

Chapter 6

The Mandukya, Taittiriya and Chandogya Upanishads

6.1 The Mandukya Upanishad

The Upanishad is named after the sage *Māṇḍūkya* who taught about the four states of consciousness, namely, waking, dreaming, deep sleep and fourth, known as *turīya*, which is the highest. The three states and the fourth are explained through the mystic syllable Om. Actually, the Upanishad is very careful not to call *turīya* a state, for that would be defining it. With this understanding, we should proceed.

The Upanishad is the shortest comprising of only twelve verses. Apart from its subtle teaching, it has become famous because of Gaudapada's commentary upon it, entitled the *Kārikā*. Gaudapada lived in the sixth century A.D. and is said to be the guru, or teacher of Govindapada who was teacher of the more famous Shankaracharya. Though the philosophy of *advaita*, or non-dualism is the message of the Upanishads, the elaborate exposition and its systematisation belongs to Shankara's school, whose philosophy we will discuss in later lectures.

Here is the text in full in free translation. "Om. This syllable is all this. All that is past, present and future is also Om. And whatever is beyond this threefold time, that too is Om. All this is verily *Brahman*. The Self within is *Brahman*: *ayam ātmābrahma*. The Self has four aspects. The first is the waking state (*jāgrat*), outwardly cognitive, having seven limbs, nineteen mouths and experiencing the gross material objects."

The seven limbs do not pertain to the human body but to the “cosmic body” named *vaiśvānara*. They are enumerated in verse V.18.2 of the Chandogya Upanishad, an upanishad which we will discuss later in this lecture. A translation of that verse in Chandogya is, “The heavens are his head, the sun his eyes, the air his breath, the fire his heart, the water his stomach, the earth his feet, and space his body.” These are the seven limbs referred to in the opening verse of the Māndukya Upanishad and clearly encompasses the manifested universe. The nineteen “mouths” are the five sense organs, the five organs of action (walking, talking, expelling, procreating, and handling), the five *prānas*, the mind, the intellect, the ego sense, and thought (*citta*).

The Upanishad continues. “The second is the dream state (*svapna*), inwardly cognitive, also having seven limbs and nineteen mouths. In this state, one experiences the subtle impressions of the mind.” The verse informs us that in the internal dream world, there are counterparts to everything we meet in the external. Whatever we experience in the waking state, we can also experience in the dream state, but clearly not with the same apparatus.

“The third state is deep sleep, or dreamless sleep (*prājna*). As the darkness of night covers the day and the visible world seems to disappear, so also in dreamless sleep, the veil of unconsciousness envelops the thought and knowledge, and the subtle impressions of the mind apparently vanish. It is a mass of cognition, it is blissful, its face is thought. In this state, the person is said to be blissful since neither anxiety or strife are experienced. *Prājna* rules over all, knows all things and is the inner controller. It is the origin and goal of all. The fourth, *turiya*, is not inwardly cognitive, nor outwardly cognitive, not both-wise cognitive. It is not a cognition mass, not cognitive, not noncognitive, unseen, incapable of being spoken of, ungraspable, without any distinctive marks, unthinkable, unnameable, the essence of the knowledge of the one self, that into which the world is resolved, the peaceful, the benign, the non-dual. That is the *ātman*. That is to be realised.”

Here we see for the first time, a word to indicate a state beyond deep sleep. The stages of waking and dream states are bound by cause and effect. *Prajna* or deep sleep state is cause alone. The final, *turiya*, is beyond cause and effect. In his *Kārika*, Gaudapada writes, “*Prajna* or the deep sleep state does not know itself; it does not know anything else either. It does not know the real or the unreal. It does not know anything. *Turiya*, the fourth, however, knows everything and knows it always.” In the *prajna* state, we are totally unconscious. In the *turiya*, you are beyond consciousness and unconsciousness. You are “superconscious”. *Prajna* and *turiya* have one thing in common. Neither have perception of the phenomenal world. However, *prajna* is asleep because it suffers from ignorance while *turiya* is free from ignorance.

