ṚGVEDA SAMHITĀ
ऋग्वेद संहिता

with
English Translation
by
Svami Satya Prakash Sarasvati
and
Satyakam Vidyalankar

Volume I
Introduction and Index

Veda Pratishthana
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IN MEMORY OF
VED RATAN MOHAN
Col. Ved Ratan Mohan, M.P. was born at Rawalpindi on July 30, 1920. He graduated from the Punjab University and later took his Master of Commerce Degree from Delhi University.

Shri Ved Ratan Mohan’s father Shri N.N. Mohan was a prominent industrialist and a generous philanthropist. Shri Ved Ratan Mohan made his own memorable contribution to the success of the enterprises in which his family was interested. He also took active interest in public life and supported many worthwhile causes.

In 1961, the honorary rank of Captain was conferred on Shri Ved Ratan Mohan; in 1966, he became a Lieutenant Colonel in the Territorial Army; in 1972, the honorary rank of Colonel in the Territorial Army was conferred on him.

He was elected as Deputy Mayor of the Municipal Corporation, in Lucknow. Later he was elected to the office of the Mayor. In 1964, he was nominated as a Member of the Uttar Pradesh Legislative Council. In 1967, he was awarded Padama Shri. In 1971, he became the recipient of the Padma Bhushan Award. In 1972, he was elected to Rajya Sabha, the Upper House of Indian Parliament, from Uttar Pradesh.

He died on July 28, 1973, deeply mourned and widely lamented.

He had travelled extensively and had a wide range of interests and accomplishments. Photography, painting, music and poetry had a claim on him. Equally, he gave generously of himself to the solution of public problems and to personal hardships of individuals in distress. He was deeply interested in Indian culture and in educational institutions as vehicles of India’s cultural renaissance and socio-economic reconstruction. The Vedas and their message energised his inspiration and impelled him to consecrated action for human welfare.
Preface

The Vedas are the Word of God. At the very beginning of the Creation, man received knowledge of the Vedas. The Rgveda is the most ancient of all the holy scriptures in the world.

Knowledge of the Vedas is not intended for a particular race or country. God revealed this knowledge for the greatest good of mankind. This noble objective is reflected in the following words of the Vedic sages:

May all be happy and rid of diseases,
May all have a happy and harmonious life,
May nobody ever be afflicted with suffering.

The Vedas have been translated into several languages. Scholars like Griffith, Wilson and Max Müller have written commentaries on the Vedas in English. But the need for bringing out an unconventional and standard translation of the Vedas has been felt for quite sometime. The task, however, involved dedication, hard work and considerable financial resources.

Col. Ved Ratna Mohan, ex-M.P., was a promising youngman, the scion of a family which had implicit faith in the Vedas. His brilliant career was cut short by untimely death in 1973. His father, late Shri Narendra Mohan, was a leading industrialist of India. Devoted to social service, he took keen interest in the dissemination and distribution of religious literature. He had unshakable faith in God. Daily he would perform yajna and once in a year he would perform this on a big scale when all the mantras of one of the four Vedas would be recited. He had named his eldest son Ved Ratna (Jewel of the Vedas). He had desired the late Ved Ratna to do some service to
the Vedas. But fate had willed otherwise. Col. Ved Ratna died before he could fulfil his father’s wish.

His younger brother Major Kapil Mohan, who has great reverence for the Vedas like his father, made the noble resolve to get all the four Vedas translated into English and publish them on behalf of the Narendra Mohan Foundation in the sacred memory of his elder brother. This Foundation was endowed by the sons of the late Shri Narendra Mohan, the founder of the Mohan Industries, in accordance with the wishes of their father. A hospital, a college, and several other charitable institutions devoted to public service are being run by the Foundation.

The task of rendering the four Vedas into English was entrusted to the Veda Pratishthana by the Foundation. Dr. Govardhan Lal Dutta, a famous educationist and Head of the Pratishthana, requested the Vedic scholar Svami Satya Prakash Sarasvati to undertake the highly onerous responsibility. Indeed one could think of no other scholar better qualified than Svami Satya Prakashji to accomplish this task. I am happy that Svamiji was kind enough to accede to the request. He is devoting most of his time to the translation work though he is a parivrajaka, a peripatetic monk. In this task, he is collaborating with Pandit Satyakam Vidyalankar.

Thanks are particularly due to Shri Vishwanath for his unstinted cooperation in the excellent printing of this work. No words would be adequate to express my warm appreciation and grateful thanks to Major Kapil Mohan, Svami Satya Prakashji and other colleagues and co-workers of the Veda Pratisthana who have generally helped in the accomplishment of this sacred task.

Our labours would be fully rewarded if through this English translation of the four Vedas, attempted for the first time in India, the divine message enshrined in the Vedas impregnates human consciousness everywhere.

Shravani Poornima,
Vikramiya Samvat 2034,

Prakash Vir Shastri
Secretary, Veda Pratishthana
New Delhi
Prakashvir Shastri
31st Dec. 1923  23rd Nov. 1977
Introduction
 Vedas: A Glimpse

Whilst introducing the R̄gveda to the Western world by his English translation, Ralph T. H. Griffith quoted the following words of F. Max Müller:

“What can be more tedious than the Veda, and yet, what can be more interesting, if once we know that it is the first word spoken by the Aryan man?”

“The Veda has a two-fold interest: it belongs to the history of the world and to the history of India. As long as man continues to take an interest in the history of his race, and as long as we collect in libraries and museums the relics of former ages, the first place in that long row of books which contain the records of the Aryan branch of mankind, will belong for ever to the R̄gveda.”

The Vedas have been given to us in a language which is itself divine. The Vedic language or classical Sanskrit, with its old and modern descendents, represents the earliest stock of speech. Sanskrit is the eldest daughter of the earliest mother-tongue. Indeed so far as the direct documentary evidence goes, it may rather be said to be the only surviving daughter; for none of the other six principal members of the family: Iranian, Hellenic, Italic, Celtic, Teutonic, and Lettsolavic, have left any literary monuments, and their original features have to be reproduced, as best as they can, from the materials supplied by their own daughter-languages. To the Sanskrit the antiquity and extent of its literary documents, the transparency of its grammatical structure, and the other linguistic and philological details must ever secure the foremost place in the comparative study of the Indo-Germanic speech.

The Veda since the time immemorial has been rightly
regarded as of divine origin. The eternal nature of the Veda has been variously discussed and recognized on several grounds by several schools of discipline in India: by the grammarians, etymologists, ritualists and philosophers alike. On the other hand, the historians, evolutionists and the Western critics have tried to interpret the Vedic texts on different lines. In either case, the importance of the Veda is not lessened. Very recently, a young scholar, Jean Le Mée, born in France, but later on settled in the United States, has published a few Rgvedic hymns, and verses, very well illustrated by Ingbert Grütner, born in Germany, through his photographs shot in East Africa—Ethiopia, Kenya and Tanzania, because Grütner felt that the timeless quality of the land and the sense of human origin there best reflected the spirit of the Rgveda. This perhaps refers to Professor Leaky's discovery of human origin on Tanzania-Kenya borders. Shall we not say that it merely speaks of the universality of the Vedic texts, not confined to a single tract of land or to a single definite age?

Jean Le Mée expresses his sentiments in respect to the Veda in the following words: "Precious or durable materials—gold, silver, bronze, marble, onyx or granite—have been used by most ancient peoples in an attempt to immortalize their achievements. Not so, however, with the ancient Aryans. They turned to what may seem the most volatile and insubstantial material of all—the spoken word—and out of this bubble of air fashioned a monument which more than thirty, perhaps forty, centuries later stands untouched by time or the elements. For the pyramids have been eroded by the desert wind, the marble broken by earthquakes, and the gold stolen by robbers, while the Veda remains recited daily by an unbroken chain of generations, travelling like a great wave through the living substance of mind."

It is one of the wonders of wonder, that the Veda could so well resist the ravages of times and could nourish and give form to the religious and philosophical thoughts of innumerable races from the time immemorial. How could this miracle happen? The answer is again well given here:
"The Veda itself is the secret of the Veda. The foundation stone that India contributed to civilization, the Veda, is said to embody the regulations, the laws of the universe as 'seen' by the gifted poets, prophets or seers, the ṛṣis."

"Set by them," so says Jean Le Mée, "in a special language to be joyfully proclaimed for future ages, it has come down to us through an elaborate oral tradition, consciously designed to prevent any distortion. Even today had we no written record available, it would still be possible to have access to the Veda as it existed when the text was fixed three or four thousand years ago! This supreme monument of an early religion which has left us with no archeological remains, no church, no dogma, no founder, and virtually no history, forms the cannon of the Hindu scriptures, the core of which is a collection of over a thousand hymns, more than ten thousand stanzas in all, known as the Rgveda."

To we, the Indians, the authority of the Veda is supreme and final. The Veda was given to man at the earliest stage, when the biological species was sufficiently evolved to receive the divine inspiration. The Veda became the fountain-head of the subsequent knowledge that followed, and it continued to inspire human literature for milleniums of years. In India, the most ancient human literature that we possess now is that of the books known as the Brahmanas, but they were also written thousands of years after the divine revelation. These Brahmanas, all without exception, accept the authority of the Veda. The systems of thought which admit of the validity of the Veda are called the astika (theist), and those which repudiate it the nastika (atheist). To an Indian, the term theism has a deep and wide connotation; a theist is one that not only believes in the existence of the Supreme Self, but who accepts the same Supreme Self as the first cause of the creation, sustenance and the dissolution of universe, and the source of divine knowledge (cf. Janmadyasya yatah, जन्माद्यस्य बत: and Sastra yonitvat, शास्त्रयोनितत्वात्—Vedanta Sutras I.1.2-3). And thus the astika or nastika character of a system does not depend on its positive or negative conclusions regarding the nature of the Supreme Spirit, but
also on the acceptance and non-acceptance of the authority of the Veda. And again, the acceptance of the Veda is a practical admission that spiritual experience is a greater light in the fundamental matters than intellectual approach. The Vedic concepts were further elaborated in the text of the Upanisads and in the six systems of Indian philosophy: (i) the Vaisesika of Kanada, (ii) the Nyaya of Gotama, (iii) the Samkhya of Kapila, (iv) the Yoga of Patanjali; (v) the Purva-Mimamsa of Jaimini, and (vi) the Uttara-Mimamsa of Badarayana Vyasa. All these systems accept the authority of the revealed knowledge.

One would naturally like to know about the contents of the Veda, and whenever a question of this type is advanced, one has in his mind the picture of the present day books and treatises of different disciplines, characterized and classified, categorized, systematized and elaborated on certain patterns. The Veda considerably differs in this respect from all such literature. The Veda is a sruti and not a sastra: a sastra is a text of systematized knowledge with a set scientific terminology. The sruti has the potentiality of becoming the source of a sastra, but by itself it is not the sastra. The sruti has the plasticity of the material of a perfect form which could, if so desired, be moulded into a sastra. And thus, for understanding the nature of the sruti, the ancient Indian seers evolved regular systems of discipline known as the vedangas, (the limbs of the Veda) and the upa-vedas (the Sub-Vedas). The vedangas are (i) the siksa (orthography), (ii) the vyakarana (the grammar), (iii) the nighantu (lexicon), (iv) jyotis (astronomy), (v) chanda (prosody), and (vi) kalpa (the system of rituals and ceremonies). The four upavedas are (i) the ayurveda (the system of medicine and cures), (ii) the gandharva-veda (the system of aesthetics), (iii) dhanurveda (the system of defence sciences), and (iv) arthaveda (the system of economics and wealth—its production, distribution and utilization).

The contents of the Veda may, for the purposes of simplicity, be classified under three broad headings: the jnana, or knowledge; the karma or the code of actions or conduct, and the upasana or coming into the proximity
of the Supreme Self, or the spiritual realization. The word \( r\kappa \) stands for knowledge, the \( y\u092a\u093e\u093f \) stands for \( k\varphi\ma \) or actions, the duties, and the \( s\ama \) stands for love of God or devotion and dedication. But this does not mean that the \( R\kappa-S\amh\ita \) exclusively deals with the subject of spiritual and mundane knowledge; the \( Y\ adjunct-S\amh\ita \) deals with the \( k\varphi\ma-k\an\da \), or the code of conduct (much more the code of ceremonies); and the \( S\ama \) \( S\amh\ita \) deals with prayers and chants. There is no rigidity as to the type of classification. In all the four \( S\amh\itas \), we have the subject matter pertaining to all the three categories enumerated above. The \( V\ed\as \) were not revealed primarily or entirely for the purposes of performing ceremonies and conducting rituals. The \( V\ed\ic \) texts have deeper meanings for life and in the most natural language, these texts tried to cover almost all phases of human activity, its purposefulness and attainments. The \( V\ed\as \) do not accept the demarcation between the empirical, ephemeral or mundane world, and the world of Absolute Reality, transcendence and spiritual existence. Whatever is born, movable or immovable, changing and changeless,—the whole of it is \( i\sa\va\as\ya \), or pervaded by the Supreme Reality and is charged with the existence of the Highest Self. The entire creation exists within Him, and in His extensions. He is far beyond the creation (the vast universe is only a quarter of His, as if).

### Lord, the Creator

The \( V\eda \) has come down to us as an inspiration to the terrestrial man, who alone on this earth, amongst the thousands of species, is worthy of the supreme type of revelation. The solid abode of man, the small planet of his activity is the earth or the \( p\r\th\i\vi \), also known as \( b\hu\mi \), and the entire cosmos, to the furthest and farthest ends that he could see with his naked and aided eyes is the realm of effulgence, full of stars and galaxies, the \( d\y\au \), the heaven or the sky; and the interspace is, of course, the \( a\nt\ar\i\k\sa \) (Rv.X.121.5) in which clouds move and the lightning thunders. \( D\ya\va-p\r\th\i\vi \) (Rv. 1.35.9) heaven to
earth is also known as \textit{rodasi} (Rv. 1.36.8). There is a realm beyond the realm of effulgence, another realm beyond the visibility, a realm of blissfulness, known as the \textit{svarloka}, or \textit{svah}, a realm far-spreading beyond the expanding universe.

Our Lord, He alone, is the originator or creator of this universe (creator, not in the Biblical sense, where the universe has come out of \textit{nothing}; the Vedic philosophy is a concept of co-existence of the two eternals, God the creator and the primordial matter or the \textit{prakṛti}, the multidimensional canvas for the supreme artist for His divine art). He alone is sustaining the cosmos fanning, aspiring and inspiring as if by His two wings.\textsuperscript{1} In His supremacy over the universe, He is one and one alone.\textsuperscript{2} He alone is the giver of treasures to the bounteous men.\textsuperscript{3}

He alone is worth our worship and adoration (\textit{namasya}).\textsuperscript{4} He is, verily, one; may we know Him as one pervading and circumscribing.\textsuperscript{5} He is not assisted in his supremacy by any one second, third or fourth, nor by any fifth, sixth or seventh, nor even by any eighth, ninth or tenth. He is the one, circumscribing, the one alone, this one ought to know.\textsuperscript{6} All the Nature's bounties merge out and become one in Him alone?\textsuperscript{7}

\textbf{God is One Though Variously Described}

God, verily, is one, though variously described since the functions are manifold and His divine attributes many.

\begin{enumerate}
\item सं बाहुन्या धमति सं पत्रेज्ञाया भूमि जनयन् देव एकः । (Rv. X. 81. 3)
\item पतियमृयासमो जनानामेको विश्वस्य राजा । (Rv. VI. 36. 4)
\item विश्वः गामवः भुवनस्य स्वयंतिरं एव नमस्यो विश्वभीवः । (Av. II. 2. 1)
\item य एक इद्ध विद्वते वैमु मर्त्या वालुमे । (Rv. I. 84. 7)
\item मूढावः गामवः भुवनस्य स्वयंतिरं एव नमस्यः सुस्वेतः । (Av. II. 2. 2)
\item स एव एक एकबुद्धे एव । (Av. XIII. 4 (1), 12)
\item न तिरीयो न तस्विरतादेवो नापुस्यते ।
न पंचमो न चत्वर: सप्तमो नापुस्यते ।
नापतमो न नवमो ब्रमवो नापुस्यते । य एवं ब्रमेक्प्रवृत्तं वेदः ।
(Av. XIII. 4. 16-18)
\item सर्वः प्रसील्पु वेदा एकबुद्धो भवति । (Av. XIII. 4. 21)
\end{enumerate}
Compared to Him, we, the tiny little selves, are infinitesimals whilst He is Infinity in all positive parameters. To this divine one, the man, in the words of the Vedic texts, offers invocations in various adjectivals and adverbials, according to His attributes and functions. So often, we prefer to call Him *agni*, the foremost adorable, sometimes *indra*, the most resplendent, sometimes *varuna*, or the most venerable, sometimes as *aryaman*, the supreme law-giver; He alone is the divine virility and vitality in us, and is therefore, known as *rudra*; He verily, is the *savitṛ* since everything is born of Him; He is *divya*, or effulgent; He is the law-abider, and hence is known as *yama*; He alone is the measure and a benevolent friend to us, and hence, His name is *mitra*; He is the supreme Lord and therefore *brahaspati* and *brahman*; He pervades the entire universe and hence He is *visnu*; He is blissful and hence known as *soma*, and on account of His benevolence and kindness, He is called *siva*, *sankara* and *mayaskara*. The Veda stands for the purest type of monotheism. Here we have a few texts to corroborate this concept.

1. God alone is one, though known as *agni, king varuna, mitra, aryanam, or amsa.*

2. God is also known as *agni, rudra, mahah asura, (ahur mazda) and pusam.*

3. God is *agni, dravinoda* (the giver of wealth), *deva, savitṛ, ratnadha* (the store of gems) *bhaga* (effulgent), and *mpati* (Lord of men).

