

APPENDIX

ASYA VĀMĪYA SŪKTA (ṚGVEDA 1.164)

Asya Vāmīya hymn of the *Ṛgveda* is full of mystery. Dr. V.S. Aggrawal has tried to interpret the *sūkta* after the fashion of *brāhmaṇa* texts as explained by Pt. Madhusudan Ojhā. This method of interpretation involves decodifying the symbols used by *Dirgha-tamasa*, the seer of this hymn. As this *sūkta* concerns itself with the mystery of creation which is the chief concern of the Vedic philosophers, it would be in the fitness of things to cast a glance over the *mantras* of this *sūkta*.

MANTRA - 1

अस्य वामस्य पलितस्य होतुस्तस्य भ्राता मध्यमो अस्त्यश्नः।
तृतीयो भ्राता घृतपृष्ठो अस्यात्रापश्यं विश्पतिं सप्तपुत्रम्॥

The first *mantra* speaks of the young and old invoker, the middle brother of which is fed with oblation and the third brother, who has butter on his back. The sage says that he has seen the lord of man with seven sons. Obviously the *mantra* speaks in symbolical language. The three brother are said to be *agni*, *vāyu* and *āditya* at macro-level which are *vaiśvānara*, *taijasa* and *prājñā*. The *mantra* is addressed to *vaiśvānara agni* which is the metabolic fire eating and digesting the food.¹ This *agni* is the protector of our body. This *agni* itself assumes the forms of *agni vāyu* and *āditya* belonging to earth, atmosphere and heaven. The *Śatapatha-brāhmaṇa* clearly speak of this three fold nature of *vaiśvānara agni*.² Here *agni* has been called as an invoker, old and young. In any type of *yajña agni* is the chief invoker. The young invoker is terrestrial, the old invoker is celestial i.e. fire on earth and sun in heaven respectively.

The word *vāma* suggests the dwarf form of *viṣṇu*. The dwarf develops into *Virāt*, the giant, with the help of *agni*. This is the first brother of *agni* which is the principle of the young becoming old and the small becomes big. Every one of us is young as divine being and old as physical being. If the first principle is that of growth the second is the principle of assimilation and elimination, expressed by the symbolism of hunger which qualifies the

1. अयमग्निर्वैश्वानरो येनेदमन्नं पच्यते - बृहदारण्यकोपनिषद् 5.9.1

2. शतपथब्राह्मण 9.3.1.3

middle brother, who as *prāṇa* or *Vāyu* consumes food. The third principle is the principle of procreation. Any plant, animal or human body reproduces its own like. This aspect is associated with *sūrya* who is later on represented as lord of the principle of *kāma*.

Thus the three aspects of *agni* - *agni*, *vāyu* and *āditya* - represent growth, assimilation and procreation respectively. This is the old Vedic trinity which is called *trayī vidyā*. Later philosophy speaks of three *guṇas* which embrace everything in the world. Just as the three *guṇas* work together, similarly the three brothers of *agni* move together. The third one of them is spoken of as having butter on its back. As this third brother represent procreation, butter here symbolises semen.

Here *agni* is called as lord of people, as it is present everywhere. It has seven sons. The *Vedas* speak of many heptads. At ritualistic level we have seven layers of sacrificial alter. The *Satapātha Brāhmaṇa* speak of the seven layers, seven seasons, seven regions, seven words of god, seven *stomas*, seven *Sāmas*, seven meters and so-on. In fact we have seven layers of life -- mind, vital force and five gross elements. These seven constitutes the self. If we speak of three we mean *manas*, *prāṇa* and *vāk*. If we speak of seven we include five elements along with mind and vital force.

MANTRA - 2

सप्त युञ्जन्ति रथमेकचक्रमेको अश्वो वहति सप्तनामा ।
त्रिणाभि चक्रमजरमनर्वं यत्रेमा विश्वा भुवनाधि तस्थुः ॥

The second mantra continues with the symbolic seven when it says that seven yoke the one wheeled chariot. A single horse, having seven names, draws it; the wheel has three navals which are undecaying and sound, where all these worlds have their support. Here the whole creation is described as a chariot. As there is parallelism between the macrocosm and microcosm, the human body is also spoken of as a chariot.

The time principle unfolds the creative process. If the body is the chariot, the self is the charioteer. It is not an ordinary chariot because it has only one wheel which symbolises movement. Time represented by sun helps the movement. Sun has seven rays of different colors. It is because of solar energy, pulled as it were by the seven rays, which makes movement possible. As we have explained elsewhere seven meters are also connected with the movement of sun. These seven meters give different forms to different object and thus we have the diversity in the universe. The horse of time is always moving and, therefore, it is said to have infinite power.

This wheel of time is perfect and undecaying because it has extensive power. Mind, life and matter are its three centres. As the earth moves in an ecliptic way and not in a circular way it is said to have three centres. Undecaying represents *akṣara* as against *kṣara*.

The seven primeval *ṛṣis* or the seven *prāṇic* forces ride on this chariot.

Sāyana explains this chariots as *sūrya*, which is drawn by seven *prāṇas*. He explains three *nābhis* as the three seasons namely summer, rains and winter. *Ātmānand* takes this *mantra* in the *adhyātmic* sense explaining *ratha* as the body. He explains that the time is three fold. The first is the transcendental time, the second is differentiated time and the third is the time of our experience. Thus we find that this *mantra* has a deep symbolical significance and can be treated as the seed of two *kāla sūktas* of *Atharvaveda* which we have explained else where in our another book.

MANTRA - 3

इमं रथमधि ये सप्त तस्थुः सप्तचक्रं सप्त वहन्त्यश्वाः।
सप्त स्वसारो अभि सं नवन्ते यत्र गवां निहिता सप्त नाम॥

The symbolism of heptads continues with more emphasis in the third *mantra* which says that the seven are mounted on the seven-wheeled car drawn by seven horses. Seven sisters ride in it in a team and in it seven forms of utterances are deposited. In the previous *mantra*, the seer has spoken of one wheel where as in thus *mantra* we have seven wheels. *Ātmānand* says that in the previous *mantra* we have reference to the subtle body whereas in this *mantra* we have reference to gross body. When we speak of one, we mean unmanifested *prakṛti*, when we speak of seven, we mean *mahat*, *ahaṅkāra* and five *tanmātrās*. The seven horses are *rajas* and *tamas* and five organs of action. The seven *cakras* may indicate the *cakras* in the body. The seven sisters are the channels of *prāṇic* forces within the body or the seven rays of the sun. The seven *prāṇic* forces are of four classes (i) *sapta citis* of fire alter, (ii) seven senses, (iii) seven rays of suns having seven colors, (iv) seven meters.

Mind is the owner of the chariot, *prāṇa* is the horse and seven meters are the seven forms of *vāk*. One speech becomes seven fold.

MANTRA - 4

को ददर्श प्रथमं जायमानमस्थन्वन्तं यदनस्था बिभर्ति।
भूभ्या असुरसृगात्मा क्व स्वित् को विद्वांसमुप गात् प्रष्टुमेतत्॥

The fourth *mantra* raises the question as to who has seen the primeval being and when he is born and how the boneless supports the bony. The breath and blood are from earth but from where is the soul? Who goes to a teacher to ask this?

