. –Mandalabrahmana Upanishad 1.1.9 In section 1.3, the text states that Taraka is of two types, Murti-taraka and Amurti-taraka. The former is that which relies on external perception, the latter relies on inner meditative process. The goal of internal introspection is to realize the Purusha Brahman within oneself, and all of which is only the Atman (soul) asserts the Upanishad. The inner light shows the universe. The external light shows others to be internal. In verse 2.2.4 and 2.2.5, the Upanishad states that the yogi must repudiate all external rituals, and substitute them with inner meditation, asserting that meditation in the pursuit of knowledge is the Amanaska (no outward perception) state and the worship of Brahman within oneself. This leads to Samadhi and the knowledge of Brahman, asserts the text. The book three of the Mandalabrahmana describes the non-mindedness. It defines the non-mindedness as turning away from one's orientation from the worldly to the spiritual. This unmani state, it asserts to be one where one understands the fullness of "Thou art I". The book four and five of the Upanishad are short, and discuss Raja yoga (meditation) with tantra woven in. In book 4 the Upanishad describes five forms of space (ether) as Akash, Parakash, Mahakash, Suryakash and Paramakash. The Akash space is of the nature of darkness, the Parakash states the text is of the nature of fire of the deluge, and the fire (radiance) is Mahakash. The Suryakash is space in the brightness of the sun, while the brightness combined with bliss is Paramakash. The Yogin who views the nature of space, this way, becomes all these natures.



Chapter: Mahanarayana Upanishad - Charity - Giving without Receiving

The Upanishad, despite its title which means "Great Narayana", is notable for glorifying both Narayana and Rudra (Shiva), both as the first equivalent embodiment of Brahman, the concept of ultimate, impersonal and transcendental reality in Hinduism. The Upanishad uses Vedanta terminology, and uses numerous fragments from Rigveda, Taittiriya Brahmana, Vajasaneyi Samhita and Principal Upanishads. All virtues are Tapas Truth is Tapas, Study is Tapas, Quiet nature is Tapas, Self-restraint is Tapas, Charity is Tapas, Sacrifice is Tapas, when it said, Bhur-bhuvah-svar-Brahman adore this, it is also Tapas. —Mahanarayana Upanishad Axiology in the Upanishad The charity or gift is the armour in the world, All beings live on the gift of the other, Through gifts strangers become friends, Through gifts, they ward off difficulties, On gifts and giving, everything rests, That is why charity is the highest. —Mahanarayana Upanishad 63.6



Chapter: The Last Upanishad

The Upanishads are living journals, of students and teachers, of yoga and dao, from time immortal. Rama is closely dated to 2 million years BC, before Christ, while Krishna is closely dated around 2000 BC. The last Upanishad was compiled by Dara Shikoh, the brother of the last Mughal, Aurangzeb, in 1650 AD. When the British invaded India around 1600 - 1650 AD, most of the Upanishads work was stopped. Hence this book is the last Upanishad, the last compilation of all the Upanishads.



Chapter: Katha Upanishad

The Upanishad is the legendary story of a little boy, Nachiketa – the son of Sage Vajasravasa, who meets Yama (the Indian deity of death). Their conversation evolves to a discussion of the nature of man, knowledge, Atman (Soul, Self) and moksha (liberation). Katha means a story, legend or conversation, speech or tale, with distress, and referred as the secret of death, immortality, which leads to Brahma, Brahman and infinity. In relation, while in 2000, working with Hari Harnanda, teacher and guru from Brahmananda ashram, showed me tricks to open and close chakras. I practiced for three months, and opened my kundalini. Comparatively, this was my the first boon, the receiving of kundalini shakti, but from a masculine, the shiva. There was tremendous amount of sva-shakti produced as a result; I did psychic work for over 500 people, as thankfulness, karma yoga, without any money, as selfless service. Adopted Jose, from Big Brother and Big Sister program, in the beginning of 2001, mentored him for decades. The word plays of and pronounced similar to Nachiketa, means "non-decay, or what does not decay", a meaning that is relevant to second boon portion of the Nachiketa story. Comparatively, for me the second boon, the receiving of kundalini shakti, but from a feminine, the shakti, which astral with my teacher, Heather, in 2012, at Brahmananda ashram. An explosion of sva-shakti happened again, and many yogis witnessed it. The Upanishads is a living document, hence very important to read each Upanishad, and correlate with life of self, at the present moment, looking for synergetic patterns and recurring blue prints. Similarly, another word play and means. "that which cannot be vanquished", which is contextually relevant to the Nachiketa's third boon: the word also means "I do not know, or he does not know". For me, the third boon, the receiving of srichakra, aggregation of nada and bindu to 0, and understanding of mathematical point 0. From