4. He is one, though seers call Him with various names, such as *indra, mitra, varuna, agni, divya, suparna, suparna.*

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1. त्वमाने राजा बर्मणो धर्ततत्स्व मिनीभवति भवति दस्म ईद्यः।
   त्वमयम्या सत्तितय्य सततं संभूज सत्तमो विद्वे वेव भाजय।। (Rv. II. 1. 4)
2. त्वमाने ख्रों ग्रहुशो महोदिस्वत्त्व शर्भें भांति पृष्ट्या ईशैरे।
   तवं वालितुस्व वालिता श्‍रीरस्वतं वृंभा विवत: पाति नु त्वमाना।। (Rv. II. 1. 6)
3. त्वमाने प्रविनोदति प्रतिरोही तवं देव: सविता रत्नवा अरसि।
   तवं भगवो नृपते बस्तव ईशिये तवं पायुऽद्मे यस्लेदविष्ठ।। (Rv. II. 1. 7)
garutman, yama and matarishvan.

5. He alone is agni, the same He is aditya, the same one is known as vayu and candrata. He again is the same one known as sukra, brahman, apah, or prajapati.

Cosmic Form of the Creator

Though our Lord exists even far beyond the limits of this extensive universe, the entire universe has been metaphorically regarded as the cosmic form of our Lord, and this form has been variously described in the Veda. He creates the universe (dyava-prthivi) and the universe assumes His form; He weaves the entire universe through His divine thread (tantu) of unified law. The entire universe is sustained by great principle (mahi praniti), and protected by undecaying devices of protection (uti). The Atharvaveda devotes an entire extensive hymn, the “Skambha Sukta”, to the cosmic creation, and the divine laws that sustain it in a marvellous way. (Av X. 7.1-44)

Our Lord is the skambha or the divine support of the entire creation consisting of the terrestrial region, the celestial region and the interspace. He alone balances the entire creation and holds in equilibrium the six dimensions of space. The creation has been compared to the weaving of a cosmic cloth with divine woofs and warps, shuttles and pegs, the art of two divine maidens (day and night)

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1. इन्द्रं सदिर बलवमन्यमाहुयो विब्य: स सुपण्यो महत्मान्।
एकं सदि विषा: बहुधा वदन्तयपितं यमं मातरिस्वानमाहु:। (Rv. I. 164. 46)
2. तत्वबासतास्वाभिः स्वप्रथायस्तु चन्द्रमा।
तदेव शुकं तदु ब्रह्म ता भ्रापः स प्रजापति:। (Yv. XXXII. 1)
3. य इमे वायुप्रथिभि जनिती हिंसारपिष्टव्य भुवनानि विश्वा। (Rv.X. 110. 9)
4. रोहितो वायुप्रथिभि जनान तत्र तत् परमेष्ठि तत्तवाः। (Av. XIII. 1.6)
5. महीरस्य प्रणोत्वं पूर्वोपोत्पत्तत्व:। नास्य शीतलः वृत्तय:। (Rv. VI. 45. 3)
6. सक्मो दामस्थ्र वायुप्रथिभि उने इम सक्मो दामस्थ्रोपवमन्यमः।
सक्मो दामस्थ्र प्रविद्य: बहुव्रो: सक्मो इव भुवनस्म विवेषा। (Av. X. 7. 35)
working incessantly in the parameters of space and time.¹

Our creator has also been called the Final Reality or “ucchista” (ut-sista) for when nothing exists at the time of final great dissolution (maha pralaya) and the creation passes into the primordial matter, devoid of name and form, then the Supreme Self alone persists (since He is not subject to change, decay or death). In the ucchista Brahman is sustained everything, even the Rk, Yajuh, Sama, Udgitha, Hinkara, Svara and Saman rhythms and rhymes (sammah medih).² Ucchista is the name of great Brahman, since He is the undecaying self; in this ucchista is sustained the entire universe, the heaven and earth, the water, oceans, wind and moon.³ In the ucchista is sustained the entire creation consisting of name and form.⁴ This ucchista is the progenitor of all; He is the father and grandfather,⁵ and He is equally the sustainer of the inorganic and organic world, of clouds, lightning and rains.⁶ Everything is reborn from Him after the dissolution, the disciplines of divine knowledge, the sense organs, the vital realm, the blissful realm, and all categories of human beings⁷ (Av. XI.7.24-27).

1. तन्त्रमेके स्वति बिहिे प्रस्थाकाम बयतः क्षममूखम्।
प्राणया तत्तू स्थिरते चत्ता प्राणया नाथ वृद्धजाते न गमरतो श्रात्तम्॥
तयोर्हि परिमुखायते न वि जानामि यत्रा परस्तताद्।
पुराणेन वययुवमुर्गि पुराणेन वि जन्मानिधि नारे॥
इने मृगुषा उपराष्ठानुविं सामानि चकृस्तसराणि वातरे॥ (Av. X. 7.42-44)

2. श्रव्र साम युज्यास्थित्व उद्वीय: प्रस्तुतं स्तुतम्।
हिङ्गकार उज्ज्वल्ले स्वर: सामो वेदिवच तन्म्यि॥ (Av. XI. 7. 5)

3. उज्ज्वल्ले दावापृथ्वी विश्वं भूतं समाहितं।
प्राप: समुि उज्ज्वल्ले चतत्ता वात् भ्राहितः॥ (Av. XI. 7. 2)

4. उज्ज्वल्ले नामिन्य वृद्धिः लोक्यान्त भ्राहिितः॥ (Av. XI. 7. 1.)

5. पिता भिनुस्सिद्धेषोसि: पौत्रः पितामहः। (Av. XI. 7. 16)

6. शिकर्त: सिकात प्रस्तान्यो वशयो वशयस्तुम्।
प्रायाणि विष्ठो व्याप्तिनां संबिता पिता॥ (Av. XI. 7. 21)

7. श्रव्र: सामान्यस्तवति पुराणं यज्ञव सह।
उज्ज्वलाल्पणमिदसबं विष्ठे वेदा विष्ठितम्॥ (24)
प्राणापानी बश्रः श्रोतरसिद्धिक लिपिस्य या। (25)
प्राणाय: मोहः प्रमुखम्मोरासाश्रेष्ठात्। (26)
वेदा: पितोरो मनुष्या गन्धर्वस्तरस्त। (27) (Av. XI. 7. 24-27)
We have said that this cosmos is figuratively regarded as the form of our Lord, the Prajapati, the sustainer of everything that He has created. Man would understand Him better, if He is metaphorically described as if He is possessing a body similar to that of a man, or any other creature of our familiarity. But He is very much different from a human form. Man has two eyes, one mouth, two arms and two legs. This Supreme Lord of ours, has, however, innumerable eyes, for there is no direction in which He cannot see and similarly He possesses thousands of mouths all round, thousands of arms and thousands of legs, since everything in this creation is within His reach.¹

The Atharva Veda (hymns 7, 8 of Book X) describes the Jyestha Brahman (the Supreme Lord) and the Sarvadhara (all support) in the cosmic form,² the sun and moon being His eyes, the cosmic winds as His vital breath, the celestial region as the head, the mid-space as His belly, the earth as His feet. The same metaphor in another form is expressed in the Purusa Sukta³:

The moon was gendered from His mind, and from His eye the sun had birth;

Electricity and fire (indra and agni) from His mouth

1. विश्वतचकुलतं विश्वतं मुखो विश्वतं बाहुल्यं विश्वतसपात्।
   सं भवह्यं चमलरं सं पतिष्ठितामामूषी जनयन्ति देव एक:। (Rv. X. 81. 3)
   (also Yv. XVII. 19)

2. यस्य भूमि: प्रामारातिरिकुलमुलोकरम्।
   विरं यथवो मूर्खान्ति तथमू व्येष्ठ्याय श्रवणेन नमः।। (32)
   यस्य शूर्यशब्दराशभ्यात्रां पुराणवः।
   भगवं यथवो प्रास्थं तथमू व्येष्ठ्याय श्रवणेन नमः।। (33)
   यस्य बलः प्राणायानी चक्रवर्तिर्वसोः भवनु।
   विशो यथवो प्रजानीस्तास्मृ व्येष्ठ्याय श्रवणेन नमः।। (34)(Av. X. 7. 32-34)
   श्रीले पौर्ण पञ्चिवी सत्स्मात्मातातिरिक्त ैं समुद्रो योनि:। (Yv. XI. 20)

3. चन्द्रमा मसी: जातचक्षोऽऽ: सुप्रेमः प्राणायात।
   मुलाकिश्चवासिन्ध्व प्राणाववायुरजायत॥
   नाभो: प्राणितम्तविहं श्रीवी: समवर्तित॥
   पद्मां भूमिर्दिष: श्रोत्रात् तथा लोकः प्रकाशपन्नः। (Rv. X. 90. 13, 14)
were born, and wind (vayu) from his breath.

Forth from His navel came mid-air; the sky was fashioned from His head,
Earth from His feet, and from His ears the regions, thus they formed the worlds (Ṛv.X. 90.13-14)

The Atharvaveda abounds in such metaphors, e.g. for God’s Glory, brahma-prakasanam, see Parsni Sukta (Av. X. 2).

Creation

One is inquisitive to know how the world has been created, and the philosophers and scientists from time to time, have tried to answer this question in their own way. The world in which we live has a reality, and our existence in the body along which we are born, and which to a small extent is our bondage too, has a reality and purposefulness. The entire creation has a purpose. The creation itself is not simple; it is a creation in multiparameters. In the dimensions of space and time, we have the sun, the moon, the planets, the galaxies with clusters of stars and wonders of the celestial region. On our planet, we have mountains, rivers, oceans, clouds, the solid crust of the earth, the blowing winds and what not. Then again, on this earth, we have plants, shrubs, tall trees, grass, the organic life in the sea, on the earth and in the mid-regions, from the unicellular life to the highly evolved mammals including man. In the complex that we call man, we have an exterior comprising of bones, skin, muscles, fibres, nerves, veins and arteries, secreting glands, the circulatory system of blood, lungs, kidneys, intestines and the fluids of brain. And within this exterior, we have a complex vital system, the breathing system, the motives, which in Indian terminology is known as variously functioning pranas, which dynamize the human machinery. Beyond the realm of the pranas, we have a much more complex region of mental activity,—astounding behaviours of mind, and beyond it, we are told, there is another
complex, the transcendental spiritual complex, the domain of the tiny little self,—the jnanamaya kosa and the anandamaya kosa. As we proceed on from our externalmost sheath, the annamaya kosa, to the innermost sheaths of jnanamaya and anandamaya kosas, the complexity increases, and much more intricate is the mutual relationship of these sheaths,—the innerlinks, the interactions. All this is meant for our sake, the tiny little bit known as the lower self, the spirit in bondage, the atman or the soul, that enters the body and then leaves the body to be born again and again, till it attains its emancipation and temporarily lives in the state of bliss in the closest proximity of our Lord, as if, one privileged of belonging to the family of the Master, free from fetters of various sorts.

The creation is the divine art of our Lord, carved on the canvas of prakṛti, the primordial matter, devoid of any name or form, devoid of all attributes, and yet having an eternal existence, (co-existing with our Lord since eternity) with the potential material causality as its only characteristic. It is real in this sense, real in its intrinsic existence, real as the canvas for the divine art in multiple dimensions, but unreal, as if non-existing in the sense, that it is non-manifested, is devoid of name and form; it is again neither satva, nor rajas, nor tamas, but an equipoise of all the three, with the potentiality that when tickled by the Great Artist, satva (ṛta-satya), tamas, rajas all get manifested. God alone knows how He works out this mysterious canvas. His art is beyond our comprehension; it is only when fully manifested that we become conscious of it. We, with all our limitations and difficulty get a glimpse of this great art, and man from the earliest stages of civilization to this day has been striving to know something of the working of the great artist.

The Veda has at several places given an indication of this creation. We shall refer to a few hymns here. We shall first take up the Hiranyakarṣa Hymn (Ṛv. X. 121)—the mighty creator is known as Hiranyakarṣa, the source of golden light, the Lord of divine effulgence.

1. In the beginning, there existed the Lord of divine
effulgence; He was the sole Lord of all created beings. He fixed and held up this earth and heaven. To that Lord alone, may we offer our adorations.

3. Who by His grandeur has become sole ruler of all the moving world that breathes and slumbers; He who is Lord of men and Lord of cattle; to that Lord alone, may we offer our adorations.

4. His, through his might, are these snow-covered mountains, and men call sea and rasa (रसा) His possession. His arms are these heavenly regions. To that Lord alone, may we offer our adorations.

5. By Him, the heavens are strong and the earth is steadfast; by Him light’s realm and sky-vault are supported; By Him the regions in mid-air are measured. To that Lord alone, may we offer our adorations.

6. To Him, supported by His help, two armies embattled look while trembling in their spirit, when over them, the risen Sun is shining. To that Lord alone, may we offer our adorations.

7. What time the mighty waters come, containing the universal germ, producing agni (fire), thence sprang the God’s one spirit into being. To that Lord alone, may we offer our adorations.

8. He in His might surveyed the floods containing productive force and generating worship. He is the God of gods, and none beside Him. To that Lord alone, may we offer our adorations.¹ (Rv. X. 121. 1, 3-8)

¹ हिरण्यमः समसंतापः य: प्राणतो निमित्तो; यस्येषे हिमवत्तो; येन द्रोह-प्रातः; यं जनवसी ग्रहसातः; श्रापो ह यद् बृहत्तो; यहिच्चायपो! (Rv. X. 121. 1, 3-8)
We have in the Rgveda another Hymn (X. 190) devoted to creation, which runs like this:

1. From tapas (fervour, the tickling of rajas) kindled to its height, Eternal Law (ṛta) and Truth (satya) (the satva) were born. Thence was the night (ratri, the tamas) produced, and thence the billowy flood of sea (samudra-arnava, the ocean of cosmic intelligence, mahat-tattva) arose.

2. From that ocean of cosmic intelligence, the year (the time parameter) was afterwards produced, ordainer of days and nights, Lord over all who close the eye.

3. Dhata, the great creator, then formed in due order, as in previous creations, sun and moon. He formed, as usual celestial heaven and earth, the regions of the air and the svār regions beyond.¹

The description of creation would remain incomplete without a reference to the famous Nasadiya Sukta of the Rgveda (X. 129). We are giving here Griffith’s translation of this hymn.

1. There was not non-existent (asat) nor existent (sat); there was no realm of air, no sky beyond it, what covered in, and where? and what gave shelter? Was. water (ocean of cosmic intelligence, salila) there, unfathomed depth of water?

2. Death was not then, nor was there aught immortal; no sign was there, the day’s and night’s divider. That One-Thing, breathless, breathed by its own nature (svadhaya); apart from it was nothing whatsoever.

1. दुर्याचतुर्मसो धाता । (Rv. X. 190. 1-3)
3. Darkness (*tamas*) there was; at first concealed in darkness this All (*sarvam dam*) was indiscriminated chaos (*plasma, apraketam salilam*). All that existed then was void and formless; By the great power of warmth (*tapasah mahina*) was born that unit (*tat ekam*).

4. Thereafter rose desire (*kama*) in the beginning, Desire, the primal seed and germ of spirit (*pratha-mam retah*). Sages who searched with their heart's thought discovered the existent's kinship (*sato-bandhum*) in the non-existent (*asati*).

5. Transversely their severing line extended; what was above it then; and what below it? There were begetters, there were mighty forces, free action (*svadha*) here and energy (*prayati*) up yonder.

6. Who, verily, knows and who can here declare it, whence it was born and whence comes this creation? The gods (*Nature's bounties, devah*) are later than this world's production, who knows then whence it first came into being.

7. He is the first origin of this creation, whether He formed it all or did not form it. Whose eye controls this world in the highest heaven (*parame vyoman*), he verily knows it, or perhaps he knows not!!

The technical terms in the above hymn may have multiple interpretations, but the poetry of the hymn is as superb and touching as the depth of its philosophy.

Very often, the Veda talks of a creation of a different type. Creation is our Lord's Sacrifice, a great *yajna* in which He is primarily involved. There are no limits of

1. नासदसातीनाः न; मूर्युरातीवन्तो; तम ग्रासित्तमसातो; कामस्तव्रप् तिरस्चीनो; को प्राह वेद; इवं बिसृंखिन्यति। (Rv. X. 129. 1-7)
this *yajña*; it is spread far and wide and beyond dimensions. The text says:

1. The sacrifice drawn out with threads on every-side, stretched by a hundred sacred ministers and one. This do these fathers weave who hitherward are come; they sit beside the warp and cry, “Weave forth, weave back”.

2. The man extends it and the man unbinds it; even to this vault of heaven, hath he outspun it.

These pegs are fastened to the seat of worship; they made the Sama-hymns their weaving shuttles.¹ (Ṛv. X. 130. 1-2)

In the ecstasy of description the text refers to the *gayatri, usnik, anustup, brhati, viraj, tristup and jagati*, the well known metres (Ṛv. 130. 4-5) and conjoins them with *agni, savitar, soma, brhaspati, varuna and mitra, indra*, and *visvedevah*. The cosmic creation was thus conjoined with cosmic worship, and “by this knowledge, men were raised to the highest sublime position of *ṛṣis*.”² (Ṛv. X.130. 4-6). My Lord is a great weaver and He incessantly weaves with profoundest care and skill.

**Family of Three Eternals**

Ours is a Holy Trinity, the family of three eternals: the Infinite Supreme Self (the Father) (ii) the eternal primal matter, the Prakṛti (the Mother) and (iii) the numberless infinitesimal selves (the sons). All the three of

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¹ ये यज्ञो विश्वायतन् निभतत स्तन्त देवकर्मरितायः।
इन्मेव वाति चित्तोऽर्थं श्राययः। न बविहृष्य वष्णुवासात् तत्तद्।
पुष्यम् एवं तत्तुः उत्त कुत्स्ति जगान्न जर्त्तनि।
इन्मेव मयार्थः। उप सेवकृतव्रहः समाधसं चहुकुलकाण्डायोऽवावः। (Ṛv. X. 130. 1-2)

² प्रामाण्यभवतोऽर्थः। विराण्यनामाभवतयोऽर्थः।
चाक्षुषे तेन श्राययं मनोद्भवं यज्ञे जाते चित्तोऽर्थः।
पद्यद्रो मनये नस्स वध्व्यतं तान्द्। य हि च यज्ञयतं पुरयाः। (Ṛv. X. 130. 4-6)
us are of the same age, and in this sense, He, the Supreme Self, though our Father, is not so in the biological sense, and similarly, the causal primal matter our mother, but again, not in the biological sense. All the three of us, the father, sons and the mother, are of the same age, and shall continue to exist for ever. None is born and none would die.