In the Vedic literature the word '*ka*' means both - 'who' and '*prajāpati*'. So the question contains the answer also. The answer is that. *ka*, that unmanifest *prajāpati*, has seen the primeval creation. He has seen how the bony i.e. matter, was produced from the boneless i.e. mind.

The second line raises an important question. Breath and blood are material and can originate from earth but from where does the soul come. Earth here means unmanifest

Prakṛti. It means that the mystery of life cannot be explained merely by matter, something beyond matter should be accepted to solve the riddle of life.

MANTRA - 5

पाकः पृच्छामि मनसा विजानन् देवानामेना निहिता पदानि।
वत्से बष्कयेऽधि सप्त तन्तून् वि तन्निरे कवय ओतवा उ॥

Unripe in mind not knowing I asked where the gods are established. What are the seven threads the sages have spread to envelop the calf in whom all abide.

Here the sage accepts his incapability in all humility. He wants to know from where the gods have come. Gods are the divine power working at cosmic and human level. They belong to different regions. How one god becomes many is a great question. The foot prints of the *devas* have their visible impression in the dust of the cosmos. There is a point where known slides into the lap of the unknown. How is it that we cannot know the mystery by following the law of cause and effect. The seven threads represent the doctrine of *yajña* which is said to be three fold having five courses and consisting of seven threads. *Yajña* is a cosmic process of mind, life and five *bhūtas*. Here *sūrya* is spoken of as calf of the universal mother. Enveloping the calf means a kind of limiting.

Ātmānand takes *brahmā*, *viṣṇu* and *rudra* to be the three steps. If *viṣṇu* represent *sattva* or mind, *brahmā* represent *rajas* or *prāṇa* and *rudra* represent *tamasa* or five *bhūtas*.

Samvatsara plays an important role in making new the old. *Samvatsara* is the time taken by an entity to reproduce itself through procreation.

MANTRA - 6

अचिकित्वाञ्चिकितुषश्चिदत्र कवीनृच्छामि विद्यने न विद्वान्।
वि यस्तस्तम्भ षळिमा रजांस्यजस्य रूपे किमपि स्वदेकम्॥

The sage accepting his ignorance asks one question : who is that mysterious unborn? Who has established these six regions?

The sage accepts his ignorance at metaphysical and physical plane that is to say that he is devoid of *jñāna* and *vijñāna*. *Jñāna* deals with transcendent being and *Vijñāna* with six-fold universe. The former is the basis of the latter. The transcendent being is the self-existent creator. The six regions are *bhūh*, *bhuvah*, *svah*, *mahah*, *janaḥ* and *tapaḥ*. The seventh *satyam* is the basis all the above six which are called *rajāmāsi*, representing *rajas*. Out of these six three are earths i.e. mothers and three are heavens i.e. fathers. These seven are so arranged that the heaven of the preceding one becomes earth of the following so that we have three mothers and three fathers in the following way :

1.	<i>Pṛthivī</i> = Earth = <i>bhuḥ loka</i> - First Mother	1.	<i>Pṛthivī</i> = Earth = <i>Svar loka</i> - Second Mother	1.	<i>Pṛthivī</i> = Earth = <i>Janah loka</i> - Third Mother
2.	<i>Antarikṣm</i> = midpoint = Intermediate region <i>Bhuvan loka</i>	2.	<i>Antarikṣm</i> = midpoint = <i>Mahar loka</i>	2.	<i>Antarikṣm</i> = midpoint = <i>Tapah loka</i>
3.	<i>Dyauḥ</i> = Heaven = <i>Svar loka</i> = First Father	3.	<i>Dyauḥ</i> = Heaven = <i>Jana loka</i> = Second Father	3.	<i>Dyauḥ</i> = Heaven = <i>Satya loka</i> = Third Father

The *satyam* is beyond movement, *paro-rajas*, and unborn, *aja*. It is the symbol of immortality, unmanifest and unknown. In the terminology of the *Gītā*, it is *avyaya puruṣa*. The triad of father and mother principles represent the three--mind, light and matter.

MANTRA - 7

इह ब्रवीतु य ईमङ्ग वेदास्य वामस्य निहितं पदं वेः।
शीर्ष्णः क्षीरं दुहते गावो अस्य वव्रिं वसाना उदकं पदापुः॥

The seer asked what is the founded station of this beautiful bird. The cows draw milk from his head and wearing his vesture drink water with their foot. Here the bird is *āditya*. How it was built and how is securely founded in the sky? In fact *sūrya* is the symbol of mind, light and matter which have their root and support in the unmanifest source.

Here head is the symbol of heaven and the feet are the symbol of earth. Milk is the life-sustaining food, whereas the water cannot sustain the life. Here the cows are the rays of sun, which are the source of energy which is in heaven. Cows drink water and eat grass but give milk. Milk is the nector. How the water changes into milk is a mystery. The earth is like a cow. It changes water into milk through vegetation. This is the creative process of *yajña*. *Aditi* is the cosmic cow which gives birth to sun calf.

Wearing his vesture means creating multiple forms. The energy is useful only when it creates multiple forms.

MANTRA - 8

माता पितरमृत आ बभाज धीत्यग्रे मनसा सं हि जग्मे।
सा बीभत्सुर्गर्भरसा निविद्धा नमस्वन्त इदुपवाकमीयुः॥

The mother separated from the father in the region of the *ṛta* and in the primeval ages wedded him in mind with thought. Desirous of progeny she was fecundated. The whole world praised her.

Here we have the reference of *ṛta* which is *parameṣṭhī* and mother element. The father element is *svayambhū*. This is the universal *puruṣa* which give birth to *mānasī sṛṣṭi*. The mother united with the father in her mind. The second pair is that of heaven and earth where sexual union gives birth to *maithunī sṛṣṭi*. The father deposited the seed in the womb of the mother which becomes the child. This is how life comes into existence.

This principle of father and mother is spoken of as *svayambhū* and *parameṣṭhī*, earth and heaven, *agni* and *soma*.

The relationship between father and mother is not only physical but also mental.

In the second line the process of pregnancy has been spoken of where menstrual flow make the mother ready to conceive. Everybody praises this process of giving birth to a child, breaking all barriers.

MANTRA - 9

युक्ता मातासीद्धरि दक्षिणाया अतिष्ठद्गर्भो वृजनीष्वन्तः।
अमीमेद्वत्सो अनु गामपश्यद्विश्वरूप्यं त्रिषु योजनेषु॥

Each cow has an embryo. The mother was yoked in the vanguard of *dakṣiṇā*. The calf measured out his steps and followed the mother cow. He saw all the forms by walking a distance of three *yojans*. *Dakṣiṇā* is *aditi*, the mother of gods. Each cow represents *dakṣiṇā*. The universal has to descent to the level of the individual for the sake of creation. Life begets life. The cosmos as a *yajña* is measuring out of the principle of movement.

Three *yojans* are created by mind, life and matter. Again three may indicate three states of consciousness, *jāgṛta*, *svapna* and *suṣupti*.

MANTRA - 10

तिस्रो मातृस्त्रीन्पितृन्बिभ्रदेक ऊर्ध्वस्तस्थौ नेमव ग्लापयन्ति।
मन्त्रयन्ते दिवो अमुष्य पृष्ठे विश्वविदं वाचमविश्वमिन्वाम्॥

Bearing three mothers and three fathers he stood erect, never weary on the ridge of heaven. They speak together about the knowledge of cosmos and beyond cosmos.