After having defined these three states and *turiya*, the “state” that underlies them all and also transcends them, the Upanishad continues, “This is the *ātman* symbolised by *omkara*, which has four parts. The *akāra*, or the *ā* sound of Om, represents the waking state and is the root of the words *āpti* meaning ‘obtaining’ and *ādīmatvā*, meaning ‘being first’. Whoever knows this obtains all desires and is the best of all. The *ukāra*, or the *ū* sound of Om represents the dream state and is the root of the words *utkarsa*, meaning ‘exaltation’ and *ubhayatva* meaning ‘intermediateness’. He who knows this excels in his power of understanding, in the continuity of knowledge and becomes equal to that understanding. No one in his lineage is born ignorant of *Brahman*.”

This requires some explanation. The waking state includes the manifested universe. If we understand the nature of this universe in its entirety, there is no desire we cannot fulfil. One who understands this universe totally becomes ‘best of all’. So the first part of these verses is clear. The second part is deeper. It involves the knowledge of the dream state. As was pointed out in the previous verses, the realm of cause and effect is contained in the waking and dream states. Modern psychoanalysis has made a serious attempt in trying to understand behaviour by analysing the dream state. The writings of Carl Gustav Jung in particular point to the “collective unconscious” where archetypal symbols exert a powerful influence over us, whether we are aware of this or not. Thus, to understand the waking state, we need to understand the dream state too, and this is the meaning of ‘continuity of knowledge’. One who understands both, becomes equal to that understanding. The ‘lineage’ referred to in the verse means the succession of students who learn from such an individual. This lineage is aware of a deeper dimension of reality, since neither of these two states of consciousness can explain the phenomenon of life completely.

“*Prajna*,” the Upanishad concludes, “is the state of deep sleep and is represented by *makāra*, or the *m* sound of Om. It is derived from the root *mi*, meaning ‘to measure’ or ‘merging.’ Whoever knows this measures all this and merges all this into oneself. The fourth, *turiya* is represented by the silence after Om, the *amātra*, which has no elements, which cannot be spoken of, into which the world is resolved, benign, non-dual. Thus the syllable Om is the *ātman*. Whoever knows this realises *Brahman*. ”

As remarked earlier, Gaudapada’s *Kārika* is important for being the first systematic commentary of the Māndukya Upanishad and at the same time creating the foundation for *advaita* as taught by Shankara. The *Kārika* is famous for its ‘snake and the rope’ example. Gaudapada says that just as we realise upon awaking that the dream images were simply our imagination, so we will realise that this world was simply our mental projection when we ‘awake’ to the awareness of *Brahman*. “In a dark place,” Gaudapada writes, “you see a rope, but you are not sure you are seeing a rope. You think you are seeing a snake, a

jet of water, or some such thing. All these are illusions. There is nothing but a rope and you have the illusion that the rope is a snake.” Because of this illusion, fear comes and a host of other mirages. The snake has no existence independent of the rope. Similarly, the world has no existence independent of *Brahman*.” Thus, the relation between the world we see and *Brahman* is precisely the same relation between the snake and rope. As is the gulf between the waking and dream states, so is the difference between all the three states and *turiya*.

6.2 The Taittiriya Upanishad

The Taittirīya Upanishad is often called the “convocation address” since it gives the departing students a list of ethical principles to follow for life. It is also famous for its description of five layers, or *koshas* of the human being, namely, food, breath, mind, intellect and bliss. There is also delineated a “calculus of bliss,” leading up to the ultimate *Brahman*.

The Upanishad begins with a prayer for protection for both the teacher and the taught. From the second verse, one can see in those ancient times, an emphasis on pronunciation. “We will expound pronunciation, letters or sounds, pitch, quantity, force or stress, articulation and combination. These are the principles of pronunciation. This world is one of combinations. Here are the great combinations. The earth is the prior form. The heaven is the latter form. The ether is their junction and the air is the connection.”

Speech is the means of communication between the teacher and the taught. Thus, the pronunciation, the intonation and emphasis of words, as well as their combinations are extremely important to convey an accurate meaning. In fact, language is the science of combination of words, which are in turn, combinations of sounds. Thus, the principle of combinations is singled out for further examination. The sage proceeds to show how this principle manifests in the world around us. He begins with the earth as not being separate from the heavens, but rather connected with it in space, and the atmosphere is the connecting link. As emphasized earlier, the message of the Upanishads is the teaching of *Brahman*. Though it is beyond mind, one can enlarge one’s view of oneself and the world around so as to experience It.

“Now as to knowledge,” the sage continues, “the teacher is the prior form, the student is the latter form, knowledge is their junction and instruction is the connection.” In this verse, the sage conveys a cosmic image to the student with regards to instruction. It is not an isolated event, but part of the cosmic process. We are to be aware of this dimension of meaning.

