SPARKS FROM THE VEDIC FIRE

[A New Approach to Vedic Symbolism.]

By

VASUDEVA S. AGRAWALA

PROFESSOR

BANARAS HINDU UNIVERSITY

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PREFACE

THE SEERS SPEAK ESOTERICALLY

आच्छन्ते परमेश्वर

The thought of the Rigveda is cast in the mould of symbols. The symbol is a concrete object employed to convey an esoteric meaning. Each material object is regarded as a symbol of the Divine Principle behind it. It is the concrete form of an abstract entity and is eloquent with the significance of its purposeful functioning. The language of the cosmos is embodied in the material objects and its alphabet and meaning have to be discovered in them. Each visible object stands as the envelope of a mystical meaning, which the eye of wisdom discerns.¹

The symbols represent an abiding language. They have been with us since the beginning of time and are to remain till eternity. Human speech is subject to change and conditioned in time and place like other institutions. But the symbols represent the language of infinite nature. They do not change or evolve.

The Sun and the Moon, the Ocean and the Waters, the Fire and the Sky, the Heavens and the Earth, the Dawn and the Night—they are as they are.² They are eternal Pegs fixed in the cosmic vault. On these 'fenders' mystical meanings are hung and read by the Seers.

Symbols were deliberately selected in preference to words as the only adequate means of expressing live and fresh meaning. The language of symbols shines beyond racial and regional limits. Its depth depends on the power of the discerning mind.

The Tree, the Forest, the Hill, the River, the Lake, the Well, the Cow, the Horse, the Man, the Birds, the Eagle, the Dragon,³ these are all powerful symbols in the ageless repertoire of universal speech understood by men at all places and times.

1. Bhūteshu bhūteshu vichitya dhirāḥ (Kena Up. 2.5).
2. Sūrya, Chandra, Samudra, Āpāḥ, Āgni, Akāśa, Dyaunā, Prithvī, Uṣā, Rātrī.
3. Vanaspatt, Vana, Sōnu (Adri), Sindhu, Saras, Utsa, Gauḥ, Aīva, Purusha Suparṇa, Śyena, Ahi,
Similary family relationships are familiar to us as intimate entities. Father, Mother, Brother, Sister, Son, Daughter, these are household truths of life. They are manifestations of that essential Power or Substance called Life. They remain with us from birth. Their meaning becomes deep-seated in the heart of each sentient being.

As expressive of Man’s deepest bonds with Nature the value of symbols is that of Axioms of which the truth is established beyond proof.

Man-made objects also serve as symbols, e.g. the gyrating Wheel, the moving Car, the Full Vase, the Bowl, the House, the Doors, the Wooden Vat, the Fire-pan, the Bricks, the Pillar, the Bow, the Arrow, etc.

Numbers also possess great value as symbols or pointers of mystical meanings; for example, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 21, 24, 27, 33, 34, 36, 40, 44, 48, 60, 90, 100, 1000—these numbers punctuate a rich and colourful spectrum of cosmic meanings and universal metaphysics formulated by the Rishis.

The language of the Rigveda is not to be traced in the lexical mould of apparent words and meanings. It is essentially the language of symbol-phonemes, designed to explain the mystical working of the cosmos on the parallel planes of Life (Prāna), Mind (Manas), and Matter (Vāk). These are known as the Three Brothers of Agni, or equivalent to the Seven Sons of Aditi, who is the Great Mother Goddess or Infinite Nature. The Seers speak mystically, for the Gods love the mystic.

For instance, the Cow is par excellence the symbol of living organism producing milk. She eats simple grass and fodder produced by rain-water. The mysterious chemistry of the cow’s body converts water into milk. But the cow does not yield milk unless she gives birth to the calf. She is fecundated by the Bull, her sire, and then she calves. Milk is thus the symbol of motherhood. Wherever there is milk there is motherhood. Cow’s love for the suckling calf becomes concrete as milk. What is the difference between water and milk? Milk is water permeated by tiny globules of butter. Affection in the mother’s heart is made visible in the miracle of milk. Milk is therefore the appropriate symbol of generation and motherhood. How does milk get its butter contents? The mystery of butter gives the answer. The seer points out: ‘Butter is Fire’. Fire is put out by water, but

1. Chakra, Ratha, Pūrṇa-Kumbha, Chamasa, Griha or Dama, Devīh Dwāraḥ, Drona Kalāta, Ukā, Ishṭakā, Skambha, Pīnāka, Ishu.
2. Achakahato parokshena, paroksha-priya vai devāḥ :
बाचनके परोक्षेण, परोक्षप्रिया चै देवा।
3. Āgneyaṁ vai ghrītam (Śatapatha, 7.4.1.41; 9.2.2.3). Etad vai pratyakshād 
    yajña-rūpaṁ yad ghrītam (Śat, 12.8.2.15).
blazes by butter. Fire and butter are thus of identical brand, both being forms of energy. The seed in the sire is the fertilising male principle deposited in the female to procreate. The male is symbolised as Agni, the Fiery Energy and the Female as Soma, its Watery counterpart. It is the contact with the bull that confers on the cow the potency to change water into milk. The cow as the symbol of motherhood commands extensive description in the Rigveda. She is identical with Infinite Nature whose progenitive power is boundless and who is the divine mother of men, animals, birds, living creatures and plants. The process of generation is of the same pattern for all organic beings. The Rishis have therefore employed a common or parallel language applicable to all these in such terms as Aditi, Devas, Yajña, Gauḥ, Payas, ṇṛīṭa, Retas, Chakra, Kāla, Āva, Saṁvatsara, Ushā, Hiraṅya, Prāṇa, Sūrya, Indra, Agni, and a host of others.

The symbolical approach is thus the 'Open Sesame' to Vedic exegesis. It opens a new door and puts us in possession of an unprecedented richness of meanings. It was in fact the ancient traditional approach embodied in the Brāhmaṇas. This evidence is ambrosial for a fresh attuning of the mind with the thoughts of the Rishis in the mantras. It should therefore be welcome to Vedic scholars everywhere. The exploding meaning of the symbol in a mantra is as gladdening as divine encounter. The problem of Vedic interpretation is essentially the problem of decoding the meaning of symbols employed by the Rishis with deliberate choice. Symbolical meanings serve as vibrations emanating from the Bhūtas and leading to the Devas (देवं बहुति केतनः). The Bhūtas or material objects may be simple and ordinary objects, but they are idealised and become transformed into radiant entities of the highest value; e.g. the Tree becomes the Tree of Existence, the Forest as the highest Brāhmaṇ unlimited in time and space. Even the household Jar is treated as the symbol of the cosmos and the human Body full with all the possibilities of existence, and the familiar Pestle and Mortar signify the two Clashing Rocks or the opposite principles of Prāṇa and Apāṇa. The Barking Hound is the symbol of Indra as Ākāśa which is the source of speech, or Vāk. The croaking Frog (Maṇḍūka) is the sign of the individuated Prāṇa stirred to life by the drops of heavenly clouds or the Universal Life-principles moistening the earth (भूमि परम्या जिनवति, I. 164. 51).

