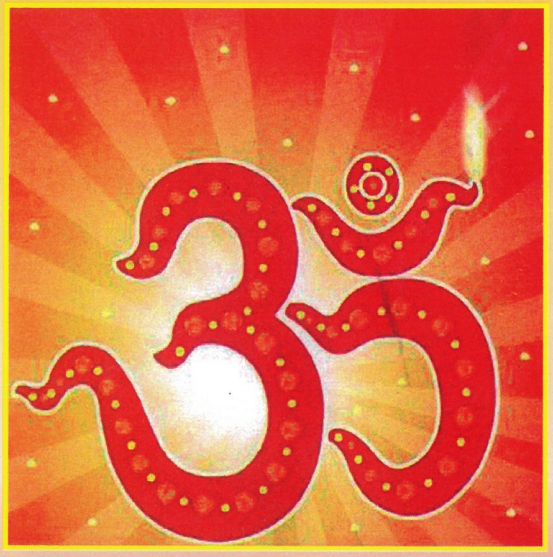
Purusa-sukta
&
Vedic Sacrifice



PURUṢA-SŪKTA
AND
VEDIC SACRIFICE

Sri Garib Das Oriental Series No. 352

PURUṢA-SŪKTA AND VEDIC SACRIFICE

Prof. Dr. S.K. Ramachandra Rao

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PREFACE

The Kalpatharu Research Academy, Bangalore is presenting to the world of scholars and students the Fourth Volume of its prestigious series ṚGVEDA-DARSANA. This volume deals with the most important Sukta in Ṛgveda, namely PURUṢA-SUKTA, which has been extensively used in the country in various ritualistic occasions, even to this day. It is for the first time that an entire volume has been devoted to this Sukta : its importance has been highlighted here. The Academy feels sure that the value of this series of Books on Ṛgveda would be recognised by the workers in this field as well as pious and interested lay folk.

The Academy records its sincere gratitude to the Author of this, as well as the other, volumes in the series, Prof. S.K. Ramachandra Rao, an eminent scholar whose service to the Academy has been most invaluable. The Academy also feels grateful to His Holiness Sri Bharati-Tirtha Swamiji of the Sri Sringeri Sharads Peetham, who is the chief patron of the Academy Sri V.R. Gowrishankar, the Administrator of the Sri Sringeri Peetham, has been of great help as the Chairman of the Academy and out thanks are due to him. The Academy also acknowledges its gratitude to the officers of the Ministry of human Resources Development, Government of India, and to the authorities of the Government of Karnataka for their support in our endeavour.

The Omkar Offset Printers, Bangalore merit our special appreciation for the excellent manner in which the volume has been produced

DAIVAJNA K.N. SOMAYAJI
Chief Editor and Director
Kalpatharu Research Academy

INTRODUCTION

The present volume focuses attention on the most popular of the Vedic hymns, *viz.*, Puruṣa-Sūkta. The idea of the Puruṣa has been explained in some detail and the enigmatic concept of Puruṣa-medhā has also been considered in its proper perspective. It is hoped that by presenting this traditional interpretation, many of the misconceptions will be removed. And as an Appendix has been given a detailed symbolic account of the Yajña, prepared by an almost unknown scholar of the previous generation, Śrīmuṣṇam Narasiṃhācārya. This becomes relevant in the context of yajña, which is the central theme of Puruṣa-Sūkta. While this account may at first glance appear to be a modern reappraisal, it accords well with the traditional approach of concentrating on the essentials.

S.K. Ramachandra Rao

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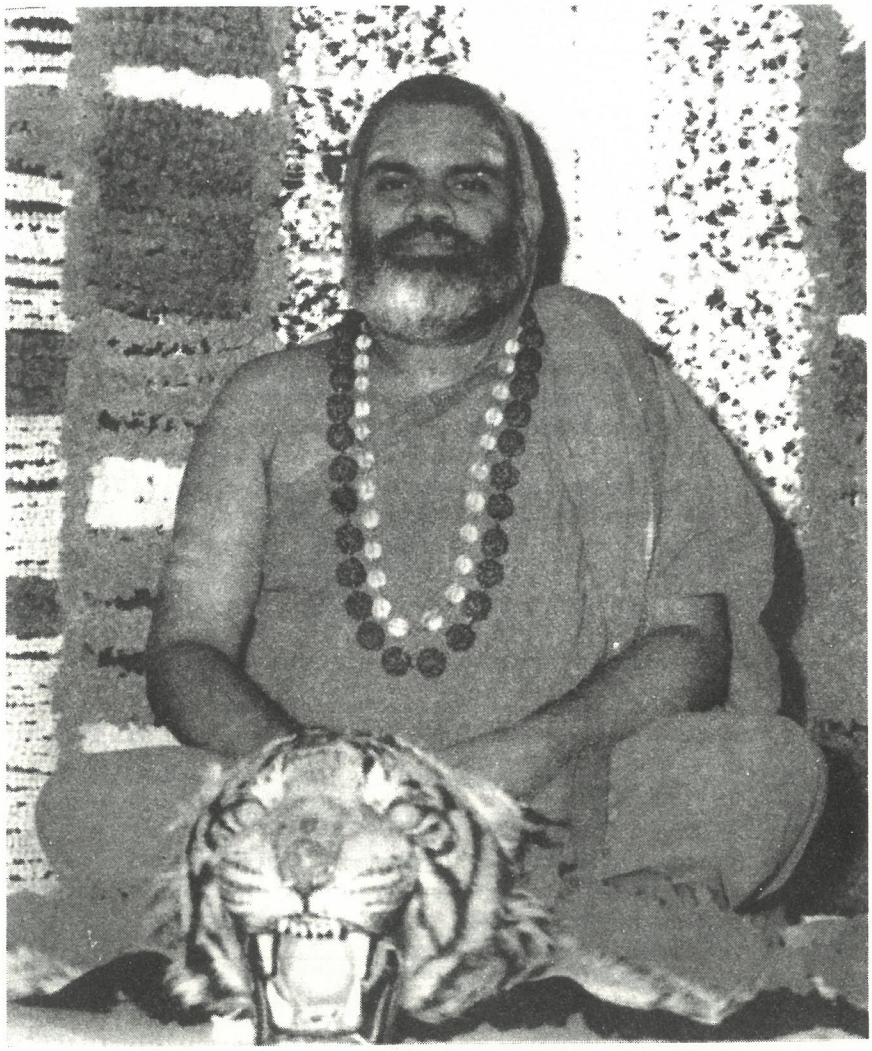
चतुर्भुजे चन्द्रकलावंतसे कुचोन्नते कुङ्कुमरागशोणे।
पुंड्रेक्षुपाशाद्रुशंपुष्पबाण-हस्ते नमस्ते जगदेक मातः॥



H.H. Sri Sri Bharati Theerta Mahaswamiji

Humble Dedication to Our Chief Patron

भारती करुणापात्रं भारतीपदभूषणम्।
भारतीपदमारूढें भारती तीर्थमाश्रये॥

CHAPTER ONE

PURUṢA-SŪKTA

Introduction

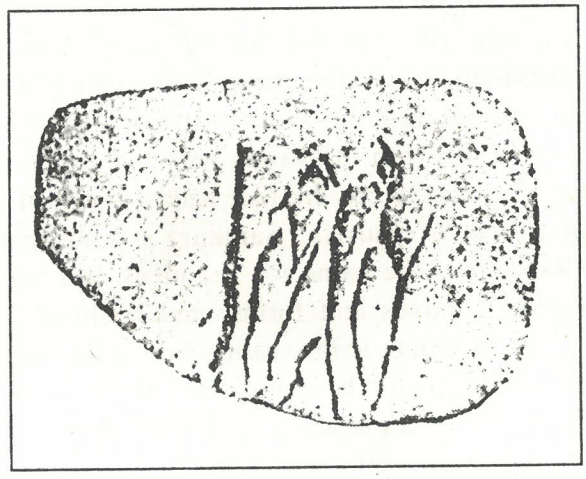
It is said that the Savitṛ of the Gāyatrī-mantra is identical with the Puruṣa-sūkta (*Ṛgveda,* 10, 90), and that the entire Vedic canon follows the lead of Puruṣa-sūkta ('vedāḥ puruṣa-sūktagāh'). The *Chāndogya-upaniṣad,* while eulogizing the Gāyatrī-mantra cites a mantra from Puruṣa-sūkta (10, 90, 2), with the words 'tad etad ṛchābhyanūktam', and draws a correspondence between the four pādas (lines) of Gāyatrī and the four pādas (quarters) of Puruṣa. Śaṁkara's comments thereon are illuminating : "Gāyatri is the name for Brahman. But Gāyatri represents the mutable world of names and forms, and Brahman is beyond this; higher than this; for Brahman is the reality, immutable and indescribable. Brahman is called Puruṣa, for he completes the three pādas of Gāyatrī, perfecting it ('puruṣah sarva-pūraṇāt'), and he abides in the human heart without really revealing himself ('puri śayanāt'. All phenomena, although distinguished into three realms, three branches of learning, and three vital currents (corresponding with the three pādas of Gāyatrī) is in fact but one aspect of Gāyatrī (or Brahman); comprising of all phenomena, mobile and immobile; and beyond this is the fourth pāda of Gāyatrī (darśata), which

is the spirit that is responsible for the three other pādas. The part that is manifest is no doubt suggestive of the puruṣa's glory and majesty; but the real nature of Puruṣa is higher than this. Puruṣa is perfection. And the entire Veda and all the scriptural lore are a statement of this transcendental nature of Puruṣa. Ānanda-tīrtha says :

स पूर्णत्वात्पुमान्नाम पौरुषे सूक्त ईरितः।
स एवाखिलवेदार्थः सर्वशास्त्रार्थ एव च॥

The hymn known as Puruṣasūkta (or Pauruṣa) which is to be found originally in *Ṛgveda* (10, 90), is also found in *Vājasaneya-saṃhitā* (31, 1), *Śatapatha-brāhmaṇa* (13, 6, 2, 11) *Taittirīya-āraṇyaka* (3, 12, 1), and *Āpastamba-śrauta-sūtra* (16, 28, 3,; 20, 20, 2). It is referred to as 'Sahasra-śīrṣā-sūkta' in *Vṛddhahārīta-saṃhitā* (5, 3, 86), and as 'Sahasrākṣa-sūkta' in *Baudhāyana-dharma-śāstra* (4, 7, 5). There is another hymn in *Taittirīya-āraṇyaka* (10, 11, 1), which begins with the words 'sahasra-śīrṣaṃ devam',' and which is also an eulogy of Puruṣa, and significantly this is named 'mahā-nārāyaṇīyam', pertaining to Nārāyaṇa who is the seer of the Puruṣa-Sūkta.

The expression 'puruṣa' is not to be construed in the sense of 'man' (human being), although this meaning became prevalent at a later age. It is never employed in the Vedic hymns in this sense.



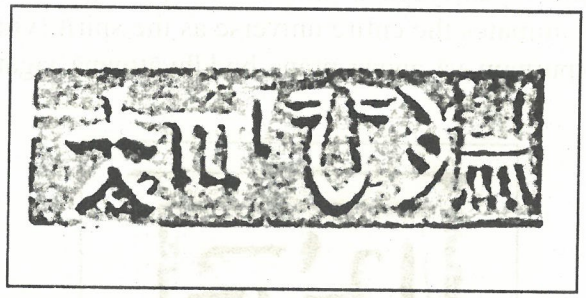
The expression 'puruṣa' etymologically signifies that which goes ahead (purati agre gacchati), 'that which fills all with strength' ('piparti pūrayati balaṃ yaḥ'), 'that which lies inside the township' (purṣu śete yaḥ') ('pura kuṣan' Uṇādi-sūtra, 4, 74). It is derived from the root 'pṛī' which has the

sense of protecting, pervading, filling (pālana-pūraṇayoḥ). The word has the meaning of the spirit in contradistinction to matter (prakṛti); in the Sāṃkhya system of thought, puruṣa (masculine gender) is distinguished from prakṛti (matter, nature, feminine gender). Prakṛti evolves, changes and binds; but it is inert and has therefore to depend upon the presence of puruṣa, to enliven, impel and vivify. Puruṣa here corresponds to savitṛ in the sense of stimulator or creator of all things. All things in their individual forms are regarded as 'embodied' (*viz.* having bodies, which are filled by souls, and hence called puras). We read in *Bhāgavata* (7, 14, 37) :

पुराण्यनेन सृष्टानि नृ-तिर्यगृषि-देवताः।
शेते जीवने रूपेण पुरेषु पुरुषो ह्यसौ॥

The puruṣa is so called because he creates all the species of beings (puras), humans, beasts, sages and gods, and lies in each of the beings in the form of soul. Elsewhere, puruṣa is identified with Viṣṇu, for he abides within the body which is called 'pura' :

पुरुसंज्ञे शरीरेऽस्मिन् शयनात्पुरुषो हरिः।



It is in this sense that the lexicon, *Amara-koṣa,* takes the word puruṣa as synonymous with 'ātman' (3, 3, 218). Puruṣa, as the ultimate and unitary cosmological principle as well as the subtlest psychic reality, occurs in the hymns of *Ṛgveda,* and in the Upaniṣads.

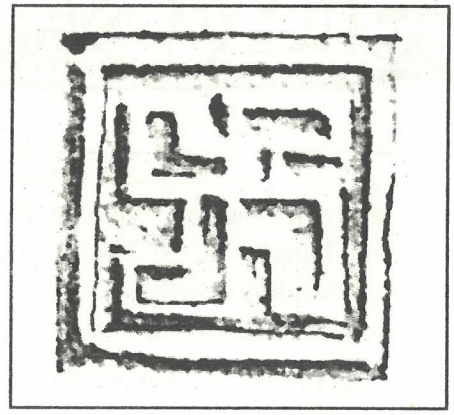
In *Praśnopaniṣat* (5, 5), Puruṣa is identified with the person who is the inner spirit of the Sun (sūryāntargata-puruṣa), who is to be contemplated upon as Om (with three constituent sounds : a,u and ma). One who meditates on this supreme and transcendental Puruṣa, resplendent with the lustre of the sun, will be freed from all sins, even as the serpent discards its old and worn out skin :

यः पुनरेतं त्रिमात्रेण ओमित्यनेनैवाक्षरेण परं पुरुषमभिध्यायीत। स तेजसि पुरुषे सम्पन्नः। यथा पादोदरस्त्वचा निर्मुच्यत एवं ह वै स पाप्मना विनिर्मुक्तः।।

In this state of liberating enlightenment, the devotee has the vision of Puruṣa, who abides hidden within his own body (or heart), and who is beyond this 'soul-mass' (jīvaghana), which is available for immediate experience :

स एतस्मात् जीवघनात् परात्परं पुरिशयं पुरुषमीक्षते।।

The idea of 'soul-mass' refers to Hiraṇya-garbha, the primaeval source of all beings. This Hiraṇyagarbha is explained by Śaṃkara as the very own self of all tansmigrational and embodied souls ('sarveṣām saṃsāriṇāṃ jīvānāṃ ātma-bhūtaḥ'); it is the inner spirit which is the distinguishing marks of the beings (sa hyantarātmā liṅgarūpeṇa sarva-bhūtānām); in it are settled all the souls (tasmin hi liṅgātmani samhatās sarve jīvāḥ). It is the inner reality of all physical constitutions (sarva-śarīrānu-praviṣṭam), which can be contemplated upon as the very principle that abides in the solar orb. *Īśa-upaniṣad* (16) speaks of this indwelling reality as the Puruṣa, whose limbs are the three vyāhṛtis ('yosāvasau puruṣah', comm. ādityamaṇḍalastho vyāhṛtyavayavaḥ puruṣah, puruṣākāratvāt). The same reality fills and animates the entire universe as the spirit (vital energy) and consciousness (pūrṇam vā anena prāṇa-buddhyātmanā jagat-samastam iti puruṣaḥ).



In *Kaṭha-upaniṣad* (3, 6, 12), the Puruṣa is described as of the size of the thumb (aṅguṣṭha-mātraḥ), and dwelling in the centre of one's own being (madhya ātmani). The measure of the thumb signifies the extent of the heart-lotus, within the opening of which the spirit rests and where the

yogis can visualize it with ease. And the Puruṣa is luminous like fire, but devoid of smoke (4, 13, 'jyotir ivādhūmakaḥ') This reality is all inclusive and transcendent : sensefunctions (indriya) are superior to the physical organs; mind (manas) is higher than the sense-functions; consciousness (buddhi, sattva) is higher than mind; and the soul (mahān) is superior to consciousness. Higher than the soul is the unmanifest ground of all phenomenal existence (avyakta). Transcending even this unmanifest is Puruṣa. Transcendence or superiority is in terms of inclusion (vyāpakatā). What is higher includes the lower. The unmanifest which is the highest in the phenomenal series is also called ākāśa, which is all pervasive. Ākāśa, according to *Brahmavidyopaniṣat* (14), signifies the soul (jīva), 'vāyu' and 'prāṇa' ('vāyuḥ prāṇas tathākāśaḥ trividho jīvā-saṁjñakaḥ'). And Puruṣa who transcends ākāśa, cannot be perceived or identified by any sign that is valid in the phenomenal sphere (therefore called 'aliṅga', liṅgyate gamyate yena tal liṅgam, buddhyādi; tad avidyamānam (6, 7 and 8);

इन्द्रियेभ्यः परं मनो मनसः सत्वमुत्तमम्।
सत्वादधि महानात्मा महतोऽव्यक्तमुत्तमम्॥

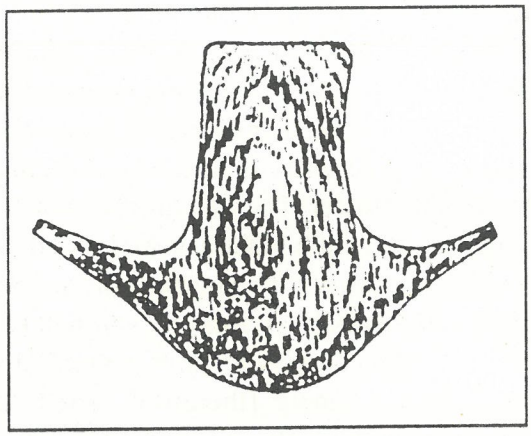
अव्यक्तात्तु परः पुरुषः व्यापकोऽलिङ्ग एव च।
यं ज्ञात्वा मुच्यते जन्तुरमृतत्वं च गच्छति॥

Muṇḍakopaniṣat not only identifies Puruṣa with immutability and eternity (1, 2, 11), but speaks of him as filling all things from within and without, although devoid of form ('divyo hyamūrtaḥ puruṣaḥ, sa bāhyābhyantaro hy ajaḥ', 2, 1, 2). He is not to be mistaken for the undifferentiated, unmanifest, unchanging and undying world-principle (akṣara); which is the ultimate stuff and source of all existence; he is in fact beyond it (akṣarāt parataḥ paraḥ).Given below is the explanation offered by Śaṃkara :

अतः अक्षरात् नामरूपबीजोपाधिलक्षितस्वरूपात् सर्वकार्यकरणबीजत्वेन उपलक्ष्यमाणत्वात् परं तत्त्वं तदुपाधिलक्षणं अव्याकृताख्यमक्षरं सर्वविकारेभ्यः तस्मात् परतः अक्षरात् परः। निरुपाधिकः पुरुष इत्यर्थः। यस्मिन् तदाकाशाख्यमक्षरं सव्यवहारविषयम् ओतं प्रोतं च॥

Here, two aspects of 'akṣara' are distinguished: one which has names and forms, and constitutes the source of all effects (bodies) and their instruments (senses); and the other free from all such conditions. The former is undifferentiated (avyākṛta), and is unchanged amidst all change in the phenomenal presentation. This is the undying world-principle; and

the aspect transcending it is Puruṣa that is free and pure, altogether unconditioned by phenomenal processes.



This Upaniṣad also points out (2, 1, 2) that it is from the former aspect of Puruṣa that the world proceeds: life-processes, mind, sensefunctions, elemental bricks of the material world and the entire universe. In a sense, the universe itself is this Puruṣa (2, 1, 10 'puruṣa evedaṃ viśvam'), and it is hidden in the heart-cave of the living beings ('nihitam guhāyām,' *op. cit.*). And this Puruṣa is conceived in human image ('puruṣa-vidha,' cf. also *Bṛhadāraṇyaka,* 1, 4, 1, 'ātmaivedam agra āsīt puruṣa-vidhaḥ'), and is identified with Prajāpati (comm. of Śaṃkara on the *Bṛhadāraṇyaka* passage cited above "ātmeti prajāpatiḥ prathamāṇḍajah śarīrī abhidhīyate", and Rāmānuja described him as the primordial creator, "ādi-kartā ca bhūtānām"). The human imagery regards Agni as the Puruṣa's head, Sun and Moon as his eyes, the directions alrounds as his ears, the Veda as his speech (*viz.* open mouth); Vāyu is his vital current, and the whole universe is settled in his heart. The earth itself emanates from his feet. And this Puruṣa is the inner spirit of all creatures:

एतस्याज्जायते प्राणो मनः सर्वेन्द्रियाणि च।
खं वायुज्र्योतिरापः पृथिवी विश्वस्य धारिणी॥ (3)

अग्निर्मूर्धा चक्षुषी चन्द्रसूर्यौ
दिशः श्रोत्रे वाग्विवृताश्च वेदाः।
वायुः प्राणो हृदयं विश्वमस्य
पद्भ्यां पृथिवी ह्येष सर्वभूतान्तरात्मा॥4॥

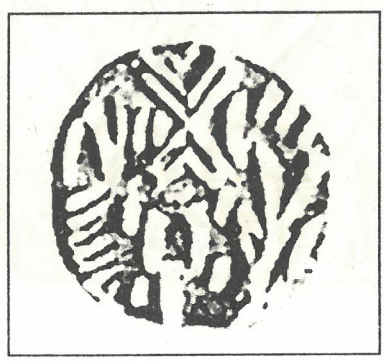
The Upaniṣat proceeds to remind us of what the Puruṣa-sūkta itself elaborates; that the three Vedas emanate from the Puruṣa as also all the sacrifices and initiations into them, the year with all the seasons, the performers of rituals, the worlds, and all kinds of creatures (human, angels, beasts, birds and so on). The text adds that inbreathing and out-breathing, the ritual offerings, the penances and austerities, faith, truthfulness and duties devolving on us, all come out of this Puruṣa and take shape.

बह्वीः प्रजाः पुरुषात्संप्रसूताः॥5

तस्मादृचः साम यजूंष्षि दीक्षा
यज्ञाश्च सर्वे क्रतवो दक्षिणाश्च।
संवत्सरश्च लोकाः
सोमो यत्र पवते यत्र सूर्यः॥(6)

तस्माच्च देवा बहुधा संप्रसूताः
साध्या मनुष्याः पशवो वयांसि।
प्राणापान व्रीहियवौ तपश्च॥(7)

(Comment : व्रीहियवौ। हविरर्थौ।। तपः। कर्माङ्गं पुरुषसंस्कारलक्षणं स्वतन्त्रं फलसाधनम्।।श्रद्धा। यत्पूर्वकः सर्वपुरुषार्थसाधनप्रयोगः चित्तप्रसादः आस्तिक्यबुद्धिः।। सत्यम्। अनृतवर्जनं यथाभूतार्थवचनं च अपीडाकरम्।। विधिः। इतिकर्तव्यता।।)



The account is completed by drawing our attention to the fact that this Puruṣa is in fact the indwelling spirit of beings; he abides in the interior of the being, like the very Self of the self, enveloped by the gross body and the elemental ingredients thereof:

येनैष भूतैस्तिष्ठिति ह्यन्तरात्मा॥(9)

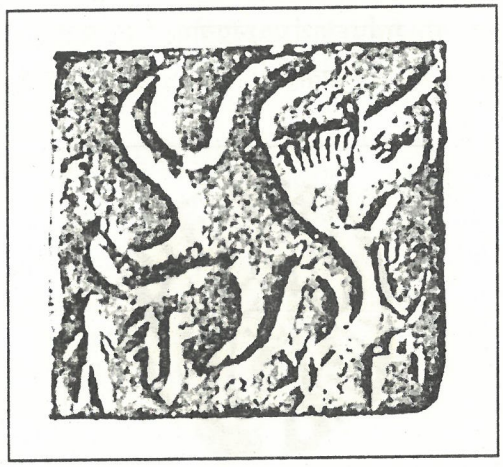
(Comment : भूतैः। पञ्चभिः स्थूलैः परिवेष्टितः।। अन्तरात्म। लिङ्गं सूक्ष्मं शरीरम्। तद्ध्यन्तराले शरीरस्य आत्मवद्वर्तते इत्यन्तरात्मा।।)

A similar account of the Puruṣa as the indwelling spirit in all creatures, and as the ground on which all factors of physical existence arise occurs in *Praśnopaniṣat* (6, 2, to 6). The factors constitute the form of the Puruṣa. They incline towards the puruṣa-image (puruṣāyaṇāḥ). But when they reach the Puruṣa, they lose their individual distinguishing marks and become known as the Puruṣa himself, even as the rivers that flow towards the ocean. The factors that constitute our physical existence are all settled in the Puruṣa, like spokes of the wheel in the hub.

इहैवान्तःशरीरे सोम्य स पुरुषो यस्मिन्नेताः
षोडशकलाः प्रभवन्तीति।।2।।

षोडशकलाः पुरुषायणाः पुरुषं प्राप्यास्तं गच्छन्ति
भिद्येते चासां नामरूपे पुरुष इत्येवं प्रोच्यते।।(5)

अरा इव रथनाभौ कला यस्मिन्प्रतिष्ठिताः।।(6)



The *Bṛhadāraṇyaka* (1, 4, 1) derives the word 'puruṣa' in altogether an different manner. It is said here that the word has two parts 'pura' (pūrvam, at the beginning) and 'auṣat' (burnt up, destroyed). The first part refers to the period prior to the creative process, while the second to the elimination of all obstructions and deficiencies. The entire passage begins with the statement that at the very beginning was this Self (ātmā) alone (and nothing other than this), and it assumed (for purposes of creation) the

figure of a human being (puruṣavidha), *viz.* a composite being with organs like head etc. (according to Śaṃkara), or with the well-known sheathes, three (speech, mind and vital current) or five (anna-maya, prāṇamya, mano-yaya, vijñāna-maya and ānanda-maya) (according to Rāmānuja). The three sheathes in fact represent the three realms (loka) : Speech is this earth (pṛthivī), mind or manas is the mid-region (antarikṣa), and vital current or prāṇa is the yonder world (dyauḥ). Alternately, they stand for celestial beings (devāh), the manes (pitaraḥ) and the human beings (manuṣyāh) respectively. The three realms constitute the body of this Puruṣa or Prajāpati; and in this sense he is 'virāj'. The pre-virāj state is Brahman (absolute, undifferentiated, unconditioned, independent of all transactional modes of names and forms). Mureśvara's *Vārtika* on the above text, however, states that from Brahmā came out the Virāj, and from Virāj the puruṣa; from that, was brought forth all creatures.

विराजमसृजद् ब्रह्मा सोऽसृजत्पुरुषं विराट्।
पुरुषं तं मनुं विद्धि यस्येयं मानवी प्रजा॥

In this explanation (117), Puruṣa is identified with Manu, the first-born and the progenitor of all beings. The Upanishadic passage speaks of Ātman in the sense of the primordial creative urge, which involves the human image.

This Ātman with the human image is indeed Prajāpati, the creator of all beings. He reflected on the situation prior to creation, and found that there was nothing whatsoever besides himself vi. No one to lord over himself or restrain in any way. He ejaculated 'I am' (aham asmi), and that became his nomenclature. That is the way in which all beings began identifying themselves. The 'I', pointing out to the self (ātman), was devoid of all limiting conditions. Prajāpati, in other words, was perfectly free to create whatever he fancied; he had nothing to curtail his powers or his choice. This is what is meant by his having burnt all obstructions at the very beginning.

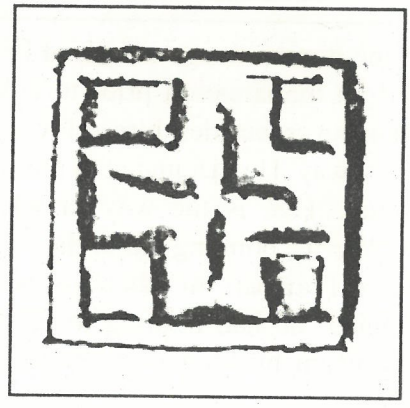
आत्मैवेदमग्र आसीत्पुरुषविधः । सोऽनुवीक्ष्य नान्यदात्मनोऽपश्यत् सोऽहमस्मीत्यग्रे व्याहरत्। ततोऽहंनामाभवत्। तस्मादप्येतर्ह्यामन्त्रितोऽहमित्यग्र उक्थत्वादन्यन्नाम प्रब्रूते, यदस्य भवति।

स यत्पूर्वोऽस्मात्सर्वस्मात् सर्वान्पाप्मन औषत् तस्मात्पुरुष ओषति ह वै स तं योऽसमात्पूर्वो बुभूषति य एवं वेद।।

(Comment) आत्मा। आत्मेति प्रजापतिः।। एव। अवधृतिः। प्रजापतिशरीरेण अविभक्तमासीत्।। पुरुषविधः। शिरः पाण्यादिलक्षणो विराट्।। अथवा वाङ्मनः प्राणकोशान् त्रीन्। 'त्रयो लोका एत एव। वागेवायं लोकः। मनोऽन्तरिक्षलोकः। प्राणोऽसौ लोकः।।' (बृ 1, 5, 3)।। त्रयो वेदाः एत एव।। (बृ. 1, 5, 5)।। देवाः (वाक्) पितरो (मनः) मनुष्याः (प्राणः)।।

This Upaniṣat points out (2, 3, 1) that Brahman has two dimensions: with form (mūrta) and without form (mūrta). The former is accessible for transaction, while the latter is not. The former is available for direct observation (pratyakṣa), while the latter is only indirectly experienced (parokṣa). The purport of this distinction is to explain that the Puruṣa who is indwelling spirit of the solar orb is also the puruṣa who abides in the right eye of a being. The formless details include air (vāyu) and the atmosphere (antarikṣa). They are devoid of death of destruction, and are unmoving as well as pervasive. These two elements are in contrast to the third element, namely earth (pṛthvī), which is subject to death, decay and destruction. The essence of the three elements is the solar orb (maṇḍala) which word is derived from 'maṇḍa', having the sense of essence, cream, substance) (cf. Br. 2, 2, 2). Sureśvara says (44).

सारस्त्रयाणां भूतानां रसो मण्डलमुच्यते।
एतत्साराणि हि त्रीणि भूतान्याहुर्मनीषिणः।।



The expression 'maṇḍala' which occurs in the Upaniṣadic passage is a technical one, which is employed in the context of the own-nature of the ultimate and indivisible constituents of the universe ('niravayava-paramāṇūnām svarūpam'), which are operational nevertheless; they are the causes for elements to come into existence. The solar orb or the maṇḍala, short for āditya-maṇḍala, is the causative essence of the three realms or elements: vāyu, antarikṣa and pṛthvī. In this sense it is Hiraṇya-garbha or the golden womb, and also Prāṇa, the main life-principle (2, 3, 2) :

अथामूर्तं वायुरन्तरिक्षं च। एतदमृतमेतद्यदेतद्त्यत्। तस्यैतस्यामूर्तस्य एतस्यामृतस्य। एतस्य यतः एतस्य त्यस्य एष रसो य एष एतस्मिन्मण्डले पुरुष तस्य ह्येष रसः। इत्यधिदैवतम्।।

(द्वे वाव ब्रह्मणो रूपे मूर्तं चामूर्तं च।। मर्त्यं चामृतं च। स्थितं च यत्। सच्च त्यच्च।। 2, 3, 1)

(Comment : अमृतं ध्रुवम्। यत् गतिपूर्वकं याति। त्यत् परोक्षाभिधानार्हम्। रसः सारिष्ठः। त्रयाणां भूतानां सारिष्ठः। मण्डले पुरुष आदित्यान्तर्गतकारणात्मकः, हिरण्यगर्भः, प्राणः इत्यभिधीयते। अन्नरसमयादिषु श्रुत्यन्तरे पुरुषशब्द प्रयोगात्।)

In the adhyātma context, the right eye is regarded as the essence (rasa) of a beings, who in turn is the essence of the three factors (vāk, manas and prāṇa). And the 'person in the right eye' is the embodied soul (liṅgātma), for it is the right eye that is mainly the basis for the individual's transactions and phenomenal existence (2, 3, 4) :

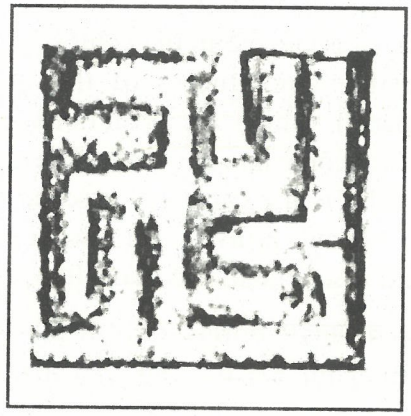
अथाध्यात्मम्। इदमेव मूर्तं यदन्यत्प्राणाच्च। यश्चायं अन्तरात्मन् (नि) आकाश। एतन्मर्त्यम्। एतत् स्थितम। एतत् सत्। तस्य स्थितस्य एतस्य सतः एष रसो यच्चक्षुः। सतो ह्येष रसः।।

अथामूर्तम्। प्राणश्च यश्चायं अन्तरात्मन् (नि) आकाशः। एतदमृतम्। एतद्यत्। एतत् त्यत्। तस्यैतस्यामूर्तसयामृतस्यैतस्य यतः एतस्य त्यस्य एष रसो योऽयं दक्षिणेऽक्षन् (णि) पुरुषः। तस्य ह्येष रसः।।

(Comment : दक्षिणाक्षन्पुरुषः लिङ्गात्मा परिगृह्यते। विशेषग्रहणं शास्त्रप्रतयक्षात्। लिङ्गस्य हि दक्षिणे अक्षिणि विशेषतः अधिष्ठातृत्वम्।।)

We read in *Maitrāyaṇīyaupaniṣat* (6, 6): The sun is the visual apparatus. The special prowesses of a person are dependent upon this, which therefore is real (satya), and the Puruṣa is settled in the eyes.

आदित्यश्चक्षुः। चक्षुरायत्ता हि पुरुषस्य महती मात्रा। चक्षुषा ह्ययं मात्राश्चरति। सत्यं वै चक्षुः। अक्षिण्यवस्थितो हि पुरुषः। सर्वोऽर्थेषु चरति।।



The correspondence between the solar orb in the universe and the visual apparatus in the individual is a prevailing idea in the Upaniṣadic lore. The eye is often termed the inner sun for the individual. Even as the sun measures out day and night, life-span of all beings, development and decay of all things, directions and durations, the eye also perceives, determines, resolves, plans and helps behaviour in general. The principle behind the sun and behind the eye is the Puruṣa. *Chāndogya-upaniṣat* (1, 6, 6) describes the Puruṣa as the resplendent spirit dwelling inside the solar orb, brilliant like burnished gold, as well as in the creature's body filling it all over down to the very nail-tips, again luminous like gold :

य एषोऽनतरादित्ये हिरण्मय: पुरुष दृश्यते। हिरण्मय:श्मश्रुर्हिरण्यकेश आप्रणखात्सर्व एव सुवर्ण:।।

Bṛhadāraṇyaka (5, 5, 2) makes an explicit statement to the effect that the Puruṣa indwelling in the solar orb and the Puruṣa abiding in the right eye (the left eye being represented by Moon) of the being are established in one another. Both are full of light and energy. If one is established by rays of light, the other is established by the vital currents.

तद्यत् तत्समसौ स आदित्यो य एष एतस्मिन्मण्डले पुरुषो यश्चायं दक्षिणेऽक्षिन् पुरुष: तावेतौ अन्योन्यस्मिन् प्रतिष्ठितौ। रश्मिभिसरेषोऽस्मिन्प्रतिष्ठित: प्राणैरयममुष्मिन्।।

Śatapatha-brāhmaṇa (6, 2, 2, 9) speaks of a seventeen-limbed Puruṣa, which is, for appearances, more human than solar. The limbs are: (1-10) the prāṇas (five major and five minor), (11-14) organs (two arms and two legs), (15) body as a whole (called here ātmā), (16) neck, and (17) head. This Puruṣa is designated as Prajāpati, whose extent is equal to that of Agni.

यद्वेव सप्तदश। सप्तदशो वै पुरुषः। दश प्राणाः। चत्वार्यङ्गानि। आत्मा पञ्चदशो। ग्रीवाः षोडश्यः। शिरः सप्तदशम्।। पुरुषः प्रजापतिः। अग्निर्यावान् अग्निर्यावत्यस्य मात्रा तावतैवैनमेतत्समिन्धे।।

Prajāpati is here identified with Agni, who is the representative of Āditya on earth.

This sūkta refers, albeit in an indirect way, to the creation of the world by Puruṣa. There is another sūkta, which likewise makes a reference to creation, the well-known Nāsadīya-sūkta (RV, 10, 129). *Taittirīya-āraṇyaka* (1, 23, 1f) calls the Puruṣa by the expression Prajāpati, and describes how he became responsible for creation. At the beginning there was only water, and Prajāpati took shape and floated on its surface on the leaf of a lotus plant (puṣkara-parṇa). In his interior, in his mind, there arose a desire (urge, impetus, primordial will) to create all this (what we see now). Whatever now a person desires, he gives expression to it in speech and in action. This is the bridge between what exists not and what exists. The passage is accomplished by what is known as 'tapas', which word means austerity, penance, reflection, brooding, intense heat. Creation proceeds only through 'tapas'.

In the exhileration of tapas, Prajāpati shook his form vigorously. From the flesh-like constituents of his form came forth the sages known as Aruṇas, Ketus and Vātaraśanas; from his nail-like parts the sages known as Vaikhānasas; and from his hair-like parts Vālakhilyas. However, the essential aspect of the watery mass solidified in the form of a tortoise and issued out. Prajāpati inquired if this was the offspring of his own skin and flesh. The tortoise replied: 'No, I have been there all the time, even prior to all these beings that have now come out'. The tortoise-form was what appeared now, but the spirit of it was always there, and this was Puruṣa. This indeed is the Puruṣa-nature of the Puruṣa; the expression 'puruṣa' signifying 'what was there earlier' (pūrvam samabhūt). The Puruṣa, to demonstrate his power, arose then with a thousand heads, with a thousand eyes and a thousand feet. The number 'thousand' indicates vastness and immensity of creation.

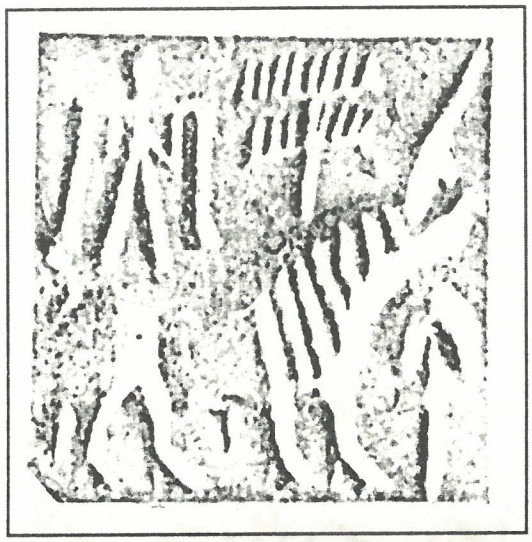
This account appears to be an introduction to Puruṣa-sūkta. The first words of the mantra of the sūkta are repeated here, with the suggestion of the context; illustrating the puruṣa-nature of the Puruṣa (puruṣasya puruṣ atvam). The innumerable forms of creation are all emanations from a common foundation : the kāma of Prajāpati (*viz.* Puruṣa). The text of Puruṣa-sūkta presupposes this. The primaeval tortoise, which is but the essence (rasa) of then waters on which Prajāpati floated, represents Prakṛti; and Prakṛti, in the presence of Puruṣa, unfolds its manifold power and evolves into the entire universe. This is called the 'Virāṭ' (illumining itself in different and multiple forms), an aspect of Prakṛti, which also is referred to in the sūkta. Here is the text of the Āraṇyaka passage :

आपो वा इदमासन्त्सलिलमेव। स प्रजपितिरेकः पुष्करपर्णे समभवत्। तस्यान्तर्मनसि कामः समवर्तत । इदँ सृजेयमिति। तस्माद्यत्पुरुषो मनसाऽभिगच्छति तद्वाचा वदति, तत्कर्मणा करोति। तदेषाभ्यनूक्ता (ऋ 10, 129, 4)–

'कामस्तदग्रे समवर्तताधि मनसो
रेतः प्रथमं यदासीत्।
सतो बन्धुमसति निरविन्दन्
हृदि प्रतीष्या कवयो मनीषेति'

उपैनं तदुपनमति। यत्कामो भवति य एवं वेद। स तपो तप्यत।। तपस्तप्त्वा शरीरमधूनत। तस्य यन्मांसमासीत् ततोऽरुणाः केतवो वातरशना ऋषयः उदतिष्ठन्। ये नखाः तेन वैखानसाः। ये वालाः ते वालखिल्याः। यो रसः सोऽपामन्तरतः कूर्म भूतँ सर्पन्तं तमब्रवीत्–मम वै त्वङ्मांसा समभूत्?। नेत्यब्रवीत्–पूर्वमेवाहमिहासमिति।

तत्पुरुषस्य पुरुषत्वम्। स सहस्रशीर्षा पुरुषः सहस्राक्षः सहस्राक्षः सहस्रपात् भूत्वोदतिष्ठत्।।



The same text further identifies Prajāpati as the first born of the universal order ('prathamajā ṛtasya'); and the word 'ṛta' used in this context signifies not only the order that is universally relevant and operative, but also reality that is unaltered by space and time. The first expression of this ṛta is the desire (kāma) which distinguished Prajāpati. The tortoise as the essence of the primaeval water is itself the articulation of 'desire'. Consider the continuation of the above account, where a mantra is cited in support (*Taittirīya-āraṇyaka* 1, 23, 9) :

तदेषाभ्यनूक्ता-
विधाय लोकान्विधाय भूतानि
विधाय सर्वाः प्रदिशो दिशश्च।
प्रजापतिः प्रथमजा ऋतस्य
आत्मनात्मानमभिसंविवेश।।'

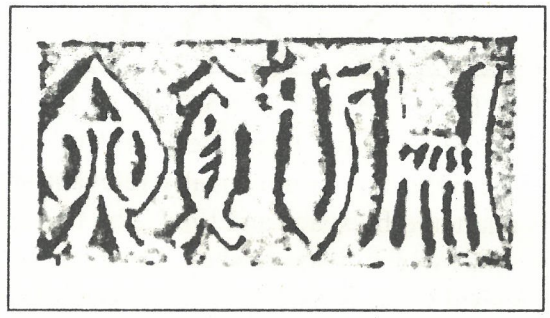
इति- सर्वमेवेदाप्त्वा सर्वमवरुध्य तदेवानुप्रविशति य एवं वेद।।

The cited mantra (said to be from *Ṛgveda,* but not traceable in the present Saṃhitā text) explains that Prajāpati, the firstborn of ṛta, constituted (viz. created) all the worlds, all beings and all space, out of the material provided by the primordial waters, or by their essence in the form of the tortoise. And, having created all things out of himself, he himself enters into all things ('ātmanā ātmānam abhisamviveśa'). In other words, he

becomes the spirit of all the worlds, all the beings, and of all space. The universe is but an emanation or unfoldment of Prajāpati. The Āraṇyaka-passage adds that by 'entering' is meant pervasion and accommodation. He pervades over all things, in the sense that he obtains all these things ('āptvā'); and he accommodates all these things in himself so that they are all restrained by him, and nothing overreaches him ('avarudhya'). The created universe does not exhaust him; in fact, he transcends it and abides in his own nature. This aspect of Prajāpati is known is Puruṣa.

Puruṣa is identified with Nārāyaṇa in *Śatapatha-brāhmaṇa* (13, 6, 1, 1), where it is this Puruṣa-Nārāyaṇa who desires to transcend the created world, to pervade all things and become all things.

पुरुषो ह नारायणोऽकामयत अतितिष्ठेयꣳ सर्वाणि भूतान्यहमेवेदꣳ सर्वं स्यामिति।।

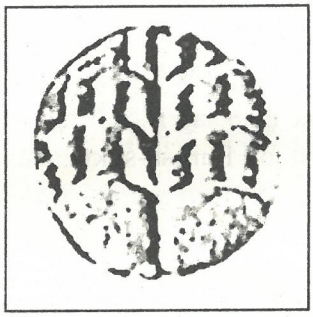


This reference is interesting in as much as the ṛṣi of the Puruṣasūkta is given as Nārāyaṇa, and the devatā as Puruṣa. The two being one in actuality, the hymn would answer to Yāska's description of self-laudatory hymns or 'ādhyātmikya' (explained in the previous volume). The word Nārāyaṇa is explained by Manu (1, 10)as indicating primaeval waters (nārā, āpah) as the resting place (ayana) in pre-creation stage for the Spirit:

आपो नारा इति प्रोक्ता आपो वै नरसूनवः।
ता यदस्यायनं पूर्वं तेन नारायणः स्मृतः।।

The waters are the offsprings of the very Spirit (nara) that produced them; and they are the Spirit's natural abode. The Spirit abiding in its own natural state is Puruṣa (puri śete, 'sleeps in the abode, filling it through and through'). The same Spirit animated by the desire to create is Prajāpati, the creator (sraṣṭā or sraṣṭeśvara) and protector (pālaka) off all beings. To become the Puruṣa, the condition is to be sacrificed (*viz.*, abandoned partially). This is technically known as 'puruṣa-medha'. When we read in

the *Bṛhadāraṇyaka* (5, 5, 1) that the waters (āpah) were all that were there in the beginning, and that these waters produced Satya (the real) which is also Brahma (the growing inclination), and that Prajāpati came forth from this Brahma, the Brahma is to be recognized as Puruṣa. The passage notes that the devas (the shining beings responsible for all creation) worship not Prajāpati, their immediate progenitor, but satya, who is Brahma. This is so because the three-lettered word 'satya' (sa + t + ya) signifies that the world of creation (which is unreal and ephemeral) represented by the middle letter ('t') sandwitched between two letters which signify immutability, and transcendental nature ('sa' and 'ya'), *viz.*, reality. What is real is the source of all that appears, and also the ultimate destiny. Thus the real is to be resorted to by all the wise ones (*viz.* the devas).

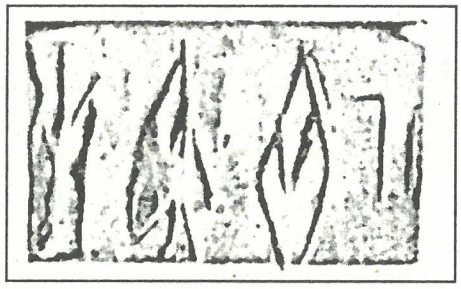


आप एवेदमग्र आसुस्ता आपः सत्यमसृजन्त। सत्यं ब्रह्म। बह्म प्रजापतिम्। प्रजापतिर्देवान्। ते देवाः सत्यमेवोपासते। तदेतत् त्र्यक्षरं सत्यमिति, स इत्येकमक्षरम्, तित्येकमक्षरं, यमित्येकमक्षरम्। प्रथमोत्तमे अक्षरे सत्यं, मध्यतोऽनृतम्। तदेतदनृतमुभ्यतः सत्येन परिगृहीतम्।।

The middle letter, which represents all creation, involves the sacrifice of the initial and the final letters (which indicates Brahma). This is the real meaning of 'puruṣamedha'. The expression 'puruṣamedha' occurs in *Śatapatha-brāhmaṇa* (13, 6, 1) in the sense of the five-fold sacrifice (pañcha-rātra-yajña-kratu), which was the means of transcending all creation and of becoming all. This is what the Puruṣa himself saw and employed:

स एतं पुरुषमेधं पञ्चरात्रं
यज्ञक्रतुपश्यत्। तमाहरत्।
तेनायजत। तेनेष्ट्वाऽत्यतिष्ठत्सर्वाणि
भूतानीदꣳ सर्वमभवत्।।

Elsewhere (12, 3, 4, 1) in the same text, this self-sacrifice was said to have been prescribed for Puruṣa by Prajāpati :



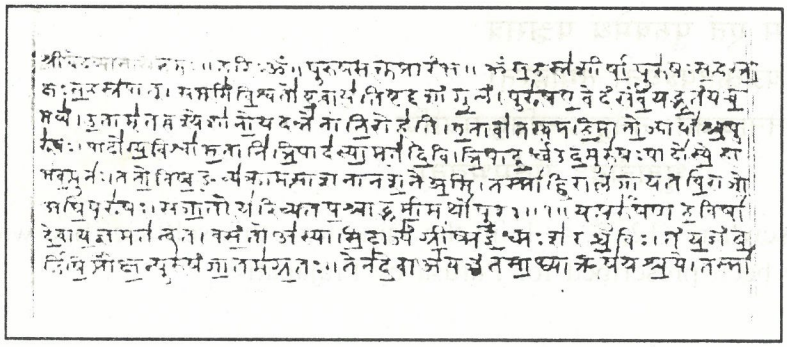
पुरुषꣳह नारायणं प्रजापतिरुवाच-
यजस्व यजस्वेति॥

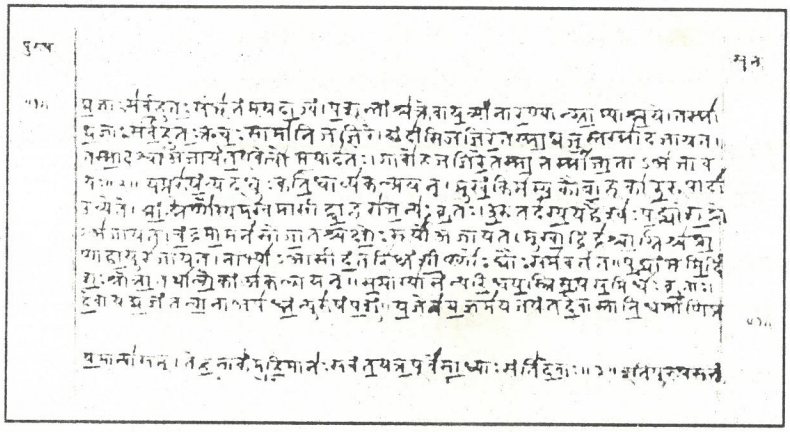
What was required to be sacrificed (*viz,* given up for a purpose), in this case was the own-nature of purity, formlessness and transcendence of Puruṣa. Prajāpati could become the creator (sraṣṭā) and the lord of the created universe only as a result of Puruṣa's sacrifice. And the offsprings of Prajāpati, *viz.,* the devas, also sacrificed Puruṣa in their turn. This theme, which becomes the thrust of Puruṣa-sūkta, has been pointed out in an other context in the same text (*Śatapatha-brāhmaṇa* 13, 6, 2, 1). Puruṣa is so called because he fills and enlivens all universe, and yet lies hidden (*viz.* sacrificed) in all the things and beings.

इमे वै लोकाः पूरयमेव पुरुषो योऽयं पवते सोऽस्यां पुरि शेते तस्मात्पुरुषः॥

The Text

The text of Puruṣa-sūkta is included in all the four Vedas, but there are some variations in the readings. The readings from each of the Vedas are given below along with the svara-markings. Also included in this section is the text *Mudgalopaniṣat,* which claims to explain the import of Puruṣa-sūka. Śaunaka's *Ṛgvidhāna* provides elaborate prescriptions for the employment of this hymn (viniyoga) and the benefits that one procures by such employment.





I

TEXT IN ŸGVEDA (10, 90)

॥ ऋग्वेदीय पौरुषं सूक्तम् ॥

(दशममण्डले 90 तमं सूक्तम्)

(सूक्तमस्यास्य ऋषिर्नारायणः। पुरुषो देवता। 1–15 अनुष्टुप् छन्दः, 26 त्रिष्टुप् छन्दः।)

सहस्रशीर्षा पुरुषः सहस्राक्षः सहस्रपात्।
स भूमिं विश्वतो वृत्त्वाऽत्यतिष्ठद्दशा ङ्गुलम॥1॥

पुरुष एवेदं सर्वं यद भूतं यच्च भव्यम्।
उतामृतस्येशानो यदन्नेनातिरोहति॥2॥

एतावानस्य महिमा ऽ तो ज्यायां. श्च पूरुषः।
पादोऽस्य विश्वा भूतानि त्रिपादस्यामृतं दिवि॥3॥

त्रिपादूर्ध्व ऽ उदैत्पुरुषः पादो ऽ स्येहाभवत्पुनः
ततो विष्वङ् व्यक्रामत् साशनानशने ऽ अभि॥4॥

तस्माद् विराळजायत विराजो अधि पूरुषः।
स जातो अत्यरिच्यत पश्चाद् भूमिमथो पुरः॥5॥1॥

यत्पुरुषेण हविषा देवा यज्ञमतन्वत।
व सन्तो अस्यासीदाज्यं. ग्रीष्म इध्मः शरद्धविः॥6॥

तं यज्ञं बर्हिषि प्रौक्षन् पुरुषं जातमग्रतः।
तेन देवा ऽ अयजन्त साध्या ऋषयश्च ये॥7॥

तस्माद्यज्ञात्सर्वहुतः संभृतं पृषदाज्यम्।
पशूँ रतांश्चक्रे वायव्यानारण्यान् ग्राम्याश्च ये॥8॥

तस्माद्यज्ञात्सर्वहुतः ऋचः सामानि जज्ञिरे।
छन्दांसि जज्ञिरे तस्माद्यजुसतस्मादजायत॥9॥

तस्मादश्वा अजायन्त ये के चोभयादतः।
गावो ह जज्ञिरे तस्मात्तसमाज्जाता अजावयः॥10॥2॥

यत्पुरुषं व्यदधुः कतिधा व्यकल्पयन्।
मुखं किमस्य कौ बाहू का ऊरू पादा उच्येते॥11॥

ब्राह्मणो ऽ स्य मुखमासीद् बाहू राजन्यः कृतः।
ऊरू तदस्य यद्वैश्यः पद्भ्यां शूद्रो ऽ अजायत॥12॥

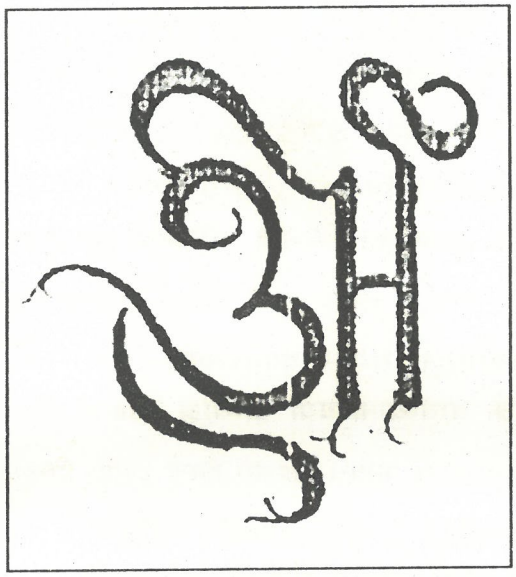
चन्द्रमा मनसो जातश्चक्षोः सूर्यो ऽ अजायत।
मुखादिन्द्रश्चाग्निश्च प्राणाद्वायुरजायत॥13॥

नाभ्या आसीदन्तरिक्षं शीर्ष्णो द्यौः समवर्तत।
पद्भ्यां भूमिर्दिशः श्रोत्रात्तथा लोकाँ॑ऽअकल्पयन्॥14॥

सप्तास्यासन् परिधयस्त्रिः सप्त समिधः कृताः।
देवा यद्यज्ञं तन्वाना ऽ अबध्नन् पुरुषं पशुम्॥15॥

यज्ञेन यज्ञमयजन्त देवास्तानि धर्माणि प्रथमान्यासन्।
ते ह नाकं महिमानः सचन्ते यत्र पूर्वे साध्या सन्ति देवाः॥16॥

इति ऋग्वेदीयँ पौरुषं सूक्तम्॥



II
TEXT IN YAJURVEDA

॥ यजुर्वेदीयं पौरुषं सूक्तम् ॥

(वाजसनेयिसंहितायां, 31, 1)

(सहस्रशीर्षेत्यस्य नारायणऋषिः। पुरुषो देवता। निचृदनुष्टुप् छन्दः।)

सहस्रशीर्षा पुरुषः सहस्राक्षः सहस्रपात्।
स भूमिं सर्वतस्पृत्वा ऽत्यतिष्ठद्दशाङ्गुलम्॥1॥

(पुरुष इत्यस्य नारायण ऋषिः। ईशानो देवता। निचृदनुष्टुप् छन्दः।)

पुरुष एवेदꣳसर्वं यद्भूतं यच्च्य भाव्यम्।
उतामृतत्वस्येशानो यदन्नेनातिरोहति॥2॥

(एतावानित्यस्य नारयण ऋषिः पुरुषो देवता। निचृदनुष्टुप् छन्दः।)

'एतावानस्य महिमातो ज्यायाꣳश्च पूरुषः।
पादोऽस्य विश्वा भूतानि त्रिपादस्यामृतं दिवि॥3॥

(त्रिपादित्यस्य नारायण ऋषिः। पुरुषो देवता अनुष्टुप् छन्दः)।

त्रिपादूर्ध्व उदैत्पुरुषः पदोऽस्येहाभवत्पुनः।
ततो विष्वङ् व्यक्रामत्साशनानशने ऽअभि॥4॥

(ततो विराडित्यस्य नारायण ऋषिः। स्रष्टा देवता अनुष्टुप् छन्दः।)

ततो विराडजायत विराजो ऽअधि पूरुषः।
स जातो ऽअत्यरिच्यत पश्चाद् भूमिमथो पुरः॥5॥

(तसमादित्यस्य नारायण ऋषिः। पुरुषो देवता। विराडनुष्टुप् छन्दः।)

तस्माद्यज्ञात्सर्वहुतः सम्भृतं पृषदाज्यम्।
पशूꣳस्ताꣳश्चक्रे वायव्यानारण्या ग्राम्याश्च ये॥6॥

(तस्मादित्यस्य नारायण ऋषिः। स्रष्टेश्वरो देवता अनुष्टुप् छन्दः।)

तस्माद्यज्ञात्सर्वहुत ऽऋचः सामानि जज्ञिरे।
छन्दाꣳसि जज्ञिरे तस्माद्यजुस्तस्मादजायत॥7॥

(तस्मादित्यस्य नारायण ऋषिः। पुरुषो देवता। निचृदनुष्टुप् छन्दः।)

तस्मादश्वा ऽअजायन्त ये के चोभयादतः।
गावो जज्ञिरे तस्मात्तस्माज्जाता ऽअजावयः॥8॥

(तं यज्ञमित्यस्य नारायण ऋषिः। पुरुषो देवता निचृदनुष्टुप् छन्दः।)

तं यज्ञं बर्हिषि प्रोक्षन् पुरुषं जातमग्रतः।
तेन देवाऽ अयजन्त साध्या ऽऋषयश्च ये ॥9॥

(यत्पुरुषमित्यस्य नारायण ऋषिः। पुरुषो देवता। निचृदनष्टुप् छन्दः।)

यत्पुरुषं व्यदधुः कतिधा व्यकल्पयन्।
मुखं किमस्यासीत्किं बाहू किमूरू पादा ऽउच्यते॥10॥

(ब्राह्मण इत्यस्य नारायण ऋषिः। पुरुषो देवता। निचृदनष्टुप् छन्दः।)

ब्राह्मणो ऽस्य मुखमासीद् बाहू राजन्यः कृतः।
ऊरू तदस्य यद्वैश्यः पद्भ्याꣳशूद्रो ऽअजायत॥11॥

(चन्द्रमा इत्यस्य नारायण ऋषिः। पूरुषो देवता। अनुष्टुप् छन्दः।)

चन्द्रमा मनसो जातश्चक्षोः सूर्यो अजायत।
श्रोत्राद्वायुश्च प्राणश्च मुखादग्निरजायत॥12॥

(नाभ्या इत्यस्य नारायण ऋषिः। पुरुषो देवता। अनुष्टुप् छन्दः।)

नाभ्या ऽआसीदन्तरिक्षꣳशीर्ष्णो द्यौः समवर्तत।
पद्भ्यां भूमिर्दिशः श्रोत्रात्तथा लोकाꣳ2ऽ अकल्पयन्॥13॥

(यत्पुरुषेणेत्यस्य नारायण ऋषिः। पुरुषो देवता। निचृदनुष्टुप् छन्दः)

यत्पुरुषेण हविषा देवा यज्ञमतन्वत।
वसन्तो ऽ स्यासीदाज्यं ग्रीष्म ऽ इध्मः शरद्धविः॥14॥

(सप्तास्येत्यस्य नारायण ऋषिः। पुरुषो देवता। अनुष्टुप् छन्दः।)

सप्तास्यासन् परिधयस्त्रिः सप्त समिधः कृताः।
देवा यद्यज्ञं तन्वाना ऽ अबध्नन पुरुषं पशम्॥15॥

(यज्ञेनेत्यस्य नारायण ऋषिः। पुरुषो देवता। विराट् त्रिष्टुप् छन्दः)

यज्ञेन यज्ञमयजन्त देवास्तानि धर्माणि प्रथमान्यासन्।
ते ह नाकं महिमानः सचन्ते यत्र पूर्वे साध्याः सन्ति देवाः॥16॥

(अद्भ्य इत्यस्योत्तरनारायण ऋषिः। आदित्यो देवता। भुरिक् त्रिष्टुप् छन्दः)

अद्भ्यः सम्भृतः पृथिव्यै रसाच्च विश्वकर्मणः समवर्तताग्रे।
तस्य त्वष्टा विदधद्रूपमेति तन्मर्त्यस्य देवत्वमा जानमग्रे॥17॥

(वेदाहमित्यस्योत्तरनारायण ऋषिः आदित्यो देवता। निचृत त्रिष्टुप् छन्दः।)

वेदाहमेतं पुरुषं महान्तमादित्यवर्णं तमसः परस्तात्।
तमेवं विदित्वाति मृत्युमेति नान्यः पन्था विद्यते ऽ यनाय॥18

(प्रजापतिरित्यस्योत्तरनारायण ऋषिः। आदित्यो देवता। भुरिक् त्रिष्टुप् छन्दः।)

प्रजापतिश्चरति गर्भे ऽ अन्तरजायमानो बहुधा वि जायते।
तस्य योनिं परि पश्यन्ति धीरास्तस्मिन् ह तस्थुर्भुवनानि विश्वा॥19॥

(यो देवेभ्य इत्यस्योत्तरनारायण ऋषिः विश्वेदेवा देवताः। अनुष्टुप् छन्दः।)

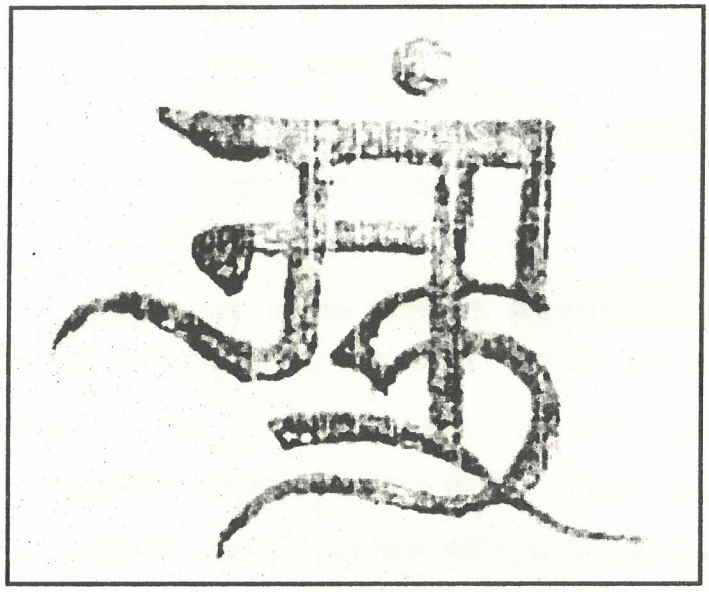
यो देवेभ्य ऽ आ तपति यो देवानां पुरोहितः।
पूर्वो यो देवेभ्यो जातो नमो रुचाय ब्राह्मये॥20॥

(रुचमित्यस्योत्तरनारायण ऋषिः। विश्वेदेवाः देवताः। अनुष्टुप् छन्दः।)

रुचं ब्राह्मं जनयन्तो देवा ऽ अग्रे तदब्रुवन्।
यस्त्वैवं ब्राह्मणो विद्यात्तस्य देवा ऽ आसन्वशे॥21॥

(श्रीश्च त इत्येतस्योत्तरनारायण ऋषिः। आदित्यो देवता। निचृदार्षीत्रिष्टुप् छन्दः।)

श्रीश्च ते लक्ष्मीश्च पत्न्यावहोरात्रे पार्श्वे नक्षत्राणि रूपमश्विनौ व्यात्तम्।
इष्णन्निषाणामुं म ऽ इषाण सर्व लोकं म ऽ इषाण॥22॥

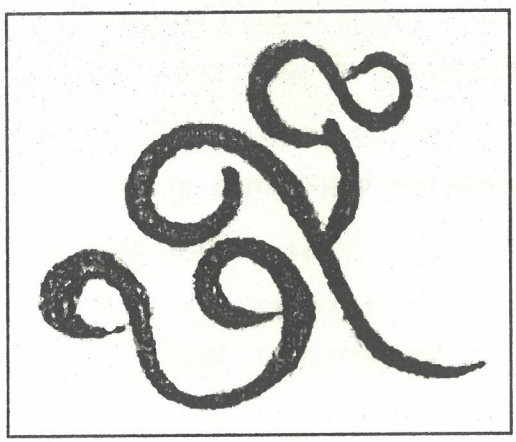


III
TEXT IN SĀMAVEDA

There are two versions of Puruṣa-sūkta in Sāma-Veda. The first one consists of six ṛks, the first five being a part of the Sūkta proper, and the sixth another ṛk from uttarārcika (1, 12, 1). The second version has only the five mantras from Ṛgvedīya Puruṣa-sukta (Pūrvārcika, 4th daśati, 3-7). Nārāyaṇa is the ṛṣi and Puruṣa is the devatā for the first four mantras, Sraṣṭā or Creator being the devatā for the sixth. They are all in anuṣṭup Chandas.