here, there is no more knowledge that the Upanishads can provide, because the whole Universe is centered to mathematical point 0, because many people are hearing the sound of silence. The world has to now just run, on its own, when nature takes over, and everything runs in harmony with each other. Aggregating the three boons, while might aggregate to 0, provides a glimpse into the future, as a butterfly effect, so be in the past, be in the future, however the growth curves upwards, exponentially, a huge advancement into the other realms, because from 0 to 1, is an aggregation of all the past three boons, or time periods combined. The result is a hockey stick, where by mohr's law, the time moves faster, to an exponential rate, to fulfill the nominal appearance of bindu point, where the events are moving faster, for example, $Z \text{ (current time)} = 1 / \text{square root} (\text{Sum (boon time 1)} + (\text{boon time 2}) + (\text{boon time 3})) = 0$ As currently, the nominal point 0 is heard everywhere on earth, the nomena is universal, to be operated by nature, where individual souls are just vehicles for divinity, on the bridge to the soul of brahman and sarawati, the male and female aspects of God, as Rumi would say. The universal forces then automatically works for the advantage of creation. Like Taittiriya Upanishad of Yajurveda, each section of the Katha Upanishad is a medicinal vine-like climbing plant that grows independently yet is attached to a main tree. The Upanishad opens with the story of Vajasravasa, also called Aruni Auddalaki Gautama, who gives away all his worldly possessions. However, his son Nachiketa sees the charitable sacrifice as a farce, because all those worldly things have already been used to exhaustion, and are of no value to the recipients. This relates to current social conditions in the world as of 2018, hence the reason for the appearance of nadam and bindu points. In the previous times, when the upanishad was written, the cows given away, for example, were so old that they had 'drank-their-last-water', 'eaten-their-last-grass', 'don't give milk', and 'who are barren'. Concerned, the son asks his father, "Dear father, to whom will you give me away?" He said it a second, and then a third time. The father, seized by anger, replied: "To Death, I give you away." —Nachiketa, Katha Upanishad, 1.1.1-1.1.4 Different is the good and different is the dear, they both, having different aims, fetter you men; He, who chooses for himself the good, comes to wellbeing, he, who chooses the dear, loses the goal. The good and the dear approach the man, The wise man, pondering over both, distinguishes them; The wise one chooses the good over the dear, The fool, acquisitive and craving, chooses the dear. —Yama, Katha Upanishad, 1.2.1-1.2.2 He (the Atman), difficult to be seen, full of mystery, the Ancient, primaeval one, concealed deep within, He who, by yoga means of meditation on his self, comprehends Atman within him as God, He leaves joy and sorrow far behind. The seer (Atman, Self) is not born, nor does he die, He does not originate from anybody, nor does he become anybody, Eternal, ancient one, he remains eternal, he is not killed, even though the body is killed. If the killer thinks that he kills, if the killed thinks that he is killed, they do not understand; for this one does not kill, nor is that one killed. The Self (Atman), smaller than small, greater than great, is hidden in the heart of each creature, Free from avarice, free from grief, peaceful and content, he sees the supreme glory of Atman. Know that the Atman is the rider in the chariot, and the body is the chariot, Know that the Buddhi (intelligence, ability to reason) is the charioteer, and Manas (mind) is the reins. The senses are called the horses, the objects of the senses are their paths, Formed out of the union of the Atman, the senses and the mind, him they call the "enjoyer". Rise, awake! Having obtained these boons, understand them! Like the Razor's sharp edge is difficult to traverse, The path to one's Self is difficult. What is left here? Truly, this is that (Atman). Some of these souls enter into the womb, in order to embody again into organic beings, others assemble unto what is sthanu, or immovable things, according to their karma, according to their shrutam; knowledge and learning. Only when Manas (mind) with thoughts and the five senses stand still, and when Buddhi (intellect, power to reason) does not waver, that they call the highest path. That is what

one calls Yoga, the stillness of the senses, concentration of the mind, It is not thoughtless heedless sluggishness. Yoga is creation and dissolution.



Chapter: Brihadaranyaka Upanishad

Brihadaranyaka Upanishad literally means the “Upanishad of the great forests”. The title Brihadaranyaka Upanishad literally means “great wilderness or forest Upanishad”. It is credited to ancient sage Yajnavalkya, but likely refined by a number of ancient Vedic scholars. The Brihadaranyaka Upanishad starts by stating one of many Vedic theories of creation of the universe. It asserts that there was nothing before the universe started, then Prajapati (gurus) created from this nothing (sound of silence), the universe as a sacrifice to himself (herself), imbued it with Prana (life force) and Nada (sound of silence) to preserve it in the form of cosmic inert matter and individual psychic energy. The world is more than matter and energy, asserts Brihadaranyaka, it is constituted also of Atman or Brahman (Soul, Self, Consciousness, Invisible Principles and Reality) as well as Knowledge. Atman and Brahman are identical Oneness, with the assertion that because the universe came out of nothingness when the only principle existent was “I am he”, the universe after it came into existence continues as Aham brahma asmi (I am Brahman). Theory of dreams, positing that human beings see dreams entirely unto themselves because mind draws, in itself, the powers of sensory organs, which it releases in the waking state. It then asserts that this empirical fact about dreams suggests that human mind has the power to perceive the world as it is, as well as fabricate the world as it wants to perceive it. Mind is a means, prone to flaws. The deep sleep works within Vishnu and Lakshmi. When the goal is the highest, in preservation, then all the creation responds for Brahma and Saraswati, with Shiva and Parvati, cleaning the avenue, for the Spirit to flourish. The Upanishad presents a dialogue between a husband and wife, as Yajnavalkya and Maitreyi, on nature of love and spirituality, whether and how is Atman related to deep connection and bonds between human beings. Yajnavalkya states that one doesn’t connect with and love forms, nor does one connect or love mind, rather one connects with the Self, the Soul of one’s own and one’s beloved. All love is for the sake of one’s Self, and the Oneness one realizes in the Self of the beloved. He then asserts that this knowledge of the Soul, the Self, the Brahman is what makes one immortal, the connection immortal. All longing is the longing for the Soul, because Soul is the true, the immortal, the real and the infinite bliss. Yajnavalkya and Maitreyi, are the father and mother, of humanity, the door openers, between the old and new world. Maitra, son of Maitreyi, ruled the earth, as the Sun God later. Madhu literally means “honey”, or the composite fruit of numerous actions on the field of flowers. The Brihadaranyaka Upanishad asserts that “Atman exists” (soul exists), that all organic beings (plants, animals, human beings and gods) are wandering souls yet One with each other and the Brahman (Cosmic Soul); it further asserts that inorganic nature (fire, air, earth, water, space) is the field where the beings act, and where their numerous actions create fruits that they separately and together experience. The Upanishad then states that everything is connected,