Our infinitesimality in all parameters (but of age) imposes certain limitations on us, the souls, the lower selves; like the tiny little sparks, we shine in our glory, but to a limited extent. This infinitesimality extends over the dimensions of our capacity to know, capacity to do, and capacity to enjoy. The Supreme Self is infinite in these three parameters, as in so many others. Our inherent infinitesimality in these three dimensions incapacitates us to acquire true knowledge, with the result that we do what we ought not to do, and then suffer its consequences. This finally manifests in what we call sin, papa or enas (एनस्) in the Vedic terminology. All of us, who are born with mortal fetters, are prey to this sin. God alone is free from sins since He is perfect, and infinite. He does not assume the body form; He is not incarnated. The last chapter of the Yajurveda describes Him thus:

He, the Lord, effulgent, without a body, free from wounds and sinews, ever pure and very much above the sins, has been circumscribing us from all the sides. He is the one with penetrating wisdom (a superb poet), intelligence personified, extending in all parameters, self-existing, and judiciously just as much and as it ought to be, He creates commodities (of knowledge and wealth) for His ever-existing people. (Yv. XL. 8)

Here the Trinity is of (i) sah svayambhu, the Lord, self-existing, (ii) sasvatibhyah samabhyah, the innumerable ever-existing people (the lower selves); (iii) arthan, the
matter moulded into the commodities, necessary for the sustenance of people.

The idea of Trinity is equally clear elsewhere in the Rgveda and is expressed as follows:

There are two birds with beautiful wings, related to each other (of the same age) perching on one and the same tree. The one of the two enjoys the taste of the fruit of the tree, whilst the other watches with care the former one, He Himself abstaining from eating (Rv. I. 164. 20).

The tree consists of Prakrti and Prakrti-born products, and the two birds are the lower self and the Supreme Self.

The same hymn further says:

There are three fundamentals (kesinah). The first one inseminates seedings in the time-parameter. The second one with its inquisitiveness looks at the creation from all the sides. The third one is such whose manifestations are visible but not her actual form. (Rv. I. 164.44).

Sin, Bondage and Cycle of Rebirths

One of the greatest contributions of Indian thought is the concept of eschatology, the doctrine of rebirths or reincarnations. The self itself is eternal; it neither dies nor decays, whilst it passes on through a cycle of births and deaths, and another wider cycle of bondage and emancipation. One who is born must die some day, and one that dies is born again, and thus the continuity of life is maintained. Hundred autumns or hundred winters is the expected age of a man (not so of other species). Of

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1. हा सुपर्णा सयुज्या सलाया समानं वृक्षं परि वास्वविजः
तयोर्य: विपुलं स्वादुःवस्मनुष्ठनन्यो ग्रामिष्काक्षीति। (Rv. I. 164. 20)

2. जय: वेदिन्ति ज्ञातुया वि सवथे संबसतरे वपत एक एवाम्।
विविधानेशु ब्रह्म चढ़े शब्दंभिततिजिरितस्य दूषों न रूपम्। (Rv. I. 164. 44)
course, very few live to this age, and still less who would
go beyond a century. There are a number of Vedic verses,
which clearly indicate that one could live hundred ter-
restrial years (year as the duration of a revolution of the
planet earth round the Sun).

The sun, the effulgent representative eye of Nature’s
bounties has already come up. May we see for
hundred autumns, live for hundred autumns, speak
for hundred autumns, may we live hale and hearty,
depending on none, for hundred years, and even
beyond one hundred.¹ (Rv. VII. 66. 16; Yv.
XXXVI. 24)

The same idea has been expressed in a series of
fragmentary verses of the Atharva-veda² (Av. XIX. 67.1-8).
May we all see, live, continue to be enlightened, continue
to grow, continue to be sustained, continue to prosper,
and continue to develop for full one hundred years, and
even beyond one hundred.

By leading a careful and carefree dedicated life,
following the disciplines of health, hygiene and ethics, one
can go up to a full term of life. Sin is our greatest
handicap in leading a full life. The Veda uses four terms
for sin: papa, amhas, enas, and agha. The papa is the sin
of mind; our thoughts are breeding place of sin, and hence
we are told to get rid of the sin of mind: O sin of
thoughts (of mind), may you go away from us³ (Av. VI.
45. 15). The Atharva-veda in Book IV, has a number of
hymns (e. g. 23-29) for getting rid of sin.⁴ There is a full

1. तत्त्वाकृतिविहितं सच्चनामत्तद्। पश्चेष्य शरद: शतं जीवेष शरद: शताम । (Rv. VII.66. 16)
   with further elaboration in Yv. XXXVI. 24—शून्याम शरद: शतं
   प्र: ब्राह्म शरद: शतमवीम: स्थाम शरद: शतं भूयवो शरद: शताद्व ।

2. पश्चेष्य शरद: शतम (१); जीवेष शरद: शतम (२); बुधेष शरद: शतम (३);
   रोहेष शरद: शतम (४); बुधेष शरद: शतम (५); भूवेष शरद: शतम (६);
   भूवेष शरद: शतम (७); भूवेष शरद: शतम (८)। (Av. XIX. 67. 1-8)

3. परोपरेपि मनस्पाध । (Av. VI. 45. 1)

4. स नै मुञ्चबन्धस: । (Av. IV. 23 and IV. 24); तै नै मुञ्चवतंमहस: ।
   (Av. IV. 25, 28, 29); ते नै मुञ्चवतंमहस: । (Av. IV. 26, 27);
   Also see book XI. 6—ते नै मुञ्चवतंमहस: ।
hymn in the Rgveda (I.97) where the line repeated is "may we get rid of our agha or sins". God alone would help us in getting across the sin as one on a boat. God alone knows our actions, good or bad, and hence he can lead us on the path of righteousness; we shall have to struggle constantly with our crooked sins; to that Lord of ours, our most respectful regards and reverences.

God alone is our atonement for the sins committed by the enlightened men of our society (devakṛta); for the sins committed by ordinary men (manusyakṛta), also for the sins committed by our elders in the society (pitṛkṛta); He is our atonement for sins committed by self, also from our sins of sins, consciously or unconsciously committed both, for the sins that may be small or great, for all of them. (Yv. VIII 13).

Of course, one shall have to struggle against his sins, and against the sins committed by others in the society in which he has been placed; one has to be prepared to face the consequences with a determined will, but the sin shall not be extricated away till He comes to our rescue. In our determined efforts to put up a fight against ignorance, evils and weaknesses, He is guide and, strength, He is our vratapa or vratapati (the sustainer in our determined efforts). God is for this reason our ultimate shelter and the final resort (upayamagrhitosi), and is our final atone-

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1. दुर्गन्त शोभु चच्चम् (Rv. I. 97. 1-8)
2. दुर्गन्त शोभु चच्चम् (Rv. I. 97. 8)
3. दुर्गन्त शोभु चच्चम् (Rv. I. 97. 8)
4. दुर्गन्त शोभु चच्चम् (Rv. I. 97. 8)
5. दुर्गन्त शोभु चच्चम् (Rv. I. 97. 8)

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(Yv. VIII. 13)
ment *(avayajanamasi).*

Sins are not excused by our Lord, but He gives us strength to struggle against the consequences; this struggle itself is the atonement. Sins lead to bondage, and through bondage alone is our atonement and liberation thereafter. The sin is inherent in us in our own infinitesimality, and the cycle of life and death is its atonement. It appears to be a cruel punishment, but ultimately it is its own reward and one of greatest blessings from the side of our Lord. And there is no escape from it either. Bondage is apparently a tragedy, but effectively it becomes a remedy for the malady and finally a bliss and reward. Sin leads to a cycle of bondages, and bondages to liberation. This is the purposefulness of life.

If not going to be liberated so soon, may we then request for the new and fresh life, a renovated body:

O Asuniti, the Lord of Death, give us our sight again; give us again our breath and our enjoyment. Long may we look upon the sun uprising. O Anumati, the Gracious Lord, may you favour and bless us.⁺ (Rv. X.59.6)

We have similar lines in the Yajur-veda, with a prayer for the next body. The old shattered body is of not much use to us now, and hence here is an invocation for a new birth for fresh attainments and atonements:

Again the mind, again the full age, again the breath, and again the self-possession, may we obtain. Again the eye, again the ear, may we get. The cosmic Lord, devoid of evils, the sustainer of our bodies, the adorable, may He protect us from all

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1. उपयोगम होतोप्रयायणोत्स्वप्रयायः | पाहि यस् पाहि यज्ञकर्ति ।
   (Yv. VII. 20)

2. प्रवुच्चिते दुनरस्मातु चलः | पुनः प्राणिन को चेपि भोगः ।
   भ्योक्रः पश्चेऽस्म सुधीमुक्तिमनसते मृत्या नः स्वति ॥ (Rv. X. 59. 6)
unwanted evils.¹ (Yv. IV. 15)

The Atharva-veda is again very clear on the subject of rebirths:

One, who in the first (life) does actions unto dharma or righteous dictates, on that account he obtains good bodies in the (subsequent) life. That soul, after leaving the first, enters into the (next) yoni or womb. There having been blessed with true divine speech, he enjoys.² (Av. V. 1. 2.)

Professor R. D. Ranade refers to a hymn of the Rgveda in connection with eschatology. He says: “We have one very characteristic hymn of the Rgveda which, we fear, has not been noticed with even a tithe of the attention which it really deserves. The meaning which Roth, Böhtlingk and Geldner have found in at least two verses of hymn has been strangely overlooked, and it is wonderful that people keep saying that the idea of transmigration is not found in the Rgveda. The hymn we refer to is the great riddle hymn of the Rgveda (Asya Vamasya Sukta, Rv. I. 164).” (A Constructive Survey of the Upanishadic Philosophy, p. 147). The verses referred to are 30th and 38th and we can include the 14th and 31st also of the hymn.³

1. पुनर्ज्ञ मनः पुनः | प्राणः पुनर्ज्ञ मद्धमागनू पुनस्चकः | पुनः शोभनमध्यमान | वाचवाचनोपस्वरस्तत्नूपाव्रित्तिनः पातु कुर्विन्तः सानात् | (Yv. IV. 15)

2. भर्तर्योऽहै | प्राणः सताद ततो बुद्धिकृतानुमुदतिः | बाल्यव्याप्तिः प्रस्थितः भविष्यतः यथा शरयुवानामी | भूम्या प्रसुन्ता सुगात्मा व भविष्यस्मात् प्रज्ञेयेत्॥ (Av. V. 1. 2)

3. को वदवः प्राणम् जायवानस्वभवति यवनस्वा विभासि | भूम्या प्रसुमुगात्मा व भविष्यस्मात् प्रज्ञेयेत्॥ (4) अन्तर्ज्ञे तरुणोज्जाति जीवनसंज्ञां श्रवं सध्य श्रा परस्यानामिः | भूम्या स्तिन्य वरिष्ठोऽस्मिनं भविष्यति भविष्यस्मात्॥ (30) प्रश्यं गोपालनवकाममासा च नर्वा च परमायुक्तस्तमृ | स सत्यानिः स विश्ववृहत्सः च वरिष्ठो भविष्यति भविष्यस्मात्॥ (31) प्रयात्त प्रहेतिः स्वयं गृहीतं सिद्धं सत्यानिः सयोः समेति | (Rv. I. 164. 4, 30, 31, 38)
The earlier verse (4) puts forward a riddle, "who has ever seen the precise mode in which boneless soul, the very life-blood and informing spirit of the earth, comes to inhabit a body tenement?" On this the text says categorically that this breathing, speedful, moving life-principle is firmly established inside the tenements of clay (30). Moreover, he tells us that the immortal principle, conjoined with the mortal one, moves backwards and forwards by virtue of its natural power (the intrinsic potentiality—svadha), but the wonder of it is, the text goes on to say, that the mortal and immortal elements keep moving ceaselessly in opposite directions, with the result that people are able to see the one, but unable to see the other.

In fact, the two verses (30 and 38) were referred to by Roth, Bohtlingk and Geldner as against Oldenberg who held that there is no mention of eschatology in the Rgveda. Roth and others are right in regarding that the verses tell us that the soul is moving, speedful life-principle which comes and goes, moves backwards, comes in contact with the body and then moves from it in the opposite direction. Sayana also refers this verse (38) to eschatology.¹

The infinitesimal soul with almost zero spatial dimensions is bound to the ever-growing body since conception. The body grows whilst the soul maintains its infinitesimality. Seated in a cavity, somewhere at the centre of receptive and directing communications, it functions in a most wonderful way, difficult to comprehend. What binds it to the body is a mystery. This binding force in the Vedic terminology is expressed by the term "varunapasa" (noose of King Varuna, the Law abider Lord, that presides over the destiny of all the

1. प्राप्तचत प्रसुक्लं कर्मं कुट्टवो गच्छति प्राप्तचत तथ तथ स्वर्गविरहेकं प्राप्तचति
परमलयुक्तः सूक्ष्मदारारोपिण: सन्तु: नानाविनं कर्मं कुट्टवो तत्र: भोगाय
जीवसंक्षां लक्ष्यं शरीरसहेलण सन्नायो लोकात्तरे च संबंधत्व स्थलसुद्दोभय
शरीरपरिभुवण: सोके गुणविभिन्नति: सन् परिभ्रमणत तथा च शून्यते—
गुणान्वयो य: फलकरक्षकान्ति क्रृतय तत्स्य गं चोपभाष्यता।

(Sayana)
mortals). The Rgvedic text (I. 24.6-15) refers to King Varuna and His three types of *pasas* (nooses)—the highest category (*uttama*), of the lowest category (*adhama*) and of the middle category (*madhyama*),—the noose of the first type leads the soul to acquire the supreme virtue; this has to be tightened up (*ut*); the noose of the lowest category has to be thrown down (*ava*) and the one of the middle category has to be half-way loosened (*visrathaya*).

*Varuna-pasa* is not a kind of dropsy as Wilson or Griffith refers to. Varuna presides over the destiny of mortals. He alone knows what is best in our interests. He provides us with the fetters of body, house of clay as if, and He alone guides us through the process of liberation. We crave for the mercy and His mercy alone.

1. Let me not yet, King Varuna, enter into the house of clay; have mercy, spare me, mighty Lord.

2. When thunderer, I move along tremulous like a wind-blown skin; have mercy, spare me, mighty Lord.

3. O bright and powerful God, through want of strengh, I erred and went astray; have mercy, spare me, mighty Lord.

4. Thirst finds your worshipper though he stands in the midst of water-floods! Have mercy, spare me, mighty Lord.

5. O Varuna, whatever the offence may be which we as men commit against the heaven host, when through our want of thought, we violate thy

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1. ज्युतयं वरुणपशुकलसबधारमणः किमथयमेऽश्वाय।
   प्रवण वयमावित्य ग्रेन तवानासो श्रवित्वेये स्त्याम। (Rv. I. 24. 15)
laws, punish us not, O God, for that iniquity.\(^1\) (Rv. VII.89. 1-5)

Varuna, the law-abider Lord, discovers our untruth and helps us in getting rid of it also\(^2\) (Rv. VII .28.4). We have again a text:

While we abide in these fixed habitations, and from the lap of Aditi (Lord the Infinity) win favour, may Varuna unti the bond that binds us; may you all preserve us ever more with blessings.\(^3\)

**Man and His Kinship**

The doctrine of eschatology or of re-incarnation establishes a kinship between the far wide-spread organic species, from tiny insects to gigantic paleontological wild life, not by the way of biological heredity but another type of our own heredity, the life history which we all of us individually had in our previous lives. Our life, that we lead today has, of course, the biological heredity of our parents, forefathers etc. with definite ancestral characteristics repeated in the series. (Negro’s children continue to be Negro; very often the parental diseases pass on to the posterity). But then in addition, my present life also depends on what I was in my previous life, and the lives that preceded that one. This is another heredity which cannot be denied. Our present life is a resultant of all these histories.

This metaphysical background of the universal kin-

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1. भोषण वरण मुख्यं गृहं राजनहुं गमस्। मृत्या सुखं मृत्यय।
   यथेष्टम प्रकृतिंविन्धानं स्मातो मह्यः। मृत्या सुखं मृत्यय।
   करव: समहू दीपता प्रतिीयं जगमा बृहे। मृत्या सुखं मृत्यय।
   द्रापांन मध्ये तस्यवांसं सूर्याविदज्जरितारस्म। मृत्या सुखं मृत्यय।
   यत् कि चेवं वरण दृष्ये जनेनमित्रेण मनुप्राणरागिरसि।
   प्रचलिता यत् तय धर्मव युधिष्ठिरो मा नस्तसाधवेनसि दृष्ये हृदिश:। (Rv. VII. 89. 1-5)

2. प्रति घुपुते प्रामुखमनं ब्रह्म दृष्टा वरणं मध्ये न: सालु। (Rv. VII .28. 4)

3. भ्रात्रात्रु ल्यासू मिति दोही विमानो व्यास्तव पायं ब्रह्मणो मुख्यं।
   द्रापो बन्याना द्रापित्वेन्द्रवल्युं पात वित्तिक:। सवा न:। (Rv. VII. 88.7)
ship justifies the interest taken by the Vedic texts whilst referring to the vast fauna, which surrounds the terrestrial man. He is not born alone on this earth; there are thousands of species like his one on this globe. Life is not only on this globe; there are thousands of galaxies in the universe, and nobody knows how many of them would be having favourable conditions of temperature, pressure, humidity and environments favourable for the existence of life of the terrestrial form (or some other form even).