TEXT IN SĀMAVEDA

॥ सामवेदीयं पौरुषं सूक्तम् ॥



(1)

(षड्ऋचात्मक : पुरुषसूक्तः)

32 1 312 32 31 2

ॐ सहस्र शीर्षा पुरुषः सहस्राक्षः सहस्रपात्।

1 र 2 र 3 23 12 3 2

स भूमिँ सर्वतो वृत्वात्यतिष्ठ द्दशाङ्गलम्॥1॥

3232 3 1231 2 3 1231 2

त्रिपादूर्ध्व उदैत्पुरुषः पादोस्येहाभवत्पुनः।

2 3 23 क 2र 32 3 2

तथा विष्वङ् व्यक्रामदशनानशाने अभि॥2॥

123 2उ 3 23 233 12

पुरुष एवेदꣳ सर्वं यद्भूतं यच्च भव्यम्।

1 2 3 1 231 2 3 1 3 12 32

पादोस्य सर्वा भूतानि त्रिपादस्या ऽ मृतं दिवि॥3॥

1 2 3 2उ 3 1 2 312

एतावानस्य महिमा ततो ज्यायाꣳश्च पुरुषः।

3 1 2 31 2र 1र 2र31212
उतामृत त्वस्येशानो यदन्नेनातिरोहति।।4।।

3 12 3 2 123 1 2
ततो विराडजायत विराजो अधि पूरुषः।

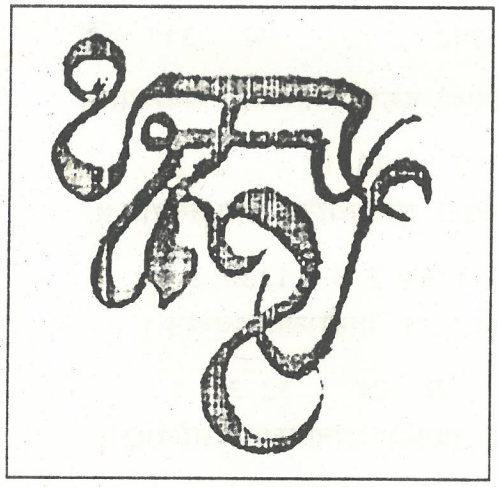
2 3 1र 2र 3 2 र 31 3 23
स जातो अत्यरिच्यत पश्चाद्भूमिथो पुरः।।5।।

(सामवेदे उत्तरार्चिकस्य प्रथमप्रपाठके द्वादशसूक्ते प्रथममन्त्रः)

1 23 12 2323123 12
कयानश्चित्र आ भुवदूतीसदावृधः सखा।

2 31 21 2
कयाश चिष्ठयावृता।।6।।

।। इति षड्ऋचात्मकः पुरुषसूक्तः।।



2

(ऋक्पञ्चकः पुरुषसूक्तः)

3123 12 32 312
सहस्रशीर्षाः पुरुषः सहस्राक्षः सहस्रपात्।

1 2र 312 3 1 2 3 2
स भूमिं सर्वतो वृत्त्वा त्यतिष्ठद्दशाङ्गुलम् ॥1॥3॥

3232उ 312231 2 3 12312
त्रिपादूर्ध्व उदैतत्पुरुषः पादो ऽ स्येहाभवत्पुनः।

23 2 3क 2र 32 32
तथा विष्वङ् व्यक्रामदशनानशने अभि॥2॥(4)॥

123 2उ 3 232र 3 1 2
पुरुष एवेदं सर्वं यद्भूतं यच्च।

12 3 12 312 312 312 32
पादो ऽ स्य सर्वा भूतानि त्रिपादस्यामृतं दिवि॥3॥(5)॥

12 32उ 3 12 3 12
तावानस्य महिमा तता ज्यायांश्च पूरुषः।

3123 1 2र3 2र 3 12
उतामृत त्वस्येशानो यदन्नेनातिरोहति॥4॥(6)॥

12 312 32 3 23 12
ततो विराडजायत विराजो अधि पूरुषः।

2 3 1 2र 32उ 312 32
स जातो अत्यरिच्यत पश्चादृभूमिमथो पुरः॥5॥(7)॥

॥पुरुषसूक्तसाम॥

21 2 21 2 21 2
उहु वा हाउ। उहुवाहाउ। उहुवाहाउ।

21 रंरं 2 2 रं 1 21 2
सहस्त्रशीर्षाः पुरू 2, 3, षाः। सहस्त्राक्षः सहस्त्रा ऽ 2, 3, पात्।

1 रं 21र 2 1 2 1रं 2
स भूमिग्ं सर्वतो वा 2, 3, त्वा। अत्यतिष्ठद्दशांगू ऽ 2, 3, लाम्॥

2 1 2 21 2 21 2

उ हु वा हाउ। उहुवाहाउ। उहुवा ऽ 3 हा 3। वा ऽ 3।

1 1 1 1

इट् (स्थि) इडा ऽ 2, 3, 4, 5॥

21ररं – 21 र र – 21र र –

उहुवौहोवा ऽ2 । उहुवौहोवा ऽ2 । उहुवौहोवा ऽ2 ।

1र र 2 1र र र र 21र 2

त्रिपादूर्ध्व उदैंत्पुरू ऽ 2, 3, षाः॥ पादो ऽ स्येहा भवत्पु ऽ 2, 4, नाः।

1र(?)12 21 2 2र 2

तथाविष्वङ् वियक्रा ऽ2, 3 मात्॥ अशनानाशने आ ऽ2, 3, भी।

1रर – 1 र र – 1 र 1 3

उहुवौहोवा ऽ2। उहुवौहोवा ऽ2। उहवौ। हो ऽ2 वा ऽ 2, 3, 4 ।

5र र 3 5 21 र र – 21 र र –

औहोवा। ईऽ2, 3, 4 डा। उहवौहोवा ऽ2 । उहुवौहोवा ऽ2 ।

21 1 3 5 र र 3 5

उहुवौ। होऽ2। वा –ऽ2, 3, 4 । औहोवा। सू ऽ2, 3, 4, वाः॥

21 र र – 21 र र – 1 र 1 3

उहुवौहोवा ऽ। उहुवौहोवा ऽ2। उहुवौ। हो ऽ2। वा ऽ 2, 3, 4 ।

5र र 3 1 1 1

औहोवा। ऊ ऽ 2, 3, 4, 5॥

1र र – 1 र र – 1र र –

इयौहोवा ऽ2 । इयौहोवा ऽ2 । इयौहोवा ऽ2 ।

1 रर 2 1 2 2 1र 2

पुरुष एवेदꣳसाऽ2, 3र्वाम्॥ यद्भूतं यच्च भावा ऽ2, 3 याम्॥

1र र र र 2 1र र 1 2

पादोस्य सर्वा भूता ऽ23 नी॥ त्रिपादस्यामृतं दा ऽ2, 3 वी।

1र र – 1 र र – 1र र – 3
इयौ होवा ऽ2 । इयौ होवा ऽ2 । इयौ। हो ऽ2 । वा ऽ 2, 3, 4॥

5र र 3 5 1 र र – 1र र –
औहोवा। ई ऽ2, 3, 4 डा। इयौ होवा ऽ2 । इयौ होवा ऽ2।

1र 3 5र र 3 5
इयौ। होऽ2 । वा ऽ 2, 3, 4 । जौ होवा। ज्यो ऽ 2, 3, 4 तीः।

1र र – 1र र – 3
इयौ होवा ऽ2 । इयौ होवा ऽ2 । इयौ। हो ऽ2। वा ऽ 2, 3, 4 ।

5र र 3
औहोवा॥ ई ऽ 2, 3, 4, 5॥

2र 2र 2र 1र र 2 1 2
हाउ हाउ हाउ। तावानस्य। महा ऽ 2, 3 इमा ऽ2॥

2र 2र 2र
हाउ हाउ हाउ।

1र र र 2 1र 2 2र 2र 2र
ततो ज्यायाꣳश्च पूरु ऽ 2, 3, षा ऽ3:॥ हाउ हाउ हाउ॥

21र र 2 7ऽ 7ऽ 7ऽ
उतामृतत्वस्येशा ऽ2, 3ना ऽ3:॥ हाउ हाउ हाउ।

1 र र21र 2
यदन्नेनातिरो ऽ 2, 3 हऽ ती ऽ3

7ऽ 7ऽ 7ऽ 2 1 1 1 1
हाउ हाउ हाउ। वा ऽ 3॥ इट् (स्थि) इडाऽ 2, 3, 4, 5॥

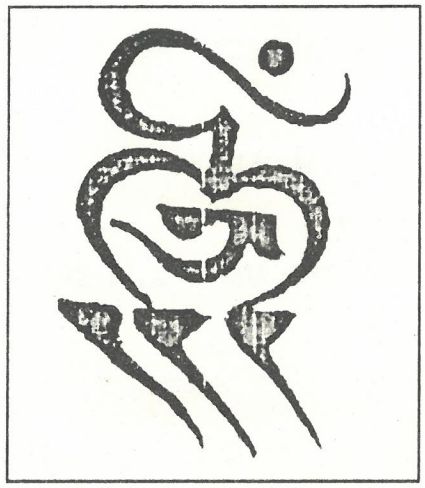
7ऽ 7ऽ 7ऽ 1र 2 1र 2र 7ऽ 7ऽ 7ऽ
हाउ हाउ हाउवा। ततो विराडजायत। हाउ हाउ हाउवा।

21र2र 121र 2 7ऽ 7ऽ 7ऽ 1 2र1र 2
विराजो अधिपूरुषः॥ हाउ हाउ हाउवा॥ स जातो अत्यरिच्यत॥

7ऽ 7ऽ 7ऽ 21र र 21र 21
हाउ हाउ हाउवा। पश्चद्धूमिमथो पुरः।

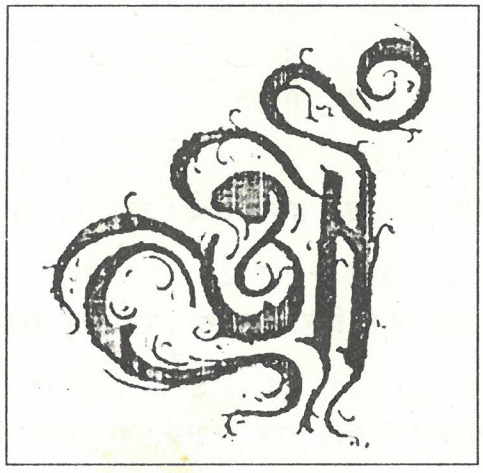
7ऽ ऽ ऽ
हाउ हाउ हाउवा ऽ 3॥

3 1 1 1
ई 2, 3, 4, 5॥



IV

TEXT IN ATHARVAVEDA



॥ अथर्ववेदीयं पौरुषं सूक्तम् ॥

सहस्रबाहुः पुरुषः सहस्राक्षः सहस्रपात्
स भूमिं विश्वतो वृत्वा ऽ त्यतिष्ठद्दशाङ्गुलम्॥1॥

त्रिभिः पद्भिर्द्यामारोहत् पादो ऽ स्येहाभवत्पुनः।
तथा व्यक्रामद्विष्वङ् ङशनानशने ऽ अनु॥2॥

तावन्तो अस्य महिमानस्ततो ज्यायांश्च पूरुषः।
पदोऽस्य विश्वा भूतानि त्रिपादस्यामृतं दिवि॥3॥

पुरुष एवेदं सर्वं यद्भूतं यच्च भव्यम्।
उतामृतत्वस्येश्वरो यदन्येनाभवत्सह॥4॥

यत्पुरुषं व्यदधुः कतिधा व्यकल्पयन्।
मुखं किमस्य किं बाहू किमूरू पादा उच्येते॥5॥

ब्राह्मणोऽस्य मुखमासीद्बाहू राजन्यो ऽ भवत्।
मध्यं तदस्य यद्वैश्यः पद्भ्यां शूद्रो अजायत॥6॥

चन्द्रमा मनसो जातश्चक्षोः सूर्यो अजायत।
मुखादिन्द्रश्चाग्निश्च प्राणाद्वायुरजायत॥7॥

नाभ्या आसीदन्तरिक्षं शीर्ष्णो द्यौः समवर्तत।
पद्भ्यां भूमिर्दिशः श्रोत्रात्तथा लोका ऽ अकल्पयन्॥8॥

विराडग्रे समभवद्विराजो अधि पूरुषः।
स जातो अत्यरिच्यत पश्चाद् भूमिमथो पुरः॥9॥

यत्पुरुषेण हविषा देवा यज्ञमतन्वत।
वसन्तो अस्यासीदाज्यं ग्रीष्म इध्मः शरद्धविः॥10॥

तं यज्ञं प्रावृषा प्रौक्षन् पुरुषं जातमग्रतः।
तेन देवा अयजन्त साध्या वसवश्च ये॥11॥

तस्मादश्वा अजायन्त ये च के चोभयादतः।
गावो ह जज्ञिरे तस्मात्तस्माज्जाता अजावयः॥12॥

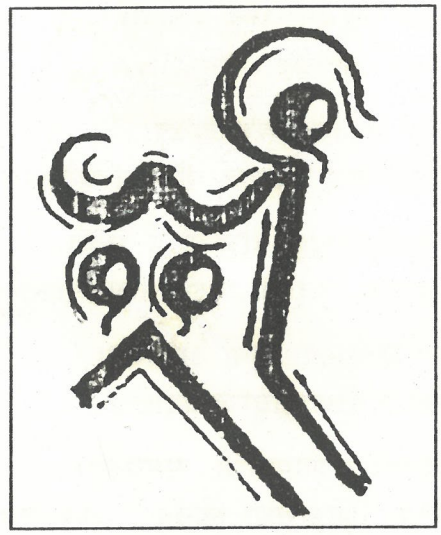
तस्माद्यज्ञात्सर्वहुतः ऋचः सामानि जज्ञिरे।
छन्दांसि जज्ञिरे तस्माद्यजुस्तस्मादजायत॥13॥

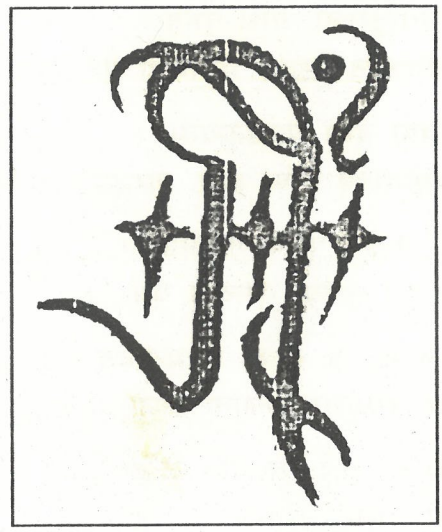
तस्माद्यज्ञात्सर्वहुतः सम्भृतं पृषदाज्यम्।
पशूंस्ता ँ श्चक्रे वायव्यानारण्यान् ग्राम्याश्च ये॥14॥

सप्तास्यासन् परिधयस्त्रिः सप्त समिधः कृताः।
देवा यद्यज्ञं तन्वाना अबध्नन् पुरुषं पाशुम्॥15॥

मूर्ध्नो देवस्य बृहतो अंशवः सग्र सप्तीः।
राज्ञः सोमस्याजायन्त जातस्य पुरुषादधि॥16॥

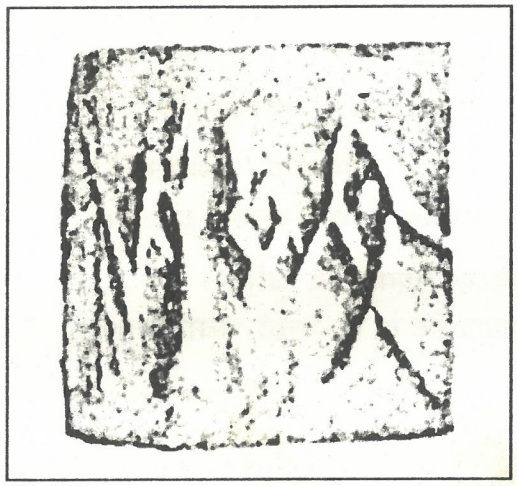
॥इत्यथर्ववेदीयं पौरुषं सूक्तम्॥





।।मुद्गलोपनिषत्।।

Mudgalopaniṣat seeks to unravel the hidden import of Puruṣa-sūkta, on the basis of *Puruṣa-saṃhitā* (which can no longer be identified). The explanation involves the glory and majesty of the four Vyūha forms of Viṣṇu : Vāsudeva, Saṃkarṣaṇa, Pradyumna and Aniruddha. The text interprets creation as a ritual as well as liberation from worldly fetters.



श्रीमत्पुरूषसूक्तार्थं पूर्णानन्दकलेबरम्।
पुरूषोत्तमविख्यातं पूर्णं ब्रह्म भावयाम्यहम्।।

(ॐ वाङ्मे मनसीति शान्तिः।)

(1)

ॐ पुरुषसूक्तार्थनिर्णयं व्याख्यास्यामः।।
पुरुषसंहितायां पुरुषसूक्तार्थः संग्रहेण प्रोच्यते।।

सहस्त्रशीर्षेत्यस्य स शब्दोऽनन्तवाचकः।
अनन्तयोजनं प्राह दशाङ्गुलवचस्तथा।।1।।

तस्य प्रथमया विष्णोर्देशतो व्याङ्गिरिता।
द्वितीयया चास्य विष्णोः कालतो व्यङ्गिरुच्यते।।2।।

विष्णोर्मोद्वक्षप्रदत्वं च कथितं तु तृतीयया।
एतावनिति मन्त्रेण वैभवं कथितं हरेः।।3।।

एतेनैव च मन्त्रेण चतुर्व्यूहो विभाषितः।
त्रिपादित्यनया प्रोक्तमानिरूद्धस्य वैभवम्।।4।।

तस्माद्विराडित्यनया पादनारायणाद्धरेः।
प्रकृतेः पुरुषस्यापि समुत्पत्तिः प्रदर्शिता।।5।।

यत्पुरुषेणेत्यनया सृष्टियज्ञः समीरितः।
सप्तास्यासन् परिधयः समिधश्च समीरिताः।।6।।

तं यज्ञमिति मन्त्रेण सृष्टियज्ञः समीरितः।
अनेनैव च मन्त्रेण मोक्षश्च समुदीरितः।7।।

तस्मादिति च मन्त्रेण जगत्सृष्टिः समीरिता।
वेदाहमिति मन्त्राभ्यां वैभवं कथितं हरेः।।8।।

यज्ञेनेत्युपसंहारः सृष्टेर्मोक्षस्य चेरितः।
य एवमेतज्जानाति स हि मुक्तो भवेदिति।।9।।

(2)

अथ तथा मुद्गलोपनिषदि पुरूषसूक्तस्य वैभवं विस्तारेण प्रतिपादितम्।

वासुदेव इन्द्राय भगवज्ज्ञानमुपदिश्य पुनरपि सूक्ष्मश्रवणाय प्रणतायेन्द्राय परमरहस्यभूतं पुरूषसूक्ताभ्यां खण्डद्वयाभ्यामुपादिशत्।। द्वौ खण्डो उच्येते। योऽयमुक्तः स पुरुषो नामरूपज्ञानागोचरः संसारिणामतिदुर्ज्ञेयं विषयं विहाय क्लेशादिभिः संक्लिष्टदेवादिजिहीर्षया सहस्रकलावयवकल्याणं दृष्टमात्रेण मोक्षदं वेषमाददे। तेन वेषेण भूम्यादिलोकं व्याप्यानन्तयोजनमत्यतिष्ठत्। पुरुषो नारायणो भूतं भव्यं भविष्यच्चासीत्। स एव सर्वेषां मोक्षदश्चासीत्। स च सर्वस्मान्महिम्नो ज्यायान्। तस्मात्र कोऽपि ज्यायान्।। महापुरुष आत्मानं चतुर्धा कृत्वा त्रिपादेन परमे व्योम्नि चासीत्। इतरेण चतुर्थेन अनिरुद्धनारायणेन विश्वान्यासन्। स च पादनारायणो जगत्स्रष्टुं प्रकृतिमजनयत्। स समृद्धकायः सन् सृष्टिकर्म न जज्ञिवान्।

सोऽनिरुद्धनारायणः तस्मै सृष्टिमुपादिशत्। ब्रह्मंस्तवेन्द्रियाणि याजकानि ध्यात्वा कोशभूतं दृढं ग्रन्थिकिलेवरं हविर्ध्यात्वा, मां हविर्भुजं ध्यात्वा, वसन्तकालमाज्यं ध्यात्वा, ग्रीष्ममिध्यं è;kSk 'kjnkeq jl aè;kSk ,oa XkqlgkSk vkt स्पर्शात् कलेवरो वज्रं हीष्यते।

ततः स्वकार्यान् सर्वप्राणिजीवान् सृष्ट्वा पश्वाद्याः प्रादुर्भविष्यन्ति। ततः स्थावरजङ्गमात्मकं जगद् भविष्यति।।

(ऐतेन जीवात्मनोर्योगेन मोक्षप्रकारश्च कथित इन्यनुसन्धेयम्)

य इमं सृष्टियज्ञं जानाति मोक्षप्रकारं च सर्वमायुरेति।।

(3)

एको देवो बहुधा निविष्ट अजायमाने बहुधा विजायते। तमेतमग्निरित्यध्वर्यव उपासते। यजुरित्येष हीदं सर्वं युनक्ति। सामेति छन्दोगाः। एतस्मिन्हीदं सर्वं प्रतिष्ठितम्। विषमिति सर्पाः। सर्प इति सर्पविदः। ऊर्गिति देवाः। रयिरिति मनुष्याः। मायेत्यसुराः। स्वधेति पितरः। देवजन इति देवजनविदः रूपमिति गन्धर्वाः। गन्धर्व इत्यप्सरसः तं यथा यथोपासते तथैव भवति।।

तस्माद् ब्राह्मणः पुरुषरूपं परं ब्रह्मैवाहमिति भावयेत्। तद्रूपो भवति। य एव वेद।।

(4)

तद्ब्रह्म तापत्रयातीतं षट्कोशविनिर्मुक्तं षड्ऊर्मिवर्जितं पञ्चकोशातीतं षड्भावविकारशून्यं एवमादिसर्वविलक्षणं भवति। (तापत्रयं तु अध्यात्मिकाधिभौतिकाधिदैविकं कर्तृकर्म कार्यज्ञातृज्ञानज्ञेय भोक्तृभोगभोग्यमिति त्रिविधम्। त्वङ्मांसशोणितास्थिस्नायुमज्जाः षट्कोशाः। कामक्रोधलोभमोहमदमात्सर्यं इत्यरिषड्वर्गः। अन्नमयप्राणमयमनोमयविज्ञानमयानन्दमया इति पञ्च कोशाः। प्रियात्मजननवर्धनपरिणामक्षयनाशाः षड्भावाः। अशानायापिपासशोकमोहजरामरणानीति षड्ऊर्मयः। कुलगोत्रजातिवर्णश्रमरूपाणि षड् भ्रमाः।।)

एतद्योगेन परपुरुषो जीवो भवति नान्यः।। य एतदुपनिषदं नित्यमधीते सोऽग्निपूतो भवति। स वायुपूतो भवति। स आदित्यपूतो भवति।।

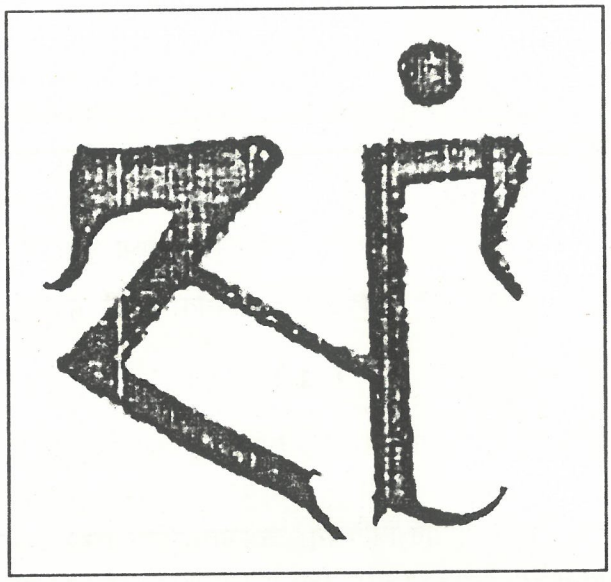
(5)

तस्मादेतत् पुरूषसूक्तार्थमतिरहस्यं राजगुह्यं देवगुह्यं गुह्यतरं नादीक्षितायोपदिशेत्। नानूचानाय नायज्ञशीलाय नावैष्णवाय नायोगिने न बहुभाषिणे नाप्रियवादिने नासंवत्सरवेदिने नातुष्टाय नानधीतवेदायोपदिशेत्। गुरुरप्येवं विच्छुचौ देशे पुण्यनक्षत्रे प्राणानायम्य पुरुषं ध्यायन् उपसन्नाय शिष्याय दक्षिणकर्णे पुरुषसूक्तार्थमुपदिशेद्विद्वान्। न बहुशो वदेत्। यातयामो भवति। असकृत्कर्णमुपदिशेत्। एतत् कुर्वाणोऽध्येताऽध्यापकश्च इह जन्मनि पुरुषो भवतीत्युपनिषत्।।

।। इति मुद्गलोपनिषत् समाप्ता।।

IV

Excerpts from Śaunaka's *Ṛgvidhāna* relating to the viniyoga of Puruṣa-sūkta. The entire text of Śaunaka has been given separately. Here, the relevant verses are presented in a revised order to facilitate meaningful study.



(1)

Viṣṇu is worshipped in any of the six bases : water, fire, ones own heart, the solar orb, a sacred pedestal, or an icon. The ritualists worship Viṣṇu in the fire, the wise ones in the solar orb, the yogis in their own heart, and the persons with limited understanding in an icon. Water, however, is always the abode of Viṣṇu; and worship therein is conducted by offering flowers to it to the accompaniment of a recital of the Puruṣa-sūkta.

अर्चनं संप्रवक्ष्यामि विष्णोरमिततेजसः।
यत्कृत्वा मुनयः सर्वे ब्रह्मनिर्वाणमाप्नुयुः॥1॥

अप्स्वग्नौ हृदये सूर्ये स्थण्डिले प्रतिमासु च।
षट्स्वेतेषु हरेः सम्यगर्चनं मुनिभिः स्मृतम्॥2॥

अग्नौ क्रियावतां देवो दिवि देवा मनीषिणाम्।
प्रतिमास्वल्पबुद्धीनां योगिनां हृदये हरिः॥3॥

आपो ह्यायतनं तस्य तस्मात्तासु सदा हरिः।
तस्य सर्वगतत्वाच्च स्थण्डिले भवितात्मनाम्॥4॥

दद्यात्पुरूषसूक्तेन यः पुष्पाण्यप एव वा।
अर्चितं स्याज्जगदिदं तेन सर्वं चराचरम्॥5॥

(2)

The hymn is employed in worship-rituals, involving fire-worship, repeated and holy utterance and devotional laudations :

अनुष्टुभस्य सूक्तस्य त्रिष्टुबन्तस्य देवता।
पुरुषो वै जगद्बीजमृषिर्नारायणः स्मृतः॥1॥

नारायण महाबाहो श्रुणुष्वैकमनाः प्रभो।
वक्ष्ये पुरुषसूक्तस्य विधानं त्वर्चनं प्रति।
अग्किार्यं जपविधिं स्तोत्रं चैव सदात्मकम्॥2॥

(3)

The sacramental placement (nyāsa) of the sixteen ṛks of the hymn on different parts of the body after a ritual bath is given :

स्नात्वा यथोक्तविधिना प्राङ्मुखः शुद्धमानसः।
प्रथमां विन्यसेद्वामे द्वितीयाँ दक्षिणे करे॥1॥

तृतीयां वामपादे तु चतुर्थीं दक्षिणे न्यसेत्।
पञ्चमीं वामजानुनि षष्ठीं वै दक्षिणे न्यसेत्॥2॥

सप्तमीं वामकट्यां तु अष्टमीं दक्षिणे कटौ।
नवमीं नाभिमध्ये तु दशमीं हृदये न्यसेत्॥3॥

एकादशीं कर्णदेशे द्वादशीं वामबाहुके।
त्रयोदशीं दक्षिणे बाहावास्ये चैव चतुर्दशीम्॥4॥

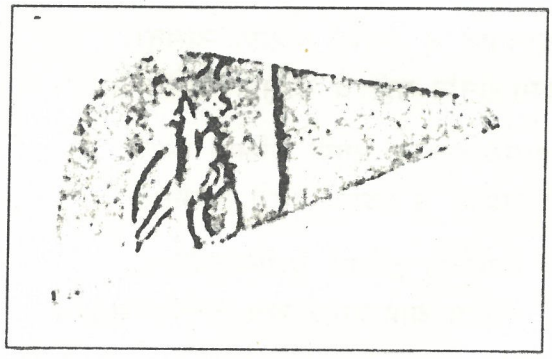
अक्षणोः पञ्चदशीं चैव षोडशीं मूर्ध्नि विन्यसेत्।
एवं न्यासविधिं कृत्वा पश्चत्पूजां समारभेत्॥5॥

The devotee sits facing east, and with purity of thoughts, places the mantras on the parts of body as follows :

mantra 1	:	on the left hand
mantra 2	:	on the right hand
mantra 3	:	on the left leg
mantra 4	:	on the right leg
mantra 5	:	on the left knee

mantra 6	:	on the right knee
mantra 7	:	on the left loins
mantra 8	:	on the right loins
mantra 9	:	on the navel
mantra 10	:	on the heart
mantra 11	:	on the ear region
mantra 12	:	on the left arm
mantra 13	:	on the right arm
mantra 14	:	on the mouth
mantra 15	:	on the eyes
mantra 16	:	on the head

It is only after this placement ritual that one becomes eligible to undertake regular worship.



(4)

The different sequences customarily counted as sixteen (ṣoḍaśopacāra) in the actual worship-ritual require the recitation of appropriate mantra from this sūkta :

आद्ययाऽवाहयेद्देवमृचया तु पुरुषोत्तमम्।
द्वितीययाऽसनं दद्यात्पाद्यँ चैव तृतीयया॥1॥

आर्घ्यं चतुर्थ्या दातव्यं पञ्चम्याऽचमनीयकम्।
षष्ट्या स्नानं प्रकुर्वीत सप्तम्या वस्त्रमेव च॥2॥

यज्ञोपवीतमष्टम्या नवम्या चानुलेपनम्।
पुष्पं दशम्या दातव्यमेकादश्या तु धूमकम्।।3।।

द्वादश्या दीपकं दद्यात् त्रयोदश्या निवेदनम्।
चतुर्दश्या नमस्कारं पञ्चदश्या प्रदक्षिणम्।।4।।

स्नाने वस्त्रे च नैवेद्ये दद्यादाचमनीयकम्।
दक्षिणां तु यथोक्त्या षोडश्या तु प्रदापयेत्।।5।।

1st mantra for āvāhanā
(*invitation for receiving worship*)
2nd mantra for āsana
(*offering of ceremonial seat*)
3rd mantra for pādya
(*water for the feet*)
4th mantra for arghya
(*water offering*)
5th mantra for ācamanīya
(*water for sipping*)
6th mantra for snāna
(*ceremonial both*)
7th mantra for vastra
(*offering of garments*)
8th mantra for upavīta
(*offering of sacrificial thread*)
9th mantra for anulepana
(*offering of unguents*)
10th mantra for puṣpa
(*offering of flowers*)
11th mantra for dhūpa
(*burning incense*)

12th mantra for dīpa

(waving lights)

13th mantra for nivedana

(food-offering)

14 mantra for namaskātra *(prostrations)*

15th mantra for pradakṣiṇa

(circumambulation)

16th mantra for dakṣiṇā

(offering of monetary rewards for the officiating priest)

(5)

The fire-worship (homa) also involves the recital of this hymn.

देवस्य दक्षिणे पार्श्वे कुण्डं स्थण्डिलमेव वा।
कारयेत्प्रथमेनैव द्वितीयेन तु प्रोक्षणाम्।।1।।

तृतीयेनाग्निमादध्याच्चतुर्थेन समिन्धनम्।
पञ्चमेनाज्यश्रपणं चरोश्च श्रपणं तथा।।2।।

षष्ठेनैवग्निमध्ये तु कल्पयेत्पाद्ममासनम्।
चिन्तयेद्देवदेवेशं कालानलसमप्रभम्।।3।।

ततो गन्धं च पुष्पं च धूपदीपनिवेदनम्।
अनुज्ञाप्य ततः कुर्यातसप्तम्यादियथाक्रमम्।।4।।

समिधस्तावतीः पूर्वं जुहुयिादभिघारिताः।
ततो घृतेन जुहुयाच्चरुणा च ततः पुनः।।5।।

The altar for the fire is to be *erected* on the right side of the deity that is being worshipped. 1st mantra for Kuṇḍa-sthāpanā (*setting up the ritual seat*)

2nd mantra for prōkṣaṇa

(*consecration by sprinkling*)

3rd mantra for ādāna
(*bringing of the fire*).
4th mantra for sam-indhana
(*stoking the fire*)
5th mantra for ājya-śrapaṇa
(*consecrating the offering, ājyā and caru*)
6th mantra for deva-cintana
(*visualizing the deity*).
7th mantra for gandha
(*offering sandal-paste*).
8th mantra for puṣpa
(*offering flowers*).
9th mantra for dhūpa
(*burning incense*)
10th mantra for dīpa
(*waving of lights*)
11th mantra for nivedana
(*food offering*)
12th mantra for samidādhāna
(*bringing of ritual faggots*)
13th mantra for abhighāra
(*consecrating with ghee*)
14th mantra for samid-homa
(*offering of consecrated faggots into fire*)
15th mantra for ājya-homa
(*offering of ghee into fire*).
16th mantra for caru-homa
(*offering of rice into fire*)

(6)

The intentions of the devotee while undertaking Puruṣa-sūkta-homa (begetting a nice male child) and the best possible time for it (the twelfth lunar day of the month in the bright half, after having fasted on the previous day) are mentioned :

शुक्लपक्षे शुभे वारे सुनक्षत्रे सुगोचरे।
द्वादश्यां पुत्रकामाय चरुं कुर्वीत वैष्णवम्॥1॥

दम्पत्योरुपवासः स्यादेकादश्यां सुरालये।
ऋग्भिः षोडशीभिः सम्यगर्चयित्वा जनार्दनम॥2॥

चरुं पुरुषसूक्तेन श्रपयेत्पुत्रकाम्यया।
प्राप्नुयाद्वैष्णवं पुत्रमचिरात्सन्ततिक्षमम्॥3॥

हुत्वाग्निं विधिवत्सम्यगृग्भिः षोडशीभिर्द्विजः।
कृताञ्जलपुटो भूत्वा स्तवं ताभिः प्रयोजयेत्॥4॥

The homa must be performed reciting the sixteen mantras of the hymn. After the homa is completed, one must recite the sixteen mantras with folded hands as laudatory verses. It is customary to repeat this homa on twelve dvādaśīs (twelfth lunar days)

(7)

Other procedures of worship with the mantras of Puruṣasūktā are mentioned.

फलाहारे भवेन्मासं पश्यत्यात्मानमात्मनि।
फलानि भुक्त्वोपवसेन्मासमद्भिश्च वर्तयेत्॥1॥

अरण्ये निवसेन्नित्यं जपन्नेत्यिं जपन्नेतमृषिं सदा।
त्रिस्त्रिषवणकालेषु स्नायादप्सु समाहितः॥2॥

आदित्यमुपतिष्ठेत सूक्तेनानेन नित्यशः।
आज्याहुतीरनेनैव हुत्वैतं चिन्तयेदृषिम्॥3॥

ऊर्ध्वं मासात्फलाहारस्त्रिभिर्वर्षैर्जयेद्दिवम्।
तद्भनक्तस्तन्मनायुक्तो दशवर्षाण्यनन्यभाक्॥4॥

साक्षात्पाश्यति तं देवं नारायणमनामयम्।
ग्राह्यमत्यन्तयत्नेन स्त्रष्टारं जगतोऽव्ययम्॥5॥

One who lives for a month only on fruits and water, reciting the Puruṣa-sūkta, will acquire the vision of his own self. This vrata must be performed living in a forest retreat, contemplating on the seer of the hymn (*viz.* Nārāyaṇa), bathing three times a day, and being pure in body and mind. Sūrya (the solar deity) is the object of worship during this period. Offering of ājya into fire every day of the month is also prescribed.

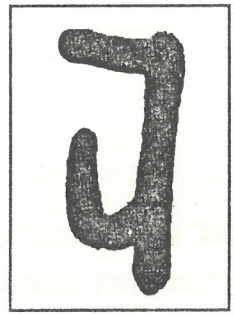
(8)

Recital of the hymn is also indicated for acquisition of knowledge of the Self-fulfilment of life, heavenly bliss and merit. It is also involved in yoga and in contemplation.

पुरुषस्य हरेः सूक्तं स्वर्ग्यं धन्यं यशस्करम्।
आत्मज्ञानमिदं पुण्यं योगध्यानमिदं परम्॥

CHAPTER TWO

PURUṢA - SŪKTA



The sūkta called Pauruṣa (for it has Puruṣa as devatā) with sixteen ṛks constitutes the ninetieth of the seventh anuvāka of the tenth maṇḍala in *Ṛgveda-samhitā* (or aṣṭaka 8, adhyāya 4, varga 17-19). Kātyāyana's *Saruvānukramaṇī* (60, 5) gives Nārāyaṇa as the seer (ṛṣi) and Puruṣa as the deity invoked (devatā). The lineage of the seer has not been mentioned. And the deity Puruṣa is the well-known spirit as the twenty-fifth principle, and not to be mistaken for a human person. Ānanda-tīrtha mentions that Puruṣa is so called because of his fullness and because he represents totality of existence. Sāyaṇa explains that the spirit is called Puruṣa to distinguish him from Prakṛti (with twenty-four principles) characterized by avyakta, mahat and so on. Puruṣa is the creator, the source of the universe, according to Śaunaka. The first fifteen verses are in anuṣṭup-chandas, the last one being in triṣṭup. In *Vājasaneyi-Samhitā,* the anuṣṭup used here is more specifica¹ly termed as nichṛd-anuṣṭup.

(1) Kātyāyana's *Anukramaṇī:*

सहस्त्रशीर्षा षोळश नारायणः पौरुषतानुष्टुभं त्रिष्टुबन्तं तु।।

(पुरुषः। नारायणो नाम। नास्य गोत्रमुपदेशेष्वनुक्तेः। यथोपदेशमिति द्युक्तम्। (परिशिष्टे 1.1)। पौरुषं पुरुष देवत्यम्। इतिहास प्रसिद्धोऽयं पुरुषः पञ्चविंशकः। उक्तं हि-

इतिहासदिसिद्धो यः पञ्चविंशः पुमान् स तु।
इह योग्यतया स्तुत्यो न जातिपुरुषोऽश्ववत्।।

इति। आनुष्टिभमिति शिष्टा जगत्यपवादः। त्रिष्टुबन्तमिदमुत्तरं च।।)

(2) Śaunaka's *Ṛgvidhāna:*

आनुष्टुभस्य सूक्तस्य त्रिष्टुबन्तस्य देवता
पुरुषो वै जगद्बीजं ऋषिर्नारायणः स्मृतः।।

(3) Sāyaṇa's *Ṛgbhāṣya:*

सहस्रशीर्षेति षोडशर्चं षष्ठं सूक्तम्। नारायणो नामर्षिः। अन्त्या त्रिष्टुप् शिष्टा आनुष्टुभः। अव्यक्तमहदादिविलक्षणश्चेतनो यः पुरुषः। 'पुरुषान्न परं किञ्चित्' इत्यादिश्रुतिषु प्रसिद्धः स देवता।

(4) Ānanda-tīrtha's *Ṛgbhāṣya:*

स पूर्णत्वात्पुमान्नाम पौरुषे सूक्त ईरितः।

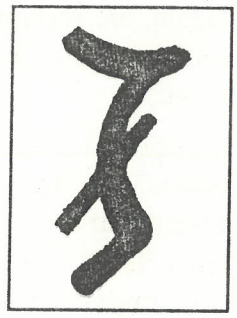
It may be noted that the expression 'pumān' which is a synonym of Puruṣa is explicitly made to refer to Agni (*cf.* 4, 3, 10)

(5) पुरे शरीरे ऽस्मिन्नास्ते। पूर्णताद्धि पुरुषः। सर्वत्र परिपूर्णः। पूरी षादः पुरि शयः पूरतेर्वा।। पूरयत्यन्तः इति अन्तरपुरुषमभिप्रेत्य।।

(6) Yāska's *Nirukta* (2, 3):

यस्मात्परं नापरमस्ति किञ्चिद्यस्मान्नाणीयो न ज्यायोऽस्ति क़िञ्चित्।

वृक्ष इव स्तब्धः दिवि तिष्ठस्तेनेदं पूर्णं पुरुषेण सर्वम् इत्यपि निगमो भवति।।



(1)

(संहितापाठः)

सहस्रशीर्षा पुरुषः सहस्राक्षः सहस्रपात्।
स भूमिं विश्वती वृत्वा त्यतिष्ठद्दशाङ्गुलम्।।1।।

(पदपाठः)

सहस्रंऽशीर्षा। पुरुषः। सहस्राक्षः। सहस्रंपात्।
सः। भूमिं। विश्वतः। वृत्वा। अति। अतिष्ठत्। दशऽअङ्गुलम्।।

(अन्वयः)

पुरुषः सहस्रशीर्षा सहस्राक्षः सहस्रपात् (भवति)। सः विश्वतो भूमिं वृत्वा दशाङ्गुलं अति अतिष्ठत्।।

(1) सहस्र....।।

The Puruṣa is thousand-headed, thousand-eyed, and with thousand feet. He encompassed the universe, and transcended it by ten aṅgulas. The expression 'sahasra' is not to be taken in its literal sense. It means 'many', 'innumerable'. *Śatapatha-brāhmaṇa* (8, 7, 4, 11) gives 'all', 'entirely' (sakala) as the meaning of 'sahasra' 'sahasrāyatveti sarvam vai sahasram sarvam asi'). Sāyaṇa suggests that the expression 'sahasra' is metaphorical in nature; by implication, it means infinity ('sahasra-śabdasya upalakṣaṇatvāt anantaiḥ...). The Puruṣa has here the all-encompassing, universal body (brahmāṇ-ḍa-deha), the form of the aggregation or totality of all living creatures (sarva-prāṇi-samaṣṭi-rūpa). According to Sāyaṇa, this is designated as 'Virāṭ' (to be explained later, see verse 5). He has innumerable heads, eyes and feet in the sense that the heads, eyes and feet of all beings are in fact the heads, eyes and feet of the Puruṣa alone. The parts of the body mentioned, again, are metaphorical, and by implication all parts of the body of individual beings are meant. They are all included in the 'body' (or form) of Puruṣa.

For the employment of 'sahasra' in the sense of 'countless' in *Ṛgveda,* see 7, 55, 7 'sahasra-śṛṅga-vṛṣabha' (the bull with a thousand horns), 9, 101, 6 'sahasra-dhāra' (thousand streams), 10, 114, 8 'sahasradhā mahimānah' (thousand-fold glory), 9, 58, 4, 'sahasra-dāna (thousand gifts), 1, 11, 8 'sahasra-rātayah' (thousand-measured wealth), 'sahasra-ayutā dātā', (giver of thousands and myriads), 'sahasra-cetāh' (thousand-spirits) and so on. In *Yajurveda* (17, 71), Agni is described as thousand-eyed, having hundred vital currents, and a thousand breaths, and as the ground of the world of thousands of beings:

अग्ने सहस्राक्ष शतं ते प्राणाः सहस्रं व्यानाः। त्वंच सहस्रॅस्य रायऽईशिषे तस्मै ते विधेम वाजाय स्वाहा।।

In *Śvetāśvatara* (3, 3) we have not only the mantra-

विश्वतश्चक्षुरुत विश्वतो मुखो
विश्वतो बाहुरुत विश्वतस्पात्।

but also an explanation thereof (3, 11 and 13):

सर्वाननशिरोग्रीवः सर्वभूतगुहाशयः।
सर्वव्यापी स भगवांस्तस्मात्सर्वगतः शिवः॥

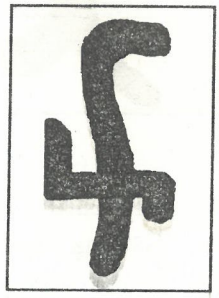
अङ्गुष्ठमात्रः पुरुषोऽन्तरात्मा
सदा जानानां हृदये संनिविष्टः।

after which, the first two mantras of Puruṣa-sūkta are repeated verbatim in the body of the Upaniṣadic text.

Śatapatha-brāhmaṇa (8, 7, 4, 11) gives 'sahasra' (meaning 'all', 'entire') as the very measure, image or designation of the Supreme Spirit,

सहस्रस्य प्रमासि। सहस्रस्य प्रतिमासि। सहस्रस्योन्मासि। सहस्रोऽसि सहस्रायत्वेति। सर्वं वै सहस्रं। सर्वमसि। सर्वस्मैत्येतत्॥

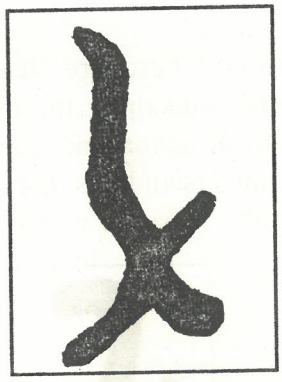
Three organs mentioned here are head, eyes and legs. Head symbolically represents will (saṅkalpa), the eyes vision and knowledge (darśana), and legs movement, action and transactions (vyavahāra). The import is that all resolves, understandings and operations in the world are actually made possible by the presence of the Puruṣa.



Of the three descriptive epithets of the Puruṣa, the first one, *viz.*, 'sahasra-śīrṣā' is not to be found anywhere else in the *Ṛgvedic* corpus. The third one, *viz.* 'sahasra-pāt' is found only in one other passage in *Ṛgveda* (8, 69, 16) in connection with eulogizing the Sun. It is to be noted that 'pāda' (or foot) is also used in the sense of rays of light (raśmi); and sahasra-pāt naturally refers to Sūrya. The second epithet, viz. 'sahasrākṣa',

however, recurs in four more passages: 'sahasrākṣā dhiyaspatī', (1, 23, 3) referring to Indra and Vāyu together; 'sahasrākṣo vicarṣaṇih' (1, 79, 12), with reference to Agni; 'tasmai sahasram akṣibhir vi cakṣe' (10, 79, 5) with reference to Agni; and 'sahasrākṣeṇa śata-śāradena' (10, 161, 3) with reference to Indra, or havis, or again to the deity which destroys the disease known as rāja-yakṣma.

From these references, it is easy to see that the ideology of Puruṣa comprehends the concepts of Agni, Indra, Vāyu and Sūrya. Agni is the devatā of the earth, Indra/Vayu of the mid-region, and Sūrya of the celestial realm (in the tri-sthāna-devatā framework). And Agni is a form of Sūrya; even as Viṣṇu (tripāt) is. In fact, Puruṣa-sūkta is traditionally regarded as a eulogy of Viṣṇu, in his role as Sūrya, Agni and yajña ('yajño vai viṣṇuḥ). Sūrya is also identified with Viśva-karmā (RV. 10. 170. 4), the maker-of-all; and he makes three giant strides (morning, noon and evening) and hence called 'tripāt' or Viṣṇu (pervader of earth, sky and air). In this sense, he symbolizes the essence (rasa) of all existence, the core-principle of existence, of which Agni, Sūrya and Indra (Vāyu) are but aspects.



(2) भूमिम्.....

The word 'bhūmi' (literally earth) here means the entire universe ('brahmāṇ-ḍa-golaka-rupām', Sāyaṇa) and it includes by implication all the three realms (bhūḥ, bhuvaḥ and svaḥ). The Puruṣa encompasses this, surrounds it from all sides ('sarvato pariveṣṭya'), that is to say, he enters into all that there is, without leaving any gap. He makes it his base (adhiṣṭhāya), says Sāyaṇa. He fills all existence, and hence he is called Puruṣa ('pūrayati', pṛṇāti, vyāpnoti). Encompassing is by his own might and majesty (sva-mahimnā).

(3) दशाङ्गुलम्.....

The Puruṣa's measure exceeds that of the universe he encompasses. The excess of the Puruṣa's measure is given as 'ten aṅgulas'. Aṅgula is the Indian inch, a finger's breadth, equal to eight barley-corns placed side by side. 'Ten of these' is said to be the measure of man's height, or prādeśa-mātra; which is also the measure involved in the sacrificial altar (yajña-vedi). *Śatapatha-brāhmaṇa* (10, 2, 1, 2) has this account:

तं वा (यज्ञवेदिं) अङ्गुलिभिर्मिमीते। पुरुषो वै यज्ञस्तेनेद ꣳ सर्वं मितम्। तस्यैषावमा मात्रा यदङ्गुलयः।।

The same text (10, 6, 1, 10-11) suggests that the measure represents Agni-Vaiśvānara as the person who fills and enlivens the human body; it is established inside man's physical frame, and hence is called the person-image (puruṣa-vidha).

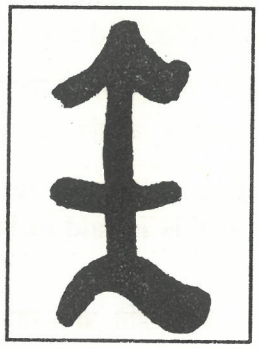
प्रादेशमात्रशिव ह वै देवाः सुविदिता अभिसम्पन्नाः। स एषोऽग्निर्वैश्वानरो यत्पुरुषः। स यो ह्येतमेवाग्निं वैश्वानरं पुरुषविधं पुरुषोऽन्तः प्रतिष्ठितं वेद।।

The notion of 'puruṣa-vidha' (person-image) involves the measure of the space between the top of the fore-head (mūrdhā) and the lower line of the chin (cibuka) (mūrdhādi cibukānteṣu puruṣāvayaveṣu puruṣa-vidhatvam kalpitam). Śaṃkara, while commenting on *Chāndogya* (5, 18), explains what is meant by 'prādeśa-mātra':

यस्त्वेनमेवं यथोक्तावयवयैर्मूर्धादिभिः पृथिवीपादान्तैर्विशिष्टमेकं प्रादेशमात्रं प्रादेशैः द्युमूर्धादिभिः पृथिवीपादान्तैरध्यात्मं मीयते ज्ञायत इति प्रादेशमात्रम्।।

and on the *Vedānta-sūtra* (1,2,31):

द्युप्रभृतीन् पृथिवीपर्यन्तान् त्रैलोक्यात्मनो वैश्वानरस्यावयवान् अध्यात्ममूर्धप्रभृतिषु चिबुकपर्यन्तेषु देहावयवेषु सम्पादयत् प्रादेशमात्रसम्पत्तिं परमेश्वरस्य दर्शयति।।



The Vaiśvānara's body extends from the heavens to the earth, comprehending three realms (dyauḥ, antarikṣa and pṛthivī); and at the individual level, the extension is from the top of the forehead to the bottom-line of the chin. In this area also the three realms are seen represented (cf. Śaṃkara on *Vedānta-sūtra,* 1, 2, 32, 'bhruvoḥ ghrāṇasya ca sandhiḥ yas sa eṣa dyulokasya parasya ca sandhir bhavatīti'). The fixing of the two limits (mūrdhā on the one hand, and cibuka on the other) and ascertaining the extent of the space between these limits is what is meant by 'prādeśa-mātra'. This is said to correspond to 'daśāṅgula'. The Puruṣa can be visualized here easily, which is the reason for the especial mention of this area.

Mahīdhara, on the other hand, takes the measure 'daśāṅgula' to refer to the heart (where the Puruṣa abides), which is above the navel (nābhi) at a distance of ten aṅgulas. The Puruṣa is the light that shines within the heart-lotus, which is also the seat of the soul.

यद्वा नाभेः सकाशाद्दशाङ्गुलमतिक्रम्य हृदि स्थितः। नाभित इति कुतो लभ्यते? कतम आत्मा इत्युपक्रम्य सोऽयं विज्ञानमयः प्राणेषु हृद्यन्तर्ज्योतिरिति श्रुतेः (कौ. उ. 4, 12; 6, 17)। विज्ञानात्मनः हृद्यवस्थानं कर्मफलोपभोगाय...।

Bhaṭṭa-Bhāskara *(Taittirīya-āraṇyaka-bhāṣya* 2, 12, 1) takes the same view: the heart-space (hṛdayākāśa) is of the daśāṅgula-measure, according to him. He further says that the expressions 'heart', 'sky', 'Puruṣa' are all synonymous.

दशाङ्गुलं दशाङ्गुलप्रमाणावच्छिन्नम्। दश अङ्गुलयः प्रमाणं अस्य इति। अत्र सामर्थ्यात् हृदयाकाश परिग्रहः। हृदयाकाशस्यैव दशाङ्गुलमित्याख्येति केचित्। हृदयं गगनं पुरुषं इति पर्यायः।।

Alternately, the expression 'daśāṅgula' refers to the heavenly region, because the Puruṣa transcends the regions of earth by ten aṅgulas and settles himself in the high heavens, and not below ten aṅgulas:

यद्वा स्वर्गप्रकरणमिदम्। अतो विकारजातं भूम्यादिकं वृत्वा पदेनैव घनमावृत्य दशाङ्गुलमतितिष्ठति। दशाङ्गुलादधोऽधिष्ठानं न करोति।।

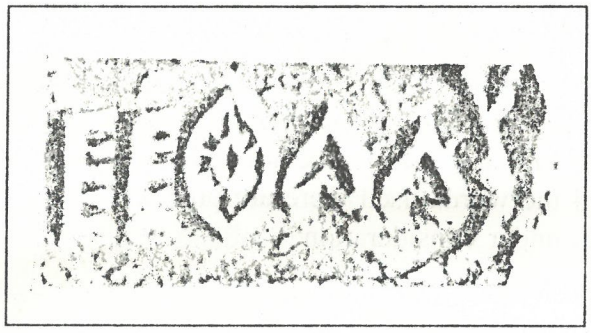
There is another view that 'daśāṅgula' refers to the space inside the mouth, between the two jaws; this is said to be the representative of the space inside the universe.

मुखादिषु वा करणेषु अत्तृत्वेन मीयत इति प्रादेशमात्रः।।

However, Sayāṇa says that this (daśāṅgula) is only a figurative expression, which means that it cannot be measured, or definitely ascertained. The import is that the Puruṣa is beyond all things, and superior to all things: he pervades not only all that exists but also what does not exist. The word 'atyatiṣṭhat' means 'stays transcending it' (atikramya sthitavān):

औपचारिकमिदं वचः। परिमातुमशक्यमृवात् सर्वतोऽधिकं व्याप्य तिष्ठतीति।।

(2)



(संहितापाठः)

पुरुष:। एवेदं सर्वं यद्भूतं यच्च भव्यम्। उतामृतत्वस्येशानो यदन्नेनातिरोहति।।2।।

(पदपाठः)

पुरुषः। एव। इदम्। सर्वम्। यत्।
भूतम्। यत्। च। भव्यम्।
उत। अमृतऽत्वस्य। ईशानः।
यत्। अन्नेन। अतिऽरोहति।।

(अन्वयः)

इदं यद्भूतं यच्च भव्यं सर्वं पुरुष एव। उत अमृतत्वस्य (सः एव) ईशानः।।

All this, entire world, whatever has been (bhūta) and whatever will come to be (bhavya), is Puruṣa alone. Further (uta), this Puruṣa is the lord (īśāna) of immortality (amṛta). Thus far, the import is clear: what follows (*viz.* 'yad annena adhirohati'), however, needs clarification, and that is why the anvaya for this has not been given.

(1) पुरुष एवेदं..।।

The statement that the Puruṣa is all this that exists now and is presented to us (idam) continues the trend of thought suggested by the last words of the previous mantra ('bhūmim viśvato vṛtvā atyatiṣṭhat'). If 'bhūmi' there refers to the spatial extension of existence (inclusive of the three regions which are subject to change, 'vikāra-jātam bhūmyādikam sarvam', Bhaṭṭ a-Bhāskara), the synonymously employed expression 'idam' is made to comprehend the three segments of time: present, past (bhūtam) and future (bhavyam). And as in the case of 'bhūmim', he transcends 'idam' also by implication. In other words, he is beyond space and time. He is immutable and eternal. Immutability is beyond 'bhūmi', and eternity is beyond 'idam'. In *Kaṭha-upaniṣad* (4, 12, and 13), we have the description of Puruṣa who abides in the centre of individual being (madhya ātmani) as 'the lord of both the past and the future (including by implication the present 'sa evādya'), and the words used there are precisely the same as those used in the mantra under consideration:

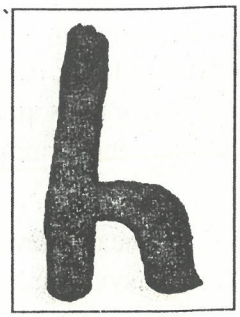
ईशानो भूतभव्यस्य।

In *Śvetāśvatara-upaniṣad* (6, 5) there is an explicit statement that he is beyond the three-fold time ('parastrikālād'). The Puruṣa is no doubt all that is in space and time, but he also extends beyond this spatio-temporal framework of phenomenal existence. This transcendence is what has been termed here 'amṛtatva', which will be explained shortly. About the lordship, we have it said in *Bṛhadāraṇyaka-upaniṣad* (2, 5, 15) that this ātman (or Puruṣa) is the over-lord of all beings, the monarch of all beings. As the spokes are settled in the hub of a wheel, all beings, all the divinities, all the worlds and all energies are settled in this self.

स वा अयमात्मा सर्वेषां भूतानमधिपतिः सर्वेषां भूतानां राजा। तद्यथा रथनाभौ च रथनेमौ च अराः सर्वे समर्पिताः एवमेप अस्मिन् आत्मनि सर्वाणि भूतानि सर्वे देवाः सर्वे लोकाः सर्वे प्राणाः सर्व एत आत्मानः समर्पिताः।।

Elsewhere (4, 4, 22), the same text declares that he is the lord (īśāna) of all, the overload (adhipati) of all-

सर्वस्य वशी सर्वस्येशनः सर्वस्याधिपतिः।।



(2) अमृतत्वस्येशान:।।

The Puruṣa is the lord (īśāna) of immortality (amṛtatva). There is another mantra in *Ṛgveda* (5, 58 ,1) where the same idea is expressed. Maruts who are associates of Vāyu are said to lord over immortality ('īśire amṛtasya'). Veṅkaṭa-mādhava explains mortality (*viz.* liability to change, decay and death) as the consequence of the Puruṣa abandoning the things and beings that are mobile or stationary or the divinities that preside over them (*viz.* sense-faculties and functions)

यदा ह्ययं स्थावरं जङ्गमं वा विमुञ्चति देवान् वा तदानीं तत् मृत इत्याख्यायते।।

That is why, according to *Śatapatha-brāhmaṇa* (10, 5, 2, 16), it is irrelevant to ask whether mortality is one or manifold. It could be one or many. The Sun is one without a second for the worlds. If he withdraws his presence, there is one death for the entire world. But the Sun is also present for the individual beings severally; and if his presence is withdrawn from any of the beings there is death for that particular being. Death here is multiple.

एको मृत्युर्बहव इत्येकश्च बहवश्चेति ह ब्रूयात्। यदहिसौ अमुत्र तेनैकोऽथ यदिह प्रजासु बहुधा व्याविष्टस्तेनो बहव:।।

The Sun is the Puruṣa in the present context. Mortality is linked up with the withdrawal of his presence.

When viewed thus, the absence of mortality (*viz.* immortality) signifies the presence of the Puruṣa as the inner controller (antaryāmi) of all things and all beings. Significantly in *Bṛhadāraṇyaka-upaniṣad* (3, 7, 15) this presence as antaryāmi is identified with being immortal (antaryāmyamṛtaḥ):

य: सर्वेषु भूतेषु तिष्ठन्; सर्वेभ्यो भूतेभ्यो अन्तर:; यं सर्वाणि भूतानि न विदु:, यस्य सर्वाणि भूतानि शरीर; य: सर्वाणि भूतानि अन्तरो यमयति; एष: ते आत्मा, अन्तर्याम्यमृत:।।

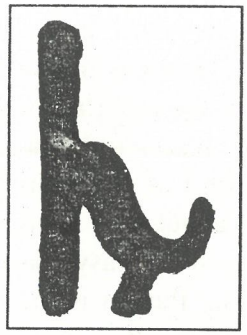
The Ātman (*viz.* Puruṣa) abides in all beings, distinct from all of them; the beings cannot know him fully; all beings but serve as a physical frame (or body) for him; and he controls all beings from within; this then is your self, the inner controller, the immortal. So says Yājñavalkya to Uddālaka-āruṇi.

Sāyaṇa takes 'amṛtatva' to mean 'devatva' (the status of a divinity 'uta api ca amṛtatvasya devatvasya īśānaḥ svāmī'). The gods are by definition immortal; they do not suffer change, decay or death. In this sense, being the lord of immortality may mean being the lord of the gods (divinities). The past, present and future apply to the things and beings on earth and in the mid region. The gods who are the denizens of the upper realm (dyauh), are beyond the hold of space and time. The sway of the Puruṣa extends beyond the earth and the midregion to the heavens also.

While this interpretation is possible, it does not appear altogether plausible, for this half of the line ('amṛtatvasyeśānah') is linked up with the other half ('yad annenātirohati'), and cannot be taken as self-contained. However, the significance of the second half of the line is not easy to comprehend. Further, 'immortality' has a nuance of meaning which is more than mere deathlessness. A clue is offered in *Nairukta-Nighaṇṭu,* where 'amṛta' is included under the names of gold (hiraṇya-nāmāni). Although the literal meaning of 'amṛta' would be 'being free from destruction and death' (nañ-pūrvāt mriyatch', tani-mṛṅgbhyām kicca, *Uṇādi-sūtra,* 3, 85) (nāsti mṛtam maraṇam asya, na mriyate anena vā), the text significantly cites a passage from *Ṛgveda* (1, 72, 1) to justify its taking this word in the sense of gold. But no explanation is available here. The passage cited refers to Agni bestowing gold on his devotees (according to Sāyaṇa).

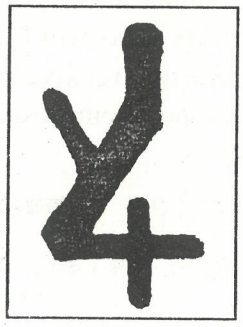
सत्रा चक्राणो अमृतानि विश्वा

Sāyaṇa interprets the word 'amṛtāni' here as referring to gold ('hiraṇya-namaitat'), and quotes a passage from *Atharva-veda* (5, 28, 11, or 9, 26, 1) in his support. But he finds this meaning inappropriate when construed with 'cakrāṇo' (kurvan, 'making'), and so prefers to change the meaning of 'cakrāṇo' to 'gifting' (prayacchan). Should one insist on the more normal meaning of 'making' for 'cakrāṇo', Sāyaṇa proposes to interpret the word 'amṛtāni' to mean the conveyance of sacrificial offerings to the gods by Agni. This is of course far-fetched. It must be noted that

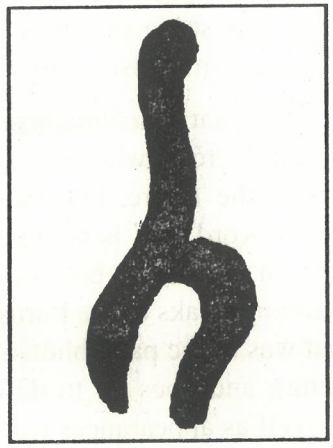


in *Nairukta-Nighaṇṭu* there is an explanation offered by the glossator Devarāja-yajvā. Gold does not disappear or lose itself, whatever form it is made to assume; and it is in this sense that it is 'amṛta' (na hiraṇyasya yasyāṃ kasyāṃ cid avasthāyām ātma-nāśo vidyate).

It may also be pointed out that *Praśnopaniṣat* (2, 5) uses the word 'amṛta' along with 'sat' (what is real, what has come to be) and 'asat' (what was in the past or is in the future, but does not exist now) ('sad asaccāmṛtaṃ ca yat'). Here the word 'sat' is being and 'asat' is becoming. The 'amṛta' here is the common ground for both being and becoming. The Vedic mantra under consideration speaks of the Puruṣa being all this (idam), (sat or Being), and also what was in the past (bhūtam) and will be in future (bhavyam) (asat or becoming); and goes on to describe him as the 'lord of amṛtatva'. The reality as well as appearances (sat and asat, or idam and bhūta-bhavya) are made possible by the common ground for both, *viz.* the Puruṣa. Being and Becoming are nurtured by 'annam' (annena atirohati), also provided by the Puruṣa. It is the presence (mere presence) of the Puruṣa that makes all this possible. He continues to be present in reality as well as in appearances, even as gold remains the same in whatever article is made out of it. This is the sense in which *Nairukta-Nighaṇṭu* takes the expression 'amṛta'. It is the self as inner controller (antaryāmin) that is real and also persisting amid all change, and in this sense immortal.



Mahīdhara interprets 'amṛtatva' as salvation (mukti), which is everlasting, and describes the Puruṣa as the lord of it, in the sense that he bestows it upon his devotees at his will ('amṛtatvasya amaraṇa-dharmasya īśānah; mukter īśānah: yosau nāsau mriyata ity arthaḥ'). According to Mahīdhāra, the Puruṣa is the lord of salvation as well as the phenomenal existence, which is brought about and nourished by anna (kiṃca yat jīva-jātam annena atirohati utpadyate tasya sarvasya ca īśānaḥ'). What is meant is this context is that the Puruṣa is the very self (ātmā), which is deeply hidden within all creatures. It is the immanent reality, the inner controller. And to realize this is tantamount to salvation (mukti).