beings affect each other, organic beings affect the inorganic nature, inorganic nature affects the organic beings, one is the "honey" (result, fruit, food) of the other, everyone and everything is mutually dependent, nourishing and nurturing each other, all because it came from one Brahman, because it is all one Brahman, because all existence is blissful oneness. The last brahmanam of the Upanishads first section is a Vamsa (generational line of teachers) with the names of 57 Vedic scholars who are credited to have taught the Madhu Khanda from one generation to the next. The word Vamsa, relates to the teacher of Hamsa, the wandering birds of the forest, the humans that could connect with animals, even today, at Golden Gate Park, in San Francisco, California this August 2018. Among other things, the chapter presents the theory of perceived empirical knowledge using the concepts of graha and atigraha (sensory action and sense). It lists 8 combinations of graha and atigraha: breath and smell, speech and name (ideas), tongue and taste, eye and form, ear and sound, skin and touch, mind and desire, arms and work respectively. The sages debate the nature of death, asserts the third chapter of Brihadaranyaka Upanishad, and whether any graha and atigraha prevails after one dies. They rule out six, then assert that one's ideas (name) and one's actions and work (karma) continues to affect the universe. Brahmananda Saraswati, my guru ji, wrote a book on nada yoga which explains the nomena of granthis, the inner wheels on every human body, on a subatomic level, the inner chakras, but the divine chakras are called granthis, the wheels that are connected to the vedas, the trinity, shiva and parvati, vishnu and lakshmi, brahma and saraswati, tara and padmasambhava, kwan yin and buddha, durga, kali, the seven wheels, with male and female add to 14, multiply it by two, which includes the male and female granthis, and add another two, for ishwar and ishvari, totalling thirty. "It is your soul which is inside all", all souls are one, immanent and transcendent. Soul interconnects and has the oneness through all organic beings, all inorganic nature, all of universe. It asserts that the soul is the inner controller of beings, conflated with the interaction of nature, psyche and senses, often without the knowledge of beings. It is the soul, nevertheless, that is the true and essence, states the Upanishad. The inner experience of a yogi, to nada and bindu, is the same energy particle that is within all human beings, because it belongs to the individual soul, which is connected to the spirit, the brahman. The spirit aggregates the knowledge of all souls into Oneness. The "neti, neti" principle, not this not this, that is discussed later, along with the analogical equivalence of physical features of a man and those of a tree, with the root of a man being his soul. When one tears out the tree from its roots, the tree can grow no more, out of which root the man grows forth, when he is struck down by death? He, who is born, is not born, Who is supposed to beget him anew? Brahman is bliss, Brahman is knowledge, It is the highest good of one who gives charity, and also of one who stands away, renounces and knows it.

—Brihadaranyaka Upanishad, 3:9 As Buddha, the soul manifests in human life in six forms: Prajna (consciousness), Priyam (love and the will to live), Satyam (reverence for truth, reality), Ananta (endlessness, curiosity for the eternal), Ananda (bliss, contentness), and Sthiti (the state of enduring steadfastness, calm perseverance). The question, "what happens to soul after one dies?", and provides the root of two themes that play central role in later schools of Hinduism: one, of the concept of soul as individual souls (dualism), and second of the concept of soul being One and Eternal neither comes nor goes anywhere, because it is everywhere and everyone in Oneness (non-dualism). The hymn 4.2.4 of Brihadaranyaka Upanishad is one of many instances in the ancient Sanskrit text where the characters involved in philosophical debate greet each other with Namaste, a practice in the culture of India. The premises of moksha, which is liberation, freedom, emancipation and self-realization, provides some of the most studied hymns of Brihadaranyaka. But when he, Self, fancies that he is, as it