It should be remembered that the symbolical meanings descend like an avalanche. The Vedas cannot be treated as individual strands. One should be willing to reckon with a whole skein entangled in the extreme. The stout heart of the enquirer should expect not a few stray threads but the whole cloth woven by the subtlest minds. It seems that everything is related to everything else. The Divine scheme of creation is like this, an unending inter-linking without
fixed priorities, where one cannot insist on logical sequences. It is a case of extremely elastic formulations. One should be prepared to love this approach to meanings as the milkman loves the milk of his cow. The Veda is कामदुधा वाक्, the Milk-at-Will Cow and the Mind is her Calf.

Banaras Hindu University  
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V. S. AGRAWALA  
Director,  
School of Vedic Studies
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8. NĀSADIYA SŪKTA (नासदीयसूक्त)

1. Sadasad-vāda—The Nāsadiya Sūkta gives this doctrine the first position. In the beginning there existed the Asat and from it proceeded the Sat. This was the view of the Taittiriyas. In the Rigveda itself both Asat and Sat are said to have existed in the Parama Vyoma i.e. the Empyrean or the highest heaven which was the abode of the Gods and from which both Aditi and Daksha were born—

प्रत्यत रत्नाश्च परस्य व्योमति दक्षास्य जनमस्वाविदेशास्ये। अनिमित्ति न: प्रथमव्यः ऋक्तस्य दूसर्य अनुनि बुध्यभूतम चेतुः।

(Rig. X. 5.7)

We may also compare here the statement made in Rik X. 72. 2-3, (देवानां पूर्वं गुणोत्तरं सवायमात) In the Śatapatha Asat is explained as the Ṛṣhi-creation or Prāṇa-ṛṣṭi (VI. 1. 1. 1)*. The terms Sat and Asat were differently understood in the various schools of philosophy. Here the gross material creation is said to be Sat and the preceding stage of Energy is termed Asat. Others said that Brahman is Sat and Pradhāna or Prakṛti is Asat. Subtle discussion over their relative priority as shown by Pandit Ojha in his Daśavatāra-rāhasya resulted in the elaboration of seven diverse points of view which subsequently were expanded to twenty-one.

2. Rajovāda—Rajas is the primeval material cause of the cosmos (आर्थमणि तत्तवविद्यमर्वे रजः). It is said in the Rigveda that in the beginning there existed the One Unborn (एके, रजः) refering to the absolute Brahman and from him were produced the six Rajāṁsi which were all supported by that One (वि यस्तस्ततथम भाजय रजाह्यवस्त्य अति विधि भविष्यवः, I. 164.6).

These are also known as Shadurviḥ, the ‘Six Expanded Ones’ (षड्योगिनं भुवति, X. 14.16; also X. 128. 5. Others believe that Rajas is the same as Loka and there are seven Lokas, viz., भूमुः: स्वः महः: जनः: तपः: सत्यम्. These are also termed as the Earth, Water, Fire, Air, Space, Activity and Consciousness. Others speak of Rajas as being twofold, viz., Śukla-Rajas and Kṛishṇa Rajas which represents the basal dichotomy of the cosmos and revolve in a circle as the dynamic pulsating forces of creation—

भ्रम्र कृष्णमहर्ष्यं च वि वहति रजस्वी विद्वांशः। वैश्वानरो जायमातो न रजा अन्तिरन्त्योत्तरान्तिलमातिः।

(Rig. VI. 9. 1.)

* अभ्यासान्त्यमेवापाय सःः। तदाहुः कि तद्वदासोपिद्यथस्यो भाव तेम्यदासोपत्त्वः केवल्लष्ट्यं तद्व प्राणाय वाह्यः।
It is said elsewhere in the Rigveda that the black and the white represent the variant Pair of Twin Beauties: One of the two is dark, and bright shines the other. These two originate from a common parental source and are Sisters. Mighty is God supreme and sole power which is capable of such miraculous manifestation—

राजस रूप में प्रभुध । रोधिते रूपरथ । श्याम च यदवी च रसारी महुद देवानामुरल्लभक ।

(Rig. III. 55. 11)

Rajas represents the principle of Motion (गति) as against the principle of Rest or Stasis (स्थिति). Whereas Aja is the same as the Avyaya Purusha, Rajas corresponds to the Akshara Purusha. The doctrine of Akshara was quite well known to the seers of the Rigveda where it is stated that the primeval ocean of infinite energy transforms itself into this material creation through the agency of Akshara—

तत्सः समुद्रः अधि विधानो तेन जीवनि प्रविभाष्यतः । ततः धर्मादाय तद्व विभुद्ध जीवनि ।

(Rig. I. 164. 42)

Cosmic pulsation is expressing itself in the universal rhythmic movement of expansion and contraction and the same is designated as Prāṇa in Vedic terminology, as stated in the Śatapatha—

प्राणो वै समंचनप्रसारणम् । (Sat. VIII. 1.4.10).

Controlled rhythmic beat or throb is the nature of Prāṇa and the same is equivalent to the life-principle manifest in different forms. Prāṇa is a dual principle like Rajas, expressing itself as the pair of Prāṇa and Apāna. As it is said, the supreme light of the universe manifests itself in an expiring and inspiring movement known as Prāṇa-Apānana—

अन्तर्भारतर्त रोचनास्य प्राणायामानी । व्यवहारल्लिङ्ग विवध । (Rig. X. 189. 2).

When the two opposite poles of Energy or Rajas become established and an uninterrupted oscillating movement starts between the two then only light begins to shine in its sphere and the principle of Darkness or riotous energy symbolized as Mahiša keeps out of that orbit. Rajovāda was an important metaphysical doctrine of the Rigveda which later became identified with and merged into the theory of Kāla or Time.