The Vedic texts very frequently refer to the animal life. The animal is *pasu* (the perceiving creature, one with some sorts of organs of perception). These terrestrial creatures are usually classified under three heads; *gramya* or cattle, *Aranyya* (वारण्य) or wild, and *vayavya* (of the mid-space, or of air, i.e. such as can fly). There is equally rich sea-life, or the entire life that flourishes under water.

The Yajurveda devotes an entire chapter (Twenty-fourth) on the selected animal life, classified in its own way and devoted to various deities: *Prajapati, Agni, Sarasvati, Asvins (twins), Soma-Pusan, Surya-yama, Tvastr, Vayu, Indra, visnu (1);* to Soma, Varuna, Savitṛ, Brhaspati and Mitra-Varuna (2); to Asvins, Rudra-Pasupati, Yama, Rudra and Parjanya (3); to Marut, Sarasvati, Tvastr, Indra-Agni, Usas; (4) to Visvedevah, Vak, Aditi, Dhatṛ and Devapati (5); to Agni, Vasu, Rudra, Adityas and Parjanya (6); to Indra-Visnu, Indra-Brhaspati, Agni-Maruts and Pusan (7); to Indra-Agni, Agni-Soma,Agni-Visnu, Mitra-Varuna (8); to Agni, Soma, Vayu, Aditi and Dava-patni (9); to Bhumī, Antariksa, Divī, Vidyut and Taraka (10); to Vasanta, Grisma, Varsa, Sarad, Hemanta and Sisira (11); to Gayatri, Tristubh, Jagati, Anustup and Usnik (12); to Viraja, Brhati, Kakubh, Pankti and Ati-Chandas (13), and the description goes on in this strain over 40 verses, with a list of six hundred and nine animals (327 domestic +282 wild). It starts with *asva* (horse); *tupara* (hornless goat) *gomṛga* (gayal), and ends with *khadga* (rhinoceros), *sva kṛṣnah* (black dog), *gardabha* (ass or donkey), *taraksu* (hyena), *sukara* (boar), *simha* (lion), *kṛkalasa* (chameleon), *pippaka* (vulture) and *prsata* (spotted antelope). In the
list we have creatures like mosquito and black-bee, and big animals like buffalo, lion, elephant and camel, and the list includes aquatic life too. The society, inspired with the Vedic culture, was very much fond of animal life, wild, marine and domestic, and it used to have public display of this life on sacred occasions (animal-museums, zoos, fairs, and wild life preserves).

The references to the animals, domestic and wild, destructive and serviceable, occur in the Rgveda also. An entire hymn (I.191) is devoted to this subject; it not only refers to scorpions and snakes but also to tiny little insects and pests which are damaging to human culture, and which are fortunately destroyed on exposure to solar radiations. Such creatures, visible or invisible, are known as raksas and yatudhanas, and they flourish in darkness, particularly in damp places. Human society has to put up a fight against such creatures if it has to survive. Here is a poetic description for a devastating campaign against these malignant creatures:

The fiend, O Agni, who designs to injure the essence of our food, kine, steeds and bodies, may he, the adversary, thief and robber, sink to destruction, both himself and offspring.¹ (10)

The prudent finds it easy to distinguish the true (friendly to mankind) and false (enemy to our interests); their words oppose each other. Of these two that which is true and honest, soma protects, and brings the false to nothing.² (12)

Destroy the fiend shaped like an owl or owlet, destroy him in the form of dog or cuckoo, destroy him shaped as eagle or as vultures; as with a stone,

1. यो नास तिथित्वति पित्थो ग्रामने यो ग्रामवानां यो गवां गवानानाम्।
   रिपुः स्तनः स्तेयक्षृद्धामेतु निः स हृतवति तन्भा तना च। (Rv. VII. 104. 10)

2. सुविश्वानं विभिन्नं जनाय सर्वजनस्थ वचस्ती पत्यृपाते।
   तथोऽयतु सत्यं भदर्भुज्यस्यस्वतेऽ सोमोज्जवति हन्त्यास्तित्। (Rv. VII. 104. 12)
Indra, crush the demon\(^1\) (22) (Rv VII. 104).

This is a wonderful hymn with double meanings. On the metaphysical and spiritual plane, it refers to the destruction of whatever is evil, untruth or false and to support all that is good, true and virtuous. On the other hand, it is an attack on those people also who possess fiend-like characteristics of owl, dog, eagle or vultures and who cause a damage to the peaceful and god-loving society. It also refers to the eradication of those creatures, small or big, which spread diseases and cause the destruction of human society. For this, see Krimi-jambhahanam and Kriminasanam Suktas of the Atharvaveda (Av. II, Suktas 31 and 32; also IV. 38; V. 23).

May our Lord eradicate all the suicidal germs and pests in society, from our hilly tracts, forests, plants, from water and the parasites from our cattle and from our own bodies\(^2\) (Av. II. 31. 5).

The Vedic culture refers to man in his family,—the man as a social being. He is not an individual; he has to play a very important role as a component of the society, the state and the fraternity. Man’s family not only includes men, but a few domesticated creatures also, known as grama-pasu or cattle with the total five. The five cattle are: asva (horse), go (cow), aja (goat), avi (ewe) and manusya (man):

From the yajña or cosmic sacrifice were produced curds and butter. From the same were born animals of three categories: (i) vayavya (flying animals of midspace), (ii) grama (cattle or domesticated), and (iii) aranya (wild)\(^3\) (Rv. X. 90. 8).

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1. \(\text{उन्नतक्षत्वं शुरुक्षत्वात् जाहि श्वायत्तमुन कोक्षक्षेत्रं।}\)
   \(\text{सूर्यायतुलुपतु गुर्भयतु बृत्तेऽव भूमि राख इति} (\text{Rv. VII. 104. 22})\)

2. \(\text{तव} \text{किसमयः परस्परं वस्त्रोपविश्रवं पशुवर्गयक्तः।}\)
   \(\text{तत्स्यां तत्स्यां तथा समाधिः समृतं पूववाञ्जयम्य।} (\text{Av. II. 31. 5})\)

3. \(\text{पशुर्म ताश्च वायुवानु श्रारणानु प्राम्यावच ये।} (\text{Rv. 10. 90. 8})\)
From the same were produced animals having two rows of teeth: horse, cow, goat and sheep (Rv. X. 90. 10).

From the cosmic yajna were born men, who were classified into four categories: the brahmanas (the intellectuals who constitute the head of the society); the ksattriyas (the warriors or people of defence, who represent the arms of the society); the vaisyas (businessmen, agriculturists, people of commerce, who represent the thighs of the society) and finally, the sudras (labour class, which represents the feet of the society) (Rv. X. 90. 12).

In some of the texts, the word cattle is not confined to the four animals, horse, cow, sheep and goat (besides man himself), a few more animals have been added to the list like camel, elephant, dog or donkey. They constitute the human family, and deserve kindness, care, protection and affection. The Atharvaveda deals with a "Pasu-Samvardhana Sukta" (Av. II. 26) for animal husbandry.

Hither let the cattle come that went away, whose companionship, vayu (the wind) enjoyed; whose form-givings tvastṛ knows; in this cow-stall let savitṛ make them fast. (1)

Together, together let cattle flow, together horses and together men, together the fatness that is of grain; I offer with an oblation of confluence. (3) (Av. II. 26. 1, 3)

A special hymn of the Atharvaveda (II.34) hints at

1. तस्मादवृिा श्राजायत्र ैव के के चोभयावतः।
   गायो हृ जरिते तस्मात तस्माजाता श्राजाययय:॥ (Rv. X. 90. 10)
2. ब्राह्मणाय खुमनायस्वः बाहु रााजनय: कृतः।
   कृहू तदस्य बुध वैश्यः पद्मयः शूलो ह्राजयत॥ (Rv. X. 90. 12)
3. एह यशु पश्चो ये परेयुर्वाच्च यां सहस्वां जूनोय।
   सवत्त्वय येवम् रथपिनि वेदाविस्मिता तान् गोष्ठे सबिता नियवच्छु॥ (1)
   सं नं लवक्तु पश्चयः समवा: समू पौरवा:।
   सं बायवञ्च या स्वाति: संलाव्यं हुविया जूहोम्॥ (3) (Av. II. 26. 1, 3)
bipedes (dvipadas) and quadrupeds (catuspada) cattle\(^1\) (Av. II. 34.1). All these grama (domesticated) cattle deserve our care and attention\(^2\) (Av. II, 34.4). We have a reference to land animals (parthivah), celestial (divyah), wild (aranyah), domesticated (gramyah), without wings (apaksah), and with wings or birds (paksinah).\(^3\)

The Atharvaveda gives a detailed account of creatures and insects which are damaging to human society and to cattle and which deserve to be taken care of (see Av.XI.10) We give here the translation of some verses from Griffith for casual reference:\(^4\)

Let those who hear an evil name, in air, in heaven, on earth, and men,

After trisandhi's will, revere your power, the sway that knowledge gives, together with your ruddy flags. (2)

Let those with iron faces, with faces like needles or like combs,

1. य ईशे पशुपति: पशुंसं चतुष्पदमुत यो द्विपदाम्। (Av. II. 34.1)
2. चे प्रामहः पशुवं द्विवहूः संतो बहुविहृः॥
   वायुवर्धने प्रमुहेन देव: प्रजापति: प्रजया संरक्षणः॥ (Rv. II. 34.4)
3. पार्श्व दिः: पशुवः प्रामहः प्रामाःस्वः चे ॥
   परा चे परिणाष्ट्र ये ते जाता बहुरातिः॥ (Av. XI. 5. 21)
4. ईशां बो शेव राज्य तनिवं श्राण: केतुभि: सह॥
   ये ब्राह्मणे वे दिवं पुरावं च मानवः॥
   चे तिनिवं चेतिते दुर्गामान उपासताम्॥ (2)
   श्राविखण्डः सूचीमाला श्राची लिङ्कातीमुखः॥
   कवयोद्वो वल्लरंस्य श्रा सजन्त्वनिष्ठानु वल्लरण तिनिविना॥ (3)
   श्राविखण्डः जातवेद श्राविखण्डः कुण्डः चह॥
   चे तिनिवं तेन तु दृष्टितः में वशे॥ (4)
   पुरासान सं पततु हुज्यं क्रोहकुं च कोशतु॥
   चे तिनिवं सत्यम जितें श्राणः: संतु केतवः॥ (7)
   स्वामान्तः पशुपति से वायुशान्तिकरे दिव्य ये अरिः॥
   ईशां ईशे मलका: सं श्रावनायामयो मुद्रा: कुण्डः रहस्ताम्॥ (8) (Av. XI. 10)

(Trisandhi, i.e. composed of three parts or members; the personification of an arrow consisting of shaft, steel and point—Ait. Br. I. 25)
Flesh eaters, rapid as the wind, cling closely to our foemen with trisandhi for their thunderbolt. (3)

Omniscient Aditya, make full many a corpse to disappear; let this devoted army of trisandhi be in my control. (4)

Down let the dim-eyed demon fly, and let her short-eared sister shriek; red be the banners when the host of arbudi (or trisandhi) hath won the day. (7)

Let all the birds that move on the wings come downward, fowls that roam the heavens and air’s mid-region.

Let beasts of prey and flies attack, and vultures that eat raw flesh mangle and gnaw the carcase. (8) (Av.XI.10.8).

The Bhumi Sukta (hymn pertaining to mother Earth), of the Atharvaveda has also a reference to serpents, scorpions and wild animals like boar, lions, tigers, wolves etc.

Thy snake. thy sharply stinging scorpion, lying concealed, bewildered, chilled with cold winter,

The worm, O prthivi, each thing that in the rains revives and stirs,

Creeping, forbear to creep on us! with all things gracious bless thou us. (46)

Supporting both the foolish and weighty, she bears the death of the good and evil.

In friendly concord with the boar, Earth opens herself for the wild swine that roams the forest. (48)

All sylvan beasts of thine, that love the woodlands, man-eaters, forest-hunting, lions, tigers,
Hyena, wolf, misfortune, ill-things, drive from us, chase the demons to a distance.\(^1\) (49)

Similarly, in the verse 51, we have a reference to the winged bipeds, birds, swans and eagles.\(^2\)

**Flora and Medicinal Herbs**

Just as the Veda speaks in details about the widespread fauna on the terrestrial region of God’s creation, so it speaks of flora also. Lord Himself is *vanaspati*, the Master of Forests, and plants are also known as *vanaspati* (Av. III.8) and He has created tall forest trees, *virudha* and *vrksa*, osadhi, the medicinal herbs,\(^3\) which sustain our life, *ts*, the food grains, *vajam*, the cereals, *lata*, the creepers, the fruit trees and non-fruit bearing trees. There is a full Osadhī hymn, in the Rgveda, which describes herbs, known as *asvavati*, *somavati*, *urjayanti*, herbs bearing flowers and fruit, and such herbs also as do not bear them.\(^4\) (Rv.X.97; also Yv. XII.74-101).

The Atharvaveda refers to several cures with medi-

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1. यस्ते सर्वं वृक्षस्यस्वतं ज्ञानम् हेमन्तजयो भूमलो मुहासये।
   किरिष्णिन्त्रत्वो पूर्विलिं दयार्थि प्रार्थी पति तन्वः सर्पस्य वृषस्य
   मन्त्रविवेक तेन नो मुख। (46)
2. यां डिपाव। पक्षिणं संपत्तिं हृतं सुपुष्पं सुखुना वनस्पति। (Av. XII. 1. 51)
3. इमां ज्ञानमूलोः सर्वम् बलवत्माम्। (Rv. X. 145. 1)
4. या शौकीः पूवां जाताः श्रेयं चेरिन्तायुवाः पुराः।
   मनो न बच्चु नास्महः शताः धामानि सप्त च। (1)
   शतों भो प्रामस्य धामानि सहुलमुखो भो छो। (2)
   ग्रामा शतोत्तो युवमेञ्च भो ग्रामवर्तिम्। (7)
   या पालीर्मीया प्रपल्ला श्रुण्या यावच पुष्पिणी। (15) (Rv. X. 97)
(These verses also occur in Yv. XII. 75-89)
cinal herbs and otherwise also. The cure for bleeding or haemorrhage has been suggested in Av. II. 3. Water itself is a cure in several maladies (Av. I. 4-6; III. 13; VI. 23, 24; VI. 57). For *apamarga* (अपमार्ग), see Av. IV. 17-19; for *pippali* (पिप्पली), Av. VI. 109; for *madhula* (मधुला), Av. V. 15.5; for *pata* (पाटा) Av. II. 27. 4. The medicinal herb, *prsniparni* (पृश्निपर्ण) has been described in Av. II. 25.

The hazard of tuberculosis (*yaksma*) has been described in several hymns (Av. I. 12; II. 33; III. 7, 31; VI. 20, 85, 91, 127; XII. 2; XVII. 23; XIX. 38; XX. 96).

*Laksa* (लक्ष) has been described in Av. V. 5.

*Rtajata* (ऋतावत), *rtavari* (ऋतावरी), and *madhula* (particularly *madhula*) may also be medicinal herbs (Av. V. 15. 1). In connection with an eye-treatment (*aksi-roga*, Av. VI. 16), a reference is made to *abayu* (अबायु), *anabayu* and its *karambha* or extract or mixture. *Vihahla* (विहाला) is said to be the father of *abayu* and his mother is *madavati* (मदवती). There are certain terms of uncertainty; they may or may not represent diseases; *tavilika* (तविलिका) is the name of an infection, producing certain diseases; *nirala* (निराला) is also a disease. In connection with these ailments, mention has been made of *alsala* (अलसला), *silanjala* (सिलांजला) and *nilagalasala* (नीलागलसला), which may be grain creepers (Av. VI. 16. 1-4). The vedas also mentions a cure for the growth of hair (*keshvardhini*); *rewati* (Av. VI. 21. 3) and *nitatmi* (Av. VI. 136. 1) may or may not be herbs. (see also Av. VI. 137)* There is a reference to *visanaka* (विसानक) in reference to certain complaints (Av. VI. 44. 3). The medicinal herb *jivala* (जिवला) is referred to in Av.VI. 59. 3. Relation of particular herbs with the sun and the moon has been referred to in Av.VI.83.1, and *enyeka* (एण्येकः), *syenyeka* (एण्येकः) *krśnaika* (कृष्णीकः) and *Rohini* (रोहिणी) have been mentioned in the list (Av. VI. 83.2); these terms may be separate names or adjectivals. In connection with leprosy and leucoderma, mention has been made of *asvattha* (अस्वत्थ) and for *yaksma hiranyayi* (हिरण्ययी), and *hiranya-bandhana* (हिरण्यबन्धन) (Av. VI. 95). The diseases mentioned are *vidradha* (विद्रध), *balasa*

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* Perhaps the herb for the increase of hair is *kacamaci* (कच्चमाची).

1. सूय्यः दुःङ्कः भेषजः जन्मसः चोपोँछतुः। (Av. VI. 83. 1)
(वल्लसं), lohita (लोहित) and visalpaka (विसल्पक)\textsuperscript{1}. (Av. VI. 127.1)

An important cure is pippali (पिप्पली), which is mentioned in a small hymn, (Av. VI. 109) of three verses. Cure for gandamala disease (pustules or scrofulous tumours) has been described in Av. VII. 74, 75 and 76.