Then come verses which have given this Upanishad its subtitle as being a ‘convocation address’. The sage instructs, “Practice virtue, do not refrain from study and teaching. Practice truth, do not refrain from study and teaching. Practice austerity (*tapas*), do not refrain from study and teaching. Practice self-control, do not refrain from study and teaching. Practice tranquility, do not refrain from study and teaching.” The reverberating message of these verses is *Svādhyāya pravacane ca*, and it means “do not refrain from study and teaching.” This is an important message for all of us. A faint echo of this can be heard in the famous saying of Socrates, “An unexamined life is not worth living.” We must always examine ourselves, the world around us and never refrain from learning. At the same time, we must realise that we are part of a connecting, organic link in the transmission of knowledge, so we must not refrain from passing on that legacy of learning to future generations.

Having taught the importance of study and teaching, the sage instructs his students not to be negligent of social duties, “*Mātr devo bhava, pitr devo bhava, ācārya devo bhava, atithi devo bhava.*” “Let your mother be a god to you, let your father be a god to you, let your teacher be a god to you and let your guest be a god to you.” Here is an instruction about human relations, the essence being that we must treat people with respect. We often forget that for at least the formative years of our life, the mother is our only support, our sole protector, our first teacher. Then comes the father, after that, the teacher, after that, the guest. Here is also the seed of a teaching that comes later in the *Bhagavad Gita* in the form of *karma yoga*, whose fundamental message concerns the science of action.

Rather humbly, the sage instructs his students, “Behave properly. Do not imitate our defects. Imitate only what is good in our practices. Whatever you give, give with faith, with modesty, with sympathy. If any doubt or question arises concerning any matter, seek out the advice of the learned, the wise and after reflection, act accordingly. This is the teaching.” Thus, we must not be rash in our behaviour. If any doubt arises, we may consult the wise, (not the otherwise, as Plato says) and then act upon reflection. It is often said that a basic education consists of the four ‘R’s’. In addition to reading, writing and arithmetic, we must be taught reflection. From this passage, we may suppose this is what the ancients were taught.

Now the sage begins his elaborate teaching on the five-fold nature of the universe. “From food (*annam*) have come all creatures. By food alone, they live, so food is called the healing herb. Those who worship *Brahman* as food, obtain food. The breath (*prāna*) is the life of all beings. Those who worship *Brahman* as life, attain life. Beyond the breath is the mind (*manas*), from where words return unable to attain *Brahman*. Beyond mind is understanding (*vijnāna*). All the gods worship *vijnāna* as *Brahman*. But beyond *vijnana* is

Brahman, the source of all things.”

Here are described the five layers of personality. The outer layer is the physical body (*annamaya kosha*), the next layer, is the “electric body” (*prānamaya kosha*), the third layer is the mental body, (*manomaya kosha*), beyond that is the wisdom body, (*vijnānamaya kosha*) and after that is the “blissful body,” (*ānandamaya kosha*). So that we may understand the bliss of *Brahman*, the sage gives us the following “calculus of bliss.” He says, “Let there be a handsome youth, who is well-read, very strong, very quick and let this entire earth be his domain. We will call this one unit of bliss. A hundredfold is the bliss of the *gandharvas*, the muses of joy and pleasure. A hundredfold times more is the bliss of the divine *gandharvas*.” The Upanishad continues its hierarchical succession of ten levels, until it reaches the bliss experienced by Indra, and then Brhaspati, and then Prajāpati. Finally, it comes to the bliss of *Brahman* which is 10^{10} times more than the bliss experienced by the strong, handsome youth who has all the worldly wealth. But equal to the bliss of *Brahman* is the bliss of a knower of *Brahman* who is not smitten by desire.”

When we think of ourselves, we tend to think in terms of our bodies or at best, our minds. But there are other layers of our personality that we should reflect upon and “feed.” The wisdom “sheath” or layer is very close to the “blissful sheath” and this is something we are aware of. The Upanishad thus teaches us that *Brahman* is not something very distant, but very near.