3. Vyoma-vāda—The ultimate changeless and eternal source of the cosmos is known as the Parama-Vyoma. That is immortal and beyond modification. It is also called Indra or Nabhya-Prajāpati that remains unborn (द्वधर्मायन: ). Its
opposite principle is Apara Vyoma representing the creational aspect of the cosmos. This is subject to change and all kinds of modification and therefore is regarded as mortal. Ākāśa (Space) is its first material manifestation and the five gross elements are gradually produced from it. The Amṛita-vyoma is the birth-place of the Devas and the Martiya-vyoma that of the Bhūtas. The doctrine of Vāk is intimately connected with that of Vyoma. In the Empyrean (परमेश्वरम्), Vāk is said to be immortal (श्रमुता वाक्) and to be constituted of ‘a thousand syllables’ (सहस्रासरा परमेष्वरम्, Rig. I. 164. 41). That which is Sahasra is infinite and universal, undifferentiated and unaffected by the conception of arithmetical numbers. That which is Vyoma is the same as Ākāśa and the attribute of Ākāśa is Śabba or Speech consisting of syllables.

4. Apara-vāda—Para and Apara are relative conceptions, the Absolute being conceived as Para and the Immanent as Apara. This Pair of Higher and Lower is also designated as Ūrdhva and Adhaḥ. The centre is the Para and the circumference the Apara. The Cosmic Tree is said to have its roots in the Ūrdhva, that is the Higher Essence and its branches ramify in all directions of the space called Adhaḥ. The relative conception of Para and Apara was of the widest application in the Vedic metaphysical lucubrations. Vyoma, Vāk, Prajāpati, Kāla, all these were conceived of as belonging to a higher and lower order, the higher corresponding to the stage ab intra (अन्तरगतिम्) and the lower to the stage of manifestation (बहुधा विज्ञातेत्). The seed and the tree, the primeval germ and the manifest body are examples of Para and Apara.

5. Āvaraṇa-vāda—The line of Nāsadiya Sūkta referring to this doctrine reads—

क्रमाब्रोऽव्रान्तः कस्य शर्मेन् (Rig. X. 129. 1).

Creation is governed by the principle of Finitisation. The Infinite is cast in a finite mould for the purpose of becoming manifest. That which is made concrete and material assumes a finite shape. This is the doctrine of Āvaraṇa. A significant term for it is Māyā. The power that measures out all created things is Māyā. Indra as the presiding diety of Parama Vyoma assumes diverse forms through his Māyā.

हरि हरि प्रतिक्रिया वस्तुतः तदस्तः हरि प्रतिक्रियाणाय ।
इति मायाभिः पुरुषम् ईश्वरे युक्तः शर्मा हरि: शाता दशा ॥ (Rig. VI. 47. 18).

All creation is measuring out, which is usually expressed by one or the other derivatives of the root दश, to measure, and generally expressed as Vīmāna. This measuring out takes place through the agency of Rajas or motion and is
threefold or operative at three different levels of reference (त्रिवेण रिग. III, 26. 7), i.e., Mind, Life and Matter.

The principle of Envelopment is important for creativity. It determines the depth and dimensions of the projected creation. Each created object comprises a द्यावा-प्रिथ्वी, i.e. the parental pair of Heaven and Earth. The द्यावा-प्रिथ्वी conception is the most vital and basic to the whole idea of Vedic cosmogony in which the Earth symbolizes the material basis and Heaven is the symbol of all that is its unmanifest immortal source. Many a beautiful hymn of the रिग्वेद is devoted to the glorification of this Parental Pair. Anything to become manifest must descend to the level of Matter, spoken of as Earth or Mother. The word माता literally signifies that which measures. The womb of the Mother determines all the possibilities of existence inherent in each created object. The Father coincides with the infinite immortal source, but the Mother represents its mortal and finite counterpart. The Mother is truly the container of what she creates. That is her true nature, viz. serving as a mould or आवरणa. The नासादिया सूक्त gives a synonym to this as शर्म, viz., Shelter. Each covering is virtually a protection. That which envelopes serves as a shelter to the object enveloped. From this point of view we may understand why in the ब्रह्मणास शर्म is equated with Charma or the Cutaneous principle which appears as the covering of each living object. It is said that the skin of the black antelope is called Charma in ordinary human speech but is virtually a शर्म so far as it represents the divine principle of protection; for the black antelope is the symbol of Yajña and the latter enshrines Agni or the overall principle of Life (शर्म चर्म एतकृणस्य मुग्धस्य तमानुर्भुः, शर्म देवत्रा, शत. III 2. 1. 8). शर्म = Charma = आवरणa represents the truly cryptic esoteric style of the ब्रह्मणास. In the Puranic terminology it is the same as the Gaja-kṛitti worn by Śiva at the beginning of his Tāṇḍava Dance, where the elephant is the symbol of Ahaṅkāra or individual manifestation.

6. Ambhovāda—The Ambhovāda was an important Vedic doctrine in which the Waters were conceived as the primeval source of all creation. Ambhas, Āpah, Salilam, Samudraḥ, Ritam, all these were regarded more or less as synonymous concepts and described with great elaboration in the mantras of the Rigveda. All creation proceeds from the infinite ocean of Varuṇa who is the presiding deity of Waters. The region of Varuṇa is that of darkness, i.e. of the absence of manifestation. It is also spoken of as the dark descent (कृष्ण नियाम, रिग. I. 164. 47). The Waters represent the principle of Rest in which Matter existed in a state of equilibrium and as an amorphous mass. Out of that unmanifest state of darkness and
static inertia proceeds the principle of Motion and Light which is symbolized as Agni. This doctrine is repeated many times in the Rigveda that the Waters as the primeval Mother gave birth to Agni. The Rigvedic seer formulates this significant enquiry:—

परो बिवा पर एता द्विबाधि परो देवेनस्थरूपेऽवदित। कं द्विवाधि प्रवर्तम दद्भ आपो यत्र देवा: संस्थित विच्छेदे।
तेमिर्द्वार द्विवाधि प्रवर्तम दद्भ आपो यत्र देवा: संस्थित विच्छेदे। प्रज्ञा नामावस्थ्यकमपिंते परिमत् विद्वान भुजानि तस्मात्।

(Rig. X. 82. 5-6).