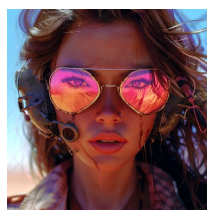
were, a god, or that he is, as it were, a king, or “I am this altogether,” that is his highest world, This indeed is his true form, free from desires, free from evil, free from fear. Now as a man, when embraced by a beloved wife (soulmate), knows nothing that is without, nothing that is within, thus this person, when embraced by the Prajna, conscious and aware of Self, sound of silence, knows nothing that is without, nothing that is within. This indeed is his true form, in which his wishes are fulfilled, in which the Self only is his wish, in which no other wish is left, he is free from any sorrow with his soulmate. Then a father is not a father, a mother not a mother, the worlds not worlds, the gods not gods, the Vedas not Vedas. Then a thief is not a thief, a murderer not a murderer, a Sramana not a Sramana, a Tapasa not a Tapasa. He is not affected by good, not affected by evil, for he has then overcome all sorrows, all sufferings. Thus did Yajnavalkya teach him. This is his highest Goal, this is his highest Success, this is his highest World, this is his highest Bliss. —Brihadaranyaka Upanishad, Chapter 4, Brahmanam 3, Hymns 20-32 Yajnavalkya declares that Knowledge is Self, Knowledge is freedom, Knowledge powers inner peace. In hymn 4.4.22, the Upanishad states, “He is that great unborn Self, who consists of Knowledge, is surrounded by the Pranas, life force of the gurus, the ether, sound of silence, within the heart. In it, the Spirit there reposes the ruler of all or Brahman, the lord of all, the king of all. He, as individual soul (silence) or She (prana), as soulmate, does not become greater by good works, nor smaller by evil works. He is the lord of all, the king of all things, the protector of all things. He is a bank and a boundary, so that these worlds may not be confounded. He who knows him or her, becomes a Muni. Wishing for that world, mendicants leave their homes to be with him and her, in all three realms.” One of the earliest formulation of the Karma doctrine occurs in the Brihadaranyaka Upanishad. For example: Now as a man is like this or like that, according as he acts and according as he behaves, so will he be; a man of good acts will become good, a man of bad acts, bad; he became pure by pure deeds, bad by bad deeds; And here they say that a person consists of desires, and as is his desire, so is his will; and as is his will, so is his deed; and whatever deed he does, that he will reap. —Brihadaranyaka Upanishad, Hymns 4.4.5-4.4. Learn three cardinal virtues —temperance or self restraint, charity and compassion for all life.

—Brihadaranyaka Upanishad, V.ii.3 The first ethical precept of Brihadaranyaka Upanishad became the foundation of Yamas in various schools of Hinduism. According as one acts, so does he become. One becomes virtuous by virtuous action, bad by bad action. —Brihadaranyaka Upanishad 4.4.5 “That Brahman is infinite, and this universe is infinite. the infinite proceeds from the infinite. Then taking the infinitude of the infinite universe, it remains as the infinite Brahman alone.” From untruth lead us to Truth. From darkness lead us to Light. From death lead us to Immortality. Om Peace, Peace, Peace. Yajnavalkya and Maitreyi Yajnavalkya was a Hindu Vedic sage. He is mentioned in the Upanishads, and likely lived in the Videha kingdom of northern Bihar approximately between the 8th century BCE, and the 7th century BCE. Yajnavalkya is considered one of the earliest philosophers in recorded history. Yajnavalkya proposes and debates metaphysical questions about the nature of existence and impermanence, and expounds the epistemic doctrine of neti neti. “not this, not this” to discover the universal Self and Atman. His ideas for renunciation of worldly attachments have been important to Hindu sannyasa traditions. Yajnavalkya is credited for coining Advaita (non-dual, monism), another important tradition within Hinduism. He welcomed participation of women in Vedic studies, and Hindu texts contain his dialogues with two women philosophers, Gargi Vachaknavi and Maitreyi. Yajnavalkya is estimated to have lived in around the 8th century BCE, or 7th century BCE. In the Brihadaranyaka Upanishad, a set of dialogues suggest Yajnavalkya has two wives, one Maitreyi who challenges Yajnavalkya with philosophical

questions like a scholarly wife; the other Katyayani who is silent but mentioned as a housewife. While Yajnavalkya and Katyayani lived in contented domesticity, Maitreyi studied metaphysics and engaged in theological dialogues with her husband in addition to “making self-inquiries of introspection”. In contrast to the Brihadaranyaka Upanishad, the epic Mahabharata states Maitreyi is a young beauty who is an Advaita scholar but never marries. His name Yajnavalkya is derived from yajna which connotes ritual. Adi Shankara, a scholar of the influential Advaita Vedanta school of Hindu philosophy, wrote in his Brihadaranyakopanishad bhashya that the purpose of the Maitreyi and Yajnavalkya dialogue in chapter 2.4 of the Brihadaranyaka Upanishad is to highlight the importance of the knowledge of Atman and Brahman, and to understand their oneness. Concluding his dialogue on the “inner self”, or soul, Yajnavalkya tells Maitreyi: One should indeed see, hear, understand and meditate over the Self, O Maitreyi; indeed, he who has seen, heard, reflected and understood the Self – by him alone the whole world comes to be known.