In the sixth *mantra* we have spoken of the three heavens and three earths which are supported by one which is unborn.

The upper one is the centre. The unborn never falters in time and space.

In between the immortal heaven and mortal earth or between life and matter, there is the point where they think about the mystery of creation. It is a sort of *manana* or contemplation. The contemplation is incomplete unless one thinks of what is beyond cosmos.

MANTRA - 11

द्वादशारं नहि तज्जराय वर्वर्ति चक्रं परि द्यामृतस्य ।
आ पुत्रा अग्ने मिथुनासो अत्र सप्त शतानि विंशतिश्च तस्थुः ॥

The *mantra* speaks twelve spokes of the wheel which does not decay and revolves round the heaven of cosmic order. On this are established seven hundred and twenty sons of *agni*, joined together in pairs.

The wheel is time which never decays. It revolves round *parameṣṭhī* which is the heaven of *ṛta*. The wheel of time is sun.

Day and night are the sons of *agni*. They are seven hundred and twenty -- three hundred and sixty days and three hundred and sixty nights. The heat aspect of *agni* is the day, the cold aspect is the night. This became the basis of *ahorātravāda*. The day represent expansion. The night represent contraction.

The going up and coming down of the wheel represent the cosmic cycle of creation and deluge.

MANTRA - 12

पञ्चपादं पितरं द्वादशाकृतिं दिव आहुः परे अर्धे पुरीषिणम् ।
अथेमे अन्य उपरे विचक्षणं सप्तचक्रे षळर आहुरर्पितम् ॥

The *mantra* speaks of five-footed father having twelve faces, who is said to exist in the upper half of heaven, wealthy in watery store. The others speak of him in the upper hemisphere of the sky. Who, with far seeing eyes, is mounted on the lower seven wheeled, six-spoked car?

Here the five are the season of the year, the twelve are the months of the year. The upper half having water is *parameṣṭhī* which is unmanifest, the lower half is the cosmos. The *parameṣṭhī* is spoken of as ocean of *ṛta* which is identified with primeval water. *Parameṣṭhī* and sons are father and sons. The son took birth from the ocean. *Agni* is the son of waters. Son depends on *soma* of *parameṣṭhī* for its survival. The seven may indicate the seven meters. The six may be the six seasons.

MANTRA - 13

पञ्चारे चक्रे परिवर्तमाने तस्मिन्ना तस्थुर्भुवनानि विश्वा ।
तस्य नाक्षस्तप्यते भूरिभारः सनादेव न शीर्यते सनाभिः ॥

All beings abide in this five spokes revolving axle wheel. The heavily loaded is never heated. Its eternal nave remains unbroken.

Again in this *mantra* time has been imagined as a wheel. It has five spokes, which may mean five seasons, as also the five modalities of *svayambhū*, *parameṣṭhī*, *sūrya*, *candra* and *prathavi*. As *Samvatsara* has five seasons similarly *prajāpati* is five fold. The number five represents many pentads, For example, five *prāṇas*, five organs of senses, five organs of action, five sheaths. The wheel of time carries the burden of cosmos. But since it is linked with the divine creator, there is perfect harmony and no friction. Also it is always fresh. All stars and constellation are always in motion.

MANTRA - 14

सनेमि चक्रमजरं वि वावृत उत्तानायां दश युक्ता वहन्ति ।
सूर्यस्य चक्षु रजसैत्यावृतं तस्मिन्नार्पिता भुवनानि विश्वा ॥

The *mantra* says that the wheel revolves without decay with its felly; ten unitedly draw it on the upper surface. The solar eye invested with *Rajas* moves : all the words are supported by him.

The *mantra* speaks of cosmic wheel. Its felly is the *sāma* or the light. It revolves. Ten draw the upper one. It is the expanded car pole which is spoken of as the upper surface. The *sūrya* is spoken of as upper surface. Heaven is the father, earth is the mother. They are recumbent to each other. When they combine, the *garbha* is produced in a circle. The centre is the principal of rest which is the mother of motion. There are ten horses which draw the wheel. These are the ten constituents of *virāt*. They are *prāṇa*, *devtā*, *ṛtu*, *dik*, *chandas*, *stoma*, *prṣṭha*, *sāma*, *graha* and *ṛṣi*. When these ten are there, the self becomes manifest as life in matter. These are the ten intrinsic powers. Earth and heaven are required for procreations. *Deva* is the power of heaven and earth. Eight *vasus*, eleven *rudras*, twelve *ādityas* and two *āsvins* make a team *chandas* is the principle of rhythm *Dik* is the cardinal points of four-fold patterns.

Ṛta has no centre. It must become integrated into an ordered system which makes up *ṛtu*. *Stoma* signifies piling which give birth to the divine container of vital energy. *Veda* is the principle of *trayī vidyā*. *Hotā* are the priest. *Indriya* are the instruments of *prāṇic* manifestation. Wherever there is creation, all the above are present. The eye represents white, black and red, the triadic pattern of creation.

MANTRA - 15

साकंजानां सप्तथमाहुरेकजं षळिद् यमा ऋषयो देवजा इति।
तेषामिष्टानि विहितानि धामशः स्थात्रे रेजन्ते विकृतानि रूपशः॥

This *mantra* speaks of the seven *prāṇas* born together, the six of them are twins and the seventh is the single born. There are *ṛṣis* born of gods. Their desirable properties are placed separately in their proper position. They move on a fixed substratum, modified in various forms.

The source is one which is manifested in seven forms. The one who is born alone is really unborn. The twin are the two eyes, two ears, two nostrils and one tongue along with them. They have their respective functions assigned to them.

The substratum is the fixed centre. The movement derives its power from the fixed centre.

MANTRA - 16

स्त्रियः सतीस्ताँ उ मे पुंस आहुः पश्यदक्षणवान्न वि चेतदन्धः।
कविर्यः पुत्रः स ईमा चिकेत यस्ता विजानात् स पितुष्यितासत्॥

The *mantra* says that whom we call males are truly females. Who has eyes can behold it. The blind man does not see. The son who is a seer can understand it. One who knows it is the father of father.

In this *mantra* the concept of *ardhanāriśvara* is brought out. Each living person is comprised of *agni* and *soma*. *Agni* is heat, *soma* is cold. But both of them are interwoven. The male has the psychology of female also and vice-versa. *Atharvaveda* says that every woman is a man and every girl is a boy.

Those who can see it have eyes. They have spiritual insight; but those, who look into the matter only, are blind.

MANTRA - 17

अवः परेण पर एनावरेण पदा वत्सं बिभ्रती गौरुदस्थात्।
सा कद्रीची कं स्विदर्थं परागात् क्व स्वित् सूते नहि यूथे अन्तः॥

The *mantra* speaks of the upper and the lower. In between the two the cow appears with her calf at foot. Where has she departed? She does not calf amid the herd of cattle.

The immortal world is upper and the mortal world is lower. They are the centre and the circumference. In between the two is the meeting point. The cow with her calf stands at this juncture. The low is the *Virāja*, having ten constituents as explained earlier and the calf is the sun.