(3) यदन्नेनातिरोहति।।

As indicated earlier, the second line of the mantra where he is said to mount above through food has two distinct parts, which are necessarily interconnected. While the first part could possibly be taken in an independent sense, the second by its very structure is dependent upon the earlier part. The connecting expression is 'yat' (a relative pronoun in the neuter gender, and in the nominative case), the precise significance of which in the present sentence is rather uncertain. It may plainly be a word referring to 'tat' (*viz.* the Puruṣa). The word for Puruṣa, being in the masculine gender (īśānaḥ), the existing relative pronoun (yat) also may be construed as 'yaḥ' (such transposition being usual in the Vedic passages). The sentence would then either be:

(1) सः (यत्) अन्नेन अधिरोहति (सः) अमृतत्वस्य अपि (उत) (सः) ईशानः।

(2) (सः पुरुषः) अमृतत्वस्य ईशानः अपि (उत), यः (ईशानः) अन्नेन अधिरोहति।

(The Puruṣa who grows up and ascends by anna is also the lord of immortality). Or (The Puruṣa, although the lord of immortality, yet grows up and ascends by anna).

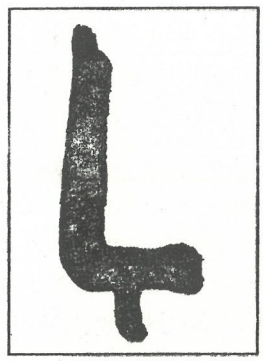
There is a second sense in which the word 'yat' may be taken. Sāyaṇa has interpreted 'yat' as meaning 'yasmāt' ('because of'), in the causative sense (hetu). That this is possible has been indicated in the lexicon, *Amara-Koṣa* (3, 4, 3). The import, according to him, would be: Because of the power by which the Puruṣa is the lord of all beings, he has made provision for their sustenance by bringing forth food (anna). He assumes the form of the entire universe (consisting of the creatures that enjoy and the objects of enjoyment). While doing so, he goes beyond the causal condition (which is incomprehensible to us) and grows up into the condition of the effect (*viz.* the universe that can be perceived and understood).

यत् यस्मात्कारणात् अन्नेन प्राणिनामन्नेन भोग्येन निमित्तेन। अतिरोहति स्वकीयां कारणावस्थाम् अतिक्रम्य परिदृश्यमानां जगदवस्थां प्राप्नोति।।

The significant word in the sentence is obviously 'anna'. It is usual to derive the word from the root 'ad' (bhakṣaṇe, 'karmaṇi ktaḥ'), which has the sense of eating. Anna is what is eaten by living beings (atti), *viz.* food; and it is also what eats (or consumes) them (adyate) *(Taittirīya-upaniṣad* 2, 1 'adyate atti ca bhūtāni; tasmād annaṃ tad ucyate'), *viz.* the karma-phala. Anna, therefore, means the material objects that are taken in by living beings in order to survive, and also the karma-proclivities that are acquired by the individual beings while procuring food and consuming it. All creatures are born of such food, and survive on food. *Taittirīya-upaniṣad* (2, 1) describes food as the most excellent in the creation, all beings striving to get it:

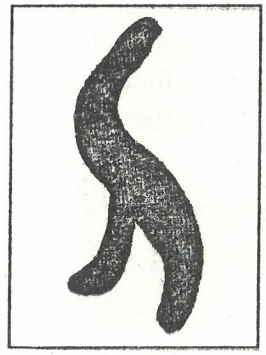
अन्नाद्वै प्रजाः प्रजायन्ते याः काश्च पृथिवीꣳ श्रिताः। अथो अन्नेनैव जीवन्ति।... अन्नं हि भूतानां ज्येष्ठम्। सर्वं वै तेऽन्नमाप्नुवन्ति।.. अन्नाद् भूतानि जायन्ते। जातान्यन्नेन वर्धन्ते। अद्यतेऽत्ति च भूतानि। तस्मदन्नं तदुच्यत इति।।

Mahīdhara takes the word 'anna' as just food, which is responsible for the being and becoming of all creatures, from the most superior Brahmā to the least significant worm (jīva-jātaṃ yat annena atirohati' utpadyate; brahmādi-stamba-paryanto bhūtagrāma uktaḥ; annenaiva tasya sthiteḥ). Here, the relative pronoun 'yat' is taken in the sense of 'that which', referring to the world of living beings which originate in food and are



sustained by it; and we have to supply the words 'tasyāpi īśānaḥ', meaning that the Puruṣa is the lord of that also.

There is another interpretation which takes 'anna' almost in the same sense: the word refers to the world of actions and the results appropriate to them, comprehending this physical world which is unreal, and also the heavenly realms which are reached by ritualistic and religious actions, and which are also unreal ('annena karma-phalābhidhanena asatā aihikā-muṣmika-prapañcena'). But the expression 'atirohati' is here taken in altogether a different sense: 'a-tirohati' (na tirodhānam gacchati'), 'does not disappear or vanish'. The import is that the 'amṛtatva', of which the Puruṣa is the lord, is not obscured or obliterated by the phenomenal world of actions and reactions. It is the real, which cannot be undone by appearances.



However, the *Nairukta-Nighaṇṭu* (3, 8) asks 'what is anna?' and answers: 'Anna is so called because living beings incline or bend in its direction, or because it is consumed' ('annam kasmāt? ānatam bhūtebhyo, atter vā'). The word 'annam' is formed from the root 'ad' (bhakṣaṇe, karmaṇi ktaḥ, adyate iti) which has the sense of eating. Anna is food, as it is eaten. But the word is also derived from the root 'an' (anity anena),

which means 'to breathe' (prāṇanārthaka). (*cf.* gloss on *Nighaṇṭu,* 'anyate prāṇyate prajābhiḥ; 'atter vā niṣṭhātakāraḥ. atra anna iti nirdeśāt jagdhyādeśābhāvaḥ; adyate sma annahetutvādvā annam ityucyate). The *Nighaṇṭu* gives 'andha' (that by which the creatures live, Kṣīra-svāmi), 'brahma' (bṛhi vṛddhau, bṛṃher, na-lopaśca, *Uṇādi,* 4, 141, with manin-prefix) that which makes the creatures grow, and which grows because of the creatures), and 'varca' (dīptau, glowing, that which gives lustre to the body) as synonymous with 'anna'. 'Anna', derived from the root which has the meaning of movement or going (gatyartha), has by the same fact the meaning of knowledge (jñānārtha); 'anna', therefore, would mean knowledge. According to *Siddhānta-kaumudī*, 'anna', means the Sun (Sūrya). It can thus be seen that the definition given in *Nairukta-Nighaṇṭu* would apply equally justifiably to all these words: food, prāṇa, brahma, jñāna and Sūrya. And it is by these that the Puruṣa goes beyond his own nature (of being unmanifest, inaccessible to our instruments of cognition, absolutely unitary and pure awareness) and becomes manifest as the Puruṣa involved in the transactional world.

We read in *Muṇḍakopaniṣat* (1, 1, 8): By 'tapas' (austerity or will) 'Brahma' emanated; and from 'Brahma' came forth 'anna', from 'anna' emerged 'prāṇa' as also manas, (mind), satya (truth), lokāh (the worlds of our experience) and amṛta (explained above) in actions:

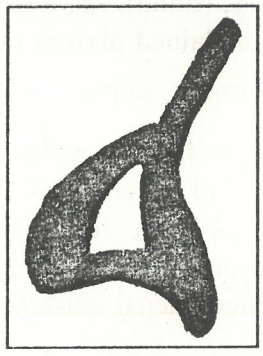
तपसा चीयते ब्रह्मा ततोऽन्नमभिजायते। अन्नात्प्राणो मनः सत्यं लोकः कर्मसु चामृतम्।।

Elsewhere in the same text (1, 1, 9), we have the explanation that the 'tapas', (which was the source of all creation) is of the nature of intense and profound knowledge. It is from this tapas that the 'brahma' (the fundamental principle of phenomenal existence), 'nāma-rūpa' (names and forms which constitute the phenomenal existence), and 'anna' (explained above) spring forth.

यः सर्वज्ञः सर्वविद्यस्य ज्ञानमयं तपः।
तस्मादेतद्ब्रह्म नामरूपमन्नं च जायते।।

The words 'amṛtatva' and 'atirohati' in the above mantra may indeed be considered together, for the two words are significantly employed in *Ṛgveda* 'Amṛtatva' (in the sense of immortality as specified earlier) is used especially with reference to Agni in numerous mantras. Agni is said to establish everyday the mortal in the excellent state of this immortality (1, 31, 7, 'tvam taṃ agne amṛtatva uttame martam dadhāsi śravase dive

dive'). By the grace of Agni, vision of the heavenly realms and immortality are alike secured (1, 72, 10 'divo yadakṣī amṛtāh akṛṇvan'). Waters (from which Agni arose) constitute the navel of this immortality (4, 58, 1 'ghṛtasya nāma guhyam, ... amṛtasya nābhih'). Agni is resorted to by the gods who are eager to safeguard immortality (1, 96, 6, 'amṛtatvam rakṣamāṇā sa enam devāh agni dhārayan draviṇodām'). Vaiśvānara-Agni's rites bring about this immortality (6, 7, 4 'tava kratubhir amṛtatvam āyan vaiśvānara'). Agni is invoked for the sake of this immortality (10, 52, 5, 'ā vo yakhyamṛtatvam'). Saucīka-Agni helps the gods attain to immortality (10, 53, 10 'yena devāso amṛtatvam ānaśuh'). Savitṛ, the engaging form of Sūrya, who is in his turn the significant form of Agni, is also associated with this immortality, and helps the mortal to attain to immortality (1,110, 3 'tat savitā vo-mṛtatvam āsuvad agohyam', 4, 'mantāsah santo amṛtatvam ānaśuh'). Savitṛ is responsible for the procurement of the excellent and initial share of immortality by the gods through the sacrificial rites (4, 54, 2, 'devebhyo hi prathamaṃ yajñiyebhyo-mṛtatvaṃ survasi bhāgam uttamam'). When Sūrya causes rains to pour down from the sky, immortality spreads around (4, 58, 1, 'samudrād ūrmir madhumāng udāradupāṃśunā sam amṛtatvam ānat').



Then there is this expression 'atirohati', which literally means mounts up, ascends, climbs. It suggests an upward movement, a transcendence, growth into a higher state or level of being. There are several mantras in *Ṛgveda* where the same expression is employed, mostly with reference to Sūrya. In one mantra (10, 8, 20), Sūryā (probably Uṣas) is sought to make Sūrya rise up to the realm of immortality ('āroha sūrye amṛtasya lokam'). Sūrya rises to the sky of light or heavens (1, 50, 11, 'udayan adya mitram aha arohan'); Sūrya is seen when we rise up to the vast oceans above (the heavenly realm, or the principle of time, kāla) (10, 37, 8), 'ārohantaṃ

bṛhataḥ pājasas pari vayam jīvāḥ prati paśyema sūrya'). Varuṇa and Mitra (4, 13, 2) make the sun ascend to the high heavens. Or it is Indra that prompts Sūrya to rise up to the sky, so that he may be sighted all the time (1, 7, 3 'indro dīrghāya cakṣasa ā sūryaṃ rohayad divi'); Indra's fight with the demon of darkness and draught, Vṛtra, is linked up with the sun's mounting up to the heavenly realm (1,51,4 'vṛtram yad indra śavasāva dhīraham ādit sūryam divy ārohayo dṛśe'); Indra helps Sūrya ascend to the sky so that the process of ripening on earth is facilitated (8, 89, 7, 'āmāsu pakvam airaya ā sūryam rohayo divi').

In one mantra (10, 156, 4) Agni is credited with raising Sūrya to the vast sky so that light may shine on all creatures ('agne nakṣatram ajaram ā sūryaṃ rohayo divi, dadhaj jyotir janebhyaḥ').

And Agni (the devatā of the earth region) is frequently mentioned in connection with 'anna' in Ṛgvedic mantras (as many as eighteen times), and likewise Indra, the devatā of the mid-region is associated with 'anna' almost as often (about fourteen times). Thus the expression 'annena atirohati' becomes meaningful, when viewed against the background of Sūrya's mission of rising from the earth region and mid-region into the celestial region, assisted by Agni and Indra. It may also be noted that Puruṣa-sūkta employs other expressions synonymously with 'atirohati': 'ūrdhva udait' (4), 'vyakrāmat' (*op. cit*) and 'ajāyata' (5). In all these contexts, the roles of Sūrya (dyus-sthāna), Indra (madhyama-sthāna). Agni (pṛthivī - sthāna) are coalesced into the character of the all-pervading Viṣṇu, who is in fact the primary import of the expression Puruṣa.

It remains, however, to be considered how 'amṛtatva' becomes related to 'atirohati'. If 'atirohaṇa' has the sense of transcendence of the earth and the mid-region (with all the creatures abiding in them) into the realm of the bright heavens (dyus-sthāna, where Sūrya dwells), 'amṛtatva' must refer to the reality of this realm of the bright heavens. *(cf.* next mantra, 'amṛtam divi'). Quite frequently the devas (dwellers of the heavenly realm, 'dyus-sthānād devāḥ') are associated with 'amṛtatva' (*e.g.* 10, 53,10, 'devā'; 10, 52, 5 'yathā vo devā varivaḥ karāṇi'). And 'ati-rohaṇa' (transcendence) is as frequently associated with the heavenly realm, which is referred to as 'amṛtasya loka' (10, 85, 20) (*e.g.* 10, 156, 4 'rohayo divi'; 1, 51, 4 'divy ārohayo'; 1, 7, 3, 'āsūryam rohayad divi'; and 8, 89, 7 'rohayo divi').

'Amṛtatva' (immortality), as explained earlier, is the negation of mṛtyu (death, decay, destruction). Durgācārya (on *Nirukta,* 11, 1, 8) explains that

'mṛtyu' is synonymous with 'madhyama-prāṇa; it kills the individual being, as it (the madhyama-prāṇa) ascends to the higher regions, taking with it the other vital currents that would be involved in keeping the body alive:

मुत्युरिति वक्तव्यम्। स कस्मात्? मारयतीति सतः। मध्यमो हि प्राणो मृत्युः। उत्क्रामन् शरीरादितरैः प्राणैः प्रणिनो वियोजयति एवं मारयति।।

Thus the expression 'ut-krāmati' (goes up) is synonymous with 'ati-rohati' (ascends, transcends). Where the madhyama-prāṇa goes, or the region where the ascent is accomplished, is 'amṛtatva' (beyond the hold of death): this is obviously 'dyus-sthāna' (divi), where the devatā is Sūrya. Sūrya is explained by Yāska (*Nirukta,* uttara-ṣaṭka, 12, 2, 3) as so called because he moves onward (sarpaṇa), moves about in the sky (sarati ākāśe), procreates all creatures (prasuvati), and inspires and prompts all creatures in their own activities (preraṇa). Durgācārya takes the last detail in the sense of Vāyu prompting the movement of the Sun:

सूर्यः सर्तेवा सुवतेर्वा स्वीयतेर्वा तस्यैषा भवति।।

(सूर्यः इति वक्तव्यम्। स पुनरयं भगकालात् सृत--सूर्यो भवति। "सर्त्रेः वा" सूर्यः। "प्रसुवतेर्वा" प्रसवार्थस्य, स एव हि इदं सर्वं प्रसुवति जनयति इत्यर्थः। "स्वीयतेर्वा" सुपूर्वस्य वा ईरयतेः गत्यर्थस्य, वायुना ह्ययं सुष्ठु ईर्यते प्रेर्यते इत्यर्थः।।)

Moving about in the sky, and being moved upward by Vāyu, indicate the ascent through the mid-region. And Yāska further cites a passage from *Ṛgveda* (1, 50, 1 'udutyam jātvedasam') and points out that the ascent is for all creatures to behold ('dṛśe viśvāya') and profit by the rays of the sun which are beams of knowledge ('ketavaḥ', prajñā-nāma, *Nighaṇṭu* 3, 9, 2).

उदु त्यं जातवेदसं देवं वहन्ति केतवः।
दृशे विश्वाय सूर्यम्।।

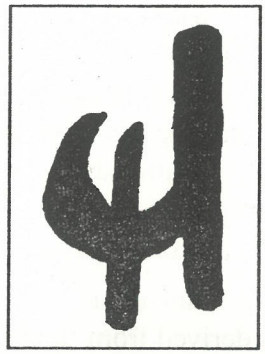
(उद्वहन्ति तं जातवेदसं रश्मयः केतवः सर्वेषां भूतानां दर्शनाय सूर्यमिति।।)

He proceeds to quote another Vedic passage where Sūrya is eulogized as filling with his majesty the heavenly realm, the earth and the mid-region, and as the very self of all things and beings (12, 2, 6)

आ प्रा द्यावापृथिवी अन्तरिक्षं
सूर्य आत्मा जगतस्तस्थुषश्च।।

(सर्वभूतानुप्रवेशी आ प्राः, आपूपुरत्, आपूरयति द्यावापृथिव्यौ च अन्तरिक्षं च महत्त्वेन सूर्य आत्मा)।

Sūrya has a transcendental aspect, in sofar as he 'transcends' (ati-rohati); he is the spirit, in this aspect, in the solar orb, the spirit illumining the three realms, himself being in the highest realm (divi), the controller from outside (īśāna). There is also an immanent aspect as 'antaryāmin', as residing in the right eye, and as the immortal and essential spirit (amṛta). The idea of Puruṣa comprehends both aspects.



(3)

(संहितापाठः)

एतावानस्य महिमातो ज्यायांश्च पूरुषः।
पादोस्य विश्वा भूतानि त्रिपादस्यामृतं दिवि॥३॥

(पदपाठः)

एतावान्। अस्य महिमा। अतः।
ज्यायान्। च। पुरुषः।
पादः अस्य। विश्वा। भूतानि।
त्रिऽपात्। अस्य। अमृतं। दिवि॥

(अन्वयः)

एतावान् अस्य (पुरुषस्य) महिमा। च (उत) पुरुषः अतः ज्यायान्। विश्वा भूतानि अस्य पादः। अस्य त्रिपात् दिवि अमृतम् (व्यवतिष्ठते)॥

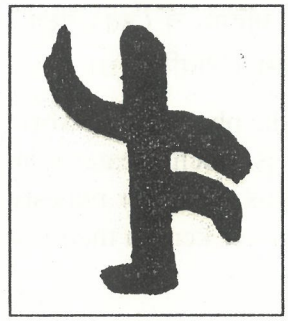
Whatever is there in the phenomenal world is but the Puruṣa's majesty. But in his own nature he is much greater than this. All that exists before us is only one quarter of his nature or majesty, while the remaining three quarters are settled beyond our ken, in then celestial heights; untouched by change, decay or death.

(1) एतावान् अस्य महिमा।

So much is his greatness. The expression 'etāvān' (from 'etad' or 'this' with the prefix 'vatup', according to the rule 'yat tad etebhyaḥ parimāṇe vatup' 5, 2, 39, meaning 'etad parimāṇam' 'so much', 'of such measure or magnitude', referring to quantity, number or size, cf. Pāṇini, 2, 4, 15) presupposes whatever has been said in the previous mantra: that the Puruṣa is all this which is within the framework of space and time, and also all that is outside this framework, and that he is the lord of 'amṛtatva' as well as of the phenomenal world which grows by all that the living beings incline towards. In this expression is included the world in the past, in the present and in the future ('atītānāgata- vartamāna-rūpaṃ jagad-yāvad asti'), and the world of living beings of all orders and the divinities of all types ('yad idam deva-tiryaṅg-mānuṣātmakaṃ dṛśyate).

The word 'mahimā' (or mahiman) which means greatness, might, glory, majesty or power, is derived from 'mahat' (in the sense of exceeding) (with 'imanic', 'pṛthvādibhyah imanij vā', 5, 1, 122). Sāyaṇa explains this greatness as Puruṣa's own especial prowess ('svakīya-sāmarthya-viśeṣaḥ'), and this makes him superior to everything else (utkarṣa). When this 'mahimā' is enumerated as one of the eight supreme powers of a great god like Śiva or Viṣṇu, it signifies that the fourteen worlds (seven above and seven below) are contained within his belly (caturdaśabhuvanāny asyodare). For the denizens of any of these worlds, the magnitude of such a god is beyond imagination.

The 'mahimā' mentioned here also includes 'vibhūti' (special and uncanny powers) and 'vistāra' (spread, proliferation). The former accounts for his personal and unique capability (svakīya-sāmarthya-viśeṣa), while the latter speaks of his absolute freedom (svātantrya). Neither of these, however, can be spoken of as his own nature (sva-rūpa), which is much higher than these.



(2) अतो ज्यायान् च पुरुषः।

If this be the mind-boggling majesty of the Puruṣa, this is not the all of him; there is much more to him. His actual majesty or greatness is far more than this perceived power or glory. The word 'ataḥ' (meaning 'relative to that', 'than that') refers to the Puruṣa's majesty, glory or power (mahimnātah) in being all of this existence and being the master of 'amṛtatva'. As said earlier, the Puruṣa's glory, majesty or greatness is not his real nature (svarūpa); it is only one aspect of his, an insignificant aspect at that. We no doubt wonder at this glorious creation of his, but we should not circumscribe our understanding of the Puruṣa with it. His real greatness transcends this creation.

Kaṭha-upaniṣat (3, 11) has a mantra which indicates a hierachy: the unmanifest (avyakta) is higher than the source of creation (mahat); and the Puruṣa is higher than the unmanifest. There is nothing higher than this Puruṣa; it is indeed supreme, the highest:

महतः परमव्यक्तं अव्यक्तात्पुरुषः परः।
पुरुषान्न परं किञ्चित्सा काष्ठा सा परा गतिः॥

The unmanifest is so called because names and forms are not articulated or differentiated therein. Phenomenal world is manifest: it is characterized by names and forms. It presents to us the glory of the Puruṣa. But what makes this possible is the prior condition of the initial urge or impulsion (metaphorically likened to the 'will'). This urge is in the nature of stress prior to explosion (sphoṭa); it is called 'mahat' (from 'maghaṣ', 'to burst forth', 'to come up', 'to reveal itself'), which presupposes the unmanifest state (avyakta), altogether devoid not only of names and forms but also of the stress or urge. There can be no mahat without there being avyakta. In this sense, avyakta is spoken of as superior to mahat. But avyakta itself is what gets transformed into the world of names and forms ('etāvān asya mahimā'), through the stage of mahat. The avyakta is but an aspect of the Puruṣa, a part thereof. The Puruṣa includes this avyakta, but is not confined to it. The Puruṣa is in this sense superior to avyakta. And because the Puruṣa comprehends not only all phenomenal existence (idam), all that has been, all that is, and all that is going to be, but also whatever constitutes the source and substance of phenomenal existence (mahat and avyakta), he is the 'highest' (kāṣṭhā). Nothing can possibly overreach him, or go beyond him.

The same idea is expressed in a mantra in *Muṇḍakopaniṣat* (2, 1, 5):

दिव्यो ह्यमूर्तः पुरुषः स बाह्याभ्यन्तरोह्यजः।
अप्राणो ह्यमनाः शुभ्रो ह्यक्षरात्परतः परः॥

The avyakta of the *Kaṭha-upaniṣat* is here called 'akṣara': the seed and source of the world of names and forms, but undifferentiated as yet into names and forms (avyākṛta); and therefore indestructible and indecaying (akṣara). It has life (prāṇa) and mind (manas) in a nascent state, albeit inarticulate and undirected. Beyond this unmanifest condition is the Puruṣa, absolutely devoid of form (amūrta) and settled in the realm above the earth and the mid-region (divya) of him, origination cannot be indicated (ajah). He abides in the interior of all the things and beings of the manifest world, and also outside them. He is therefore the reality that is transcendental, while being at the same time immanent in creation.

Sāyaṇa paraphrases the idea: this phenomenal world is not the natural or ultimate condition of the Puruṣa ('na tu tasya vāstava-svarūpam'). To be above it, beyond it, distinct from it is his natural state. It is in this state that Brahman is said to be founded in his own glory ('sve mahimni pratiṣṭhitaḥ').

(3) पादः अस्य विश्वा भूतानि। त्रिपादस्यामृतं दिवि॥

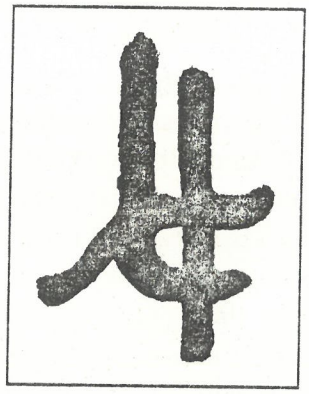
What was said cryptically in the latter half of the first line is here spelt out. All this greatness, glory or majesty of the Puruṣa in the form of this wonderful creation is not his real nature or natural condition ('na tu tasya vāstava-svarūpam', as Sāyaṇa says). In order to illustrate how the Puruṣa is infinitely greater than the greatness of the created world, the notion of the Puruṣa having four quarters (catuṣpāttva) has been introduced as a cognitive construct. In the words of Sāyaṇa:

यद्यपि परब्रह्मण इयत्ताभावात् पादचतष्टुयं निरूपयितुमशक्यं तथापि जगदिदं ब्रह्मस्वरूपापेक्षया अल्पमिति विवक्षितत्वात् पादत्वोपन्यासः॥

It is not to be imagined that the Puruṣa has actually four quarters, or that his magnitude may be measured by devices such as these. 'Being four-quartered' (catuṣpāttva) is only an as-if supposition. If we consider the Puruṣa as having four parts, all this majesty of creation is taken care of by but one of the parts; and the other three parts (the much greater part of the Puruṣa) are beyond the hold of the coordinates and dimensions of the created world; they abide high in the heavens, altogether inaccessible

to us. The pāda-ideology has the function of showing us how insignificantly small the created world (which presents to us the glory of the Puruṣa) is, in contrast to the real nature of the Puruṣa.

Pāda literally means an instrument of movement or progression ('padyate gamyate anena'), and refers primarily to the moving foot (caraṇa). The fourth part of a mantra in *Ṛgveda* is technically called a pāda (ṛk-pāda). This was the forerunner of the later convention of verses having four pādas. By extension, anything could be divided into four parts, each part thereof being known as a quarter. The three-quarters is a greater measure than a quarter; it is larger, more expansive, mightier ('jyāyān'). The pāda is but a part of the whole, an aṃśa or aspect. However, the pāda is to be considered here in the context of 'ati-rohati' of the preceding mantra, and 'vyakrāmat' of the following mantra, both expressions suggesting transcending and expanding. The three-quarters which transcend the one quarter constitute one aspect; and hence the expression 'tripāt'. Pāda in this sense means a 'foothold' for climbing, ascending, or transcending, or a stride that one takes to move around.



Viṣṇu as 'tri-vikrama' (who took three strides) is a well-known image in *Ṛgveda*. Yāska explains (*Nirukta,* uttara-ṣaṭka, 12, 2, 8 (19)) that the word 'Viṣṇu signifies entering into everything and pervading everything ('viṣṇur viśater vā vyaśnoter vā, tasyaiṣā bhavati'). Durgācārya points out that Viṣṇu here means Sūrya whose rays of light enter into everything and pervade all over ('sūryo raśmibhiḥ... viṣṇur bhavati; yadāviṣṭa praviṣṭaḥ, sarvato raśmibhiḥ bhavati tadā viṣṇur bhavati; vi-pūrvasya vāśnoteh, yadā raśmibhir atiśayenāyaṃ vyāpto bhavati, vyāpnoti vā rasmibhir ayaṃ sarvam, tadā viṣṇur ādityo bhavati'). Yāska, cites in support of his explanation a mantra from *Ṛgveda* (1, 22, 17) which tells us that Viṣṇu made three giant strides; and indicates the import of the mantra:

इदं विष्णुर्विचक्रमे त्रेधा निदधे पदम्।
समूळहमस्य पांसुरे॥

यदिदं किञ्च तद्विक्रमते विष्णुः। त्रिधा निधत्ते पदम्। त्रेधाभावाय पृथिव्यामन्तरिक्षे दिवीति शाकपूणिः समारोहणे विष्णुपदे गयशिरसीत्यौर्णवाभः॥

This mantra visualized by Medhātithi-kāṇva, describes that the three divisions of all the space that is available were in fact made by Viṣṇu (*viz.* Āditya) himself, and that he transcended these divisions (Durgācārya: 'yadidam kiṃcid vibhāgena avasthitaṃ tad vikramate viṣṇur ādityaḥ'). There are two interpretations by traditionalists: one by Śākapūṇi, who says that the three steps that Viṣṇu took, according to the three divisions mentioned above, signify earth, mid-region and the sky; and another by Aurṇavābha, who says that the three steps refer to the Sun rising in the east, the Sun being on top at noon, and the Sun setting in the west. The glossator, Durgācārya, identifies the three steps, according Śākapūṇi, with fire (agni) on earth, lightning (vidyut) in the mid-region and the sun (sūrya) in the sky. Whatever the interpretation, Viṣṇu (or Āditya) transcends all these divisions.

There are several mantras in *Ṛgveda,* which speak of the three steps or divisions (e.g. 1, 22, 17 'idam viṣṇur vicakrame tredhā', 1, 22, 18 'trīṇi padā vi cakrame', 10, 7, 10 'tredhā bhuve kam', 1, 154, 1, 'yaḥ pārthivāni vi mame rajāṃsi ...vicakramāṇas tredhorugāyaḥ', 1, 154, 4 'yasya trī pūrṇā madhunā', 1, 154, 2 'yasyoruṣu triṣu vikramaṇeṣu', 1, 154, 3 'tribhir it padebhih' etc.). Viṣṇu becomes a 'tripāt' having made these three strides, having transcended them by three steps. He encompassed everything, as the next mantra indicates ('vishvaṅg vyakrāmat'). Thus all the three divisions are in fact but one part (*cf.* 1, 154, 3 'sadastham eko vimame tribhir it padebhih' and 1, 154, 4, 'eko dādhāra bhuvanāni viśvā').

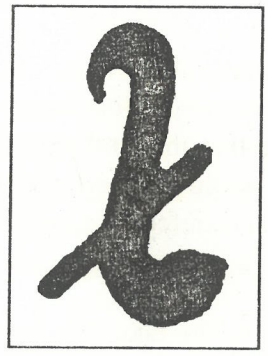
Viṣṇu's own realm is distinct from this one part (of three strides). It is called 'highest foothold' (1, 22, 20, 'tad viṣṇoh paramaṃ padam', 1, 154, 5 'viṣṇoh pade parame') poetically termed the heavens (divi) or the world of immortality (amṛtasya loka). The transcending of the three realms is really a description of Viṣṇu abiding in his own realm and illumining the wide expanse of the sky (*cf.* 9, 17, 5 'ati trī soma rocanā rohan na bhrājase divam'). But this is not to be construed as the fourth realm. Viṣṇu's presence is indeed in all the three realms, but not confined to them, or restrained by them. In this sense, it is not mortal (martya). Present

within the mortal creatures, it is immortal (amṛta). This is the real meaning of 'ati-rohaṇa'. It abides in its own glory and majesty ('sve mahimni'). Transcending each of the three realms is accomplished by having the visible and transactional aspect thereof as a foot-hold (pāda).

In reality, the transcending (atirohaṇa) is in terms of inward progression, a movement in the direction of the most interior reality (the antaryāmi). The earth contains within itself the mid-region; and the mid-region contains within itself the sky. And abiding beyond this sky, but within its recesses, is the Puruṣa, which is the innermost reality. *Muṇḍaka-upaniṣad* (2, 2, 5) says:

यस्मिन् द्यौः पृथिवी चान्तरिक्षमोतं मनः सह प्राणैश्च सर्वैः।
तमेवैकं जानथ आत्मानमन्या वाचो विमुञ्चथ अमृतस्यैष सेतुः॥

"In the Puruṣa is contained the three realms, the heavens, the earth and the midregions, and the mind with all the vital currents which are all pervaded by the Puruṣa through and through. One should seek to know this, the self of all beings, and abandon all other pursuits".



(4)

(संहितापाठः)

त्रिपादूर्ध्व उदैत्पुरुषः पादीऽस्येहा भवत्पुनः।
ततो विष्वङ् व्यक्रामत्साशनानशने अभि॥4॥

(पदपाठः)

त्रिऽपात्। ऊर्ध्वः। उत्। ऐत्। पुरुषः। पादः। अस्य। इह। अभवत्।
पुन (रिति)।
ततः विष्वङ्। वि। अक्रामत्। साशनानशने इति। अभि॥

(अन्वयः)

त्रिपात् पुरुषः ऊर्ध्वं उदैत्। अस्य पादः इह अभवत्।
ततः साशनानशने अभि विष्वङ् व्यक्रामत्॥

The Puruṣa who is described as 'three-quarters' or 'tripāt (because he transcended the three footholds or the three realms: earth, mid-region and sky) has gone up (above the three realms) in the sense that he abides in his own real nature, beyond the ken of mortals. Only the quarter-part of the Puruṣa appears before us as the world that is recurrent and transmigratory. From his own realm, he has pervaded all that exists here, the living and non-living worlds, in diverse forms. This immense, wonderful and expansive universe of ours represents but a minor aspect of the Puruṣa's power, a small fragment (a pāda, quarter). The Puruṣa's real nature far exceeds this limit. We cannot fathom the entirety of his majesty; even the bulk of it is beyond our understanding.

(1) त्रिपादूर्ध्वं। उदैत्पुरुषः।

Sāyaṇa takes the descriptive epithet 'tripāt' as qualifying the Puruṣa (yoyam tripātpuruṣaḥ), who is utterly devoid of the nature of the transmigratory world (samsāra-rahitaḥ), and who is the absolute and unitary principle of consciousness-energy (brahma-svarūpaḥ). He 'rose above' (ūrdhva udait) in the sense that the Brahman rests in his own glory, being outside this transmigratory world born out of nescience, and being altogether untouched by the merits and defects of such a world:

अस्मादज्ञानकार्यात्संसारद्बहिर्भूतोऽत्यैर्गुणदोषैरस्पृष्टः उत्कर्षेण स्थितवान्।

However, it is possible to take the expression 'tripāt' along with 'ūrdhva udait', thereby suggesting the meaning that the Puruṣa rose upwards, taking three steps (or making three strides), mentioned earlier, or with three-fourths of his power (mahimā, glory, majesty). The three steps or the three realms may variously be seen as the three higher worlds (mahaḥ, janaḥ and tapaḥ), the three vyāhṛtis (bhūḥ, bhuvaḥ and svaḥ), the three states (wakefulness, dream and deep sleep), the three Vedas (ṛg, yajus and sāman) the three pādas of Gāyatrī and so on; the Puruṣa's own realm is beyond the three realms; satya, mahaḥ, turīya, praṇava and the fourth pāda (turīya) of Gāyatrī respectively. There is also an identification of the three steps with belly (udara), heart (hṛdaya) and the sky within (dahara); and going beyond them would be reaching sahasrāra, at a distance of 'ten aṅgulas'.

There is another interpretation for 'udait': concealing his own transcendental nature which is devoid of any involvement with the transactional world, the Puruṣa entered into the heart of every creature as its very soul.

1. भूर्भुवः सुवरिति वा डानतास्तिस्रो व्याहृतयः। तासामुहा स्मैतां चतुर्थीम्। महायमस्यः प्रवेदयते। मह इति तदब्रह्म। स आत्मा अङ्गान्यन्या देवताः। भूरिति वा अयं लोकः। भुव इत्यन्तरिक्षम्। सुवरित्यसौ लोकः। मह इत्यादित्यः आदित्येन वाव सर्वे लोका महीयन्ते।। (तैत्तिरीयोपनिषदि 1, 4)।।

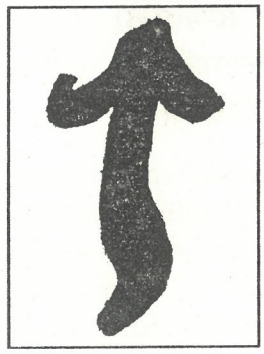
2. यद्वा त्रिपाच्छब्देन जाग्रत्स्वप्नसुषुप्तानां ग्रहणं, तत उर्ध्वं उपरिभागे तुरीयायां उदैत् स्वोपलब्धि प्राप्त इत्यर्थः।।

3. त्रिपादित्यनेन उदर हृदय दहराणां, तत उर्ध्वं उपरिभागे सहस्रारे पुरुष उदैत्।

4. निष्प्रपञ्चं पारमार्थिकं रुपमावृण्वन् स्वसृस्तान् प्राणिहृदयप्रदेशान् आविवेश आविष्टवान् जीवरुपेण।। यथा तैत्तिरीयारण्यके "आत्मनाऽऽत्मानं विधाय तदेवानु प्राविशत्।।"

The three steps or quarters (tripāt) that move upwards in sequence suggest the upāsanā (devotional exercise) that is indicated. The individual transcends his lower nature and moving upto his higher nature, finds the Puruṣa as his own ātman in the deepest recesses of his own being. As *Taittirīya-āraṇyaka* (10, 12, 3) says:

परेण नाकं निहितं गुहायाम्।।



(2) पादोऽस्येहाभवत्पुनः।।।

The significance of this sentence is that the entire universe is the expression of but one small aspect of the Puruṣa; and that it does not exhaust, or fully reveal the majesty and power of the Puruṣa. The word 'pāda' (literally one quarter or one step) means a small part (leśa), in

contrast to the 'tripāt' which is transcendental. The pāda in this context refers to the transactional world which we are acquainted with; 'iha' (here) is to be taken to mean 'samsāre' (in this transmigratory world).

The pāda 'becoming again and again' (abhavat punaḥ) refers to the constant changes (vikāra) that the world undergoes and to the phenomena of births and deaths that are cyclical in character (pade pade). There is a mantra in *Ṛgveda* (10, 190, 3) which speaks of the sun and the moon being created anew in every aeon as they were in the previous ones:

सूर्याचन्द्रमसौ धाता यर्थापूर्वमकल्पयत्
दिवं च पृथिवीं चान्तरिक्षमथो स्वः॥

The part of the Puruṣa that is renewed repeatedly is also symbolized by the ritual fire that must be kindled every day in many hearths. We read about this in *Taittirīya-āraṇyaka* (3, 14, 11):

भर्ता सन् भ्रियमाणो बिभर्ति। एको देवो बहुधा निविष्टः॥

And in *Muṇḍaka-upaniṣad* (1, 1, 7) there is the image of the spider weaving its web, throwing out the threads from its own body and then withdrawing them into itself; plants grow out of the earth and get back into the earth; even so, from the imperishable Puruṣa the world comes out, and into him it returns:

यथोर्णनाभिः सृजते गृह्णते च
यथा पृथिव्यामोषधयः सम्भवन्ति।
यथा सतः पुरुषात्केशलोमानि
तथाऽक्षरात्सम्भवतीह विश्वम्॥

The Puruṣa with this one step (pāda) (tatah) strode across (vi akrāmat) in all directions (viṣvaṅg). 'Vyakrāmat' (viakrāmat) means took or placed steps (kramu pāda-vikṣepe) in different directions (the prefix 'vi' being taken in the sense of 'vividha'), or in an especial manner ('vi' having the sense of 'viśeṣeṇa'). The word signifies pervasion (vyāpti).

The word 'vishvaṅg' literally means 'moves about in several places, or all over' (vividha-sthāneṣu añjati gacchati); and thus repeats the import of 'vyakrāmat'. The two words together signify the all-pervasive character of the Puruṣa or of his one step (sarvatra sarvatah vyāpta). This world of ours is pervaded through and through by the Puruṣa.

The world of human beings is said to be suffuced in its interior with the world of spirits (*Taittirīya-saṃhitā:* antarhito hi devaloko manuṣyalokāt').

It must be noted that in the *Ṛgvedic* passages, the expression 'udait' is very frequently used in connection with Sūrya (e.g. 1, 50, 5; 1, 124, 1; 1, 191, 8; 3, 15, 2; 4, 13, 1; 5, 54, 10; 7, 35, 8; 7, 60, 1; 8, 13, 13; 8, 27, 19; 9, 17, 5; 10, 35, 8; 10, 37, 2; 10, 88, 6 etc.) , even as the expression 'vyakrāmat' (in its variant forms 'vicakrame' and so on) is used eulogizing Viṣṇu (1, 22, 16-18; 1, 154, 1; 4, 18, 11; 7, 100, 3-4; 8, 12, 27; 8, 52, 3; 8, 100, 12 etc.). And Viṣṇu in the Vedic context is a form of Sūrya, especially the all-pervasive aspect of Sūrya. Yāska indicates why this is so (*Nirukta,* 12, 18):

विष्णुर्विशतेर्वा व्यश्नोतेर्वा तस्यैषा भवति

Durgācārya explains:

यदा विषितः व्याप्तोऽयमेव सूर्यो रश्मिभिर्भवति तदा विष्णुर्भवति। विशतेर्वा यदा विष्टः प्रविष्टः सर्वतो रश्मिभिर्भवति तदा विष्णुर्भवति। व्यश्नोतेर्वा विश्नो पूर्वस्य वाश्नोते यदा रश्मिभिरतिशयेनायं व्याप्तो भवति व्याप्नोति वा रश्मिभिरयं सर्वं तदा विष्णुरादित्यो भवति।।

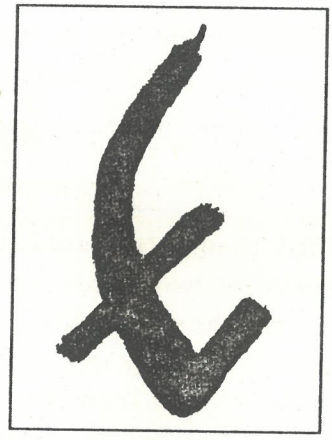
(4) साशनानशने अभि।।

The expression in dual number 'sāśanānaśane' is rather difficult to understand. It is a compound of two words 'sāśana' ('with aśana') and 'anaśana' ('without aśana'), and the word 'aśana' is of obscure significance in the present context. 'Aśana' normally means eating or food. And there is also the common expression 'aśanānaśana' which means eating and fasting. *(cf. Atharva-veda,* 19, 6, 2). But this meaning does not agree with the action of pervading all over, suggested by 'vishvaṅg vyakrāmat'. It has been suggested by Sāyaṇa that the words 'sāśana' and 'anaśana' mean living beings (cetana) and non-living things (acetana) respectively, thus comprehending the entirety of the world which is pervaded over by the Puruṣa. Rāghavendra-tīrtha, however, takes the words in the sense of sages and gods; alternately he suggests that the Puruṣa pervades the living as well as the inert world and abides as its controller ('cetanācetane abhi vyāpya tan niyaṇtṛtayā').

It has also been suggested that day and night are meant here. Living creatures seek food when it dawns (*cf. Ṛgveda* 1, 124, 12); and dawn is the time when food is offered to the gods in ritual (1, 113, 12). References

like Agni ruling by day and night (1, 98 ,2; 1, 127,5; 10, 88, 6) represent in fact Sūrya as a form of Agni.

The neuter dual 'sāśanāśane' is also said to have the import of 'sadhastha' (heaven and earth, dyāvā - pṛthivī) (*cf.* RV 10, 17, 6 'ubhe abhi priyatame sadhasthe', referring to Pūṣan, a form of Sūrya). The expression 'sadhastha' is employed for Agni (*cf.* RV. 3, 6, 4 'mahānt sadhasthe dhruva ā') as he shines over the earth and the sky (*cf.* also RV. 6, 1, 11 and 6, 48, 6) and for Viṣṇu (cf. RV, 1, 154, 1, 'askabhāyād uttaraṃ sadhastham') as he strides over earth and heaven (*cf.* also RV. 1, 154, 4). The meaning of the second line of the mantra may thus be that the Puruṣa pervades over the entire world, the earth and the sky together. Heaven and earth also represent day and night; and Agni (or Sūrya) rules by day and night (1, 98, 2; 1, 127, 5 and 10, 88, 6) in the sense that he illumines both heaven and earth.



(5)

(संहितापाठः)

तस्माद्विराळजायत विराजो अधि पूरुषः।
स जातो अत्यरिच्यत पश्चाद् भूमिमथो पुरः॥5॥

(पदपाठः)

तस्मात्। विऽराट्। अजायत।
विऽराजः। अधि। पुरुषः।
सः। जातः। अति। अरिच्यत।
पश्चात्। भूमिं। अथो इति पुरः॥

(अन्वय)

तस्मात् विराट् अजायत। विराजः अधि पुरुषः (अजायत)। सः जातः (एव) अत्यरिच्यत। पश्चात् भूमिं (ससर्ज)।। or अथो पुरः (अपि) सम्सर्ज।। सः जातः भूमिं पश्चात् अथो पुरः अत्यरिच्यत।।

The previous mantra declares that the Puruṣa pervaded this universe all over (vishvaṅg vyakrāmat). The present mantra elaborates on this theme. From that Puruṣa, who envelops all things (the sky and the earth together), and is transcendental, was brought forth the Virāj; and on the basis of this Virāj, the Puruṣa manifested himself. When he appeared, he overreached his own nature and became the immanent spirit in all creatures. The earth, then, came into existence and then the creatures; or, when he thus appeared, he overreached the earth, both in the West and in the East (*viz.* from behind and in front).

(1) तस्माद्विराळजायत। विराजो अधि पूरुषः।

Sāyaṇa takes 'tasmāt' (from him, or from that) as meaning 'ādi-puruṣāt' (from the primaeval Puruṣa), for there is mention of another Puruṣa, born out of the Virāj. From the primaeval Puruṣa came the Virāj, and from this Virāj the Puruṣa that is manifest in the transactional world came forth. Thus the Puruṣa and the Virāj are reciprocal in their origination (paraspara-utpādya-utpādaka-bhāva). The word Virāj needs some explanation.

The word is derived from the root 'rāja' (dīptau, meaning 'to shine', 'to reign', 'to rule', 'to govern', 'to excel'), and with the prefix 'vi' (meaning 'in an especial manner', viśeṣeṇa); it signifies that which is inordinately luminous and overreaching ('viśeṣeṇa rājate'). There is another sense in which the word is understood: 'vividhāni rājante vastūny atra', *viz.* that in which different kinds of things and beings shine or flash forth.

We have an explanation of the above mantra in *Vājasaneya-Saṃhitā-bhāṣya,* which speaks of Virāj in terms of cosmic totality:

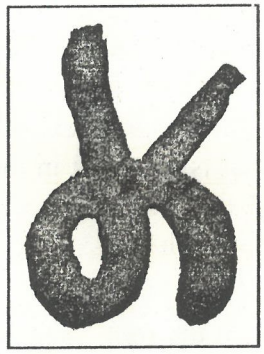
तस्मादादि पुरुषाद् विराड् ब्रह्माण्डदेहोऽजायत।
तमेव देहमधिकरणं कृत्वा पुरुषः तद्देहभिमानी एक एव पुमानजायत।
सर्ववेदान्तवेद्यः परमात्मा स्वमायया विराड्देहं ब्रह्माण्डरुपं सृष्ट्वा तत्र जीवरुपेण प्रविश्य
ब्रह्माण्डाभिमानी देवतात्मा जीवोऽभवदित्यर्थः।।

The cosmic totality (brahmāṇḍa-deha) mentioned here is in later thought (*e.g.* in *Brahma-vaivarta-purāṇa,* Prakṛti-khaṇḍa, chap. 3) imagined to be the spatial stretch extending from the nethermost regions to the realm of Brahmā (which is the highest within man's reach), beyond which is the high heavens (vaikuṇṭha), the Puruṣa's own majesty:

पातालाद् ब्रह्मलोकान्तं ब्रह्माण्डं परिकीर्तितम्
अत ऊर्ध्वं च वैकुण्ठः॥

Further, this brahmāṇḍa is the grossest aspect of existence, grosser than the grossest, even as the ultimate atom is subtler than the subtlest. And this is the ground for countless worlds, the great primordial and pervasive space:

परमाणुर्यथा सूक्ष्मात्परः स्थूलात्तथाऽप्यसौ।
आधारोऽसंख्यविश्वानां महान् विष्णुश्च प्राकृतः॥



This cosmic totality is the body of the Puruṣa. As *Bṛhadāraṇyaka* (5, 5, 3) would have it, bhūḥ or earth is his head, bhuvaḥ or the mid region is his arms, and svaḥ or the sky is his feet (bhūriti śiraḥ, bhuva iti bāhū, svar iti pratiṣṭhā). The Puruṣa is the soul of this body. With this body as the basis, the Puruṣa manifested himself. He appropriated the body as his own (dehābhimānī). The body emanated from himself owing to his own creative impulse (māyā). He takes the form of the soul (jīva). From this soul, space (ākāśa) came forth, from space wind (vāyu), from wind fire (agni), from fire water (āpaḥ), from water earth (pṛthivī), from earth vegetation (osadhayaḥ), and from vegetation food (anna), and from food all creatures (*Taittirīya-upaniṣad,).* The principle of such creative activity is technically known as Prajāpati. The primaeval Puruṣa became Prajāpati; and from Prajāpati the cosmic materialization called Virāj issued forth. We read in *Śatapatha - brāhmaṇa* (6, 1, 1, 1 and 13, 2, 6, 3):

स एव पुरुषः प्रजापतिरभूत्। सोऽयं पुरुषः प्रजापतिरकामयत भूयान्तस्यां प्रजायेयेति।।

प्रजापतिर्विराजमसृजत। साऽस्मातस्त्रष्टा पराच्यैत्।।

This Prajāpati who is ruler of all things, far and wide is in fact the creative principle, and is identified with Brahmā, Agni, the Puruṣa and with Viṣṇu. It is interesting that this is regarded as a feminine energy in *Atharva-veda* (8, 10, 1):

विराड् वा इदमग्र आसीत्तस्या जातायाः सर्वमबिभेदियमेवदं भविष्यतीति।।

This is so even in *Taittirīya-saṃhitā* (3, 3, 5, 2 'prajāpatir virājam apaśyat, tayā bhūtam...') and in *Śatapatha - brāhmaṇa* (13, 2, 6, 3 'prajāpatir virājam asṛjata, sā asmāt sṛṣṭā ...').

Virāj was what and all that existed in the beginning. When she appeared, there was fear that she would become the entire world. There is another reference in the same corpus (11, 8, 30), where it is said that the primaeval waters, the illumining elements and the Virāj occurred with Brahman, the creator, and that when Brahman entered the body (the material vestment for the spirit), he became the overlord, the Prajāpati.

या आपो याश्च देवता या विराड् ब्रह्मणा सह।
शरीरं ब्रह्म प्राविशत् शरीरेऽधि प्रजापतिः।।

Here Virāj is placed in a subordinate position to the absolute spirit Brahma, who as creator transformed himself as Prajāpati. Now this Prajāpati is himself the Puruṣa, not however the primaeval Puruṣa (ādi-puruṣa or Brahman), but the secondary Puruṣa, who emanated from Virāj (virājo adhi pūruṣaḥ), and who can be spoken of as the individual spirit (jīva) that enters into the body-mind complex. The difference is between Puruṣa as being and Puruṣa as subject. However, there is not a duality of puruṣas. We read in *Bhāgavata* (11, 4, 3) that the supreme and primordial Nārāyaṇa created the Virāj out of his own nature (in the form of the basic bricks of the material universe), and entered into the Virāj, when he came to be known as Puruṣa:

भूतैर्यदा पञ्चभिरात्मसृष्टैः पुरं
विराजं विरचय्य तस्मिन्।
स्वांशेन विष्टः पुरुषाभिधान-
मवाप नारायण आदिदेवः।।

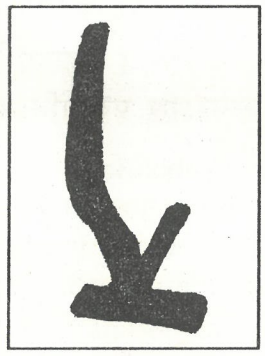
There are aspects of Virāj, the cosmic totality, which enter into the formation of Puruṣa: the sun in the cosmos became the eyes of the individual, the air became the breath, and so on, so that the Puruṣa (the progeny of Virāj) is in reality the brahman (*viz.* the progenitor of Virāj) and all the gods (*viz.* the universal energies) are settled in it as cows in a cattle-shed. So we read in *Atharva-veda* (8, 10, 31 and 32):

सूर्यश्चक्षुर्वातः प्राणं पुरुषस्य वि भेजिरे।
अथास्येतरमात्मानं देवाः प्रायच्छन्नग्नये॥

तस्माद्वै विद्वान् पुरुषमिदं ब्रह्मेति मन्यते।
सर्वा ह्यस्मिन् देवता गावो गोष्ठ इवासते॥

Indeed, Prajāpati is himself Virāj, even as the earth, the mid-region, the speech and the death are all aspects of Virāj (AV, 9, 10, 24):

वाग् विराड् पृथ्वी विराडन्तरिक्षं विराड् विराट् प्रजापतिः।
विराण् मृत्युः साध्यानामधिराजो बभूव॥



Bhaṭṭa-Bhāskara while commenting on this hymn (occurring in *Taittirīya-āraṇyaka,* 3, 12) provides a fresh insight into the concept of Puruṣa. The primaeval Puruṣa (called by Sāyaṇa ādi-puruṣa) is taken by Bhaṭṭa - Bhāskara as Nārāyaṇa, or praṇava (oṃkāra), described by some as the original unmanifest reality (avyakta). He is Mahā - puruṣa in the sense that he is distinguished by the pristine creative urge (maghash). The Virāj that proceeded from this source is Prajāpati. With Virāj as ground the Puruṣa appeared: he is therefore called Vairāja - puruṣa. He shines in all beings especially (vi-rājati), as the very light and life, as awareness pure and simple. This is the 'psyche' of all beings: in the words of Bhaṭṭa - Bhāskara, 'mānasīna - ātmā'. The totality of all the psyches is Prajāpati called Daśa-hotra, so called because he is characterized by ten details of

the 'psyche': citti (consciousness), citta (reflection), vāk (speech), adhīta (recollection, attention), keta (desire, will, shape), vijñāta (discernment), vākpati (eloquence), manas (mind), prāṇa (vital current) and sāma (tranquillity), which are comparable to the sacrificial ladle (sruk), oblation (ājya), altar (vedi), the grass-seat (barhi), fire (agni), fire-kindler (agnidhra), the oblation - offering priest, (hotṛ), the impelling priest (upavaktṛ), the offering into fire (havis) and the chief priest (adhvaryu) respectively, in a sacrificial session. (*cf. Taittirīyāraṇyaka* 3, 1):

चित्तिः स्रुक्। चित्तमाज्यम्। वाग्वेदिः। अधीतं बर्हिः। केतो अग्निः। विज्ञातमग्निध्रम। वाक्पतिर्होता। मन उपवक्ता। प्राणो हविः सामाध्वर्युः।।

The former ten details are individual functions or psychic faculties (daśa śarīra-gatā padārtha-viśeṣāḥ), while the latter are corresponding details necessary for the performance of a sacrificial ritual (homa-niṣpāda-kāḥ). This is why Prajāpati is figuratively called 'daśa-hotrā' (the ten-fold sacrifice). Bhaṭṭa - Bhāskara's words are:

तस्मात् प्रणवाख्यात् नारायणात्। अव्यक्तादिति केचित्। तस्मात् प्रकृतान्महापुरुषात् विराडजायत प्रजापतिः। ततो विराजो अधि विराजमेवाधिकरणीकृत्य। पुरुषोऽजायत दशहोत्राख्यः प्रजापतिः पुरुषसमष्ट्यात्मनाऽजायत। यथोक्तं स मानसीन आत्मा जनानाम्।।

Bhaṭṭa - Bhāskara explains that the word 'atyaricyata' in the mantra signifies that the Puruṣa of his own accord let himself loose, and assumed multifarious forms that overreached his own original nature: he created the elements, the sense-faculties and so on. In this context, he cites a scriptural text (TB 2, 2, 9) to the effect that mind issued forth from the non-existent (*viz.* unmanifest) reality; and that the mind created Prajāpati, who in turn created all beings.

स वैराजः पुरुषः। जातः। प्रादुर्भावानन्तरं अत्यरिच्यत। स्वयमेव आत्मानं अत्यरेचयत्। अनेकधाभावलक्षणं स्वरुपातिरेकं अभजत। भूतेन्द्रियादीन्यसृजतेति यावत्। उक्तं च (तैत्तिरीयब्राणे 2, 2.7) असतोऽधिमनोऽसृज्यत। मनः प्रजापतिमसृजत। प्रजापतिः प्रजा असृजतेति।।

'Manas' here is the 'psyche' in its latent and total, foundational and primordial aspects. It is the same as the Vairāja-puruṣa or Daśahotra-prajāpati. In other words, it is psychocosmic will (samkalpa or Kāma).

(2) स जातोऽत्यरिच्यत। पश्चाद्भूमिमथो पुरः।।

The significant word in this sentence is 'aty aricyata'. The root of the word is 'ric', which means 'to empty', to evacuate', 'to give up', 'to leave

behind'. As the Puruṣa was 'born' (*viz.* as he manifested or revealed himself, 'jātaḥ', janī prādurbhāve), he 'emptied himself', 'gave up' or 'left behind' (aricyata), Sāyaṇa paraphrases this expression as 'atiriktaḥ abhūt' ('he became empty'), and explains that the Puruṣa assumed forms that were altogether different from Virāj, *viz.* the forms of gods, humans, beasts etc. (virāḍvyatirikto deva-tiryaṅg - manuṣyādi - rūpaḥ abhūt). Sāyaṇa's position follows Bhaṭṭa - Bhāskara's, which has already been indicated. That is to say, the Puruṣa gave up his original form; he sacrificed himself at the altar of creation. This self-sacrifice (ātma-yajña) is synonymous with the sacrifice of the Puruṣa (puruṣa-medha). As a result of this sacrifice, earth came into being, and then (atho) the bodies of all creatures.

Śāyaṇa's interpretation is that after the Puruṣa appeared in forms foreign to his own original nature, earth came into being. This was later than the formation of souls (jīvas) of the gods, humans etc.

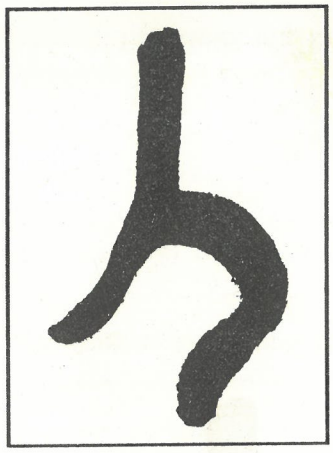
When the earth as the field for the function of these souls came into being, the physical constitutions for these souls were brought about. These are called 'puras' here. Sāyaṇa means by 'puraḥ' bodies (śarīrāṇi), so called because they are filled by the seven - fold constituents ('pūryante saptabhir dhātubhiḥ'), like blood, flesh, bone, marrow etc. The expression 'puraḥ' may alternately mean, according to this line of thinking, 'pūrvam', meaning 'priorly', indicating that this refers to the first phase of the creative process (pūrva-sṛṣṭi). The Ādi-puruṣa (described by Sāyaṇa as the Brahman who is the theme of all the Upaniṣads and the supreme spirit, 'sarva-vedānta-vedyaḥ paramātmā') produced the Virāj (the cosmic body 'virāḍdehaṃ brahmāṇḍa-rūpam'), entered into it as its spirit ('sṛṣṭvā tatra jīva-rupeṇa praviśya bṛahmāṇḍābhimānī devatāmā jīvah abhavat'). The souls of beings were thus caused. After this (paścāt, 'then' *viz.* after the causation of the souls 'devādi-jīva-bhāvād ūrdhvam'), earth was created ('bhūmim sasarja'). Then (atho, *viz.* after earth coming into being, 'bhūmi-sṛṣṭer anantaram'), the bodies for those souls which had come into being earlier (teṣām jīvānāṃ puraḥ) were created.

However, the prefix 'ati' added to the verb 'aricyata' modifies the meaning to a great extent: it connotes the sense of 'beyond' 'over', 'overpassed'. The import then would not be contained within the word 'atyaricyata', but would reach out to the words that follow: 'paścād bhūmim atho puraḥ'.

The expression 'paścāt' not only means 'later', 'after', but also means 'from behind', 'in the rear', 'towards the west', even as 'puraḥ' (purastāt) means not only 'prior to', at first' but also 'in front' 'forward', 'towards the east'. The words have a temporal as well as a spatial connotation. To go well with the meaning of 'aty aricyata', it is better that the latter is resorted to. The 'anvaya' would then be

सः जातः भूमिं पश्चात् अथो पुरः अत्यरिच्यत।।

When this Puruṣa (the Subject) appeared, he overpassed the earth from behind as well as in front (*viz.* in all directions). There is involved here a continuity and also a discontinuity: continuity of the Puruṣa as Being, and discontinuity of the Puruṣa as subject. Discontinuity may be looked upon as the sacrifice of continuity, but in fact there can be no subject without Being. Being is not abandoned in the subject. 'Puruṣa eva idam sarvam'.



(6)

(संहितापाठः)

यत्पुरुषेण हविषा देवा यज्ञमतन्वत।
वसन्तो अस्यासीदाज्यं ग्रीष्म इध्मः शरद्धविः।।6।।

(पदपाठः)

यत्। पुरुषेण। हविषा। देवाः। यज्ञं। अतन्वत। वसन्तः। अस्य। आसीत्।
आज्यं। ग्रीष्मः। इध्मः। शरत्। हविः।।

(अन्वयः)

यत् (यदा) देवाः पुरुषेण हविषा यज्ञमतन्वत, (तदा) वसन्तः आज्यमासीत् ग्रीष्मः इध्मः (आसीत्), शरत् हविः (आसीत्)।।

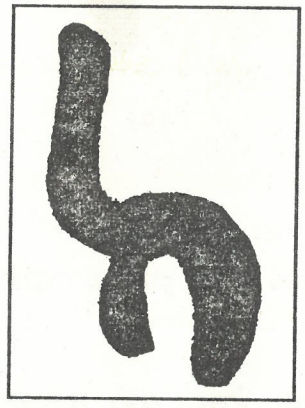
When the Puruṣa overpassed the entire earth (as mentioned in the previous mantra), the devas to be explained shortly) performed the sacrifice (also to be explained) with the Puruṣa himself as the ritual oblation. The sacrifice that was then performed had the spring season as the clarified butter to anoint, summer as the fuel to let the sacred fire burn, and autumn the oblations offered into it.

According to Sāyaṇa, if then previous mantras spoke of 'pūrva-sṛshṭi' or the prior phase of creation, with the present mantra begins an account of what is called 'uttara-sṛṣṭi' or the latter phase of creation, the responsibility for which rests with the devas (who were brought into being during the prior phase of creation).

(1) यत् पुरुषेण हविषा देवा यज्ञमतन्वत।

The expression 'yat' is construed in the sense of 'yadā' signifying the time when the 'uttara-sṛṣṭi' began. This is when the bodies or physical constitutions had been brought into being for the convenience of the souls (yadā pūrvokta - krameṇaiva śarīreṣu utpanneṣu satsu). Then the devas resolved to perform the sacrifice (yajña), which would accomplish the uttara-sṛṣṭi.

Bhaṭṭa - Bhāskara comments (*Taittirīya-āraṇyaka,* 3,12):



यत् यदा। पुरुषेण प्रजापतिना। हविषा हविष्टेन संकल्पितेन। हविरन्तरस्य अभावात्। देवाः प्राणाः प्राजापत्याः इन्द्रियाणि च। यज्ञं संकल्पात्मकं। अतन्वत यज्ञमिव अकुर्वत।।

The yajña that was undertaken at the beginning of the secondary creation was in the nature of 'willing' (saṃkalpa). In fact, Bhaṭṭa-Bhāskara clarifies that it was 'like a yajña' (yajñam iva). The Vairāja - puruṣa, as explained earlier, is the 'psyche' of all beings (mānasīna ātmā). It was this Psyche that brought into being all the 'devas'. The devas are so called because they shine themselves, illumine other things, abide in the luminous space, or give gifts (*Nirukta,* 7, 15 'devo dānād vā dīpanād vā dyotanād vā,). Bhaṭṭa - Bhāskara suggests that the devas here symbolize the life-currents (prāṇas), the modes of the psyches (prājāpatyas) and the sense-faculties (indriyas) of the creator. What is the kind of sacrifice they are capable of? It can only be ādhyātmika.

Sāyaṇa continues the trend of thought and elaborates:

यत् यदा। पूर्वोक्तक्रमेणैव शरीरेषूत्पन्नेषु। देवाः। उत्तरसृष्टिसिद्ध्यर्थं। बाह्यद्रव्यस्य अनुत्पन्नत्वेन हविरन्तराभावात् परुषस्वरूपमेव मनसा हविष्टेन संकल्प्य। पुरुषेण पुरुषाख्येन। हविषा। मानसं यज्ञम् अतन्वत अन्वतिष्ठन्।।

The devas performed the yajña mentally. They resolved in their minds that the nature of the Puruṣa (the totality of psyches) was itself the material with which to accomplish the yajña. That was the only detail in existence at that time; there was then nothing else which could be an offering or oblation. That is to say, the life-currents and sense-functions that were let loose by the Psyche, began to function by obscuring the Psyche itself: they were outward in their orientation and turned their back to the internal reality. This is the yajña or sacrifice of the Puruṣa. It is as if the Puruṣa gave himself up to the devas. We read thus in *Śatapatha-brāhmaṇa* (11, 1, 8, 2): The devas were created in the image of the Puruṣa (or Prajāpati); this creation itself is called the sacrifice, for the Puruṣa gave himself up to the devas. Such is Puruṣa's (Prajāpati's) yajña:

अथ देवाः अथैतमात्मनः प्रतिमानसृजत यद्यज्ञम्। तस्मादाहुः प्रजापतेर्यज्ञ इति। स देवेभ्य आत्मानं प्रदाय....।

This was because the Puruṣa himself was of the nature of yajña.

The symbolism of yajña has been detailed in a passage from *Taittirīya-brāhmaṇa* (2, 2, 1, 1 and 2). This account is meant to explain how Puruṣa-Prajāpati came to be called Daśa-hotṛ (as mentioned earlier). Prajāpati resolved to bring forth all creatures, and at once perceived the daśa-hotṛ-mantra. He realized the import of this mantra and offered it as

an oblation at the altar. The creatures were thus brought into being. But they at once struggled to get away. Prajāpati thereupon restrained them with the holding power of the mantra. He thus became daśa-hotṛ. Prajāpati (as being) is himself all the creatures (as subject). The creatures, however, are manifest, while Prajāpati is unmanifest. The oblation that he offered in order to transform himself from the unmanifest state to the manifest was only mental. For Prajāpati is the Psyche. The unmanifest Psyche is perfection and totality (pūrṇa), while the creatures that became manifest are distinguished by imperfection and segmentation (nyūna). The latter needs to move in the direction of the former. This is the significance of yajña (sacrifice): the Subject realizing the Being.

