



Self-Realization through *self*-Knowing

A New Hindu Enquiry into *Dharma* and *Moksha*
Sankara Bhagavadpada

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“To understand *what is*, there must be freedom from all distraction. Distraction is the condemnation or the justification of *what is*. Distraction is comparison; it is resistance or discipline against the actual. Distraction is the very effort or compulsion to understand. All distractions are a hindrance to the swift pursuit of *what is*. *What is*, is not static; it is a constant movement, and to follow it the mind must not be tethered to any belief, to any hope of success or fear of failure. Only in passive, yet alert awareness can that *which is* unfold. This unfoldment is not of time.”

- J. Krishnamurti. *Commentaries on Living*. Ed. by Rajagopal, D.
Page 127. Victor Gollancz Ltd. London. Seventh Impression, 1976.

Na tatra cakṣur gacchati na vāggacchati no manaḥ ।
Na vidmo na vijānīmo yathai tadanuśiṣyāt ॥

“There, the eye does not reach, nor speech, nor the ‘knowing consciousness’.
We do not know, we do not understand, how one can teach this.”

- Kena Upanishad, I.3,
Swami Lokeshwarananda’s English Translation. 2003.
The Ramakrishna Mission Institute of Culture, Kolkata, India, Third Impression.

Front cover: Image of *Siva and Sakti* (*Uma Maheswara murti*)

This image is of a sculpture of *Siva and Sakti*, originally from a *Siva* temple in Kalinga, Odisha, India (10th to 13th century CE). This masterpiece of sculpture is presently conserved at the British Museum. According to the author, it signifies the ‘homecoming’ of *Sakti* (consciousness), after the end of all Her infatuation with *maya*, and Her boisterous ‘roaming’ in the world.

This union of *Siva and Sakti* is a mythic portraiture of a ‘calmed and silenced *self*,’ of the *sthitha prajnya* and His awakened state in which awareness (*chit*) and *prajnya* (*Atmic* intelligence) have become manifest. This image is used as an important metaphor in the teaching in Ch. III, topic 35, and in Ch. V, topic 8.

It is unfortunate and tragic that casual observers, because of their spiritual inability to decipher the profound inner meaning of this very sublime work of religious art, may instead give it a deluded erotic interpretation.

Sources: ‘*Uma Maheswara murti*’ as image # EG5B81 at www.alamy.com.

Zimmer, Heinrich. *Myths and Symbols in Indian Art and Civilization*, 1972. Plate 34.
Bollingen Series/Princeton, USA.