As the cow moves the calf follows. The where about of the unmanifest are unknown. The herd is the group of gods. The *svayambhū* is the bull, the *parameṣṭhī* is the cow, the sun is the calf. The group of gods come afterwards, the sun is born first.

MANTRA - 18

अवः परेण पितरं यो अस्यानुवेद पर एनावरेण।
कवीयमानः क इह प्र वोचद् देवं मनः कुतो अधि प्रजातम्॥

The *mantra* says that under the upper region and above the lower region who knows the father of the calf. Who in this world can proclaim from where the divine mind has originated.

The doctrine of upper and lower speaks of heaven and earth. *svayambhū* and *parameṣṭhī* is one pair and *sūrya* and *prthavi* are the other pair. In the previous *mantra* we have spoken of *Svayambhū* and *Parameṣṭhī*, In the present *mantra* we are concerned with *Sūrya* and *Prthavī*.

The mind is divine. It cannot come out of matter. The principle of mind is identical with *manu*. *Vaivasvata manu* is the progenitor of human race, who's rays descend on each individual. *Manu prajāpati* is spoken of as *agni*, *indra*, *prāṇa* and *brahman*.

MANTRA - 19

ये अर्वाञ्चस्ताँ उ पराच आहुर्ये पराञ्चस्ता उ अर्वाच आहुः।
इन्द्रश्च या चक्रथुः सोम तानि धुरा न युक्ता रजसो वहन्ति॥

The *mantra* says that those that are descending are also ascending and those who are ascending are also descending. *Indra* and *soma* have made the steeds bear the power of *rajas* and, as it were, are *yoked* to the carpole.

The creation is a cycle. Whatever descends in a cycle ascends also and vice-versa. The immortal is creating a mortal and the mortal is returning to its immortal soul. There is a downward movement and upward movement. This make the movement rhythmic. *Prāṇa* changes into matter and matter changes into *prāṇa*. *Prāṇa* is higher, matter is lower. *Indra* and *soma* created the division of upper and lower. The movement is the result of the power of *rajas*. The dark represent rest and the white represent the motion.

MANTRA - 20

द्वा सुपर्णा सयुजा सखाया समानं वृक्षं परि षस्वजाते।
तयोरन्यः पिप्पलं स्वाद्वत्त्यनश्नन्नन्यो अभि चाकशीति॥

This famous *mantra* speak of two birds who are associates and take shelter on the same tree. Of them, one enjoys the sweet fruit of the tree and the other looks on without eating.

These two birds are individual soul and supreme soul. They are said to be friends because they take seven steps together. The seven steps are light, mind and five forms of matter. The tree is the cosmos, both the individual soul and the supreme spirit dwell in the same body. The former enjoys the rewards of action while the latter is merely a spectator.

The life principle is called *suparṇa* because it has two wings of contraction and expansion. Sun god is also spoken of as *suparṇa*. *Āditya* is immortal, *agni* is mortal. These carry on the cosmic rhythm.

MANTRA - 21

यत्र सुपर्णा अमृतस्य भागमनिमेषं विदथाभिस्वरन्ति ।
इनो विश्वस्य भुवनस्य गोपाः स मा धीरः पाकमत्रा विवेश ॥

This *mantra* says that there is the lord, the guardian of the universe, who, the wise, has entered into me, the immature, where the fine bird sings constantly in the assembly of the portion of immortal life.

The birds chirp on the tree in the morning and in the evening. Here it is compared to the synod of wise man to sing praise of him. Here the tree is the universe. Each individual soul is the bird, they pray for immortality. *Brahman* is the lord. He has entered every living being. He is intelligent, who inspires the immature minds.

MANTRA - 22

यस्मिन् वृक्षे मध्वदः सुपर्णा निविशन्ते सुवते चाधि विश्वे ।
तस्येदाहुः पिप्पलं स्वाद्वग्रे तन्नोन्नशद्यः पितरं न वेद ॥

This *mantra* says that the fair-winged birds eat the sweetness on the tree where they rest and procreate their offspring. One who does not know the father cannot obtain it, though they say that the fruit is sweet.

Each individual is a honey-sucking bird. Here honey symbolises *prāṇa*. The *prāṇa* is scattered by the solar rays.

Curd is the symbol of matter belonging to earth and *ghee* belongs to atmosphere and honey belongs to heaven. Honey is compared to *prāṇa*.

Soma is also the sweet fruit. It has four kinds : plant symbolising matter, drinking cup, symbolising the organ of sense, king, symbolising mind and *vāja* signifying the universal mind. The individuals love to feed on *soma*. Unless an individual is in tune with the immortal spirit, he remains deprived of the real taste of life.

MANTRA - 23

यद् गायत्रे अधि गायत्रमाहितं त्रैष्टुभाद्वा त्रैष्टुभं निरतक्षत।
यद्वा जगज्जगत्याहितं पदं य इत्तद्विदुस्ते अमृतत्वमानशुः॥

In this *mantra* three meters have been referred to. Out of them *gāyatrī* belongs to earth, *triṣṭup* belongs to atmosphere, *jaḡatī* belongs to heaven. It is said that *gāyatrī* is the station of *agni*, *triṣṭup* of *vāyu* and *jaḡatī* of sun. Those who know these meters enjoy immortal life. The meters represents the principles of pulsation of vital energy. The three meters referred to in the *mantra* refer to Vedic trinity.

The purpose of referring to the three meters is to show the root of the material manifestations in the immortal. The word *gāyatrī* etc. have been referred to twice, the first reference is to the matter and the second reference is to the vital force. It means that matter is raised to divine level.

MANTRA - 24

गायत्रेण प्रति मिमीते अर्कमर्केण साम त्रैष्टुभेन वाकम्।
वाकेन वाकं द्विपदा चतुष्पदाऽक्षरेण मिमते सप्त वाणीः॥

This *mantra* again refers to *gāyatrī* meter by which prayer is constructed, to *sāma* which is constructed by the prayer and *triṣṭup* by which triplet is constructed. With triplet is constructed two or four foot measurement and with syllable they form seven meters.

In any creation the matter which is required is *ma*. The measurement of that matter is *pramā* and the model is *pratimā*. He himself became the model.

In this *mantra* it is said that he measured the praise with *gāyatrī* meter. This meter has eight syllable and three feet. Eight are *vasus* and three feet is the Vedic trinity which includes three fires.

Earth or *ṛk* form the solid state, *sāma* is the lustre, the circumference is based on the diameter just as *sāma* is based on *ṛk*.

Triṣṭup is identified with *yajus* or movement. It is said *vāka* was measured by *vāka*. Here one *vāka* is transcendental which is the source of material *vāka*.

The four footed *vāka* is the four-fold principle of *ātmā*. Two footed is immortal, four footed is mortal.

The seven meters are *gāyatrī uṣṇik*, *anuṣṭup*, *br̥hati*, *virāj*, *triṣṭup* and *jaḡatī* having six, seven, eight, nine, ten, eleven and twelve syllables respectively. *Jaḡatī* is *manas*, *prāṇa* is *triṣṭup* and *gāyatrī* is five fold matter. The other meters also indicate the manifest action from the subtle to the gross. An *ātmā* becomes possessed of body when it has mind life and matter.

The matter is perishable the vital energy makes it imperishable.