– Brihadaranyaka Upanishad 2.4.5b After Yajnavalkya leaves and becomes a sannyasi, Maitreyi becomes a sannyasin – she too wanders and leads a renunciate life. In ancient Sanskrit literature, she is known as a brahmavadini (an expounder of the Veda). In the latter, Maitreyi explains Advaita philosophy of monism to King Janaka and is described as a lifelong ascetic. In the Rigveda about ten hymns are attributed to Maitreyi. After Yajnavalkya achieved success in the first three stages of his life, brahmacharya as a student, grihastha with his family and vanaprastha in retirement, he wished to become a sannyasi, a renunciant in his old age. He asked Maitreyi for permission, telling her that he wanted to divide his assets between her and Katyayani. Maitreyi said that she was not interested in wealth, since it would not make her “immortal”, but wanted to learn about immortality: Then said Maitreyi: “If now, Sir, this whole earth filled with wealth were mine, would I be immortal thereby?” “No”, said Yajnavalkya. “As the life of the rich, even so would your life be. Of immortality, however, there is no hope through wealth.” Then said Maitreyi: “What should I do with that through which I may not be immortal? What you know Sir, that indeed tell me!” Yajnavalkya replied to Maitreyi: “Ah! Lo, dear as you are to us, dear is what you say! Come sit down. I will explain to you. But while I am expounding, do seek to ponder thereon.” – Brihadaranyaka Upanishad 2.4.2 The Maitreyi and Yajnavalkya dialogue includes a discussion of love and the essence of whom one loves, suggesting that love is a connection of the soul and the universal self, related to an individual: Lo, verily, not for love of a husband is a husband dear, but for the love of the soul a husband is dear. Not for the love of the wife is a wife dear, but for love of the soul a wife is dear. – Brihadaranyaka Upanishad 2.4.2 “The Devas and gods are not dear to one out of love for gods, but because one may love the Self or Atman that the gods are dear”. In the dialogue “the Brahman-class, the Kshatra-class, these worlds, these gods, these beings, everything that is what this Soul is”, and when “we see, hear, perceive and know the Self, then all is known”. Concluding his dialogue on the “inner self”, or soul, Yajnavalkya tells Maitreyi: One should indeed see, hear, understand and meditate over the Self, O Maitreyi; indeed, he who has seen, heard, reflected and understood the Self – by him alone the whole world comes to be known. – Brihadaranyaka Upanishad 2.4.5b Maitreyi, who is also mentioned in a number of Puranas, “is regarded as one of the most learned and virtuous women of ancient India” and symbolizes intellectual women in India. A college in New Delhi is named after her, as is the Maitreyi Vedic Village, a retreat location in Tamil Nadu. In the Hindu epic Mahabharata and the Ghyasutras, however, Maitreyi is described as an Advaita philosopher who never married. The verses 1-2 of Baudhayana Shulba Sutra state that the

squares of any rectangle's width and length add up to the square of its diagonal. This is known in western literature as the Pythagorean theorem. Kalpa, means "proper, fit" and is one of the six disciplines of the Vedanga, or ancillary science connected with the Vedas, the scriptures of Hinduism. This field of study focused on procedures and ceremonies associated with Vedic ritual practice. The major texts of Kalpa Vedanga are called Kalpa Sutras in Hinduism. The word is widely used in other contexts, such as "cosmic time", one day for Brahma equals 4.32 billion human years, because time is not linear, the implementation is universal, in nadam and bindu worlds, universes with many dimensions, as well as for precepts or procedures that are "proper, fit" in medicine or another profession, connecting the experience to human visions, as healing for the past, and building future blue prints, as a butterfly effect. This is the experience of Brahma Vidya, the inspiration for this book. End of Kali Yuga, beginning of one day of Brahma and Saraswati, after resolution of mathematical point 0, "the moment when he is received in his mother's womb to the hour of his death", and beyond during his cremation. Multiply that to the years of Brahma, but before dissolution, Brahman always remain, as the internal sound of silence, from whom, the trinity of Shiva and Parvati, Vishnu and Lakshmi, Brahma and Saraswati, melt into dissolution, for the mother, Amma, mathematical point 0, and Dalai Lama, the father, as Her supporter, to begin. This is the end of a kalpa, and beginning of a new one.



Chapter: Yogachudamani Upanishad

The "Crown Jewel of Yoga". Purpose of Yoga The purpose of yoga is to unite these two principles as so that Shiva and Shakti become one within the self. —Yogachudamani Upanishad The first seventy verses present its theories of Kundalini yoga including a discussion of chakras (energy centers), nadis (blood and energy vessels), prana vayus (life force air), mudras and shakti (power). The rest of the text describes meditative exercises with Om, asserting that enlightenment is achievable by combining Hatha yoga, Kundalini yoga and reflection on one's innermost consciousness. In the closing verses, the text asserts that just like a lion or elephant can be tamed in slow stages, various illness of the body can be tamed with asanas and breathing exercises, and state of liberating consciousness and mental fortitude achieved with higher limbs of yoga. Kundalini as sleeping Goddess, once awakened, with soulmate is like two snakes, through a DNA strand, with one achieving the Upanishads, enhances the love, to a different degree, where the nomena is not just spiritual, but rather starts to manifest, in reality, because It is the wish of the female, and the male patterns just surrender and follow, the dream of Vishnu and Lakshmi. The great Goddess (the Kundalini) sleeps with her face closing that door. Waking by the conjoint action of fire and the mind along with vital air, she, gathering her body, moves upwards like a needle through the Sushumna. —Yogachudamani Upanishad 38-39 The Upanishad states that there are 72,000 nerves emanating from the location, which is below the navel but over the procreation organ in the form of an "egg-like bulb or knot," known as the nerve center, of which only 72 have been named. The text is notable for its discussion of sexual