6.3 The Chandogya Upanishad

The name of the Upanishad is derived from the word *chanda* which refers to a poetic meter in which it is written. Poetically expressed, the message of this Upanishad is the importance of speech and song in life. “Speech yields milk,” it teaches and so it does, since it determines the course of our life and is the basis of our nourishment. After having pointed out the “internal singing” that goes in our breathing system, it emphasises that in all our singing and chanting, we must be aware of this. Otherwise, it says humourously, “our head will fall off,” if we do things “heedlessly”.

This is one of the longer Upanishads interspersed with many stories to illustrate its teachings. Just as the *Māndukya* focussed on the meaning of Om, so also this Upanishad begins with an instruction that one should meditate on Om, as a loud chant, the *udgītha*. “The essence of all beings is the earth, ” it continues, “the essence of the earth is water, the essence of water is plants, the essence of plants is a person, the essence of a person is speech, the essence of speech is the hymn of the Rg Veda, the essence of the hymn is the chant, the

essence of the chant is the *udgītha* which is Om. Speech and breath are held together by Om.”

While the Upanishads teach us that *Brahman* is beyond mind and speech, they at the same time try to tell us it is very close, nearer than the near, in the world around us and in every breath of our life. The essence of a person is speech and how true this is! What a person thinks, what a person knows, what a person feels, is revealed in their speech. In speaking, breathing plays a vital role. Speech and breath are held together by the “internal chant” of Om.

“In this body, there is an interplay of both light (*deva*) and darkness (*asura*). The gods thought that *udgītha* is the sense of smell, but as we can smell things which are both good and bad, that cannot be It. Then the gods thought *udgītha* is speech, but as we can utter both good and bad words, that cannot be It. Then the gods thought *udgītha* is the sense of sight, but as we can see both good and bad, that cannot be It. Then the gods thought *udgītha* is the sense of hearing, but as we can hear both good and bad, that cannot be It. Then the gods thought *udgītha* is mind, but as we can imagine both good and bad, that cannot be It. Then the gods thought *udgītha* as life (*prāna*) and realised that darkness could not enter *prāna*.”

In this sequence of verses, we see how the student is led to see how everything is afflicted with duality, by good and bad, but finally, *prāna* is not, and so we are able to understand an aspect of *Brahman* in this way.

The Upanishad continues with some specific instructions on how to meditate on this instruction. “One may meditate on the sun as *udgītha*. Just as the *udgītha* knows no darkness, the sun knows no darkness. One should meditate on the breathing as *udgītha* since it is constantly chanting Om. As the *vīna* (a stringed instrument) sings, so is the song of the *udgītha* within. The song is all around us also. The song is in the rain. The song is in the waters. The song is in the seasons. The song is in the sounds of birds and the animals. As all leaves are held together by the branch, so also is all speech held together by Om. All this is verily Om.”

The central thesis of the Upanishad is that “song” is very much a part of life and that one must commune or become one with the song. The poetic mood is a means to a higher awareness. This experience transcends knowledge. In his book, “My Reminiscences,” the Bengali poet and Nobel Laureate, Rabindranath Tagore explains, “Does one write poetry to explain something? It is a feeling within the heart that tries to find outside shape in a poem. ... That words have meaning is just the difficulty. That is why poets have to turn and twist them in meter and rhyme, so that meaning may be held somewhat in check and feeling

allowed to express itself.” In a later chapter, he writes, “The main object of teaching is not to give explanations but to knock at the doors of the mind. ... I can recollect many things which I did not understand, but which stirred me deeply. ... I was pacing the terrace of our house late in the afternoon. ... I could see at once that the evening had entered me; its shades had obliterated my self. ... Now that the self was in the background, I could see the world in its true aspect ... full of beauty and joy.”

Reminiscent of the Prasna Upanishad, the sage continues, “The heart has five openings. The upward breath is *prāna*, the diffused breath is *vyāna*, the downward breath is *apāna*, the equalised breath is *samāna* and the final one is *udāna*. One should meditate on this. ... Verily, a person consists of purpose. According to the purpose, that he becomes.”

Now come some illustrative examples. A young boy desiring knowledge went to a sage to be taught. The sage asked him, “What is the name of your father?” The boy replied, “I do not know the name of my father. I was born while my mother was serving various people. I only know that my name is Satyakama and my mother is Jabala.” Then the sage replied, “None but a *brahmin* can speak such damaging truth about oneself. As you have not deviated from truth, I shall teach you.” Here we see an important feature of that time period. The real meaning of the word *brahmin* is a sincere seeker of truth and not a caste distinction.