MANTRA - 25

जगता सिन्धुं दिव्यस्तभायद् रथन्तरे सूर्यं पर्यपश्यत्।
गायत्रस्य समिधस्तिस्त्र आहुस्ततो महा प्र रिरिचे महित्वा॥

This *mantra* says that with *jagatī* he established the ocean in heaven and saw sun in *rathantara*. They say that *gāyatrī* has three fuel-sticks, whence it surpasses all in strength and majesty.

Jagatī belongs to heaven, *gāyatrī* to earth. The ocean is the vital force, which *Jagatī* established in heaven. *Rathantara* is the *sāma* of earth. It reaches the sun. The *sāma* of sun is *bṛhati*. When these two *sāmas* meet together, it is *atimana*. This is the meeting point of father-principle and mother-principle. These two are logos and mind or night and day.

Bṛhati is the greatest of all *sāmas*. But *gāyatrī* is the most powerful because it is rooted in earth. She could, therefore, bring the *soma* from heaven. She has the power of coming and going or the power of contraction and expansion. She is life in matter whereas *triṣṭup* is *prāṇa* and *jagatī* is *manas*.

MANTRA - 26

उप ह्वये सुदुग्धां धेनुमुमेतां सुहस्तो गोधुगुत दोहदेनाम्।
श्रेष्ठं सवं सविता साविषन्नोऽभीद्धो धर्मस्तदु षु प्र वोचम्॥

In this *mantra* the seer invokes the cow which is good for milking so that the handy milker may milk her. He requests *savitā* to give excellent libation. The cauldron is made hot, that is the declaration of the seer.

This and the next three *mantras* speak of cow, which symbolises the mother nature. She is the principle of motherhood. *prāṇa* is her calf. She is *āditi* and sun, as her son, is *āditya*. The cosmos is the milk.

She sheds four streams of milk by which *ṛṣis*, *pitṛs*, *devas* and men are nourished. *Sava* is *soma*, the principal impelling force. The cauldron is the body.

Heating of couldron is associated with the ceremony called *mahāvīra*. In this ceremony the butter is sprinkled on the red-hot milk. The milk represents mother and butter represents fatherhood.

MANTRA - 27

हिङ्कृण्वती वसुपत्नी वसूनां वत्समिच्छन्ती मनसाभ्यागात्।
दुहामश्विभ्यां पयो अघ्न्येयं सा वर्धतां महते सौभगाय॥

In this *mantra* the cow is spoken of as the guardian mother of eight *vasus*. She is desiring in her mind for her calf. She has come here uttering the *hiṅkāra* sound. It is

requested that she may yield her milk for both the *aśvins*. She is inviolable cow. May she thrive for our big advantage.

According to *Śatapatha Brāhmaṇa* the eight *vasus* are earth, water, fire, air, heaven, sky, sun, moon and constellation. Cow is *aditi* who has eight sons.

Hiṅkāra is a voice of deep love. The lowing of the mother cow is indicator of cosmic benevolence. The two *aśvins* are *prāṇa* and *apāna*, who drink the milk. *aśvins* are also spoken of as heaven and earth, two ears, two nostrils and two eyes.

MANTRA - 28

गौरमीमेदनु वत्सं मिषन्तं मूर्धानं हिङ्ङकृणोन्मातवा उ।
सृक्काणं घर्ममभि वावशाना मिमाति मायुं पयते पयोभिः॥

In this *mantra* the cow lows for her drinking calf. She gives a kiss on the head of the calf so that he may also low. She invites his mouth to her warm udder and suckle him with milk, while lowing kindly.

Here again the cow is the nature. The calf is the son. *Hiṅ* is the symbol of mind and matter. Head of the calf is the symbol of divine power. The opening and closing of the eye is the rhythm of life. Night and day are closing and opening of eyes of sons. The mother cow confers a measure on the calf. *Māyā* is measuring.

MANTRA - 29

अयं स शिङ्ङ्क्ते येन गौरभीवृता मिमाति मायुं ध्वसनावधि श्रिता।
सा चित्तिभिर्नि हि चकार मर्त्यं विद्युद् भवन्ती प्रति वव्रिमौहत॥

The *mantra* says that he who has compassed the cow sneezes to expel her. She repairs to her stall. She acts like a human being and is shining. She has lifted the veil.

Sneezing is a forceful expulsion of *prāṇic* air through the nostril. It stands for creative action of the creator. The cosmos is expelled from centre. The encompassing means that the cow is in womb. The self-existent state is like a centre without any dimension. This centre brings out the diameter and the circumference as *ṛk* and *sāma*.

The father principle is *Svayambhū*, the mother principle is *parameṣṭhī*. *Vāk* is the symbol of five element. She measures out the cosmos.

There is a cow in every one of the five *Svayambhū*, *Parameṣṭhī*, *Sūrya*, *Candra* and *Prthvi*. The cow of the earth is known as *iḍā*, of *candra* as *subramanya*, of *sūrya* as *gau*, of *parameṣṭhī* as *vibhūti* of *svayambhū* as *Satya*. In this *mantra* the cow of *parameṣṭhī* has been referred to. *Sāyana* says that according to *Śākapūṇī*, here *Mādhyamika vāk* is intended. Cow is described here as having mind, of which the seed is desire. It means that nature is conscious. The covering is the state of darkness before the creation of sun. *Vidyut* is lightening. It may be identified with *apsarā* which is born of water. Lightening is the light of light.

MANTRA - 30

अनच्छये तुरगातु जीवमेजद् ध्रुवं मध्य आ पस्त्यानाम्।
जीवो मृतस्य चरति स्वधाभिरमर्त्यो मर्त्येना सयोनिः॥

The *mantra* says that, which has breath and speed and light and motion, firmly lies established in the midst of their houses. The living moves by the offering to the death. The immortal and the mortal have the same womb.

In this *mantra* the characteristic of life are mentioned. They are breathing, physical activity and mental activity. The horse of the *āsvamedha* has all these three when he is sitting, coming and going out and rolling. Here the house is the body in which *agni* resides. It is important to know that immortal and mortal have the common origin. *Svadhā* is the power. This *mantra* indirectly refers to *amrtamṛtyu vāda*. *Amṛt* is divine, *mṛtyu* is material. What is on this side of *sūrya* is mortal. What is beyond *sūrya* is immortal.

MANTRA - 31

अपश्यं गोपामनिपद्यमानमा च परा च पथिभिश्चरन्तम्।
स सधीचीः स विषूचीर्वसान आ वरीवर्ति भुवनेष्वन्तः॥

The seer says: I saw the cowherd who never scumble, going and coming by pathways. He travels continuously within the world, invested with aggressive and diffusive radiance.

After giving the description of cow as nature, here we have the description of the protector, the cow. The nature changes but its protector remains the same. Etymologically cow indicates motion. Then cowherd is the principle of rest. Motion depletes energy whereas rest replenishes it. The *brāhmaṇa* text speak of *sūrya*, *agni*, *Indra* and *prāṇa* as the cowherd.

The cowherd moves in a rhythmic manner. This rhythm is the principle of meter. The going and coming are the two duality which represent the basic duality of *agni* and *soma*.

The first movement is mental, the second is vital and the third is physical. These are the three steps of *Viṣṇu*. The principle of *gopa* travels through out the world.