Agni was the first child of the Waters as its Mother. The Waters were the same as Ritaṁ or Parameshṭhi, the universal principle and source of creation. Agni is spoken of as Apāṁgarbhah (Rig., III. 5. 3). According to the Rigveda VII, 49, 4 Vaiśvānarā Agni had its abode in the Waters (वैश्वानरो वासवन: प्रविष्टास्वापो देवीपिव-मामवन्तु।). Agni as the enkindling principle in the cosmos is spoken of as the Primeval Heat (अग्र तपस्या, बृहद्वेष्ट, II. 53). The Āranyaka-parvan refers to it as the temperature (आवान) and the Maitrāyaṇi Upanishad refering to the doctrine of the Divine Heat (देवीपिव) mentions that this heat is generated by the clashing forces of expansion and contraction known as उष्णेष्वर and आलाद्वम and that the Purusha is the same as Agni (यद्वैष्टयं स पुष्यः। अघ यो पुष्यः सोरिणवेदकारः, मैत्रायणी उपनिषत् II. 6). It is stated that the Gods discovered beautiful Agni hidden in the Waters—

अग्रिह्वन दशीतमस्वन्तेःसाहो व्रतिभविष्टि तस्मात् आग्नि (Rig. III. 1. 3.)

In the Rigveda Agni is explicitly stated to be the first-born of Rita which signifies the cosmic order as expressed in the form of the channels through which Water or Energy is flowing (अग्रिह्वन न: प्रवर्तम ऋतुत: री, Rig. X. 5. 7).

It may be stated that the sub-stratum of Rita or Āpah or Ambhaḥ represents the principle of Soma, and Agni is its opposite principle. All creation is spoken of as the manifestation of the interaction between Agni and Soma (अग्रीपाणियमात्यम जगद्वरूं), Animal life with blood, vitality and spirit is produced and sustained by the interaction of Agni and Soma (अग्रीपाणियम जगद्वरूं) which is tied to each sacrificial stake. The sub-stratum of Waters is conceived as a lake (सरस्व) from which Sarasvati or Vāk symbolizing the principle of Matter flows forth in a thousand forms.

Agni, the enkindled divinity, is the same as Indra, which the Śatapatha Brāhmaṇa derives esoterically from the root 'indh', 'to burn', that which is 'Indha' becomes Indra in the cryptic speech (स यथा मध्ये प्राणः। एव एवेद्वद्वद्विष प्राणायांत्यत इत्यन्वेषेच्छ वै तथादद्वद्विषनिवेद्यायाय संस्कार, VI. 1. 1. 2). In Vedic terminology the following bunch of coincident meanings should be borne in mind:

अग्रिह्वन―री―सरस्व―मघु―अघ―यस्स―अमुत―वैस्वानर―कल―हिरणयांगम्―प्रजापति―सय्―प्राण―व्योति―पिता―मघु―संस्कार.
They point to the same phenomenon, viz. the principle of Agni born from the pre-existent and infinite ocean of Waters. The principle of Soma has also its coincident series, viz. ṛṣa—ṛṣap—ṛṣapma—ṛṣil—sūdh—suṣa—suṣer—suṣfr—sūkṣa—sūkṣam—sūkṣma—sūkṣman—sūkṣin—sūkṣit—sūkṣitam: etc. A correct appreciation of their symbolism throws light on many stanzas of the Rigveda.

7. Amṛita-Mṛitu-vāda—Amṛita and Mṛitu are inherent in the creative process of the cosmos. Immortality is the principle of rest or stasis, and mortality is motion or change:

\[ \text{Amṛita: } \text{Mṛitu: } \text{Mṛitu-vāda: } \text{Simultaneous existence and non-existence.} \]

\[ \text{The Devas represent Amṛita and the Bhūtas Mṛityu, and Agni is connected with both as the Devarṣi and Bhūtārṣi, the former in the sun and the latter in the earth (Bhūtārṣi sunyāttapati Devaśatraśvayeṣvaraviśvaraviśvāgradbāvī, ibid. p. 16). In other words, Amṛita is called Rṣa and Mṛitu is called Vāda—} \]

\[ \text{Rṣa: generative forces.} \]

\[ \text{Vāda: vanishing forces.} \]

\[ \text{Birth is immortality and death is Mṛityu. Both of these are found in the Sun as Mārtanda, whom Aditi, the mother of Gods, brought forth ‘to spring to life and die again’:} \]

\[ \text{Rig X. 72.9.} \]

8. Aḥorātra-vāda—This was the same doctrine as the Kāla-vāda to which reference is found in the Svetāśvatara Up. (I. 2, kāla: sthāyibhavādyānāśa etc.). Also,

\[ \text{A thousand yugas constitute a day of Brahmā and a similar duration his night. Day means creation and night stands for dissolution. Aḥorātra is the unit of time and pregnant with all its power. It is Sāṃvatsara itself pushing with dynamic force the earth to revolve round the Sun on a fixed orbit. The Sun in the center is Prajāpati; he is the Horse that imparts movement to everything.} \]

\[ \text{(Gitā 8. 17)} \]
Ahorātra is very often spoken of as the Ahaṅk or Day of which the black and the white are two halves: अहाङ्क हृद्यमहर्ष्यं व (Rig. VI. 9. 1). The one presses the other to move on and on and revolve in a cycle. As a result of this equal distribution of light and darkness the Vaiṣṇavāra Āgni as the life in the Purusha and the Sun in the solar system is sustained and kindled for ever. Light and darkness, black and white, Āgni and Soma, creation and dissolution, birth and death, heaven and earth—these are the varied manifestations of Ahorātra. The tremendous force behind creation is Kāla, and this doctrine is found in its fully elaborated metaphysical form in the Atharvaveda (Kāṇḍa XIX, Sūktas 53-54):

इमं च लोकं परमं च लोकं पुष्यांबं लोकात् विचुदीवं पुष्यां।
सवैःहीनकानिनिजित्र ग्रहणा कालं स ईते परमो न वेदव।

(Atharva. XIX, 54. 5).

As Pt. Ojha has explained, द्रव्य is the substratum and real substance (प्रकृति) and धर्म is its modification:

रात्रि: परस्तादो तदहस्तु पवादह: परस्ताद स्वयमेव रात्रि:।
विकारस्तोऽथ: प्रकृतित्व रात्रि: सैषा गति: सा प्रभव: प्रतिष्ठा।

रात्रि symbolises the principle of Rest and धर्म: that of Motion; रात्रि is sleep (निम्र) and धर्म: is the awakening of the world-force (जगारण) which is styled as लोभ in the Purāṇas. Vishnu, the deity of the cosmos sleeps or rests on the substratum of the infinite force called Ananta or Śesha, the Remainder.