Now comes a peculiar method of instruction of the sage. The sage gives Satyakama four hundred lean cows to be taken to the forest. When they are a thousand, bring them back. Thus, Satyakama follows the instructions and after several years, one of the cows speaks to him, “We are a thousand now so take us back to your teacher. I will now teach you about *Brahman*.” Satyakama was startled and said, “Please teach me.” The cow replied, “The east is *Brahman* and so is the west. The north is *Brahman* and so is the south. Fire will now continue the teaching.” So Satyakama went to the fire, and said, “Please teach me.” Fire then said, “The earth is *Brahman*, so are the sky and ocean. Now the birds will teach you.” So Satyakama went to the birds and said, “Please teach me.” The birds then spoke, “The sun and the moon are part of *Brahman*, as well as the lightning. Breath is *Brahman* and so are hearing, sight and mind.” When Satyakama brought the cows back to the teacher, the sage inquired, “Your face shines like a knower of *Brahman*. Who has taught you?” “Beings other than men, but I wish that you now teach me.” Then the sage taught him and nothing was left out.

In explaining to us the meaning of this story, Vivekananda writes¹ about

¹S. Vivekananda, Complete Works, Vol. 2, p. 311-317.

the voices emanating from the cows, the fire, the birds and so forth. “The great idea of which we here see the germ is that all these voices are inside ourselves. As we understand these truths better, we find the voice is in our own heart. ... The second idea that we get is that of making the knowledge of *Brahman* practical. ... The truth was shown through everything with which the students were familiar. ... The earth became transformed, life became transformed, the sun, the moon, the stars, the lightning, everything became transformed and deified. ... The principle that underlies all these stories is that invented symbolism may be good and helpful, but already better symbols exist than any we can invent. ... This world spoke to the early thinkers. Birds spoke to them, animals spoke to them, the sun and the moon spoke to them and little by little they realised things, and got into the heart of nature. Not by cogitation nor by the force of logic, not by picking the brains of others and making a big book, as is the fashion in modern times, not even as I do, by taking up one of their writings and making a long lecture, but by patient investigation and discovery they found out the truth. Its essential method was practice, and so it must be always. ... It is practice first, and knowledge afterwards.”

Next is asked the question that is reminiscent of the opening question in the Mundaka Upanishad. The student asks, “Sir, what is that by knowing which everything becomes known?” The sage replies, “Just as by knowing a clod of clay, all the clay becomes known, so is this teaching. Of this mighty tree, if someone should strike at the root, it would bleed, but still live. If someone should strike at the middle, it would bleed but still live. Being pervaded by the *ātman* it stands firm, drinking in its moisture and rejoicing. Bring to me the fruit of the *nyagrodha* tree.” The student brings it and says, “Here it is, Sir.” “Break it.” “It is broken, Sir.” “What do you see?” “Extremely fine seeds, Sir.” “Break one of those seeds.” “It is broken, Sir.” “What do you see?” “Nothing, Sir.” “My dear, out of that ‘nothing’, this great *nyagrodha* tree has arisen. The *ātman* is subtle, imperceptible, out of which this whole universe has arisen.”

Then comes an instruction on progressive meditation. The sage Narada went to another sage called Sanatkumara and said, “I have studied all branches of learning, art, science, music, philosophy as well as the sacred scriptures. But I have gained no peace. I have heard from great teachers like you that only he who knows his Self finds peace.” The venerable sage Sanatkumara replies, “What you have studied is name only. Meditate on name as *Brahman*.”

What a delicious teaching! Observe that the sage does not say all that Narada knows is useless. He transforms it, deifies it by asking him to meditate on that as *Brahman*. Now Narada asks, “Is there anything higher than name?” The sage replies, “Yes, speech is higher than name. It is through speech that we come to know the many branches of learning. Meditate therefore on speech as *Brahman*. ”

“Is there anything higher than speech?” Narada asks. “Yes,” the sage replies, “mind is higher than speech. Mind can hold both name and speech. Meditate on mind as *Brahman*.”

“Is there anything higher than mind?” asks Narada. “Yes, will is higher than mind. When one wills, then one reflects, then utters speech, and then utters the name. Thus, meditate on will as *Brahman*.”