MANTRA - 32

स ई चकार न सो अस्य वेद य ई ददर्श हिरुगिन्नु तस्मात्।
स मातुर्योना परिवीतो अन्तर्बहुप्रजा निर्ऋतिमा विवेश॥

The *mantra* says that who has made the universe does not comprehend it. From him who saw this the creation is hidden. He is enveloped in his mother's bosom. He is subject to many births and has entered upon misery.

Not to speak of individual, even the creator does not know the secret of the creation. From the individual also the secret is hidden, though he is a witness. The whole creation is concealed in the womb of the mother.

It is a mystery how in the womb of the mother the baby is created. Earth is the mother. She is spoken of as *gāyatrī*. She is also spoken of as *vāk*. Whether we say earth or cow, it is the same thing. It is also spoken of as *nirrti*, as it is mortal. It is the source of life. *Prajāpati* is the source of life which entered the earth i.e. the matter. This is the combination of mortality and death.

MANTRA - 33

द्वौर्मै पिता जनिता नाभिरत्र बन्धुर्मै माता पृथिवी महीयम्।
उत्तानयोश्चम्वोऽर्योनिरन्तरत्रा पिता दुहितुर्गर्भमाधात्॥

According to this *mantra* heaven is the father, earth is the mother. They are my kins. Both of them are like inverted bowels forming a common womb. The father deposited daughter's germ within it.

In the beginning there was one egg which split into two. The one half became the father, the other half became the mother. This differentiation of male and female is necessary continuation of chain of life. Heaven and earth are called *rodasī* which etymologically means weeping. The life principle in the matter try for food. In the womb the cell has to be supplied with food. The god supplied food so that the baby stops crying. Heaven is the principal of immortality and light. Earth is the symbol of matter. They are *svayambhū* and *parameṣṭhī* at the higher unmanifested level and sun and earth at the lower manifested level. Mind is the father, *prāṇa* is begetter and the matter is the kin. Mind and *prāṇa* are non-existent, matter is existent. They have a kinship. We are, therefore, related to heaven as also to matter.

The egg was one which bifurcated into male and female. Male and female again come together for procreation.

The mother is *duhitā* i.e. the nature came-out of the laws. Therefore nature is the daughter of cosmic father.

All this has to be explained symbolically. *Prajāpati* gave birth to *vāk* and copulated with her. This is not to be understood in the sense of ordinary meaning of the words.

MANTRA - 34

पृच्छामि त्वा परमन्तं पृथिव्याः पृच्छामि यत्र भुवनस्य नाभिः।
पृच्छामि त्वा वृष्णो अश्वस्य रेतः पृच्छामि वाचः परमं व्योम॥

MANTRA - 35

इयं वेदिः परो अन्तः पृथिव्या अयं यज्ञो भुवनस्य नाभिः।
अयं सोमो वृष्णो अश्वस्य रेतो ब्रह्मायं वाचः परमं व्योम॥

The first *mantra* puts a question and the second *mantra* gives the answer. The question is : what is the farthest limit of earth? What is the centre of universe? What is

the prolific seed of the horse? What is the highest heaven of *vāk*? The answer is that the *vedi* is farthest limit of earth. The *yajña* is the centre of universe, *soma* is the prolific seed of the horse. *Brahmā* is the highest heaven of *vāk*.

These question answers are to be explained in the light of the science of *yajña*. The *vedi* is the *yoni*. Earth is the mother. *Vāk* is symbol of principle of mind as *Veda*, principle of *prāṇa* as *loka* and principle of matter as logos. The utmost extension of earth is its creative power. As a matter of fact nature is infinite. *Vedi* is also the seat of divinity and unfathomable.

Yajña is spoken of as the centre of the world. Here the centre of personality is meant. *Puruṣa* is as measureless as *prajāpati*. *Yajña* is a union of *agni* and *soma*; wherever they unite a center of personality develops. *Nābhi* is the same as the heart. The father is the centre, the mother is the circumference. Father and mother have the seed through the food which is *soma*. Without seed no creation is possible. Horse is the symbol of vital movement in the terminology of sacrifice. *Agni* is father and *soma* is the mother.

The loftiest station of *vāk* is *Brahmā*, the source of the *Vedas*. *Brahmā* as priest remains silent. Silence is the highest point of speech.

MANTRA - 36

सप्तार्धगर्भा भुवनस्य रेतो विष्णोस्तिष्ठन्ति प्रदिशा विधर्मणि।
ते धीतिभिर्मनसा ते विपश्चितः परिभुवः परि भवन्ति विश्वतः॥

The *mantra* speaks in a symbolical way that the seed of a universe consists of seven germs of the half. They maintain their function by the ordinance of *viṣṇu*. They are endowed with wisdom to intelligence and thought. They are the omnipresent and encompass us on all sides.

The one is divided into two, the half is the world and the half is the unknowable *brahmaṇ* who is transcendental source of the universe. The seven sons are the mind, life, and five elements of the matter. The seven are the seed of the universe. They work under the ordinance of *viṣṇu*. Mind, life and matter are two steps of *viṣṇu*. They are omnipresent and endowed with wisdom. They are responsible for psychical, vital and physical functions.

MANTRA - 37

न विजानामि यदिवेदमस्मि निण्यः संनद्धो मनसा चरामि।
यदा मागन् प्रथमजा ऋतस्यादिद् वाचो अशुवे भागमस्याः॥

The seer says that he does not know clearly if he is this all. He is mystery bound in mind. He wondered when the first born principle of *ṛta* reached him. Then he obtained a portion of this *vāk*.

Here the seer is conscious of himself. He is not able to know the mutual relationship between the material world and the self. The creation is the result of a desire of mind. Mind, in fact, is the creator. This theory led to idealism in the later period. The *cit* is *brāhman*, *cidacit* is *jīva* and *acit* is matter. How in *jīva cit* and *acit* mingle together is a mystery.

Ṛta is the first born *parameṣṭhī*. *Agni* is the first born of *parameṣṭhī*. The individual is also the first born of the holy order. The portion of *vāk* is the matter which the individual gets. It is the matter which as mother become measurer of the individual. Various factors grouped under the doctrine of *karman* are responsible for the distinction of one individual from another individual. This is responsible for diversification at the individual level, though at the universal level there is unity. The individual is always in search of that basic unity. The *sūtrātmā* is the universal thread of the manifest form. We are one in spirit, but different in body.

MANTRA - 38

अपाङ् प्राडेति स्वधया गृभीतोऽमर्त्यो मर्त्येना सयोनिः।
ता शश्वन्ता विषूचीना वियन्ता न्य १ न्यं चिक्व्युर्न नि चिक्व्युरन्यम्॥

The seer says that the immortal which is cognate with the mortal and is impelled by the intrinsic power, goes backward and forward. The two move constantly in opposite direction. They know the one and not the other.

Here matter and spirit are spoken of. They come together because of their intrinsic power. *Svadhā* is sheath of matter. When energy and matter are brought together, *svadhā* help in the process of creation and is therefore identified with *pitṛs*.

Gṛbhitā is the instrumental cause which is *prāṇa* whereas the material cause is *ārambhana* and the substratum is *adhiṣṭhāna*.