Vishnu represents the finite universe and the cosmic serpent is the symbol of Infinity. In the terminology of the Pañcharātra Bhāgavatas, Mārkaṇḍeya represents the principle of Time. He is coeval in time with creation, and the latter is a sacrificial session of a thousand years and so is Rishi Mārkaṇḍeya destined to live for a thousand years (सहस्राष्ट्र:) When Vishnu or the Divine Creator awakes from his abode in the Infinite Ocean (एकार्णव), it is the sage Mārkaṇḍeya, who first comes out of the restful body of Nārāyaṇa, and creation starts. What is intended to be said is that the dynamic element of Time is the root cause of cosmic pulsation. Nārāyaṇa is identical with Śūrya or Savitā, and the comprehensive coincidence of its connotation is explained in the Maitrāyaṇī Upanishad (VI. 8) as भास्म, ईश्वर, शत्रु, मृत, ज्ञानत्व, विद्युत्त, हिरण्याय, सत्य, प्राण, हस, शास्त्रा, विश्व, नारायण, श्रक, संबन्ध, पाया, विषण्या, समाद, इत्या, हत्, इत्या।

All these enter the orbit of meaning associated with धर्म: as a metaphysical doctrine of the Rigveda.
9. **Daiva-vāda**—The doctrine of the Devas as cosmic creators is fundamental to Rigvedic thought. The emergence of the Gods is the point where Yajña starts. The cosmos is one continuous sacrifice in which Agni is always present. He is invoked as यज्ञवृद्धि (Rig. I. 1. 1.) and is the symbolic embodiment of all the Gods (प्रति: सर्व देवता: एवं रूपः 212; तैत्तिरिय: I. 4. 4. 10, सवेदेवस्योपनिः: शतकम् VI. 1. 2. 28). Where Agni is, there all other Gods must be present (स देवो एवं वासिः, Rig. I. 1. 2). In the Dākhāyaṇī Sūkta of the Rigveda (X. 72) we find a profound disquisition regarding the birth of Gods and their relation to Aditi or Infinite Nature. The latter is the mother of eight sons (अष्टो गुजायो अदितिः) and they include the Seven Ādityas and the eighth Mārtanda or the yonder Sun born of the Golden Egg whom Aditi nursed to undergo the cyclic process of life and death (प्रजायेदृढ्यते वर्तं पुनर्माताओऽभास्मरः). For material creation Mṛityu is an essential factor; without it there would be no rhythm and no further movement.

As to the number and nature of Gods, there was a point of view that Agni and Soma are two essential divinities; Agni creates the Devas (Energy) and Soma creates the Bhūtās (Material Elements). Agni is one but assumes a triple form, and is therefore variously spoken of as स्वस्थम (son of three mothers), or त्रिमया (Rig. III. 56. 5) and त्रिपान (three-headed, RV. I. 146. 1). There are three high stations of Agni's birth all rooted in स्वयं or the firm nucleus of Yajña:

ििश्य ता परमा सति सवा स्वाहा देवस्य जननावतः: (Rig. IV. 1. 7)

The first truth of Agni's birth is Mind, the second Life and the third Matter. They are respectively known as त्रिमया (स्वस्थमः), देवाणिः (सूर्यः) and भूतानिः (श्रव्यः). In between these three levels, are the twin principles of Soma which keep the three Fires burning. Agni and Deva are identical principles, viz. energy in its active manifest form. Where there is Deva, there is light, immortality, order and truth. The opposite of Deva is Asura, the symbol of darkness, death, disorder and devilry. The Asura as darkness precedes the Deva and was therefore sometimes called पूर्वचित्त. From one mighty Asura's dominion were produced the Devas of definite names and forms:

महां देवानामसुखस्यन्मेकः

In each वज-मंडल, the Single Deva (एकः देवः) occupies the centre, the Thirteenth Devas lend their functioning power to the diametrical विक्रमम् बल, and the Ninety-nine Asuras cluster all round the circumference परिपूर्ण बल. The diameter is देव and the circumference is पूर्ण and that is why the latter are thrice as numerous as the former. The Asuras are not permitted to enter into the holy Yajña-मण्डलa protected by the
8. NÂSÂDIYA SŪKTA

mantra-power. Thus the देववाद school was of far-reaching connotation and importance in the Vedic times.

10. Samâja-vâda—This was the school of sceptics who asked about the universe such questions as: Whence? When? Where? How? What size? What form? Diverse were the answers formulated, but doubt found expression in such utterances:

न तं विदाय य इमा जगानाथमय्यमाकमस्तरं वमूच।
नौद्रार्थो प्रावृत्ता जस्व्य चायुवुप उज्ज्वलबलित। (Rig. X. 82. 7)

'You will not find him who produced these creatures: something different has entered your hearts.

'People now have beclouded minds and stammering lips, and given to wordly enjoyments, they merely have become chanters of hymns.'

In the Nâsâdiya Sûkta itself we find sceptic utterances in their boldest form:

'Who verily knows and who can here declare it, whence it was born and whence comes this creation? The Gods are later than this world’s production. Who knows then whence it first came into being?' It is finally stated that even the Creator who presides over this universe in the highest heaven knows its origin or does not know it—cannot be affirmed positively. Such is the great mystery. Everything here is a big sign of interrogation—a Great Question (संप्रश्न), the answer to which no one knows.

Besides these ten points of view there were other cosmogonic doctrines also and they were being put forward not in the spirit of contradiction but as probable explanations of the universe. Sometimes even single words were followed to their logical conclusion, for example, the symbology of the Cow, or the Horse, or the One-Footed Goat (श्रवण, एकश्रवण), or the Dragon of the Deep (महाकुंज) or the Dawn, or the two Âśvins, or the Great Mother (महामाता) by whom was always intended Aditi, the Mother of the Gods. Such symbols are too numerous to mention but they are regarded as offering some cogent explanation of the cosmic process. Indeed the comprehension of Rigvedic mythology depends on a correct appreciation of the meaning of the symbols which the Vedic seers employed as the vehicle of their thought and which language by common consent became the norm for the formulation of the Mantras. One who understands the significance of the symbols employed in the Rigveda can do justice to the thought embodied in it. There is a complete and consistent metaphysical system in the utterances of the Rishis and that key holds the secret of Vedic exegesis.
Brahman is Reality or Essence, who without undergoing any modification becomes the sub-stratum and the effective cause of creation. He is One and at the same time Many. The main root is बृह् to expand or to become many. As in the spring season the trees and the creepers are loaded with fresh leaves and flowers which sprout from their inherent sap or essence, so is the cosmos born out of the essence of Brahman. Like the waves of tidal flood on the surface of the ocean creation is due to the quality of manifestation inherent in Brahman.

All the created objects show a twofold attribute, viz. that they are subject to constant change and secondly that they retain their identity. The first thing is the principle of Motion and the second that of permanency and Rest. The first is बल and the seconde is रस. If the created objects reveal this twofold character their ultimate cause, i.e., Brahman assuredly partakes of this duality.