The Vedic literature speaks highly of these plants and herbs; for example, we have in a verse from the Atharvaveda:

Sweet is their root, sweet are these plants' top branches, sweet also is their intermediate portion; sweet is their foliage, and sweet their blossom, combined with sweetness is their taste of Amṛt : food, fatness let them yield, with kine-preceding.\textsuperscript{2} (Av. VIII. 7. 12)

The plants have been spoken about in reference to health and disease:

Let plants with flower and plants with bud, the fruitful, and the fruitless all, Like children of one mother, yield their stores for this man's perfect health.\textsuperscript{3} (AV. VIII. 7. 27)

It is not only man that has the familiarity with plant kingdom for health and cure, the animals have perhaps a priority over man in this context. For we have:

Well doth the wild boar know a plant, the mongoose knows the healing herb.
I call, to aid this man, the plants which serpents and Gandharvas know.\textsuperscript{4} (23)

\textsuperscript{1} वल्लसं लोहितसं विसल्पक वससते।
विसल्पकसङ्गे मोलिधे पिप्पलत चन || (Av. VI. 127. 1)

\textsuperscript{2} मघुसम्पर्ण मघुसम्पुप्तमाः सब्रीकः संभवता।
श्रमणत्व अहो वृत्तमन्ने बुद्धतानं गोपुरोगम्मु || (Av. VIII. 7. 12)

\textsuperscript{3} पुष्पवति: प्रसूतिः फलिनीजीला उत ||
संभवत इव बुद्धाः गंप्ततताते || (Av. VIII. 7. 27)

\textsuperscript{4} वरारोऽदेव श्रीसं नकुलोऽदेव भेषजीः।
सर्पं गाढवः सा विप्रता प्रत्सा ग्रहसे हुवे || (Av. VIII. 7. 23)
Plants of Angirasas which hawks,  
celestial plants which eagles know;  
Plants known to swans and lesser fowl,  
plants known to all the birds that fly;  
Plants that are known to sylvan beasts,  
I call them all to aid this man.¹ (24)

Inspired from the contents of the Vedic hymns, the  
ancient sages of the Himalayas explored the entire flora,  
for they had read in the Vedic verses the curative  
specialities of plants:

Hitherward unto thee I bring the plants,  
that cure all maladies,  
All plants wherein physicians have  
discovered health-bestowing power.² (26)

The Atharvaveda, in all mentions about 110 plants,  
identified and non-identified, used in cure of various body  
ailments, and most of these remedies did come to occupy  
very significant places in the Ayurvedic literature of later  
periods in India and abroad.  
A few of them are listed below:

अजर्नी  Ajasrangi IV. 37. 2, 6
अपामर्ग Apatamarga IV. 17. 6
अर्क (पाद) Arka (paidva)
अर्जुन Arjuna II. 8. 3
अश्वतथ Asvattha III. 6. 5
असिक्नी Asikni I. 23. 1
बौद्धगन्धी Auksagandhi IV. 37. 3
बौद्धवर Audumbara XIX. 31. 2
कन्या, कन्याल Kanya, Kanyala, V. 53; I. 14. 2

¹ या: सुपृण अग्निसौदिव्या या रघुरो विदुः। ।
यथैति हृता विदुया इच्छम सर्व पत्तिक्षम: ।
युग्म या विदुरोप्तास्तः प्रस्त्वा अवसे हृदे ॥ (Av. VIII. 7. 24)
² यावृतीपु मनुष्या भेषजेन भिषजो विदुः। ।
तावतीर्थविदवे भेषजोरामरसि त्वामर्ति ॥
(Av. VIII. 7. 26)
Karambha IV. 7. 3
Kalyani V. 17. 12
Kandavisa X. 4. 22
Kumarika X. 4. 14
Kustha V. 4. 1
Kesavardhani VI. 21. 3
Gandhari V. 22. 14
Gulgulu II. 36. 7; IV. 37. 3
Ghrtaci IX. 1. 4
Cipudru VI. 127. 2
Jivanti III. 14. 6
Jivala X. 6. 3; XIX. 39. 3.
Tarunaka X. 4. 2
Tastuva V. 13. 11
Tabuva V. 13. 10
Tilapinji II. 8. 3
Taudi X. 4. 24
Dasavrksa II. 9. 1
Nagharisa VIII. 2. 6
Naladi IV. 37. 3
Pata II. 27. 4
Pippali VI. 109. 1
Prsniparni II. 25. 3
Paidva X. 4. 5
Pramandani IV. 37. 3
Bhurimula darbha VI. 43. 2
Magadha V. 22. 14
Madhula V. 15. 1
Madhuscuta VII. 58. 2
Munidevamula VII. 78. 1
Yavapalali VIII. 6. 2
Rama I. 23. 1
Ropanaka I. 22. 4
Rohani-rohini IV. 12. 1; XIII. 1. 22
Laksa V. 5. 7
Vacas VIII. 7. 7.
Visvarupa IV. 34. 8
Sahadevi XII. 4. 23
Haridrava I. 22. 4
Man and Society

Man is not an individual; he belongs to a family, and the family belongs to the society. The concept of society (samaja, समाज) is different from the concept of herd or group (samaja, समज); some of the insects, including bees, have a highly evolved, instinctively inspired social organization; even the wild beasts prefer to live and sometimes function in small groups. But man primarily lives for the society, and the society nourishes him.

Society begins with the pairing of an individual with his or her mate; and for this purpose, the Vedic literature provides for a highly evolved concept of married life. In the Vedic society, the marriage and its philosophy is not an anthropological evolution, from primitivism to the present day variations and modifications. The Vedic verses have, from the earliest days been inspiring for a highly evolved concept of family. The Vedic verses have their own characteristic style in laying down these concepts. One may refer to the Hymn 85 of Book X of the Rgveda (the same occurring with modification in the Atharva, Book XIV). Savitri Surya (सूर्य) is the rsika (or the inspired lady interpreter) of the hymn. Again, surya is an ideal lady in general who is going to be married. Savitṛ (the sun as if) gave Surya to a worthy husband. Soma is a worthy brahmacarin, who is highly accomplished and fully matured for the married life; and so is Surya, his fiancée. Soma and Surya are not historical persons; all of us, the males, ripe for the marriage are somas, and the damsel maidens are suryas and both of them have the cosmic counterpart also. I shall quote a few verses from the Rgveda for the cosmic counterpart:

सत्येनोत्सरता भूमि: सुवृण्योत्सरता थाँ: ।
श्वतनाति दिवस्य दिवस्य दिवि सोमो अचित्वित: ॥

Earth is upheld by truth; heaven is upheld by the sun; the Adityas are supported by sacrifice (yajna);

Soma is supreme in heaven. (1)
Vayu is the guardian of Soma, the maker of years and months. (5)

Raibhi, was her (Surya’s) companion; Narasamshi her slave; Surya’s lovely dress was adorned by Gatha. (6)

Citti was the pillow, the eye was the collyrium; heaven and earth were the boss when Surya went to her husband. (7)

Hymns were the cross-bars (of the car); the Kurira metre was the thong of the whip; the Asvins were Surya’s groomsmen; Agni was the leader of the procession. (8)

Soma was desirous of a bride; the two Asvins were the two groomsmen when Savitri gave Surya who was ripe for a husband, (to Soma) endowed with intelligence. (9)

Surya’s bridal procession which Savitri despatched has advanced; the oxen were whipped along in the magha (constellations); she is borne (to her husband’s house) in the Arjuni (constellations). (13)

What happens on a cosmic scale in astral regions, also happens when a bride is married to a worthy counterpart
and she proceeds to husband's home. Many of these verses have become the basis of marriage rituals in Indian families. The bride is richly dressed and decorated and is offered to the bridegroom. We have some of the verses such:

व्रतम् विवाहमयो अविवकल्कनम्।
सूर्यया: पथ्य रूपण ताति ब्रह्मा तु चुर्णित।।
Behold the forms of Surya; the asasana (व्रतम्, the border cloth), the visasana (विवाहमयो, head-cloth), the adhivikartana (अविवकल्कन, divided skirt); of these the Brahman relieves her. (35)

The bride and bridegroom come to the place of marriage and are felicitated by the assembly of guests and hosts:

सूर्यानि वर्षोरिमा समेत पश्चात्
सोभायमयां दशाधावस्तुं विपरेतन।।
Fortunate is the bride; approach, behold her; having given her your congratulations, depart to your several homes. (33)

The bridegroom receives the hand of the bride and repeats the verses with a characteristic solemnity:

गृणामि ते सोभायमयां हस्ते मया पत्या जसद्विश्वयः।
मगो अर्यमा सविता दुर्गमिन्यं त्वादुपांपत्ययां देवा।।
I take your hand for good fortune, that you may attain old age with me, as your husband; the Lord known as Bhaga, Aryaman, Savitṛ, Purandhi, has given you to me, that I may be the master of a household. (36)

तां पूर्वपिवत्तमायेयस्तव पश्यो बीजं मनुष्या कपित।
या न ऊँक उत्सवी विभवाति यथार्थमुक्त्वति। चाराम केषपम्।।
O Lord Pusan, may you inspire her who is most auspicious; in whom men may sow seed; who most affectionate may be devoted to us, and in whom animated by desire, we may beget progeny. (37)

The married life becomes a nucleus of family, and the
benedictions are showered on the new couple,—for we have:

इहैव सतं मा वि योज्यं विश्वमयूर्यंश्चतम्।
क्रीडतो युग्नेत्पत्तिम् मोऽदमानी स्वे मृते॥

Abide here together; may you never be separated; live together all your lives, sporting with sons and grandsons happy in your own home. (42)

The newly wedded bride has a great role to play in the family, and thereby in the society, and for this we have:

प्रभोरसलुरपतिध्वंशिक लिवा पशुभ्यः नुमना: सुवशः।
बौरसिद्धकामाय स्मो नो भव हिद्यदे शं कन्तुष्यदे॥

(Look upon your husband) with no angry eye, be not hostile to your Lord, be tender to animals, be amiable and be very glorious; be the mother of males, be devoted to learned people, be the bestower of happiness, be the bringer of prosperity to our bipeds and quadrupeds. (44)

सम्राजि शतुरे भव सम्राजि शस्वा भव।
ननातिवर सम्राजि भव सम्राजि ब्राह्दी देवू।

Be a queen to your father-in-law,
be a queen to your mother-in-law,
be a queen to your husband’s sister,
be a queen to your husbands brothers. (46)

Married life is a life of cohesion, co-ordination and accommodation with mutual love, affection and regards. And for this unity and harmony, the supreme Lord, the worthy people of society, and Nature’s all the bounties are invoked!

समीरज्ञतु विश्वेदेवा: समापो हुद्यानिन सै।
सं नामारिस्वा सं बाता समु देशै शस्मातु नै॥

May the Vishvedevas unite the hearts of both of us; may the Apah (श्राप:, the omnipresent Lord, and all the cosmic fluids) unite both our hearts; may the Matarisvan (मातरिसवन्), Dhatr (धात) and the bountiful Destrī
(देश्ती) unite the hearts of both of us. (47)

Marriage is not the union of two individuals (a girl and a boy); it is the union of several families, and it becomes a nucleus of harmony in the entire society. The last hymn of the Rgveda inspires the entire society for concordance, love, humility and well-knit affectionate discipline, which arises out of mutual respect, fondness and reverence (Samvanana) and also mutual understanding (Samjnanam).

संग्रामच्छयं संबद्धम् सं बो मनातिः जानताम्।
देवा भाग्यं यथा पूवं संजागाना उपासते॥

Meet together, talk together, let your minds apprehend alike; in the like manner as the ancient people of wisdom concurring accepted their rewards in the social selfless sacrifices. (2)

समानो मंत्रः समिति: समानी समानं मनः सह चित्तमेवाम्।
समानं मन्त्रमभिमन्त्रये वः समानेन बो हृदयं जुझीमि॥

Common be the prayer of these, common be the acquisition, common the purpose, associated by the desire. I repeat for you a common prayer, I offer for you a common oblation. (3)

समानी व आकृति: समाना हृदयानि वः।
समानमस्तु बो मनो यथा व: सुसहासिति॥

Common be your intention; common be your hearts; common be your thoughts so that there may be thorough union among you. (4) (Rv. X. 191. 2-4)

The devata (the title) of the verses 5-9 of Rv. VIII. 31 is the couple (damasati) or husband and wife taken together. Both of them have equal privileges and responsibilities in the society; both of them have equal rights in sacred ceremonies (prayers, yajnas and others), and public acts of service. For we read in the Vedic verses:

या वंशी समनसा मुनुत श्रा च पावत।
देवासो निल्ययातिरा॥

Gods (Nature's bounties and learned people), may
the husband and wife, who with one mind offer libations and purify them and propitiate you with the Soma, ever mixed with milk. (5)

प्रति प्राश्यां इति: सम्युच्छा बहिरागाते।
ता न वाजेयु वायत:॥

Constantly associated, may they acquire appropriate viands; may they be able to offer sacrifice; may they never be wanting in food. (6)

पुनिणा ता कुमारिणा विशवमायुयांहनुतः।
उभा हिरण्येशसा॥

Blessed with youthful and adolescent offspring, and both having their persons richly ornamented, they pass happily their whole life. (8)

The union of marriage leads to immortality if invoked with highest ideals:

वैविभीग्राहत्स्मू दवस्यन्तामुन्ताय कमः।
समुत्तो रोमस्य हुतो देवेयो हुणुतो दुवः॥

For the sake of immortality, enjoying personal union, they (wife and husband) worship the gods. (9)

Marriage has thus not only to fulfil the biological demands in human society, it is an act of supreme sacred order.

From the concept of a family, we proceed to the concept of a community, and from that of a community to the concept of a kingdom and sovereignty, a nation, and universal brotherhood. The basis of the bondage of fraternity is mutual trust and understanding, honesty, truthfulness, austerity, peace and love. The worldly prosperity, and not the poverty, is the slogan of a mighty community. To be prosperous is not a crime but a virtue, if the prosperity does not mean exploitation of a certain section of human community. In the very first verse of the Yajurveda,¹ we

¹. इये त्वोम् त्वा वायवस्य देवो ब: सतिता प्राप्यतु अद्वैतमाय कंमण्डाप्रायायप्रवत्तमाय भासम् प्रजाविरागमगावासं भ्रायमा मा बश्लं दाइशत माण वृत्त सो भ्रूवाप्रक्षितन् गोपसेव स्वाल्ल ब्रह्मियमानस्य पशून् पाहि॥ (Yv. I. 1.)
invoke Lord for food and fuel, i.e. for nourishment and vigour, *isa* (इस) and *urja* (उर्जा), i.e. for raw material and power. And no prosperity has a meaning unless we are free from pain and sickness (*an-amiva, अनमिर्भ*, and *ayaksma* अयक्षमा); and the society should not only be affluent, but should be rich in progeny and cattle. God is also known as *gopatau* (गोपतौ), Lord of cattle. Praja (प्रजा, people) and *pasu* (पशु, cattle) constitute an evolved society. The object of a married life is to accomplish *isa* and *urja* (food and fuel), *rayasposa* (abundant wealth), *praja* (offspring or progeny), *mayobhava* (मयोभव, the source of delight) and for the *sakhabhava* (सखाभव, affection and love). Through the Vedic mantras, our sřis were never tired of evoking Lord for such affluency.

The Vedic verses do not confine to the material wealth and material prosperity alone. When they refer to food and fuel, wealth, progeny, cattle, prosperity, viands, and such other things, they always try to elevate your thoughts from the physical realm to the internalmost supreme realm of the most abstract nature (realms of vital forces, mental complex and finally the spiritual one of the highest order). There are food and fuel of each of these realms, there is prosperity and abundance of each of these realms quite different from that of each other, and there are handicaps, lapses, and shortcomings of each of these realms, quite characteristic of their own. Thus the Vedic materialism through stages lifts you up to the highest mysticism, from childhood to adolescence of each realm. The words are the same but implications and connotations go on varying from stage to stage, from realm to realm. The Ṛgveda speaks:

We invoke the resplendent Lord, whether He comes from this earthly region, or from the heaven above or from the vast firmament, that He may give us wealth.¹ (Ṛv. I. 6. 10)

Lord reveals to His devotee from the earthly region (*parthivat*), from the heaven (*divah*) or from vast firmament

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¹. इतो वा सातिमित्रहै द्वितो वा पाथिवाच्यि।
   इत्र महो व: रजस्। (Ṛv. I. 6. 10)
(mahah rajasah) but this earth, heaven or firmament not of the cosmic realm; here one refers to the annamaya kosa (earthly, parthiva), pranamaya kosa (firmament, the vital realm) and manomaya kosa (dyau, mental complex).

The spiritual mystic, through his yogic exercises mounts up from the earthly region (prthivi, physical realm) to earth’s mid-region (antariksa, vital region of pranas), and thence to the heaven (dyau of the mental realm); and finally ascends to the world of light (svah, anandamaya) and vijnanamaya realms); for this we have a verse in the Yajurveda:

From earth to air’s mid-region have I mounted, and from mid-air ascended up to heaven. From the high pitch of heaven’s cope I came into the world of light.¹ (Yv. XVII. 67)

The Vedas have a cryptic beauty of expressions in a style quite characteristic of their own.