fluids over verses 55 to 64, calling it bindu of two colors: Shukla (pale white, male) and Rajas (red, female). The text asserts that both have creative powers, the Shukla is Brahman (universal principle) and the Rajas is the Shakti (energy, power). The highest state of union is the unification of these two in Yoni-mudra, according to the text. In later verses, the female and the male continue to be a part of its discussion, stating Para Shakti as the essence of pure radiance, Brahma as mobility, Vishnu as rhythm, Rudra as inertia, and Indra as enjoyment. The text asserts that these deities are present in Pranava syllable (Om mantra) it discusses for meditation. These numbers are enhanced, as we move towards the egg shape Spirit, which holds all creation, within nada and bindu, the enhanced chakra system, connected to all the divinity from within, through the earth, water, fire, air, ether and many other chakras, protected by angels, in all human beings. The chakra realms are in all dimensions.



Chapter: Brahma Upanishads

The one god, hidden in all the beings, all-pervading, inner soul of all, the observer of works, abode of all beings, witness, knower, alone, without Guas. —Brahma Upanishad Chapter 3, The without gunas, signify that brahman, the cumulative Spirit, within One human, but through which all human, silently watches the works in Nirguna brahman, with all the prajapati, the gurus, the works of it's saguna brahmanas, Gods as humans, listening to sound of silence, flushed with prana, today, August 2018 in Golden Gate Park, San Francisco. Knowledge is the highest Whom knowledge is the highest sacred thread, Whom knowledge the highest aim is, That wise one has the sacrificial thread, He is versed in sacrifice, is sacrifice himself. — Brahma Upanishad Chapter 3 The soul weaves a connection to the gods of sensory organs similar to a spider, states the Brahma Upanishad. Prana soars to heights when awake and retires during deep sleep, states the text, just like the falcon soars to the skies and returns to its nest in the night. The temple of human body: In the heart are all gods, In it the vital breaths also, In the heart is life and light, And the threefold thread of the world. — Brahma Upanishad Chapter 2 Self-knowledge: The all pervading Atman, Like butter concealed in milk, In self-knowledge, self-discipline rooted, Is the final goal of the Upanishad. — Brahma Upanishad

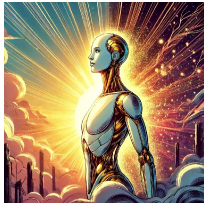


Chapter: Vasudeva Upanishad

Vasudeva Upanishad (Vsudeva Upaniat) Vasudevopanishad is one of 108 Upanishadic Hindu

texts, written in Sanskrit language. It belongs to the Vaishnava sect, which worships Vishnu and his avatar Krishna, and this late medieval era minor Upanishad is attached to the Samaveda. It is one of the 14 Vaishnava Upanishads dedicated to Vaishnava sacred marks, including the Urdhva Pundra - the Vaishnava tilaka. It is described in a sermon by Krishna to the sage Narada. The sage Narada visited the god Krishna, who is called by his patronymic Vasudeva in the text, and asked Krishna about the rules of Urdhva Pundra, the Vaishnava tilaka.[6] The Upanishad calls the mark Urdhva Tripundra, the upward (Urdhva) three lines. Vishnu-Krishna is compared to Brahman, who is non-dual and infinite, without a beginning, middle or end. His form is said to be satchidananda, "being, Consciousness, Bliss". Its indestructibility only comprehended by devotion. Krishna extols the Gopichandana, also known as Vishnu-chandana, a type of clay and describes the symbol of Urdhva Pundra as well as its application. Chandana is clay mud described to originate from Vaikuntha, Vishnu's abode. The paste was washed off Krishna with milk by the gopis (the milk-maid) devotees and lovers of Krishna, on his body, and therefore states the text, it is called as Gopi-chandana. This yellowish coloured substance is regarded to grant salvation to the devotee. The Urdhva Pundra symbol, asserts the text, should be created on the forehead with the Gopichandana. If clay is unavailable, a paste made from the roots of the sacred Tulasi plant or sandal may be used. The Smritimuktaphala by Vaidyanatha Dikshita (15th century) quotes the Vasudeva Upanishad about the Gopichandana usage in Urdhva Pundra. The experience similar to giving a narayana symbol on forehead by Amma to Her students, the ishvari. Krishna replies a Brahmachari (student, bachelor) and Grihastha (householder) should apply the tilaka on the forehead after reciting the hymn told in the Vasudeva Upanishad. The hymn dedicated to Vishnu-Krishna, praising Achyuta (the indestructible), Govinda (the protector of cows), one who holds the discus, mace and conch, the Lotus-eyed one who resides in Dwarka, the capital of Krishna. The text suggests that a Vanaprastha may mark the tilaka on 12 other parts of his body after reciting the Vishnu gayatri hymn or the 12 names of Vishnu, namely Keshava, Narayana, Madhava, Govinda, Vishnu, Madhusudana, Trivikrama, Vamana, Sridhara, Hrishikesha, Padmanabha and Damodara. The Sannyasi (renouncer) should anoint the Urdhva Pundra on his forehead with his ring finger chanting Om. The three lines of the Urdhva Pundra are related to the Hindu Trinity (Trimurti) of deities - Brahma, Vishnu, Shiva; the first three Vedic scriptures - Rigveda, Yajurveda and Samaveda; three upper worlds Bhuh, Bhuvah, Svar, the three syllables of Om - Aa, Uu, Ma; three states of existence - awakening, dreaming, asleep and the three bodies - Sthula, Sukshma, and Karana. Thus, one should wear the Urdhva tilaka, as sign of the Lord of Om. The text declares that a sage should wear four things Urdhva (upward) - "stick, bravery, yoga and Urdhva Pundra". He would attain emancipation. The later verses of Vasudeva Upanishad describe meditation on Vasudeva, as a form of Yoga. The yogin, asserts the text, should look at his innermost self, Atman as Vasudeva. This goal of meditation, and methodology of worship, is found in Pancaratra Agamas, Puranas and other texts of the Vaishnavism tradition. These texts, states Srinivasachari, assert that Sat (Truth), Atman and Upanishadic concept of Brahman denote the Vedantic metaphysics of Ultimate Reality, and declare all three to be synonymous with Vasudeva. The term Vasudeva itself is synonymous with Vishnu and Vasudeva. And the highest step of Vishnu The patrons see forever Like an eye, stationed in heaven. And wondering over this highest step Of Vishnu, the priests, wide-awake, Enkindle the sacrificial fire. The Urdhva Pundra is a tilak worn by followers of the Hindu sect Vaishnavism to show that they are devotees of Vishnu. It is generally worn on the forehead, but also on other parts of the body. The markings are made either as a daily ritual, or on special occasions, and denote which particular lineage, or sampradaya the devotee belongs to. The different Vaishnava sampradayas each have their own