The trinitarian doctrine of the Three Purushas called Avyaya, Akshara, and Kshara is inculcated in the Vedas and elaborated in the Upanishads and the Bhagavādgitā. Avyaya is the highest Purusha and sub-stratum of all. It is the Supreme Essence in which all things are unified (परेष्यस्य सर्वं एकाभवति). Prāṇa or the vital being is Akshara which is responsible for all kinds of activity and motion. The gross material elements or the Pañcha-bhūtas are called Kshara. As the Gītā says—

द्रविषी पुरुषोऽक्षे कर्माणां एव च।
क्षरः सबौर्घुण्डूर्मुस्तानि कुटस्थोक्षरः उच्छवं। (Gītā XV, 16)

Matter is Kshara because it is subject to decay and disintegration. The energy within the material elements is Akshara.

The Vedic terms for these three are a little different. We have two sets of terms. In the first set Avyaya is Para, Akshara is Parāvāra, and Kshara is Avara, i.e., the three Persons are conceived of as the Higher, the Middle One, and the Lower One. In the more ancient terminology the Avyaya Purusha was known as श्रज and एक, and since श्रज is spoken of as एक्याद् or अपाद् i.e., the One-FOotered or the Footless One, the idea was that श्रज was devoid of any motion and represented the principle of Absolute Static Rest.

The Vedic word for Akshara Purusha was Rajas and Creation is spoken of as the measuring out of the possibilities of existence under the power and force of Rajas.

The third principle, viz., the Kshara Purusha is in the Rigveda called Vāk. Vāk is the designation of the Pañcha-bhūtas or the Five Elements of Matter. The genesis of the term is simple. In the course of manifestation the more subtle
substances are gradually transformed into the less subtle. There are three planes of manifestation, viz. Mind (मनः), Life (चक्रा) and Matter (वाक् or पंचसूतृत). Akāśa is the foremost of the five elements and also the most subtle one. Its attribute is Śabda or Vāk and therefore Vāk was accepted as the symbol of all the five material elements.

This was the Vedic conception of the three Purushas and all creation was regarded as Tripursha-srishti. It is the three states of consciousness that are implied here, viz., ज्ञात्व, वचन and सुधृति. One which is gross is encased within the other which is more subtle. We come across here a graded system of psychological depths which enter the constitution of each human being. This exposition of the Vedic Trinity corresponds essentially to the metaphysical triad of Indian philosophy, viz., सत्य, राजस् and तमस् of the ancient Sāṅkhya philosophers. This is the same as the three Devas in the Purāṇas, viz., Vishnu, Brahmā and Śiva. The three ritualistic Fires, the three Guṇas, the three Vedas and the three Devas are but divergent expressions of one and the same triadic doctrine distinguished by a cosmic coherence of the highest value—

एत एव नयो वेदा एत एव तवोऽर्जनः।
एत एव नयो वेदा एत एव नयो गुणः॥

Many other Trika parallelisms were derived from the basic conception of the Vedic Trinity.

The Agyāya Purusha is constituted of five sheaths or पंचक्रस्थ, viz. शात्व, बिन्न, मन, प्राण, वाक which are elaborated in the Taittirīya Upanishad. The Akshara Purusha is constituted of the Pañcha-prāṇas and the Kshara Purusha of the Pañcha-bhūtas. The Kshara is the material cause (उपालन or भारमण,), the Akshara is the efficient cause (निर्मित्त कारण or प्रभा,) and the Agyāya Purusha is the substratum (अलस्मन).

The Nāsadīya Sūkta does not content itself by merely recounting the various points of view; it makes a solid contribution by offering its own solution to the cosmogonic problem agitating the thinkers of that age. It makes the following statements:—

1. The ultimate cause of the world is तत् styled as एकम्, the One and the only One without a second. The epithet तत् is in contradistinction to एक् or एक सर्वेः for the world.

2. That एकम् was transcendent and above all, viz. परातर, which is the essential meaning of तत्समात्मात्व पर प्रक्षेतस (none other was, nor aught there-beyond). This परातर is the same as called निविशेष and निसर्गक.
3. That Transcendent Brahman for the sake of creation breathed (अन्नतृत), i.e. it was distinguished by its inherent power which is 'Breath' (प्राण). It is the same which later references speak of as निक्षिपत and which is equivalent to the principle called ज्ञीविवा or वेद, or श्रवण, or in the words of the Satapatha the श्रवण प्राण.

4. This प्राण depended not on any external factor like air (अन्नतृत), but was entirely due to the intrinsic-power (स्वर्था) of Brahman. This स्वर्था is a mystery, its obscure nature is beyond explanation or utterance and it exists in Him by his own right. As expressed further in the hymn the principle of स्वर्था is of a lower order (अवस्ताव), being the cause of material creation and associated with the Pitris.

5. In that ab intrà state (श्रवण) Dark-Inert (लम्बू) was hid by Dark-Inert (लम्बू). The two entities referred to as लम्बू are Svayambhū (the self-existent Father-principle) and Parameshthi (his emanation, the Mother-principle). In the Gītā the स्वर्थमूर्त is called बोधापद पिता and the परमेश्वरी the महंद्र ब्रह्म or योगिन. Both represent the parental pair prior to the creation of ब्रह्म-ज्ञीवी, which is the parental pair on the plan of manifestation.

6. The cosmos was hid in the depth of सच्चिद. This is a term which as explained above was synonymous with अन्नम्भ, अण, समुद्र, महामन्धर: or the एकाकार of the Purāṇas. इव सच्छिद refers to the created world (cf. ईशानवस्यमिव सच्छिद), which did exist in its suitable state as hidden under the depth of the sea. The principle of अण: denotes diffused matter existing in a state of equilibrium and rest. The cosmos (इव सच्छिद) existed then as an inscrutable watery mass, still unformed into any real shape (अणकेते).