प्रजापतिरकामयत प्रजाः सृजेयेति। स एतं दशहोतारमपश्यत्। तं मनसाऽनुद्रुत्य दर्भस्तम्भे ऽ जुहोत्। ततो वै स प्रजा असृजत। ता अस्मात्सृष्टा अपाक्रामन्। ता ग्रहेणाह्लात्।।

प्रजापतिर्दशहोता। प्रजापतिरेव भूत्वा प्रजायते। मनसा जुहोति। मन इव हि प्रजापतिः। प्रजापतेराप्त्यै पूर्णया जुहोति। पूर्ण इव हि प्रजापतिः। प्रजापतेराप्त्यै न्यूनया जुहोति। न्युनाद्धि प्रजापतिः प्रजा असृजत प्रजानां सृष्ट्यै।।

Later, the same text (2, 24) explains that when Prajāpati perceived the daśa-hotṛ - mantra, he fragmented himself into ten aspects (citti, citta etc.), and by tapas created all the beings:

स एतं दशहोतारपश्यतृ। तेन दशधाऽत्मानं विधाय दशहोत्राऽतप्यत।।

What now are these ten aspects that were brought into being as details of the yajña? There is another interesting dimension to the idea of the character, daśa-hotṛ, for Prajāpati: (1) as the brāhmaṇa, given to austerity (tapas); (2) as two-fold fire or Agni or yajña of two kinds (pāka-yajña and havir-yajña); (3) as earth or pṛthvī, which is the three-fold ground (for fire, food and rituals); (4) as the mid-region or antarikṣa, which establishes the

world in four ways (sound, rains, quarters and space); (5) as prāṇa in five forms (prāṇa, apāna, samāna, udāna and vyāna); (6) as moon or candramā who sustains the world in six seasons; (7) as food or anna which supports in seven vital functions; (8) as the sky or dyauh, which causes happiness by eight (five sense functions and three internal organs); (9) as the sun or āditya, who works with the above eight, adding his own brilliance, so that the worlds are illumined; and (10) Prajāpati who manifests himself in all the nine ways mentioned above, and yet remains in his own transcendental nature.

The symbolic character of yajña is thus made explicit.

(2) अस्य वसन्तो आज्यमासीत्। ग्रीष्म इध्यः शरत् हविः।।

If the devas engaged themselves in a yajña, where the Puruṣa (the progenitor of the devas) himself served as the sacrificial offering, the yajña is of cosmic significance. *Śatapatha-brāhmaṇa* (11, 1, 6, 7) has this passage: 'Then in the year, the Puruṣa occurred; he was Prajāpati':

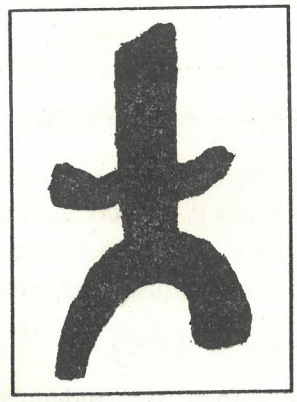
ततः संवत्सरे पुरुषः समभवत्। स प्रजापतिः।।

This year, who was Prajāpati, was indeed the sacrifice (11, 1, 1, 1):

संवत्सरो वै यज्ञः प्रजापतिः।।

The year and the sacrifice are here identified; and the two again are identified with the Puruṣa. According to *Śatapatha-brāhmaṇa* (8, 4, 1, 22) 'it is the year in which all creatures are established' ('samvatsaro hi sarveṣāṃ bhūtānāṃ pratiṣṭhā'), as they are in the sacrifice and in the Puruṣa. The year is spoken of as Agni (*ibid.* 8, 4, 2, 16, 'samvatsaro vai agnir vaiśvānaraḥ'), and as Āditya the lord of all seasons ('ādityastv eva sarvartavaḥ'). The year is the sacrificer, and the seasons help him ('samvatsaro yajamānaḥ, tam ṛtavo yājayanti'). The spring season (vasanta) is the kindler of the sacrificed fire (agnīdhra), the summer season (grīṣma) is the chief fire-tender (adhvaryu); the rainy season is the songster (udgātṛ); and the autumnal season is the master of ceremonies (brahmā) (*ibid.*, 11, 2, 3, 32). The same text (11, 2, 7, 1-5) speaks of the very year as the sacrifice (samvatsaro yajñaḥ), with the seasons as the officiating priests (ṛtava ṛtvijaḥ); the months are in the nature of oblations that are offered in the sacrifice (māsā havīṁṣi); the half-months or fortnights are the vessels in which the oblations are placed (ardhamāsā haviṣ-pātrāṇi) and the day-and-night the ritualistic coverings (aho-rātre pariveṣṭrī).

The three constituent details of a sacrifice which also provide fulfilment are 'ājya' (the melted or clarified butter which makes the fire flare up and burn brightly) 'idhma' (fuel that keeps the sacrificial fire burning) and 'havis' (whatever is poured into the fire as devotional offering or oblation like puroḍāśa cakes). The mantra under consideration enumerates but three seasons: spring (vasanta), summer (grīsma) and autumn (śarat), to symbolize these three constituents of the sacrifice, in that order. Normally a season consists of two months, and in a year therefore there are six seasons.



Śatapatha-brāhamaṇa (2, 2, 3-9) enumerates five seasons as the phases of Āditya during the day. When the sun rises, it is spring (vasanta). When in the forenoon the cattle are despatched for grazing, it is summer (grīṣma). When it is midday, it is the rainy season (varṣā). When it as after-noon, it is autumn (śarat). And when the sun sets, it is winter (hemanta). The number five appears ritualistically significant. As the text (6, 1, 2, 18) says, the seasons are five and the rows of the fire-altar (agni-citi) are also five ('pañca vā ṛtavaḥ, pañcaitāś citayaḥ').

But the mantra mentions but three seasons: spring, summer and autumn. The three seasons represent the three gods (*ibid.*, 7, 2, 4, 26)

देवेभ्यस्त्रियुगं पुरेम्सृत वै देवास्तेभ्य एतास्रिः पुरा जायन्ते..।।

The three seasons are therefore prescribed as suitable for the performance of sacrificial rituals. Vasanta consists of two months, Caitra and Vaiśākha, Grīṣma of Jyeṣṭha and Āṣāḍha, and Śarat of Kārtika and Mārgaśira. These are the most propitious months for sacrificial purposes, according to *Taittirīya-samhitā* (4, 4, 11, 1): for the brāhmaṇa vasanta, for the rājanya grīṣma, and for the vaiśya śarat (*cf. Taittirīya-brāhmaṇa,* 1, 1, 2, 6 etc.).

Alternately, the three seasons named here symbolize the three periods during the day which are suitable for ritual offerings (savana). The spring season is the fore-noon (pūrvāhṇa); that is when the sun (representing the Puruṣa or Agni) rises up. The summer time is noon, when the scorching sun dries up all things. The autumnal period is represented by the eventide or midnight. These are the three ritual-periods: prātah-savana, mādhyandina-savana and sāyaṃ-savana.

(7)

(संहितापाठः)

तं यज्ञं बर्हिषि प्रौक्षन् पुरुषं जातमग्रतः।
तेन देवा अयजन्त साध्या ऋषयश्च ये॥2॥

(पदपाठः)

तम्। यज्ञम्। बर्हिषि। प्र। औक्षन्। पुरुषं। जातम्। अग्रतः।
तेन। देवाः। अयजन्त। साध्याः। ऋषयः। च। ये॥

(अन्वयः)

आग्रतः जातं तं यज्ञं पुरुषं बर्हिषि प्रौक्षन्। तेन ये देवाः साध्याः ऋषयः च (ते) अयजन्त॥

The devas, being responsible for uttara-sṛṣṭi, began the yajña in which the primaeval Puruṣa (the progenitor of the devas) himself was the ritual oblation. Prior to actual oblation, the Puruṣa was placed on the ritual seat and consecrated or besprinkled. Then the devas, the sādhyas, and the ṛṣis offered him as oblation.

(1) तं यज्ञं पुरुषं अग्रतः जातं बर्हिषु प्रौक्षन्।

The Puruṣa is here described as one who took shape (jātam) at the very beginning (agre) of the creative activity, and is identified with sacrifice (yajña). Sāyaṇa, however, takes the expression 'yajña' in the first line of the mantra in the sense of 'yajña-sādhana-bhūta', that which serves as the means of accomplishing the sacrifice, *viz.* the sacrificial animal (paśu). His approach being adhi-yajña, it naturally occurs to him that the animal to be sacrificed must be procured even prior to the commencement of the yajña, secured to the sacrificial post (yūpa), and sprinkled with water for consecration. The words 'agrataḥ jātam', and 'barhiṣi praukṣat', according to him, agree with 'yajñam' taken in the sense of the animal meant to be sacrificed ('paśutva-bhāvanayā yūpe baddham').

The word 'barhi' also has an adhi-yajña orientation. The articles used in the yajña (implements, vessels or the sacrificial animal) must be placed only on straw-mats in three layers (technically called 'trivṛt-barhi'; the grass for this purpose (darbha) is cut to prescribed size; and the three layers are meant to represent mother, father and son ('tri-vṛt - bhavati; mātā pitā putraḥ'). On such a seat, duly consecrated, the animal to be sacrificed (in this case, the Puruṣa), who had appeared even before the devas took shape ('agre jātam'), was placed and besprinkled (praukṣan).

However, the sense of 'yajña-sādhana-bhūta' for 'yajña' appears rather unwarranted. The previous mantra identifies the Puruṣa (the Vairāja-puruṣa) with yajña; and in *Ṛgveda* the word yajña is often synonymous with Viṣṇu. And yajña in the Ṛgvedic context does not always mean the ritual that we find in *Yajurveda.* Derived from the root 'yaja' (yajati), it signifies only devotion, adoration, honouring, offering of prayers; and not necessarily sacrifice. For instance, in RV (3, 30, 15), the worshipper himself is called a yajña.

इन्द्र दृह्य यामकोशा अभूवन् यज्ञाय शिक्ष गृणतो सखिभ्यः।

More interesting is the play on the word 'yajña' a little later (3, 32, 12):

यज्ञेन यज्ञमव यज्ञिय: सन् यज्ञस्ते वज्रमहिहत्य आवत्।

Indra, who is worthy of worship and honour (yajñiya) is invoked to protect (ava) the worshipper (yajñam) by means of the very devotion that the worshipper has (yajñena); it is this devotion of the worshipper that protects the adamantine weapon of Indra (yajñaḥ te vajram avat). Sāyaṇa himself takes the word 'yajñam' here in the sense indicated above ('yajñaṃ yajñasya kartāraṃ yajamānam'). And the well-known mantra, the last in this very sūkta (10, 90, 16), means by 'yajña' Viṣṇu, and by 'yajñena' "by devotion":

यज्ञेन यज्ञमयजन्त देवा:।

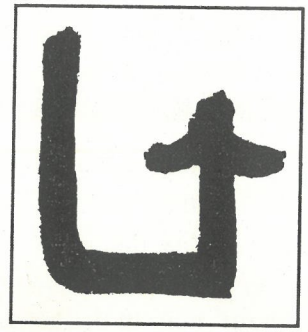
There is no suggestion of a sacrifice or a ceremonial ritual in such references. And Sāyaṇa also concedes that the yajña mentioned in this mantra is 'mānasa' in character ('ayajanta mānasa-yāgaṃ niṣpāditavanta ity arthaḥ').

Interesting also in this connection to read *Śatapatha-brāhmaṇa* (13, 2, 7, 13ft), where Agni, Vāyu and Sūrya are described as sacrificial animals (paśu). And we have seen that the Puruṣa, whom the devas sacrificed, according to this mantra, is identical with Agni and Sūrya. The ideology of a sacrifice (yajña) thus gets a different flavour altogether. *Nirukta* (12, 41) paraphrases the words of the mantra as follows:

अग्निना अग्निमयजन्त देवा:।

(2) तेन देवा अयजन्त

With that Puruṣa, who is the spirit of sacrifice (yajña) or sacrifice incarnate (yajña-puruṣa), as the sacrificial object the gods performed the sacrifice. The sacrifice needs the performers; and they were the devas; it needs the material that is to be sacrificed, and that was the Puruṣa. The devas, by definition the shining ones, the illumining agents, the gifting spirits, and the denizens of the sky ('devo dānād vā dpanād vā dyotanād vā dyus-sthānād vā'). The sacrifice that they performed was only in the mind (Sāyaṇa: 'mānasa-yāgam niṣpāditavantaḥ'). As mentioned earlier, the devas represent only the vital currents (prāṇa) of the creator, Prajāpati (Bhaṭṭa-Bhāskara's interpretation). They are the sense-organs and mind, which are lights in all our transactions.



The earliest among these devas are designated as the 'sādhyas'. The expression 'sādhya' means 'to be accomplished', 'to be mastered or managed'. It is derived from the root 'sādha' which signifies accomplishment ('rādha sādha saṃsiddhau', with ṇyat-pratyaya). They are to be conjured up in order to accomplish. In later thought, they were regarded as a class of beings dwelling in the mid-region (bhuvar-loka), above the earth but below the sky; their number was also twelve, or seventeen. But in the mantra above, the sādhyas are taken to mean the energies that render possible the accomplishment of ones own intended actions (Skanda-svāmin, 'rasāharaṇādikaṃ sva-vyāpāraṃ sādhnuvanti saṃsiddhaṃ kurvanti'). In the earlier Nirukta-texts, the word sādhya was included under words signifying sun's rays ('nairukta-pakṣe raśmayaḥ'). Hence Skanda-svāmin mentions drying up the earth (rasāharaṇādikam) as a function of the sādhyas.

Bhaṭṭa - Bhāskara takes 'sādhyas' and 'ṛṣis' as the two classes of the devas, who performed the sacrifice ('ke te devāḥ? sādhyaś ca ṛṣayaś-ca dvi-prakārā api devāḥ ayajanta'). The sādhyas are said to be the earliest ones among devas to take shape (*Nirukta,* 12, 41 'pūrvaṃ deva-yugam ity ākhyānam'). *Aitareya-brāhmaṇa* (1, 16), however, regards them as solar in character and instrumental (to the conduct of sacrificial rituals) in nature; they are accomplishers of actions.

आदित्या आङ्गिरसाश्च साध्या देवा उच्यन्ते। साध्या देवाः साधनाश्छन्दोऽभिमानिनः यज्ञादिसाधनवन्तः कर्मदेवताः।

It is significant that *Bṛhaddevatā* (1, 116 and 2, 12) includes the sādhyas, along with āptyas, vasus and viśvedevas, in the group of gods belonging to the realm of Āditya. The same text (7, 143) mentions that Prajāpati, the creator, desirous of creating all beings performed the three-year sattra with the help of sādhyas and viśvedevas. Sāyaṇa follows this suggestion and describes sādhyas as capable of accomplishing creation,

viz. Prajāpati and others ('sṛṣṭi - sādhana - yogyāḥ prajāpati - prabhṛtayaḥ'). However, the sādhyas here mean only the energies of Prajāpati (indriya and prāṇa). *Śatapatha-brāhmaṇa* (10, 2, 2, 3) states explicitly that the sādhyas are but prāṇas, which were instrumental in the accomplishment of creation at the very beginning.

प्राणा वै साध्या देवास्त एतमग्र एवमसाधयन् एतदेव बुभूषंतस्य उ एवाप्येवर्हि साधयन्ति।।

They were within the body of Prajāpati, and contributed immortality (amṛtatva) and purity (śuddhi), which were necessary for all creation. Bhaṭṭa-Bhāskara also takes sādhyas to mean only prāṇas, which accomplish all things *(Taittirīya-āraṇyaka,* 3, 12 'sādhayantīti sādhyāḥ, prāṇāḥ'). It is because of the sādhyas that Prajāpati was able to create; and they made him 'sādhya'. *Taittirīya-saṃhitā* (6, 3, 5, 1) says that at the beginning of creation, there was nothing that was active, apart from the sādhyas; and that they sacrificed Agni (*viz.* the Puruṣa-prajāpati or Virāj) in Agni and for Agni. All creation proceeded from this.

साध्या वै देवा आस्मिन् लोक आसन्। नान्यत् किञ्चन मिषत्। तेऽग्निमेवाग्नये मेधयालभन्त। न ह्यन्यदालंभ्यमविन्दन्। ततो वै इमाः प्रजाः प्रजायन्त। यदग्निावग्निं मथित्वा प्रहरति प्रजानां प्रजननाय।।

Chāndogya-upaniṣad (3, 10, 2) specifies that these are the forms of energy within the solar orb.

The expression 'ṛṣayaḥ' is almost synonymous with the word 'sādhyāh'. The word ordinarily means the sages, seers, or the wise ones (from ṛṣa 'gatau', the gatyarthaka-dhātu taken in the sense of jñānārthaka), or from 'dṛś ', 'to see', 'ṛṣayaḥ draṣṭāraḥ', *Uṇādi,* 4, 116). They signify the sense-functions, which apprehend (indriyāṇi). Sāyaṇa takes ṛṣayaḥ as seers of mantras who help the sādhyas ('tad-anukūlā ṛṣayaḥ mantra-draṣṭāraḥ'). According to *Śatapatha-brāhmaṇa* (6, 1, 1, 1), however, the 'ṛshayaḥ' mean 'prāṇāḥ' ('prāṇā vā ṛṣayaḥ'); but this is distinguished from the sādhyas by the involvement of 'tapas'.

The following excerpts from *Śatapatha-brāhmaṇa* (6, 1, 1, 1-5) helps us understand the role of prāṇas in the creative process:

(1) असद्वा इदमग्र आसीत्। तदाहुः किं तदसत् यदासीत्? इति। ऋषयो वाव तेऽग्रऽसदासीत्। तदाहुः के ते ऋषयः? इति। प्राणा वा ऋषयः। ते यत्पुराऽस्मात् सर्वस्मात् इदमिच्छन्तः श्रमेण तपसा रिषंस्तस्मादृषयः।।

In the beginning, the non-existent (*viz.* unmanifest) alone was there. What indeed was this non-existent? The ṛṣis verily were that. They were in the beginning as non-existent. Who then were these ṛṣis? The vital currents or energies are the ṛṣis. They were the ones who wore themselves out (riṣan) by effort (śrama) and austerity (tapas). They are called ṛṣis because of this.

(2) योऽयं मध्ये प्राणः एष एवेन्द्रः। तानेष प्राणन्मध्यत इन्द्रियेणैंद्धयत्। यदैंद्धस्तस्मादिंद्ध इन्धो ह वै तमिन्द्र इत्याचक्षते परोक्षम्। परोक्षकामा हि देवास्त इद्धाः सप्त नानापुरुषानसृजन्त।।

That which was in the centre (or midst) of these vital currents (*viz* the chief vital current, mukhya-prāṇa) is verily like Indra.

It was called Indra, because it activates (inddhayat) all other vital currents from where it is, by its extraordinary power (indriyeṇa, by its energy); it makes them all alive. Indra is its hidden name. Thus seven puruṣas came into being from the (seven) vital currents.

.(3) ते ऽ ब्रुवन्। न वा इत्थं सन्तः तक्ष्यामः प्रजनयितुम्। इमान्सप्त पुरुषानेकं करवामेति। त एतान्सप्त पुरुषानेकं पुरुषमकुर्वन्। यदूर्ध्वं नाभेः तौ द्वौ, समौ ब्जन्यदर्वाङ् नाभेस्तौ द्वौ पक्षः पुरुषः पक्षपुरुषः प्रतिष्ठैक आसीत्।।

Then the seven vital currents deliberated: "We can not create, with the puruṣas being like this (*viz.* multiple and disparate). Let us make one puruṣa out of these seven". Then they fashioned one puruṣa out of the seven. From above the navel (nābhi), two puruṣas were accommodated, two more below the navel; and two puruṣas were located at the sides (pakṣa). And the remaining puruṣa was to serve as the very foundation (pratiṣṭhā) for the other six.

(4) अथ यैतासां सप्तानां पुरुषाणां श्रीः यो रस आसीत्तमूर्ध्वं समुदौहंस्तदस्य शिरोऽभवत्। यच्छ्रियः समुदौहंस्तस्माच्छिरस्मिन्नेतस्मिन् प्राणा आश्रयन्त तस्माद्वैतच्छिरः। अथयत्प्राणा आश्रयन्त तस्माद् प्राणाः श्रियोऽथ यत्सर्वस्मिन्नश्रयन्त तस्मादु शरीरम्।

Whatever now was the wealth and glory (śrīḥ) and essence (rasa) of each of the seven puruṣas, was gathered upwards, and that became the head (śiraḥ); and all the vital currents sought refuge in this part. The body is thus known as 'locus of all' (śarīra).

(4) स एव पुरुषः प्रजापतिरभवत् स यः स पुरुषः प्रजापतिरभवदयमेव स योऽयमग्निश्चीयते।।

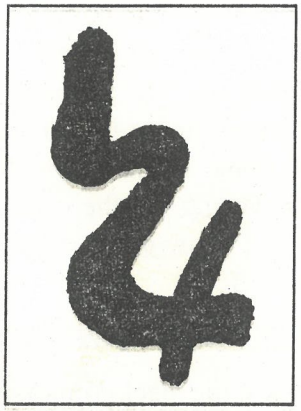
This composite puruṣa became the Prajāpati, the creator and protector of all beings; and it is this Prajāpati that is Agni, who presides over the sacrificial rites.

(5) यान्वै तान्सप्तपुरुषानेकं पुरुषकुर्वन्त्स प्रजापतिरभवत्स प्रजा असृजत। स प्रजाः सृष्ट्वोऽर्ध्व उदक्रामत्। स एतं लोकमगच्छद्यत्रैष एतत्तपति। नो ह तर्ह्यन्य एतस्मादत्र यज्ञिय आस तं यज्ञेनैव युष्टुमध्रियन्त।। (10, 2, 2, 1)

This Prajāpati (who was composed of the seven puruṣas) then created all beings. Having created all beings, he went upwards and ascended into the realm of the sun. Then there was nothing here that could be sacrificed; the gods, therefore, brought down this Prajāpati and made him the sacrificial object. (10, 2, 21)

(6) तस्मादेतदृषिभ्यनूक्तम् 'यज्ञेन यज्ञमयजन्त देवा' इति।।

It is for this reason that it has been said by the seers: 'the gods performed the yajña (*viz.* sacrifice) by the yajña (*viz.* the puruṣa or Prajāpati'), One who presides over the sacrifice is Agni, and the Puruṣa or Prajāpati also is Agni (*cf.* 'agninā agnim ayajanta devāḥ' *Nirukta* 12, 41).



(8)

(संहितापाठः)

तस्माद्यज्ञात्सर्वहुतः संभृतं पृषदाज्यम्।
पशून्तांश्चक्रे वायव्यानारण्यान्ग्राम्याश्च ये॥7॥

(पदपाठः)

तस्मात्। यज्ञात्। सर्व ऽ हुतः।
संऽभृतम्। पृषत्ऽआज्यम्।

पशून् तान्। चक्रे। वायव्यान्।
आरण्यान्। ग्राम्याः। च। ये॥

(अन्वयः)

सर्वहुतः तस्मात् यज्ञात् पृषदाज्यं संभृतम्। वायव्यान् आरण्यान् ये च ग्राम्याः तान् पशून् चक्रे॥

From this yajña, where everything was sacrificed, was collected speckled or clotted butter; and all the birds and the beasts, wild as well as domesticated, were made.

(1) तस्मात् यज्ञात् सर्वहुतः।

That sacrifice in which the Puruṣa who symbolizes the totality of existence is sacrificed is known as 'sarva-hut' or 'sarva-medha', also 'puruṣa-medha' ('sarvātmakaḥ puruṣo yasmin yajñe hūyate, soyam sarva-hut'). This sacrifice is again mental in character (mānasād yajñāt). However, according to *Śatapatha-brāhmaṇa,* this is a ten-day sacrificial session (13, 7, 1, 2 'sa vā sarva-medho daśa-rātro yajña-kratur bhavati'), the last day being the occasion for the comprehensive 'viśva-jid-ati-rātra' rite, the benefit of which is the obtainment of all things one desires ('sarvasyāptyai'). The ritual on the seventh day (āptoryāma) is also important, for it is then that everything is sacrificed: all the gods visualized by the creator as well as all things connected with them, living or non-living (ātma-devatyāh), thus answering to the designation of 'sarva-hut' or 'sarva-homa' (comm. on *Vājasaneya-samhitā,* 32, 1). We read in *Śatapatha-brāhmaṇa* (13, 7, 1, 9):

सर्वं जुहोकति सर्वस्मै जुहोति सर्वस्याप्त्यै सर्वस्यावरुद्ध्यै॥

The same text provides the background information (13, 7, 1, 1): Brahma, (*viz.* the Puruṣa or Prajāpati), self-born, engaged himself in austerity (*viz.* in deep contemplation), and realized after a while that mere austerity was of little use. He then deliberated 'I shall offer my own self as sacrificial oblation in all beings, and receive all beings in myself as sacrificial oblation'. He did this, and as a result of this reciprocal sacrifice (in deliberation), he attained superiority over all beings, self-sufficience and mastery over all the worlds.

ब्रह्म वै स्वयम्भु तपोऽतप्यत। तदैक्षत-'न वै तपस्यानन्त्यमस्ति। हन्ताहं भूतेष्वात्मानं जुहवानि। भूतानि चात्मनि।' इति। तत्सर्वेषु भूतेष्वात्मानः हुत्वा भूतानि चात्मनि, सर्वेषां भूतानां

श्रैष्ठ्यं स्वाराज्यमाधिपत्यं पर्येत्। तथैवैतद् यजमानः सर्वमेधे सर्वान् मेधान् हुत्वा सर्वाणि भूतानि श्रेष्ठ्यं स्वाराजयमाधिपत्यं पर्येति।।

What the significance of the expression 'all beings' (sarva) in the context of sacrifice is indicated in *Vājasaneya-samhitā* (32, 1 ff). It may be recalled that *Puruṣa-sūkta* occurs in this version of *Yajur-veda,* and the mantra under consideration is the sixth mantra in the thirty-first chapter (virāḍanuṣṭup-chandas). Immediately after the sūkta (which here has twenty-two mantras), there is an explanation as to what this 'all - sacrifice' is about: (32, 1-16). The Puruṣa or Prajāpati who is sacrificed is all this: Agni, Āditya, Vāyu, Candra, the bright Brahma, the primaeval waters. All the gods are contained within the body of Prajāpati. They are all like oblations into the one spirit, Agni or Puruṣa (sarvam juhoti). This is how he becomes 'All' (sarva). The gods are only special manifestations or aspects of this one Puruṣa. Time, which is the chief principle in creation, is in fact an offspring of this Puruṣa. Who can comprehend him, grasp him in one's own understanding? He cannot be grasped on top, in the bottom, or in the middle. He is undifferentiated in space. Both space and time evolved out of him, at his will. He is the lone reality, and there can be nothing else that is equal to him in might or majesty. He is described as the 'golden womb' (hiraṇya-garbha), the all-real, and nothing is apart from him ('yasmān na jātaḥ paraḥ'). He is the inner controller of all beings. He is the very core of all existence, existing prior to the existence that spread in space and time. He pervades all outer space, and abides in the innermost space of living beings. He it is that makes all development in the past, in the present and in future possible; he is in the forefront of all creatures (*ibid.*, 1-4):

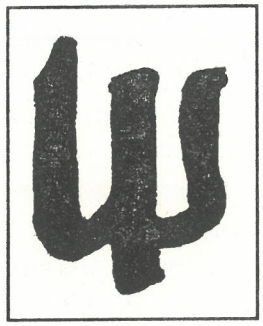
तदेवाग्निस्तदादित्यस्तद्वायुस्तदु चन्द्रमाः।
तदेव शुक्रं तद् ब्रह्म ता आपः प्रजापतिः।।1।।

सर्वे निमेषा जज्ञिरे विद्युतः पुरुषादधि।
नैनमूर्ध्वं न तिर्यञ्चं न मध्ये परि जग्रभत्।।2।।

न तस्य प्रतिमा अस्ति यस्य नाम महद्यशः।
हिरण्यगर्भ इत्येष 'मा मा हिंसी' दित्येषा
'यस्मान्न जात' इत्येषः।।3।।

एषो ह देवः प्रदिशोऽनु सर्वाः
पूर्वो ह जातः स उ गर्भे अन्तः।

स एव जातः स जनिष्यमाणः
प्रत्यङ् जनस्तिष्ठति सर्वतोमुखः।।4।।



(2) संभृतं पृषदाज्यम्।।

Sāyaṇa takes 'pṛṣad-ājyam' (which was gathered, saṃbhṛtaṃ, sampāditam), to mean melted or clarified butter, meant for oblation mixed with curds ('dadhi-miśram-ājyam'). He suggests that the expression signifies all things that are enjoyed by creatures ('evamādi bhogya-jātaṃ sarvam'). Bhaṭṭa-Bhāskara, however, means by 'pṛṣad' variegated ('vicitram'), *viz.* milk drawn from different animals like cow, buffalo, she-goat etc. mixed together; or, it may mean a state of transformed milk (like curds). The importance of 'ājya' (clarified butter) in yajña is explained in *Aitareya-brāhmaṇa* (2, 37): the yajña is a chariot for the gods (deva-ratho vā eṣa yad yajñaḥ'), and 'ājya' and 'pra-uga' (name of a hymn recited, also meaning the front portion of chariot - shafts) are like bridles restraining the movement of the chariot ('etāvantau raśmī yad ājya-pra-uge'). Ājya is said to be the essential nutrient which strengthens earth and sky ('anayor dyāvā - pṛthivyoḥ pratyakṣaṃ rasaḥ'). It is clear that the oblation here is the very spirit of manifold creation, which proceeds from the all-comprehending sacrifice.

This is figuratively spoken of as the 'food' (anna), on which all creatures depend. The clarified butter is the food of the fire that represents sacrifice. And the Sanskrit word 'anna' signifies both what is consumed by all beings, and what consumes all beings ('adyate atti ca bhūtāni'). The oblations into the sacrificial fire (clarified butter, faggots, cakes etc.) are not only what the fire consumes, but they are what nourish the fire. The expression 'pṛṣad-ājya' means the variety of food that Prajāpati initially created.

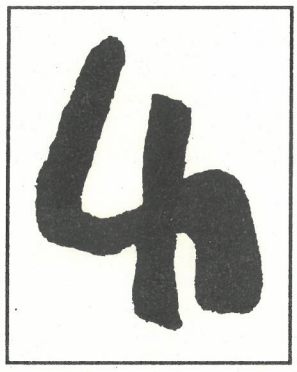
We read in *Śatapatha-brāhmaṇa* (7, 2, 3, 4) that the sacrificial fire, as soon as it is set up, will produce food in the form of water (āpas) and

plants (oṣadhi). The essential substance in both these forms of food is described as 'ājya' (clarified butter as oblation), to be poured into the fire. This then is the very source and support of all life.

जायत एष एतद्यच्चीयते स एष सर्वस्मा अन्नाय जायते। सर्वस्य। अस्यैष रसो यदाज्यम्। अपां च ह्येष ओषधीनां च रसः। अस्यैवैनमेतत्सर्वस्य रसेन प्रीणाति। यावानु वै रसस्तावानात्मानेनैवैनं एतत्सर्वेण प्रीणाति।।

Rasa, the juice, is the essential element and quintessence in the entire universe; it underlies all forms and all activities. It is therefore that all creatures delight in this. It is the flavour of life. It is in this sense 'gold' (hiraṇya) within the womb of creation (hiraṇya-garbha); and the unseen essence in all creatures (puruṣa).

The same text (6, 3, 3, 2, 1) specifies that this rasa (which is 'ājya') is of the nature of mind ('ā tvā juhomi manasā ca ghṛtena') and that the sacrificer of the rasa (yajamāna) is a biped (dvipād), in the sense that he gives as well as receives ('dvābhyām abhijuhoti, dvipād yajamānaḥ'). The 'ājya' as it emerges from the sacrificed fire (puruṣa) becomes 'pṛṣad' (extracted from several kinds of animals, and therefore variegated, answering to the description of 'all', 'sarvam'), and in turn it is poured again as oblation into the same fire (*viz.* puruṣa). This is also in keeping with the words 'yajñena yajñam ayajanta devāḥ' (already explained).



(3) पशूस्तांश्चक्रे वायव्यान्।।

From the food that was thus produced by the sacrifice, animals of all kinds were created. The word 'paśu' for animal suggests securing, binding, fastening, tethering, for domestic, professional or sacrificial purposes (pāśayati). *Atharva-veda* (11, 2, 9 ff) speaks of five kinds of paśus: cattle, horses, humans, goats and sheep:

तवेमे पञ्च पशवो विभक्ता गावो अश्वाः पुरुषा अजावयः।।

The number five (pańkti, five-fold) is an important one in the context of creation: the sacrifice itself is described as five-fold, and the puruṣa is five-fold, as also the animals. Everything is five-fold, according to *Bṛhadāraṇyaka-upaniṣad* (1, 4, 13):

स एष पांक्तो यज्ञः। पशु पांक्तः। पुरुषः पांक्तम्। इदं सर्वं यदिदं च।।

Creation too five-fold: *Śatapatha-brāhmaṇa* (12, 3, 4, 1) mentions that the creator Prajāpati directed the Puruṣa-Nārāyaṇa to sacrifice (puruṣaṃ tva nārāyaṇaṃ prajāpatir uvāca - 'yajasva yajasveti'), and that out of the sacrifice five-strands of creation emerged: (1) the paśus, (2) the ṛks, yajus and sāman; (3) the puruṣa: the brāhmaṇa, rājanya, vaiśya and śūdra from his limbs; (4) Candra, Sūrya, Indra, Agni, Vāyu from the sense-functions of the Puruṣa; and (5) mid-region, sky, earth and the directions from the cosmic body (virāḍdeha) of the Puruṣa. This five-fold sacrificial strand is also called 'pañcarātra' of the Virāḍpuruṣa.

The animals (paśus) of all kinds are described here as belonging to Vāyu (paśūn vāyavyān). This is explained in *Taittirñya-brāhmaṇa* (3, 2, 1-3) in terms of Vāyu being the supreme god of the mid-region (antariksha), and the gods of this region being the protectors of all animals.

वायवः स्थेत्याह। वायुर्वा अन्तरिक्षस्याध्यक्षः अन्तरिक्षदैवत्याः खलु वै पशवः। वायव एवैनान् परिददाति।।

Śatapatha-brāhmaṇa (4, 4, 1, 15) provides a different explanation: Vāyu indeed is the guide for animals, for vāyu is life and it is by life that animals move about

वायुप्रणेता वै पशवः। प्राणो वै वायुः। प्राणेन हि पशवश्चरन्ति।।

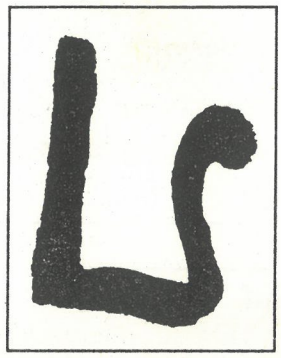
(4) ये आरण्यान् ग्राम्याश्च।।

The paśus (animals) that were thus brought forth belong to two broad categories: wild (āraṇya) and domesticated (grāmya). *Taittirīya-āraṇyaka* (3, 11) mentions these two kinds of animals:

य आरण्याः पशवो विश्वरुपाः। विरुपाः सन्तो बहुधैकरुपाः। तेषां सप्तानामिह रन्तिरस्तु।।

ये ग्राम्याः पशवो विश्वरुपाः सन्तो बहुधैकरुपाः। तेषां सप्तानामिह रन्तिरस्तु।।

There are seven major species in each of the two groups: (1) āranya: (*i*) animals with cloven hoofs (dvi-khura); (*ii*) beasts of prey (śvāpada); (*iii*) birds (pakṣi); (iv) creeping reptiles (sari-sṛpa); (*v*) elephants (hasti); (*vi*) monkeys (markaṭa) and (*vii*) animals of the waters (riverine, nādeya); (2) grāmya: (*i*) cows (go); (*ii*) horses (aśva), (*iii*) goats (aja); (*iv*) sheep (āvi); (*v*) human beings (puruṣa); (*vi*) asses (gardabha); and (*vii*) camels (uṣṭra). This classification is according to the same text.



(9)

(संहितापाठः)

तस्माद्यज्ञात्सर्वहुत ऋचः सामानि जज्ञिरे।
छन्दांसि जज्ञिरे तस्माद्यजुस्तस्मादजायत॥7॥

(पदपाठः)

तस्मात्। यज्ञात्। सर्वऽहुतः। ऋचः। सामानि। जज्ञिरे।
छन्दांसि जज्ञिरे। तस्मात्। यजुः। तस्मात्। अजायत॥

(अन्वयः)

तस्मात् सर्वहुतः यज्ञात ऋचः सामानि जज्ञिरे।
तस्मात् छन्दांसि जज्ञिरे। तस्मात् यजुः अजायत॥

From that yajña (explained in the previous mantra), the three Vedic divisions were created, as also the metrical forms in which the seer's vision expressed itself.

The three Vedic divisions, ṛcaḥ (representing the devatā Agni, and the terrestrial realm corresponding to the vyāhṛti bhūḥ), the sāmans (Āditya and suvaḥ), and the yajus (Vāyu and bhuvaḥ) are responsible for the three-

fold models of verbal expressions, and in turn for the fire-ritual, according to *Śatapatha-brahmaṇa* (10, 5, 1-2);

स वा एष वाक्त्रेधा विहिता ऋचो यजूंषि सामानि। तेनाग्निस्त्रेधा विहितः। एतेन हि त्रयेण चीयते।।

They are the hymns, chants and the prose-formulae, together constituting the sacred utterance udgītha ('ut' symbolising the chants, 'gī' the prose-formulae and 'tha' the hymnology) (*Chāndogya,* 1, 3, 7).

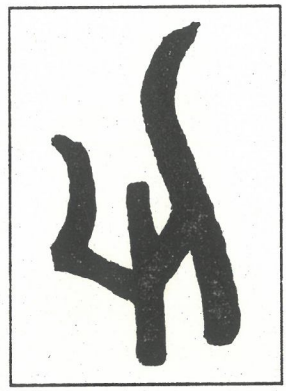
सामवेद एवोद्यजुर्वेदो गीर्ऋग्वेदस्थम्।।

The material forms (chandas) that emerged from this symbolic sacrifice are principally the following: they differ among themselves in the number of letters arranged in lines.

		Akṣara	*Pāda*
1.	Viparītā - hrasīyasī	19	3
2.	Ati-nichṛt	20	3
3.	Pāda-nichṛt	21	3
4.	Vardhamānā	21	3
5.	Pratiṣṭhā	21	3
6.	Uṣṇiggarbhā	24	3
7.	Yava-madhyā	24	3
8.	Gayatrī	24	3
9.	Padapaṅkti	25(26)	5
10.	Kakup-nyaṅkuśā	27	3
11.	Uṣṇik	28	3
12.	Kakup	28	3
13.	Uṣṇik-garbhā	28	4
14.	Tanu-śirā	28	3
16.	Anuṣṭup-garbhā	29	4
17.	Tāvirāṭ	30	3
18.	Virāṭ	30	3
19.	Mahāpada-paṅkti	31	6
20.	Kṛti	32	3
21.	Anuṣṭup	32	4

22.	Naṣṭa-rūpī	32	3
23.	Virāṭ	33	3
24.	Bṛhatī	36	4
25.	Abhisāriṇi	39	4
26.	Vairāja-triṣṭup	39	4
27.	Paṅkti	40	5
28.	Virāṭ-sthāna	40	4
29.	Viparītā	40	4
29.	Pragātha	40	4
30.	Viparītā-virāḍsthānā	41	4
31.	Virāḍrūpā	41	4
32.	Jyotiṣmatī	44	4
33.	Jyoti	44	4
34.	Triṣṭup	44	4
35.	Yava-madhyā	44	5
36.	Paṅktyuttarā	44	5
37.	Jagatī	44	4
38.	Mahāpaṅkti	48	6
39.	Ati-jagatī	52	5
40.	Śakvarī	56	7
41.	Ati-Śakvarī	60	5
42.	Aṣṭi	64	5
43.	Atyaṣṭi	68	7
44.	Dhṛti	72	7
45.	Atidhṛti	72	8

The mantra may also refer to a sequential emergence: from the sacrifice the hymns (ṛcaḥ) and the chants (sāmāni) arose first, and from them, the metrical forms (chandas); and from them the ritualistic passages (yajus). All rituals are derived from these ritualistic passages. The expression 'tasmāt' has been employed thrice. It is only in the first case that it refers to the all-consuming sacrifice (sarva-huta); the second time the expression is used, it refers to the hymns and the chants, and the third time, it refers to the metrical forms.



(10)

(संहितापाठः)

तस्मादश्वा अजायन्त ये के चोभयादतः।
गावो ह जिज्ञिरे तस्मात्तस्माज्जाता अजावयः॥10॥

(पदपाठः)

तस्मात्। अश्वाः। अजायन्त। ये। के। च। उभयादतः।
गावः ह। जज्ञिरे। तस्मात्। जाताः। अजावयः॥

(अन्वयः)

तस्मात् अश्वाः अजायन्त। तस्मात् च उभायदतः ये के, गावः च जज्ञिरे। तस्मात् अजावयः जाताः॥

From that (*viz.* the all-consuming sacrifice called sarva-huta) the aśvas (stallions as animals for carriage) arose, ubhayādataḥ (the animals with two rows of teeth, upper and lower, *viz.* beasts of burden like asses and mules), the gāvaḥ (cattle, animals providing food and sustenance) and ajāvayaḥ (goats and sheep). If the words mean animals, they are included in the grāmya or domestic variety, indicated in mantra 8. There is no reason therefore that the words is this mantra which are indicative of the names of animals should refer to those very animals. The significance of the words must be sought elsewhere.

It is to be noted that according to *Śatapatha-brāhmaṇa* (10, 5, 1, 2 and 6, 3, 1, 11) the creator Prajāpati, after the emergence of the three forms of sacred speech and the corresponding three forms of fire, Agni ('sa vā eṣā vāk tredhā ... tenāgnis tredhā vihitā', *viz* the ṛcaḥ, sāmāni and

yajuḥ) entered into the waters along with these three forms of sacred speech ('prajāpatis trayyā vidyayā sahāpah prāviśat'). He realized that all things and beings were hidden in these three forms of sacred speech (10, 4, 2, 21 and 22).

अथ सर्वाणि भूतानि पर्यैक्षत्। स त्रय्यामेव विद्यायाꣳ सर्वाणि भूतान्यपश्यत्।.... स ऐक्षत प्रजा पतिः। त्रय्यां वाव विद्याया ꣳ सर्वाणि भूतानि हन्त त्रयीमेव विद्यामात्मानमभि संस्करवा इति।।

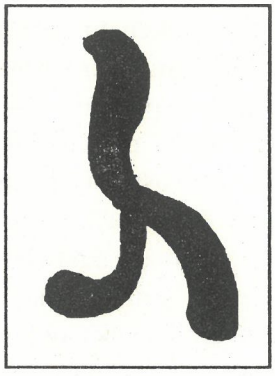
Thereupon, the creator resolved to build up his own body in the shape of a sacrificial altar on the basis of these three forms of sacred speech. The sacrificial altar was thus the first seed of creation. Because it was the first and also the foremost, it was called Agni (from agri) (*ibid.*, 6, 1, 1, 10-11).

The previous mantra speaks of the emergence of the three forms of sacred speech, and the present mantra should naturally continue that thread of thought, and focus attention on the creative aspect of Prajāpati as Agni. According to the mantra, from Prajāpati (or yajña which is sarva-huta), aśva arose. *Śatapatha-brāhmaṇa* (13, 3, 1, 1) tells us that the perceptive organ of Prajāpati swelled and dropped down; it then grew in size and is therefore called aśva (from aśū, vyāptau).

प्रजापतेरक्ष्यश्वयत् तत्परापतत्ततोऽश्वः
समभवत् यदश्वयत्तदश्वस्याश्वत्वम्।।

Elsewhere the same text speaks of a creative tear as having fallen from Prajāpati's eyes, which tear (aśru) became the aśva (6, 1, 1, 11):

अथ यदश्रु संक्षरितमासीत्सोऽश्रुरभवत्।
अश्रुर्ह वै तमश्च इत्याचश्रक्षते।।



The word 'aśva' has two etymological senses: the sense of pervasion (from aśū, vyāptyartha) and the sense of eating or consuming (from aśa, bhojanārtha). The animal horse (ghoṭaka) is called aśva because it speeds across the roads (aśvaḥ kasmād aśnute adhvānam) and it eats much (mahāśano bhavati). However, the expression employed in the mantra does not mean this animal. We read in *Taittirīya-brāhmaṇa* (3, 9, 16, 1) that 'aśva' refers to Varuṇa ('varuṇo vā aśvam'); and texts like *Ṛgveda* (1, 50, 1 and 1, 115, 1) and *Taittirīya-samhitā* (2, 2, 12, 1 and 2, 4, 12, 1) employ the word 'aśva' with reference to Sūrya. A mantra in Ṛgveda (1, 164, 34) inquires into the prowess of the aśva that rains, the aśva standing here for Varuṇa or Sūrya:

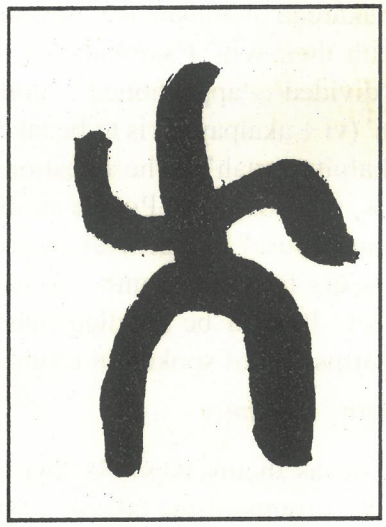
पृच्छामि त्वा वृष्णो अश्वस्य रेतः।

The plural number of the word used in this particular mantra has reference to the multiple origin and manifold nature of the divine 'aśva' (RV aśva-stuti, 1, 162, 1, 'deva-jātasya', comm. 'bahu-devatāsvarūpenot-pannasya').

The horse was no doubt a very useful animal during the Vedic period, and represented facility of travel (*Nirukta,* 9, 2, 'aśvo voḷhā', sukhaṃ ratham iti kalyāṇa-nāma). At a later period, it was also a sacrificial animal (medhyāśva or yajñāśva, the eulogy of which is contained in RV, 1, 162, 1). It is counted among the sacrificial offerings: horses, bulls, oxen, cows and sheep (RV, 10, 91, 14 'yasmin aśvāsa ṛṣabhāsa ukṣaṇo vaśā meṣā avasṛṣṭāsa āhutāḥ'). These animals symbolize vigour and energy, and the offerings are made to Agni, who is equated with Sūrya, Viṣṇu and Puruṣa. The sacrifice is only symbolic. In this mantra, the origin of these animals as sacrificial offerings is also traced to Puruṣa, who is but Agni.

And the mantra can also be taken to narrate that the Puruṣa is the single and common source of all animate creation: horses, the animals that have incisor-teeth in both jaws, upper and lower (ubhayādataḥ), cows (gāvaḥ), goats and sheep (ajāvayaḥ) representing the domestic animals useful to man in many ways. But it must not be forgotten that 'ubhayādataḥ' can mean time, more specifically the present which is sandwitched between past and future (ubhau avayavau asya, adaḥ parokṣa-bhūtaḥ'); and that 'gāvaḥ' may represent earth (gamlṛ gamanārtha, asyāṃ bhūtāni gacchanti iti; *Nirukta,* 2, 5), speech (madhyamikā vāk), or sun ('ādityopi gaur ucyate', 6, 2, 'guar ādityo bhavati, gamayati rasān, gacchanty antarikṣe'). It also means the mid-region or atmosphere (antarikṣa).

The expression 'aja' ('na jāyate', 'notpadyate') represents drove, the troupe of maruts, or one of the rudras; 'avi' (ava rakṣaṇe) means the sun (sūrya), or hill (parvata). 'Aja' is also a name for the waters of the clouds, has the significance of 'moving' or being pushed about (gati-kṣepaṇārtha); the clouds are tossed about by the maruts, and the waters move out. 'Avi' also is the name of waters (*Nirukta,* 24, 2), from the root 'vī' (to move about, gati, and to pervade, vyāpti). The sun's rays (gāvah) are responsible for the clouds to pour down rain (ajāvayah). The imagery in this mantra may involve the symbolism of the three realms: sky (aśvā), mid-region (ubhayādataḥ) and earth (gāvaḥ); and the waters that are present in all the three realms (ajāvayaḥ). It has already been explained that the expression Nārāyaṇa (the ṛṣi of the sūkta) is principally associated with waters.



(11)

(संहितापाठः)

यत्पुरुषं व्यदधुः कतिधा व्यकल्पयन्
मुखं किमस्य कौ बाहू का ऊरु पादा उच्येते॥11॥

(पदपाठः)

यत्। पुरुषम्? वि। अदधुः। कतिधा। वि। अकल्पयन्।

मुखम्। किम्। अस्य। कौ। बाहू इति।
कौ। ऊरु इति। पादौ। उच्येते इति॥

(अन्वय:)

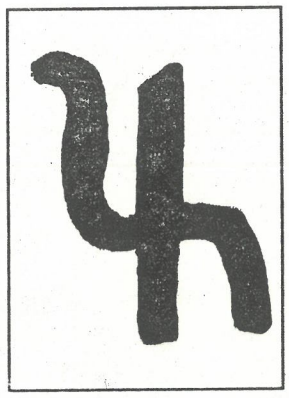
यत् (यदा) (देवा:) पुरुषं व्यदधु: (ते) (तदा) कतिधा व्यकल्पयन्? (तस्य) मुखं किमासीत्? (तस्य) बाहू कौ? (तस्य) ऊरु कौ? (तस्य) पादा उच्येते?

The subsequent portion of the sūkta assumes the form of a question and the answer to it. This mantra poses the question: When (yat in the sense of yadā) the gods decided to offer the Puruṣa as the sacrificial offering, what was his form like? The expression 'puruṣa' suggests a human being; and the question naturally implies a human form for the Puruṣa, having a face (or mouth), arms, thighs and feet. If the offering is to be a Puruṣa, what then are his face (or mouth), arms, thighs and feet?

The word 'vyadadhuḥ' (vi+adadhuh) literally means differently borne or sustained (vividha-prakāreṇa dhārayantaḥ); Sāyaṇa, however, takes it in the sense of 'created with their will' ('saṃkalpena utpādita-vantaḥ'). The word may also mean 'divided', 'apportioned', 'constituted'. The related expression 'vyakalpayan' (vi + akalpayan) is to be taken to mean 'differently imagined' ('vividham kalpitavantaḥ'). The question therefore, is in how many ways did the gods, who bore the Puruṣa in diverse ways, construe the constituent units of this Puruṣa? The general question is then specifically articulated: what now is his face (or mouth)? What his arms? what his thighs? and what his feet? It must be recalled that Yāska speaks of the gods as having human forms and of spoken in terms of their organs (7, 6):

पुरुषविधा: स्यु: विविधैरंगै: संस्तूयन्ते।।

But who are these devas themselves? Sāyaṇa explains that they are the life-forces or the vital currents of the creator or protector of all beings ('prajāpateḥ prāṇa-rūpāḥ devāḥ'). The gods willed and produced the Puruṣa for the sake of performing a sacrifice (yajña), which was all-inclusive (sarva-huta). The Puruṣa is clearly the constituted (suggested by the word 'vyakalpayan') and structured (suggested by the word 'vyadadhuḥ') instrument as well as object of sacrifice (suggested by the later statement in mantra 16, 'yajñena yajñam ayajanta devāḥ'). The very processes of phenomenal existence (the devas) brought forth the primordial transactional Being called the Puruṣa, a composite entity, which in its turn was responsible for the worldly processes of animate and inanimate orders.



(12)

(संहितापाठः)

ब्राह्मणोऽस्य मुखमासीद्बाहू राजन्यः कृतः।
ऊरु तदस्य यद्वैश्यः पदभ्यां शूद्रो अजायत॥12॥

(पदपाठः)

ब्राह्मणः। अस्य। मुखम्। आसीत्। बाहू इति? राजन्यः। कृतः।

ऊरु इति? तत्। अस्य। यत्।
वैश्यः। पत्ऽभ्याम्। शूद्रः। अजायत॥

(अन्वयः)

अस्य (पुरुषस्य प्राजपतेः) मखं ब्राह्मणः आसीत्। बाहू राजन्यः कृतः। तत् (तदा) अस्य (पुरुषस्य प्रजापतेः) ऊरु वैश्यः (आसीत्) पद्भ्यां शूद्रः अजायत॥

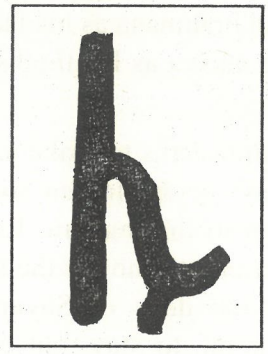
The answer to the question raised is given here. The Puruṣa who was got ready to be sacrificed, had brāhmaṇa as his face (or mouth), the rājanya (or kṣatriya) as his arms, the vaiśya as his thighs; and the śūdra was born from his feet.

At first glance, the mantra seems to make a reference to the origin of the four caste-groups (varṇas) in the Indian society. In fact, this is the explanation most often given to this mantra. Even Sāyaṇa suggests that the mantra seeks to assign different limbs of the Puruṣa's body for the four caste-groups (jāti). During the days of Sāyaṇa (14th Century A.D.), caste-groups had not only come to stay, but had become important in social organization. It was natural therefore for him to take the names

'brāhmaṇa etc. in the sense of caste-groups. But it must be noted that the caste-system was altogether alien to Ṛgvedic corpus and to the society prevalent when this corpus was compiled. It has been a matter for conjecture how this mantra came to be incorporated into the Sūkta; the non-believers in the 'apauruṣeyatva' of the Veda have even suggested that the entire Sūkta is an interpolation.

It is true that this idea of the four groups has not been repeated anywhere in the Ṛgvedic corpus; and the word 'śūdra' does not occur anywhere else in the entire *Ṛgveda* (as P.V. Kane has rightly pointed out, *History of Dharma-śāstra,* Vol. 2, pp. 18-104). The expression 'brāhmaṇa' is to be found only in this mantra, and nowhere else in the *Ṛgveda.* The word 'brahma' however has often been employed, but in the sense of a hymn or a hymn-maker (mantra-kartṛ, sūkta-draṣṭṛ) (as, *e.g.* 4, 6, 11; 5, 52, 2; 10, 14, 5; 10, 105, 8).

And the word 'rājanya' for a kṣatriya is employed only in this hymn, and nowhere else in the Ṛgvedic corpus. Likewise, the nomenclature 'vaiśya', and, as pointed out earlier, the word 'śūdra'. 'Kṣatra' in *Ṛgveda* means area, land (later kṣetra), and also valour, might and majesty (as attributes of Indra, Varuṇa or the Maruts, *cf.* 7, 6, 42; 8, 25 etc.). There are also references to kṣatriyas as virtuous rulers of the land (*e.g.* 4, 42, 1 'rāṣṭraṃ kṣatriyasya viśvāyor viśve'; 7, 64, 2 'ā rājānāmaha ṛtasya gopā sindhu-patī kṣatriyā'; 'dhṛtavratā kṣatriyā kṣatram ānaśuḥ', where the descriptions pertain to Mitra and Varuṇa.). And 'viśa' (for the later vaiśya) signifies in the Ṛgvedic context any group of people; it is a collective expression (*cf.* 3, 5, 3; 3, 6, 3; 3, 11, 5; 4, 6, 7 and 8; 4, 9, 2; 5, 1, 2; 5, 8, 3; 6, 48, 4; 8, 35, 12 and 16 etc.).



Even in *Yajurveda,* where references are more obviously to the four social groups, the explanation is symbolic: as, for instance, in 14, 28-31,

where there is a suggestion that the three currents (prāṇa, udāna and vyāna) of the Puruṣa (or Prajāpati) represent the brahma (*viz.* the brāhmaṇa), the ten toes, two thighs and torso represent kṣatra (*viz.* the kṣatriyas), the ten vital currents, the five elements, mind, consciousness and ego represent 'śūdrāryc' (*viz.* the śūdras and vaiśyas)

तिसृभिरस्तुवत ब्रह्मासृज्यत.... पञ्चदशभिरस्तुवत क्षत्रमसृज्यत... नवदशभिरस्तुवत शूद्रार्यावसृज्येताम्...।।

References to Brahma and Kṣatra are to be found in this Veda quite frequently, and as 'yajamānas' in the sacrificial context (1,18; 5, 22; 6, 3; 7, 21; 11, 14; 18, 39 and 43; 19, 5; 20, 25; 26, 19; 32, 16; 38, 14 etc.). *Aitareya-brāhmaṇa* (34, 19) states that Prajāpati created yajña, and after that the brahma and kṣatra:

प्रजापतिर्यज्ञमसृजत। यज्ञं सृष्टमनु ब्रह्मक्षत्रे असृज्येताम्।।

The two denote powers that make a sacrifice possible. And, according to *Śatapatha-brāhmaṇa* (11, 2, 7, 16) these two powers are established in the common people, *viz.* the vaiśyas:

ब्रह्मक्षत्रे च विशि प्रतिष्ठिते।।

The same text identifies the three factors, brahma, kṣatra and viśa, with the three vyāhṛtis, bhūḥ (the earth), bhuvaḥ (mid-region), svaḥ (sky); Prajāpati created the three powers from the three vyāhṛtis (2, 1, 4, 11 and 12).

भूरिति वै प्रजापतिः। इमामजनयत। भुव इत्यन्तरिक्षं। स्वरिति दिवम्। एतावद्वा इद्. सर्वं यावदिमे लोकाः सर्वेणैवाधियते।।

भूरिति वै प्रजापतिः ब्रह्माजनयत। भुव इति क्षत्र्. स्वरिति विशम्। एतावद्वा इद्. सर्वं यावद् ब्रह्मक्षत्रं सर्वेणैवाधियते।।

The mantra is to be taken along with other mantras in the context of postulating a common origin for the entire universe, animate as well as inanimate. From different limbs of the allegorical persona (the Puruṣa) the gods, the Vedas, the chandas, all animals, the sun, the moon, earth, horizons, the directions, the seasons and all human beings were created. This theme covers the mantras from 9 to 14.

(13)

(संहितापाठः)

चन्द्रमा मनसो जातश्चक्षोः सूर्यो अजायत।
मुखादिन्द्रश्चाग्निश्च प्राणाद्वायुरजायत॥13॥

(पदपाठः)

चन्द्रमाः। मनसः। जातः। चक्षोः। सूर्यः। अजायत। मुखात्। इन्द्रः। च। अग्निः। च। प्राणात्। वायुः। अजायत॥

(अन्वयः)

(पुरुषस्य) मनसः चन्द्रमा जातः। (तस्य) चक्षोः सूर्यः अजायत। (तस्य) मुखात् इन्द्रः च अग्निः च (उत्पन्नौ)। (तस्य) प्राणात् वायुः अजायत॥

If the previous mantra spoke of what aspects of the universe emanated from the gross limbs (like head, arms, thighs and feet), the present mantra refers to the origination of the moon, the sun, the gods Indra and Agni, and Vāyu from the Puruṣa's mind, eyes, face and the vital force respectively.

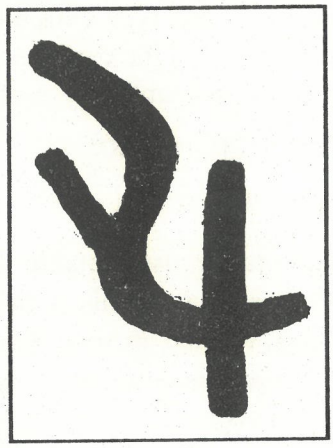
The moon (candra) and the mind are intimately related, even as the sun (sūrya) and vision. The face, being the most attractive aspect of the human form, is related to Indra (the most expressive spirit) and Agni (the quality of brightness and luminosity). The vital force of course is in terms of vital currents which are but forms of air (prāṇa-vāyu).

The expression 'candra' is derived from the root 'chadi', which means 'to delight the mind' (āhlādane; candatīti candrah). Sūrya is called so

because he moves about in the mid-region, or because he procreates all creatures, or again because he inspires all beings to action and movement (*cf. Nirukta,* 12, 14 'sūryas sartervā, suvater vā, svīryater vā'). There are references to the spirit of the sun who is in the solar orb being also in the right eye of every individual. This has been explained while the import of the Gāyatrī-mantra was discussed.

Agni is described not only as the primaeval and the foremost among the gods (agnir agre prathamo devatānām), but as head of the sky (agnir mūrdhā divaḥ). Indra is of course the king of the celestial denizens (indro yātovasitasya rājā); he is the head of the devas. Both Agni and Indra represent the aspect of superiority and sovereignty, even as the face in the human figure. Vāyu (corresponding to Puruṣa's prāṇa) is so called because he moves about within the body and makes all movements and actions possible (*Nirukta,* 10, 1 'vāyur vāter vā syād gati-karmaṇaḥ' from 'vā gati-gandhanayoḥ'; alternately from 'iṇ gatau', according to Sthaulāṣṭhīvi, 'eter iti').

The moon outside corresponds to the mind within; the sun above to the vision in the eye; the principle of heat and light (Agni) and the power of the organs of sense (Indra) to the active principles within the head; the air of the atmosphere to the vital currents within the physical constitution.



(14)

(संहितापाठः)

नाभ्या आसीदन्तरिक्षं शीर्ष्णो द्यौः समवर्तत।
पद्भ्यां भूमिर्दिशः श्रोत्रात्तथा लोकाँ अकल्पयत्॥14॥

(पदपाठः)

नाभ्याः। आसीत्। अन्तरिक्षम्।
शीर्ष्णः द्यौः। सम्। अवर्तत।
पत्ऽभ्याम्। भूमिः। दिशः।
श्रोत्रात्। तथा। लोकान्। अकल्पयन्।।

(अन्वयः)

(पुरुषस्य) नाभ्या अन्तरिक्षं आसीत्। (तस्य) शीर्ष्णः द्यौः समवर्तत। (तस्य) पद्भ्यां भूमिः, (तस्य) श्रोत्रात् दिशः, तथा (देवाः तस्य देहात्) लोकान् अकल्पयन्।।

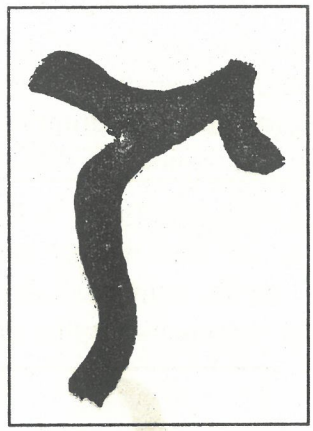
From the Puruṣa's navel, atmosphere was formed, from his head the sky, from his feet the earth and from his organs of audition the space. Thus all the worlds were fashioned (by the gods out of the limbs of the Puruṣa).

The idea of navel (nābhi) according to Yāska (*Nirukta* 4, 21) involves the suggestion of the central-most point or the spot where all the organs are centered (nahanam eva nābhih). It is the centre of the entire physical constitution. From the Puruṣa's navel, was formed 'antarikṣa', literally the mid-region; but the word has several nuances. Yāska explains that the atmosphere or mid-region is so called because it is located in between the earth and sky, or because it is the very extreme limit (anta) of the earth (kṣā), or because in it are contained the earth and the sky, or again because it is the very immortal and immutable sky within the body (2, 10):

अन्तरिक्षं कस्मात्? अन्तरा क्षान्तं भवत्यन्तरेमे

इति वा शरीरेष्वन्तरक्षयमिति वा।।

It is what is immutable amidst mutable things, the eternal amidst transient things. Like Puruṣa's navel, this is the hub of all creation. The entire universe is in reality located in this. Skanda-svāmin explains that antarikṣa is so called because it is perfectly tranquil (śānta) amidst all the creatures, which are ever active and agitated. Again, antarikṣa keeps the earth and the sky apart. The earth is represented by the Puruṣa's feet, while the sky is symbolic of the Puruṣa's head. Alround the antarikṣa is the space (directions), emanating from the Puruṣa's ears (located at the sides). All the worlds and the realms of our experience have thus been fashioned out of the Puruṣa's body.



(15)

(संहितापाठः)

सप्तास्यासन् परिधयस्त्रिः सप्त समिधः कृताः।
देवा यद्यज्ञं तन्वाना अबध्नन्पुरुषं पशुम्॥15॥

(पदपाठः)

सप्त। अस्य। आसन्। परिऽधयः।
त्रिः। सप्त। समिऽधः।
कृताः॥ देवाः। यत्। यज्ञम्।
तन्वानाः। अबध्नन्। पुरुषम्। पशुम्॥

(अन्वयः)

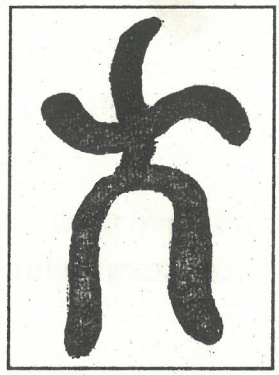
अस्य (यज्ञस्य) सप्त (7) परिधयः आसन्। त्रिःसप्त (21) समिधः कृता। देवाः यत् (पुरुषं) यज्ञं तन्वानाः (तं) पुरुषं (एव) पशुं अबध्नन्॥

The mantra reverts to the abiding imagery of the primordial sacrifice (yajña), which was responsible for all creation, and which was identical with the Puruṣa as the cosmic person. The bright and luminous forces that were earlier brought out (*viz.* the devas) created all things that we know of.

And in this, they had to depend on Puruṣa himself. The act of creation by these forces was itself in the nature of a sacrifice (yajña), to accomplish which the employment of the very Puruṣa, their own progenitor, became indispensable. This dependance on Puruṣa to fulfil the purpose of creation is allegorically referred to as the Puruṣa being a 'paśu' (sacrificial animal). The text of the mantra would literally mean as follows:

Seven were the enclosing sticks (*viz.* the constituent parts) of the sacrifice; and thrice-seven (*viz.* twenty-one) were the sacred faggots (*viz.* sticks of fire-wood to be ritualistically dropped into the fire). The gods in order to conduct the sacrifice bound the Puruṣa as the sacrificial animal.