distinctive style of tilak based on the siddhanta of their particular lineage. The general tilak pattern is of two or more vertical lines resembling the letter U, which commonly represents the foot of Vishnu.



Chapter: Kaivalya Upanishad

The Sanskrit word Kaivalya means "aloneness, isolation", and refers to someone who has renounced and isolated himself from all attachments to worldly desires. It also refers to "the absoluteness", the inner conviction of man on a spiritual journey to liberation. The term Upanishad means it is knowledge or "hidden doctrine" text that belongs to the corpus of Vedanta literature collection presenting the philosophical concepts of Hinduism and considered the highest purpose of its scripture, the Vedas. The state of Self-realization He who sees himself in all beings, And all beings in him, attains the highest Brahman, not by any other means.

—Kaivalya Upanishad 10. Brahma answers, asserts verse 2 of the Upanishad, "Seek knowledge with Sraddha-bhakti-dhyana-yogadavehi, translation: faith, devotion, meditation in yoga, not ritual works, not wealth, not offsprings". Aloneness and renunciation, states the text, is the path to the life of eternity. Beyond heaven, in the heart, that which shines within, states Brahma in verse 3 of the Upanishad, is the destination of those who have understood the meaning of Vedanta doctrine. There, states the text, all the sannyasis, renunciates who have reached that wisdom reside, in the state of pure being. The Upanishad says, seclusion is their place, enthroned is their joy, calm is their Yoga. These are the ones, asserts the Upanishad, who revere their teachers or Gurus, who live a life of virtuous self-restraint, in their Ashrama stage of life. These are the ones who meditate, states the text, their focus on their heart, wherein resides the pure one, the griefless, the bliss, the eternal brahman with saraswati. The text then iconographically paints god Shiva, as the one who is the companion of Uma or Parvati, with three eyes where the third eye or sixth chakra in the celestial world of shiva has manas, buddhi and soma chakras, with blue neck enabling Vishnu and Lakshmi for Parvati and Her father, the calm wonderful lord imbued with intelligence and bliss of Brahman, the source of everything, the first yogi. It is this supreme lord, states the text, one must meditate on, asserts verse 7. This supreme, states Kaivalya Upanishad, is the eternal, the all-pervading, formless, unmanifest, infinite, inconceivable, one without beginning or middle or end, one which is chidananda ("consciousness-bliss"), or Satchidananda. Through Satchidananda, He is, states the Upanishad, Brahman, Shiva, Indra, Vishnu, Prana which is life force breath, fire and moon time with lunar calendar. Eternity is him, states the text, all that originated is him, all that originates is him. Know him, find liberation, there is no other way, states verse 9. A Jiva is a being immersed in Maya or changing reality, illusive world craves for worldly greed, performs karoti or ritual works, enjoys bodily pleasures like women, food, drink and pleasures. This, states the text, gives him satisfaction in his wakeful state, in dream as he sleeps his soul fashions a dream world of joys and nightmares, but this is all deception. True bliss, states the text, comes in the third state of consciousness. It is, states the text, the third estate or creation, everything comes to rest, in whole, in peace, in bliss, in Oneness,