**Community and Occupations**

The society, organized on the lines of the Vedic tenets, has good many attractive features. The basis of the society on one hand is brahma and ksattria, knowledge and defence and on the other hand food, wealth and prosperity, vajam, rayim, and rayasposa, created with the assistance of labour (srama and tapas). And thus the society is represented by four classes of people (i) the brahmanas (ब्राह्मण), the learned class, serving the society by devoting itself to knowledge and learning, (ii) the ksattriyas (क्षत्रिय), adept in defence science for protection of the State from internal disorder and external attacks from enemies, (iii) the vaisyás (वैश्य), the people engaged in agriculture, trade, industry and business and thus creating wealth for the nation, and (iv) the sudras (सूद्र), the unskilled or partly-skilled labour to assist the three classes manually. And thus the brahmanas constitute the head or mouth of the society personified, the

¹ पुरुषवाचप्रहुम्नुदांतरिक्षमात्मात्मातरिक्षाद्विवात्माश्रुः।
दिवो नाकस्य पुष्टत्वः वन्यवृक्षंतिरगामिनम् ॥ (Yv. XVII. 67)
ksattriyas, the arms, the vaisyas the belly or thighs and the sudras, the two legs. The Purusa-Sukta of the Rigveda (X.90), and of the Yajurveda (Chapter XXXI) and of the Atharvaveda (XIX. 6) has the following verse in common:

The brahmaṇa became His mouth,
of both His arms the rajanya (the ksattriya) was made;
His thighs became the vaisya,
and from His feet the sudra was produced.¹

(Rv. X. 90. 12; Yv. XXXI. 11. Av. XIX; 6. 6)

The Yajurveda envisages a cultured society, consisting of hundreds of professions and vocations to meet the needs of people. The whole chapter (Chapter XXX from verse 5 to 22) enlists in the characteristic lexiconic style more than one hundred desirable and undesirable professions: brahmaṇa (the learned teacher and priest), the ksatra (royalty), vaisya (businessman), sudra (labourer), robber, homicide, eunuch, ayogu (सयोग) a harlot, magadha (मागध) stable-master, public dancer, court-attendant, timid, chatterer, artist, woman-lover, damsel’s son, car-builder, carpenter, potter, artificer, jeweller, sower, shaft-maker, bowyer, bow-string maker, rope maker, hunter, dog-leader, fisherman, nisada (निसद), madman, vratya (व्रत्य), demented, untrustworthy, gambler, non-gambler, cane-splitter woman, thorn-worker woman, lover, paramour, unmarried elder brother, younger brother, marrying earlier before the elder brother, husband of a younger sister (the elder sister still unmarried), woman embroiderer, woman dealing in love-charms, a by-sitter, an obstinate, a yielding man, hunch-back, dwarf, beale-eyed man, blind man, deaf man, physician, astronomer, inquisitive man, extra-inquisitive, question-solver, elephant-keeper, horse-keeper, cowherd, shepherd, goatherd, ploughman, dealer in beverages, house guard, possessor of wealth, door-keeper’s attendant, wood-bringer, fire-kindler, besprinkler, high steward, carver, distributer,

¹ ब्रह्मणोपत्य मुखमासीद बाह्र राजन्यः हुतः।
चर तदस्य यद् वेषयः पद्माः सूर्याध्यजायत्। (Rv. X. 90. 12)
pouter-out, stirrer-up of strife, washer-woman, female dyer (5-12), horse-rider (13), iron-smelter, yoker, ointment-maker (14), hide-dresser, currier (15), fisherman, fish-vender, fish-catcher, anda (आंद्र), mainala (मैनाल), bhilla (भिला), kirata (किरात), wildman (16), goldsmith, merchant (17), gambler, a speculator in gambling, gamble manager, owner of gambling hall, caraka-acarya (चरकाचार्य) (18), drummer, lute-player, flute-blower, conch-blower, wood-ranger, forest-fireguard (19), village headman, watchman, lute-player, hand-clapper, flutist, musician (20), and pole-dancer (21).

Members of one and the same family were permitted to serve the society in different vocations, for we have in Vedic verse:

I am the karu (carpenter, or a singer), papa is the physician, mamma throws the corn upon grinding stones; having various occupations, desiring riches we remain (in the world) like cattle (in the stalls); flow, Indu for Indra.\(^1\) (Rv. IX. 112. 3)

According to the Vedic injunction, God's revealed knowledge (Divine Word) is meant for all, irrespective of caste, creed, race or colour. God reveals Himself through His creation, the Divine Art and the Divine Word.

That I to all the people address this salutary speech, to priest (brahmana), and nobleman (ksattriya), sudra, aryā, vaisya, to one of our kin and to the stranger.\(^2\) (Yv. XXVI.2)

God's graces and gifts have no bounds and are subject to no restrictions; they have universal appeal; the sacred knowledge of the Vedas is meant for all, irrespective of birth and heritage. It is unto us to derive advantage from these blessings.

1. काश्रम्मीता नमस्ते भवाणु प्रक्षिपिनी नना।
   नवानिमोंबुरुषद्वे गा इव तत्स्वेत्यप्रयवैस्वद्वे परिहृत्व इ। (Rv. IX. 112. 3)

2. यये महं ययं क्षेत्राते गाइव जनेन्द्रा।
   यये ययं ययं स्त्रीमात्स्वी जनेन्द्रा। (Yv. XXVI. 2)
Universal Friendliness and Patriotism

According to the Vedas, we are the sons of the mother Earth. In the characteristic style of the Veda, we have the following:

Heaven (Dyau) is your father, Earth your mother, Soma your brother, Aditi your sister. (Rv. I. 191. 6)
Dyaus (heaven) is our father, our begetter; Kinship is here. This great Earth is our kin and mother. (Av. IX. 10. 12)

Our kinship is due to our having a common father and a common mother, in the form of heavenly luminaries acting as our father, and the Earth as the mother.

The bondage is further strengthened by the fact that the Supreme Lord is our father and mother both. He is our Lord and we his children or sons.

The Bhumi Sukta (hymn pertaining to deified Earth) of the Atharva Veda (XII. 1) speaks thus with fervour:

May Earth pour out her milk for us, a mother unto me, her son. (XII. 1. 10)
I am the son of Earth; Earth is my Mother; Parjanya is my sire; may he promote me. (12)

Produced from thee, on thee move mortal creatures; thou bearest them, both quadrupeled and biped. Thine, Prthivi, are these five human Races for whom, though mortal, the sun as he rises, spreads with his rays the light that is immortal. (15)

1. वीरः: पिता पृथिवी माता सोमो भ्रातादिति: स्वसा। (Rv. I. 191. 6)
2. वीरः: पिता जनिता नाभिनर्थ बन्धुनो माता पृथिवी महीयण। (Av. IX. 10. 12)
3. सा नो भूमिभवसुजतां माता पुजाय मे पयः। (Av. XII. 1. 10)
4. माता भूमिः पुजोर वहुं पृथिविः परजयः: पिता सु उ न: पिपङः। (Av. XII. 1. 12)
5. त्वज्ञातास्वि चरित्त मत्यस्य विभविष्यिः धिःपदलिं वनुवयः।
   तहपि पृथिवि पक्षं मानवा देयभो ज्योतिरमूलं मत्यं म्यं उद्वत्सुयं
   रक्षितातात्तोलिः। (Av. XII. 1. 15)
O Earth, my mother, set thou me happily in a place secure.\(^1\) (63)

The Vedas do not speak of the narrow geographical patriotisms. Of course, for convenience we have the concept of small and big kingdoms, or states, with heads, differently known. One of the verses of the Yajurveda speaks of \textit{rajni} (राज्ञी, queen), \textit{virad} (विराण), \textit{samrad} (सम्राट्), \textit{svarad} (स्वराट्), \textit{adhipatni} (अधिपत्नी, queen-paramount).\(^2\)

A verse distinguishes between \textit{samrad} and \textit{raja}: Indra is \textit{samrad} (chief lord), and Varuna is \textit{raja} (sovrann)\(^3\) (Yv. VIII. 37). According to the ritualists, the one who performs the \textit{rajasuya yajna} is \textit{raja}, and the one, performing the \textit{vajapeya} is \textit{samrad}.\(^4\) \textit{Raja} is inferior to \textit{samrad}; a \textit{raja} becomes a \textit{samrad}, in case he performs the \textit{vajapeya yajna}.

The word \textit{samrad} has been translated as all ruling, and \textit{svarad} as independent ruler\(^5\) (Yv. XIII. 35).

The concept of kingdom (one's own state, \textit{svakiya desa}, श्वकीय देश) is very significant. Kingdom is known as \textit{rastra} (राष्ट्र). It may be a small state or a state extensive in dimensions; it may be what we call today a nation, a federation, a republic or a Union. We have such passages in respect to this \textit{rastra}:

May we be watchful (i.e. non-negligent) in the \textit{rastra}.\(^6\) (Yv. XI. 23)

I take my stand on princely power and kingship.\(^7\) (XX. 10)

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1. भूमे मातानि चेहो मा महया सुप्रतिष्ठितम्। (Av. XII. 1. 63)
2. राज्यसित प्रची विद्य बिराजसित दक्षि विद्य सम्राटविद्य प्रतीची विद्य। स्वराटसुप्रीची विगतविन्यासित बृहती विद्य। (Yv. XIV. 13)
3. इत्यद्वे सम्राट वर्णशक्त राजा। (Yv. VIII. 37)
4. राजा वे जासुस्येवेनेध्रा भवित सम्राट वाजपेयेन। (S Br. V. 1. 1. 13)
5. सम्राटसित स्वराटसित। (Yv. XIII. 35); सम्माराजत इति सम्राटसित; स्वेतेघ राजात इति स्वराटसित। (Mahidhara)
   बिराट बिविख राजमानाः। स्वराट परनिर्पेश स्वयंभेत राजमानाः। (Mahidhar on Yv. XIV. 13; see also Yv. XV. 10-13; XX. 5)
6. लयाद्वे जाप्यम्। (Yv. IX. 23)
7. प्रती क्षत्रे प्रती तिथान्मित राष्ट्रे। (Yv. XX. 10)
O Rāstrā, may you give me the rāstra.¹ (X. 2)

Let all the people long for thee. Let not thy kingship fall away² (XII. 11), i.e. proper protection should be provided to the State, so that glory and prosperity (śrī, श्री) of the State are fully retained and neither diminished nor destroyed.

The following verse from the Yajurveda refers to the aspiration of a nation; and for this reason, it may be reckoned as one of the best national anthems:

आ ब्रह्मन्त्र ब्रह्मणो ब्रह्मचर्य स्वाभाविक शरीरार्यो जातात्
राजय: शूररक्षणोदितस्वाभाविक महारथो जातातो
कोशिष्ठ चेतनासभास्वाम्य: सत्ति: पुरुषविधुषा
विज्ञू रघुवर्ता सर्जेतो युज्यस्य जज्ञानस्य वीरो जातातो
निभस्मे निभास्मे न: परस्यो वर्षेतु फलवस्थो
नद्द्रीष्ययः पथंतो योग-श्रेयः न: कल्याणम् ॥ (Yv. XXII. 22)

O Supreme Lord! May there be born in this rāstra (the State), the learned intellectuals, illustrious for their sacred knowledge; may there be born the rajanya or the men of defence, heroic, skilled archers, with piercing shafts, mighty warriors; the cows giving abundant milk; the ox good at carrying; the swift courser; the industrious ladies; may this householder be blessed with a son, ever victorious, driving in the forefront, impressive in assemblies, and youthful; may we have timely rains according to our needs and desires; may our fruit-bearing plants ripen; may acquisition (yoga) and preservation (ksema) of property be secured to us.

The concept of state includes the state protection from the attacks of adversaries; and therefore, it is necessary that the state should organize armies, train soldiers and equip the army with war-materials, i.e. astra, sastra,

¹ राष्ट्रस् राष्ट्रः मे नैस्ति! (Yv. X. 2)
² विश्वस्या सर्वा बाल्यंत्र मा तव्र राष्ट्रमविभ्रास्ति। (Yv. XII. 11; SBr. VI. 7. 3. 4—अधीर राधुर्म्)
food provision, vehicles, cars, horses, elephants and the like. The Vedic verses envisage wars on land, on water and in the interspace. In the interspatial conflicts, it speaks of bombers and aircrafts. The primitive warfare included the use of arrows, bows, and shafts. Indra is supposed to use as the last recourse an adamantine weapon known as vajra. The Vedas do not speak of any historical battle or war. Some of the conflicts are quite imaginary, some of them are metaphorical, as that between indra (the sun) and vrtra (clouds), with a troop of maruts, brilliantly adorned with armoury, dresses and weapons. Some of the conflicts are of the mental and spiritual realms against sins, weaknesses, temptations and shortcomings. In such cases the violence of war is of another sort. The terminology of all such conflicts is very much the same. The raksasas (demons and devils) have to be subdued anyhow. In this context, I shall quote the translation of Wilson of only one verse from the Rgveda:

To what glorifier of the gods do they (Maruts) repair with their ruddy, tawny, car-bearing horses for his advantage? Bright as burnished gold, and armed with thunderbolt, they furrow the earth with their chariot-wheel.¹ (Rv.I.88.2)

Concept of Three Goddesses

Very often in the Rgveda, also in the Yajuh and Atharva, there are references to three goddesses (tisrah devih), ida, sarasvati, and bharati, also known as mahi.²

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¹. तेन्ये निवसितरः पिवाङ्कुः शुभे कं याति रव्वर्तुन्तरवः
   न वन विज्ञान्तीभवः पथया रव्वर्तु ज्ञानातर्भूमः (Rv. I. 88. 2)

². इन्द्र सरस्वती महो तिन्या देवी मन्यायेन: यथ:।
   सरस्वती साध्वतन्ती प्रियं न इन्द्र देवी भारती विश्वृताँ:।
   तिन्या देवी: तिन्या बाहुर्देवमन्नचद्रेण पांडुरं ज्ञानं निःक्ष:। (Rv. II. 3. 8)
   श्रा भारती भारसुभिन: संजोया इन्द्र देववधान्यभिः।
   इन्द्रस्ती साध्वतन्तीभविः तिन्या देवी प्रभुर्देववर्ज्याण:। (Rv. VII. 2. 8)
   तिन्या देवी विभेदवर्ज्यां सदिक्ष्यां सरस्वती भारती। महो गृहाणां। (Yv. XXVII. 19)
   तिन्या देवीविभेदवर्ज्यां सदिक्ष्यां सरस्वती महो भारती गृहाणां। (Av. V. 27. 9)
Mahi, or bharati is the motherland, sarasvati is the mother-culture or the divine knowledge, and ida or ilā is the divine language or the mother tongue. Sarasvati (from sr, to flow; the uninterrupted flow of divine inspiration) has a relation with dhiyāḥ, the discriminating instinct or intellect (sarvasvati sadhayanty dhiyam, Rv.II.3.8). All these three goddesses occupy their sacred places in barhi, the place of sacred yajna, which is being performed incessantly in our human heart, the antah karana; the internal organ, the abode of the atman itself. Love and regards for the motherland, mother culture and the sacred knowledge have to be inculcated in every individual belonging to a social organization or state.

Of the three, the goddess Sarasvati is most loving and fascinating. She is vigour amongst all possessing vigour; she is the inspirer of everything that is noble and sacred, and she evokes all our mental faculties. She creates perturbations in the ocean of cosmic mind or mahat-tattva. And for these reasons, the goddess Sarasvati is invoked by everyone. Ethical Concepts

Not only that God created the universe according to His divine art, and made the creation purposeful, He gave to man, the highest evolved being in His creation, the high standards of ethics. God Himself is an embodiment of ethical ideals and all noble virtues. Of course, He is an Infinite Unity, whilst the souls are infinitesimal unities in all positive parameters. Ethics is not necessarily a result of social evolution or of social necessity. The ethical ideals emanate with all their purposefulness from the divine nature of the self itself, and in case of man, they have reached a sort of climax.

1. प्र णो वेदी सरस्वति बाज्निवरिज्जनीबति वधितामवधिवतु (Rv. VI. 61. 4)
2. चोदवियती सुनस्यावतस्य वेदतस्य सुमस्वास्य (Rv. I. 3. 11)
3. महो मण्डल: सरस्वति प्र वेदवति केतुना खियो विश्वा विश्वा विशेषति (Rv. I. 3. 12). See also Rv. VI. 61. 8.
4. सरस्वतिः बेरवति हुवते सरस्वतीमधवे तायमाने। सरस्वतिः सुकृतस्य प्रभुर्यत्न सरस्वति दातुषे बार्षाय बार्षाय (Rv. X. 17. 7)
What is the highest virtue? Of course, the Truth itself. Truth has six synonyms in the Vedic literature: ब्रह्म, सत्य, सत्र, सत्रत, सत्रत्य, सत्रत्यम्य, इत्या (satya, sotra; addha, ittha, rta are the synonyms of satya or truth) (Nighantu III. 10). The Satapatha Brahmana gives several parables to show that the truth came to the share of gods, whilst asuras adopted untruth. One has to take a vow before participating in rituals, and the vow is repeated thus in the Vedic words:

अथै ब्रह्मानं ब्रह्मचर्यांति तद्भवेतं तन्मेव राध्यताम्।
इदमहम्मुनातात सत्यम्परिष्यं (Yv. 1.5)
I will observe the vow, Lord of Vows, Agni, the Lord adorable, may I have strength therefor. Success attend me. Now into truth from untruth do I enter.² (Yv. I. 5).

There is no virtue, nobler than truth; without truth, all virtues become vice. In the Vedic literature, the words satya and rta are used in the same sense (anrta—what is not rta—asatya or untruth).

The world of activity is sustained by certain virtues or ethical modes; they have been enumerated in a verse of the Atharvaveda.

सत्यं ब्रह्मं नृत्तमुखं दीर्घा तपो ब्रह्मं एवं पृथिवीं धार्यति। (Av. XII 1.1)
Satyam, brhat, rtam, urning, diksa, tapas, brahman and yajna.

These are the eight virtues, which sustain the world. We may translate them as truth (satya), vastness (brhat), right attitude (rtam), formidability (urning), consecration

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1. For bat and ittha, Rv. V. 84. 1; sraddha is derived from srat.
   (Rv. X. 151; Nir. IX. 30, 31)
2. This is spoken by the sacrificer, who with his wife is about to take the prescribed vrata or vow of abstinence during the performance of ceremonies. Agni is said to be vratabapi, or keeper of vows. Truth is reality or godhead; untruth is unreality, perishable humanity; whilst taking vow, the sacrificer feels that he is attaining to a divine body and is no longer a mere man. He is thus bound to speak truth, nothing but truth.
(diksa), austerity or penance (tapas), aptitude for learning (brahman) and dedication and service or sacrifice (yajna).

The word brhat has various connotations. The rsis speak of three cosmic divisions:—prthivi (earth), the antarika (interspace or middle space) and dyau or heaven, but there is still greater heaven (brhad dyau) called also the wide world, the vast, the brhad, and typified sometimes as the Great Water, maho arnah, the region of cosmic intelligence. This brhat is again described as the rta brhat or in a triple term satyam, rta, brhat as in our text. (Av. XII.1.1.) This is the same as mahas, the fourth vyahrti (in the tetrad of bhuh; bhuvah, svah and mahah), introduced by the sage Mahacamasya. (See Taittiriya Up. for mahas I.5).