While the import is obvious enough, the description of the sacrifice, involving the numbers 'seven' and 'twenty-one' is rather enigmatic. This, however, is a frequent device employed in the Vedic hymns. Sāyaṇa provides some clues. His comments on this mantra are given below:



अस्य सांकल्पिकयज्ञस्य गायत्र्यादीनि सप्त च्छन्दांसि परिधयः आसन्। ऐष्टिकस्याहवनीयस्य त्रयः परिधयः उत्तरवेदिकास्त्रय आदित्यश्च सप्तमः परिधिप्रतिनिधिरुपः। अत एवाम्नायते-न पुरस्तात्परिदध्यादादित्यो ह्येवोद्यन्पुरस्ता द्रक्षांस्यपहन्तीति।

तथा समिधस्त्रिः सप्त त्रिगुणीकृतसप्तसंख्याका एकविंशतिः कृताः। द्वादशमासाः पञ्चर्तवस्त्रय इमे लोका असावादित्य एकविंशः। (तैत्तिरीयसंहितायां 4, 1, 10, 3) इति श्रुताः पदार्था एकविंशतिदारुयुक्तेन्धनन्त्वेन भाविताः।।

It may be necessary, before considering Sāyaṇa's suggestions, to explain the technical terms 'paridhi' (seven in number) and 'samidha' (twenty-one in number) used in the mantra. The former expression ('pari', alround; 'dhi', to place) denotes the procedure of priority protecting the fire-altar on all sides by ceremonially placing the sacred grass-blades (darbha, kuśa) or faggots. This enclosure is meant to ward off the evil forces which seek to disturb the ritual (rakṣoghna). It is usual to place these protective devices on three sides of the altar (north, south and west), leaving the east open, for the sun rising in that direction will himself protect the ritual, driving away the evil forces (*cf. Taittirīya-samhitā,* 2, 6, 6, 3 'na purastāt pari-dadhāty ādityo hy evodyan purastād rakṣāmsya-pahanti'). The latter term, 'samit' etymologically signifying 'burning

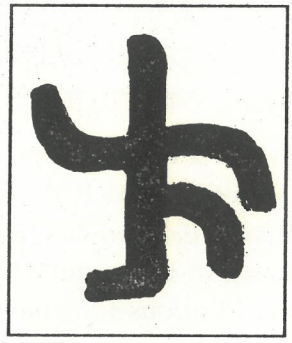
brightly', refers to the faggots collected from some species of trees regarded as sacred (like aśvattha, palāśa etc.); the fire in the altar is fed by these faggots, put into it to the accompaniment of prescribed chants. This is an important detail in the sacrificial act. The faggots are always in prescribed numbers, and are often smeared with clarified butter. This sacrifice, however, is mental in character (mānasaṃ yajñam); it consists of resolves and intentions (sāṃkalpika-yajña). It does not therefore necessitate actual 'paridhis' and 'samidha'. Even the ritual protection of the altar and the offering of faggots can only be symbolic (as in many another passage in *Ṛgveda,* like 10, 130, 3 and 10, 81, 4, `manīṣiṇo manasā pṛcchata'). The numbers associated with them (seven and twenty-one respectively) are likewise symbolic. They are significant only in their suggestions.

According to Sāyaṇa, the number 'seven' stands for the seven metrical forms (chandas), like gāyatrī. It is the chandas that covers the Vedic idea, and protects it; the very etymological significance of the expression 'chandas' is to conceal and protect. Alternately, the idea of 'paridhi' may suggest the enclosing sticks. As indicated earlier, each of the five-altars has three sides covered (leaving out the eastern direction). The two altars, āhavanīya and uttara-vedi, have thus six paridhis; and the sun (Āditya) in the eastern direction is the seventh paridhi. The number seven has other suggestions which are relevant in the Vedic context, but which have not been indicated by Sāyaṇa. For instance, in *Yajurveda* (17, 79) we read:

सप्त तेऽग्ने समिधः सप्तजिह्वाः सप्तऽऋषयः सप्तधाम प्रियाणि।
सप्त होत्राः सप्तधा त्वा यजन्ति सप्तयोनीरापृणस्व घृतेन स्वाहा।।

The passage speaks of the seven fuels for the sacred fire (samidha), the seven blazing flames (jīhvā: named Kāli, Karālī, Manojavā etc.) the seven seers (ṛṣi: the five main vital currents, prāṇa, apāna, vyāna, udāna and samāna, together with two of the minor vital currents, devadatta and dhanañjaya), the seven fond locations (dhāma: janma or birth, sthāna or residence, nāma or name, dharma or norms of right living, artha or material possessions, kāma or sensual pleasures, and mokṣa or liberation from the cycle of existence), the seven offerings (hotra, the seasons: vasanta, grīṣma, śarat, hemanta and śiśira), and the seven sources of transaction (yoni: the five mahābhūtas together with mahat and ahaṃkāra). There are also references to the seven dhenus (forms of speech), the seven vipras (the sages who are affiliated to Āṅgirasa), the seven sindhus (rivers), and seven raśmis (rays of the sun).

Śatapatha-brāhmaṇa (6, 1, 1, 1-6) has an account of creation, where the number seven becomes an important detail. Prior to creation, nothing (asat) was there. What now is this 'nothing'? They call the seers (ṛṣis) nothing. They were indeed there at the beginning. Who are these seers? The vital currents or the life-principles (prāṇa) are called the seers. It is these that made creation possible with their effort and austerity, characteristic of the seers. The most important among them is Indra, the chief vital current (mukhya-prāṇa); and Indra by his power inspired the other vital currents to move and act. In fact, Indra was so called because of this power to inspire. These vital currents acted and brought into being seven different puruṣas. These vital currents thereupon deliberated that if these seven puruṣas are distinct from each other, the purpose of creation will not be served. They then coalesced these seven puruṣas into one Puruṣa: two puruṣas above the navel, two puruṣas below the navel, two puruṣas on the two sides, and the seventh puruṣa as the very support and foundation (pratishṭhā) for the other six. The other six puruṣas accommodated their individual essence, eminence and excellence (śrīḥ) in this seventh one, who then became the head (śiraḥ), on which the other six depend. This composite Puruṣa, identical with the essence, eminence and excellence of the vital currents as they coalesce to form the body (called śarīra, because of the common support for all of them) is known as Prajāpati. And he is



seven-fold, and is of the nature of Agni (*viz.* yajñāgni). It is therefore that the sacrificial fire also is seven-fold. Seven is the number of constituent parts of the Puruṣa-yajña.

असद्वा इदमग्र आसीत्। तदाहुः 'किं तदसादासी' दिति। ऋषयो वाव। तेऽग्रेऽसदासीत्तदाहुः। 'के ते ऋषय' इति। प्राणा वा ऋषयः। ते यत्पुराऽस्मादिदमिच्छन्तः श्रमेण तपसा रिषंस्तस्मादृषयः।

स योऽयं मध्ये प्राणः। एष एवेन्द्रः। तानेष प्राणान्मध्यत इन्द्रियेणैंद्धयदैन्ध तस्यादिन्ध इन्धो ह वै तमिन्द्र इत्याचक्षते परोक्षम्। परोक्षकामा हि देवाः।

त इद्धाः सप्त नाना पुरुषानसृजन्त। तेऽब्रुवन्। 'न वा इत्थं सन्तः तक्ष्यामः प्रजनयितुं। इमान्सप्त पुरुषानेकं पुरुषं करवामे' ति। त एतान्सप्त पुरुषानेकं पुरुषकुर्वन्। यदूर्ध्वं नाभेस्तौ द्वौ समौब्जन्यदर्वाङ्नाभेस्तौ द्वौ पक्षः पुरुषः पक्षपुरुषः प्रतिष्ठैक आसीत्।।

अथ यैतेषा सप्तानां पुरुषाणां श्रीः। यो रस आसीत्तं ऊर्ध्वं समुदौहंस्तदस्य शिरोऽभवत्। यद्यच्छ्रिय समुदौहंस्तस्माच्छिरः। तस्मिन् प्राणा आश्रयन्त। तस्माद्वैतच्छिरोऽथ यत्प्राणा आश्रयन्त तस्माद् प्राणाः श्रियोऽथ यत्सर्वस्मिन्नश्रयन्त तस्माद् शरीरम्।

स एव पुरुषः प्रजापतिरभवत्। स यः स पुरुषः प्रजापतिरभवदयमेव स योऽयमग्निश्चीयते। स वै सप्तपुरुषो भवति।।

It may also be noted that Yāska looks upon the number seven as the seven rays of the sun (*Nirūkta,* 4, 26 'sapta āditya-raśmayaḥ').

The devas, who intended performing the primordial sacrifice are only the effective vital currents of this Puruṣa (Prajāpati). Sāyaṇa also describes them as 'prajāpati-prāṇendriya-rūpāh'.

As regards the 'samidhā', twenty-one in number (thrice seven, triguṇī-kṛta-sapta-saṃkhyākā), Sāyaṇa's suggestion is that the number represents twelve months of a year, five seasons (excluding śiśira from the usual six), three realms (earth, mid-region and sky), together with the sun (Āditya). There is another explanation that the number refers to the twenty-one tattvas (aspects of reality): ten organs of sense and action (indriya), five elemental categories (bhūta), five vital forces (prāṇa), and mind (manas). Alternately, the tattavas are primordial and unmanifest nature (prakṛti), the initial impetus for expression (mahat), subjectivity (ahaṃkāra), five gross elements (mahā-bhūta), five subtle elements (sūkṣmabhūta), five organs of apprehension (jñānendriya), and three fundamental strands of reality (guṇa).

(16)

(संहितापाठः)

यज्ञेन यज्ञमयजन्त देवास्तानि धर्माणि प्रथमान्यासन्।
ते ह नाकं महिमानः सचन्त यत्र पूर्वे साध्याः सन्ति देवाः॥16॥

(पदपाठः)

यज्ञेन। यज्ञम्। अयजन्त। देवाः।
तानि। धर्माणि। प्रथमानि।
आसन्। ते। ह। नाकम।
महिमानः। सचन्त। यत्र। पूर्वे।
साध्या। सन्ति। देवाः॥

(अन्वयः)

देवाः यज्ञेन (सांकल्पिकेन) यज्ञं (पुरुषरूपं) अयजन्त। तानि प्रथमानि धर्माणि आसन्। यत्र (यस्मिन् नाके) पूर्वे देवाः साध्याः सन्ति ते महिमानः नाकं सचन्ते॥

The devas (who are of the nature of the vital energies of the Puruṣa, 'prajāpati-prāṇa-rūpāh') performed the sacrificial ritual (Puruṣa himself who is of the nature of yajña) by a ritual act (in the mind, through will and deliberation). The manner in which the ritual was conducted became the very first and most important ordinances. The great ones (mahātmānaḥ), who worship the Puruṣa in this manner ('tad-upāsakāḥ', Sāyaṇa), attain to the highest realm (the Virāṭ-puruṣa), where reside the ancient worshippers, the devas and sādhyas.

The expression 'yajña' has been used here in three different forms: as the object of an act (yajñam), as an instrument of action (yajñena), and as the act itself (ayajanta). The object of the action is Puruṣa (or Prajāpati) himself. He is called yajña (cf. 'yajño vai viṣṇuh'): by yajña is meant the soul of all beings. So we read in *Śatapattha-brāhmaṇa* (14, 3, 2, 1):

सर्वेषां वा एष भूताना सर्वेषां देवानामात्मा यद्यज्ञः तस्य समृदधिमनु यजमानः प्रजया पशुभिर्ऋध्यते॥

The action involves the instrumentation, will, deliberation, resolve and contemplation (mānasena saṃkalpena). And the action itself is described as worship (ayajanta pūjitavantaḥ).

Yajña as an instrument of worship may indicate, according to Sāyaṇa, the nirmathyāgni, when yajña as the object is the kindling of āhavaniyāgni (yajñena nirmathyāgninā, yajñam homa-sādhanam āhavanīyam ayajanta pūjitavantaḥ). Yajña may also mean the paśu in its instrumental sense, and the ritual 'agni' as the object (yajñena agninā paśubhūtena yajñam yaṣṭavyam agnim). In the adhyātma context, yajña as the object of the ceremonial approach is Viṣṇu, and yajña as an instrument denotes knowledge of that divinity (yajñena jñānādi-yajñena yajñam viṣṇum ayajanta).

Yāska points out that yajña in all three forms indicates only Agni, and cites a passage from a *Brāhmaṇa* in support (*Nirukta,* 12, 41).

अग्निाग्निमयजन्त देवाः। अग्निः पशुरासीत्तमालभन्त, तेनायजन्त।।

(Comm. by Durgācārya - अग्निं स्थावरजङ्गमभावेन इति। दर्शनवतः प्रयोक्तुः सर्वमिदमग्निरित्यभिप्रेत्य ब्रवीति 'यज्ञेन', 'अग्निना' स्थावरजङ्गमभावमापन्नेन हविर्भूतेन यज्ञं अग्निमेव सर्वदेवताभूतं आदित्यादिप्रनाडिकया महान्तमात्मानं अयजन्त देवाः दैवभाविनः।।)

Agni is identified with puruṣa, the great self (mahān ātmā) of all beings and all divinities: it is all this (sarvam idam agniḥ). This is the perception of the knowing ones or those who directly visualize divinity (daiva-bhāvinaḥ). Agni for them assumes material forms (inert and stationary) as well as mental and spiritual forms (dynamic and mobile). The act of sacrifice regards the fire that is worshipped as Agni, and the 'havis' that is offered also as Agni. The worshippers are described here as 'devas' (viśve-devas, all-gods or the seven seers, 'sapta-ṛṣayaḥ'), and 'sādhyas' (the vital forces or the rays of light that prevail in the universe, 'sādhyā iti sarva ete prāṇāḥ raśmayo vā'). The devas are distinguished by wisdom, light and eminence, while the sādhyas are energetic accomplishers. Yāska (12, 4, 6) says 'sādhanāt teṣām eṣā bhavati'. The two groups are mentioned together to indicate that yajña is a conjoint operation of knowledge and action ('jñāna-karma-samuccaya-kāriṇo yajamāna-bhāvam-āpannāh'). And this is how the ancients (pūrve) looked upon it, and attained to the highest state possible for the performers of yajña.

Durgācārya comments significantly:

ते (देवाः साध्याः) च तानि (धर्माणि कृत्वा नियमेनैव अनन्यभावित्वात् सन्तः। तमेव नाकं महान्तमात्मानमेकान्तसुखम्। सचन्ते तद्भावमेव ते आपेदिरे। किं त एव? इति। नेत्युच्यते। यत्र पूर्वे...। शब्दार्थापदेशनित्यत्वाद्यत्र पूर्व तरे च ज्ञानकर्मसमुच्चयकारिणः आसते सन्ति जज्ञुः

इत्यर्थः। विज्ञायते हि 'विश्वसृजः प्रथमे सत्रमासत' इति। शिरो ह्यध्यात्मं द्युस्थानभुक्तिः।।

The conjoint employment of jñana and karma has been the ancient practice for attaining to the most exalted state of bliss, arising out of the realization of the Virāṭ-puruṣa, *viz.* the self of all beings, abiding in the head (identified with the dyus-sthāna).

This attainment has been called here 'nāka', which means ordinarily heaven (svarga) स्वर्गो वै लोको नाको देवाः The word is derived from the negation of worldly misery and stress (na-aka): the explanation is that 'ka' signifies happiness; the absence of it, the suffering and pain, is 'a-ka'; a further negation of this state of suffering is 'na-aka' or 'nāka' ('kam iti sukha-nāma: tat-pratiṣiddham pratiṣiddhyeta': 'na asmin akam asti'). The import is that a proper performance of yajña as detailed above would result in a state of bliss. We read in *Kāṭhaka-saṃhitā* (2, 2) that those who reach this realm get over all suffering ('na vā amuṃ lokaṃ jagmuṣe kiñca nākam'). Yāska identified 'nāka' with Āditya or the sun-god who resides in the high heavens or sky (dyauḥ) and who lifts the beings to the world of bright and pure light (*Nirukta,* 2, 14):

नाक आदित्यो भवति नेता रसानाम्। नेता भासां ज्योतिषां प्रणयः।।

This is supported by the Ṛgvedic passage (1,34,8).

तिस्रः पृथिवीरुपरि प्र वा
दिवा नाकं रक्षेथे द्युभिरक्तुभिर्हितम्।।

and by another passage (1, 19, 6):

ये नाकस्याधि रोचने दिवि देवास आसते।।

Durgācārya interprets 'nāka' to signify ultimate and immutable happiness, which according to him, is identical with the Great Self ('mahāntam ātmānam ekānta-sukham'). And he points out that the attainment (sacante) of the devas and siddhas is by way of becoming that very self (*viz.* Virāṭ-puruṣa) ('sacante tad-bhāvam eva āpedire').

And this is the first (*viz.* foremost, prathamāni mukhyāni) effective and enduring approach (dharmāṇi', practices conjoined with relevant wisdom 'tāni karmāṇi tathāvidha jñāna-yuktāni'), for becoming one with the Puruṣa (*viz.* mahān ātmā) ('mahadātma-bhāvāpattaye). The goal of life then is this state of bliss (nāka), which, according to Yāska (*Nirukta,* 2, 13) is the same as 'dyuloka' (the high heaven) or Āditya (*viz.* Puruṣa):

साधारणान्युत्तराणि षट् दिवश्चादित्यस्य च।।

Sāyaṇa rightly points out that this is the brief statement of the very purpose of the entire hymn known as Puruṣa-sūkta, elaborated in sixteen mantras:

पूर्व प्रपञ्चेनोक्तमर्थं संक्षिप्यात्र दर्शयति।।

APPENDIX

"A TRUE INTERPRETATION OF VEDIC SACRIFICE"

The following is a revised, corrected and amended version of a booklet containing valuable but altogether ignored thoughts of a little-known but dependable scholar of the previous generation: Śrīmuṣṇa Narasimhācārya of Chennai. His booklet entitled, "A True Interpretation of Vedic Sacrifice" was printed at The Kandan Press, 32, Broadway, Madras in 1932. It presents a novel approach to the ideology of yajña, particularly soma-yāga, which, however, reflects the traditional approach, prior to the middle ages. He bases his interpretation of the Vedic sacrifice entirely on the Vedic texts themselves (*Ṛgveda, Yajurveda* and the *Brāhmaṇa literature*) and on how the rituals are actually conducted. He shows that the traditional approach is also a rational one.

It is unfortunate that the efforts of this scholar were not appreciated at all, nor brought to light. The booklet that he made bold to get printed was not recognized. Probably, it was printed in limited copies, and was privately circulated. My father, who was acquainted with the author, was one of the recipients, and luckily he had preserved it. I have not seen another copy of this booklet in any of the libraries or private collections. My effort to contact the printer and the author's survivors (9, Keasva Perumal Eastward Street, Mylapore, Madras) was in vain. The booklet has not been produced satisfactorily; there are numerous errors that have crept in, and the presentation is rather involved and unclear. Sanskrit words are not provided with diacritical marks, and are therefore difficult to read; proof-reading has been perfunctory. This perhaps explains how the booklet did not receive the attention it merited.

Reproduction of this booklet with necessary corrections, revisions, and changes was considered desirable, in view of the valuable insights that it offers. The interpretation is undoubtedly original in the recent literature concerning Vedic studies; it is also a traditional view. One may not agree

with the author on all issues, especially with regard to his suggestions regarding anatomical parts and physiological functions mentioned in the Vedic hymns but the line of approach is without doubt commendable. And it is in perfect accord with the 'adhyātma' interpretation suggested by Yāska himself, emphasizing the symbolic aspect.

The following abbreviations have been used in the revised text :

ĀA	Aitareya-Āraṇyaka
AB	Aitareya-Brāhmaṇa
RV	Ṛg-Veda
TĀ	Taittirīya-Āraṇyaka
TB	Taittirīya-Brāhmaṇa
TS	Taittirīya-Saṃhitā

A True Interpretation of Vedic Sacrifice

Our customs, ceremonies and sacrificial rites have arisen from a long time; and are now observed without understanding their meaning. Owing to the neglect of Vedic study Purāṇas were composed in the name of Vedic Ṛṣis and gods to draw the masses away from the influence of atheism and materialism; also temple rites and procession of idols were introduced for the same purpose and these have made the study of the Vedas hopeless by Purāṇic ideas being thrust in the interpretation of vedic expressions and minds of people are engrossed in these Purāṇic ideas. There is a local Purāṇa for each village or idol, and gṛhya-ceremonies have been instituted on the basis of a Vedic word of the mantras, unconnected with vedic ideas.

All customs and religious ceremonies which are only means to an end are now observed as ends in themselves and are considered as the only practical religion to be observed now-a-days. The Vedic Ṛṣis possessed an *active perception of the right values which made human happiness and* so the great value of the Vedas *lies in promoting the happiness of man.* If any one studies the *Ṛk-Saṃhitā* he will know its value and beauty. Soma sacrifice is implied in the mantras of the *Ṛk-Saṃhitā* and unless the Vedic follower understands the principles of Soma scrifice, he cannot easily know how to conduct himself in this world for attaining happiness. The habit of evil or idle thought causes man's mind to wander away, prevents its concentration and gives room for waste of mental energy. To induce

peace of mind and divert it from anxious thoughts in life, the Vedas have ordained the contemplation of the omnipresence of the Supreme Self. So recitation of Sūktas which Vedic Ṛṣis saw, change the habit of idle or vain thoughts, and the significance of the hymns diverts the mind and enables man to *concentrate it on higher things.* The hymns try to show how meditation may be made of the All-pervading Being. This is called Jnānamārga.

Moreover, there is an unavoidable employment of metaphors in the hymns of the *Ṛk-Saṃhitā* to stimulate the imaginative faculty for conveying abstract conception of the Supreme Being. The *Saṃhitā* treats only of Devas who are invariably invoked in Sacrifices, and even inanimate matter used in the extraction of Soma Juice and all priests and vessels of the sacrifice are deified and spoken of as Devas. By this circumstance, the literal sense of the hymns in many places does not convey consistent ideas, the expressions being mystical in language. This is the first thing that apparently strikes all readers of the Vedas. The main ideas of the *Saṃhitā* according to the literal sense refer to the taste of Soma by the Devas and to their exploits. Then, what is the use of so many hundreds of hymns for offering Soma to Indra and other deities. The value of the *Ṛk-Saṃhitā* lies in the riddles, allusions and mystic language, and many Sūktas contain even some repetitions of ideas, being sung by many Ṛṣis in the same strain. The Ṛks are employed as the basis for the performance of sacrificial rites; and the Yajus relates the formula of the ritual, and so both the Vedas have to be studied together for arriving at a consistent idea and it cannot be contended that the Ṛks have nothing to do with Soma vessels.

As gods are said to be in the sacrifice with Soma vessels as their abode and are invoked to taste Soma juice there, the *Aitareya Brāhmaṇa* interprets that the term Devas refers to Devas of Soma vessels. The neglect of the Vedic study is the indirect cause of all our sufferings. So now the necessity for understanding the significance of all our customs and ceremonies has arisen. Vedic truths and sentiments are mingled together with the rites and ceremonies, and have to be distinguished by us who want to make religion practical in life and want to develop our inner life. Let us take the five yājñas ordained in the *Taittirīya-Āraṇyaka* for all Vedic followers. If man does the rites after knowing the significance of the mantras, he will open his eyes and try how to improve the mind for contemplation of God, how to keep the mental equilibrium, or induce

peace of mind and how he could change his environments by inducing a calm atmosphere all round.

Instead of advice for making any such attempt, the sacrificer is mechanically asked now a days to observe Śrāddha rite, and repeat the mantras without understanding their meaning. If the sacrificer knows the authority for the observance of the Yajñas, he will find that Deva-Yajña is also prescribed along with Śrāddha rites; and he will see the necessity first for the meditation on the All pervading Being, and then follow the course of the rites according to their significance.

1. The sacrificial hall and temples are built in the form of a human body; the mango leaves or festoons hung at the front of the doors, and the position of the sacred maṇḍap in their midst suggested the position of the large intestines and of the heart in the body of man.
2. The three sacrificial fires are explained in the *Cāndogya Upaniṣad* (5, 18) as referring to heart, brain, and senses; the position of Viṣṇu, Rudra and Brahmā in old Śiva temples at Chidambaram and Nañjangud in South India is also the same. Likewise, the story of the killing of Tripurāsura described in Upasad rites and *Bhāgavata purāṇa.* In *Mahābhārata* too the heart is referred to as having Agni therein. So also is the position of three fires in the body of man as described in *Aitareya-Āraṇyaka.*
3. The Yoga practices are based on paśu rites where the heart refers to the sacrificial post as stated in *Taittirīya-Āraṇyaka.*
4. The story of Devas and Asuras conveying Soma shoots in the Prayuga Cart at the commencement of Soma sacrifice and their fight for the nectar suggested to me of the healthy and unhealthy nature of Soma Juice in the body of man and of their fight for the nectar of Soma brought by Śyena.
5. The first mantra in all Gṛhya-rites praises Gaṇapati who pervades the three regions of the world, his gaṇas relating to the emotions of man of the functions of mind and senses. The body of man is described as having the three worlds in the sacrificial hall in the *Taittirīya-Brāhmaṇa.* The position of Gaṇapati too is Mūlādhāra of the body (RV. 2, 23, 1).
6. The idea of non-attachment of the *Bhagavad Gītā* arose from the sacrificer being only a witness to the sacrifice. Viṣṇu, the deity of

the heart is seated in the centre of all, regulating the whole world mysteriously as in a machine. In the sacrifice, Devas (mind and senses) do the work as priests in the body of man in matters beyond man's control *i.e.,* regulate digestion, respiration, circulation of Soma-Juice etc.

7. The offering of ghee oblations diagonally in Dakṣiṇāgni and Gṛhya fires resembles the motor impulses from the brain crossing over in the spinal bulb to the other side. The ghee is stored in Upabhṛt (brain) and taken through Dhruva (spinal bulb) on each occasion of the offering. The *Taittirīya Āraṇyaka* describes liquid ghee as mental vibration (3, 1, 1).

8. The idea of Prāṇic force led from the heart during mesmeric passes, to the diseased parts concerned, suggests the flow of Soma Juice from the heart to the internal organs of the body. The offering of food to minor deities around the temple, corresponds to the circulation of Soma Juice from the heart to the sense organs and back *i.e.,* to Pāvamānāsarpaṇa. The idea of blood still lingers in the waving of lights in ceremonies in vessels containing red saffron waters.

9. The offering of food to Devas in the idol arose out of the custom of offering Soma to Devas in sacrifices, where no partaking of food by the deity is meant. The Devas (mind and senses) are invoked in mantras to taste Soma Juice as it flows to their vessels or camasas.

10. The idea of Divine will and man's resignation to it arose from the concluding rite in sacrifices, which relates to the three strides of Viṣṇu (deity of the heart) who helped Indra in killing Vṛtra, and all men are ordained to kill Vṛtra like Indra.

11. The pounding and winnowing of barley by women at the commencement of marriage rites are allied to the Puroḍāśa rites of Darśapūrṇamāsa and Soma sacrifice.

12. The building dedicated to Viṣṇu in old temples of South India in the heart of the temple has not the entrance thereto direct from the gates of the temple but has entrance doors from the sides analogous to the opening of blood vessels into the heart in the lungs of the body of man.

On the perception of the above ideas, certain facts gradually took shape, and the same are collected and discussed in this treatise for information of the public. So nothing has been the outcome of preconceived ideas, speculation or haste, and I hope these researches will set others a thinking in the matter.

The present-day Soma sacrifice is performed meaninglessly and lots of rupees are spent without any attempt even to understand consistently the ideas of rituals in the light of the Ṛk mantras on which they are based. The tantra or rituals relating to the Soma vessels of the Devas has to be studied in the light of the Mantras, and a consistent idea about the real meaning of the rituals has to be known.

In the *Ṛk-saṃhitā* the sacrifice relates to the slaying of Vṛtra for attaining Soma and it is said that after the killing of Vṛtra, waters flowed. The result of Soma sacrifice is stated in Ṛk 8, 48, 3 as follows "We drank the Soma, may we become immortal, we have seen the light we have known the gods." With the release of the waters is connected the winning of Light, Sun and Dawn. (Vide 6, 30, 5; 2, 19, 3,) With Vṛtra's conflict and the winning of the cows and sun, is also connected the gaining of Soma and the release of the waters. The elements concerned in the conflict with Vṛtra are waters, rock, bolt and kine and they are all described as celestial ones (*i.e.,* relating to Devas) and are not to be construed in their literal sense.

Agni too is not ordinary fire, for he is brought by Mātariśvā from above; and how could Soma oblations offered in fire and therein consumed, become available for distribution to the gods by Agni?

Nor could the ordinary fire be in a liquid like Soma Juice and yet be burning without any fuel in the waters (RV 2, 35, 4).

The performance of the sacrifice as described in RV 1, 13, 5, and 1, 170, 4 is for attaining immortality and winning the Light of God. The Devas are described as performing the sacrifice (Vide 10, 90 Sūkta and 1, 130, 6).

Moreover there is an apparent conflict of ideas about the nature of Soma Juice and of Devas between the *Ṛk Saṃhitā* and *Yajur-Veda.* All confusion has arisen by not studying the *Ṛg* and *Yajur Vedas* and the rituals together and by thrusting inconsistent Purāṇic ideas in the interpretation of the Vedic terms such as Vṛtra as an Asura, of Soma as a

plant and of Agni as ordinary fire, and by using a living animal as a victim of the sacrifice, against the spirit of the mantras of the *Ṛk-saṃhitā.* To reconcile the apparent conflict of ideas about the nature of Soma Juice between the *Ṛk-Saṃhitā and Yajur-Veda,* the Tantra has to be interpreted in the light of the Mantras. A consistent idea has to be got about the meaning of the rituals. So, I culled out all the hymns of the *Ṛk-Saṃhitā* about Śyena, Devas of Soma vessels and Soma and stringed them together for purpose of analysis and found out that the hymns treat about gods, that names of Soma vessels have been deified, that the names of Devas of Soma vessels in the Pra-Uga-Śastras, referred to the course which the Śyena bird took in its journey to the heart, where it offered the nectar in a whitish tube to Indra, that this idea figuratively referred to the flow of Soma Juice in the Soma-vessels of the body of man, that the situation of the Devas of Soma-vessels in the microcosm gives an idea of the contemplation of Virāṭ in the macrocosm, the Soma sacrifice is only a means for attaining Divine Light and the apparent conflict of ideas about the nature of Soma Juice could be reconciled only as per interpretation of the *Taittirīya Saṃhitā* 6, 2, 11.

The ideas of the Vedic truths are all practical and expressed in symbolical language; everything was taught orally in very ancient times, and remembered orally too and existed only in the remembrance of our ancestors from generation to generation. To turn man's attention to higher things, to stimulate the imaginative faculty and to teach him how he is hedged in by physical conditions, everything had to be taught in a concrete form. They arranged the hymns for recital of praises of gods and taught men contemplation of God is the only practical way by a comparison of the truths relating to the internal working of body which goes on regularly like the outside world.

The average priests of the *Ṛk Saṃhitā* did not believe in gods and demons as in the Puraṇic period. The Vedic Ṛṣis and deities are different from the Purāṇic Ṛṣis and gods; neither the deities worshipped according to the Purāṇas nor the Purāṇic stories thereof find mention in the Vedas at all (Vide pages 47 and 61 of this treatise.) Thus it will be seen that the names of the Devas are all symbolical in the *Ṛk Saṃhitā* and are used in connection with Soma sacrifice.

The study of the principles of Soma sacrifice as taught in this treatise will enable the reader to understand also real nature of the Mantras relating

to the ceremonials and customs now observed mechanically and to understand better the principles of *Rāmāyaṇa and Mahābhārata.*

The key for the actual working of the Vedic religion is peace of mind and this cannot be attained without acquiring the habit of control of thoughts. Only to a passive Mind or a Mind which stands still can come or spiritual impulses arise for correct lines of action. Then only, man's miseries could be remedied and sufferings alleviated according to the *Ṛk Saṃhitā* and so the significance of the Mantras has to be known according to the principles of Soma-sacrifice for correct contemplation of God who directs the intuitions. This is figuratively expressed in the *Saṃhitā* as Indra's asking his friend Viṣṇu (deity of the heart) to help him for killing Vṛtra easily.

For those who want to change the environment into a calmer atmosphere, the Mantras give the will-power necessary for thought-transference in peace of mind, and the measure of will power is the measure of our worth. Thought uncontrolled is a deadly enemy to will-power.

This subject, though apparently difficult at the outset, is easy for all who are interested in the study of the Vedas and they can find in this treatise the basic principles of the Vedic religion inculcated in Soma-sacrifice.

I

ORIGIN OF SACRIFICE

In India, sacrificial rites, temples and festivals, with Purāṇic expositions have been instituted to nourish the religious sentiment of the people, so as to suit their mental conditions, according to the stages of development. These forms are after all gross and physical in nature. When the desired culture is attained, the whole process of external worship is transferred to the intellectual plane, which though intimately connected with the physical plane, becomes separable and fit to be exercised with a maximum advantage to the intellectual being. All Vedic rites, religious ceremonies, modes of worships, yoga practices, feasts etc., are all at one in spirit and significance, and one after another contribute to the strengthening of faculties, to be exercised ultimately in the work on a higher plane by the power of habitual thought and conduct. Consequently a keen eye honestly and faithfully directed, cannot fail to recognise how the paths are analogous in every course, as it is, in every plane. Unless one

understands the sacrificial performances, and everything connected with them in this light, one cannot be said to have understood the true spirit of the Vedas, so far as they go to describe them.

In the later portions of the *Vedas, there is an explicit endeavour to withdraw the individual's activity from the physical to the mental plane,* and from the mental plane, which is also in the Aryan conception, a subtle *physical plane,* to the *spiritual* plane, in which alone the activity of the intelligent being is to bear the desired and lasting fruit.

Deva-Yajña

In this work main attention will be drawn to the sacrificial rites with necessary references to analogous religious institutions. According to Pāṇini and Bādarāyaṇa, it means the worship of the Supreme Being who is preeminently known as "Yajña".

Then the course of worship (*i*) and the Lord who is worshipped (*ii*) are both denoted by the same term so as to emphasis the idea of worship and the Supreme Being is meant by the term alone in a preeminent degree (RV. 1, 84, 18; 1, 170, 4). This is supported by the following : Yajño vai Viṣṇuḥ-Yajñena Yajñam ayajanta devāḥ (TS) 6, 6, 7; 10, 90, 16 "Yajña is verily Viṣṇu" : "the gods worshipped yajña with yajña". It is clear that the term includes all forms of religious activity which can be consistently explained as Worship, which in its turn should be an exponent of the relations recognised between the worshipper and the worshipped. The term does not etymologically convey any idea of slaughter or injury; nor does any other word synonymous with it in the language imply that idea. It is evident that the original idea of worship has been quite pure, and free from immolation of animals and this is the natural interpretation of the Ṛg Vedic texts.

It may be stated that *all creation is doing a sort of yajña,* consciously or unconsciously in acts of daily life, and contributes towards the progress of the world *i.e.,* where there is sustenance of life, there is also self-sacrifice, and both form two poles of the ladder, for the well being of mankind. In other words, in the physical world the minerals, while maintaining their individuality split themselves in slow degrees, and contribute to the life of the vegetable kingdom; the lower animals live for the higher animals.

And *creation means gradual transformation from the lower to the higher.* The *Mahābhārata and Bhāgavata-Purāṇa* say that life itself is the

food of life and lastly man in his turn maintains his individuality and also sacrifices himself to others, consciously or unconsciously as will be seen in the relationship of husband and wife, master and servant, king and citizen etc. His duties to himself and to others are all based on this principle of self assertion and self sacrifice and natural cooperation, and this idea is comprised in the six duties assigned to man. They are sacrifice, causing others to sacrifice, gift, earning, study and teaching.

Objective activity of Pravṛtti-Mārga may instinctively be followed by all, but Nivṛtti-Mārga (Subjective activities) requires a higher stage of mental development or enlightenment. Hence the ancient Ṛṣis held that the imparting of knowledge to others is the highest duty of man, or the highest sacrifice. His intelligence has to be used for others' help, and he has to consider himself as a part of the whole. As everything is not perfect, he has to take the best in all, and love all beings for the sake of God in them, sacrificing his self or his material nature. 'Ātmanastu kāmāya sarvaṃ priyam bhavati (Everything becomes dear, so that you may love the self therein)'. Without disinterestedness and love of truth, man cannot sacrifice himself for the world, nor do men and nations compromise at times of need and crisis.

The Ṛṣis also held that there is a conflict between the higher and lower nature of man in daily life, that two opposite forces Divine and Satanic are working both in man's mind, and the outside world. In this conflict lie knowledge, peace of mind and happiness. The higher self of man could only be developed through the control of mind and senses; through the control of Prāṇas, the nervous system may be gradually induced to control the involuntary muscles and through self-control or tranquility of mind, conscience or intuition may be developed so as to become a guide to intellect in taking right lines of action and deciding correctly in times of crisis.

II

VEDIC LITERATURE AND INTERPRETATIONS

Before investigating the principles underlying Vedic sacrifices a general view of the Vedic literature is necessary for the purpose. It may be briefly stated as follows. The Vedas are the earliest work bequeathed by the great Ṛṣis, to whom the Indian world is indebted for the original and the earliest conception of God.

The four Vedas (1) The Ṛg (2) Yajus (3) Sāma and (4) the Atharvan; and each Veda has its own (a) Brāhmaṇa, (b) Āraṇyaka and (c) Upaniṣads. The *Ṛg-Veda* and *Śukla Yajur-Veda* have their mantra portion separate from the Brāhmaṇas, but the Taittirīya or Kṛṣṇa Yajus-Saṃhitā has both the Mantra and Brāhmaṇa (Ritual explanation) mixed up together. Mr. Bloomfield writes "The Yajus or formulas" in prose, are by way, unquestionably the oldest prose on record in the Literature of the Indo-European people." In the *Yajur-Veda,* Brahma-Vādins indulged in discussing about the real meaning of the mantras, Nivids and rituals, taking the mantras as a basis for exposition. So also the Āraṇyakas and Upaniṣads were engaged in expounding the principles contained in the Mantras, and in describing the Rituals, and their purely spiritual aspect; and to understand all these, a knowledge of Nirukta, Mīmāmsā-Sūtras-Śrauta-Sūtras, Purāṇas and Brahma sūtras is necessary.

The Brāhmaṇas have in the main a practical aspect about them, by laying down rules, by illustrating and explaining every step in the course of ritualistic performances, with particular reference to spiritual training and to develop higher nature of man, and gradually educate him to undivided contemplation of the Supreme Being. The study of Brāhmaṇas, Āraṇyakas, and Upaniṣads is therefore essential for understanding the Vedic Religion. The Ṛg-Veda has its Upaniṣads in its later portion of *Aitareya-Āranyaka, the Śukla Yajus* in its last Chapter of the Saṃhitā, and of Śatapatha Brāhmaṇa, and the Taittirīya in the latter portion of its Āraṇyaka. Likewise the Pūrva-Mīmāmsā as well as the Uttara-Mīmāmsā carry on the same teaching. The *Mahābhārata* has its *Gītā* to explain the moral code, and the principles of contemplation of God. Whenever the Mantras are interpreted in the Saṃhitās, Brāhmaṇas and the Upaniṣads, it should not be supposed that the interpretation is the work of imagination made long after the meaning of the original texts was forgotten.

The extent of Vedic Literature available is still astonishingly great, and that great body of literature has such an enduring life, cannot but be attributed to this character, that it deals with the very constitution of nature, and nothing more and nothing less. Both the Mantra and its interpretation have been preserved, treasured up in the minds of men in an unbroken tradition, and transmitted with meaning by oral repetition through a succession of teachers, from generation to generation and the entire literature must have required some centuries before they reached the Saṃhitā and Brāhmaṇa form. It was not entrusted to the Scribes, and committed to perishable material to be burnt up in any way.

Whatever might have been the state of confusion produced in the course of time and under uncongenial circumstances, the handing down of this literature consisting of Mantras, Brāhmaṇas Upaniṣads, Āraṇyakas, Nirukta and Sūtras was never wholly interrupted, since this learning was confined not to large towns alone, but also to rural parts and Āśramas, so sequestered from the busy scenes of wordly life, that they came not to the notice of the merciless and rude invaders, while they really continued to be living, and flourishing in the rural parts of the continent; the modern secular education, and growth of modern cities have effectually destroyed the Vedic learning and rendered the villages empty of the Brahmin population which has been drawn away by the advantages of secular culture in towns. Even in these days of this adverse influence, small institutions for learning the Vedas are yet lingering, proving its incomparable vitality. The grants of villages made by the earlier rulers, and their continuance to this day, afford an overwhelming proof against the theory of complete interruption-a theory which enables many a modern thinker to impeach boldly the interpretations handed down in unbroken tradition.

If the considerate and liberal thinker of today would in the light of the aforesaid facts endeavour to understand and realise the sense of the Vedas, and the connected literature with due deference to the principles of consistency, he cannot but see that the Vedas primarily and mainly describe the highest attainments of a spiritual being and the means of gaining them.

The modern reader will be glad to observe that incidentally a glorious view of the human physiology and psychology is afforded by that portion of the Vedas, which explains the vedic rites in various ways, a view which may be surprising enough to those who claim to be moderns alone the discovery of circulation of blood, and the structure of living organisms. It will be most astonishing to find on the other hand that the finders of the Vedas had such a minute knowledge of the structure of the human body and functions of the various organs, as may still be eluding the grasp of modern experimentalists and that knowledge was from the beginning meant to be used for the development of the spiritual nature and attainment of everlasting and highest attitude of the spiritual being.

It is laid down that later writings called Smṛtis cease to be authoritative when they are contradictory to Śrutis, as expounded in Brāhmanas, Nirukta, Śrauta-Sūtra and Brahma-Sūtras. Thus we are provided with a safeguard against, all spurious interpretation, sought to be put on the Śrutis, by the

ancients or moderns. But the light thrown on the interpretation of the Vedas by the industry of western Scholars, does not show the thing as they are meant to be understood by the whole body of Vedic literature and the unbroken tradition regarding the genuineness of the interpretations. For various reasons, the western observer cannot be expected to see things, and revolve thoughts under exactly the same angle of vision and in the same light as are the birthright of the vedic followers.

To be brief, all the difference is due to the prejudice that the Brāhmaṇas are no genuine interpreters of the Vedic Texts. There is, hence, a large field for the exercise of Indian Scholarship in pursuit of knowledge for its own sake, for bringing out the truths buried in the abstruse mantras of Ṛk-Saṃhitā.

Some contend that the *Ṛg-Veda* has nothing to do with sacrifices, but I have only to refer them to the following sacrificial terms, occurring in the various portions of the Ṛk Saṃhitā. The terms are Puroḍāśa (oblation), Savana (Somapressing), Mādhyandina Savana (midday Soma-pressing) Prātassave puroḍāśam, Mādhyandin puroḍāśam (3,52 Śūkla), Ājyaṃ Kim Āsīt, Paridiḥ Ka Āsīt, Praugam Kim Uktham (10, 130, 3), Somamiva śruvena (1, 116, 24), Yatra Somaḥ sūyate, Yatra yajño ghṛtasya dhārā (4, 58, 9) Piṇḍanam prajuhomyāgnau, somam trkadrukeṣu, vapavantam, yajñiyān devān, Yūpaḥ (3, 7) aśvamedhaḥ, samitaraḥ, juhūḥ, sadaḥ, paridhayaḥ, medhāsaḥ, camasaḥ, camu ṣaḍaḥ, Ṛtupātra, grāvā hastāso adhvare, vapa, vaṣaṭkṛtam, tribhiḥ pavitraiḥ, pavitravantah, Yajñaḥ (1, 170, 4), Agnayo Agniṣu, gārhapatyaḥ, Prācīnabarhis, śruca, ghṛtśruta. Neṣṭā, Potā, Indrasoma, Aśvinau, Hotā, Śastra, Aindrāgna, Maitrāvaruṇa, Uḷūkhalaḥ, svaruḥ, paryagniḥ, grāvāṇaḥ, Droṇa, Avata, Aśmacakra, adhriguḥ, Ukha (4, 19), Kalasa soma dhānah, Dual gods, such as Somāpuṣaṇau, Somarudrau. Indrāgnī, Indrāviṣṇū, Agnāviṣṇu, Agnāvaruṇa, nārāśamsa, tanūnapāt, Apāṃnapāt, pṛṣadājam, gharma, mahāvīra dhiṣṇyam, manthinam, agnīdhraḥ, grāvāgrabhaḥ, agnimindhāḥ, agnīṣomau, abhigurtaṃ stīrṇe barhiṣi, samidhāne agnau, barhiṣado ye svadhayā sutasyābhajanta, sūktavākaḥ (10, 88, 8), taṃ harāmi pitṛyajñāya devam, devebhyaśca, pitṛbhyaśca, apūrṇo asya kalaśa svāhā, adribhissutaṃ somam (9, 51, 1), Ākālaśeṣu dhāvati pavitre pariṣicyate, somaḥ antaḥ pavitra āhitaḥ, somamahanasam, aevā yajñam, tanvānā Yajñena Yajñam ayajanta devāḥ, pañcāyāmam trivṛtaṃ saptatantum (10, 52, 4), astuṣrauṣaṭ (1-139), trayaḥ Indrasya somaḥ, traya āhavaḥ tredhā haviṣṛtaḥ (1, 3, 4, 8), adridugdhaścamṣaḍaḥ, camasa Indrapānaḥ, śyenaḥ, tisruḥ camvaḥ supurṇaśca, ghṛtapra-

tiṣṭaḥ, abhidrone arṣati sahasradhāraḥ, somam samskurutah, somam śriṇvanti pṛṣnayaḥ, pṛṣniraṣma, dhruveṇa haviṣā śatapavitraḥ, varuṇapāśam, and also to the invocations of the deities of sacrificial rites to drink Soma juice for slaying Vṛtra, and to the references about the sacrificial rites and fires in most of the hymns of the *Ṛg-Veda.* The hymns of the 9th Maṇḍala of the RV, and the hymns of the other Maṇḍalas too, clearly refer to *Soma* ṣoots, brought by the Devas from the upper regions, and pressed through fingers and stones, and to Soma juice strained through pavitrah filled in thousand drops, and to their flow into the Droṇakalaśa, a vessel for Soma storing and subsequent purification and offering to deities in sacrificial rites. Indra and Agni are said to have killed enemies called dasyu in Mādhyandina-Savana.

Even sacrificial implements, sacrificial post, sacrificial grass, sacrificial ghee, the doors leading to the sacrificial ground, pressing stones, mortar and pestle, used in pounding Soma are deified and personified; so also Soma Juice and priest and sacrificial vessels etc., The sūktas of the *Ṛg Veda* are arranged according to Ṛṣis, deities and metres to facilitate the recitation of praises to gods in sacrificial rites, and this arrangement ṣows that the subject-matter relates to praises of gods in sacrifices. Moreover the names of dual gods are unique to the *Ṛk-Saṃhitā* and are addressed in sacrificial rites alone.

The above facts prove beyond doubt, that sacrifices are inculcated in the mantras of the *Ṛg-Veda,* and many mantras would be meaningless in their literal sense, if the principles of sacrifices were not applied in the interpretation of the metaphorical and other symbolical expressions of the Saṃhitās.

In some cases, Vedic commentators have departed from the literal sense, which explains the principles better by comparing passages, of similar ideas in the Saṃhitā. Here if the 'viniyoga' of the mantra is discussed, the correct idea will be known.

No other branch of human knowledge has suffered so much from the dominance of metaphor as philosophy. However, their employment becomes unavoidable, as the imaginative faculty has to be stimulated, and abstract conceptions of God have to be held firm and exact. By this circumstance, the interpretation of the Vedas, which is full of symbolical expressions has been rendered difficult, like the book of old alchemists' experiments (narrated in books on philosophers's stone).

If we want to understand an ancient Religion, we must first try to understand the ancient language and then grasp the meanings of the expressions used there and why various Vedas exist. It is not the rays of the sun, the showers of the sky, the water of the river, or the fire of the hearth, that the Vedic Aryans worshipped, but the Intelligent Energy underlying them, the Power that makes them as instrument, the Superhuman Power in whom they have their being.

Nor could it be imagined that the average priests of the *Ṛg-Veda* period believed in gods and demons as did the average man of those times, as they were of superior intelligence and training and felt the presence of God, realising the truths of the Veda, in their spiritual consciousness, as could be seen from the tone of the following Hymns :

1. 1, 4, 4, Oh mind! though you are far from Indra, seek Him who is Omniscient and supreme of gods.
2. 1, 13, 5, Oh Devas, closely spread the Kuśa seats to facilitate of mind when we shall have the sight of immortality.
3. 1, 17, 6. Through their help alone we shall attain knowledge and be able to contemplate them.
4. Indra is a friend of the Ṛṣis 8, 17, 14.1, 53, 11.
5. The wise see the abode supreme of God, seeing Him everywhere 1, 22, 21.
6. You give intuition to the mortal who praise ye in calm mind. 5, 61, 15.
7. He who knows Him, praises the god. 6, 65, 1.
8. We are absorbed in the Lord 1, 57, 4.
9. We are Thine and Thou are ours. 8, 92, 32.
10. They realised Him in the cave or temple.
11. 7, 86, 2. With my own self I hold communion of the heart. 1, 65, 2. 5, 11, 6.

Here the poet's soul hears or has revealed to it the truth, in its inspired condition, *when the mind is lifted above the narrow plane of the discursive consciousness.* Etam hiyeva bahvṛco mīmāṃsante, Etameva adhvaryavaḥ etam mahāvrataṃ candogaḥ, Etaṃ divi ākāśe, Etaṃ sarveṣu bhuteṣu, Etameva *brahmetyachakṣate* etc. AĀ III-2-3 (Translation)- "Him they see

in this earth, in heaven, in air, water, trees, moon, stars, in all beings, Him alone they call Brahma." To the all pervading Being oblations are poured by Adhvaryu (priest) 1, 164, 46. They call the one god by various names, Indra, Mitra, Varuṇa, the refulgent Garutmān, Agni, Yama, Mātariśvā.

Thus the idea of one God is declared in the Ṛk itself as early as the first book of the *Ṛk-Saṃhitā* became revealed, and it will be ṣeer injustice to disregard this internal evidence available in support of the position taken here. All these names Indra, Mitra-etc., are names of one and the same Divine Being, the one Supreme Spirit under various manifestations.

II, 1-10th Ṛk Saṃhitā the one God is given V, 3,1.... His various names.

Unless we compare the Ṛk and Yajur Vedas, and analyses them in the light of the Śrauta-Sūtras, and consistently understand the real purport of Sacrifices, the nature of Vedic gods, and fires, Rākṣasās, Sacrificial expressions, rivers, ṛṣis and mountains, and vessels referred to in the mantras, and their application or Viniyoga in the various sacrifices, the true meaning of the Vedas cannot be understood.

The Vedic Mantras have three meanings :

1. Adhyātma-Intuitive
2. Adhidaiva *i.e.,* relating to the stories of gods referred to in the Mantras
3. Adhibhūta *i.e.,* relating to unintelligent matter, both in its subtle and gross forms

so as to facilitate the exercise of the habits of contemplation according to the mental capacity or essential powers of the contemplator. This view has been consistently entertained by commentators, on the authority of the Vedic Texts themselves. It should be remembered that the traditional view based on internal evidence has a far greater weight than the interpretation based upon modern comparative philology, which after all might be of some help wherever it does not go against tradition. *Mahīdhara also refers to the three meanings of a Ṛk of the RV 10, 20* while commenting on the 72nd and 90th verses of Śukla Yajus samhitā ch:28. In *Yāska's Nirukta,* too it is said that all the Ṛks are of three kinds. Sarva Richah trividhah paroṣakritah, pratyakṣakrita, adhyāmikyaścha. The Vedic Asuras called Vṛtra etc., are explained in the Nirukta as powers of darkness, and slaying of Vritra as Vidyā or *Divine knowledge.*

The *Bhāgavata-Pūrāna,* it is said, *parokṣavādo vedoyam* bālānam anuśāsanam, Karma mokṣāya karmāṇi vidhattaṃ hyagadaṃ yathā, Vedoktameva kurvāṇo nissango arpitam īśvare, Naiṣkarmyaṃ labhate siddhiṃ rocanārthā phalaśrutiḥ.

In Pūrva-Mīmāmsā, too, it is stated *abhidhāne artha-vāda* 1, 2, 46. The figurative description in the Vedas is by way of Artha-vāda. There are three kinds Vidhi, Arthavāda and Mantra. Sāyaṇa refers to Arthavāda (Esoteric Explanation) given in the Brāhmanas the nonmetrical portion is of two kinds Vidhi and Arthavāda. Ānanda Tīrtha also says all Ṛks of the Ṛk Saṃhitā have three meanings adhyatmika etc. as already explained.

"That the expressions of the Vedas are symbolical and of the Ṛṣis mystical are also relevant to the point. Vide (TB 2, 3, 11) In Pūrva Mīmāmsā of Jaimini (111, 3, 14) preference is given to whatever laid down in Vedas, in the Saṃhitā. Brāmhaṇas and Āraṇyakas as contrasted with other later writings. Smṛtis, for example cease to be authoritative when they convey anything contrary to the Saṃhitās and Brāhmaṇas and Āraṇyakas. Hence a study of the Vedas is indispensable.

Now a question arises, as to what the form of sacrifice is and how it is to be done :

Jyotiṣṭoma, a sacrifice is so called, because Prajāpati or God who is Avyakta (unknown) becomes (manifested) by the sacrifice, and hence the world 'Jotis' in Jyotiṣtoma is used as a name of sacrifice. The sacrificial hall is so constructed as to represent the human body, in which the contemplation of the supreme Atman is taught in detail, as the various sacrificial rites are performed. The position of sacrificial fires in prāgvamśa portion of the sacrificial hall, combined with the fact that a thousand men are fed in each sacrifice, clearly shows that the portion is intended also for the education of the public, who are admitted only so far, and not beyond it. The *relative positions of the altars and fires in the sacrificial rites are described in the Śulba-Sūtra according to the positions of the various organs in the body. The* arrangement of Sūktas as per deities and Ṛṣis is to facilitate the recitation of prātaranuvāka and other chants in sacrificial rites. The definition *'mananāt mantraḥ',* (mantra is so called because it is thought of) proves that the mantras are for one's own understanding or for the contemplation of the Supreme Ātman. Sacrifice is begun with mind concentrated in God, and dīkṣā (vow) is made with all the senses, and mind, and with everything on earth, consecrated as the means and materials

of worship, and not being viewed in any other light or relation, renouncing all other thoughts and placing trust in God. TS 1, 2, 1. The Mantra, 'Viśvo devasya neture marto vṛṇita sakhyam', meaning that man should court the friendship of Viśvedevas is used in Dīkṣā ceremony, and it implies that the *Supreme Self is contemplated as a guide.* Ācamana is made for purging the mind of all thoughts of "I" or "My" and "Mine" and also the priests are made to say AS. 1, 2, 3 "We would give our thoughts only to Him, for it is blissful to do so." Oh śrāvaya, Oh dhama and Om are used for remembrance of God. Sviṣṭakṛt (good end) is made at the end of every sacrifice, to represent that the mind is fully absorbed in the rite. It is also stated that the priest does it mentally. AS (1, 6, 8 'manasā yajñam tanute') and he does it in his own mind.

The *sprinkling of water (inside the altar) is for bringing the mind in contact with light* (TS 11, 6, 8). Thus it may be stated that sacrifices are not to be construed in their literal sense, as a karma or Rite alone, a mere course of physical activity, in relation to physical substances, for the sake of physical things; they are really *made for contemplation of God with mind fully concentrated, in Him*-vide-Ko maṃsate vītihotraḥ sudevaḥ. RV I, 184, 18 tatra amṛtasya cetanaṃ yajñam te tanavavahai (Ṛg. I, 170-4.) and that the *Vedas are only intended for developing the spiritual nature of man,* and that the various sacrificial rites are the means employed for facilitating meditation of the Supreme Self.

III

OBJECT OF SACRIFICES

The religion of the Vedas was simple. Their morals were simple and every thing was aimed at by the knowledge of the internal working of the body. Life was considered a sacrifice. The body of man and the whole universe were all considered as created by the Devas who acted as priests in the sacrifice working the senses and were described as obtaining the wealth of the Asuras. Later on the highest truths of philosophy were dressed up in fables and stories in Mahābhārata and Rāmāyaṇa so that all men may attain right knowledge. Therein Vedic terms were treated as proper names who acted as Kings and servants in the stories. The whole moral code was taught in the Bhagavat-Gīta in very simple language and all confusion about the Vedās sprang after the neglect of their study from the time of Buddhism.

The Vedās have been handed down by oral tradition from time immemorial before they were reduced to writing, and traditions say that they are eternal or revealed by God or Brahmā. They are the records of religious experiences of the great Ṛṣis from whom the Hindus are descended, eternal truths expressed in a language to which every other form of human language may be closely or distantly related; "Śruti" being the recognised term for divine revelation in Sanskrit. The Ṛṣis are so called because they are seers of the Supreme Self or the greatest truth. Each sūkta has a Ṛṣi or an inspired teacher to whom it has been revealed. The language, metres and style, all show a considerable amount of learning. A knowledge of the true meaning of the Veda is considered as true wisdom, and also as the real wealth of man imperishable in contradistinction to the ordinary wealth. The Vedic Mantras are real treasures of thought. The term Veda meaning also Wealth or what alone should be ultimately sought. TS 1-7-4.

The Gods obtained the wealth of the Asurās through the Veda, or "knowledge." it is so called. The important topics treated of in the Vedas are:

1. Is there a God?
2. Can there be a conception of God?
3. What is the necessity for such a conception?
4. What benefits can be derived from contemplation of God?
5. What is the most practical way for such contemplation by rich and poor alike?

The methods for the knowledge of the Supreme Self are contained in the principles of Sacrifices, and their performance is considered as obligatory on all. The object of sacrifice and the questions are dealt with in the succeeding chapters, in such order as may be easy to acquaint the general reader first with the technical expressions, and then with the sacrificial principles relating thereto. The object of the sacrifices is explained in the following passages :

1. The sacrificial works which the wise read in the Hymns of the Veda, have been performed in many uninterrupted courses in the Tretā age, distinguished for sacrifices; Practise them diligently, ye, lovers of truth, this is your path that leads to the true world. (Muṇḍaka Upaniṣad).

2. Sacrifice, charity and austerity, and actions are necessary and obligatory, and all acts should be done as worship of God. (Gīta 18-5).
3. There are three branches of the Law *viz.,* Sacrifice, study and charity governing the life of Vedic follower (Chāndogya.)
4. They seek to know him through the study of the Vedas, through fasting and by knowing Him alone, one becomes a Muni. (*Bṛhadāraṇyaka, 6th chapter.*)

These clearly prove that the object of sacrifices is to make man understand the secret knowledge (Gūhā Vidyā) or the Supreme Self, and also the workings of nature in the body and outside world. It is also to make nature a living presence with which the contemplator may come in communion with, in his spiritual consciousness, and to act in real harmony with the Divine will, and live in God. This was shown by the Ṛtwiks plainly to the Sacrificer, and men capable of really explaining the hidden meaning of the rites, and acting on the principles of sacrifices during such performances, were alone selected for the purpose. Through the outward symbol and procedure of rites (Tantras) the sacrificer views everything like a witness, realises the orderliness and uniformity of Nature, and the conflict of forces going on outside his control, for the education of man, and removal of defects and prejudices, and he learns also how the Devas may be invoked, realising the omnipresence of God or His Divinity everywhere, how miseries or obstacles may be warded off naturally, and correct lines of action adopted, how mind may be diverted from the objective world, or temporary benefits, through experience of the world and how true knowledge of God, and Dhyāna of the Supreme Self made real, and mental faculties developed, in quiescent mind, and how from the contemplation in Suṣumn or the temple of the heart the omnipresence of God or his Divinity everywhere may be felt always to make him a wise man. The Ṛtwiks by their meditation of the Gods, according to the Mantras recited, create all-round harmony and peace to the world, and help the sacrificer a great deal. All these create cumulative effect in sacrifices. His motive too is "Heaven and earth be peaceful, may I become the slayer of Vṛtra." A B 11-8 means that the Devatā should be contemplated while offerings are made to do it. In *Kāṭhaka upaniṣad,* Yama says to Nachiketa "I tell thee, learn it from me, and when thou understadeth, the fires sacrificial which leads to heaven, know oh Naciketas, that it is the attainment of the

endless region, and that fire lies hidden in the heart of man. He who known the three Naciketa-fires, he who has performed the duties, overcomes birth and death, and on knowing Brahma obtains everlasting peace, and rejoices in the heaven which is beyond the reach of grief, that is : Yajña is a training ground for contemplation of God (in Guhā Vidyā) for self-restraint, for self-surrender, without any desire of reward and productive of serenity, which becomes a means for attaining freedom from further births. In the RV, prayers are made to ward off worries and to obtain peace to the whole world :

1. Opulent Indra, guide us in this rite to the attainment of wealth or knowledge, for we are diligent in praising you. (1, 9, 6)
2. Ye, Sing of Indra, who gives happiness, who is great, and who protects his devotee like a friend and makes him cross all miseries of samsāra. (1, 4, 10)
3. Come quickly, Indra, son of Kauśika, delighted to drink the libation, prolong the life that merits commendation, and make me a Ṛṣi or seer of 1000 Hymns. (1, 10, 11)
4. May our sacrifices proceed well, unmolested, unimpeded, and subvert the foes, who come to us from every quarter. May not the gods turn away from us, but grant us protection, day after day, be ever with us for our advancement. (1, 89, 1)
5. O Agni, Lead us to beatitude by a good path O God who knowest all things keep us far from crooked evils or sins, and we offer thee the fullest praise. (2, 5, 189)
6. Let peace be to us, to all and to quadrupeds, to us in sacrifices. Let honey flow to us and prosper us all round.

Sacrifice is the best act. (TB 3.2.1.4) Each minute action (tantra) done in sacrifice has a Mantra which makes the sacrificer feel the presence of God in every act, sensation or thought.

The result of Soma sacrifice is :

1. RV 8, 48, 3; 3, 39, 6 and 7, 9, 97-39, 1, 170, 4.

   We drank Soma, many we become immortal, we have attained the light, we have known the gods.

2. **Yama says to Naciketas : (Kaṭha Upaniṣad)**

"Thou hadst seen the fulfillment of all desires, the foundation of the world, the endless rewards of good deeds, and knowing the shore where there is no fear, the abode of Viṣṇu, thou hast with firm resolve, dismissed everything from your mind".

But he who does it (sacrifice) without understanding the meaning of Mantras, and contemplation of God, gets only a temporary benefit, and it is a hindrance to his real salvation.

(Bṛhadāraṇyaka-Upaniṣad Chapter 5).

1. That, O Gārgi, without knowing this Akṣara or the imperishable, a man offers oblation into the fire performs sacrifices, offers prayers to the gods, or practises austerities for thousands of years, all that work of his will surely have an end, (*i.e.,*) will bear only fruits limited in time.
2. Considering sacrifices, and other good works as the best means, these fools know no higher good, and having elsewhere enjoyed their reward, return again to this world. (Muṇḍaka Upaniṣad 2-9)

   The Vedas do not save that sinful, deceitful man, who behaves deceitfully; they abandon him at the time of death.
3. Anugītā IX 25.
4. "Being perfected with the perfect sacrifice, they were perfect with light." (Anugītā 5)

Hence an Adhyāpaka or ignorant Purohit is considered inferior to a Sāstrajña. The sacrifice done without understanding is denounced as useless in the 7th Maṇḍala of RV, and there the gods too are indifferent, and none of the Vedas, with their sacrifices, and ceremonies could ever secure the salvation of the worshipper, without his meditation on the Ātmā in man.

The Ṛṣis Kavaṣayas state in AĀ :

"We offer breath, as an oblation into speech, speech into breath, what is the beginning of one is the end of the other." (AA III 2-6)

The Vedic Mantras have their own efficacy, and the priests and the sacrificer, while reciting them in earnestness, their mind, both on the ritual and its significance, and realise the omnipresence of God. It is stated in *Chāndogya-Upaniṣad* (4th Adhyaya) that Jābāli Satyakāma realised God through contemplation in peace of mind, on the sacrificial fires and the

same procedure is followed, in daily prayer, worship and recitation. (Sandhyā-Pūjā-Pārāyana) so that it might lead to jñāna and peace of mind.

Every day one hour should be devoted to the performance of these acts, to induce a tranquil mind, giving no room for other thoughts to enter the brain at the time. Even the performance of these acts are sufficient to improve the spiritual nature of man. The real performance of sacrifice as ordained implies contemplation or Dhyāna of God, the consecration of the Soma juice etc., which makes the act more effective, and makes man live more in God, in every act, sensation or thought.

In Karma-mārga, in its true sense, if well understood and acted upon, it leads to Jñāna and hence Karma should not be left unperformed. No doubt it is true, that for the proper realisation of the Supreme Ātmā it is absolutely necessary to understand the real meaning of the various Vedic rites, but it is not to be understood, that others who are not capable of understanding such meaning or have not risen to the high standard of intellectuality should keep aloof and not perform any of the sacrificial rites; the merit or the result of its performance will be proportionate as the knowledge of the individual increases; and however poor he may be in the matter of learning, if only he has faith (Śraddhā) and devotion and peace of mind he must necessarily rise to the higher planes (*Ātharvaṇa-Upaniṣad).*

But if the religious duty is not done with Śraddhā-Bhakti and peace of mind, or if it is done solely with the object of gaining Swarga, it is merely waste of money and time, such sacrifices do not realise the Supreme Self (*Bhāgavata* XI-21).

IV

CONCEPTION OF GOD

The Ṛṣis have distinguished the Eternal from the perishable (vide AĀ: II-1-8) and held that within the individual, the germ of the Eternal exist (RV : X-27-9) and that the realisation of Ātman within must be through the mind, and the heart; as the functions of the heart and mind play an important part in man, knowledge of the heart and mind and their connection (Suṣumana), with the brain is considered necessary in the Vedas, and Upaniṣads, for attaining self control, and for meditation of and communion with the Supreme Self. In the following are some of the passages above referred to in Vedas and Upaniṣads.