7. तुच्छयये नाम्बिन्मत्यान्य सत्तियते—Both तुच्छय and अण: are technical terms. तुच्छय is void or spatial cavity i.e. the cosmos; अण: is that which pervades on all sides (आ समन्ताद भवतीति) and denotes Brahman itself. There can be no creation unless अण: is in some part affected by the principle of तुच्छय, or limitation, which implies the creation of a मंडल, that is a shell or coating with a void within it. The तुच्छय, is the same as भव (भूता न भवतीति), i.e. a यक्त, phantom or ghost, which is merely an appearance and nothing in reality. So is the world, and the three Lokas are but manifestations of Name and Form, which are called अण: and यक्त--

च्छय वायुमयिकम् भावसत्। परायमगच्छति। तत्र परायम तत्र भवेत् तव भवती यक्तिः॥
सह ग्रहणो महतो ग्रहेः। तते हृते ग्रहणो महतो यक्ति॥ (शति ११०१३११-५)
The cosmos or the नाम-रूप as तुच्छयो-स्रव्य—यज्ञ represents the महिमा of पुरुष, but पुरुष is mightier than all this seeming greatness—
एवानाम यज्ञसम्भवी ज्ञाययादि पुरुषः: ( ऋ० १०४०००१० )

8. तपस्त्तमहिमाजायतैकम्—एकम् here refers to the principle of individuation, i.e. the individual centres which came into existence as so many universes. Each universe is a यज्ञ, and the aggregate of all the universes is also a यज्ञ. The यज्ञ is spoken of as the नामि or centre of organised activity—

यज्ञायिष्ठ यज्ञ ज्ञानव्य प्राप्ति: । ऋ० १०४०००१०

यज्ञ यज्ञो ज्ञानसम्भव नामिष्ठ: । ऋ० १०४०००१०

"Where is the centre of the world, I ask thee",

"This यज्ञ is the world's centre".

नामिष्ठ, हृदय, उपय, उपवेष, क, गर्भ, मय्य—all these point to the centre of the universe or the created organism. This is एकम्, the one which becomes many in the extension of its diameter and the manḍala or its circumference. This एकम् is that यज्ञ which is born of heat or तपस्—

महृद्ध यज्ञ ज्ञानसम्भव सध्य तपस्य क्षान्त सत्यवस्य खगोऽ।

On the surface of सत्यवस्य i.e. यज्ञ, diffused primordial matter, the यज्ञ i.e. नाम-रूप (Name-Form relata) makes its appearance by the power of तपस्, i.e. अर्नित or heat or temperature gives rise to movement, activity or pulsation.

The particular portion of आस्था that was shadowed by तुच्छयो, generates within itself the temperature of heat which brings into being the individual centres manifesting as the Sun in the midst of each system. सुर्य is the manifest form of intense तपस्, the enkindled power called इत्य, i.e. esoterically इत्य. The mutual realtionship of यज्ञ and इत्य is noteworthy. In contrast to the vast mightiness of Brahman, the created world is but a very minute portion of Him (cf. एकान्तोऽस्यत्रयो ज्ञानः).

9. मनस्—That one Individuating Phenomenon is known as the Mind (मनस्); the same as प्रहंकार, the Consciousness or Ego. It is variously known as मन्स, बिति, स्निब्द, स्मृति, etc. In the यज्ञ terminology मनस्तिथिः is called वज्ञान, or विक्षित, or यज्ञ, or होऽी, or मन्स, i.e. the presiding spirit of each समाहित: यज्ञ—

(वे) मनस्य होऽी प्रष्णमामायें मन्तु: समीतिपरिमंत्ष्य सस होऽीमि:।

रूप X. ६३. ७)

मन्तु is मनस्, also called अर्नित, or द्वार, or प्राण, or प्रजापति, or शास्त्र यज्ञ, because of its सर्वस्मीन or द्वार.
10. काल—The enkindling of तन्त्र or हृदय or the consciousness of mind is the same as काल, the principle of desire. It is the primeval seed of life and creation appearing in each individual centre or यज, or सूर्य. It is the same as विज्ञान, or संज्ञा, the wife of the Sun-god and daughter of वायु.

11. When we speak of मनस, we should always remember its source in the हृदय. As already pointed out, हृदय, नामित, नर्म, उक्ख, मनस all signify the centre which is unmanifest (अव्यक्त) and मनस is its manifest power. मनस is एज्ज्य and हृदय is भृज्व (I. 164. 30), मनस is नामित and हृदय its प्रमुख cause. मनस or consciousness is the norm of life, of which हृदय is the hidden mysterious source:

कवीयमानः क हृद्र प्रतोच्छः देवे मनः कुतो अभि प्रजातम । (I. 164. 18)

Who the poet here could tell of the source of the god-like Mind? Mind is no ordinary thing, it is God Himself. In the विरास्तकल्प सूक्त of the यजुर्वेद, मनस is called हृद्रप्रतिष्ठ, i.e. the mind is established in the हृदय, and the same is implied here in the words हृद्र प्रतोच्छः कवीयमानः मनिषा.

12. What did the poets discover by the power of their thought was the kinship of the material creation (सतो भृज्व) in the प्रशस्त or प्रमाण शून्य्द of the preceding order. These particular meanings of सत्त and भृज्व have been explained above under सदस्वत्वाद and in the शास्त्र VI.1.1.1. (कथयो वाच ते च प्रमाण शून्य्द के ते प्रशस्त इति प्रमाण वा शून्य्द). The kinship of Matter with Energy is the basic knowledge and top secret of the cosmogonic science. It may seem contradictory but it is there—the Bhūtas have emanated from the Devas.

13. Next comes a strange cogitation of the Seer. With an introvert mind he thinks loudly—

अभ: सिवासिसौ हृदरि सिवासिसौ त ।

The source of the Sat seems at times rooted below, at times emanating from above. Here अभ: is the material world, and उपर is ऊष्म or Brahman. The principle of Life, Mind and Matter, i.e. of the created universe with its triadic coherence, is attributed by some to the manifest process and by others to a mystery. The truth lies somewhere between the two, as the ray that constitutes this creative process is neither from above nor from below, but an oblique manifestation (तिर्थोनो विलितो रघुरेष्या). Its source and end are both unknown and unknowable. It is analogous to the birth of Indra from the oblique side of his mother.—

तिर्थवता पार्शविज्ञानाः, (Rig. IV. 18. 2).

In the Matsya Purāṇa it is stated:

वाम विदार्य निकालत: सुरो देव्य: पुन: रघुरेष्या।
8. NĀSADIYA SŪKTA

The same is said of विष्णु in the बैधीमान्वत that विष्णु was born from the oblique side of शुद्ध चिराट (बम्भू पाता विष्णु शुद्धय वामपार्श्वतः, Devī Bh. IX. 3. 59). Similar was the birth of the Buddha from the oblique side of his mother.

The meaning of these is that the source of Life is not contiguous either in the manifest or the unmanifest. If is were so it could be traced. It is like the diving of a sky-soaring eagle, an intrusion from an oblique direction and hence nobody knows whence it comes or where it goes.