“Is there anything higher?” asks Narada. “Yes, thinking is greater than will. Even though one may know many things, but does not know how to think, people will say he is nobody, whatever he may know. Meditate on thinking as *Brahman*. ”

“Is there anything higher sir?” asks Narada. “Yes, contemplation is higher than thinking. The earth contemplates, as it were. The heavens contemplate as it were. The mountains contemplate as it were. Whoever has achieved greatness in this world has done so through contemplation. Meditate on contemplation as *Brahman*” Contemplation involves a detached observation of a sequence of thoughts.

“Is there anything higher sir?” “Yes, insight and understanding are higher. Meditate on insight and understanding as *Brahman*.” From detached observation, patterns emerge and this is called understanding, namely, the perception of a pattern or a “law.”

“Is there anything higher sir?” “Yes, strength is higher than insight and understanding. A man of both physical and mental strength can make a hundred men of understanding tremble. By strength, verily, the earth stands. By strength, verily, the mountains stand. By strength, verily, the world stands. Meditate on strength as *Brahman*. ” Here, ‘strength’ should be thought of as sustained endeavour.

“Is there anything higher sir?” “Food is greater than strength. For without food, neither physical strength or mental strength is possible. Thus meditate on food as *Brahman*.”

“Is there anything higher sir?” “Water is greater than food. Water is in the earth, the atmosphere, the sky, the mountains, the plants and all living things. Water is indeed all these forms. Thus meditate on water as *Brahman*. ”

“Is there anything higher sir?” “Heat is greater than water. Without the

convection of heat, it will not rain, and there is no water. Meditate on heat as *Brahman*.”

“Is there anything higher sir?” “Space (*ākāśa*) is higher than heat. For nothing can exist without space. In space reside the sun, moon and the stars. Meditate on space as *Brahman*.”

“Is there anything higher sir?” “Memory is higher than space. Meditate on memory as *Brahman*.”

“Is there anything higher sir?” “Yes, desire is greater than memory. Without desire, memory does not proceed. When kindled by desire, memory learns. Meditate on desire as *Brahman*.”

“Is there anything higher sir?” “Yes, life *prāna* is higher than desire. *Prāna* moves the breath. *Prāna* is all this.”

Some points need clarification here. Here we come to interesting and very subtle ideas. By memory, one does not mean the individual memory, but rather the cosmic memory. In Indian cosmology, there is the theory that creation occurs in cycles (*kalpas*). There is dissolution (*pralaya*) of the present universe and then creation (or more more precisely, projection) of another universe. The process goes on cyclically according to the theory. Where does the new universe reside in between dissolution and creation. It resides in memory. We may want to call it the “collective unconscious” as Jung does, but the idea remains the same. Where do the archetypes reside before they manifest in the waking or the dream worlds? They reside in memory.

In his essay on Cosmology, Vivekananda gives some further clarification of some of these points. “All motion, everything in this universe, can be likened to waves undergoing successive rise and fall. Some of these philosophers hold that the whole universe quiets down for a period. Others hold that this quieting down applies only to systems ... When it quiets down, what becomes of the universe? It exists, only in finer forms, in the form of cause. ... There is in the Rg Veda, the oldest human writing in existence, a beautiful passage describing creation, and it is most poetical - ‘When there was neither aught nor naught, when darkness was rolling over darkness, what existed?’ and the answer is given, ‘It then existed without vibration’. This *prāna* existed then, but there was no motion in it; *ānidavātam* means ‘existed without vibration’. Vibration had stopped. Then when the *kalpa* begins, ... the *ānidavātam* (unvibrating atom) commences to vibrate, and blow after blow is given by *prāna* to *ākāśa*. The atoms become condensed and as they are condensed different elements are

formed. We generally find these things very curiously translated; people do not go to the philosophers or the commentators for their translation, and have not the brains to understand them themselves. A silly man reads three letters of Sanskrit and translates a whole book. They translate the elements as air, fire, and so on; if they would go to the commentators, they would find they do not mean air or anything of the sort. The *ākāśa*, acted upon by repeated blows of *prāna*, produces *vāyu* or vibrations. This *vāyu* vibrates, and the vibrations growing more and more rapid result in friction giving rise to heat, *tejas*. Then this heat ends in liquefaction, *āpah*. Then that liquid becomes solid. ... All that we know in the form of motion, vibration, or thought is a modification of the *prāna*.²

²S. Vivekananda, Complete Works, Vol. 2, pp. 435-436.