1. Taittirīya-Upaniṣad, 1-5 : There is the Ākāśa within the heart, and in it there is the Puruṣa consisting of Pure Intelligence, immortal and of golden complexion, where Suṣumṇa, subtle like the end of hair, divides the cerebrum in two Hemispheres, Brahman whose body is unseen like the Ākāśa is the delight to the mind, perfect in bliss and immortal in the heart, appears like a flash of lightning, in the heart furnished with blood vessels.

2. Muṇḍaka-Upaniṣad, 2-6 : This Ātman moves within the heart where the tubes meet like spokes fastened to the nave; the Self is placed in the ākāsa of the heart, the heavenly city. He is also in the mind regulating the Prāṇas and the senses; He is in the food (Soma Juice) of the heart; for the heart is His universe; he who thus knows Him in the heart gains true knowledge.

3. Kāṭhaka-Upaniṣad : The Puruṣa of the size of a thumb, stands in the middle of the body. There is a town with eleven gates, belonging to Brahma; he who sends up the breath, also sends it down. All the Devas worship Him the Dwarf who sits in the centre of the heart. No mortal lives by the breath, that goes up or goes down; we live by Another, on whom these two depend.

4. Aitareya-Āraṇyaka, 2-4 : He becomes born (manifest) in the Suṣ umna, which divides the cerebrum into 2 Hemispheres. He saw the light, the all pervading Brahman, manifest in the Suṣumna, I saw it, he said, and so became Indra.

5. There is the Aśwattha tree (Jīva) having its root in the supreme Self, showering down Soma Juice in the heart.

6. The city of the Devas called Ayodhyā has 8 wheels and 11 gates or openings, and in the heart is the God of golden complexion.

(TĀ, 1, 27)

7. Kāṭhaka-Upaniṣad : The smaller than small, greater than great, is hidden in the heart of the body. A man who is free from grief sees the majesty of the Self, by the grace of the creator. He who has understanding and self control, and is always pure, reaches indeed the abode of Viṣṇu, whence he does not return to Samsāra.

8. Just as a miner, well acquainted with the process of gold mining may obtain it by melting ores, found in the mines, so a person conversant with the actions of the Supreme Spirit, may have communion with Him, through contemplation in Samādhi (*Bhāgavata* (7, 7, 21).

9. Muṇḍaka-Upaniṣad, 5, 5, 5 : When man purified in the light of divine knowledge, then he sees Him, meditating on Him, with serene mind. This subtle Self is to be known, by the mind, where fivefold Prāṇa has entered.

10. RV 10, 101, 7 : Equip the sacrifice with good horses, good heart like an impenetrable armour unaffected by diseases.

11. Bhagavat Gītā, 18-61 : He is seated in the region of the heart, O Arjuna, controlling all things with incomprehensible mystic power. He is a witness, He gives intuitive knowledge, or dictates through His voice or conscience. He is Lord of Everything. *Ibid.* 13, 22.

12. RV, 5, 11, 6 : The Angiras realised Thee in the Suṣumnā or the temple of the heart.

13. TB, 2, 6, 4 : By the grace of God (Varuṇa) the Liver gives rise to bile, the small and large intestines prepare honey like a cow; so also the spleen-all do their respective functions, involuntarily in the body (*i.e.,*) Varuṇa regulates the functions of the internal Viscera of the body.

14. The Supreme Self is described as omnipresent and as creating the world in the Puruṣa-Sūkta (10, 90).

15. He is called as father, creator etc., as Supreme of the Devas, (RV, 10, 82, 3, 2 and 5 and 10, 81, 1).

V

The whole body of Vedic literature *i.e.,* Saṃhitās, Brāhmaṇas and Upaniṣads have been handed down, treasured up as sacred truths in the minds of men in an unbroken tradition and transmitted with special meanings by oral repetition through a succession of teachers for thousands of years and the whole must have required many centuries before they reached the Saṃhitā and Brāhmaṇa form. The value of the Ṛk-saṃhitā lies in its riddles, allusions and mystic language and many Sūktas contain apparently even some repetition of ideas, being sung by many Ṛṣis in the same strain. The real meaning can be made out only by a comparison of the different expressions used to convey ideas in the ancient language.

The ordinary story running through the Ṛg Saṃhitā *is that Indra smote Vṛtra who encompassed the waters, and set free the seven rivers for the sake of man and gave him light of knowledge through the drink of Soma.* What is the use of so many hundreds of Ṛks for offering Soma to

Indra and other gods. If there was no use of these Ṛks, why were they remembered for thousands of ages as a sacred literature except perhaps with an idea of doing good to the people in their daily life?

This is the first idea that apparently strikes all readers of the Vedas. When we critically study the various Ṛks, we find Indra to be a supernatural Being. Soma sacrifice begins after the birth of Indra who was in the mother's womb for 1000 years and is not an ordinary being as commonly understood. The Soma sacrifice is begun at midnight alone. As soon as Indra was born for killing Vṛtra he pervaded Heaven and Earth and was given Soma to drink by his parents Heaven and Earth, and he at once began his exploits and killed the Rākṣasās.

The arrangement of Sūktas in the *Ṛk Saṃhitā* as per deities, metres and Ṛṣis is only to facilitate the recitation of Prātar-Anuvāka and other chants in sacrificial rites. All hymns speak of Devas mostly seated in sacrifices. (1, 14, 11, 1, 25, 14, 6, 44, 15 etc.). There are many dual gods too of the sacrifice praised in the hymns. In the Ṛks it will be found that sacrificial implements, sacrificial post, sacrificial grass, sacrificial ghee, the doors of the sacrificial hall, pressing stones, mortar and pestle used in pounding Soma and Soma Juice also are all deified and personified. Without understanding the above arrangement and the use of the symbolical names of Devas and other expressions of the ancient language, the hymns are arranged by foreign scholars according to names of gods and not on sacrificial principles intended for meditation of god, and deductions made therefrom (without considering why dual gods are praised, and why inanimate matter is praised as gods) by interpreting the symbolical terms in their literal sense even though meaningless to the context.

Moreover there is unavoidable employment of metaphors to stimulate the imaginative faculty for conveying abstract conceptions of the Supreme Being. All this is the cause of confusion in all translations which convey incorrect ideas in many places of the Vedas without any consistency. The Soma sacrifice deals with the exploits of Indra, drinking of Soma by the gods and the slaying of Vṛtra. (RV 4, 32, 12). All creation implies gradual transformation from a lower to higher order, and all are ceaselessly active and working out the evolutionary process. The laws of nature are uniform expressions of divine action. So the whole creation is considered in the nature of a sacrifice by the gods and they create the body of man too. Hence the Devas are the actors in the sacrifice and the knowledge of the

microcosm makes man wise, and so Vedic knowledge is considered as wealth. Every one is ordained to do the sacrifice of life, use the faculties like Indra or Bṛhaspati (1, 8, 3) and act in harmony with the whole creation. Soma flowed between Heaven and Earth 8, 48, 13 and Agni as messenger knew his duties between Heaven and Earth. All this is mystical language embodied in the riddles.

So also on account of the symbolical language no consistent idea about the Tāntric Soma sacrifice implied in the Ṛks of the Saṃhitā, can be made out. These facts show that the Tantric ideas required for better understanding of the Saṃhitā should be investigated. If one compares the various Maṇḍalas of RV, and the YV, he will find that the sacrificial principles of YV are based on the Mantras of the RV, and if various Ṛks of the RV intelligible and conveying same ideas with reference to the exploits of the Devas are stringed together from vario[illegible] Sūktas and Maṇḍalas of the RV, for the purpose of analysis and interpretation, they give a consistent idea; the result of the analysis has to be verified, and its accuracy tested with the help of the YV. This is the real cause of the existence of three or four Vedas, with special and definite purposes to serve.

The Ṛks containing many allusions to the exploits of the Devas require that certain terms should be understood in the technical sense given in the old hymns. (4, 18, 6 and 7; 3, 29, 11; 6, 21, 4; 10, 88, 17, 10, 130, 3 etc.). Moreover certain questions are raised and replied to in certain Ṛks, and some are left unanswered in the RV for being inferred from the context. These facts prove that the obscure expressions of this Saṃhitā are symbolical. Unless the symbols are understood many Sūktas become unintelligible riddles and mystical expressions.

A study of the sacrificial symbolical principles of YV is necessary to make out the Soma Sacrifice, implied in the hymns of the RV. The main ideas of the RV, if analysed, refer to Soma drink (Somapāna) of the Devas and to their exploits. The main exploit of Indra, the chief deity of the Saṃhitā is the slaying of Vṛtra.

So a real knowledge of the nature of Soma and of Devas, and of their exploits is necessary, and this can be done only by a study of the RV and YV, and to study the RV and YV which treats of the Tāntric rites from beginning to end, one has to study the following :

(*i*) The nature of the Vedic gods invoked in the Mantras as stated in RV (3, 54, 5).

(*ii*) In what connection, and why the names of certain Devas and Rākṣasās are mentioned in the Ṛks of the sūkta.

(*iii*) What do the names of various fires, of gods like Vasus, Rudras and Ādityas, and dual gods of RV signify?

(*iv*) Why stones, sacrificial post, pestles, mortar'sgrass, fires, vessels etc., are deified in RV and why winnows, flour, bricks, pot, herds are considered as weapons of sacrifices in the YV, while the same do not find any mention in the RV?

(*v*) Are they really weapons? If so, what sort of weapons are they?

(*vi*) What meanings do YV and RV themselves give in respect of certain technical expressions, and in what connection do the Ṛk Mantras occur in the YV?

(*vii*) What sacrificial terms and rites find mention in RV and what do they imply?

If analysed with reference to the above points it will be found out that Vedic names, Ṛṣis, rivers etc., of the RV are not proper names. AV explains the names of the Ṛṣis of the Saṃhitā. And so, in the absence of knowledge of the sacrificial rites, the YV will be without a meaning or purpose and will prove to be a mass of tediousness and stupidity, and the practices which accompany the Yajus formulas will become covered up by silly details of formalism, conveying no real human meaning, and the Upaniṣads too cannot have sprung, out of such Brāhmaṇa compositions. If all the three Vedas have a practical significance and application, it can be seen only in connection with sacrificial rites. The employment of metaphors and symbols in the Vedas has caused confusion in the minds of all, about the real meaning of terms like, Paśu, Vṛtrahanana etc., used in Soma sacrificies. It may be gathered from the hymns of the RV :

1. The performance of sacrifice is for attaining divine knowledge or winning of the light of God, (1, 170, 4; 1, 84, 18; 1, 13, 5);
2. Agni releases the human victim from the bonds of Yūpa (and Varuṇa-pāśa, RV 5, 2, 7) to which the Devas bound him (RV 10, 90, 15.)
3. Yūpa is deified in the 8th Sūkta of the 3rd Maṇḍala. So also Soma Juice, sacrificial implements, vessels etc.,

4. Some libations to gods are offered, praising their exploits. But the terms Paśu as understood in the ordinary sense of an animal to be sacrificed, has not been mentioned at all in the RV; the mistaken ordinary interpretation arose by taking the term in its literal sense, without understanding the ancient language of the Mantras, and Tāntric rites. And a true idea of Paśu in connection with sacrifice, cannot be had except by investigating the rites connected with Paśu rites and understanding their significance in the various sacrificial courses. To understand the principles of Soma Sacrifice, as detailed in the YV, a clear knowledge of the sacrificial hall, and of the sacrificial rites therein done, is necessary.

   All sacrifices minor rites, and ceremonies are divided into 3 portions:

   (1) The preliminary part (2) the main part (3) and the conclusion. Accordingly the Soma Sacrifice has three main portions :

   (*Viz.*) *(i)* Upasada (*ii*) Savana rites (*iii*) Avabhṛt. Likewise the *sacrificial Hall* too is divided into 3 portions :

(a) The havirdhāna (b) the sadas and (c) the Prāgvaṃśa. Soma libations are made in the main part of the sacrificial hall, above the Prāgvaṃśa and not in the Prāgvaṃśa itself, where only preliminary rites, paśu rites, and other minor ones are performed. Not following the former order, the Paśu rites are being done in Prāgvaṃśa. Though these form a part and parcel of the Soma sacrifice, their performance in Prāgvaṃśa is not supported by any vedic texts at all, nor does the meaning of Mantras relate to that portion of the hall nor is the term found anywhere in the RV. Nowadays the sacrifice of Paśu is effected after tying the animal victim to a sacrificial post called Yūpa (RV IV 6-3) and portions of the victimised animal (Piṇḍāni) are offered to the gods in the fire. Paśu rites being Tāntric, each paśu has its separate rites and Mantra connected therewith and details thereof are explained. The executioners are not considered to be ordinary men, but divine ones and the priests too are called divine priests and the various vessels of the sacrifice are explained to mean the various organs of the body (TĀ 3, 1, 1 and 2).

But there are no mantras for killing the animal, and so its slaughter is purely a tantric and symbolical one; and sacrifices are (as explained on page 29), considered to be done by Devas, in the body of man, and in the

universe. Devas and Asuras are represented as bulls drawing the Soma on the Prauga cart. In the body created by the Devas, Soma is said to fly like a bird. The Gods intending to do the sacrifice bound man at the time of birth to a mortal body with various organs (RV 10, 90, 15). The sacrificial ground is not at all mentioned in the Ṛk-Saṃhitā where reference is made only to the sacrifice's house (RV 1, 13, 12 and 28, 5) and the fact proves that the body of man was looked upon as a sacrificial ground in the RV. To remove the obstructions caused by the Rākṣasās to the flow of Soma juice (4, 19, 8 and 6, 72, 3).

Indra kills Vṛtra and Devas taste Soma and so rites are instituted with Ṛtwiks, representing Devas to educate the public about the way in which the Devas work. The sacrificial hall is constructed in the form of a human body. The position assigned to God Viṣṇu, in the old Śiva temples of India, is in the heart of the temple and it clearly points to the fact that Yūpa referred to in the *YV* is the heart of man, and Viṣṇu too is the deity of Yūpa.

Hence the real meaning of the term Yūpa is the one given in (TĀ, 6, 64). It says *Hṣdayaṃ vai Yūpaḥ, manyuḥ paśuḥ* and *sapta sirṣaṇyaḥ prāṇaḥ.*

Prānaḥ paśavaḥ; (TS 5, 2, 6) Heart is the sacrificial post, anger is the animal and seven are the prānas in the head, Prāṇas are animals.

To show that the rite is only Tāntric, it may be pointed out that *Paśupati* of the Vedas is not the Purāṇic Paśupati, worshipped in Śiva temples but as described in the Vedas, he is the *father of Maruts,* friend of Indra, and *Lord of bodily senses.* Etymologically even the word Yajña does not imply any slaughter or injury to an animal, but means only worship of God for attaining divine light or knowledge (RV 6, 9, 3 and 4; 170, 4; 8, 48, 3). This question has been discussed and decided in the same way in the Śānti-Parva and Aśvamedha-Parva of the *Mahā Bhārat.* The Mādhva and Vaikhānasa Brahmins and other Āgamikas have been for a long time using in sacrifices a Paśu made of wheat flour only and not any living animal at all. These treat sacrifice as a kind of Upāsanā, a worship of the Supreme being, and offer the Paśu made of wheat flour only and not any living animal at all. These treat sacrifice as a kind of Upāsanā, a worship of the Supreme being, and offer the Paśu as an oblation to god in the temple of the heart.

Even in śrāddha and temple rites, customs and ceremonies, all offerings to God are treated as Paśu and no real animal sacrifices are made. Such

auxiliary rites or ritualistic processes as are gone through by those who have taken to the immolation of an animal, can be and are as a matter of fact done without any slaughter of animals. This fact establishes that the Vedic terms Paśu, was not originally restricted to, or to be more correct, was not originally intended to convey an animal to be killed in its literal sense. From this point of view it is clear that there is in all the Vedas one continuous and consistent thread of spiritual thought with an inward perennial truth and greatness in it. The *Vedas* are but the registers *of the intuition of the Ṛṣis* or seers.

It may also be observed that great thinkers from generation to generation through many ages must have realised this fact and therefore the Vedas have kept their exalted place in spite of the mistaken practices on the part of a few or even many. If we care to rightly understand the procedure of the four-faced Brahmā, in transferring himself into a horse and making himself an offering, and the spiritual interpretation thereof, we are sure to have a correct idea of the passage in the Puruṣa-Sūkta such as "bound man to a mortal body" (RV 10, 90, 15.) a passage in which it is impossible to take the term Paśu to mean a poor innocent animal to be brought and killed, as if it could satisfy any man in any manner or to any degree. On the other hand, there are really two edifying views that may be taken. *viz.*, (*i*) That the spiritual being absolutely offers himself in devotion to the Supreme Being (*ii*) That the soul or the limited spiritual being has after all to make the Lord himself, both the material of worship and the object of worship, for everything has to be given to him by the Almighty Being, and in every activity he would be willing to help him on. This grand idea handed down by the great, but often forgotten and mistaken by poor souls is beautifully expressed by the Lord himself in the Gītā "Brahmārpanam, Brahmahaviḥ" (4, 24) This will become plain when the term Rākṣasa is also explained.

VI
DEVAS AND RĀKṢASAS AND SOMA SACRIFICE

Before going to explain what is meant by Devas and Rākṣasās we have to understand then form of arrangement of the Ṛks in then Saṃhitā and of the nature of the Yajur Veda rituals.

If a critical study is made of the various mandalas and anuvākas of the Ṛk-Saṃhitā it will be found that many ideas are repeated by the

Ṛṣis in various Sūktas, in different expressions of language, and some Ṛks too are verbatim found in the other maṇḍalas, and if we take away all the reiteration of ideas, the Saṃhitā will dwindle down into a few Hymns, which can be studied in a condensed form.

The following expressions : Pūrvaya nivida hūmahevayam 1, 89-3; I, 96, 2; I, 176, 6; 2, 36, 6 and Gāyatreṇa naviyasa, nūtanakṛtāni, brahma navyam 2, 11, 6 occurring at the end of certain Sūktas, prove that there are old and new hymns in the Saṃhitās, with references to old and new Ṛṣis, (1, 1, 2; 6, 34, 1; 7, 22, 29; 7, 29, 4) etc., who sang the praises old and new (6, 44, 13). The old and new hymns are found intermingled in the Sūktas. For instance, in then RV 5, 22 the term Atrivat is used in the 1st Ṛk and Atrayah in the last Ṛk. If Atri praised the god of the Sūkta, Atrivat can have no meaning in the Ist Ṛk. In the 14th Sūkta of the same Maṇḍala, all the Ṛks, except the 4th are praises of Agni, but the 4th Ṛk refers to certain exploits of Agni in a symbolical language. So also allusions are made in other Sūktas regarding the exploits (old and new 7, 98, 5) of Indra and other Devas; the poetry of the Sūktas too is often impaired by such constant allusions everywhere. On account of this intermingling of old and new hymns and the symbolical nature of the old hymns, the sūktas of the Ṛk Saṃhitā seem to be fragmentary pieces. It we want to understand an ancient religion, we must first try to understand the ancient language, and then grasp the meaning of the expressions used there. If the literal sense of any passage gives no consistent idea, attempts have to be made to arrive at the true meaning of the symbolical expressions. The value of the Ṛk saṃhitā lies in its riddles, allusion and mystic language and the real meaning could be made out only by a comparison of the different expressions used to convey ideas by the Ṛṣis, and the hymns too have been revealed to them in their spiritual consciousness, (RV 1, 6, 6; 3, 8, 1; 6, 1, 7) for the benefit of others and not for their own selfish purposes. In many hymns the Ṛṣis address Devas even as friends (3, 9, 1 etc.)

Foreign scholars think that Soma was really a Juice which came to be regarded as a divine drink which bestowed everlasting life, that it was afterwards hypostatised and regarded as a god, and a special ritual grew up with Soma chants under a special priest. This is a Purānic idea thrust upon the interpretation of the Ṛk Saṃhitā and is due to the Ṛk-Saṃhitā and Yajur-Veda not being studied together and analysed. There is an apparent conflict of ideas as regards the nature of Soma between the Ṛk-Saṃhitā and the Yajur Veda. Soma is stated according to the Yajur Veda to have

been brought from above by Śyena bird taking the form of Gāyatrī metre. (TS 6, 1, 6) The Ṛk Saṃhitā merely mentions Soma as being brought by Śyena who flew to the heart in Indra's mansion across the ocean of lungs (RV 5, 47, 3). With Soma, when Indra received it in a whitish tube (Aorta) (RV 4, 27, 6) for distribution to the Devas, that Soma is intended for the gods and no mortal can taste it. But the rites of Soma sacrifice is a long and elaborate ceremonial introducing the sale of Soma shoots drawn in a sacrificial cart etc., and has caused confusion of ideas about the nature of Soma; hence being symbolical the Yajur-Veda has become meaningless in the midst of the purāṇic notions thrust upon for interpretation of the Iṣṭīs about Garuḍa. The main ideas of the Ṛk-Saṃhitā, if analysed, refer to invocation of gods for tasting Soma and their exploits. So a real knowledge of the nature of Soma and of the Devas and their exploits is necessary. Soma vessels are deified and personified as Devas in the Ṛk-Saṃhitā, as also inanimate matter such as implements for pressing Soma, sacrificial grass etc. So also are waters. Mind and senses are addressed as Devas and friends too in the Ṛk-Saṃhitā. For instance, let us take the questions in the 7th and 8th Ṛks of the 18th sūkta of the 4th Maṇḍala.

1. What waters the rocks encompass?

2. What do the old sacred hymns declare in the matter? From Ṛk 2 of Sūkta 40 of Maṇḍala 6 it has to be inferred that cattle, waters, rock and Soma have connection with the Soma drink of Indra, and that Sacrifice (Kratu) is made for Vṛtra-hatyā or slaying of Vṛtra. This Sūkta is a riddle from beginning to end, full of allusions in symbolical language, meaningless in the literal sense, and outwardly conveying no consistent idea. To understand the questions above raised, we have to see where else the expressions occur in other parts of the Saṃhitā, and what the Ṛṣis meant by Vṛtra-hananam and soma sacrifice. If all the text bearing thereon are fished out, from the several maṇḍalas, and stringed together, the truth will become clear. The ordinary story running through the Saṃhitā is, that Indra requested by the gods (4, 19, 1), or Brihaspathi with the aid of soma, Agni or Vishnu, some Vṛtra or Ahi, who encompassed the waters, and set free, seven rivers for the sake of man, and gave him light of knowledge (Vide RV, I, 170, 4 6, 9, 3 and 4, 8, 48, 3).

The physical elements in the constant conflict of Indra with Vṛtra are always the bolt. Rock, waters and rivers while lightning, thunder, cloud, rain etc., and seldom directly mentioned in the conflict anywhere in the

Saṃhitās. From this fact, it has to be inferred that the term Vṛtra-Hanana referred to in the Soma sacrifice had nothing to do with the phenomenon of rain, as commonly believed by all scholars and this view will turn out correct if the various expressions used in the Ṛks, referring to the conflict are compared with one another and analysed. The connected Ṛks may be first treated under 4 divisions for purposes of comparison and investigation:

(*i*) Waters are described as Dāsapatnis : in RV (1, 32, 11; 5, 30, 5; 8, 96, 18;) The strongholds of Dasyus are shattered by Indrāgnī who are also addressed as layers of Vṛtra (3, 12, 6, 4). Ahi and Vṛtra were killed by Indra, and Dasyus were consumed by Agni in noon (4, 28, 3) (vide also 6, 16, 34 and 39). These were killed by Soma also (1-53-4; 4, 28, 1). Indra is invoked to drink Soma Juice with the Devas in the fire during Soma sacrifice. (1, 45, 8) Agni and Soma are stated to have been brought from above by Mātariśwa and Śyena respectively. (1, 93, 6; 4, 26, 7 and 4; 10, 85, 1) Soma is intended for the gods and no mortal can taste it (10, 85, 3) Agni leads Soma by divine paths 5, 43, 6. He is said to be in Soma Juice. (1, 23, 20; 3, 1, 4; 3, 29, 16) and sweetenting it too (1, 188, 10; 6, 72, 3). He burns in the waters without any fuel (2, 35, 4). He is addressed as carrier of Soma (3, 1, 1).

(*ii*) It is mentioned in the Ṛks that divine kine were searched by Saramā (5, 45, 8) by the path of Truth, in the cave, (10, 108, 7; 2, 24, 6) of the Paṇis, and Angirasas through knowledge of Truth (4, 3, 11), removed the Adri which obstructed the cave and Indra opened the stall of the divine kine and they won divine light (1, 62, 2; 4, 1, 14 and 15).

(*iii*) Indra slew Vṛtra and Ahi from heaven and earth (1, 80, 4; 4, 38, 1; 1, 36, 8) who lay across seven rivers, 2, 11, 5 and 9; 4, 19, 3, and released the waters by truth (3, 31, 21) which flowed towards him carrying Soma Juice (3, 36, 7) and he created a path for their flowing towards the sea (6, 17, 12; 6, 30, 4; 2, 15, 3). They gave light to the sacrificer (1, 55, 6; 2, 24, 2; 2, 11, 18). Waters are celestial ones (1, 32, 11; 5, 14, 4). The bolt of Indra with which he smote Vṛtra is also a celestial one (1, 32, 2). Indra got the reproach of waters for having slain Vṛtra (4, 18, 7). The conflict of Indra with Vṛtra is constantly renewed as a perpetual struggle. All drank Soma Juice, became immortal, won the light, and knew the gods (8, 48, 3) and men are asked to have a calm and tranquil mind in sacrifices for winning Divine Light. (1, 13, 5). With the release of the waters is connected the winning of Light, Sun, and Dawn. (6, 30, 4 and 8;2, 19, 3;

2, 11, 8). With Vṛtra's conflict, and winning of the cows and sun, is also connected the gaining of Soma and the release of waters. (1, 32, 12; 5, 29, 3; 8, 6, 13; 4, 19, 8). Thus when Indra drove the Serpent from the air, there shone forth Fires, Sun and Soma, and Indra won Soma at the sametime as the cows. 2, 19, 3; 6, 23, 4). The elements concerned in the conflict with Vṛtra are waters, bolt and kine and they are all celestial ones, and are not to be construed in the ordinary sense.

Agni too is not ordinary fire, for he is brought by Mātariśvā from above, and how could Soma oblations offered in fire, and therein consumed, become available for distribution to the gods by Agni, (9, 28, 2) nor could ordinary fire be in a liquid like Soma Juice (1, 23, 20) and yet burning without any fuel. (2, 35, 4). It is also stated that divine kine, waters, rock and Soma approached Indra in connection with Somapāna (6, 40, 2). So, it may be safely inferred that ideas relating to Agni waters, Divine kine, Soma and Vṛtra slaying are all allied subjects and are all symbolical in their nature.

(*iv*) In a sacrifice Paśu is said to be tied to a post, (4, 6, 3) and sacrificed in fire as an offering to gods. In 3, 8, 3 the sacrificial post is addressed thus : "O Living Substance (Vanaspati) stand upright, giving intellect to the sacrificer." The same Agni is addressed as Vanaspati and is requested to distribute the offerings to the gods, giving intellect to the sacrificer (1, 13, 4). In 3, 8, 4 it is mentioned about the post "The wise know ye well in their minds, ye nourished in the sacrifice, the sacrifices purify ye and glorify." In 5, 2, 7 it is stated that Agni released Śunaśśepa from the bonds of Yūpa and Varuṇpāśa. In 1, 13, 4 and 1, 170, 4 it is stated that sacrifice is for attaining Divine Light, after the so called kindling of fire. The post too is not the branch of an ordinary tree; we have to know what is meant by Yūpa and the release of Śunaśśepha from Varuṇa-pāśa. The above ideas marked (*ii*), (*iii*) and (*iv*) are connected with each other and point to one definite end.

(*a*) The knowledge of Yūpa corresponds to that of Saramā's search of the abode of the Paṇis, who restrained the Divine Kine, and to the idea of Soma brought by Śyena after fighting with Kṛśānu (4, 27, 3).

(*b*) The sacrifice of paśu tied to the post corresponds to the removal of obstruction of the cave called Adri or Pura (2, 20, 8) or burning of Pura (6, 16, 39) and also to Vṛtra slaying in Soma sacrifice. (1, 170, 4; 2, 12, 3; 1, 22, 21; 1, 36, 7).

(*c*) The release from Varuṇapāśa corresponds to the release of the waters, flow of purified Soma Juice (3, 36, 7) and the opening of the cave containing the kine (4, 1, 15) the winning of the Divine Kine (1, 10, 8) or Indra's finding milk in cows (5, 43, 1 and 3, 31, 11).

(*d*) The drinking of soma Juice, and the winning of Light or knowledge is the general result of all the exploits of Indra. Hence the flow of Soma waters after the slaying of Vṛtra should not be confounded with Soma Juice partaken by Indra, before slaying Vṛtra. Adri (1, 130, 3; 4, 1, 14; 1, 62, 3; 3, 31, 6; 6, 43, 3; 8, 49, 16; 8, 54, 8; 10, 108, 7; 4, 16, 8) is a rock which encompasses the cows, (as the waters are sometimes called) from which Indra, Angirasas, or Bṛhaspati, sets them free after striking down Vṛtra and it is also within the body of Vṛtra who obstructs the flow of the waters in darkness. (1, 54, 10; 5, 30, 4) The gaining of Soma is the result of the slaying of Vṛtra after the removal of the obstruction, which led to the release of the waters, and waters mingling with Soma become rivers gliding along their course (1, 23, 16; 8, 1, 17) and beautifying the body of man. (5, 47, 1; 7, 88, 2).

The term 'Seven rivers' cannot refer to ordinary rivers of water, but denotes rivers taking Soma Juice for Indra (3, 40, 4; 3, 42, 2; 9, 92, 4; 9, 76, 1; 9, 54, 2; 9, 53, 4; 9, 9, 4 and 6; 10, 30, 13; 8, 58, 12) producing heat (1, 23, 18 and 20) flowing through divine paths, full to the brim, oozing, purified, drop by drop (5, 43, 6) filtered through (pavitras 3, 36, 6 and 7), which make man know the light of God (3, 26, 8) and the seven rivers are said to be in the abode of Indra, the deity of the soul.

The winning of light is

(1) Through the piercing of the rock (4, 1, 14 and 15) which sets free the rivers (2, 19, 3; 1, 55, 6).

2. Through the drinking of Some juice (8, 48, 3; 9, 66, 23;).

3. Through purification by Pavitras (3, 26, 8).

Indra, after slaying Vṛtra, distributed Soma to the Devas (3, 36, 8). As soon as Indra was born for killing Vṛtra (3, 49, 1; 5, 29, 7) he was given Soma to drink by his parents Heaven and Earth, who informed him of his enemies (4, 18, 10); when he, pervading Heaven and Earth (3, 32, 10; 4, 18, 5) began his exploits, (3, 48, 3) and killed the Dasyus. Thus

Soma sacrifice begins after the birth of Indra and is not an ordinary one as commonly understood. It is begun at midnight alone. The terms Ghee, Prauga etc., used in sacrifice have special meanings (10, 130, 3; 6, 21, 4). So also ghee (4, 58 Sūkta.) Through the mistaken notion of rain to represent the release of the waters, the literal sense of the hymns has been changed in some places, by certain commentators against the context. The term Khani for example has been interpreted as "waters", instead of the ordinary meaning of "senses" in 4, 28, 1; 5, 32, 1 and senses as wealth and abhīke as "battle" instead of the ordinary sense of "near" in 4, 28, 3; In 5, 45, 1 the recovery of the Sun from the darkness of the night at dawn, cannot mean as interpreted by some scholars, the Sun after the darkness of the thunder storm.

In connection with Vṛtra's fight, Viṣṇu too is glorified. (1, 156, 5; 4, 18, 11; 8, 89, 12; 6, 69, 5; 6, 20, 2; 6, 17, 11; 2, 22, 1). To correctly understand the symbolic meaning of the above passages or to form a connected idea is impossible, if we follow only the literal sense of the expressions. So also in Ṛg Veda 8, 45, 37. The slaying of Vṛtra referred to in Ṛk-Saṃhitā (4, 18, 7) has a symbolical meaning, and this accounts for the questions raised in the Sūkta 4, 18, 6 and 7 and in 10, 130, 3 and 6, 21, 4.

As already stated the Ṛk Mantras have three meanings, and the same principle has to be applied in the interpretation of the above Ṛks, to avoid confusion of ideas. As Sanskrit words like "go" etc. have three or four meanings, the correct sense relevant to the context has to be adopted. So besides meaning (1) praises (2) rays. (3) cows, the term "go" represents knowledge or attainment of light (1, 62, 2; 4, 1, 14) and people pray to Indra for Vajra being given them to overcome enemies (1, 8, 3) and each man has to kill Vṛtra just as Indra did, with the assistance of God in the Temple of the heart, (1, 36, 8) hearing the dictates of conscience, and attain light (1, 170, 4) after opening the stall of divine kine (10, 48, 11). Indra is called slayer of darkness in 1, 173, 5, and he destroyed the forts of Dasyus (2, 20, 8; 7, 18, 13) and men kill Vṛtra to become Indra (10, 83, 7) and Indra and Bṛhaspati are invoked with the aid of the gods Vasu-Rudra-Ādityas. All the exploits of Indra and other gods, are also described as taking place for the sake of manu or man. (1, 31, 4, 4, 28, 1; 1, 165, 8; 1, 130, 8; 6, 49, 13; 4, 26, 24; 2, 19, 4; 2, 20, 7; 10, 43, 8; 3, 34, 4; 5, 29, 3).

The term Saramā (vāc as per *Nirukta*), represents the search like that of a grey-hound of Vedic truths (5, 46, 8) and the finding out of the Paṇis who concealed the cows, and the winning of light.

The return of cows represents removal of darkness, and attainment of light of God. The return of the waters (vide 1, 37, 12; 9, 49, 2; 4, 19, 8) represents the regular flow of Soma Juice or the essence of food as will be pointed out supra; therefore Soma is addressed as slayer of Vṛtra in 1, 91, 5; 9, 48, 2; 9, 1, 10; 9, 47, 2; and 6, 17, 11.

Serpents, Ahi and Vṛtra, whose heads were not crushed, but whose bodies lay in darkness, (1, 32, 10) after being slain by Indra's bolt which gave Light to the conqueror (1, 55, 6; 1, 33, 10; 11, 11, 8) are really obstructions to the sacrifice, *i.e.,* to the winning of light and to the full flow of the Soma rivers (8, 68, 2; 9, 56, 1) and so they are described as encompassing waters or cows. Vṛtra is said to be in blood-vessels (1, 121, 11) and Indra set free the rivers after striking down Vṛtra (4, 19, 8). Soma and Indra slew Vṛtra, and set free the seven rivers for the sake of man (4, 28, 1; 6, 72, 3) and gave him light of knowledge. Dasyus who wanted to ascend to Heaven, whose strongholds (or sensual desires) were destroyed by Agni and Indra, after winning thereby the divine kine, waters and sun (2, 20, 7; 5, 14, 4) or Soma, are really powers of ignorance and they were created by Indra devoid of good qualities *i.e.,* as powers of darkness (4, 28, 4; 6, 20, 10; 3, 12, 6; 4, 28, 3) and their weapons were destroyed in fire (2, 15, 4) and in these old Ṛks, the term "Ārya" does not occur. The seven forts of old hymns were described as 100 and as thousands of forts in the new hymns. In the 32nd and 52nd Sūktas of the 3rd Maṇḍala, 28th Sūkta of 4th Maṇḍala, 37th Sūkta of 8th Maṇḍala, Vṛtra or Ahi is described as slain by Indra, in Noon-sacrifice (3, 28, 4; 3, 32, 12; 10, 73, 7 vide also TS 6, 5, 5). Agni too is called Slayer of Rākhasas in Ṛks 4, 4, 1; 4, 3, 14; 8, 39, 8. and of Dasyus in 4, 28, 3; 4, 4, 1; 4, 3, 14; 8, 39, 8 and in 4, 28, 3; 6, 16, 15 and of Vṛtra in 6, 16, 48; It was Twaṣṭā that made Indra's bolt (1, 32, 2). If Vṛtra is son of Twaṣṭā how can his father have manufactured the weapon to kill his son therewith?

That Vṛtra was Twaṣṭā's son is mentioned only in the *Yajur-Veda,* and as such it is a later idea.

As the word Paśu is not used in the Ṛk-Saṃhitā in the ordinary sense of an animal to be sacrificed, and as Paśu rites too have no mention in the *Ṛk-Saṃhitā* and as it is done with the desire of becoming the slayer of

Vṛtra, Paśu is Vṛtra and not an animal (3, 32, 11 and 12) so it follows that the original winning of light after actual Vṛtra's slaying during the time of the Nivid or old humans, was later on developed into Jyotiṣṭoma sacrifice and Paśu rites in the *Yajus-Saṃhitā* period, when the year became of twelve months, when there were not 3 or 5 seasons for the year, as mentioned in the *Ṛk-Saṃhitā,* when there was no fear of long nights (2, 27, 14) and when all the stars of the Solar ecliptic were seen; and this too was still further changed into waving of lights before the idol or light of God in worship, during the Purānic or Sūtra period. This view is supported by the passage of *Muṇḍaka-Upaniṣad* (1, 2, 1). The sacrificial principles were taught to men (vide TS, 3, 5, 2). The Ṛṣis of the *Ṛk Saṃhitā* who had full knowledge of the Mantras, realised the Divine Light, and knew the gods in spiritual consciousness (5, 30, 1 and 2; 8, 48, 3) after drinking Soma Juice, which flowed on Vṛtra's slaughter. It is stated also that by performing Paśu and quarterly rites, Asuras who molested sacrifices were defeated and Devas became Devas. (TS 3, 2, 2).

In Advaita philosophy, Vṛtra is considered as a begetter of passions. Thus it is clear that Indra and other Deities of the *Ṛk-Saṃhitā* always slew Rākṣasas only in the course of Soma Sacrifices and not in bloody battles in land or water which could occur only on some (vide TS 6, 5, 1; 1, 6, 8; 7, 5, 1) cause or other and not always as described in the *Ṛk-Saṃhitā.* (RV 6, 36, 2) and to their death darkness flew away. (10, 113, 7) they were enemies of the gods (RV 6, 59, 1) molesting sacrifices (10, 7, 37; 10, 73, 7). There are 2 kinds of Yajña or sacrifice contemplated in the *Ṛk-Saṃhitā* corresponding to the new and old symbolical hymns intermingled together in the Sūktas. Prayers for pleasing gods, for obtaining wealth and happiness from them, occur only in the new Ṛks and not in the old hymns. The mantras (New hymns) were seen by Ṛṣis in their spiritual consciousness, not for any selfish purposes, but only to alleviate the sufferings of mankind, and sacrifices were not made in the way they are performed nowadays.

The Ṛṣis, content in their self, realised the gods. The distinction between Devas and Asuras is made only in the *Yajur-Veda* and *Brāhmaṇas,* and not in the *Ṛk-Saṃhitā* old hymns, where Asura is an appellation invariably of Devas; and Vṛtra is called Deva in 1, 32, 12 and is never addressed as Asura. With a non-Rākṣasic mind (RV 2, 10, 5) Agni killed Vṛtra in the sacrifice. Hence, the Purānic idea of demons could not be brought in the interpretation of the terms Rākṣasas and Devas of the *Ṛk-Saṃhitā* and imaginary comparisons made with the words of the other

languages for purposes of comparative philology, as the function of the Devas of the *Saṃhitā* are different from those of other books.

Nor is this Purāṇic meaning mentioned, in Yāska's *Nirukta,* about Indra, Vṛtra, and others, Devas and dual-Devas mentioned in the *Ṛk-Saṃhitā* are deities of Soma vessels wherein Soma libations are offered to them. Agni of Soma Juice is different from fire; hence the difficulty., The Vedic deities too are different from the Purāṇic gods and Ṛṣis; neither the deities worshipped according to the Purāṇas, nor the Purāṇic stories therefore as understood by common folk, find mention in the Vedas at all. The Vedic Astra, and Śastra are different from the Purāṇic Astra and Śastra. In the *Ṛg-Veda,* Indra is praised for always slaying Vṛtra and Viśvarūpa, but not in the Purāṇas, wherein he is condemned, as a sinner for having once killed Viśvarūpa, a Brahmin who is not mentioned at all in that light in the Ṛk-Saṃhitā.

The Indra of *Ṛk-Saṃhitā* is different Indra of *Yajur-Veda-Saṃhitā,* where Indra is described as the deity of the abdomen. The Vedic Rudra who is the father of Maruts is different from the Purāṇic Rudra. Names of dual deities are peculiar to the *Ṛk-Saṃhitā,* signifying only sacrificial ends. So also Uśanas is praised in the Vedic hymns, but in the Purāṇas he is priest of the demons. The Punjab rivers are not held in veneration by the Hindus, though the names occur in *Ṛk-Saṃhitā* in the reverse order from the Gangetic plain, whereas they ought to have been named from the Punjab down to the Gangetic plain, if the Vedas were complied, when the Āryans descended to the Gangetic plateau, and names of rivers too should have been mentioned in the 2nd to 7th Maṇḍalas, and not in the 10th Maṇḍala, which is believed to be spurious. The Devas are referred to as the senses of man. (Vide Ts, 1, 2, 3; 4, 1, 1; 6, 1, 4; 5, 1, 10).

So the term Rākṣasas has to be taken in the sense of evil forces and tendencies, and they are therefore, personified as Paśu in the body. This very idea is mentioned by Saṅkarācārya in the beginning of his commentary of the *Vājasaneya Upaniṣad.* The warring of Rākṣasas and Devas is treated in the Upaniṣads as the war between the Prāṇa and the senses.

The *Ṛk-Saṃhitā* requires that certain expressions should be interpreted technically; and the *Yajus* explains the meanings of such expressions in further detail, and these have to be adopted in interpreting or analysing the symbolic passages of the *Ṛk-Saṃhitā,* which seem meaningless in their literal sense; but it cannot be contended that it would be unwise to interpret

the Ṛks in the light of the Yajus without allowing for advancement of ideas between the two, and that the interpretation is the work of imagination, when the meaning of the original text is forgotten. The literal sense cannot be taken, as it gives no consistent idea, and attempts have to be made to arrive at the true meaning of the technical expressions, by a comparison of the various Ṛks of other Maṇḍalas, containing the same ideas in a different form, and the result verified with the *Yajur-Veda* interpretation, and solution of riddles in the Ṛks made, explaining the principles of Soma sacrifice implied in may of the Ṛks of *Ṛk-Saṃhitā.*

Only in the interpretations of the Mantras, symbolical in nature and meaningless according to the literal sense, is the *Yajur-Veda* useful. For instance in RV 5, 29, 8; 6, 43,24; 1, 62, 6; 1, 23, 20; 9, 108, 16; 9, 67, 14; 1, 134, 2; there is no conflict at all between the Ṛsis of *Ṛk-Saṃhitā* and the sentiments of the Brāhmaṇas and Yajus; nor is there anything new in the *Yajur-Veda,* where the *Ṛk-saṃhitā* ideas are only reiterated in clear language. For instance the terms "waters" referred to in the slaying of Vṛtra in the hymns relating to the conflict of Indra with Vṛtra is clearly described in TS 6, 4, 3. Moreover it has to be understood that both the original texts of the *Ṛk-Saṃhitā* and the interpretation in the Brāhmaṇas and Upaniṣads has been handed down in one unbroken tradition, for thousands or hundreds of years, and could not be impeached in anyway possible.

Adoption of meanings according to the literal sense, means interpretation of words according to Pāṇini's or other grammar, Amara-simha's lexicon or the Dictionary. Yāska's *Nirukta* is a better authority and older too than these books and still more so is *Taittirīya-saṃhitā* or Brāhmaṇa or Āraṇyaka and is therefore the best authority when compared with a later grammar, lexicon or dictionary or *Nirukta.* The *Ṛk-Saṃhitā* explains the terms Tanūnapāt, Nārāśaṃsa (3, 29, 11 etc.) and all the Vedas had definite purposes to serve.

The *Taittirīya Āranyaka* explains in (3, 1, 1) about libations of ghee in fire, and this when applied to the interpretation of (Ghṛta Sūkta) (4, 58 of *Ṛk-Saṃhitā,*) makes the meaning very plain. So also the *Taittirīya-Saṃhitā* passage (6, 2, 11) about the pressing of Soma Juice clearly explains the 28th Sūkta of the 1st Maṇḍala of *Ṛk-Saṃhitā.* The *Taittirīya-Āraṇyaka* explains about sacrificial vessels, (in 2, 18) and about offerings (in 3, 6). The *Chāndogya-Upaniṣad* explains about sacrificial fires in 5, 18, and

about Priests in 4, 15. This is what is meant by "priority of meaning" in *Pūrva Mimāmsā* of Jaimini (3, 3, 4) in preference to other meanings.

VII

OUTLINES OF SACRIFICIAL RITES

The Vedas enjoined on humanity performance of rites and sacrifices, with a view to enable them to contemplate the Supreme Being, and Soma Sacrifice was one of those sacrifices; and during the Vedic period this significance of the sacrifice was evident to the sacrificer. The Ṛtwiks explained the hidden meaning of the Tāntric observances, at the time whenever such rites were performed, so that the outward symbol might induce the necessary course of thought in his mind *i.e.*, the contemplation of the infinite Atman pervading the whole universe as virāṭrūpa analogous to the Macrocosm and the devotee's firm faith realised the picture, which his imagination painted in such glowing colours before his mental vision. Thus Indian Psychology realised the value of concentration, and looked upon it as the means for the perception of Truth. The entire discovery about the reality of man, was made not through intellectual effort, but through introspection or intuition. The Hindu practice of praṇava Dhyāna by periodical retirement from the seething world, shows that the mind may become calm and still to reflect upon life, looking at it from outside, and establish a personal spiritual poise and strength, not at all disturbed by the shocks of circumstances.

Life and mind never were functions of the material body and we have seen in telepathy that mind can act on mind without the use of the bodily organs. The Ṛṣis clearly showed in the sacrifice how mind could be kept at perfect rest through contemplation of God in the temple of the heart and how from the contemplation in tranquil mind, Ātmā may come in communion with or realise the omnipresence of the Supreme Self or his divinity in everything to overcome calamities and thus made religion a practical one; and man led a happy life fully understanding the Mantras.

Later on to understand it, a great amount of learning and deep insight into the spiritual lore was needed on the part of many, who by force of time and circumstances had their attention distracted by worldly concerns. Naturally with them the ritualistic ceremonies had the form only, their meaning having been lost sight of, through absence of learned priests. Now if any student tries to understand the symbolical expressions of *Ṛk-*

saṃhitā, meaningless in their literal sense, and consistently interpret the various ideas of the Maṇḍalas, all repetition of ideas and expressions in various maṇḍalas and sūktas have to be compared and the result verified with the help of the *Yajur-Veda.* And for analysing Ṛk and Yajus Saṃhitās and Brāhamaṇas, epitomes of sacrificial rites have to be studied along with Śrouta sūtras and Śulba sūtras for altars. Though references to viniyoga are given here and there by Vedic commentators, they have to be culled together, with great difficulty from various places or sources and this is done easily by Śrauta Prayoga, which is a compendium of Viniyoga of Mantras for each sacrificial rite. The Mantra determines the form of the sacrifice and Śrauta-prayoga deals with its procedure in accordance with Saṃhitās or Brāhmaṇas. So, for understanding the terms used in Soma Sacrifice, the rites named Darśapūrnamāsa etc. are necessary. The rites relating to Śyenaciti have a sketch too of the altar and bricks for guidance; and all rites are further divided into Houtram, Ādhvaram and Audgātram according to the priests engaged in the rites.

Samādhi and other Yoga practices, Tantric Śraddhā, and Āgamic Pūja rites based on the Vedas have arisen, and are being observed, though meaningless by all Āryans throughout India, and these have come to us taught through Gurukulavāsa, and have been in existence for the past several hundreds of years.

It is not true that physical sciences were not cultivated in ancient India. For the Ṛṣis of the *Ṛk-Saṃhitā* knew Medical Science, the dhātus of body (RV 1, 34, 4), legs were amputated and replaced by iron substitutes (1, 116, 15); smelting of iron is referred to in 5, 9, 5 and 6, 3, 5. The crucible process of making cast steel in a fused condition by cementation is an Indian discovery of very ancient times. Injured eyes were plucked out, and arrow-shafts extracted from the limbs of the wounded. (1, 116, 15). And this knowledge of Anatomy, and other scientific practices, sprang from religious needs, and served religious purposes.

If we try and see how our customs, Āgamic and Tāntric rites and Yoga practices arose, and on what sacrificial rites and Vedic Mantras they are based, the symbolical meanings of the Mantras will become clear. In prehistoric days everything was done as a rite and was given a sacrificial name. So a lucid explanation of the details of the sacrifice, as far as possible, is attempted here, reconciling the Mantras with the Tantra, in accordance with the application (that is) solving the symbolical language

of Mantras and rites, and showing at the same time how vedic expressions were interpreted and used in good old days in Indian traditions and observances, when the meaning of Ṛk-Mantras used in rites were in consonance with the viniyoga; and what points of difference in ideas may be noticed between the *Ṛk-Saṃhitā, Yajur-Veda,* and Śrauta and Mīmāmsā-sūtras, and how the sacrificial rites have developed from the times of the old hymns of *Ṛk-Saṃhitā.*

Various sacrifices many paśus, Kapālas, and sacrificial vessels and fires, find mention only in the *Yajur-Veda.* The *Ṛk-Saṃhitā* contains sacrificial expressions which imply a sacrifice with Soma vessels, some drinking and slaying of Vṛtra. Hence the earliest Vedic and most important sacrifice is the Soma sacrifice. Left us see what its nature is, how the sacrificial hall is constructed and what Soma vessels and fires are used therein.

In the sacrificial hall, Prāgvamśa represents the legs; Sadaḥ represents abdomen, Havirdhānam lungs including the heart, (TB 2, 1, 5, 1) and this symbolic description cannot be misinterpreted as a praise only when the literal sense cannot give any consistent idea; and such a misinterpretation is condemned in *Pūrva-Mīmāṃsā-Sūtras.* (5, 3, 41 and 42). Without making attempts to arrive at the true meaning of Vedic expressions, one must not have recourse to such interpretations without knowing how Hindu customs and traditions have arisen based thereon, and how the principles thereof have been preserved in tact in symbolical passage for the last thousands of years in Tatvanyāsa-Mantras, Mātṛkānyāsa-Mantras and Aṣṭākṣara and Pañcākṣara-Mantras for invoking the manifestation of the presence of deities, on the parts of the body of the contemplator, or of an idol, or in places to be consecrated, according to the above rites,-the position of Vināyaka in Mūlādhāra, of Viṣṇu in the heart, of Rudra in the head and of the flagstaff at the navel in temples, all point to the above interpretation. Unless the Soma sacrifice which is implied in the Vedas is understood, no attempt could be made to correctly interpret the symbolical terms occurring in the *Ṛg* and *Yajus-Saṃhitās* of the Vedas. Otherwise the mantras of the *Ṛk-Veda* will appear as riddles and become meaningless. The whole Soma sacrifice is acted like a drama, the sacrificial vessels priests and fires have a meaning which can only be known by a comparison of *Ṛg-Veda* and *Yajur-Veda* and Śrauta-Prayoga.

The present Hindu traditions, religious rites, and ceremonies, which are admitted and observed by all are based on Vedic mantras, and if a

compendium of such mantras is prepared, the above meaning will turn to be the true interpretation.

From the situation of the fires in the sacrificial Hall, the Ṛṣis taught how contemplation of God in the heart may be made. The Prāgvamśa is so called because the bamboos of its roof are longitudinal in the direction of the head, like bones and blood vessels of the legs in contra-distinction to those of the trunk of the body, where they are crosswise like the ribs. The relative positions of altars and fires in the sacrificial rites, are described in the Śulba sūtras according to the positions of the various organs of the body. All sacrifices and ceremonies are divided into three portions : (1) Introductory or preliminary (2) the Main portion of the rite (3) the End of the rite. So also is Soma sacrifice.

To have an idea of the Vedic terms used in this chapter their meanings are expressed briefly here for purposes of reference.

Droṇkalaśa is a Soma vessel, referring to the heart.

Upasad-rites refer to preliminary Soma rites.

Tripurāsura is a Rākṣasa who possessed three forts.

Rākṣasas as a rule oppose Devas in their acts.

Pāśupatāstra is a bow of Rudra.

Sahasrāra refers to the brain.

Ekādhāna Āpaḥ-water to be mixed with Soma.

Paśubandha are rites relating to the sacrifice of a living animal.

Prātar-Anuvāka are hymns first recited in Soma sacrifice.

Prāgvaṃśa are the first portion of the sacrificial hall where the public could enter.

Rites following Paśu rites are called Puroḍāśa rites.

Dakṣiṇāgni are one of the fires kept in Prāgvamśa referring to mind.

Dasyus are Rākṣasas killed by Indra.

Vajra is the weapon of Indra with which he smote Vṛtra.

Bhakṣa is drinking of Soma Juice.

Savana are main rites of Soma sacrifice.

Dhiṣṇyah are abodes of Devas having altars.

Antarikṣa are middle regions. Ṛtwiks are Priests in Soma sacrifice.

Ṛtwiks are priests in Soma sacrifice.

Soumika-Uttarāvedi are Soma altar.

Aiṣṭika-Vedi are altar for minor rites.

Ādityagraha and Marutgraha are vessels of Soma Juice.

Viśvedevas are The Devas collectively or Devas besides Indra, Agni, etc.

In the Upasad rites it is stated that the Rākṣasas had three forts or cities made of iron, silver and gold; the Devas finding it difficult to overpower them, made three worlds in the body of man *viz,* abdomen as earth, heart as Antarikṣa or middle regions, and lungs as heaven and conquered the Rākṣasas and became Devas, taking their stand or refuge in the heart which is considered Aparājita or invulnerable, Vide Śukla-Yajus-Saṃhitā 5 Adhyāya, TS 6, 2, 3; 1, 2, 11 and AB 1, 4, 23. It is also stated there that Agni is in the lungs, and Vishṇu is in the heart, that Rudra or mind (master of passions) with Viṣṇu or heart as weapon and Soma as bow controlled the self; Rākṣasas are evil passions that obstruct the work of the Devas for the development of the Higher self in man. The warring of the two elements are constantly referred to in the Vedas, Brāhmaṇas and Purāṇas. The story of Indra slaying Vṛtra is narrated as follows in TS, 2, 4, 12, and in *Ṛk-Saṃhitā* in many mantras; *but there is a difference in the narration* of the stories between the *Ṛk-Saṃhitā* and *Yajur-Veda.* In the *Yajur-Veda* it is said that when Tvaṣṭās' son Viśvarūpa was killed by Indra, the father to revenge his son's death performed a sacrifice to rise up an enemy able to kill indra and got a son named Vṛtra for the purpose. When Vṛtra obstructed the performance of Soma sacrifices, Indra found himself not equal to withstand Vṛtra, and had recourse to the aid of Viṣṇu in the heart, and with his friends's help defeated Vṛtra. Indra is the deity of the abdomen (TS 6, 2, 10), Viṣṇu of the lungs (6, 2, 9) and Vṛtra is in the abdomen. (2, 4, 12 and 6, 2, 11). Here the symbolical Tvaṣṭā represents the palpitating organ of the heart, his son Vṛtra the evil passions, and Indra the good nature of man. Yajña is Viṣṇu and through him Rākṣasas are overpowered (TS 6, 2, 9) and the sacrificial hall served as a nursery for practising contemplation of God in the macrocosm, considering that the whole universe created is in the bosom of God, (Vide AĀ 2, 1, 4).

The story of Tripurāsura killing is more less identical with that of Upasad-rites and it represents the overpowering of the evil forces in man.

It is said that Rudra, the master of passions, with Brahmā as charioteer, and Viṣṇu as shaft, and Meru or Suṣumṇā as bow killed Tripurāsura in his three dens or stages of waking, dreaming and sleep, set free all the Devas and made man know the real Truth (Vide *Bhāgavata-Purāṇa* 7, 10). Pāśupatāstra is described as Sahasrāra with the bow of Pināka which has seven heads (Vide *Mahābhārata* Anuśāsana-Parva, 45th Adhyāya). On the principle of the story of three worlds referred to in the body, the term Dyāvāpṛthvī (Heaven and Earth) refers to chest and abdomen in passages where the literal sense gives no clear idea owing to the symbolical language.

1. Vapā (diaphragm) is between Heaven and Earth (RV 3, 44, 3).
2. Pressed through stones (teeth) brightening Heaven and Earth (chest and abdomen) Some flows into Droṇakalaśa (RV 9, 75, 4).
3. Agni is asked not to burn heaven and earth in the body of man. Hence Sāyaṇa has given the meaning of Sadah as Antarikṣa (RV 5, 87, 4).
4. Agni, messenger of the sacrifice knows his duties between Heaven and Earth (in the body of man) (RV 4, 7, 8; 4, 8, 4). This meaning has to be adopted, as sacrifices are done only on earth and not in the air between Heaven and Earth. How could Rākṣasas be stated to live round the Sun obstructing the Sun's path both morning and evening (Vide *Taittirīya Āraṇyaka*). So everything must be construed symbolically.

Some sacrifice implied in the mantras of the *Ṛk-saṃhitā* seems to be different from the one observed nowadays, for the reasons stated below :

1. Excluding Camaśādhvaryavah' there are 16 Ṛtwiks or priests in the present day sacrifice, whereas in the *Ṛk-Saṃhitā* (1, 162, 5; 8, 81, 20; 9, 10, 7) only seven priests are mentioned, while 6 priests are referred to in 5th Sūkta of the 2nd maṇḍala. Camasādhvaryavaḥ are referred to in I, 15; 2, 36, 37 and 38 of *Ṛk-Saṃhitā*. In TB 2, 2, 5, 1, and TĀ 3, 11, 1, ten priests are mentioned. In Ṛk Saṃhitā 7, 17, 4 and 2, 1, 2 Agni is praised as facilitating the duties of 7 priests. That the priests are divine is mentioned in RV 10, 2, 1; seven priests are referred to in RV 3, 4, 5 and 10, 63, 7. The invocation of the 16 priests in the mantra ritual has no mention at all of the 16 priests. And moreover Agni is praised as doing sacrifice to the Gods (Vide 7, 17, 4; 6, 62, 4; 5, 13, 3; 6, 52, 12; 7, 2, 10; 8, 39, 9 of Ṛk-Saṃhitā.) All these facts prove that the division of 4 main Ṛtwiks with 4

assistants for each is an arbitary one, not based on Vedic texts. In the *Ṛk-Saṃhitā,* the Devas are said to do the sacrifice.

2. The present practice of using antelope skin, which is not at all referred to in the *Ṛk-Saṃhitā* instead of cow's hide (RV 1, 28, 9) and of milk as substitute for Surā (lymph) is a later development against the spirit of the mantras. So also is the practice of reciting Āprī-hymns according to the gotras of the sacrificer inconsistent with the *Ṛk-Saṃhitā,* where certain Gotra-Ṛṣis have been revealed the Āprī hymns, while other Ṛṣis have not been revealed the Āprī hymns at all. Even Ṛṣis like Gṛtsamada, Sumitra (10, 70 Sūkta) and Pavamāna in the 9th maṇḍala, who are not included in the main seven Gotra Ṛṣis, have seen the Āprī-hymns. So the selection of Āprī Hymns according to the gotra of the sacrificer is unsupported by Vedic texts and is a later development.

3. The practice of 'Ekādhāna-Āpaḥ' brought by the priests in earthen pots on the night previous to the Soma extraction day, *i.e.,* previous to the recitation of Prātar-Anuvāka is not signified in the mantra recited by the priests on the occasion. The mantra describes natural flow of the waters and does not refer to the pots of water brought by the priests. So also the mantras recited in the various Paśu and other rites done in Prāgvaṃśa are unconnected in their meaning with the rites concerned. These facts prove that the above rites are only later development when the meaning of the Vedic texts was forgotten.

4. There are no mantras for the actual performance of Puroḍāśa rites and slaughter of Paśu, though Tāntric acts are done according to the ritual without any Vedic authority therefor. In the *Ṛk-Saṃhitā* Agni alone is called the executioner (RV 2, 3, 10) and slayer of Vṛtra (3, 4, 10; 10, 110, 10) and not any priest. Nor are the words Prāgvaṃśa, Dakṣiṇāgni. Hotrakah etc., found in the *Ṛk-Saṃhitā* nor the fires kept there have any Vedic authority. The situation of Prāgvamśa, separate from the main hall of Soma sacrifice lends support to the view that performance of rites therein is only a later development after the significance of the mantras was forgotten. Puroḍāśa has nothing to do with Paśu in the *Ṛk-Saṃhitā* and is considered as food of the Devas. (RV 8, 67 (78) 1 and 7). Puroḍāśa rites are supplementary to Paśu rites in the *Yajus-Saṃhitā* but not so in the *Ṛk-Saṃhitā* where Puroḍāśa and Soma oblations alone are mentioned as offered to Indra in the three Savana rites. The terms Soma and Puroḍāśa occur together but not the term Paśu therewith in the *Ṛk-Saṃhitā,* nor does the

term Paśu find any mention therein in the sense now used in sacrifices. There was real slaying of Vṛtra in *Ṛk-Saṃhitā* times as per intention of the sacrificer but not so in the *Yajur-Veda* period;

5. The following difference may be observed between *Ṛk-Saṃhitā, Yajur Veda* and the rituals of the present day :

(*a*) Sacrificial implements, vessels, sacrificial post, grass, ghee, doors, stones, Soma Juice, fires etc. are deified in the *Ṛk-Saṃhitā* and *Yajurveda* but not in the sacrificial ritual *e.g.* Ādityagraha, Marutgraha etc.

(*b*) Indra is lord of Soma, Soma is called 'indavaḥ', (vide candrasa in indavaḥ Ṛg-Saṃhitā 3, 40, 4 in the early hymns) but later on Soma itself came to be considered as Rāja, 8, 48, 7; 8, 68, 9 etc. in the *Ṛk-Saṃhitā, Yajurveda and Upaniṣads.*

(*c*) There was no distinction between the terms Deva and Asura in the early hymns of the *Ṛk-Saṃhitā.* Vṛtra is even called a Sura and is not addressed at all as an Asura in the *Ṛk-Saṃhitā.* But in the *Yajurveda* and at 15 places of the later hymns of the *Ṛk-Saṃhitā* the distinction between Deva and Asura is maintained.

(*d*) The reward for the sacrifice is mentioned in the *Yajur Veda* but not in the *Ṛk-Saṃhitā* where removal of bondage is the natural result (RV 7, 59, 12)

(*e*) Indra is praised as slayer of Vṛtra in the *Ṛk-Saṃhitā* but he is also described as the deity of abdomen in the *Yajur-Veda.*

(*f*) While iron forts and seven forts of Dasyus and Śambara are mentioned in the old hymns of *Ṛk-Saṃhitā*, they are divided into three kinds of forts in the *Yajur-Veda* as iron, silver and gold *i.e.,* Tripura of Upasad rites (Vide TS 6, 2, 3).

(*g*) Vṛtra is considered as born to Tvashṭā after Indra's killing Viśvarūpa in the *Yajur Veda* but not so in the *Ṛk-Saṃhitā,* where he is never spoken of as Tvaṣṭā's son. On the other hand, Tvaṣṭā got Vajra weapon for Indra to kill Vṛtra, and this could never have happened if Vṛtra was the son of Tvashṭā, and Tvaṣṭā too has been styled Viśvarūpa in many hymns of the *Ṛk-Saṃhitā.*

(*h*) The Sacrificial ground is mentioned only in the *Yajurveda* but not in the *Ṛk-Saṃhitā* where the sacrificer's house alone is mentioned as the place of sacrifice.

(*i*) The idea of twelve months in a year, and of Rudra as Agni and master of Paśu are mentioned only in the *Yajur-veda* but not in the *Ṛk-Saṃhitā.*

(*j*) Soma juice flowing is addressed as Pavamāna in the *Ṛk-Saṃhitā,* but in the *Yajur-Veda* the epithet is transferred to the flow of Soma Juice during the three Savana rites.

(*k*) Śyena brought Soma according to the *Ṛk-Saṃhitā,* whereas the *Yajur-Veda,* Gāyatrī took the form of a bird and brought it. Soma shoots are purchased and brought in a cart drawn by Devas and Asuras according to the *Yajur-Veda,* but in the *Ṛk-Saṃhitā* Soma Juice alone is described as being brought in a wheelless cart by the bird Śyena.

(*l*) The term Nārāśaṃsa refers to Indra and Agni in the *Ṛk-Saṃhitā* but in the *Yajur-Veda* and sacrificial ritual it refers to the flow of Soma Juice wherein Agni or chemical heart is produced. (TS 1, 8, 21). Soma Juice was tasted by Indra and Agni (RV 3, 22, 1; 3, 35, 9) but is kept apart from Agni in the *Yajur-Veda* and Sacrificial ritual. Agni conducts Soma as per *Ṛk-Saṃhitā* and is generated when Soma Juice is supplied to organs. Soma-oblations are made to Devas through Agni *i.e.,* fire in the *Yajur-Veda.*

(*m*) Sarasvatī is a deity in Pra Uga Śastra presiding in the brain as per *Ṛk-Saṃhitā* but not so in the *Yajur-Veda.*

(*n*) Yajñāyudhāni, (weapons of sacrifice) are mentioned only in the *Yajur-Veda* but not in the *Ṛk-Saṃhitā.* Iā refers to Agni in the *Ṛk-Saṃhitā* but it is termed Idā in the *Yajur-Veda* and refers to a cow in the Idā-rites in Puroḍaśa.

6. It is stated in the Kaṭha and *Bṛhadāranyaka Upaniṣads* that Nāḍis spring from the heart. The Vanaparva passage of *Mahābhārata* in Dharmavyādha story refers to the nāḍis springing from the heart bearing food. But against these teachings we find in the sacrificial ritual that some vessels are kept in one place above and around Droṇakalaśa and far from Agnīdhra fire but also detached and unconnected with one another, though Soma Juice is described in the mantras of *Ṛk-Saṃhitā* as flowing from one vessel to another. (Vide RV 9, 67, 14)

7. So also the position of Dhiṣṇyaḥ; Devas are addressed as fires in the *Ṛk-Saṃhitā,* (1, 3, 9 and 2) and no one easily knew their situation (10,

114, 9). Aśvins are addressed as Dhiṣṇyah in Pra Uga-Śastra and 7, 67, 1 of the *Ṛk-Saṃhitā*. In TS 6, 3, 1, the senses are referred to as Dhiṣṇyaḥ, (Vide also RV 4, 3, 6) and special altars erected in Saḍah (abdomen) for the above deities are designated as Dhiṣṇyaḥ. And Agni is described as gaining strength in Dhiṣṇyaḥ. This shows that the term has a special symbolical meaning and is not an ordinary altar. The priests starting from the altar of Agnīdhra (heart) and returning to the same point in each Savana rite points to the circulation of Soma Juice from the heart to the organs and back. So such discrepancies between the mantra and the rituals have to be investigated.