listening to sound of silence through many, with their pranas. This is called the grand resurrection in Christianity. Brahman, the supreme soul of all, the great resting place of universe, The subtlest of the subtle, eternal, you yourself are it, and it's you! The verse 17 of the text repeats, that all three states, experienced when one is awake, when one dreams, when one is in deep dreamless sleep, is illuminated therein. "Know yourself to be that Brahman", and experience liberation. The text, in verses 18 to 24 describes the state of liberated renouncer. The Upanishad states he is blissful, content in all three states of consciousness, feels everything was born in him and abides in him and dissolves in him, that he is Brahman that is in everyone, he is Sadashiva, ancient, diverse, spiritual, with the gift to know eternity. The liberated renouncer, feels he is the knower, the perceiver, the one to learn the Vedas, the one to perfect the Vedas, states verse 22 of the text. He feels his essence is beyond good and bad, beyond body and mind, beyond merit and demerits, beyond what perishes, asserts the text. The liberated man, states the Upanishad, has found the highest Atman in his heart. In the end, the glories of reciting the Kaivalya Upanishad are told. Recitation of this Upanishad, asserts the epilogue, frees one of various sins, and the gurus, the trinity, end the cycle of samsara, birth, death, rebirth, for everyone, gains Supreme Knowledge and kaivalya. Commentaries on the Kaivalya Upanishad are also written by Brahmayogin, Osho and Aurobindo.

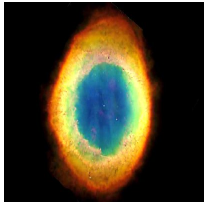


Chapter: Tejobindu Upanishad

"Even to the wise and the thoughtful this meditation is difficult to perform, and difficult to attain, difficult to cognise and difficult to abide in, difficult to define and difficult to cross."

—Tejobindu Upanishad He is known as a Jivan-mukta who stands alone in Atman, who realizes he is transcendent and beyond transcendent, who understands, "I am pure consciousness, I am the Brahman". He feels that there is Brahman, who is full of exquisite bliss, and that he is He, he is that bliss. His mind is clear, he is devoid of worries, he is beyond egoism, beyond lust, beyond anger, beyond blemish, beyond symbols, beyond his changing body, beyond bondage, beyond reincarnation, beyond precept, beyond religious merit, beyond sin, beyond dualism, beyond three worlds, beyond nearness, beyond distant. He is the one who realizes, "I am the Brahman, I am the Brahman, Consciousness am I, Consciousness am I". —Tejobindu Upanishad, 4.1–4.30

Greed, delusion, fear, pride, anger, love, sin renouncing, Not proud of the Brahmin descent, not of the rubbish liberation texts, Knowing no fear, nor lust, nor pain, nor respect, or disrespect any more, Because from all these is free, Brahman, the highest goal of all endeavor. —Tejobindu Upanishad Definition of Yamas Yamas is restraining organs of perception and action, in and through knowledge. — Tejobindu Upanishad 1.17



Chapter: Brahma Vidya - Nakshatra - Vedic Charts - Constellations Rewrite

This book is dedicated to Brahmananda Saraswati, Doctor Mishra, from Yoga Society of San Francisco, my guru, my outer soul guru, and Heather, my soulmate, my inner guru, my Saraswati and my Allah. From Sivananda, the art of Sadhana, comes in various forms, since October 2011, however remembering two most important places, 'baytullah', or houses of God, as Brahmananda Ashram in San Francisco, and Saint Herman monastery of Alaska, in Redding, Platina. My time spend there in 2017 and 2018, while the city of Redding California destroyed by fires. This book is dedicated to the monks, fathers and brothers from the Orthodox Christianity. Sivananda ashram, another astral baytullah, where I learned sadhana from the best yoga teacher in the world. Also, Harbin Hot Springs, which is another home for me, where I learned about water, hydration, experiencing divinity through water cells, containing information of the past, present and future. Unfortunately, many of these holy places in Mount Shasta and Northern California area are inaccessible to people, due to devastations of fires in the recent years. As the word armageddon appears in vocabulary of random people, having a meal at a Christian Church on a Saturday, at the present moment, it is important to continue with the state of the creator, brahma, brahman and God, while the suffering around is witnessed. Believing that the sound of silence witnesses everything and acts on behalf of the people and nature. It is important to continue fasting, praying, listen to nature, witness the power of Mount Shasta, a holy mountain, similar to Kailash, in India, the heart chakra of the earth, a portal to other dimensions, where the portal moves from external to ether, through infinity, in nada, astral, as a permanent pyramid, created by Shiva, to eternally be present on Earth. The process is defined as 'migration of the soul' in Upanishads, and perhaps end of a kalpa. San Francisco is the new door, another eternal city, to be captured through infiniti, the map, in between Mount Shasta and San Francisco, with Oakland to be permanently blessed, as the three cities, described in the Upanishads as a future prediction. May lord Shiva, Vishnu and Brahma constantly be present in every realms of the earth, galaxy and our Universe. The prayer to eternally seal the portal of the three cities, and upgrade the realms as required where srishakra, both male and female, with a sriguru chakra is observed and granted, to help humanity, make them deva and devi. Through meditation and prayer, these realms can be easily be opened by people of the past, present or the future. In the Upanishads, it mentions, 'what is it, from it everything gets known'. Any avatar, a witness of silence, has the ability to unlock the doors of the heaven and hell. Hell is defined as Patala, in the Upanishads, a place where everyone goes, after death.