Satyam is trisyllabic, sa-ti-yam; sa is one syllable, ti another and yam the third. The first and the last syllables are truth (satyam) meaning the real; in the middle is the falsehood (anrta). The falsehood is embraced on both sides by truth; it partakes of the nature of truth itself. Falsehood does not injure him who knows this. (Brhadaranyakaka Up. V. 5. 1). Of this truth, or satyam, the Yajuh has the verse:

The face of the satya (truth or real) is hidden by a vessel formed of golden light.\(^1\)

The ethical values of the Vedic traditions have been variously summarized and codified in the subsequent literature. For example, the Taittiriya Upanisad (I.9) refers to rta (right, right or real), satya (truth), tapas (austerity), dama (self-control), sama (tranquility) and svadhyaya-pravacana (study and teaching). It is difficult to assign priorities in favour any of these. Satyavacas Rathitara gave priority and assigned superiority to satya or what is true; Taponitya Paurusisti ascribed it to tapas or austerity, and Naka Maudgalya to Svadhyaya-pravacana. Study and teaching is verily, tapas (Taittiriya Up. I.9).

Sacrifice leads to various attainments, since it is the most sacred act of selfless dedication. Some of these attain-

\(^{1}\) हिरण्येन पार्त्रेण सत्यंत्वयात्मिहित सुखस् (Yv. XL. 17)
ments are enumerated in the Yajurveda as follow:

May my truth (satyam), my faith (sraddha, an ability to accept and adopt truth for life); and my cattle, my wealth, my goods, my pleasures; and my play and my enjoyment; and my children and my future children; and my hymn and my pious act (5); my religious rite (ṛta) and my immortality (amṛta); and my freedom from consumption and from disease; and my life and my longevity; and my freedom from enemies and my freedom from danger; and my happiness, and my lying down (sayana), my fair dawn (susa), my fair day (sudina) prosper by sacrifice.

(Yv. XVIII. 5-6)

In the Vedic terminology all that is vice, all that leads to pain, all that is ill, is known as durita (दुरित), and the counterpart of durita is known as bhadra (भद्र), which is virtue personified and leads to pleasure, prosperity and nobility. God is invoked for the attainment of bhadra, and for dispelling durita.

O Lord, the sustainer and creator, send far away all duritas (troubles, vices, calamities) and send us only what is bhadra (virtue and good).

Regarding this bhadra, we have a verse in the Rgveda:

Let us hear, O Lord and learned people, with our ears, what is bhadra (good); let us see with our eyes what is bhadra (good). (Rv. I. 89. 8)

Brahmacarya, according to the Vedic traditions, is regarded a supreme virtue for married and unmarried
persons of both the sexes. The Atharvaveda devotes a full hymn to this subject (Av. XI. 5). The word brahman means the Veda or Divine Word and therefore, the word brahmacarin may mean the Vedic student (Bloomfield). We have in this famous hymn, some of the very significant verses:

The brahmacarin fills the world with fuel, girdle, toil (srama) and fervour (tapas). (4)

The brahmacarin goes kindled with fuel, clothing himself in the black-antelope skin, consecrated, long-bearded. (6)

The brahmacarin defends by fervour; the whole of that he, knowing, makes brahman for himself. (10)

By brahmacarya, by fervour, a king defends his kingdom; a teacher by brahmacarya, seeks a brahmacarin (a Vedic student). (17)

By brahmacarya, a girl wins a young husband. (18)

By brahmacarya, the gods smote away death. (19)

A brahmacarin bears a shining brahman; in that are woven together all the gods (Nature’s bounties); he, generating breath-and-expiration (prana and apana), then out-breathing (vyana), speech, mind, brahman and wisdom (medha). 1 (24)

1. ब्राह्मचारी समिधा मेघलया ध्वनेन लोकांस्तपति रमणी । (4)
   ब्राह्मचारी राज राज्यः राज्यः कार्यः वनां दीक्षितां दीप्तिः । (6)
   तीर्थन्ति तपस्या ब्राह्मचारी तत्र केवलं कुलेष्वर्यं वह विद्वानं । (10)
   ब्राह्मचर्यं तपस्या राजस्य राज्यः विन कर्मः ।
   ब्राह्मचर्यं तपस्या राजस्य राज्यः विन कर्मः । (17)
   ब्राह्मचर्यं कन्या सुवनं विन कर्मः पतिमः । (18)
   ब्राह्मचर्यं तपस्या वेदवैमुखवाचनम् । (19)
   ब्राह्मचारी ब्राह्म भ्राज्जु निर्भयं तस्मिन् देवं धार्यं विन विन विन समोतः ।
   प्राणायां तत्सर्वते ध्वनवतेः वाचं वाचं हुवं श्रृङ्गमेघम् ॥ (24) (Av. XI. 5)
Supreme Values of Life

Truth, non-violence austerity, brotherhood, or universal friendship, security, peace, fearlessness and dedication are necessarily some of the prime values of life of the first category, and therefore, there are innumerable prayers in the Vedas through which God is invoked for such blessings.

Universal Friendship

O Lord, the dispeller of nescience, strengthen me. May all beings regard me with the eye of a friend. May I regard all beings with the eye of a friend. With the eye of a friend do we regard one another.¹

(Yv. XXXVI. 18).

Fearlessness, Security and Safety

May air’s mid-region give us peace and safety; safety may both these, Heaven and Earth, afford me. Security be ours from west, from eastward, from north and south; may we be free from danger. Safety be ours from friend and from the unfriendly, safety from what (or whom) we know and what we know not. Safety be ours by night and in the day time. Friendly to me be all my hopes and wishes (or all my quarters).² (Av. XIX. 15. 5-6)

Love and Freedom from Hatred

Freedom from hate I bring to you, concord, and unanimity. Love one another as the cow loves the calf that she has borne. (1)

1. दृते दृष्टेः या मित्रत्वं या बलुष्णा सर्वाणि भूतानि समिश्रताम्।
मित्रत्वायं बलुष्णा सर्वाणि भूतानि समीरूसे ये मित्रत्वं बलुष्णा समीरूसे। (Yv. XXXVI. 18)

2. प्रभायं न: कर्त्तव्यंवर्द्धितमस्म द्वार्पुष्पिकी उभे इभे।
प्रभायं पदवावर्षेमार्यं पुरस्तातुतरस्त्रवर्षेमार्यं नो प्रभायं।
प्रभायं मित्रवस्ममस्मवर्षेमार्यं हातवस्मम पुरो ये।
प्रभायं नयन्तरमस्म विधा न: सर्वा प्राता सम मित्रं मित्रं। (Av. XIX. 51. 5-6)
Introduction

One minded with his mother, let the son be loyal to his sire. Let the wife, calm and gentle, speak words sweet as honey to her Lord. (2)

No brother hate his brother, no sister to sister be unkind. Unanimous, with one intent, speak you your speech in friendliness. (Av. III. 30. 1-3)

Effort and Victory

Whilst efforts are in my right hand, sure in my left is victory. Kine winner may I be, horse-winner, riches winning, gold-winner. (Av. VII. 50. 8)

Lustre, Vigour, Energy and Might

O Lord, you are lustre: give me lustre.
You are vigour: give me manly vigour.
You are strength: give me strength.
You are energy: give me energy.
You are anger: give me anger.
You are conquering might; give me might. (Yv. XIX. 9)

Supreme Intellect, Divine and Discriminating

Man is a rational being and in this respect, he is different from his biological kinship. The manomaya kosa

1. समनस्तयमचिरि युग्यधि वः।
   प्रज्ञास्मि हृत्यत वर्तं जातिविहाया। (1)
   प्रज्ञास्मि हृत्यत वर्तं जातिविहाया। (1)
   प्रज्ञास्मि हृत्यत वर्तं जातिविहाया। (1)

2. मा भालच भालरं डिकणु भा बलत्रक्षतयु हस्तारुपाय। (2)
   साम्पुत्तवः सबत्र मृत्यु वर्तं बलत्रक्षतयु हस्तारुपाय। (3) (Av. III. 30. 1-3)

3. नेत्रादि तेजो मध्य गुरु भोभि बोधमाति बोधये मध्य गुरु भोभि।
   बलस्मि वर्तं मध्य गुरु भोभि प्रोक्षयोग्यजो मध्य गुरु भोभि।
   मन्युरस्मि मन्यु मध्य गुरु भोभि सहोगति सहोगति मध्य गुरु भोभि। (Yv. XIX. 9)
(the mental sheath) of the human species is highly developed with multifarious complexities and sublimities. Man alone possesses characteristic intellect, which for him discriminates truth from what is untruth, the desirable from the undesirable. This intellect is known as *dhi* (धी) or *medha* (मेधा), a highly evolved form of it is known as *rtambhara prajna* (र्तम्भर प्रज्ञा). The seers of the Upanisads have variously described it (Taittiriya Up. II. 3). The Aitareya Upanisad uses terms like *hrdaya* (हृदय, heart), *manas* (मनस्, mind), *samjnana* (समज्ञन, consciousness), *prajnana* (प्रज्ञान, intelligence), *medhas* (मेधस्, wisdom) *dṛṣṭi* (दृष्टि, insight) *dṛti* (दृति, steadfastness), *māti* (मति, thought), *manisā* (मनोयाग, thoughtfulness), *juti* (जूति, impulse), *smṛti* (स्मृति, memory), *samkalpa* (संकल्प, conception), *kratu* (क्रतु, purpose), *asu* (असु, life), *kama* (काम, desire) and *vasa* (वस, will). (Ait. up. 5. 1.)

In the Vedic terminology, the word *medha* has wide connotation. The Yajurveda gives a group of three mantras:

To the Assembly's wondrous Lord, to Indra's lovely friend who gives Wisdom (*medha*) have I drawn near in prayer.¹

That wisdom which the companions of gods (learned people) and fathers (elderly people of experience) recognize, even with that intelligence, O adorable Lord, make me wise today.²

Varuna, grant me wisdom, grant it Agni and Prajapati. Wisdom may Indra, Vayu grant. May the Creator grant it me.³ (Yv. XXXII. 13-15)

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1. सदस्यलिंगदेवोऽस्मि प्रयोङ्मत्रयः काम्यम्। सति मेठामयासिवम्।
(Av. I. 18. 6; also Yv. XXXII. 13)

2. यान् मेषां देवगण: पितरश्रोतपेते। ततः मामद्य मेधस्य भास्ती भास्ती कुरु स्वाहा।
(Yv. XXXII. 14)

3. मेषां मेषां वशयो ददातु मेधामणि: प्रज्ञापति।
मेधा मन्त्राध्याय शातां ददातु मेषां स्वाहा।
(Yv. XXXII. 15)
The same emphasis to discriminating intellects is in the famous Gayatri or Savitri verse:

May we attain that excellent (desirable) glory of Creator the God; So may he stimulate our intellects. (Yv. XXX., 2; Rv. III. 62. 10)

Vedas as the Source Book of Knowledge

The Vedic theism incorporates a number of concepts: (i) acceptance of the concept of the existence of supreme, infinite, omnipresent, omniscient and most venerable and adorabe Lord; (ii) acceptance of the dynamic and purposeful reality of God’s creation, and appreciation of the divine art, (iii) acceptance of the concept, that God reveals Himself in His creation and in His art; and the creation is based on a uniform principle, law and order and purposefulness, and (iv) acceptance of the principle, that God is the source of all knowledge, which he reveals to man in three ways: through the divine creation; through the divine word, and through the divine inspiration; and as such, there is no contradiction between what is observed through the study of divine creation (science), the divine word (the Vedic studies), and the divine inspiration (which comes to the chosen few in the line of their specialization, i.e. to ṛṣis in the field of art, science and philosophy and the mystic experiences; (v) acceptance of the principle, that God Himself is the source of highest ethical values of life and (vi) acceptance of the principle, that God alone knows about His people, and awards them the fruits of their actions on their

1. तत्सविचारिण्य भर्गों देवस्य शीमहि | विभो यो न: प्रचोदयात् | । (Yv. XXX. 2; Rv. III. 62. 10)

Dayananda translates dhiyah as prajna, whilst Griffith as prayers and Wilson as pious rites (karman). Sir W. Jones was the first to give its translation to the English knowing Western world:

“Let us adore the supremacy of that divine Sun, the godhead, who illuminates all, who recreates all, from whom all proceed, to whom all must return, whom we invoke to direct our understandings aight in our progress towards his holy seat”. A better rendering, also suggested by Wilson is: “who may animate or enlighten our intellects.”
merits and demerits with kindness and justice; nobody, howsoever great in his own field, even in the state of his final release and emancipation shares with our Lord the responsibilities or privileges of the supreme divine functions, which are supervised by God alone.

The Veda and the Vedanta Sutras acknowledge God as the source of knowledge. In the Vedanta Sutras, Brahman is regarded as the first cause of creation, its sustenance and dissolution (अद्वैत यतः, janmadasya yatah), and He alone is the source of divine knowledge (शास्त्रोपनिषद्वात्, sastrayonitvah).

From that Great Yajna or supreme Lord, ṛcas (the Rgveda), and sama (Samaveda) hymns were born. Therefrom the chandas (the Atharva Veda) were produced. The yajus (the Yajurveda) had its birth from it.¹ (Rv.X.90.9; Av. XIX. 6.13)

On the one hand, our Lord revealed the four Vedas for the welfare of the mankind, on the other hand, He gave to man the comprehension capacity of this vast knowledge. This potentiality rests in mind, a supreme gift to humanity:

Wherein the ṛcas, samans, yajur verses, like spokes within a car’s nave are included.
And all the thought of creatures is inwoven, may that my mind, be moved by right intention.²

(Yv. XXXIV. 5)

The Vedas were given to the man at the earliest stage of human history but carry a message for all times. They are the source book of all knowledge. The Vedas are meant for the lower and higher stages both, i.e. for the worldly or empirical and for the transcendental. For the lower

¹. तद्वैत यतः सर्वत्र: ज्ञान: सामान्य जातिजि:।
श्चांवृत्त जातिज़े तत्सार्व यज्ञसत्तमान्यो:। (Rv. XI 90. 9; Av. XIX. 6. 13)
For the enumeration of the four Vedas, see also Chandogya Upanisad (VII. 1. 2).

². यज्ञवदनुष: साम यजु: च विवस्त्र द्रिष्टिग्रंहित र्षयमानाविविधः।
एव द्रिष्टिप्रशस्त: सर्वमौर्य प्रजायां तत: सन: शिव संकृतयमस्तु:। (Yv. XXXIV. 5)
stage, they enumerate the duty of the conduct of life, known as Dharma, and for the higher stage, the divine knowledge or the knowledge or Brahman. The first is known as avidya, asambhuti or apara, leading to (abhyudaya अभ्युदय) and the higher one is known as vidya, sambhuti, or para leading to (nisreyasa, निःश्रेयस).² It is necessary to have a complete co-ordination between the two: one who strives to attain the lower knowledge, whilst neglecting the higher one is in darkness, and one who feigns to show that he would be caring for the higher knowledge alone without the due regards to the lower one is groping still more in darkness.² (Yv. XL. 9-14)

Inspired by the Vedas, the ancient seers of the Vedic age developed their positive sciences and made the world worth while to live in with comforts and purposefulness; and again inspired by the same Vedic thoughts, they explored the realms of inner self and got an insight into some of the fundamental mysteries of the innermost realms of psychic and spiritual worlds and the superb knowledge of the Brahman and His realization.

One cannot study the Veda, without the proper study of the Vedangas, Upangas and Upavedas, which the rṣis gave a systematic form. In an attempt to study the Veda and to know God, the ancient seers, by and by, developed their positive and mystic sciences, and presented them as the books on systematics, which later on were known as sastras, different from the sruti, which in her most fluid and plastic form became the basis of sastra. The people of the Vedic age developed their culture and civilization on the basis of the Vedic thoughts. They developed their agri-

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1. विद्या चाविद्या (Yv. XI. 14). सम्बूति, प्रतस्मृति (विनाश) (Yv. XL. 9. 11; परा-पपरा (Mundaka); यतोन्यमुदयति: अहंकारसिद्धि: स धर्मः: (Vaisesika).

2. प्राचर्यमः प्रविष्टान्ति वेदविद्यामुपासते।
   ततो भूय इव ते समो यथा विद्यायां रत्ना:।
   अन्येववहुविद्यायां अन्येववहुविद्यायां।
   इति वृयम् धीराणां ये नस्तविविचारिवे।
   विद्या चाविद्या च यस्तवैवेदोभय: सह।
   अन्नविद्या मूर्त्यं तीर्था विद्यामुतमुनी।

and similar verses for sambhuti and asambhuti (Yv. XL. 9-14)
culture, domesticated their cattle, discovered fire and its use and from cow's milk produced a host of milk products.

Inspired from the Vedic verses, the ancient seers developed their basic principles of astronomy. The word 'go', which so frequently occurs in the Vedic hymns, has been interpreted as cow, speech, the rays of the sun, the sun itself, clouds, water etc. In an interesting pamphlet, Gavam Ayana (1908), R. Shamsastry says, that go is nothing else than a name applied to the intercalary day, which being the product of four quarter days of four consecutive solar years is to be added to every fourth year making it consist of 366 days. Kutsa Angiras was the first rsi who recognized this intercalary year (as infant), on the basis of the verse, RV. I.96.5. Shamsastry ascribes its credit to Manu:

The night and day, mutually effacing each other's complexion give nourishment combined together to one infant. (RV. I.96.5)

Gavam Ayana (गवां-अयन) ceremony is vividly described in the Taittiriya Samhita (Krṣna Yajurveda), Seventh Book, Chapter V, and the Baudhayana Srauta Srauta. In the

1. For plough, furrow, oxen etc. see RV. IV. 57. 3-4; X. 34. 13; Yv. XII. 67-71. For further details, see Sbr. VII. 2. 2. For the list of cereals, see Yv. XVIII. 12 (rice, millet, beans, wheat, sesame, barley, yetches and lentils—श्रीमान से श्रवण मे).

For digging implements like abhri, spade. see Yv. XI. 10. 11; Av. X. 4. 14; for a digger khaniṭ, see RV. X. 97. 30. Av. IV. 6. 8.