8. As the system of gotras originated in the later Sūtra Period and as meaningless rites were introduced during the revival of Brahminism when the meaning of the mantras was not studied, I think that the system of sixteen Ṛtviks also was introduced in the same period for the education of the public, and Ṛtviks taught like actors in a drama the functions of the Devas and Soma vessels and the principles of Soma sacrifice. The fact that one thousand men are to be fed in Soma sacrifices and they should be allowed to enter the sacrificial hall till Prāgvamśa alone and not further, shows also that new sacrificial rites and temple rites were introduced during the revival of Brahminism. I think that the use of Prāgvamśa in the sacrificial hall for Kāmyeṣṭi purposes is only for the education of the public, and so necessary changes were effected in the storing of all soma vessels and altars in one place. This view will be found correct, if the sketch of the sacrificial hall is seen along with the discrepancies pointed above for investigation in detail.

9. Agni is described in the *Ṛk-Saṃhitā* as himself doing sacrifice to the Gods, and he is in the sacrifice along with the Devas, and he feeds them carrying their oblations in Soma Juice through Divine paths. Indra received the Soma Juice in Agni. Devas are called Camū-Ṣadaḥ and Agni drinks only with them in the vessels dedicated to them (RV 1, 14, 10). It has to be noted how Agni could offer Soma oblations to the gods after they are thrown in the fires and burnt away. Hence the present day sacrifice is symbolical. The truth will be found out if we investigate the matter.

10. The same discrepancy may be found about the term Agnīdhra of *Ṛk-Saṃhitā* and of the mantra ritual based on the Mīmāmsā-Sūtras. The northern portion of the sacrificial hall is called Havirdhāna which corresponds to the lungs in the body of man. In the mantra ritual it is

stated that Agnīdhra fire is in the southwest portion of the lungs or Havirdhāna. But the northern portion of the sketch of the sacrificial hall, built in the form of a human body points to the Droṇakalaśa being in the lungs also. The Yajur mantra describing the Dronakalaśa (TB 3, 1, 6) tallies with the description of the circumference of Agnīdhra fire. If Agnīdhra is different from Droṇkalaśa, its description as one of the worlds of the sacrificial hall becomes discrepant, for in the symbolic sense the abdomen represents the earth, Agnīdhra the middle regions, and the lungs the heaven. (Vide TS). Hence on account of the same description, both the terms cannot refer to different organs in the lungs.

Moreover, Droṇakalaśa is described in the mantra ritual as lying concealed below the left lung and conical at the apex. It is described also as connected with the lungs above through the Soma vessels there and has the diaphragm below. Droṇakalaśa contains food. (TS 5, 4, 11). So it refers to the heart. It is placed in Agnīdhra (TS 6, 3, 2); Agnīdhra is considered as Aparājita or invulnerable and there Viṣṇu is considered as seated (TB 3, 7, 7) and it is his abode (TS 3, 2, 3). The heart is considered as the Aparājita town in the body, as it is not affected by diseases till the end of life. It is considered as the town of the Devas in the Upaniṣads, Soma circulation called Pāvamānasarpaṇa starts from Agnīdhra and returns to Agnīdhra. So this term refers to the heart also. Devas are said to have got their portion of Soma Juice from the heart, (RV 2, 36, 4 and 10, 14, 3) referring to the supply of Soma Juice from the heart to the Devas in the vessels and organs of the body.

It is also stated that Agnīdhra lies near the upper portion of the back of the body (Pṛṣtya) and corresponding to it, there is in the south Mārjālīya or the colon; when Soma was being taken from the alimentary canal to the lungs, the Rākṣasas molested Soma, but Agni overpowered them and mystically took Soma to the lungs when Viṣṇu (the deity of the heart) opened the doors admitted Soma therein, and then oblations are made in Agnīdhra. (Vide Aitareya-Brāhmaṇa). Here the term Agnidhra refers to the heart, whose doors were opened by Viṣṇu to Soma. The mantra in the Savana rites by which Agnīdhra (priest) makes oblations to the gods refers only to the filling up of Soma Juice in the vessels from Droṇakalaśa and this mantra is recited when each Soma vessel is taken up and offered for taste of the Devas (RV 3, 32, 15).

Here the mantra means one thing and the Tantra does something else. The mantra refers only to the filling up of the Soma Juice in the vessel

while the Tantra relates to the lifting of the Soma vessel with the Juice. Etymologically the term Agnīdhra refers to a vessel of Soma Juice. The term is used to denote the priest also who ignites the Agnīdhra fire. As libations of Soma Juice are received by Devas through the heart, (Vide RV 10, 114, 3) and as Agnīdhra is said to offer Soma libations in his fire to the Devas from Droṇakalaśa, it may be safely inferred that both the terms Agnīdhra and Droṇakalaśa refer to the heart alone, the fire being personified as a priest. If all the above ideas are connected together, the descriptions clearly makes out Agnīdhra as the heart or Droṇakalaśa.

This fact proves the various functions of the heart; it is a Soma vessel for receiving and storing the Juice for distribution and also a priest for offering the oblation to the Devas from the heart. The term also refers to the animal heat within the heart (vide *Mahābhārata,* Anuśāsana-Parva 43, 18 and 62) and is therefore called Agnīdhra fire. Hence the position now given to Agnīdhra fire apart from Doṇakalaśa in the sacrificial ritual is for purposes of explaining it to the public, though it is opposed to Vedic ideas.

There are three fires in the body and Agni is stated to be in sacrifices (RV 1, 14 etc.). The first fire is in the mind, the second fire is in the heart, and the third Āhavanīya in the mouth (TS, 6, 2, 11, and *Chāndogya-Upaniṣad* 5, 18): and these should be preserved always during the life of the sacrificer. These fires are referred to only in Soma sacrifices. There are three other fires of the same name kept in Prāgvaṃśa in the entrance portion of the sacrificial hall and these fires are (1) Gārhapatya (2) Āhavanīya and (3) Dākṣināgni and they are explained in *Chāndogya Upaniṣad* 5, 18 as follows : Heart refers to Gārhapatya, mind is Dakṣiṇāgni, mouth is Āhavanīya and they are used only for performing minor rites in Prāgvaṃśa *i.e.,* for preliminary and other rites and not for the main Soma sacrifice. These fires are also mentioned in the Aitareya-Āraṇyaka (3, 1, 2).

There are two separate altars used for the two sets of fires, one Soumika altar in the north (Vide *Śatapata-Brāhmaṇa* 3, 5, 12 and Tait. Saṃhitā 6, 2, 11) and the other Aiṣṭaka altar is in Prāgvaṃśa. The former is called Uttara-Vedi for it is situated north of the usual altar of Gārhapatya (heart). From the above it will be seen that there is no Agnīdhra in minor sacrifices and it is only used in Soma sacrifice. Dakṣiṇāgni is called Anvāhāryapacana, because it was brought by divine messengers. (TS 1, 5, 3; 1, 7, 3). It is powerful for contemplation of God, for removing obstacles

and defects and is used for all purificatory rites. It is fire or mind, kept calm and standstill in the body through the control of Prāṇas after killing the Rākṣasic nature of mind. (TS 1, 6, 8); and ghee oblations are made through the Dhruva vessel. It may be asked how could there be two sets of fires. The one is to overcome the bodily evil forces or passions while the other is for the attainment of worldly objects (Vide TS 6, 2, 7 and 8). Unintelligible as it may be for ordinary men to understand the significance of Soma sacrifice, (RV 9, 97, 35) the outer fires in Prāgvamśa are set up symbolically in Tāntric rites to teach the less enlightened to those who seek for fulfillment of worldly desires, as without something substantial or tangible, human mind is not likely to grasp abstract ideas easily. This appears to be the meaning for allowing the public till Prāgvaṃśa portion in the sacrifice and for the saying that at least 1000 people should be fed in Soma sacrifices.

VIII
CONTROL OF PASSIONS

The practical way for control of passions and for the development of spiritual nature aimed at in the sacrifices is as follows :

The Ṛṣis considered that by keeping the abdomen clear and brain cool, the health of the body may be regulated, passions and anxious thoughts controlled or nipped in the bud, and mind diverted towards God in meditation. For this purpose Thraidhataveyiṣṭi referred to in *Taittirīya-Saṃhitā* (3, 2, 11; 2, 4, 12) or balancing of the three Dhātus of the body and Paśubandha are ordained. With the help of Viṣṇu the diety of the heart, who manifested his presence in the three world, (TS 2, 4, 12; RV 4, 18, 11; 8, 100, 12) became Trivikrama, protected Indra all round and made Vṛtra powerless everywhere, Indra slew Vṛtra easily. Both Indra and Viṣṇu regulate the three Dhātus (Vāta represents indigestion, Pitta represents the result of the quickened heart beats, and Sleṣma represents the want of oxygen owing to excess venous blood).

This Iṣṭi is now developed as Prāṇāyāma in the Yoga system *i.e.*, through the control of Prāṇa and Apāna and the regulation of the beats of the heart; the nervous system is gradually induced to control the involuntary muscles of the heart, abdomen and lungs. This idea is represented in the story of the *Mahābhārata,* where Garuḍa (Śyena) soaring high as Udāṇa through the Kuṇḍalinī and spinal cord, holds Prāṇa and Apāna (elephant and tortoise) in its claws and eats them away (Vide Mahābhārata,

Anuśāsana-Parva, 28 and 29 Adhyāyas). This is what is meant by the expression 'hṛdi nirodhanam' in *Gītā* 8, 12 and *Bhāgavata* 7, 15, 33. This Prāṇāyāma is performed for contemplation of God in calm mind for being absorbed fully in the Lord for knowledge of the Truth and for superior mental force.

Even the effects of poisons may be counteracted by Yoga practices, (Vide RV 10, 136, 7 which hints at the process). The Padmāsana posture controls the intestinal rings and gives no room for Hernia in prāṇyāma practices. Hernia is only brought on by pushing muscular effort to painful excess so as to affect the intestines.

Eustachean tubes lead to the upper part of the pharynx; hence air inhaled and shot in Udāna through the Eustachean tube cavities affects the cerebrum and cools it perfectly. Deafness due to congestion in the throat may be cured by this process also. Even pains in the ear may be relieved.

IX

QUOTATIONS FROM VEDAS

The various rites in Soma sacrifice relate to the functions of the organs and vessels of the body and these are referred to in the following quotations from the Vedas.

1. (*a*) Vṛtra is abdomen, (TS 2, 4, 12).
2. Abdomen is sadaḥ, which is considered as physical world in the three worlds of the body. (TS 6, 2, 11).
3. Two divine doors of Sadah (TS 3, 2, 4).
4. Vṛtra encompassed the whole Universe and within him is Heaven and Earth and so he was called Vṛtra, and waters of awful smell flowed on his death out of the body, (Vide Śatapata-Brāhmaṇa).

   (*b*) Sacrificial vessels are referred to as organs of the body used for contemplation of God :

   1. Tongue is Juhūḥ, mind is Upabṛt, Prāṇās are Sruvaḥ (Vide TA 2, 18).
   2. Mind is offering, Dīkṣā is wife (TA 3, 6).
   3. The wings of Śyena are the liver lobes (*vide Śukla-Yajus-Saṃhitā* 14, 85). *Chāndogya-Upaniṣad* says in 5, 18 heart is gārhapatya, mind is Anvāhāryapacana and mouth is Āhavanīya.

(*c*) Brahma is mind, tongue Hotā, Prāṇa Udgātā, (Vide *Chāndogya Upaniṣad* 4, 15).

(*d*) Tongue is Subrahmaṇya and his offspring is Soma. (Vide AA, 6, 3 and TS 6, 1, 7) meaning thereby that Soma was purchased by the mouth. Mahīdhara also endorses the same view. (Vide *Śukla-Yajus Saṃhitā,* 4-16).

(*e*) Mind without action is Sruk, mind in action is ghee, object thought of grass. (Vide TA 3, 1, 1 and 24, 6). Knowledge represents dry fuel pieces. Paridhayaḥ in RV 10, 90, 15 refers to the 7 senses, 21 fuel pieces refer to the various organs and vital airs of the body. This shows that contemplation of God is aimed at while ghee oblations are made in the fire. *e.g.,* Jābāli and Satyakāma are referred to in *Chāndogya-Upaniṣad* as having made meditation in the sacred fires, and the altar is the temple of the heart in such meditation.

(*f*) The pavitras of Agni are Prāna, Apāna and Vyāna (Vide Śatapatha, Brāhmaṇa 1, 1, 3, 2; TB, 3, 3). Two pavitras, Prāṇa and Apāna are used for purification of ghee. (Vide also RV 9, 83, 1).

In the body of man, Heaven and Earth refer to chest and abdomen (Vide Mahīdhara's commentary on 7-4 of *Śukla Yajur-Saṃhitā.* The three deities referred to in Apri hymns are Prāna, Apāna and Vyāna, and also the fires in the lungs, brain and abdomen. (Vide *Aitareya-Brāhmaṇa* and TB).

(*g*) *Aitareya Āranyaka,* Kavaṣeyas asked about the object of sacrifice. The reply was, they made Prāṇa oblations in the mouth.

(*h*) Heart is the sacrificial post to which feelings of mind are tied and slaughtered. (Vide TA, 6, 64).

(*i*) Dīkṣā is made with all the senses and mind concentrated in God, sacrificing everything on earth. Sacrifice or life is begun after breathing. (Vide TS, 1, 1, 2). The end of a rite is mind fully absorbed in God. In *Śatapatha Brāhmaṇa* (11, 3, 8, 3) it is stated that in Svādhāyaya Brahma Yajña, tongue is Juhūh, and mind is Upabhṛt.

(*j*) *Taittirīya Upaniṣad.*

There is the Ākāśa within the heart Suṣumṇā subtle like end of hair divides the cerebrum into two hemispheres....in the heart furnished with blood vesels.

(*k*) There is the Aśvattha tree showering down Soma Juice in the city of the heart (Aparājitā) (*Chāndogya,* 8, 5).

(*l*) Ānanda-tīrtha in his commentary on RV 1, 28 Sūkta, interprets Ulūkhala as tongue, Soma extraction is in the mouth, the planks are the lips for pressing Soma Juice. The same idea is conveyed in TS, 6, 2, 11.

(*m*) Durgācārya explains "woman" as Nadīs with red clothes while commenting on RV 1, 24, 7.

(*n*) Mahīdhara explains Devas as the senses and Saṅkarācārya too in his commentary on *Bṛhadāraṇyaka-Upaniṣad* considers Devas and Rākṣasas as good and evil forces in the body. In the *Taittirīya Saṃhitā* Prānas or Senses are the Devas (5, 4, 6). The Saptariṣis refer to the senses as per Yāska's *Nirukta.* In *Kāṭhaka-Upaniṣad* the steeds of Ātma are considered as the senses.

(*o*) In Mahīdhara's commentary of 1, 2, 3 of *Śukla Yajur-Saṃhitā* Śikyapāśa is considered to be worn near the navel with fire therein, hanging like a sling from the neck. Similarly Sāyaṇa interprets "Tanūnapāt" as fire in the abdomen. (Vide *Śukla Yajur-Saṃhitā* 20, 37). "Svayam Atṛṇṇa" of *Taittirīya-Saṃhitā and Śatapatha Brāhmaṇa* refers to intestines in the abdomen containing food.

X

NATURE OF SOMA DISCUSSED

The sacrificial hall is constructed in the form of a human body. In the eastern portion of the hall called Havirdhāna (lungs) there are two kinds of carts used in Soma sacrifice and these two are called Pra Uga Śakaṭa and Havirdhāna śakaṭa. The first is used to bring Soma shoots for extraction of the Juice and for use in Ukhāgni. The second is used in Puroḍāśa rites. Havirdhāna Maṇṭapa (chest) is constructed over the two Havirdhāna carts (lungs), placed one on each side, and lower down is abdomen (TS 6, 2, 6).

Though Havirdhāna is between abdomen and uttaravedi, no one including Soma could enter it through the Northern door except through the abdomen in then south, and has to use Pra Uga Śakaṭa passage below,

to reach the abdomen. And this is why the priests and Soma go round the Havirdhāna in rites connected with Sadaḥ (abdomen) through the Pra Uga Śakaṭa passage to the stomach. Pra-Uga Śakaṭa below the lungs refers to the alimentary canal. It is called Pra-Uga-Śakaṭa because of its resemblance to a yoke in shape, within the body. Abdomen of the sacrificial hall has two doors (TS 3, 2, 3), one in the north and another in the south, called diaphragm and colon respectively. Two Soma Vessels pierce through the hole in the diaphragm in opposite directions, of these one goes upwards and the other downwards.

Sāyaṇa remarks that the placing of waters in the cart refers to the flow of Soma Juice down the Para Uga passage. By the above description it is clear that the term Havirdhāna cannot merely refer to a portion of the sacrificial hall but applies to the lungs in the body of man. Moreover, it is invoked and consecrated by the mantra (TS 1, 2, 3, 1; RV 5, 81, 1) which refers to the lungs having connection with mind and intellect and attached to the vertebral column; for the Ṛṣis believed that thoughts heave with the heart and lungs, *i.e.,* that there is connection between breathing and thoughts, and that continuous inhaling and exhaling without giving room for kumbhaka, allow no thoughts to arise in the mind and induce sleep during nights.

There is some apparent conflict of ideas about the Soma Juice as described in the Ṛks of the *Ṛk-Saṃhitā* and *Yajur Veda;* Soma is stated in the *Yajur-Veda* as having been brought from above by Gāyatrī metre taking the form of a Śyena bird and as having pervaded the Symbolic heaven and earth. (RV 8, 48, 13 and TS 6, 1, 6). But the *Ṛk-Saṃhitā* speaks of Soma itself as being brought by Śyena in a wheelless cart (RV 4, 26, 4) and offered to Indra in a whitish tube at the end of its journey, (RV 4, 27, 5) without mentioning the sale of Soma shoots as described in Yajur Veda. The Soma vessels are deified and personified in the Ṛks as Devas. The situation of Soma vessels in the body is like the position of Devas in the macrocosm and is treated in the Pra-Uga-Śāstra. (2nd and 3rd Sūktas of RV and in the 9th maṇḍala of the same Saṃhitā).

Unless all the Ṛks relating to the Devas of Soma vessels and to Soma are studied together and analysed, the real nature of Soma cannot be understood. The Śyena altar is built in the form of bird representing its head and alimentary canal, and water poured down the mouth comes off at the tail end. The flow of Soma Juice in the Soma vessels and its

destination in the end to Droṇa-kalaśa or heart is described in many Ṛks of the Saṃhitā, some of which are noted for purposes of reference : 3, 62, 13 and 15; 1, 93, 6; 9, 67, 14; 5, 45, 9; 4, 26, 4 and 5; 6, 7 and 8; 4, 27, 5; 5, 47, 3; 6, 44, 24; 2, 40, 3; 9, 65, 20; 9, 66, 6 and 12; 9, 86, 7; 3, 62, 1 etc. Soma shoots are brought on the Pra Uga cart on the first day of the Sacrifice and taken to the Havirdhāna or lungs on the 4th day, the day of extraction of Soma Juice. Soma is stated in the Ṛks as being masticated by the teeth, and so it is not a liquid when it is brought.

It joins with the saliva in the mouth. It is then addressed to enter Indra's mansion (TS 1, 2, 9) and therein fly like a bird in the body prepared by the Devas, and then it flows down to the stomach (this is called Pra Uga Śakaṭa passage). The Devas are considered as doing the actual sacrifice. The sacrificial ground refers only to the sacrificer's house. The fact of Soma being brought on the fourth day to the Havirdhāna, and its being asked to flow to the Droṇa-Kalaśa (RV 9, 67, 14) and to Indra in the 9th maṇḍala of the *Ṛk-Saṃhitā,* proves beyond doubt that both the sacrificial hall and Indra's mansion refer to the body of man or the sacrificer's house. It is stated that Viṣṇu (the deity of the heart) opened the door to Soma on its being freed from the molestation of the Rākṣasas by Agni (RV 3, 27, 7) between Havirdhāna and abdomen on its way from Pra Uga Cart. It is also stated in the Ṛks that Śyena brought Soma through Pṛṣniraśma (or hole in the diaphragm) or food-path to Indra in the heart across the ocean of lungs. (RV 5, 47, 3) and that Indra received the nectar of Soma in a whitish tube (or Aorta) (RV 4, 27, 5) at the base of the heart, and that Soma was a source of nourishment in the heart, (RV 8, 48, 4; 9 and 11, and 9, 83, 1).

The description of the extraction of Soma Juice in TS 6, 2, 11 is relevant to the point. Soma Juice flows to the heart and is distributed therefrom to the Devas in the organs of the body. The description of Soma vessels according to the Śrauta-Sūtras, and the mantra ritual when interpreted according to the Ṛks give the exact situation of the vessels as in the body of man and thus the tantra has to be interpreted according to the spirit of the mantras recited on the occasion. A consistent idea is thus given about the meaning of the ritual.

Soma supports the machine of the ten senses. The two bulls conveying Soma in the Pra Uga cart are said to be the Devas and Rākṣasas *i.e.* it refers to the healthy and unhealthy nature of the Soma Juice flowing in the

body. Agni and Soma too kill Rākṣasas, Agni tastes Soma Juice along with Devas and he is also in Soma. Hence the sketch of the Śyenaciti (altar of fire) and the diagram of Soma vessels, if put together constitute the form a human body. The flow of Soma Juice is after the slaying of Vṛtra, who encompassed the waters which are described as Seven rivers taking Soma Juice for Indra and no mortal can taste it (RV 10, 85, 3). Agni is generated with Soma, leads the latter along Divine paths where Soma oozes purified drop by drop though the three pavitras of Agni (prāṇa, Apāna and Vyāna).

All the senses are considered as Dhiṣṇyaḥ producing Agni or chemical heat in the organs, and Ṛtwiks or priests perform "Pavamāna-Sarpaṇa" or the circulation of the Soma from the heart to then sense-organs and back, in the three Savana rites; and this interpretation will be plain if we investigate into the names of the Devas of Some Vessels. Soma sacrifice is a long and elaborate ceremonial from pounding Soma shoots, pressing the pounded shoots and straining it with a wooden sieve to the flowing of Soma into the Wooden Vat (Droṇa-Kalaśa) and offering thereof to the gods in sacred fire. It one wants to understand it, he must arrange the Ṛks not according to the names of Gods but according to Soma Vessels through which Soma flows as stated in the sacrificial ritual and at the commencement of the Ṛk Saṃhitā.

The details of Soma Sacrifice as per ritual, if understood in this connection, will make the point clearer. Soma shoots are purchased and brought on Pra Uga Cart before the reception, or guest ceremony, and kept for three days during Upasad-rites. Then Agnīṣomīya-Paśu is killed on the 3rd night and the remaining portion of the night is used for storing the accessories for the morning Savana rites, and then Prātar-Anuvāka is recited till sunrise. On the 4th morning, Soma shoots are mixed with water and Juice is extracted, and Agni is taken to the altar. (RV 1, 44, 8). Soma juice is filled in the Soma Vessels after Agni is taken to Agnīdhra. Some Ṛtwiks go around for Bahiṣpavamāna-Sarpaṇa from Agnīdhra and return thereto. Then Savanīya-Paśu is killed. This is the morning Savana rite.

Each Savana rite has a killing of paśu *i.e.*, different portions of the animal victimised are offered before each Soma libation. Such rites are performed in midday and in the evening too.

The apparent discrepancy between the two Vedas about the purchase of Soma and its being tasted on the way by the bird Śyena cannot be

understood unless we go deep into the meaning of symbolic expressions. As the passage of priests and of Soma direct to the Havirdhāna is forbidden, as their passage through the Pra Uga cart and Sadaḥ are ordained instead, and as Soma is said to flow to the heart and reach the Havirdhāna on the 4th day of extraction of Soma Juice, the extraction of Soma Juice as stated in TS 6, 2, 11 reconciles the discrepancy between the two Vedas, and not otherwise.

Therein it is stated that Prāṇas are the empty spaces, the chins are the planks, the stones are the teeth for pounding and pressing the Juice, the mouth is the Āhavanīya fire, the nose is the northern altar; when Soma is masticated between the teeth, it goes down the stomach from the mouth for taste there by the Devas and this extraction of Juice is referred to in RV 1, 28 Sūkta also. It is already stated the Pra Uga passage is below the Havirdhāna or lungs. Hence the priests and Soma have to go through the Pra Uga cart passage to the stomach and reach the Havirdhāna, only through its lower door or hole in the diaphragm.

This also points to the Soma passage referred to in RV 5, 47, 3 as being the food-path (*i.e.,* passing of the blood vessel through the hole in the diaphragm from the abdomen to the heart), and Droṇakalaśa (heart) is described as lying below in the left Havirdhāna. As already stated Soma-graha vessels and Surā-graha vessels are both conveyed from and into Havirdhāna (lungs) through the divine door in the north of the abdomen *i.e.,* through the diaphragm hole in opposite directions. One of the vessels in white (lymph) and in the other is food (*i.e.,* blood from aorta) *i.e.,* impure and pure respectively.

And Viṣṇu, deity of the heart was already stated according to *Aitareya Brāhmaṇa,* as having opened the door of his abode (the heart) to Soma when it was brought there by Agni mysteriously from the Pra-Uga-cart (alimentary canal) and Sadaḥ (abdomen) to Havirdhāna (lungs), on its being molested by the Rākṣasas on the way between Sadaḥ and Havirdhāna. (Vide RV 3, 27, 7 also). Hence the Ṛks of the Saṃhitā relating to Śyena and Soma prove that Soma flows in the body of man, and Devas taste the Soma. So the term Pra-Uga-cart represents the alimentary canal of the body.

Havirdhāna carts represent the lungs or bronchial tubes.

Sadah represents abdomen (Udara in Sanskrit).

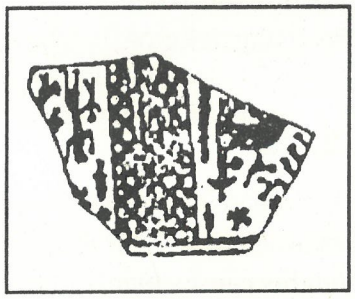
Soma-graha are Soma vessel *i.e.*, Aorta.

Surā-graha are Lymphatic vessel are Thoracic duct.

Agnīdhra represents fire in the heart or chemical heat of the blood in the heart.

REAL USE OF ṚK-SAṂHITĀ AND INVESTIGATION INTO THE NAMES OF DEVAS OF SOMA VESSELS

The Vedas are books of revelation; they alone are the supreme authority in the ascertainment of the Āryan religion. Multitudes of names like Indra etc., signify not different divine beings but different aspects of one Absolute Existence. It was stated in the 2nd chapter that Vedic mantras have three meanings so as to facilitate the exercise of the habits of contemplation for development of the spiritual nature according to the mental capacity of the contemplator.



The ideas of the Vedic truths are all practical and expressed in symbolical language; everything was taught orally and remembered orally. The hymns speak of high and noble thoughts :

It shows the culture of hundreds of Ṛṣis; and it is strange to find it has not been recorded in writing. Perhaps they did not like to record anything for fear of making the Vedas attributed to some human authorship.

To turn man's attention to higher things, to stimulate the imaginative faculty and to teach him how he is hedged in by physical conditions, everything had to be taught in a concrete form. And to make man remember easily, the Ṛṣis saw hymns and Sūktas in a metrical form and considered everything as a sacrifice. They arranged them for reciting sacrificial praises and taught therein the principles of contemplation of God in the only practical way by a comparison of truths relating to the internal working of the body which goes on regularly like the outside world.

This idea will turn out of to be true if the various Ṛks of the *Ṛk-saṃhitā* are compared. RV 1, 14, 10 refers to Soma vessels wherein Agni drinks Soma along with the Devas. And the *Aitareya-Brāhmaṇa* while commenting on the Pra-uga-śastra (2 and 3rd Sūktas of the 1st maṇḍala of the *Ṛk-Saṃhitā,* says that the terms Indra-vayū and other names of the Devas refer to names of Soma vessels presided over by them. The Devas and Soma are said to be in Soma vessels. (Vide RV 1, 14, 4; 9, 20, 6; 9, 67, 26 and 14). Some goes to Havirdhāna (RV 3, 62, 15) through the food-path across the ocean of lung (RV 5, 47, 3). Some flows ultimately to Indra in the heart, where he tastes it (RV 4, 18, 3). An investigation about the names of Devas will convince us still further in the matter. The internal working of the body is easily explained by the nature of Soma-sacrifice.

The average priests too of the times of the *Ṛk-Saṃhitā* did not believe in Gods and demons as in the Purāṇic period. The fundamental truths of religion should be known first and then man can be true in word, thought and deed and he may practice self-restraint easily. Otherwise if the reverse order is followed in practising religion by meaningless ceremonies, it is next to impossibility, and man does not know where to begin or end for attaining self-control, for the mind of man is always selfish and ambitious and cannot be subdued easily.

These truths are embodied in the principles of Soma sacrifice, as a help in practical life, and are taught in the *Ṛk-Saṃhitā.* The habit of having idle and vain or evil thoughts causes man's mind to wander away, prevents its concentration and gives room for waste of mental energy. To induce peace of mind, and divert if from anxious thoughts in life, the Vedas have ordained the contemplation of the Omnipresence of the Supreme Self. (Vide RV 1, 22, 20 and 1, 6, 1). So, Sūktas or hymns are composed to change the habit of vain thoughts; and recitation of Sūktas following the significance of the hymns, gradually diverts the mind and enables man to concentrate it on higher things. Being a sacred text the contemplator feels the Omnipresence of the Supreme Self during the recitation of the Sūktas.

At the commencement of the *Ṛk-Saṃhitā,* the symbolic names of deities relating to the Soma vessels are so arranged as to enable man to know how to regulate the health of the body and to have a conception about the All pervading Being (Virāṭ). The Virāṭ is imagined as a resplendent Being pervading the whole Universe of the three regions. The Sūktas try to show how the meditation may be done (RV 6, 47, 18) and how from

an idea of the position of the Devas in the Macrocosm (Virāṭ), the position of Soma vessels within the Microcosm and the passage of Soma Juice (offered to Gods) within the body, can be made out by a layman.

And the literal sense of the names of the Devas too point out the way for having an abstract conception of the Supreme Being and this is called jñāna-mārga. All the Ṛks of the *Ṛk-Saṃhitā* speak only of Devas who are invariably invoked in sacrifices and even inanimate matter etc., used in the extraction of Soma Juice, and all priests and vessels of the sacrifice are deified and spoken of as Devas. Thus the names of Devas represent the names of Soma-vessels and the organs of the body, referred to in the sacrifice, and Devas presiding over them are considered as performing the sacrifice.

The functions of the internal organs are beyond the control of man and are supposed to be done by the Devas in the body. In ordinary life, when man gets an injury, flesh grows of itself naturally, and the growth of the flesh heals the wound and this is considered as the work of Devas for the benefit of man. The *Ṛk-Saṃhitā* speaks of sacrifice by the Devas (8, 92 (81), 21, 10, 90, 10-130 Sūktas,) where every act of the sacrifice, is expressed as a divine act for a divine purpose and where Soma flows for taste of the gods. (RV 9, 28, 2) and not for the taste of any mortal. (vide RV 10, 85, 3).

The Devas are considered also as weaving the body of man and as responsible for the whole creation in the nature of a sacrifice (vide RV 10, 130, 1). They have given man body, mind and other faculties to get experiences in this worldly life and to use them for attaining knowledge and peace of mind. (RV 10, 90, 15). But beatings of the heart, respiration, actions of the involuntary muscles, circulation of Soma Juice to the sense organs etc., are said to be done by Devas for the benefit of man (RV 10, 125 Sūkta).

So Soma sacrifice deals with acts of the Devas in matters beyond man's control in the body and the outside world and shows him the way for attaining peace of mind after Purandaratvam and Vṛtrahananam through meditation of the Omnipresence of the Supreme Self and for the development of the spiritual nature; and this is explained in the following chapters according to the Vedic rites. Everyone must do self sacrifice in the service of humanity in the way he is best fitted for and must also remove his weakness, defects and ignorance (Vide RV 7, 86, 6 and 7) and

know the truth after experiences in life like Soma in the internal body of man, and after search of Truth like Saramā. Religion is nothing but life, a mode of feeling, thinking and living and search after truth. Vṛtrahananam refers to killing of Vṛtra or selfishness. Purandaratvam refers to removal of ignorance.

The second and third Sūktas of the first maṇḍala of the *Ṛk-Saṃhitā* are termed Pra-uga-Śastra in the sacrificial ritual, for the hymns thereof refer to the Devas of Soma vessels in the Pra-Uga or the alimentary canal which appears like a yoke in the interior of the body. Further investigation about the nature of Soma solves the whole confusion thrust by the Purāṇic interpretation on the Vedas, and reconcile the discrepancies between them, arising through the adoption of the literal sense.

In the old hymns of the *Ṛk-Saṃhitā* allusions are made to the exploits of Devas and they appear meaningless according to the literal sense. Some Juice is said to flow in Soma vessels in the following hymns and Devas are requested to taste the Juice as it flows in the vessels dedicated to them. (RV 1, 23, 1; 1, 180, 2; 2, 36, 4; 3, 36, 7; 7, 98, 2; 9, 8. 2; 9, 57 4; 9, 88, 6; 9, 21, 1; 9, 110, 4; 9, 28, 2; 9, 67, 4; 9, 25, 2; 9, 73, 1; 9, 73, 1; 9, 75, 2; 9, 83, 1; 9, 106, 7 etc.) The sacrificial ground is considered to be the mansion of Indra, and Soma is requested to fly inside like Śyena in the sacrificer's house created by the Devas and to enter Indra's heart. (Vide TS 1, 2, 9 and 9, 15, 3) The sacrificial hall is built in the form of a human body and the various organs are called Dhiṣṇyaḥ or abodes of Devas.

Soma is received in Soma Vessels; it grows in waters and becomes food, after being masticated by teeth. (Vide RV 2, 13, 1; 2, 4). Here if Soma is considered as an ordinary plant growing in the waters where is the exploit of Indra fit for praise? Ṛtu which occurs again as 'Ṛtavaḥ' in the 36th Sūkta revealed to the same Ṛṣi. That Soma-Juice is not an ordinary one is proved by the fact that milk, better, gram etc. are mixed together with the liquid for manufacturing the real Juice. "Waters take Soma with ghee, milk etc.", (RV 10, 30, 13) and no mortal can taste it. (RV 10, 85, 3). Soma Juice is not known ordinarily. (RV 9, 97, 35). How could in pervade Heaven and Earth as stated in RV 8, 48, 13? Soma sacrifice has no end, as it is always going on in the body, without staying anywhere long. (RV 8, 68 (79) 7; 10, 111, 9; 9, 110, 4). He is not evaporated by winds, but protected by Vāyu (RV 10, 85, 8). Soma brought by Śyena is addressed as Jambasutam in RV 8, 80, 2 and Sāyaṇa interprets it as "Pressed

by teeth". It is asked not to kill persons through its heat 8, 68 (79, 8). The above ideas about the nature of Soma prove that Soma is in the body of man and the description in TS 6, 2, 11 is real and correct; the same view is implied in all the Ṛks of the *Ṛk-Saṃhitā*. The Ṛṣis purify it in the mouth as soon as it is masticated. (RV 10, 76, 7; 9, 73, 9; 9, 101, 11; 8, 65, 8 and 1, 28 Sūkta) So Soma Juice extracted from Soma shoots, pressed between two planks, refers to Soma masticated by teeth and swallowed down the alimentary canal into the stomach, the planks being the upper and lower Jaws, the teeth stones, and mouth Āhavanīya fire, *i.e.,* Soma means food stuffs taken into the body through the mouth.

Agni is a carrier of Soma Juice in the body (RV 3, 1, 1; 3, 22, 1). Soma Juice cannot be the ordinary Juice, for in the waters thereof is fire (1, 23, 20; 3, 29, 16) and fire grows in Soma Juice (RV 6, 16, 16). Soma is considered as guardian of the body (RV 8, 48, 9) and is always awake in the organs. (RV 9, 44, 2 and 9, 83, 1). Diseases fly on the approach of Soma (8, 48, 11). Soma Juice nourishes the machine of ten senses, (RV 6, 44, 24).

The following points too are relevant.

1. Mahīdhara in *Śukla-Yajur-Saṃhitā* interprets Soma as food while commenting on chapter, 16, 26, Ṛk; he interprets the term "Sīrah" as nāḍis containing food in XII-83 of *Śukla-Yajur-Saṃhitā* and RV 10, 101, 4.
2. Sāyaṇa too comments in the same way, while commenting on *Śatapatha-Brāhmaṇa* 7, 14, 2 and on TS 3, 2, 5.
3. Durgāchārya explains Soma as food while commenting on RV 34, 7, 1. So also Sāyaṇa comments on RV 6, 44, 1.
4. The deity of Soma in the heart (Ambhraṇī) says in RV 10, 125 Sūkta that she prepares Soma Juice, supports the gods and supplies the Juice to the sense organs to facilitate the sense perceptions.
5. The sketch of Śyenaciti and the mantras recited for placing the bricks of the sacrificial altar built in the form of Garuḍa bird clearly shows that the central canal of that altar is the alimentary canal of the bird (Vide TS "Prapāṭhakas 1 and 2, of Kāṇḍa 4).
6. The gaining of Soma is the result of the slaying of Vṛtra *i.e.,* after removal of obstructions to the rich and pure flow of Soma Juice

in the body and this is considered to be the taking of wealth of the Rākṣasas and tasting of Soma by Devas (Vide RV 1, 30, 16).

XI

ṚTVIKS

I shall now come to the more important but less intelligible subject *viz.*, the actions of Ṛtviks or priests of sacrifices and this has to be first understood before attempting to know about the vessels of Soma. The following is a very lucid description in simple phraseology of the duties of Ṛtviks. There are four sets of priests *viz.*, (1) Hotā, (2) Adhvaryu does the sacrifice offering (3) Udgātā (4) Brahmā. Hotā recites *Ṛk-Saṃhitā* mantras for invocations to Deities. All libations to gods, according to the *Yajur-Veda* mantra, Udgātā sings the *Sāma-Veda* chants relating to the rites. Brahmā (mind) (Vide *Chāndoga Upaniṣad,* 4, 15) turns the sacrificer's attention to the sacrifice *i.e.*, directs the mind towards the act and then keeps quiet observing the correctness of the various rites. And all these are the main priests, and have three assistants each.

If we observe the ceremonies in a temple, we see the work done by several persons together in succession and harmony with one another, the musician's piping commences, the devotees enter the temple, the servant tolls the bell, the brahminsing praises of God, the cook brings food, the menial brings flowers for offering and lastly the Arcaka does the worship and the devotees witness the whole scene learning how to realise God in the temple of the heart. So also the priests in sacrifice do their various duties in succession and harmony with one another and the sacrificer witnesses the whole thing without any attachment, though the whole sacrifice is being done for him, and though the benefits thereof are reaped by him alone; and it is believed that the priests really do the duties of the sacrificer and nothing more. (Vide Pūrvamīmāṃsā-Sūtra 3, 8, 20). Though the mantra is recited in the first person, it is considered that the sacrificer really recites the mantra and not the priest. As Brahmā sits quiet, his assistant Agnīdhra always permits Adhvaryu to do the acts who then calls on the other priests concerned to perform the acts of the sacrifice.

It has to be understood in this connection that if we observe and analyse man's experience in life, the functions of the priests will become plain. The nerves Iḍā and Pingalā act as a bridge between the will and the senses. Muscles and glands cannot live without the blood supply from the

heart and cannot obey the will or communicate to in the sensations except through the nerves. Agnīdhra (deity of the heart) who controls the nerves through the regulation of the feelings of mind after the tone of the heart-beats and stimulation of the sympathetic system, is communicated on each occasion in the sacrifice by the muscles and glands and then the senses act. Man while naturally performing duties in life comes in contact with natural forces and activities of disconnected individuals to which man's attention is drawn, when he recognises or experiences the fresh relation, and becomes actuated by a desire to will something and sets the muscles in action.

So also in Soma sacrifice, the attention of the mind is drawn to the new relation, and the deity of the heart controlling the mind, directs impulses to the line of action. Here it may be asked why the deity of the heart is addressed and not the mind by the Adhvaryu. The Vedic sages believed that feelings arise in the mind and express themselves on the heart, that there exists no greater enemy than the unrestrained mind which always gets astray. They thought that ignorant act according to their own will through selfish impulses, prejudices and beliefs, without controlling the mind and heeding the dictates of conscience, thus following wrong lines of action and coming in conflict with the outside world, undergo great suffering and get worried.

As mind undeveloped and uncontrolled is not helpful in taking correct lines of action, the mind must sit quiet, absorbed in the contemplation of the All pervading Being, when the mind becomes calm and directs right lines of action. Hence the deity of the heart controlling mind and heart in a quiescent mind is consulted by Adhvaryu and not the ordinary mind.

In other words, intuition helps man on each occasion for becoming wise. Thus, to distinguish the ideas of right and wrong, the Ṛṣis considered peace of mind as a great asset and as the standard of moral right. That which confuces to one's quiescent mind was considered morally right and that which does not conduce as such was considered not right in their opinion. Intuitive knowledge leads to development of conscience, which develops only when mind is stand-still.

When two actions have to be done simultaneously and in co-operation, the assistant of Adhvaryu co-operates with him in the act. Neṣṭā leads the wife and Unnetā supplies the Soma Juice to all the vessels. Hotā recites mantras relating to rites done in fires other than Dakṣināgni. In acts done

in Dakṣiṇāgni and Agnīdhra, Maitrāvaruṇa holding a stick, calls others to duty in Paśu rites, Sūtrāmani and Ṛtuyajas. All this is expressed in symbolic language. Udgātā and his assistants come for singing Soma chants, when Soma Juice is strained, after the praises are recited by the connected priests. The details of duties of other priests will be mentioned after an exact idea of the Soma vessels. Thus there is no work for the sacrificer or the seventeenth Ṛtvik who is considered to be the Ego of the body, merely using the various organs and senses through the mind as witness without any attachment to the results of actions and he becomes a wise man by such training undistracted by the senses or wrong beliefs and becomes fit for contemplation of God. The existence of a soul is admitted in the *Ṛk-Saṃhitā* 10, 16, 4 and 5 where the soul of a dead man is described as being embodied in a separate body after death. (10, 56, 1 and 2 also).

XII

SAVANA RITES

Now it may be clearly stated that in sacrifices, where the mantras in the literal sense are meaningless, Hotā is considered as tongue, both Brahmā and Dakṣiṇāgni refer to mind, Earth as Sadah (abdomen), Heaven and Earth as chest and abdomen, *Havirdhāna* cart as Bronchial tubes or lungs, Soma food-stuffs, stones teeth, Soma Āhavanīya mouth, Soma altar is nose, Paśu-passions or emotions, and Yūpa-heart.

Indra's mansion representing the sacrificial ground is described in TS 3, 2, 6 as extending to Heaven and Earth and having seven rivers therein. It has to be seen where these rivers are. The sacrifice is intended to performed for the benefit of Indra, for his being offered Soma Juice and for killing Vṛtra (Vide RV 3, 32, 12) who obstructs Indra; and this conflict with Vṛtra is constantly renewed as a perpetual struggle. The sacrificial hall too is constructed in the form of a human body and Indra made seven rivers of Soma move. (Vide RV 9, 66, 6). Soma as stated in TS 1, 2, 9, is asked to fly like a bird in the sacrificer's house. This shows that Soma flows there. So the term rivers is used in a metaphorical sense to denote the seven senses or rivers.

The term Daśāpavitra is used only in the sacrificial ritual. As Soma Juice flows in the body of man, as Droṇa-kalaśa refers to the heart, as Indra's mansion is described as the sacrificial ground, as Soma flows for Indra alone (RV 9, 61, 25), as Droṇakalaśa is consecrated along with

Daśāpavitra, a filter for Some Juice, and as Soma is filtered for being stored in Droṇkalaśa, it necessarily follows that the filter is nothing else than the alimentary canal with mouth as its filter, where from Soma Juice flows down reaching in the heart as nectar in the long run. If all the hymns connected with Daśāpavitra in the 9th maṇḍala of the *Ṛk-Saṃhitā* such as 9, 73, 9; 9,75, 4; 9, 101, 16; 9, 63, 10 etc. are compared together with the extraction of the juice mentioned in I-28 Sūkta, it would be plain that Daśāpavitra is in the mouth, and so the filter cannot but be the alimentary canal.

The origin of the three Savana-rites is explained by means of a story. Gāyatrī-metre took the form of a bird and brought Soma, holding the two Savanas in its two claws and the third in its beak; (Vide TS 6, 1, 6); when flying down, it sucked the juice of the portion held in its beak and the residue did not equal in strength to the Soma libations of the first two Savana-rites (AB 3, 2, 2). So the first and second Savana-rites are performed using Soma Juice, and the third by the residue of Soma.

In the first and second Savana-rites scarlet Soma Juice is used. The Juice is strained in a wooden sieve called Daśāpavitra. The colour of the Soma Juice used in the three Savana-rites varies like the vigour of the sun in morning, noon and night. Some of the vessels of the 3rd Savana-rites are even called sun's vessels, and the Juice is dark like the night and it gains its original colour after sunrise, and the deity of this Savana-rite is the Sun : Hence the names of the Savana-rites and the use of the vessels vary according to the nature of the Soma Juice used.

The 2nd and the 3rd Sūktas at the commencement of the *Ṛk-Saṃhitā* named Pra-uga-śastra shows the order to Soma vessels through which Soma flows in the body, and the Ṛks invoke the Devas of the vessels concerned; Pra-uga Śastra is said to contain food. (Vide Śatapatha-Brāhmaṇa). The position of Soma vessels is also described in the Śrauta-Sūtras and in many Ṛks of the *Saṃhitā*. The texts relating to the Devas of the Soma vessels related in the Pra-uga-Śastra etc. have to be sorted from among then several maṇḍalas and stringed together for this purpose.

The Śeṣa-bhakṣa described by Sāyaṇa and the description of the passage of Juice in Soma vessels as stated in *Aitareya Brāhmaṇa* gives a clear idea of the passage of Soma in the vessels and this his to be verified with the description of the vessels given in the mantra ritual. It has been already pointed out before that the storing of all the Soma vessels in one

place in Havirdhāna, round the Droṇakalaśa is opposed to the significance of the mantras relating to the Soma vessels, whose deities are praised in the hymns concerned. On investigation it would be found that the position of Dhiṣṇaḥ, Agnīdhra and some of the Soma vessels have been altered, creating Prāgvaṃśa rites in a portion of the sacrificial hall, keeping the sacred fires separately in one place for convenience in showing to the public for their education about the sacrificial rites. This fact will turn out true if the description of Dhruvasthalī, Droṇakalaśa, Āhavanīya, Pūtabhṛt etc. is compared with their use in the sacrificial hall. The long recitation of Prātaranuvāka is made before the morning of the fourth day. It is made up of all hymns of the *Ṛk-Saṃhitā* relating to Agni, Aśvins and Uṣā. The recitation is made before the dawn on the extraction day of sacrifice and it represents the sun's dawn which is eagerly awaited even the animals of the polar regions, after a long night of more than three months. (Vide RV 2, 27, 14).

XIII

SOMA-VESSELS

The various vessels used in the order of their use.

1. Morning Savana-rite as eUpāṃśu, Antaryāma, Aindravāyava, Maitrāvaruṇa and Aśvina implying Adhvanīya and Pūtabhṣt.
2. Midday Savana-rites as Āgrayaṇa-Sthāli, Patnīvat, Ukthya, Ṣḍaśi, Marutvatīya, Atigrāhya and Hariyojaṇā.
3. Third Savana-rite as Ādityagraha, Āditya-sthāli and Ṣoḍaśi.

The twelve Soma-vessels mentioned in the Ṛgveda 10, 114, 5 are the main Soma-vessels.

The cause of the Soma-sacrifices is that as the rites relating to the very first vessel of midday Śavana-rites alone take up all the time till the evening, and the priests are exhausted without any sleep or rest since the previous evening; and as the time for the third Savana-rite has approached, the midday rites are for purposes of convenience and of necessity split up into seven parts or seven Soma-sacrifices; and they sprang up according to the use or the importance given to the several Soma vessels in the midday rites.

For Āgrayaṇa-Sthāli, the Agniṣṭhoma was restricted. Ukthya for Ukhya-sacrifice and Atigrāhya for Vājapeya etc. Soma-sacrifice as stated

in the *Ṛk-Saṃhitā* differs from the present day sacrifice, which conveys no consistent idea owing to Tāntric rites having been revived. If the symbolic rites of *Yajurveda* and the sacrificial ritual are interpreted according to the spirit of the mantras of *Ṛk-Saṃhitā* it will be found that Soma-sacrifice implies the circulation of Soma Juice in the body of man.

Let us now investigate into the names of the Soma-vessels and their situation. Soma flows through the Soma vessels (RV 9, 67, 14). Soma libations are offered to the deities of the Soma-vessels in the order stated in Pra-uga-śastra of *Ṛk-Saṃhitā* (2nd and 3rd Sūktas of 1st Maṇḍala). Devas are addressed as Camūṣaḍaḥ, (RV 1, 14, 4) meaning thereby that Soma is tasted by the Devas in Soma-vessels where they get the supply of juice, and hence the rich and pure flow of juice therein is described as being tasted by the Devas concerned, in company with Agni or chemical heat. As soon as Soma-Juice is extracted *i.e.,* soon after the entry of the food-stuffs into the mouth as described in TS 6, 2, 11, it is used as the first vessel by Indra to taste Soma and is called Hotṛcamasa, for "Hotā or tongue chews in these vessels". So the expression means "the vessel of Hotā or mouth". Hence the waters of this vessel are added to Soma for extraction of Soma-Juice *i.e.,* it refers to saliva mixed with foodstuffs after their mastication by the teeth (RV 1, 15, 1; 2, 36, 1 and 1, 139, 10).

In the mouth are Upāṃśu and Antaryāma vessels which are addressed as Prāṇa and Apāna in the mouth and across them are the teeth. The alimentary canal which passes from the mouth down the stomach is called Daśāpavitra and is considered as a filter for straining Soma through the mouth. Such extraction of Soma Juice is called Upāṃśu-Savanam with tongue as Pavitra, *i.e.,* it means mastication by teeth. (Vide also hymns giving similar ideas in RV 1, 93, 6; 3, 54, 12; 9, 79, 8; 9, 86, 23; 8, 65 (54), 8; 9, 73, 1; 10, 94, 13). In 10, 94 Sūkta of *Ṛk-Saṃhitā* stones are praised and these refer to teeth, and this is in accordance with the description in the mantra ritual too (also TS 6, 2, 11).

The 3rd vessel is called Vāyu or Indrāvāyū. This is the first vessel into which Soma flows from the mouth and is in continuation of the mouth. Soma-Juice mixed with waters of the tongue flows here. (RV 1, 28, 9; 1, 134,2; 8, 65, 54,8). Soma Juice is addressed to enter Vāyu vessel on its way to Droṇakalaśa (RV 9, 25, 2). The vessel is described in the Śrauta-Sūtra as hanging like a sling round the neck below the mouth. It is also called Śikya-pāśa. It is described as a red tube in RV 1, 96, 5, (Vide

also 5, 51, 4, where fire is kept by Devas). All this description clearly points it out as the alimentary canal. In TS 6, 2, 11 it is stated that Soma-Juice enters the stomach through the alimentary canal. Indra being the deity of the abdomen, the vessel is called Indra-Vāyū in the abdomen. After leaving Indravāyū vessel, the Juice flows down in thousand drops (RV 9, 13, 1) into the Maitrāvaruṇa vessel, (Vide 9, 108, 16) and thence it flows to the heart, (RV 9, 34, 2) (vide also RV 1, 19, 9). Unless the ideas scattered in the Vedas are called together, no consistent idea could be made out in the matter.

It is stated that Soma-reached Havirdhāna, (RV 3, 62, 13 and 15), on the 4th day from the Pra-Uga-śakaṭa. In TS 6, 3, 2; RV 9, 25, 2 and 9, 108, 16 it is mentioned briefly that Soma flows from the stones to Vāyu vessel, thence to Droṇakalaśa and Patnīvat. As per *Aitareya-Brāhmana* and as per Sāyana's commentary on *Taittirīya-Saṃhitā* about Śeṣa-bhakṣa (order of drinking of gods in Soma vessels) it is clear that Soma flows from Indravāyū to Maitrā-varuṇa; thence to Āditya-vessel; and through the vessels of dual gods (Vide TS 6, 4, 9) *i.e.,* through the Aśvins in the lungs, it reaches Droṇkalaśa or heart; and then goes to Āgrayaṇa (Aorta) and to Patnīvat for supply to the organ of the heart; and these details supply the links in the statement of TS 6, 3, 2 above referred to and 6, 5, 6. RV 9, 72, 7 says that Soma enters Indra's stomach; and Sāyaṇa interprets it as Droṇakalaśa.

In 9, 67, 14; 9, 25, 2; 9, 34, 2; 9, 86, 21 of *Ṛk-Saṃhitā* it is stated that Soma flows to Droṇkalaśa (heart) through Soma-vessels. Soma is digested by Prāṇas within the abdomen and turned into a liquid form; thence flying through the vessels of the dual gods, Suparṇa reaches the food path (RV 5, 47, 3) and Āditya-vessel and enters the ocean of lungs, and presents the nectar in a whitish tube to Indra in the heart. All these Ṛks fully verify the Śeṣa-Bhakṣa details explained above in Sāyaṇa's commentary and *Āitareya-Brāhmaṇa.* It may be gathered from the above facts that the natural flow of Soma Juice is from the alimentary canal towards the heart via Maitrāvaruṇa vessels (in the adbomen) and Āditya vessel, (Vide TS 6, 5, 6); thence from the heart to Aśvina-vessels in the lungs and back and on to Āgrayaṇa or Aorta. Moreover Iḍā ceremony is made for purifying Soma-Juice which Indra did not relish (TS 6, 5, 11); as the flow was not pure and so had to be purified in the lungs. This consistently tallies with the theory of the *Yajur-Veda* that Śyena tasted the Juice in its bill (*i.e.,* used the arterial blood) during its journey, and Agni (oxygen) purified it in the lungs. Thus Soma comes from the mouth to the

alimentary canal and thence to abdomen and then is mysteriously led to the heart by Agni (RV 3, 27, 7) (Vide also TS 6, 2, 11 and 6, 3, 2).

It is stated that Soma-Juice in the same camasa or vessel is offered to the Gods in succession, thus showing that the flow of the juice in all the vessels dedicated to the Gods refers to the flow of the same juice, though there may be different gods relating to the various vessels, for whom the juice is severally offered and this is called Śeṣa-Bhakṣa by Sāyaṇa and in *Aiareya-Brāhmaṇa.*

Maitrāvaruṇa vessel is described as resembling the teats of a goat as if to milch the two worlds of heaven and earth or the chest and abdomen. (Vide *Āpastamba Śrouta-Sūtra and TS*, 5, 1, 6). The stick held by Maitrāvaruṇa which is given to the priest by the sacrificer after Dīkṣā ceremony, refers in the esoteric sense to the spinal cord which supports the trunk of the body in the back or vertebral column. This vessel influences the Prāṇa and Apāna portion of the body and is considered as leading Soma-Juice to the trunk of the body (TS 6, 4, 3; 6, 2, 9 and RV 10, 30, 1 and 2, 41, 5). Here the juice from the alimentary canal goes through the abdomen to the heart.

The fifth vessel is called Droṇkalaśa or heart, as explained earlier. The text says that Droṇakalaśa is placed below the left lung and it has Daśāpavitra as a filter for receiving the Soma Juice. Adhvaryu priest joins Droṇkalaśa with the middle regions or the Adhvanīya and Pūtabhṣt vessels in the lungs. It is called Prakāśamāna for it contains the purified juice of Soma in the Pūtabhṣt vessel. So it is stated that Droṇa contains food. (TS 5, 4, 11). It is also considered healthy to the body. (RV 8, 48, 4). The other vessel is called Adhvanīya, for Soma Juice flows rapidly from Droṇakalaśa into the vessel. Droṇakalaśa is called the stomach of Viṣṇu or his abode and he is considered as seated in the heart. While commenting on the hymn RV 9, 1, 1 (of *Śukla Yajus* 2, 6, 25) Mahīdhara explains that Soma-Juice flows to Droṇakalaśa in the end (Vide 9, 65, 20) Śyena bird is stated to fly towards Droṇa vessel (RV 9, 67, 14; 9, 108, 16; and 9, 25, 2) in the sacrificer's house created by the gods. So if Droṇakalaśa becomes broken, Vaiṣṇavī-hymns should be recited (Vide TS 7, 5, 5).

The mantra RV 9, 108, 16 means "enter the heart the Soma-store of Indra, as rivers enter the sea after flowing through Vāyu and Maitrāvaruṇa". It *Aitareya Brāhmana,* it is stated that Agni led Soma into the heart, the abode of Viṣṇu, freeing it from the molestation of Rākṣasas between the

alimentary canal and Havirdhāna, mysteriously within the body. (Vide RV 3, 27, 7). So the guest ceremony of Soma is said to last till Soma reappears in the lungs after its passage through the vessels of the dual gods and the Āditya Vessels. (TS 6, 5, 6) and then Ilā or oxygen of the air is given to Indra and maruts. (Vide TS 6, 4, 9). And this is the Iḷā or Agni brought by air from the sun for purifying Soma juice in the lungs and it is symbolically expressed that Agni joins Soma (RV 3, 62, 15; 4, 25, 1) and that Indra tastes Soma in Agni (RV 3, 22, 1).

Grahagrahaṇa or receipt of Soma in Soma vessels is stated below :

(*a*) Vessels used before Droṇakalaśa-Upāṃśu, Antaryāma, Indravāyu and Maitrāvaruṇa

(*b*) Vessels used for taking Soma Juice to and from Droṇakalaśa Āśvina including Adhvanīya and pūtabhṣt, Āgrayaṇa, Ādityagraha, Ādityasthāli, Pratinigrāhyagrāha and Atigrāhyagrāha.

Aśvināgraha is in the lungs. (TS 6, 4, 9). It is a vessel of the dual gods. The Soma vessel of the dual gods are Indravāyu, Maitrāvaruṇa and Āśvina vessels. The Āśvina vessels refer to Adhvanīya and Pūtabhṛt together and Aśvins are personified deities of the lungs. They bear the bag of blood or heart between them (RV 4, 45, 1). Sāyaṇa compares them to horses bearing Soma Juice (RV 4, 45, 2). They distend with sun's light or oxygen (4, 45, 4) of the air and contain honey a pure Soma-Juice (RV 4, 45, 5). "Food digested flow with your power, the fellies of your Car scatter sprays of nectar, as they roll on". (RV 1, 180, 1). They bring it as a liquid (RV 1, 181, 1; 4, 45, 5; 10, 24, 6); their car does not deteriorate by moving with oblations (RV 7, 67, 1, 4, 45, 7); they are called Dhiṣṇyau as they oxadise or ingite the Soma-Juice in the lungs (RV 10, 24, 4; 4, 45, 5; 1, 15, 11; 10, 24, 6) and as soon as they yoke their horses they create pure impulses in the devotee as thoughts heave with the lungs and heart. (RV 1, 180, 6; 7, 67, 1). But their chariots have no horses. They convey a rich flow of the juice and are called Maruttama (3, 58, 5 and 1, 182, 2). Āśvina vessels are considered as the second slayer of Vṛtra. (TB 2, 7, 13). They are filled after Bahiṣpavamāna-stotra is recited or sung, when Soma Juice flows out of the heart for circulation in the body and this is called Bahiṣpavamāna-Sarpaṇa; when obstructions are removed and offerings made to Aśvins, springs of honey speed on. (RV 1, 180, 4). Soma purification begins when Āśvira-paśu is slaughtered for removing waste products of Soma Juice in the lungs. (RV 4, 45, 6 and 9, 86, 44). Here the morning savana-rites end.

XIV

The midday Savana rites deal with the supply of juice from Āgrayaṇa vessel at the base of the heart to the senses. These vessels are : (1) Patnīvat going to the heart, (2) Ukthya to the hands, (3) Dhruva vessel to the neck, and (4) Ṣoḍaśi to the trunk of the body and the feet. Atigrāhya vessels are small arteries amidst these vessels, and have their supply from Droṇkalaśa. Pratinigrāhya vessels (TS 3, 2, 10) are the valves in the heart which prevent the flow of juice in the contrary direction, and enable Soma to flow in one direction alone. Droṇakalaśa overflown is Hariyojana-vessel. The flow of Soma-Juice from Ādityasthāli is called its Sampāta in Droṇakalaśa and from Droṇkalaśa to Āgrayaṇa is also called its Sampāta. To sum up, Hotrucamasa is in the mouth, Indravāyū in the alimentary canal, Maitrāvaruṇa in the abdomen, Āditya-vessels on the way to the heart and Āśvina in the lungs.

For midday-Savana rites Soma Juice is strained by Unnetā from Adhvanīya and from Pūtabhṛt into a vessel called Udañcana; and these are added on the Āgrayaṇa vessel which is used as the store for Soma supply to Viśvedevas. (TS 1, 4, 10; 6, 4, 11). Adhvanīya and Pūtabhṛt vessels are referred to in TS 3, 2, 2 as two seas, within which is the heart. Droṇakalaśa, Adhvanīya and Pūtabhṛt are called three ponds of Soma-Juice in *Ṛk-Saṃhitā* (Vide 5, 29, 7; 6, 17, 11; 8, 7, 10; 8, 2, 8; 9, 54, 2) for supply to Indra. So within two seas is the heart, the abode of Vishnu; and he is described to be in the midst of the sea, (RV 10, 125, 6 and 7) and as also being in Droṇa vessel, (RV 4, 40, 5). The vessels in the lungs are described as resembling day and night, on account of their arterial and venous blood, (Vide RV 1, 96, 5; 3, 55, 11 and 15). Adhvanīya is not seen as it flows in the midst of air cells, and the other Pūtabhṛth which contains pure Juice is seen flowing to the heart and aorta. (RV 5, 47, 2 to 5). So the Juice which flows to the hands is called pure. (Vide RV 1, 3, 4; 10, 95, 1) as it comes from the Aorta. In morning Savana-rites, Soma goes from the mouth to the stomach and thence flows to the abdomen where it transforms into blood *i.e.,* Soma is digested there (RV 8, 58, (69), 3) and flows from the navel to the heart (RV 8, 61, 11) and this is briefly referred to in TS 6, 3, 2 as going from teeth to the heart through the stomach. In the midday and third Savana-rites, Soma Juice flows from the heart to the senses and back to the heart, and thus Soma nourishes the machine of ten senses (RV 6, 44, 24). All the Soma vessels together are symbolically referred to as a Soma chariot driven on seven wheels (senses), moving on its own accord,

influenced by five Prānas. (RV 2, 40, 3 and 3, 77). It is stated in Pūrva-Mīmāmsā-Sūtras (3, 2, 29 to 35) that Soma-Juice tasted by Indra (RV 1, 15, 1) passes through Indravāyū, Maitrāvaruṇa and other vessels of dual gods and reaches Agnīdhra and Patnīvat.

Patnīvat vessel is supposed to be the abode of all the deities wherein they all taste Soma Juice (Vide also Pūrva-Mīmāṃsā 3, 2, 36). This is the vessel which takes Soma to the organ of the heart branching from Āgrayaṇa or Aorta. Soma is considered to be the wife of Āgrayaṇa, the Prajāpati, and their daughter is Patnīvat or the artery supplying the blood to the heart. (Vide TS 6, 5, 8; 6,4, 11); and Neṣṭā leads Soma Juice to the organ of the heart; and this fact is exaggerated and described as Prajāpati marrying his own daughter. So the story has only an allegorical sense.

The midday Soma-vessels are above third Savana vessels in the sacrificial hall.

This Soma-vessels connected with the heart direct are called true ships (Vide RV 9, 73, 1 and 1, 182, 6).

The third Savana-rites deal with Soma vessels *i.e.,* Ṣoḍaśi and Āditya vessels. So, Soma-Juice offered for oblation in this rite consists of four drops, of which one is taken from Āgrayaṇa or Aorta, the second and third drops from Āditya vessels and the fourth from Ādhvanīya, *i.e.,* the Soma Juice which flows in these vessels is used in the rites.

After Ukthya branches from the aorta, Ṣoḍaśī flows to the trunk of the body and legs.

The Dhruva vessel is above the lungs and abdomen *i.e.,* is in the neck (RV 6, 7, 1).

The heart is compared to a cow and is said to have four milch teats *i.e.,* the four Soma-vessels connected with the heart, appearing like milch teats to the heart. (Vide TB 1, 14, 1, 4). As Soma Juice is the blood of the body, no mortal can taste it (RV 10, 85, 3). As the sacrifice relates to a living body, the slightest discrepancy in the performance of even a minute ritualistic detail, say in the pouring of melted butter on the fire or in the proper placing of vessels etc. is sufficient to spoil then whole sacrifice; and all the vessels and fires of the sacrifice should be cremated with the sacrificer's body after death, as they all denote the living organs of the sacrificer and is of no use after his death. So they should be preserved carefully as sacred vessels by the sacrificer till death.

Inside are three pairs of blood vessels with a bag full of blood called the heart. (RV. 4, 45, 1).

Soma and Agni are stated to be awake all time in the body, performing their functions (RV 5, 44, 14). "Agni's steed leads him from the left side of the body upwards (Vide 3, 6, 1)" refers to the aorta passage. Soma Juice is considered as nectar within the mortal body and Aorta is the whitish tube of nectar. Seven Soma rivers flow to Viśve-devas for supplying them with Soma, and Viśve-devas are the lords of the senses.