14. The two principles essential for birth are the parental pair comprising Father and Mother. The Father is the रेतोशा and the Mother is the महिमान्त. The रेतोशा is the same as बीजप्रद पिता (Gītā, 14, 4) and महिमान्त is the same as महुर्ष्य or योति (मम उत्तेत्तुष्य हस्तः तस्मिन् गकर्म वाग्मययु, Gītā, 14, 3.) On the plane of the unmanifested creation (मानसी छूट) they are styled as स्वयम्भु and परमेश्वरी, and on the plane of manifest creation, बाजा-पुष्पिक्ष. A two-fold parental pair is essential for the creation of Agni who is therefore called ‘twice-born’ (द्विजमित्रा, I. 194, 4.). The two births are on the plane of energy and matter, the first one is called higher (परस्त्रां) and the second one lower (अवतार).

15. प्रतिग्रत्र—The highest entity is called प्रतिग्रत्र (प्रतिग्रत्र परस्त्रां), which is elsewhere also styled as the संस्कारी लोक or the region of तपस्य and स्वयं i.e. the मनस्तिरच of स्वयम्भु or the Father.

16. स्वयम—It is comparatively of lower potentiality, belonging to the वाक्ष or material plane of पर्यवेशी, the Mother Principle. स्वयम is associated with the Pitṛis, and identical with विराज conceived of as the female potentiality of पर्यवेशी and identical with महुर्ष्य and योति. According to Manu, the first-born are the Rishis and they in turn give birth to the Pitṛis:

ऋषिधाम: निर्योजना; निश्चितो द्वेषमानवः। द्वेषम्भुता जगतः सर्वेः चर्म स्वायंग्नु पूर्वेशः॥ (Manu, 3.201)

ऋषिधाम corresponds to स्वयम्भु, निर्योजना: to पर्यवेशी, द्वेष to सर्वेः and मानव to श्रवणिक. The Rishi-creation is अस्तु and of देव is सत. With the Rishis are dove-tailed the Pitṛis representing the principle of स्वयम or the crystalisation of material particles, which further on in the देव छट्टि become organised into a यज्ञ or ordered system.

17. When thinking of the two relative factors of प्रतिग्रत्र and स्वयम, viz. the higher controlling energy and the lower material order subject to it, the Rishi thinks of the several aspects of differentiated energy called the Gods. This was the doctrine of देवनाद and considered insufficient in itself as the ultimate cause of
creation, वर्ग देवा अस्त्र विस्फोटन, i.e. when स्वयम्भू and परमेश्वर, viz. the ज्ञानमुक्त पुरा and महाज्ञात as its opposite counterpart have already appeared as the first parents of creation, then appear the देवा as the presiding spirit of ज्ञात, which commences in the region of सृष्टि. सृष्टि is ज्ञानारंभण; there is no regular ज्ञात prior to the creation of सृष्टि. In fact the सातोहु ज्ञात comprised of ‘Seven Threads’ (सत तन्तु) begins in सृष्टि, the सत तन्तु being Mind, Life and the Five Elements of Matter called मन, भाष्य and पञ्चमुदय or वाच, respectively. In सृष्टि we witness the spectacle of the clash between the Angels and Titans (देवासुर), the former led by देवता and the latter by वृक्ष, who is keen to enter the orb of the Sun-god (सूर्य मण्डल) and overpower its presiding deity Indra but which it cannot do.

18. Finally in enunciating the First Principle, the Seer mentions the ज्ञात of this creation as its source, and this is no other than ब्रह्म—

इर्इं विद्यद्यत ज्ञातमूल वद्वेव वद्वेव वद्वेव वद्वेव।
यो ज्ञाताय भवे भज्जायं सो भज्जायं सो भज्जायं सो भज्जायं।
(Rig. X. 129. 7)

In uppermost Empyrean (परर्वोपन) is the निःस्वर ब्रह्म, beyond all categories of Time and Space, and He the Supreme Godhead has created All this (इर्इं वद्वेव) by His intrinsic power.

Brahma-vāda was thus the metaphysical doctrine of the Rigveda:

कल्पितु वर्ण के उस ब्रह्म आत्मातो द्वादशब्रह्मियो निःस्वरः।
मनोविला भवना धृष्टविदूः तदृ यद्यतिस्वर भुवनानि धारयन।
(Rig. X. 81. 4)

The ‘Forest’ is the पराशाप्रज्ञात (cf. तत्साधायान्त परः कल्पिता), infinite and beyond all creation. The ‘Tree’ in it is the ज्ञात, from which are fashioned the many universes. Each universe again is like a branch (बल्था) of that Avyaya, वेदत्ता. The Forest, the Tree and the Branch all are of one and the same Essence, viz., ब्रह्मान्तः

ग्रह तद्यं ग्रह सं ग्रह अत्मातो द्वादशब्रह्मियो निःस्वरः।
मनोविला भवना विज्ञाति वो ज्ञाताय भुवनानि धारयन।
(Rigveda, 2.5.19)

The नसादिया Sūkta thus presents a profound statement of the ancient cosmological formulation. Its esoteric meaning and consistency are patent in the seven mantras that make up the hymn.
8. NÂSADIYA SÜKTA

नासदीय सूक्त

नासदियो सदसीतदानीं नासीद्रजो नो भ्योमा परो यद।
किमायोय: कुड़ कस्य शमरमम्भ: किमातीद गहूँ गम्मीरू। १।

न मुख्यानोद्नाटे न ताहि न रात्या श्राह आसीत्रकेत।
आनीवालते स्वयमा तदेक्ते तद्वादायस्य परं: कि चनास। २।

तम आसीतमस्य श्राहमोऽकेते साविते सवभमा इसम।
तुज्जयोनन्मोऽप्रितात् यदासीतातपस्तमहिनायायतैः ३।

कामस्तद्वेषे समवत्तातिं मनसो रेतः प्रयमम् यदासीत।
सतो बन्धुसतिं निरविन्दन्तुपदि प्रतीष्ठा कवयो मनोपा। ४।

तिरस्कीैं विततो रतिमेवाम्याखः हिन्दौसीतुपुरिः हिन्दौसीशै।
रेतोऽर आसामहिमान आसामत्वया आसात्यात्यतिं परस्ताव। ५।

को अद्व वेद कृ घ्य वोचकुत आधाराको नुष्ट इयों विषधि।
आरविन्दं श्रम विस्वकीनान्या को वेद यत् आव्यूः ६।

इयों विषधियत आत्मवृत्त यदि वा दये यदि वा न।
यें अस्यायत्रं: परसी भ्योमात्सी श्राह तेवद् यदि वा न वेद। ७। उग्रवेद X, १२९।