Here in this *sūkta* two types of movement are mentioned : approaching and departing, going backward and forward. This kind of movement create a rhythm of contraction and expansion. The vibration because of this movement are *ṛṣi*. They are called sons of *agni* because they are rays of light, which create blue and red colour. The blue colour envelops the red colour. The movement is due to *rajas*.

We can see the matter not the spirit. We can see the cell, but not the life principle.

MANTRA - 39

ऋचो अक्षरे परमे व्योमन् यस्मिन् देवा अधि विश्वे निषेदुः।
यस्तन्न वेद किमृचा करिष्यति य इत्तद्विदुस्त इमे समासते॥

This *mantra* says that all the gods have taken their seats in the highest heaven in the imperishable *ṛks*. One who does not know the imperishable what will he do with the *ṛk*. Only those are perfect, who know it.

The supreme heaven is the mathematical space which is the source of thousand-syllabled speech. The *agni* was existing in the mathematical space, where he was seen by *mātariśvā* for the sake of manifestation.

Matter belongs to space, immortal speech belongs to mathematical space. Indra resides in mathematical space. Mortal speech belong to material space.

Unless one realises the divine imperishable, one cannot understand the secret of the *Veda*. The significance of the *Veda* lies in the imperishable. Only those who know it get bliss.

MANTRA - 40

सूयवसाद् भगवती हि भूया अथो वयं भगवन्तः स्याम।
अद्धि तृणमघ्न्ये विश्वदानीं पिब शुद्धमुदकमाचरन्ती ॥

The *mantra* says that the cow may be rich in milk through abundant fodder. Deathless cow may feed on the grass and may always drink pure water, roaming at will.

Here again the symbol of cow has been used to indicate *vāk*. The cow is the infinite nature. She is possessed of the potentiality of producing the calf. This shows her progenitive course. The creative course is manifolds.

Food and water are the two horns of *soma* on which depends *agni*. Grass is the symbol of micro which reflects the macro. Nature is immortal. We can not destroy even a single atom. Nature exists in eternity.

MANTRA - 41

गौरीर्मिमाय सलिलानि तक्षत्येकपदी द्विपदी सा चतुष्पदी।
अष्टापदी नवपदी बभूवुषी सहस्राक्षरा परमे व्योमन् ॥

The *mantra* says that she-buffalo has fashioned the waters. She has measured out the one-footed, two-footed, four-footed, eight-footed, also becoming nine-footed. She is thousand syllabled in the highest heaven.

She-buffalo symbolises *varuṇa's* water, whereas cow is the symbol of *indra*. *Varuṇa* is the deity of ocean, which signify the undifferentiated form of matter. *Varuṇa* and *vṛtra* mean to cover.

Body represents *mādhyamic vāk*. Waters are the primeval material cause having the potency of bringing out the cosmos. Waters are said to have universal germ in them. The manifold forms are the works of the *vāk*.

Feet indicate motion. One foot means no motion. Motion is *Indra*, stasis is *brahmā*. The one-footed cow is the motionless principle of transcendental reality. Two-footed cow is the act of manifestation of the transcendental reality. When we speak of four-footed cow, we mean three forth as transcendental and one forth as manifest. Eight-footed cow symbolises mind, in breathing, out breathing and five elements of matter. Nine-footed means the highest possibility of manifestation. The thousand syllabled speech indicates the highest entity transcending all the category of manifestation. Mathematical space is identical with *brahman*.

MANTRA - 42

तस्याः समुद्रा अधि वि क्षरन्ति तेन जीवन्ति प्रदिशश्चतस्रः ।

ततः क्षरत्यक्षरं तद्विश्वमुप जीवति ॥

The *mantra* says that ocean flow from her. The four regions of space are sustained by him. From that imperishable comes the perishable which sustains the cosmos.

The doctrine of imperishable and perishable is elaborated in the *Gītā*. Imperishably is *brahman*, perishable is the matter. The transcendent being is imperishable. The oceans are the same as waters. It is spoken of *nara* in the *smṛti*. Water is the procreative element. *Śarīra* is that from whom agitation arose.

Along with time, space is also to be taken into account. It has four cardinal points. These points cover the centre on all sides. We have four *lokapālas* for four directions; *indra* for east, *yama* for south, *varuṇa* for west and *soma* for north.

MANTRA - 43

शकमयं धूममारादपश्यं विषूवता पर एनावरेण ।

उक्षाणं पृश्निमपचन्त वीरास्तानि धर्माणि प्रथमान्यासन् ॥

The sage says, "I saw the distant smoke of the cow-dung and by the effect discovered the cause. The heroes dressed the *soma* ox, which were the first ordinances."

The mother principle are the waters who gave birth to *agni*. *Agni* on earth is represented by *sūrya* in heaven. The condition before the birth of sun is smoky. It was something like fog. Smoke is produced when fire is with moisture. In another words, *soma* and *agni* became operating at one point. The cow dung is the primordial matter. If the milk is the symbol of *prāṇa*, cow-dung is the symbol of matter. COW-DUNG is the *pravargya* i.e. what remains after elimination.

The Bull is *Sūrya*. Dressing of the Bull means regulating the movement of the stars. These regulations make out the cosmos out of chaos. They are, therefore, the principal ordinances.

MANTRA - 44

त्रयं केशिन ऋतुथा वि चक्षते संवत्सरे वपत एक एषाम्।
विश्वमेको अभि चष्टे शचीभिर्धाजिरेकस्य ददृशे न रूपम्॥

The *mantra* says that the three with long matted locks appear according to season; one of them deposits the germ in the year. One sees the world with his powers. The sweep one is seen but not his figure.

Hair is dead matter thrown out by *prāṇa*. It is suggestive of functioning of organism. It means that *agni* is eating the food and assimilating it. Here is *Pravargya* or *Ucchiṣṭa* is the surplus. It is an overflow of *brahman*. Here *agni*, *vāyu* and *āditya* are the three *keśīs*. Even time as part of universe is surplus and overflow from the restful centre of the creator. The cosmic *yajña* is performed by *agni*, *vāyu* and *āditya*. *Āditya* forms the year. The rays of the sun are his hairs. The statement that, the sweep of the third *keśīm* are experienced and his form is not seen applies to *vāyu* which is not visible to the eyes.

MANTRA - 45

चत्वारि वाक् परिमिता पदानि तानि विदुर्ब्राह्मणा ये मनीषिणः।
गुहा त्रीणि निहिता नेङ्गयन्ति तुरीयं वाचो मनुष्या वदन्ति॥

This *mantra*, which is often quoted by the grammarian, says that speech has been measured out in four steps. Those *brāhmaṇa* who have understanding know them. Three of these steps are hidden in the cave and do not move. The men speak the fourth part of the speech.

This *mantra* gives a developed philosophy of *vāk* which is as important as *brahman*. If *brahman* is *puruṣa*, *vāk* is *prakṛti*. *Vāk* is the attribute of space. Space is nearest to the imperishable *brahman*. The words that we speak are mortal. *Vāk* is co-extensive with the whole creation. *Vāk* is the majesty of *prajāpati*. She is the mother. The *vāk* of *svayambhū* is *Parā-vāk*. The *vāk* of *parameṣṭhī* is *sarasvatī* or *āmbhṛṇī*. The third stage of *vāk* is that in *sūrya* where it is called as *indra-patnī*. The *vāk* of *pṛthvi* is *anuṣṭup*. One-footed *vāk* is absolute. Two-footed *vāk* is creative principle. The three-footed *vāk* is speech at manifest level.