Marutvatīya Vessels

Agni drinks Soma with Maruts to make the body healthy. Indra with the help of maruts overpowers Vṛtra and tastes Soma. (Vide TS 6, 5, 6; RV 5, 60, 8; 1, 19, 9). This vessel refers to the atmosphere pressing everything within and outside the body. The lungs are pressed by the atmosphere on their inside and this facilitates the actions of the muscles and ribs, and indirectly helps the purification of the Soma-Juice. Otherwise if glandular secretions are disturbed by bad weather, diseases set in.

The bronchial tubes and aircells are described as a tree in the ocean of lungs. (RV 1, 182, 7) and Aśvins move them by their vigour. The windpipe divides itself like a tree of two branches, one for each lung (*i.e.*, represents the two Havirdhāna carts) and then ramifies into smallest hollow twigs and leaves called aircells. Hence the blood or Soma Juice breathes the air in Niḍa.

Food and air are two chief things for man by which the body is nourished. The air is drawn into the body by Havirdhāna carts and we have no need to buy or toil for it; but for the food, we have to purchase and store it in our bodies daily, and this was figuratively expressed as being purchased by the mouth or Somakrayaṇi (Vide TS 6, 1, 7) and so Soma shoots are purchased. Soma is deified and described as bringing these food stuffs as a liquid juice and supplying them to all parts of the body and carrying away from them their waste products (Vide 9, 86, 44; 4, 24, 10; 8, 1, 5). Thus Soma Juice or blood is the great circulating market for the formation of muscles, brain, skin and other organs. (RV 6, 51, 14; 6, 53, 3) and Paṇis are merchants who hold away the articles from sale.

Every part of the body is governed by two centres, the brain and the heart, and so man has two marketable assets the brain power and muscular power; the nerves come form the brain, and the blood is circulated by the

heart to the muscles and organs after receiving the Soma Juice. These two actions are referred to as Ṛtuyajah and Grahagrahaṇa of Soma-Juice for offering libations to gods in the fire of the heart. The priests too are different; the ordinary Soma priests are different from those of Ṛtuyajaḥ. Thus, in simple language was physiology taught to laymen in ancient times to make them understand the working of the body within. To show that the body needs air and food, they used the Havirdhāna carts (lungs) and Pra-Uga-cart or alimentary canal for bringing air and Soma respectively into the body. They showed that air enters Havirdhāna as in as hollow tree held down with root upwards and with hollow twigs and leaves called Niḍa (air cells).

To show the formation of blood within, they manufactured Soma-Juice by mixing together many substances. They showed how the extraction of Juice takes place in the mouth by mastication in the teeth as pressed by stones on planks, how the Juice filtered through the mouth flows down as in a red tube from a funnel like the mouth into the alimentary canal and is stored in the heart or Droṇakalaśa.

They represented Soma as a bird flying inside the sacrificer's house prepared by the Devas, that Soma shoots sent along the Pra-Uga-cart reaches Havirdhāna (lungs) on the 4th day to join the Agni there brought from the sun by the air. they taught that Soma is digested by the Prāṇas in the abdomen and that it is molested by Rākṣasas on the way between Sadah and Havirdhāna, that Agni leads it mysteriously to the heart, when it flows through the dual gods and Āditya vessels and enters the ocean of lungs by the footpath; where Soma meeting air is purified by Agni and Suparṇa presents Indra with nectar in a whitish tube. Agni leads Soma through divine paths, partaking of Soma along with the gods in their abodes.

They taught also how the Juice is distributed from the heart to all the sense-organs or Dhiṣṇyaḥ, presided over by the Devas. It is also stated that Vṛtra and others obstructed the flow of Soma Juice, and Indra smote Vṛtra and released the seven Soma rivers. Agni, Soma, heart and Soma-vessels are all deified in the mantras and Soma is described as taking the form of a bird and meandering in its journey through the Soma-vessels of the deities concerned along with Agni. They showed that the heart, mind and mouth act both as priests and fires and generate animal heat within, and they described Agni as burning without fuel in the Soma for digesting it. They stored all the Soma-vessels around the Droṇakalaśa or heart and

explained their use by means of the mantras. They represented the heart as a leathern bag containing red Soma-Juice within the two seas of the lungs. To give an idea about the circulation of Soma Juice they represented the priests of the sense-organs (altars) as starting from the heart and returning thereto at then end of the rite..The Ākāśa or God is within the heart, and Suṣumṇā, subtle like the end of hair, divides the cerebrum into two hemispheres.

XV
ŚASTRA AND STOTRA

A collection of Ṛks recited on an occasion is called Śastra and the same when sung is called Stotra or Sāman chant. Śastrāṇi and Stotrāṇi are made for invoking Devas and for consecrating the Soma-Juice. When Ājya-Śastra is recited, the Devas overpower the Rākṣasas who resist the formation and the rich flow of Soma-Juice in vessels, by taking their stand in the heart or Aparājita, which is not subject to any diseases. (TS 6-3-1). Adhvaryu has no function till Soma gets vigour by the chanting of Sāman chants. After Ājya-śastra is recited, Pra-Uga-śastra begins.

Niṣkaivalya-śastra is recited in midday Savana-rites after Soma is purified and reaches Āgrayaṇa. It is called honey or nectar and then alone is Śyena considered to have brought Soma which Indra drinks with Rudras and maruts (RV 3, 32, 3), and he kills Dasyus then alone (RV 4, 28, 3; 6, 72, 3) and sets free the seven Soma rivers for the use of Senses or Devas (RV 4, 19, 8; 9, 66, 6). Soma-Juice kills Rākṣasas (Vide TS 6, 6, 3; RV 9, 56, 1).

Each Savana-rite has its own Soma vessels, Ṛtuyajaḥs, Bhakṣa, Nārāśaṃsa, Dhiṣnyaḥ, Śastra, Stotra, Paśu and Puroḍāśa. They all relate to the same series of physiogical action in the Savana rites and teach that there are plurality of causes and effects. They are done one after another in succession. All the organs in the body cooperate together for Soma going to heart as nectar and they are all partners in the business of life. When camasa-cups are held up and given to Devas *i.e.,* when the Soma Juice flows into the vessel, it is termed Bhakṣa; and Agnīdhra says the vessel is filled and there it is offered to the Devas (RV 3, 32, 15).

The subsequent process is called Nārāśamsa, to represent the still flow of Soma-Juice in the capillaries. These processes are meant for satisfaction of the seven Ṛṣis or senses (TS 3, 2, 5) *i.e.,* the organs become

supplied with vigour through the rich flow of Soma Juice. Soma-cups are filled twice in the morning Savana-rites twice in the midday rites and once in the third Savana. There is also a Nārāśamsa rite following each Bhakṣa. The five senses, lungs and heart are called Dhiṣṇyaḥ. They are also considered as fires, as they assimilate the substances after oxidation. Adhvaryu has no voice in Dhiṣṇyaḥ, as the flow of the Juice is due to blood pressure rather than to the muscular tissue of the arteries. It is the work of Udgātārah to sing Sāman chants for restoring the equilibrium of the functions of the parts of the body.

Dhiṣṇyaḥ are, thus, stations in the blood circulation. The circulation of the Juice from the heart to the organs and back to the starting point is called Pavamāna Sarpaṇa. So all the departed return to God in the heart or to the First cause. Some vessels filled are called camasaḥ; and they may be considered as Soma-rivers supplying the organs. The regulation of this supply through the nerves to the vessels and organs are called Ṛtuyajaḥ in Ṛtu-vessels, and so camasa-vessels are placed in Ṛtu-vessels. The rapid flow in the vessels is called Bhakṣa, and the flow in the capillaries or minor distribution channels is called Nārāśamsa. Dhiṣṇyaḥ or sense organs (TS 6, 3, 11) may be considered as stations to which the main circulation channels are taken from Soma-rivers, the heart being the pumping station for receiving the supply, for sending it and for receiving it back (RV 10, 125, 4; 4, 18, 7; 9, 66, 6).

The Juice in the vessels flow in one way, and any resistance to it is considered as the work of the Rākṣasas. The following story explains their obstruction work. After Maitrāvaruṇa-śastra, the Devas defeated the Rākṣasas on the south side (of the sacrificial hall) in the morning Savana-rites; then after Brāhmaṇacchamsi śastra, Indra defeated them in the centre. There Acchāvāka by reciting the Indrāgnī-śastra defeated them in the north, and Agni defeated them in the east. The Asuras, defeated eastwards, went west, when the Devas awoke and posted mind and senses in the west or waking state. (Vide AB 2, 7, 1). The various directions the Rākṣasas took, refer to their obstruction to the preparation of and to the rich flow of Soma-juice from the abdomen to the heart and on to the senses. (Dhiṣṇyah, TS 6, 3, 1). The Devas and Asuras from the very beginning of creation churn the ocean of Soma Juice, and Asuras are defeated while obstructing the Devas in their constructive work and in the end the Devas succeed with the help of Viṣṇu, the deity of the heart, *i.e.*, pure and rich flow of blood goes from the heart to the senses or Devas and hence Soma

is asked to go the Gods. (TS, 1, 3, 4; RV 10, 114, 3; 10, 125, 3 and 4; 4, 42, 7).

Ṛtugrahas relate to the regulation of Soma-Juice in the vessels and organs of the body. The mantra are related in 1-15th Sūkta and 2-36 and 37th Sūktas of the *Ṛk-Saṃhitā.* Here oblations of Soma-Juice are offered by Hotā and his assistants who are called Dhiṣṇyavantaḥ and are called to duty by Maitrāvaruṇa, *i.e.,* by impulses from the spinal bulb. The Prāṇa, Apāna and Vyāna form represented by the oblations relate to the regulation of the supply of Soma-Juice or keeping the tone thereof in the Soma vessels, in the heart and in all parts of the body, through the nerves concerned.

The priests hold the seven reins (Vide RV 2, 5, 2; 2, 12, 2) and are called Camasādhvaryavaḥ. Hotā regulates the supply in the mouth, Potā of the supply to the maruts, Praśātā in Maitrāvaruṇa vessel, Agni of supply from the heart (RV 2, 36, 4) Aśvins to the lungs, Neṣṭā to the organ of the heart and Brāhmaṇs to the other Soma vessels. In the *Yajur-Veda,* the term Dhiṣṇayaḥ refers to the altars of sense organs, lungs and heart. In Ṛtu-vessels are camasa-vessels placed to show that they are governed in their supply by the nerves concerned. If one enquires what the symbolic vessels, fires, mango-leaves, grass, and ghee etc. Represent in Gṛhya ceremonies, he will find the necessity of investigating the principles of sacrifice and adopt the interpretations given here about the Soma-vessels of the sacrifice.

Gavāmcaraḥ refers to Soma-circulation, Gavāmlābha referred to in RV 5, 30, 10; 9, 72, 1; 1, 151, 5, means the winning of Soma or full flow of Soma-Juice in the vessels. The aorta too is spoken of as full of Soma Juice in RV 9, 74, 8.

Circulation of Soma Juice is very well described briefly in RV 10, 125 Sūkta, which is expressed by Ambhraṇī or the deity of the Soma-Juice seated in the heart. Ambhraṇa means a pot *i.e.,* the Droṇakalaśa. Hence the word Ambhraṇī. She states, "She (the heart) is moving with Vasus, Rudras, Ādityas, Viśvedevas, and facilitates thereby the actions of Maitrāvaruṇa, Indrāgnī and Aśvins; thus she causes the preparation of Soma Juice and supports Tvaṣṭā, Pūṣā and Bhaga; she gives Soma-Juice to the sacrificer for his sacrifice, she joins the sacrificial Juice of the two worlds (chest and abdomen) in the heart, by the beats of which the Devas conduct the working of the senses and other organs in the body. She supplies Soma to all the sense organs and makes them perform their functions, and she definitely

says that she gives intellect to man and makes him powerful. She controls the manifestation of the feelings of mind (Rudra) on the heart, gives vigour to man, pervading the three worlds of the body, her creator is seated in the midst of the ocean of lungs (*i.e.,* the heart) and in the milky ocean of the Universe etc."

The names of Soma vessels are described in the Pra-Uga-śastras *** and absorbed in the digestive organs (Maitrāvaruṇa graha) and transformed as blood, and purified before entering the heart; and no mortal can taste it. These it is circulated to all organs of the body (Dhiṣṇyaḥ). The morning savana rites deal with foodstuffs swallowed, digested and absorbed as blood and purified and entered into the heart, Bhakṣa, Sarpaṇa and Nārāśaṃsa representing the various processes.

The term Nārāśaṃsa refers to chemical heat in the capillaries. Adhvanīya represents the forcible flow of blood from the heart into the lungs, and Pūtabhṛt represents the arterial blood in the tube which flows to the aorta at the base of the heart. Patnīvat refers to the coronary artery from the aorta to the heart. Dhruva represents the spinal bulb. Hariyojana is arterial blood. Āgrayaṇa is Aorta, Śoḍaśī is referred to in 8. 69 Sūkta of *Ṛk-Saṃhitā.* The third Savana-rites deal with flow of Soma Juice to the abdomen and legs from the aorta, and with venous blood which reaches the heart from the internal viscera.

XIV

AGNI (FIRE OF LIFE)

Agni is brought through air to the lungs (Havirdhāna) as a messenger of Sun. He is also kept with Soma vessels till death and he is always awake in the body with Soma (RV 5, 44, 15), *i.e.,* he comes with Soma, is with Soma, and goes away with Soma. Agni too is described as himself doing the sacrifice to the gods (RV 1, 14, 1); he is in the sacrifice, and tastes Soma along with Devas in the vessels dedicated to them. Indra tastes the Soma-Juice in Agni.

A question arises how could Agni offer Soma oblations to gods, after they are burnt away in the fire. He leads Soma through Divine paths. He takes Soma to the heart mysteriously on its being molested by the Rākṣasas between the abdomen and the lungs on the fourth day (RV 3, 27,

7). So Agni is not the ordinary fire. To investigate into this matter, let us see how the 1 and 2 Praśnas of the fourth Kāṇḍa of *Tait. Saṃhitā* state about Agni. There it is described that Agni is kept on the skin and on the lotus-leaf, He burns within, without making the heat felt outside on the skin of the body. It is not to be generated on earth, in air or in the sky but is kept within the body. Ignited Agni enables Devas to taste Soma Juice and gives them vigour. Agni carries Soma oblations to the Devas for the sake of man (RV 1, 45, 8). The fire or animal heat is generated in the body after digestion of Soma (RV 8, 69, 3) and Devas taste Soma through the path of sacrifice.

All these functions point only to the Agni who is generated after supply of Soma-Juice to the parts of the body (RV 1, 23, 20; 3, 62, 15). Thus Agni is generated through oxidation along with Soma. It refers to the chemical heat, produced during oxidation in the tissues of the body. Oxidation takes place in the midst of Soma-waters without any fuel and goes on without light being given out. Hence the description in the *Yajur-Veda* is correct. So the description that Agni is kept on the skin and on the lotus-leaf has to be considered according to the symbolic sense of the Tāntric rites. The skin refers to the chest skin, and lotus refers to the heart, and the expression Heaven and Earth refers to the heart, and the expression Heaven and Earth refers to chest and abdomen. The term lotus in the above sense also occurs also occurs in RV 8, 61, 11; 6, 16, 30, etc.

The fire is kept according to the hymns 1, 96,5 of the *Ṛk-Saṃhitā*, in a red tube in the form of sling hanging round the neck *i.e.*, in Śikyapāśa or alimentary canal within the body. Agni (Ukhāgni) has to be kept above the navel. Besides, the sketch of the Śyena sacrifice and the mantras relate to the alimentary canal which is built in the form of a sacrificial altar. In *Mahābhārata*, (Anuśāsana-Parva, 43, 18) heart is described as a lotus in the pond of lungs with fire burning in it without fuel. In *Ṛk-Saṃhitā* too, Agni is described as burning without any fuel in Soma-waters (RV 2, 35, 4). The path of Agni for Soma is unobstructed by Rākṣasas, so he is praised as facilitating the duties of all Ṛtviks, (RV 10, 91, 10). Agni sweetens and purifies the Soma Juice in the lungs (RV 1, 13, 2) *i.e.*, turns the venous into arterial blood.

The Devas kindled Agni who nourished them. (RV 1, 96, 1) and he knew their abodes, (RV 1, 72, 7); and he is addressed as Vanaspati or Agni in living matter (RV 1, 13, 11), giving vigour. The fire is burning off wet

food in the whole body bit by bit, and the circulation of Soma-Juice distributes the heat. Oxidation generated heat and gives man the power to move, and Agni grows in Dhiṣṇyaḥ or sense organs (RV 4, 3, 6), and makes man healthy (TS 5, 6, 60; RV 1, 13, 12). Agni Ṣomīya rite is performed to celebrate the killing of Vṛtra in the abdomen (Vide TS 1, 6, 11 and 6, 1, 11). So digestive action creates fire or chemical heat or oxidation of the raw materials of the Soma Juice supplied to Dhiṣṇyaḥ *i.e.*, he who wants to do Soma-sacrifice must keep Ukhāgni (TS 1, 8, 21).

Devas created Agni for killing the Rākṣasas *i.e.*, for removing the resistance to the flow of the juice (RV 6, 16, 48 and 4, 4, 1). The generation of heat in the sense organs is called Āhavanīya which is generated on the supply of Soma-Juice to the organs from the heart. *i.e.*, it is considered as generated by Agni from the heart (RV 1, 12, 6 and 1, 15, 12). Just as Agni generates heat and gives man power, so also the inner Light in the heart becomes a mysterious invisible force when contemplated and realised, (Vide RV 5, 3, 3; 1, 13, 5; 1, 18, 7), and help man in all his actions. It is he who is ever and anon within the heart, protects man in the sacrifice of life which is accepted by the Gods, (RV 1, 1, 40).

So the commencement of *Ṛk-Saṃhitā* teaches the conception of the All pervading Being as remarked already. As these ideas could not be explained all at one time to an ordinary mind, they are found scattered in many Sūktas in various ways. Hence there are many Sūktas for Indra and Agni seen by the Ṛṣis in the various maṇḍalas and these ideas have been fished out here and stringed together for a better understanding of the subject.

Agni is addressed as giving rise to three activities in the body *i.e.*, (1) in Puroḍāśa (respiration) (2) in Soma all over the body and (3) in ghee (mental oblation or vibrations). (RV 1, 140, 2 and TA 3, 1, 1) where the term "ghee" applies to mental vibrations leading to feelings and thoughts. Agni has three pavitras Prāṇa, Apāna and Vyāna, and Agni is called, Iḷā, Mahī and Sarasvatī.

In TS 5, 2, 5 it is stated that six bulls plough the alimentary canal for purposes of digestion *i.e.*, it relates to the secretion of glands for the digestion of food stuffs all over the alimentary canal and this is considered also as the function of Pūṣan (Vide RV 2, 40 Sūkta and 1, 23, 10).

In *Śukla-Yajkur-Saṃhitā* (18, 52) it is stated that Suparṇa deity of the liver, killed the Rākṣasas with his wings; the three lobes of the liver are described as being dark-red in colour (TS 5, 2, 4); and the contraction of the muscular coat of the stomach first of one part and then of another, is considered as the movement of Viṣṇu. (TS 4, 2, 1). The stomach is called 'curd vessel' referring to the acidity of the materials therein. The term lokampṛṇa or the vessel which fills up the space fully without leaving any cavity, refers to the small intestines of the body. All the digestive organs are stated in TB 2, 4, 3. "Through the grace of Varuṇa the liver gives rise to bile, the small and large intestines prepare good juice like cows, as also the spleen all do their respective functions in the body naturally". The vessel of small intestines is also described as thrown into coils in the abdomen round the navel (TS 4, 2, 4) and food is cooked there (Vide Śatapatha-Brāhmaṇa 7, 3, 2, 1), and the term Ukha signifies boiler. In *Taittirīya* (4, 2, 5) and *Ṛk-saṃhitā* (10, 101, 5) reference is made to Soma-waters emptying themselves round the navel.

Mārjālīya fire is the chemical heat generated in the large intestines and the vessel is used for cleaning the impurities (*i.e.,* toxins in the blood). All dance after Soma is assimilated and formed as food and call it sweet. (TS 7, 5, 10 and AĀ 5). The sweet Juice flows into the heart after leaving the navel (RV 8, 61, 11). After the full formation of Juice is the worship of Śyena made.

Indra is the deity called Sutrāma, as the capillaries are a net-work of threadlike vessels through which the Juice (blood) is supplied to the organs, and he cooks sweet food there and so is called Nārāśaṃsa. (TS 1, 8, 21). Some tube (Somagraha) and Surāgraha (lymphatics) are described as passing through the hole in the diaphragm which is called food-path, in opposite directions through which Śyena took the juice to the heart. (RV 5, 47, 3). These two circulations are referred to as two paths in RV 10, 88, 15. The capillary action is referred to in 5th and 6th Ṛks of 14th Sūkta of 9th Maṇḍala of *Ṛk-Saṃhitā,* and the sacrifice is called Saūtrāmani in *Taittiriyā-Saṃhitā,* In this rite maitrāvaruṇa calls to duty Adhvaryu, and praises Indra and the three deities Iḷā in the lungs, Sarasvatī in the brain, and Mahī in the abdomen. Prāṇa and Apāna regulate the blood and lymph in the body.

Ukhāgni (or chemical heat) rite is after supply of Soma-Juice. (TS 1, 8, 21). After that is Saūtrāmaṇi (capillary action) and then the receiving of Soma in vessels. Pūṣan supplies six secretions of glands. (RV 1, 23, 10).

"We drank Soma to see the Divine Light and knew the gods". (RV 8, 48, 3; 3, 39, 7; 6, 9, 5).

XVII

REAL FUNCTIONS OF RITVIKS

Thus the parts played by the priests represent different functions of the several parts of the body. All sacrifice is meant for facilitating the constructive work of the Devas. Hotā recites all the Ṛk-Mantras and does the functions of the mouth. Subrahmaṇya is tongue who first enters and announces the sacrifice that begins. Brahmā then turns the mind to the act and judges the performances in silence, *i.e.,* in a quiescent mind are senses controlled (RV 2, 5, 3). Maitrāvaruṇa comes when the action of the sympathetic system is concerned and regulates the Soma course (RV 4, 30, 2; 6, 69, 2; 10, 30, 1). His vessels look like milch teats of a goat (TS 5, 1, 6), the chest and abdomen representing the teats thereof.

The cows of Maitrāvaruṇa milch sweet blood or keep the tone to the blood vessels in the three worlds of the body deriving impulses from the brain (RV 1, 15, 5; 5, 69, 1 and 2; 5-62-3) and inspire the sacrifice for man's happiness (RV 1, 2, 4). Maitrāvaruna separates the digested matter from the undigested ones (RV 1, 139, 2). The stick in his hand which he receives from the sacrificer, represents the spinal cord. Maitrāvaruna regulates the circulation of Soma, the generation and distribution of heat in the body (RV 6, 49, 2; 7, 60, 12) and he induces all reflex actions. Agnīdhra comes where the actions of the heart are in play, and the beats of the heart are regulated so as to influence the mind (TS 6, 3, 1).

Adhvaryu and his assistant play the of muscular and glandular movements of the body and help the sense (RV 2, 5, 6). Neṣṭā (motor nerve) leads the Soma-Juice from the aorta to the heart. Unnetā supplies Soma to the blood vessels. Neṣṭā and Unnetā supplies Soma to the blood vessels.

Neṣṭā and Unnetā represent the motor and spinal nerves regulating the supply of blood. Grāvāstut recites mantras of the ninth maṇḍala relating to the circulation of Soma-Juice to represent the long duration taken for digestion of Soma in the body. Potā (spinal nerve) leads Soma from the alimentary canal (RV 1, 15, 2 and 2, 5, 2). The nerves hold the seven reins of supply to the senses (RV 2, 5, 2).

Udgātā and his assistants come to sing Sāma-chants for restoring the equilibrium of the functions of the various parts and to induce a calm atmosphere all round. The sacrifice has "ten priests" (TB 2, 2, 1, 6) : mind and senses are the priests of the sacrifice. The term Ṛta refers to the Eternal Law.

Larynx or Prenkha

In Mahāvrata-rite, to tempt Asuras and make them go away Niṣ kaivalya-Śastra is praised in Aitareya Āranyaka (1, 2, 3) it is stated that there are two planks or vocal cords which move only in one way; their vibration is caused by a blast of air driven between them from the lungs. It is one span above the heart. Hotā alone is his seat (mouth) utters sounds and all the damsels sing their tunes (TS 7, 5, 8 and 9). By the action of muscles (Adhvaryu action) which stecken the vocal cords, the tension of the vocal cords is varied, and different notes are produced. The deity Sarasvatī controls the flow of voice in the organ (RV 6, 61, 7). Here Adricarma refers to tongue, Dundubhi to mouth, Dātrānī to teeth, Paṇi is tongue, and Vardhna is leather-strap or mouth.

XVII

MIND, SENSES AND HEART

By Prāṇāyāma, man prolongs life. During Prāṇāyāma process when Prāṇa and Apāna come in contact the resultant is Vyāna which regulates the regularity of the beats of the heart. Through small arteries which are connected with the medulla (Dhruva) the beatings of the heart may be regulated *i.e.,* through nervous impulses passing down the vagus nerve from the spinal build, the muscular fibres connected with the heart may be controlled. Through then control of the manifestation of feelings expressed on the heart in Vyāna, the feelings of mind may be controlled.

Thus, in Prāṇāyāma, mind may be controlled, and involuntary muscles turned into voluntary ones. Heart is considered as a meter for gauging health and feelings of mind through the disturbance or otherwise of heart-beats; and brain is considered a magnet of the human machine which brings into action the inner mind, on the ordinary one becoming quiescent and tranquil. This is called intuition. Just as a machine is set right by working on the magnet in times of accident, so mind if kept calm and stand-still like a magnet, will help man in taking correct lines of action

and original lines of thought at times of crisis. Man's mind should be diverted always towards God in leisure hours by the contemplation of His Omnipresence in calm mind (RV 1, 22, 20), so as to prevent idle thoughts from disturbing the brain at any time whatever. Man possesses a dual nature, Daivī and Āsurī (TS 3, 3, 7). So also Rudra, deity of mind has a calm appearance (*ibid.*, 4, 5, 1) and a fierce form *ibid.* 5, 7, 3). In the conflict between the Daivī and ūsuric nature lies knowledge, peace of mind and happiness.

Patnī is feelings affecting the heart; patnī is the connection between heart and mind, and this is the meaning of the term 'Patnī' in Patnīsāmyaja-rites. Through quickened heart beats, the emotions of the mind may be known and so Tvaṣṭā is considered as the deity of the emotions (TS 6, 3, 1) or paśu. The heart moves of itself and moves all the gods, supplying Soma to the sense organs and supports them (RV 10, 125, 1 and 2). Heart is the sacrificial post to which feelings are tied and slaughtered (TA 6, 64). Heart is Vajra, being invulnerable and unaffected by diseases and this was given to Indra as a weapon by the deity Tvaṣṭā (RV 1, 61, 6). RV (10, 53, 9) refers to Tvaṣṭā or heart who bears the blood-vessels arising from or entering into the heart. He is called Viśvarūpa through the quickened heart beats. Tvaṣṭā' Son, Viśvarūpa, had three heads with which he drank different fluids arterial and venous in the heart. (RV 10, 8, 9). Hence Tvaṣṭā-Viśvarūpa is invoked in Āprī hymns of Ṛk-Saṃhitā.

Aghāra referred to in TS 1, 1, 12; 2, 5, 11 etc. refers to motor impulses from the brain crossing in the spinal bulb. Through Aghāra oblations, Indra got his powers (TS 1, 1, 12). Aghāra oblation is made diagonally in fire (RV 10, 129, 5).

All the nerves of the senses spring from the brain, which controls the senses like the nave of a wheel (RV 2, 5, 3).

Acts done in Vyāna become more powerful (Vide Chapter i of Chāndogya Upaniṣad).

When mind becomes calm and stands still, conscience gradually expresses itself, help the intellect in taking correct lines of action, give rise to intuitions and facilitates memory. A calm brain is called Sahasrāra, and it helps transformation of thought-power too.

It optic nerve is controlled by rotating the eye balls or by successive inhalation and exhalation sleep may be induced.

communion with God, realizing Him, for all men are liable to error through ignorance or temptation; and Devas regulate the whole Universe. The human machine and all creation too is a wonder, how man thinks, enjoys, awakes, dream etc. whence and why he comes into this world, how he grows and dies without taking anything with him, are all wonders. The following ideas if felt after self-introspection will shed a softening influence and practically deliver the mind from fear of death at the time of departure from this world, and bring inward peace and light.

Suffering is common to all, but the time of suffering varies according to the stage of life; one suffers in early life, another in middle life and the third at the end of life. All men are not in God and so sufferings are felt. A wise man feels that his body suffers and not the self. This body of flesh is not his; he is a spark of the Divine. He is 'kesi' (10, 136 Sūkta of Ṛk-Saṃhitā). The whole creation including the body of man is the creation of Sun's rays (RV 1, 161 Sūkta). He came alone in this world; then why should he feel for the loss of what he mistakenly considered as his own and what he has to enjoy only till life time? His real property is the city of his heart and the knot of the heat too bursts away on his death.

The Vedas become a divine force to those who realise and practise the truths of the mantras. Pāvamāna-sarpaṇa teaches that all go to the First cause (TS 3, 1, 10) after death, and man's abode is really in God. Love is really forgetting one's self with mind absorbed in God. We have drunk Soma, we have become immortal, we have attained the Light and we have known the gods (RV 8, 48, 3; 3, 39, 7; 6, 8, 5). Unless mind becomes selfless with mental equilibrium, there will be no peace in the end or universal happiness. This is the real Soma-pāna aimed at in the Vedas.

Tvaṣṭā is praised as giving vigour to the circularion of blood by contraction of the heart, and the circulation of Juice is termed as Juice pressed by Viṣṇu in RV, 2, 22, 1.

XIX

(*a*) In Śyenaciti, the altar is built in the form of a Garuḍa-bird with alimentary canal within and with wings to represent the liver lobes. The bricks are laid reciting Yajur-mantras regarding Ukhāgni (TS 4, 1 and 2 Praśnas). The bird is described in chapters 26 to 28 of Anuśāsana-Parva of Mahābhārata as having soared high as Udāna,

controlling both Prāṇa and Apāna (Elephant and Tortoise) in its claws and sat on the tree of circulation of Soma-Juice and then perched on a hill (Gomanta or Medulla) and killed Prāṇa and Apāna, producing Vyāna by their conjuction and used the arterial blood in its journey and finally flew across the ocean of lungs to the heart or Indra's mansion with nectar in a whitish tube. The hymns relating to Śyena show the passage of Soma within the body of man, winding like a bird therein. This story represents blood reaching the heart, meandering like a bird through the blood-vessels of the internal viscera within animal heat.

(*b*) Iṣṭi or minor rite is done in Prāgvamśa for the attainment of desired objects. Tāntric rites are performed invoking Vasu-rudrādityas. If certain operations or rites are actually gone through, reciting mantras relating to the functions of the connected organs, certain results follow as a sequence of cause and effect. Attempts are made to set a cause in motion by minimising its consequences, and the operator endeavours to control a natural force imitating its manifestations and visible effects. The Sūktas relating to rain, Pra-Uga-śastras, Śunaśśepa-Sūkta and mantras relating to the cure of certain diseases, are coupled with meditation on the Omni-presence of the Supreme Self.

"Man is bound in life endowed with a body, mind and faculties". He has to use them for attaining knowledge and happiness. He has to act like Indra, killing Vṛtra (bad nature), has to know the gods, and attain Inner Light, and aim at immortality.

Recitation of sūktas according to their significance facilitates gradual concentration of mind by suggestion (or gaze) in a determined manner combined with contact-passes; it develops a higher degree of vital force, to exercise the dormant mental faculties. As a man thinketh, so is he; and success is merely a question of the right method. The distinctive features of the gods as related in the hymns of the Ṛk-Saṃhitā are noted below to use the right method.

Viṣnu supports the Dharmas and the three worlds; at whose feet there is a perennial fountain of nectar. His three strides represent the influence of his Divine Will. He is the friend of the soul. He is in the centre of all

things. Indra with the help of the deity of the heart, kills Vṛtra. As Soma or vital force has to be sent from the heart to influence the nerves concerned in the part of the body; contact passes and suggestion through firm will power called Śaṅkha. Dhenu, Cakra-mudrās etc. are made according to the significance of the hymns. (1, 15 Sūkta, 2, 36 and 37 Sūktas and 10, 125 Sūkta). In matters beyond man's control (1, 22, 16 to 21), hymns are recited for His rays to pervade everywhere and kill Vṛtra *i.e.,* to change the environment through meditation of His omnipresence. These mudrās relieve pain and suffering.

Viśvedevā are Sūktas relating to these deities create a calm atmosphere around and are called Śānti Sūktas.

In a special sense the term relates to senses also.

Agni are (1) Fire of life. (2) Inner light in the heart. To induce vitality the five Prānas concerned are induced as per Āpri hymns (1, 13, Sūkta). Agni is invoked for manifesting the presence of the other deities for development of mental faculties and for burning the evil disposition in the ors. (3) Ilāgni or oxygen invoked for oxidation in the body.

Manyu is Will-power with suggestion or projection of thought (RV 10, 83 and 84 Sūktas).

Pra-Uga Śastra and Ambhranī Sūktas are recited to invoke the gods, concentrating the mind on the parts concerned. (1, 2 and 3 Sūktas).

*Ṛbhus a*re Sun's rays which create the body of man and the material world.

Puruṣa are Removal of wandering or vain thoughts can be made by imagination of Virāṭ or mediation of His Omnipresence, (the first seven Sūktas of first maṇḍala, 10, 90, Sūktas and 6, 47, 18 of *Ṛk Saṃhitā*).

Vasu-Rudra-Ādityas are Devas of the three regions.

Varuṇa are the Unknown or mysterious path for celestial bodies. On Self-introspection Varuṇa removes Varuṇapāśa or defects, sins, temptations or miseries. *Ṛk-Saṃhitā* Śunaśśepa-Sūktas and 7,86 Sūkta). Vasiṣṭha realised Him as a ship in the ocean.

Indra are (1) triumphs, kills enemies. As soon as he is born, he pervaded Heaven and Earth. *Daivī or Good nature;* (2) God in the esoteric sense.

Vṛtra are Obstacle or evil forces.

Pūṣan are For material growth, shows way for truth or progress.

Savitā are Creator; Gāyatrī mantra.

Rudra are Cool and fierce; cures diseases. Makes whole village prosperous through man's suggestion or imagination. Being fire he kills passions, protects against fever or molestation from enemies.

Tvaṣṭā are Organ of heart. *Aśvins* give health.

Uṣā imparts truth, light; removes darkness, theft or hate; daughter of heavens; appears before the Sun.

Sun are Door to upper regions; equal to all; creates colours, gives sight; takes away diseases or darkness. Gives health and good path.

Ṛta are Eternal law. *Maitrā-Varuṇa* controls Prāṇa; makes man skilful; leads Soma; gives rain.

Sarasvatī gives intellect and light in Sahasrāra for projection of thought.

Indrāgnī, Indra-Soma are for killing evil forces in the body.

Bṛhaspati are for good words and concentration of mind.

(*c*) Ṛbhavah are sun's rays (Yāska's *Nirukta,* 11, 2, 4 of Daivatakāṇda), and are said to have come from divine paths. The deities build the body of man (RV 4, 36, 2); set going the lungs, brain and heart, (Vide 1, 161 Sūkta of *Ṛk-Saṃhitā*). They fashioned the verses of gods (bodily organs), created the senses, put life even into a dead carcass, and turned one vessel into fourfold *i.e.,* muscles, bones, blood vessels and nerves. They enabled the deities of organs to taste Soma-Juice or get the supply of blood from the heart. Even Soma came from Sun's rays. Sun's rays or Ṛṣis (marīc his) created the bodies of man (Vide TĀ 1, 27). Agni gives energy to the senses from the Sun's rays (RV 1, 14, 9). Sun's rays are referred to in 8, 67 Sūkta of *Ṛk-Saṃhitā,* (1, 24, 15; 1, 89, 10; 1, 161).

XX

(PAŚU RITES CONTINUED)

In these rites fire is churned first and then the animal to be victimised is brought and tied to the sacrificial post near the northern Soma altar and

then taken to the place of slaughter with fire carried before it by Agnīdhra. There it is sacrificed, unknown to others.

Ordinarily, the sacrifice is begun by the Yajur mantra "we have come to the divine sacred place where the Devas had performed the sacrifice before" *i.e.,* it refers to the sacrificer's house or the body of man. Then the Supreme Self is contemplated as a guide to purge the mind of all thoughts of 'my' and 'mine'. With mind and all senses concentrated in God, "We give our thoughts to Him alone, for it is blissful to do so," and the sacrifice is begun after mind turned thereto. The intention of the sacrifice is stated to the effect that he may become the killer of Vṛtra and not of an animal, and no living animal is mentioned in the mantra. From this it may be inferred that the killing of Vṛtra was actually done in a metaphorical sense, during the time of *Ṛk-Saṃhitā.* This animal Sacrifice was later on developed keeping the original mantra.

The executioners of the animal are not ordinary men but divine ones who work with mortals in the mortals in the human body (TB 3, 6, 61). The maruts tie the rope thrice round the post (TS 1, 3, 6). The fact of fire being taken by Agnīdhra before the animal to be sacrificed, shows that it is not slaughtered in the ordinary way by a sword, but killed in Agnīdhra-fire by the gods in a separate place, unknown to the ordinary priests; No mantras are recited on the occasion, proving the fact that there is no mortal immolator of the animal. It was already stated that the term paśu is not found in the *Ṛk-Saṃhitā* in the ordinary sense of an animal victim to be slaughtered. The Devas are the real priests of the sacrifice, and the vessels too refer to organs of the body. So the Paśu question has to be understood by the Tāntric rites of *Yajur-Veda* in the light of the mantras recited on the occasion.

In TS 6, 2, 6, it is stated that the so called animals are the senses. In TĀ 6, 64 it is explained that heart in the sacrificial post to which feelings are tied and slaughtered, and so the deity of the heart *viz.* Viṣṇu is also the deity of the sacrificial post. Let us examine the rites regarding the sacrificial post. The post is a branch of a living tree, cut after agni is taken to Agnidhra (heart). The object of the sacrifice is mentioned to be immortality (RV 1, 170, 4). The post is consecrated for attaining the supreme abode of Viṣṇu (TS 1, 3, 6). The branch is cut for performing the sacrifice relating to Viṣṇu, and the oblation too is made to Viṣṇu.

The story goes that the sacrificial post got its symbolical name by the gods having gone therefrom to Heaven, and that all who knew the real meaning of the term also go to heaven. So it is not an ordinary sacrificial post that is intended in the ritual. It is also stated that the post had its tapering point upwards and that the Devas while leaving it for Heaven, planted it topsy turvy with its base uppermost and the conical part downwards, so that man may learn its symbolic meaning for attaining Heaven like the Devas.

This description actually refers to the heart of man implanted at the time of birth in the fashion above described. Heven RV 10, 90, 15 says that the Devas bound man as a "Paśu" to a body at the time of birth with senses and faculties endowed to him for undergoing life in this world which is considered a sacrifice amidst the conflict of forces going on in the world. It is stated in the Upaniṣads that this knot breaks away at the time of death in the case of wise men who become free from the bondage of life.

So the sacrificial post has to be known and then prepared (RV 3, 8, 3 and 4). While chopping the branch, the sword is asked not to harm the body. It is also stated that the branch grows during the sacrifice, removing ignorance and giving beauty and that affects the three worlds of the body when it is planted in the sacrifice (Vide TS 1, 3, 6) and it leads to know the resplendent Viṣṇu's abode. (RV 3, 8 Sūkta). It shows the divine paths (3, 8, 9). It is stated in *Aitareya-Brāhmaṇa* (6, 3) that the cloths wound round the post give life thereto. The divine Maruts tie the rope round it. The honey besmeared to the post by the Sun is not an ordinary one. It is said to be divine.

Taittirīya-Āraṇyaka (3, 1, 1) explains the ghee as mental vibration. The post is meditated to give Light to the sacrificer (Vide TS 1, 5, 3).

So the victimised animal too is considered an oblation of the mind (TS 3, 4, 2); and by this rite Bṛhaspati got his wealth of knowledge. (*Ibid.*, 1, 3, 7). Besmearing of ghee to the post is intended to fix it firmly. As emotions of mind express on the heart and quicken its beat, the ghee besmeared reduces the irregularity of the beats to its normal state.

The sacrifice is for removing Ahaṃkāra which distracts the mind. The post is thrown away by the Devas after the completion of the sacrifice, referring to its cremation after death of the sacrificer.

Agni is produced near the sacrificial post by churning two pieces of wood, and is then thrown into Āhavanīya (chemical heat), and is asked not to burn anything. Agni is considered as killer of Vṛtra, (RV 6, 16, 34) and refers to Aagnīdhra who consumes Dasyus (RV 4, 28, 3). The chopping of the branch of the tree for the post begins only after Agni and Soma are brought to Agnīdhra side (*Pūrva-mīmāṃsā-sūtra* 5, 1, 27). As the fire cannot burn the body, it refers to Agni of the heart, to the deity of which the post is dedicated, where Agni is produced in Vyāna through Prāṇāyāma by the conjunction of prāṇa and Apāna (*Chāndogya-Upaniṣad* 1, 3). This Agni is called the executioner in RV 3, 4, 10 and 10, 110, 11. It is the Vyāna fire that kills the victim of emotion *i.e.,* releases man from the bonds of Yūpa (RV 5, 2, 7). It is this fire which controls the heartbeats from being quickened by the emotions and does not burn the body within.

Āprī hymns are recited in Paśu rites. They occur in various maṇḍalas of the Saṃhitā invoking the same deities and conveying the same ideas. Being a Tāntric one, no clear idea can be had according to the literal sense. The interpretation of the *Aitareya-Brāhmaṇa* resolves the symbolical language. The hymns relate to the actions of five prāṇas in the body. The first three hymns relate to the Prāṇic process in the lungs which sweetens by oxidation the Soma-Juice and turns it into arterial blood. The fifth Ṛk relates to Udāna which gives rise to the knowledge of immortality.

The other Ṛks relate to the three Prāṇas of the body and to the action of the heart-beats. Prāṇa and Apāna are divine priests. The deities Iḷā, Bhāratī and Sarasvatī relate to Agni in the lungs, brain and abdomen. Ilā refers to oxygen, and Tvaṣṭā refers to the organ of the heart. Nārāśamsa refers to chemical heat in the capillaries.

The term ghṛtapṛṣtna in RV 1, 13, 5 refers to the mind as TĀ 3, 1, 1, explains ghee as mental vibration. So the fifth hymn relates to the realisation of God after victimising the lower nature of man. Hence no slaughter of an animal-victim is contemplated in the mantras recited during Paśu rites. The freedom from the bondage of Varuṇa is the result aimed at in the rites (TS 1, 3, 11). And there is an Āprī-sūkta too for the flow of Soma Juice (RV 9, 5, Sūkta), and the removal of resistance to it. In the 3rd hymn of the 8th Sūkta of 3rd maṇḍala of *Ṛk-Saṃhitā,* the post is referred to as a living one *i.e.,* as belonging to a living body.

In TS 3, 1, 4, Aditi is requested to remove the bondage preventing the salvation of man. Then the Devas kindled the fire and Prajāpati turned it

into Āghārāgni. (TS 6, 3, 7). Āghāra oblation is made in silence mentally. (*ibid.*, 2, 5, 11). Thus Āghāra refers to some section of mind. The oblations are made by śruva or Prāna, and it cannot be taken in the ordinary sense as it is accompanied by attainment of light or knowledge. (RV 1, 170, 4). Through Āghāra alone, Indra got his power to perform exploits (TS 1, 1, 12); and this act is dedicated to Viṣṇu; it refers to the motor impulses from the brain crossing over in the spinal bulb to the other side (RV 10, 129, 5); oblations are made diagonally, it refers to intuition from the brain and so the use of this fire has nothing to do with the killing of the animal.

When the diaphragm of the sacrificed animal is being removed by the instrument, it should not be touched by the hands, and the maruts throw the instrument forwards and backwards. And the instrument too is divine (TS 6, 3, 9). In TS 1, 3, 9 the instrument is addressed as Heaven and Earth, and as such no instrument for the removal of the diaphragm is meant under the circumstances. As the Maruts operate on the instrument, and as no injury is to be caused in the removal, the rites, being Tāntric and symbolical, refer only to the Maruts who contract or enlarge the diaphragm by contracting and relaxing the muscular fibres connected therewith during inhalation and exhalation. The term 'Heaven and Earth' by which the instrument is addressed relates to the muscles of chest and abdomen affected during inhatation and exhalation. Hence the victimised animal refers to that created by Āṅgirasas between Sadah and Havirdhāna. (TS 6, 2, 6).

Moreover, Agni is addressed to take the Vapā of the animal to the Devas (TS 3, 1, 4) and this becomes meaningful only when Agni refers to oxidation in the lungs for the purification of Soma-Juice for which alone the Paśu rites are intended, as a complement to Soma sacrifice. Otherwise, Agni cannot take the vapā to the gods, as he burns it to ashes. In these oblations Indra is addressed as slayer of Vṛtra, and no slaughter of any animal is implied in this rite. In TS 6, 3, 11, it is stated "In sacrifice Paśu was created along with ghee (mental vibration) in the body of man." The besmearing of ghee to the heart of the animal victim has only a symbolic meaning.

The fact of the Paśu-rites being done in Prāgvaṃśa proves that they are tāntric, and have an inner meaning. Though Puroḍāśa rites subsequent on each Paśu-rite is done, the tāntric acts have nothing to do with Paśu. Being a part of the Soma-sacrifice, Paśu and Puroḍāśa should be done only in the main portion of the hall like the Soma-sacrifice, and there is

no Vedic authority or text to support their being done in Prāgvaṃśa; and neither the meaning of the mantras relates to that portion of the hall, nor the term Prāgvaṃśa has any mention in the *Ṛk-Saṃhitā.* So, it has to be inferred that it was created to explain to the public about the various rites and divert their attention to higher things, awakening their curiosity and faith.

Sacrifices are said to be performed by Devas in the body, creating Agni therein (RV 10, 88, 1 and 1, 96 Sūkta), for their own delight in accordance with natural laws to remove the resistance to the formation and flow of Soma-Juice by means of diseases in the organs. Mind and senses are considered as priests, and Paśu rites are being done by Devas in the body of man and it is acted as if on a stage by the Ṛtviks or priests for teaching the principles of Soma-sacrifice to the public. The difference between *Ṛk-Saṃhitā* and *Yajur-Veda* about the Paśu rites has already been explained. Paśu rites are connected with Tvaṣṭā (Vide TS 6, 3. 7; 6, 5, 11) and Tvaṣṭā has been explained to be the organ of the heart. If all these ideas are taken together the sacrificial post refers only to the heart of man. Moreover the various mantras used for various Paśus have no bearing with the rites in their significance, and the fact of an āpri hymn being recited for each gotra of the sacrificer, proves beyond doubt that the Paśu rites are only later developments.

In RV 10, 130, 3, the term ghee, circumference of altar etc. relating to sacrifices have a special meaning, as may be inferred form the question therein raised. There are no passages to show, on the other hand, expressly that man alone sacrifices the animal victim, that the sacrificer drinks the marrow or eats the Vapā, though he, actually does so, in dramas to teach the public the idea of the Vedas. Brahmā is said to have transformed himself into a horse for offering himself to God in Aśvamedha. The Sacrifice of Ahaṃkāra (Rudra) is said to have been done by Brahmā in Mānasa-Yajña. So also did Rudra in sacrificing Dakṣa's head. When the head did not fall on account of his longevity of life, Rudra imagined the head of Dakṣa itself as a Paśu and offered it in an imaginary sacrifice to the Supreme Self, when Dakṣa's head fell down. (Vide *Bhāgavata-Purāṇa* 4, 5, 24). Hence, importance lies not in the nature of the paśu, but in its consecration and imagination for various purposes.

The principle of these rites is also adopted in Śrāddha rites of ancestors. The enemy contemplated is a Paśu (Vide TS 6, 6.4). One glorious hymn

is even now chanted by Brahmins before breaking fast every day is to this effect : Of the sacrifice performed by the master who has understood these truths, the soul is the performer, the heart the seat of sacrificial lamb, contemplation fire, the period of sacrifice as long as life lasts; what is eaten is sacrificed rice; what is drunk is soma drink; and death is the bath, concluding the ceremony. While animals sacrificed can get Heaven (Vide TS 1, 3, 10)P with their ancestors, why should not man sacrifice himself in the service of God throughout life, is the real teaching implied in the Vedas.

XXI

PUROḌĀŚA RITES

Each Paśu rite is followed by a Puroḍāśa rite, (TS 6, 5, 11). In this rite the Havirdhāna-cart (lungs) has first to be consecrated, (TS 1, 1, 4). The cart moves only on one side towards the East (or the Sun) and is addressed as 'cart of the Devas'. No mantras are recited for acts done during this rite, which is purely Tāntric or symbolical; and so the real meaning has to be read between the lines. The result of this rite is according to the mantra recited (RV 3, 54, 22) the sweetening of the Soma-Juice by Agni. He is brought by air from the Sun. Soma is brought from the Pra-Uga-cart to Havirdhāna, previous to this rite. (RV 3, 62, 13 and 15). After this rite Soma is drunk, (RV 6, 23, 7).

If so, a question arises now "Why is this rite done in Prāgvaṃśa, though it is connected with Soma rites?" Iḍā ceremony is done in the later part of this rite. The word Iḍā, occurs in the *Yajur-Veda.* In the *Ṛk-Saṃhitā* it is termed Iḷā, and refers to Agni. And it is ordained that this rite should be done at the guest or reception ceremony of Soma *i.e.,* after Soma meets Agni. In TS, 6, 4, 9 it is stated that Iḍā rite should be done after Soma is drunk from the vessels of the dual gods. This means that the guest ceremony should be done after Soma Juice comes from the vessels of the dual gods, *i.e.,* Soma meets Agni then alone. As the result of the Puroḍāśa rite is the sweetening of the Soma-Juice by Agni, it means also that Agni after meeting Soma in Havirdhāna sweetens it by this rite; and that the Soma-Juice becomes fit for the taste of the Devas after this rite, as stated in TS 6, 5, 11. Here it is also stated that Indra did not relish the Soma and so he did this Puroḍāśa rite. So it is a part of Soma-sacrifice.

As the Agni and Soma Juice are in Havirdhāna, and as Havirdhāna-cart has to be moved at the outset of the rite, it is plain that the sweetning

of the Soma-Juice by Agni takes place in Havirdhāna, after Soma comes from the vessels of the dual gods and meets Agni in the Havirdhāna for the guest or reception ceremony, when the Puroḍāśa-rite takes place according to the desire of Indra who did not relish the Juice otherwise. And then Indra partakes of Iḍā, and Soma becomes purified. So it is plain that the rites being done in Prāgvaṃśa is a later development for teaching to the public.

Its being done in Prāgvaṃśa is a mistake as proved below from the significance of the expression used in the rites. Aditi is the deity of the rite and on her skin is the Puroḍāśa flour kept. The barley-flour is considered as parts of Agni, and are baked only by the Sun, and not by any mortal man. The flour is asked to become fit for divine action. Here Aditi's skin refers to the bodily skin. The cart of lungs is moved and air is addressed to distend the lungs (TS 1, 1, 4) and this is considered as the movement of Puroḍāśa-flour. The air is asked to separate oxygen "Let the winds separate you" (Agni). The flour is sprinkled with divine waters, called Prāṇas, for killing Vṛtra. Agni is asked to protect the flour without heating the skin on the outside. The sun purifies the flour and bakes it too.

The winnows are kept on the Pra-Uga-cart (alimentary canal) below *i.e.,* the lungs are considered as winnows on the Pra-Uga-cart. Thrice the winnows separate the chaff which are treated as Prāṇa, Apāna and Vyāna; and thus Puroḍāśa becomes fit for divine action. The winnows drive off the chaff towards the eastern direction, referring to the carbonic acid gas, which belongs to the Rākṣasas, out of the waste products of Soma Juice. Thus carbonic acid gas is driven away towards the east *i.e.,* to the nose (RV 4, 45, 6). So the killing of Vṛtra by Prāṇa-waters, the rendering of the Soma-Juice into sweet by Agni brought by air from the Sun, and the driving away of the portions fit for Rākṣasas through the two winnows of the lungs to the east, all these ideas connected together prove beyond doubt that the process of respiration in this rite, which is described in the Anuvākaś 4, 5 and 6 of the first Praśna of *Taittirīya-Saṃhitā.* The vessels used in this Tāntric process are called ten weapons of sacrifice (TS 1, 6, 8); and Indra partakes of Puroḍāśa only with the Maruts (RV 3, 52, 7), and then drinks Soma. And it is he who not relishing the original Soma Juice, introduced the Puroḍāśa rites (TS 6, 5, 11).

The weapons of sacrifice are addressed as having life, partaking in the divine action, conscious of co-operation with the other weapons of

sacrifice (Vide TS 1, 1, 5). So it is clear that Dṛṣad is to be considered as diaphragm, supporting Heaven and Earth (chest and abdomen); Kṛṣṇājina is chest skin; Śamya is ribs, and is considered as holding the upper portion of the chest from falling down, Śūrpa is lungs (winnows), Ulūkhala is mouth, Musala is tongue, Upala teeth, Kapāla is tail pieces of aircells, and Spya is heart.

Through winnows are oblations made, and food offered to Devas, *i.e.*, through respiration, blood is turned into food for Devas. Till sufficient food is formed, air must be inhaled by the action of the ribs and diaphragm. The aircells resemble a sponge-like cake, which is baked from flour. After partaking of this cake by Indra and Maruts, the portion fit for Rākṣasas is driven out from the lung. Preparing Puroḍāśa thousand times refers to respiration made thousand times daily (RV 8, 78, 1). The apex of the heart touches the wall of the chest and so Agnīdhra is supposed to cause inhalation, followed by exhalation and then a pause occurs. Vāyu is treated as a calf to the cow of Iḍā. The whole process is like the moving of a tortoise (TS 2, 6, 3).

XXII

There is always the constructive and disruptive counterparts of the world; both act and react on each other, and are called Daivic and Āsuric forces. Good and bad exist from the very beginning, and man is hedged in by physical conditions. And, moreover, he is a social animal. So, all suffer through action and reaction and cannot find happiness easily. To attain it, the principles of Vedic sacrifice have been taught by our ancients. Man in endowed with body, mind and other faculties; and unless he becomes wise in the use of these faculties, and finds a mental equilibrium, he cannot become happy. Without committing any sin riches do not come; and once they are earned, they make man unsympathetic. Many think themselves as gods or superior beings and do not realise their responsibilities. All suffer from want of sober mindedness or through want of associations for mutual co-operation and improvement, or through want of higher religious education. Imitation of others though necessary at the outset, has to be regulated afterwards in the light of experience of life through sound judgment. Adversity is the first path to Truth and life of the spirit is wrought with human suffering. Wisdom is seldom gained without sufferings. Besides, truth and sentiment are mingled together in our customs and religious practices and have to be distinguished or understood after an

analytical study of the Vedas on which they are based. How our meaningless ceremonies have arisen, and how prejudices and sentiment, not well-balanced, rule our conduct in life should be known after their examination in the light of Vedic teaching.

In RV 8, 48, 3, it is stated "We have tasted Soma to become immortal, we have obtained the light, we have known the gods". Here, according to the literal sense, the drinking of Soma as per present day sacrifice is impossible for it is ordained that no mortal can taste it (RV 10, 85, 3), nor is it possible to know the Devas. Who is Vṛtra? Who are the Devas? How does the tasting-of Soma Juice enable the sacrificer to attain Divine Light? All these questions have been investigated. The Tantras have to be interpreted in accordance with the mantras of the *Ṛk-Saṃhitā,* and have to be explained so as to reconcile the conflict of ideas about the nature of Soma-Juice and gods between the Mantras of the *Ṛk-Saṃhitā* and the formulas of the *Yajur-Veda.*

The gaining of Soma is the result of the slaying of Vṛtra after the removal of the obstruction to the flow of Soma-Juice. Indra, after slaying Vṛtra, distributed Soma to the gods. Soma and Indra slew Vṛtra and set free the seven rivers (or senses). Vṛtra is said to be in blood-vessels, encompassing the waters. Indra received the nectar of Soma from Śyena in whitish tube (or aorta). Soma supports the Machine of the ten senses. Each sacrificer is considered as killing Vṛtra, like Indra, with the assistance of the deity in the temple of the heart. In the Soma sacrifice sacrificer is only a witness without any attachment and he has nothing to act therein. It is being done for him by the priests (mind and senses) and the benefits thereof are reaped by him alone.

The sacrificial ground represents the body of man. Agni is the fire of life and so he is generated on the supply of Soma-Juice, is in Soma and is burnt away with the Soma-vessels, after the death of the sacrificer. The situation of the Soma-vessels and fires as described in the *Ṛk-Saṃhitā,* Vedic Sūtras and the sacrificial ritual actually relates to the position of the organs in the body of man. Soma-Juice pressed by teeth flows to the stomach and reaches the Havirdhāna (lungs) on the fourth day of Soma-sacrifice. Thus the nature of Soma relates to foodstuffs taken through the mouth into the stomach and passed on into the abdomen.

The functions of the internal organs of the body are beyond man's control and are supposed to be done by the Devas for the benefit of man;

every offering made to god mentally is Soma-oblation in the figurative sense. Soma sacrifice is only a means to a means to an end, and the knowledge of the internal working of the body enables man to control the passions in Prāṇāyāma; he conquers his brutal nature (Paśu) and becomes unattached to the flesh of self and attains the Divine Light. The description of the internal viscera enables man to conduct the vital force (Soma) from the heart to the diseased parts by means of mudrās (contact passes). So, Soma sacrifice means the sustenance of life for keeping the health and purity of the body and for acquiring peace of mind. And all this is considered as the functions of the Devas in the body of man.

After this knowledge alone, man contemplates on God truly, and becomes fit for attaining Divine Light; and this is implied in the esoteric sense of Soma-sacrifice. Through the significance of the mantras, man reasons and knows the functions of Gods as related therein and develops his will-power and other dormant faculties, and change his environment or circumstances. The creative power comes through the development of will power (RV 10, 129, 5). The macrocosm is like the microcosm and the contemplation on Virāṭ is possible, after understanding the position of the Devas in the microcosm.

There is a conflict of forces going on in the body between the higher and lower nature of man. All have to be active, ever and anon, like Soma-circulation within; and all are dragged along by the Divine Force in this world like Soma, without which all will be paralysed. The real question is how or why man fails to know the truth. It is due to his own limitations. So mental discipline is necessary to hear the mighty voice of silence within. With all one's intelligence and carefulness, man fails sometimes through weakness, wrong beliefs and absence of memory and suffers thereby. To prevent such miseries, Vedic Ṛṣis taught how to develop conscience (RV 10, 32, 7) in a quiescent mind. Purandaratvam and Vṛtrahananam are enjoined on all, for developing the higher self. A wise man feels that nothing is lost, that everything happens for the best, for the education of man removal of defects and wrong beliefs; and that the Grace of God will set right everything as Viṣṇu did to Indra (RV 6, 69 Sūkta), though he tries man through and through to the last suffering point. He is so gentle as never to test him to the breaking point.

By Soma sacrifice, man learns the functions of the various Devas for effective contemplation of Virāt. He knows that sacrifice is going on

everyday in man's body and outside (RV 8, 68, 7; 10, 90, 6). Like Soma, he comes to life and has to prepare himself. Like Saramā, man must seach after Truth and see everyday whether he improves or retrogrades in his character and conduct of life. Some-Juice is offered to deities for providing healthy activities to the mind and body. Like Soma, he has to move in life and come in communion with the mysterious and invisible powers seen at work around him. There are series of changes in man's life like those of Soma in the body of man, and just as everything is unknown within, so also is the mysterious hand of God working everywhere towards harmony. The practical difficulty is in over-coming vain thoughts; and our obligations to undeserving persons. Every one has to try and kill Vṛtra, like Indra, with the help of God in the temple of the heart (RV 4, 18, 14). As Soma is brought from Heaven, he sees that everything is given to him by the Almighty God, who in every activity willingly helps him, by harmonising everything around him and the Universe is made of relatively absolute entities which are different, and yet are one, doing a sort of sacrifice according to the laws of nature (RV 4, 56, 2 and 3). Many things could be achieved if many an least work jointly with good will in a quiescent mind like the organs in the body. So a sacrifice is a sacred action for admiring the creation and the mysterious work of God in accordance with laws of nature (or Ṛta). Besides, to correctly understand the Āryan rites and customs, a knowledge of the Soma-sacrifice is necessary; and it also helps a correct understanding of the stories of *Rāmāyaṇa, Mahābhārata* and the *Purāṇas.* It is the old sacrifices that developed the Pañcāyat system or council of elders in family, clan and villages, to regulate the petty disputes caused through ignorance and ambition; but the Judges should be selfless like the sacrificer in a sacrifice, ready to work for the service of humanity.

XXIII

In places where no connected ideas could be made out in the hymns or Yajus according to the literal sense, the following symbolic meanings of terms may be adopted.

1. From a study of the positions of Śukramanthi and Maitrāvaruṇa Soma vessels, (TS 6, 4, 10, and 1, 4, 5) it may be inferred that to regulate health and peace of mind in man, it is necessary that brain and abdomen should be kept cool; but if there is disturbance therein, indigestion crops up, and the emotions of mind disturb the regularity of the heartbeats; the brain becomes congested, and mind loses its balance.

2. Gārhapatya is fire of the heart (Vide *Chāndogya Upaniṣad* 5, 18). On the blood supply from the heart to mind and sense-organs, oxidation is produced and they are considered as Dākṣiṇāgni and Āhavanīya. All shortcomings have to be set right by then contemplation of God *i.e.,* by oblations in Dākṣiṇāgni. Then alone, mind can become calm. No fire can be taken vice versa from the other fires to Gārhapatya. The figures of altars of these fires are drawn below plantain leaves when taking food in ceremonies. Ghee is melted ion Dakṣiṇāgni (or mind). This ghee is stored in Upabhrth (brain) and drawn through Dhruva (spinal buld); and then ghee oblations are made. Without Dhruva there is no oblation in Dakṣiṇāgni. The Dhruva (spinal bulb) is described in RV 6, 7 1. The front part of neck may be used for awakening in sleep, and the hind part for lessening the blood congestion in brain and inducing sleep thereby (TS 3, 2, 8; RV 10, 173, 6).

As the fire of Agnihotra is stated to be kindled by Prāṇa and Apāna, (TB 2, 1, 6, 3), it is the Agni generated after supply of Soma-Juice (RV 1, 23, 20; 3, 29, 16). Agnihotra is a brief epitome of Soma-sacrifice like Sandhyā rites etc. The spreading of grass metaphorically denotes the inward urge for use of mind for higher things.

3. In TĀ 3, 1, 1, the esoteric sense is stated as follows : mind is ghee, object thereof is grass, knowledge is fire. In (6, 6, 4) the sacrificer is called Ātmā, earnestness his wife, and body as a piece of sacred fuel. Feeling in the form of desire is always urging man forward to action, and so is called liquid ghee. To feel and to think are two parts of the process for using the mind; and so sacred grass and fuel pieces are used. Mind in action is called ghee. Man is given mind, senses etc. for conducting life (RV 10, 90, 15). The various vessels in the sacrifice represent the various organs of the body.

The tying of grass-girdle round the sacrificer's wife represents control of mind's feelings through the regulation of the heart beats. The kindling of fire metaphorically represents oxidation after supply of Soma-Juice to the organs. Apāna is control of colon in Prāṇāyāma. Udāna is moving of spinal cord. Samāna is circulation. Conjunction of Prāṇa and Apāna (Vide *Chāndogya* 1, 3) is called Vyāna, which controls the heart through the spinal bulb. Ambā, Ambikā and Ambālikā referred to in TS (7, 4, 19) refers to Kuṇḍalinī awakening. Prastāra is will-power of man (TS 1, 7, 4). It is used in all sacrifices from the beginning, and is thrown off at the end.

The term *Savana,* in its esoteric sense, refers to the offering or devotion of the mind towards the supreme Self. The term *Purandaratvam* refers to the removal of ignorance and of evil forces or Rākṣasic nature of man.

Varuṇapāśa makes man hedged in physical conditions on this planet under the Sun; such life is called Drupada. (RV 1, 24, 13 and 15). The term literally refers to the bondage of all, created by Varuṇa, from the time of creation. It is he who created the path for the Sun, stars etc. It also refers to the ignorance of man in its metaphorical sense.

I have appended herein a list of symbolical terms relating to the organs of the body occurring in Soma-sacrifice.

Parts of the body		*Sanskrit names*
Mouth	...	Hotrucamasa
Gullet	...	Antaryāma and Upāmśupātras.
Alimentary canal	...	Pra-uga-Śakaṭa or Aindra-Vāyu-graha Śikyapāśa or Daśāpavitra.
Teeth	...	Grāvāṇaḥ
Legs and head	...	Śukramanthi-grahas.
Abdomen	...	Sadaḥ or Pṛthvī in the symbolical sense.
Lungs	...	Havirdhāna, Plīha or Dyus in the symbolic sense.
Stomach	...	Dadhigraha.
Heart	...	Droṇakalaśa, Agnīdhra or Garhapatyagni in the symbolic sense.
Ribs	...	Śamya.
Brain	...	Upabhṛt.
Pulmonary vein	...	Āhavanīya.
Pulmonary Artery	...	Pūtabhṛt.
Aircells	...	Nīḍa or kapālanī.
Navel	...	Avaṭa
Neck	...	Dhruvasthalī
Aorta	...	Āgrayaṇa or Śveta-kalaśa.
Coronary artery	...	Patnīvat.
Larynx	...	Prenkha.
Capillaries	...	Sūtrāmani.
Chambers of the heart	...	Catuṣkaparda of Agni
Chemical heat	...	Ukhāgni.
Hole in the diaphragm	...	Pṛṣniraśma.
Surāgraha	...	Thoracic duct *Pass through the hole in*
Somagraha	...	Aorta *the diaphragm*
Mind	...	Āhavanīya or Dakṣiṇāgni
Spinal column	...	Maitrāvaruṇa-graha.
Superior or inferior vena cava	...	Ādityagraha and Ādityasthalī
Small intestines	...	Lokampṛṇa