Whenever the *Vedas* speak of the unmanifest and the manifest, they speak of the three fourth and one fourth part respectively.

In the philosophical works the four stages of *vāk* are known as *parā*, *paśyantī*, *madhyamā* and *vaikharī*. *Vaikharī* is the human speak. The *parā vāk* belongs to *svayambhū* and *paśyantī* to *parameṣṭhī*. In *madhyamā vāk*, the meaning becomes differentiated but only at the level of mind. The *vaikharī vāk* becomes manifest. *Parā* and *paśyantī* are realised only by *yogīs*. *Madhyamā* and *vaikharī* are realised by the individuals according to their capacities.

MANTRA - 46

इन्द्रं मित्रं वरुणमग्निमाहुरथो दिव्यः स सुपर्णो गरुत्मान्।
एकं सद् विप्रा बहुधा वदन्त्यग्निं यमं मातरिश्वानमाहुः ॥

This is the most famous *mantra* of this *sūkta* and is very often quoted by the commentators. It says :

They call him *indra*, *mitra*, *varuṇa*, *agni*. He is celestial well-winged *garuḍa*. The wise speak of the one by many names. They call it *agni*, *yama* and *mātriśvā*.

The *devas* are many, representing powers of earth, atmosphere and heaven. But they are linked to one great spirit. Just as branches of a tree are joined to its stem, similarly all the *devas* are joined to that spirit. Manifested world has diversified names and forms which dissolve into one at the unmanifest level. The wise can pierce through this diversity.

Each deity is identical with the supreme and yet has its separate identity. This led to pantheism. The masses were inclined to the deity as individual, the classes devoted themselves to the supreme *brahman*. *Yajurveda* (32.1) says that *agni*, *āditya*, *vāyu*, *candramā*, *śukra*, *brahmā*, *āpaḥ* and *prajāpati* are identical one. This became the central theme of the *Upaniṣads*.

Names are but symbols. They may be many. But the principle that they symbolise is one. The well-winged *garuḍa* is the sun. The two wings of the bird represent cosmic pulsation which gives birth to the rhythm of the meters.

MANTRA - 47

कृष्णं नियानं हरयः सुपर्णा अपो वसाना दिवमुत्पतन्ति।
त आववृत्रन् त्सदनादृतस्यादिद् घृतेन पृथिवी व्युद्यते ॥

The *mantra* says that the path is dark. The birds are golden coloured. They fly in heaven having waters as their robes. From the region of *ṛta*, they come repeatedly. The earth is moistened with *ghṛta*.

The dark path is that of *parameṣṭhī*, where all names and forms dissolve. It is a mystery. *Prāṇa* is the gold which enters every individual. *Prāṇa* is *agni*, a kind of light. At macro level the golden-coloured bird is *Hirṇyagarbha*. The region of immortals is the heaven. *Ṛta* has no centre or every point of it is a centre. From *ṛta* comes the manifest world time and again.

Water becomes milk because it has tiny globules of butter. Butter is the symbol of *retas* or seed.

In the beginnings of the creation, such butter-globules fecundate the cosmos. The earth is the mother, the *ghṛta* is the seed of the father. Both of them are necessary for procreation.

MANTRA - 48

द्वादश प्रथयश्चक्रमेकं त्रीणि नभ्यानि क उ तच्चिकेत।
तस्मिन्त्साकं त्रिशता न शङ्कवोऽर्पिताः षष्टिर्न चलाचलासः॥

The *mantra* speaks of a single wheel with twelve fellies. Who knows that? Three of them are axles. Three hundred and sixty spokes are fixed therein, which can never be loosened.

Time is the wheel. Twelve months are the fellies. Wheel of time moves. It is one but having many time-units.

Absolute time is *mahākāla*, the god of destruction. The idea is elaborated in the two *kālasūktas* of the *Atharvaveda*. The three hundred and six are the days of the year.

MANTRA - 49

यस्ते स्तनः शशयो यो मयोभूर्येन विश्वा पुष्यसि वार्याणि।
यो रत्नधा वसुविद् यः सुदत्रः सरस्वति तमिह धातवे कः॥

In this *mantra*, *sarasvatī* is praised. She has retiring breasts, the source of delight, with which she feeds all best things. She gives wealth, finds *vasus*, gives riches. She is requested to bestow that breast for our sustenance.

Sarasvatī means having waters of the primeval ocean. She is the goddess of *vāk*. She is the mother cow who is suckling all. Eight *vasus* are present in her milk.

Soma is the gushing stream from the great flood. It is this stream which flows from the breast of *sarasvatī*.

MANTRA - 50

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

This *mantra*, which occurs in the famous *puruṣa sūkta* also, states that the gods performed *yajña* through *yajña*. Those were the primeval ordinances. Those great ones attained heaven, where the ancient *sādhyā devas* dwell.

The first *yajña* is the universal, the second is individual. Each *yajña* is sustained by another *yajña* at a higher level. Fire is produced from fire. As the cause so the effect. The universal *yajña* resembles exactly the individual *yajña*. The chain of life depends on *yajña*.

The cosmos is the *mahimā* of *puruṣa*. The *devas* are, therefore, great. The *sādhyā devas* are of the nature of pure *prāṇic* force. *Agni*, *vāyu* and *āditya* are three aspects of *agni*. Their manes are *agnīśvāta* or fire-eating. The *sādhyā* gods belong to *parameṣṭhī*. The manes are *soma-sadaḥ* or having their abode in *soma*. These two, *agni* and *soma*, must come together to accomplish a new *yajña*.

MANTRA - 51

समानमेतदुदकमुच्चैत्यव चाहभिः ।
भूमिं पर्जन्या जिन्वन्ति दिवं जिन्वन्त्यग्रयः ॥

The *mantra* says that this is the same water with which the passing days mounts up and falls down. The clouds give life to the earth and *agni* animate the heaven from below.

The water of the ocean goes up with solar rays and falls down as rain in rainy season. It is subjected to heat and cold. There is an inherent cycle in the making of the world.

MANTRA - 52

दिव्यं सुपर्णं वायसं बृहन्तमपां गर्भं दर्शतमोषधीनाम् ।
अभीपतो वृष्टिभिस्तर्पयन्तं सरस्वन्तमवसे जोहवीमि ॥

In this *mantra*, *sarasvān* is invoked, who is a celestial bird, big denizen of the air, son of waters and the beautiful germ of plants. He delights us with rain in season, for protection.

The celestial bird is sun. He is an eagle, whose wings contract and expand. Child of waters is *agni* whose rarified form is sun. He makes the plants look beautiful. *Prāṇa* is the life-sap which keeps the plants ever green. The life on earth reacts to the glory of sun in heaven.

Sarasvān means 'full of waters'. There are, in fact, three oceans; the ocean of earth is *arṇava*, that of *parameṣṭhī* is *sarsvān* and ocean of *svayambhū* is *nabhasvān*. The sun gets water form *sarsvān*. This *sarsvān* supplies *soma* to *sūrya*, which serves as a food for it.