2. Amongst milk products of the Vedic age, we have prati-duḥ (fresh milk, still warm), sṛta (boiled milk), sara (cream), dasī (sour curd), mastu (sour cream), atanacana (curdled milk, i.e. butter milk and fresh milk), navanta (butter), ghṛta (clarified butter). Amiksa (clotted curds) and vajina (whey). Sbr. III. 3. 3. 2. Yv. XXXIX. 4. 53; Av. IX. 4. 4; RV. I. 5. 5); also dadhyasāra (RV. I. 137. 2) [सन्तोष, सर, धिह, वर्त, जातलचन, नवनीत, पुल, द्रामङ्का, व्रजिन and यव्याविन].

3. त्वमन्तयस्त वर्जाधिकारापूष्याय वाचयेत्ते विद्रशेषसंगमिः।

(Pr. I. 96. 5)
Asya Vamiya Sukta of the Rgveda, we have several verses, which obviously refer to the astronomical observations, particularly concerning earth going round the sun.

The one sole (sun) having three mothers and three fathers, stood on high... The twelve-spoked wheel of the true (sun) revolves round the heavens and never tends to decay; seven hundred and twenty children in pairs, Agni, abide in it. (Rv. I. 164. 10-11)

The Vedic seers kept apart 21 days in each cycle of four years restricting the number of days in the year to 360.

The three quarter days of three consecutive solar years in each cycle of four years are also termed as three foot-steps of Visnu.

The first year after the fourth year of any cycle would commence in the evening and close at midnight after the lapse of 365½ days; the second year would commence at midnight and close in the morning of 366th day; the third year would begin in the morning and end at the midday of the 366th day; and the fourth year, beginning at the midday would come to a close on the usual evening of the 366th day. The first is called Kali or Ekata, the second year Dvapara or Dvita; the third year Treta or Trita, and the fourth year Kṛta (complete); Satya, Rta, truth, i.e. that which has come into existence. The Vedic Yuga thus consists of four or five years. The following lines of the Aitareya Brahmana should be read on these lines:

The year Kali is lying down; Dvapara is leaving the bed; standing erect is Treta and Kṛta happens to walk here and there.

1. तिष्को मातृस्त्रीौ मितुनः बिष्णुदेवः क्षयबर्तत्वेः नेमवेत श्यापयलितः।
   मन्त्रयोऽविवे व्रत्म् पृष्ठेऽविस्तविवे वाचमविविष्मिन्नाम॥
   हृदवर्तारं न हि स्तम्भराय व्याधिति चक्र्य परिश्रामात्।
   श्री पुत्रा श्रामेऽभिवृषसोक्त्रक्र्तां सत्तानि व्याधितिवं तत्त्। (Rv. I. 164. 10-11)
2. रोचत्स्वामासाम नहीं ज्ञातां दासमे युग। (Rv. I. 158. 6)
3. कलि: श्राब्दारूणो भवति संजिहातमतस्य द्वापरः। उल्लिद्द्व भेतात
   भवति कुन्ते संप्रस्थते वर्षाःवर्षाः वर्षावर्षाः। (Ait. Br. VII. 15)
The Vedic era, *gavam ayana*, according to Shamasastry was in use in India from 3101 B.C. to 1260 B.C. The astronomical terminology considerably changed since then.

In the Atharva Veda, we have an enumeration of the Vedic constellations (Av. XIX. 7.1-5): Kṛttikas, Rohini, Mrgasiras, Ardra, two Punarvasus, Pusya, Aslesa, Magha, Purva-phasisnumi, Hasta, Citra, Swati, two Visakhas, Anuradha, Jyestha, Mula, Purva-Asadha, Uttara-Asadha, Abhijit, Sravana, Sravistha, Satabhisak, Prosthapada, Revati, two Asvayujas, and Bharani. (Av.XIX.7.1-5). The seer Gargya is the rṣi of this hymn, and he for the first time recognized these constellations.¹

Dayananda has quoted a number of verses from the Vedas in the support of the rotations and revolutions of the earth² (a concept later on worked out by Aryabhata I, in his *Aryabhatiya*) (Rv.X.65.6) or moon going round the Earth³ (Rv.VIII.48.13). The planets revolving round the sun are under the directive attraction forces of the sun.⁴ Of course, whilst giving out these truths, the Vedas have their own characteristic cryptic style of expressions.

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1. कृत्तिका, रोहिणी, मृगसिरस, अर्द्रा, पुनर्वसु, पुष्य, भ्राष्टेयो, मन्दा, पूर्वा फालगुनी, हस्त, चित्रा, स्वति, विशाले, ब्रनुरास्य, अवेद्या, मूल, पूर्वा ब्राह्मण, उत्तरा ब्राह्मण, गंगा, श्रवण, ब्राह्मण, ब्राह्मण, ब्राह्मण, ब्राह्मण, ब्राह्मण, ब्राह्मण, ब्राह्मण, ब्राह्मण, ब्राह्मण, ब्राह्मण, ब्राह्मण, ब्राह्मण, ब्राह्मण, ब्राह्मण.

2. या तीर्त्तिनं पृष्ठं निष्ठा मुखा ब्रह्मरोगवर्तमानं। (Rv. X. 65. 6)

3. लं गुणवत्तामि संविधानोद्धरापुर्यः प्रादशीतेयो नाम। (Rv. VIII. 45. 13)

4. यहा ते हर्षिता हर्षि बाहुव्यापक दिशयं दिशयं। (Rv. VIII. 12. 28)

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¹ Brahma: A Glimpse

² Dayananda has quoted a number of verses from the Vedas in the support of the rotations and revolutions of the earth (a concept later on worked out by Aryabhata I, in his *Aryabhatiya*) (Rv.X.65.6) or moon going round the Earth (Rv.VIII.48.13). The planets revolving round the sun are under the directive attraction forces of the sun. Of course, whilst giving out these truths, the Vedas have their own characteristic cryptic style of expressions.

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² या नौर्त्तिविनं पृवत्ति रिनिज्ञतं पत्रो दुःखा ब्रह्मरोगवर्तमानं। (Rv. X. 65. 6)

³ गुणवत्तामि संविधानोद्धरापुर्यः प्रादशीतेयो नाम। (Rv. VIII. 45. 13)

⁴ यहा ते हर्षिता हर्षि बाहुव्यापक दिशयं दिशयं। (Rv. VIII. 12. 28)
capable of being interpreted on the cosmic, ephemeral and spiritual planes.

Astronomy depends on mathematics, pure and applied. The Vedas inspired people to develop this science. Mathematics is an aid to calculations, and calculations depend on numerals, starting from $kham$ (Zero), and ending into $brahma$ (larger than the largest, i.e. infinity). Another name for infinite is $aditi$. Max Müller in his Vedic Hymns, Part I, p. 241, says that Aditi is "in reality the earliest name invented to express the Infinite, not the Infinite as the result of a long process of abstract reasoning, but the visible infinite, visible, as it were, to the naked eye, the endless expanse beyond the earth, beyond the clouds, beyond the sky. That was called Aditi, the unbounded, the unbounded; one might almost say, but fear of misunderstandings, the Absolute, for it is derived from $diti$, bond, and the negative particle, and meant therefore originally what is free from bonds of any kind, whether of space or time, free from physical weakness, free from moral guilt. And thus, besides the mathematical Infinity, God Himself is the Infinite Unity. Zero or $kham$ is the reciprocal of Infinity, an infinitesimality, and the soul, the lower self is also of infinitesimal dimensions.

The Yajurveda Samhita in one context describes the numerals, and Medhatithi is the $rsi$ of this verse. (Yv.XVII.2)

O Agni, may these bricks ($istakas$) be mine own milch kine: one; ten; ten-ten a hundred; ten hundred a thousand; ten thousands an $ayuta$; ten $ayutas$ a $niyuta$; ten $niyutas$ a $prayuta$; ten $prayutas$ an $arbuda$; ten $arbudas$ a $nyarbuda$; ten $nyarbudas$ a $samudra$; ten $samudras$ a madhya; ten $madhyas$ an $anta$; ten $antas$ a $parardha$. May these bricks be mine own $dhenus$ (milch-kine) in yonder world and in this world.¹ (Yv. XVII.2)

¹. इमा मे ग्रन्थ इष्टका भेनब: सत्त्वेका च दश च वस च
शतं च शतं सहस्रं च सहस्रं चायुंतं चायुंतं च
नियुंतं च नियुंतं च प्रयुंतं च प्रयुंतं च नयुंतं च
समुद्रं च मध्यं चान्त्वच च परार्धं च में ग्रन्थ इष्टका
भेनब: सत्त्वमुष्मिल्लोके। (Yv. XVII. 2)
The numeral *parardha*, on the basis of the successive multiples of tens is equal to $10^{12}$ (*parardha* is equal to an English billion or million-million). A parallel of this enumeration in world’s literature would not be easily found. The Vedic texts are very much fond of expressing great idea in terms of numerals (very often, mystically cryptic). In the Rgveda (II.18.4-6) we have numerals arranged in a definite order $2, 4, 6, 8, 20, 30, 40, 50, 60, 70, 80, 90, 100$. We have in a certain context an enumeration of the series $4, 5, 6, 7, \ldots 19, 20$ in the Atharvaveda (XIX.23,1-17). The numerals from 1 to 17 are given in respect of mantras and stanzas in the Yajurveda (IX.31-34). The odd numerals, $1, 3, 5, \ldots, 33$ are mentioned in Yv.XIV.28-31 and XVIII.24. The multiples of four are given in Yv.XVIII.24. The very first verse of the Atharvaveda refers to all types of combination from three and seven (*trisaptah*) or triple-seven (i.e. $3 + 7 = 10; 3 \times 7 = 21, 3 + 5 + 7$ (odds from three to seven and their sum = 15).

\[
\text{Triple seven} = (3 + 7) [(3 \times 7) + (3 + 5 + 7)] = 10 (21 + 15) = 360
\]

The term 360 is so important in a cycle of 360 degree, or a year of 360 days.

The names of the Vedic numerals have been etymologically explained by Yaska in Niruka\(^1\). (III. 10)

**Basis of Geometry**

The Vedic texts refer to three terms, *ahavaniya* (आहवनीय), *garhapatyya* (गाहपत्य), and *daksina* (दक्षिण), which, when fire-rituals became current in the society, were used for three types of fire-altars.\(^2\) In the Yajnikas (ecclesiastic), the three terms are used for fire-altars.

\(1\) एका इता संख्या। हौं हुनार्ता संख्या। द्वितीयतम संख्या।

\(2\) सोल्यात्मक सा गाहपत्ये व्यक्तम्। (Av. VIII. 10. 2, 4, 6)

\(3\) सोल्यात्मक सा दक्षिणात्मक व्यक्तम्। (Rv. I. 15. 12)

\(4\) सोल्यात्मक सा वर्णात्मक व्यक्तम्। (Rv. X. 85. 2)
siastical) period, elaborate details were worked out for these fire-altars. The *ahavaniya* (eastern fire) was the altar square in form. The *garhapatya* (domestic fire) was circular and the *daksinagni* (southern fire) was assigned the semi-circular form. As the time passed on, a few postulates were advanced, e.g. (i) the surface area (A) of the altar should have a relation with the height (p) of the sacrificer (the *yajamana*); standing erect with arms stretched straight over the head; this unit of measurement was known to be a *purusa*; i.e. A = c*p where c is a constant (a multiple or submultiple of the height of the *yajamana*); (ii) it is to the option of the sacrificer to construct the fire altar with square surface, or circular, but the area (A) in both the options should remain the same. It is easier to construct a square with the area A, but it becomes a geometric problem to construct a circle having the area A. In this context, the old Vedic geometers worked out a relation between the sides of a square (also of a rectangle) and its diagonal (Baudhayana Theorem), relation between the diameter of a circle and its circumference (value of \(\pi\)) and area of a circle and its diameter. The authors of the Sutras have given the details of the constructions of the fire altars (the Manava Sulba Sutra, the Baudhayana Sulba Sutra, the Apastamba Sulba Sutra and the Katyayana Sulba Sutra). The units of various types of measurements laid the foundation of metrology in the Vedic age. The inspirations for metrology and geometry were drawn from several Vedic verses.

**Mechanical and Engineering Devices**

The Vedic verses inspired the earliest human society for mechanical devices. The primitive mechanical devices must have been very simple, but by and by, these devices evolved

\[1. \text{साहलस्य प्रमासि सतहल्य प्रतिमासि सतहल्योन्मासि} \]
\[\text{साहलोपासि सतहल्य त्वा। (Yv. XV. 65)}\]
\[\text{शः न सीमो भवतु शः न: शः नो ग्रावाण: शः सतु सतु मना:।} \]
\[\text{शः न स्वह्वाणं मित्यो भवतु शः न: प्रत्य: सम्बस्तु वैदिः। (Rv. VII. 35. 7)}\]
\[\text{कासौतु प्रमा प्रतिमा किं निवानमाव्यं किमैतीप परिषि: क प्रासीतु।} \]
\[\text{छन्द: किमैतौ प्र उग न किमूख्य यहंक्य देवमयज्ञ सिस्वे। (Rv. X. 130. 3)}\]
out to huge dimensions to serve technology in human history. Man differs from ape in the fact that he not only depends on his manual labour, he has invented machines in the history of his civilization and culture. The Vedas fairly and extensively refer to this mechanization. The Rgveda refers to a simple churning device for the generation of fire by the process of attrition, the *adhimantha* (अधिमन्थ),¹ and inspired by this verse, Visvamittra was the first man in human history to have introduced this mechanism for the quick generation of fire. The whole clan of Angirasas specialized in this art of churning fire through wood sticks. Of course, Atharvan was the first person who made the discovery of fire at the dawn of the human civilization, and therefore, he becomes the rṣi of most of those verses which are associated with the introduction of fire. Mayobhuh and Grṛtsamada also took interest in the advancement of the fire-culture. (Yv.XI.21;22;28).

The introduction of fire-rituals provided a great impetus to the development of primitive mechanical devices. The bricks, known as *istakas* (Yv.XII.21; 31; XVII.2; XXXV.8) were first used for the construction of fire-altars, and later on they found their application in the construction of buildings. The Sulba Sutras give details of these bricks and their dimensions (the bricks were fire-burnt, not burnt, the perforated ones and so on). The receptacle for the sacred fire was known as Agni-dhana (अग्निद्वाण) Rv.X. 165.3; Av. VI.27.3;XI.3.35): ladles and cups were known as *sruk* (रुक) and *camas* (चमस); reservoirs or vats were known as *dronakalaṣa* (द्रोष कलश), the pressing stones were known as *gravana* (ग्रावण), pressing boards were *adhisa-vana* (अधिष्ववाण); and besides these we have²,

| Idhma (kindling wood)          | —     |
| Barhi (strew)                 | —     |
| Dhṛsti or upavesa (shovelling stick) | — |
| Sva-rava, Upa-rava (sounding holes) | —   |
| Havirdhana (oblation holder)  | —     |

1. वृत्तीधिमध्यप्रवनमस्ति प्रजामपुर कृतम् (Rv. III. 29. 1)
Introduction

Parisasa (lifting sticks) — परीकास
Vayavya (cups and bowls) — वायव्य
Sata (basket) — सत
Kumbhi (jar) — कुम्भी
Sthali (cooking pot) — स्थाली
Drśad (milk stone) — द्रशद्
Ulukhala, khalva (grinding slate) — उलुखल, खल्व
Musala (pestle) — मुसलू
Surpa (winnowing basket) — शूपा
Titau (sieve) — तितउ
Tarhana (bruiser) — तर्हण
Carma or Kṛṣnajina (skin or antelope's skin) — चम, कृष्णाजिन
Putabhṛta (receiver of filtrate) — पुत्रभृत
Pavitra (strainer) — पवित्रा
Pinvan (milking bowl) — पिंवन

The society was inspired for the numerous mechanical devices too; as anas (अनस) cart (Ṛv. III.33.9); abhri (अभ्रि) spade (Ṛv. XI. 10); asi (असि) knife or razor (Ṛv. X. 86.18); asandi (आसंदी) chair or throne (Ṛv. XIX. 16); itsuna (इत्सुना) mat; isu (इसु) arrow; ukha (उक्हा) cauldron (Ṛv. XI. 61); kalasa (कलसा), vat or beaker (Ṛv. VII. 42; Av. IX. 1.6); kasiipu (कसिपु), or cushion of reeds (Av. VI. 138.5); kasiipu up-barhana (कसिपु उपबरहन) or pillow-covering (Av. IX. 6.10); Upārisayana (उपरिसयना), or coverlet1 (Av. IX. 6.9); ksura (क्षुरा), razor (Av. VI. 68.1; Ṛv. I. 166.10.) khanitra (बनित्रा) digging implement (Ṛv. I. 179.6); graha (ग्रह) cups and ladles (Ṛv. XVII. 19-20); jaya (जया) arrow-string (Av. III. 19.8); tantra (तन्त्र) loom or warp (Ṛv. X. 71.9); tantu (तन्तु) thread (Ṛv. X. 134.5); tantumetam (तन्तुमेतम) or outspun thread (Ṛv.XV. 53); mayukha (मयुखा), peg or pin for weaving tasara (तसर) or trasara (त्रसर) shuttle for weaving1 (Ṛv. X. 130.2); Dama (दामा),

1. The whole hymn Av. IX.6 is devoted to the entertainment of a guest, and mentions the details of furnishing a guest room.

2. The whole sukta refers to the cosmic weaving, and indirectly refers to the weaving art of cloth.

यो यथः विविधस्ततलुभिष्टत एकशते वेवकमिन्तरत:।
इमे बायन्ति पितरो य ब्रायुः प्र बयाप बवेयस्ते तते ॥

(Contd.)
string or thread (V. 36.1; I. 162.8) also *rajju* (रज्जु) (or rope), *rasana* (रसना) rein or bridle, *Samdana* (संदन) bond or halter for horses or coursers.¹ (Rv. I. 162.8)

Carts, Ships and Aeroplanes

The Vedic verses have metaphorical and non-metaphorical references to roadways, waterways and air-ways. The architects who specialize in these three lines were known. The road-carts drawn by horses are devised and constructed by *vajins* (वाजिन) : *vajins*, you are borne by stout horses or coursers² mounted on a brilliant car.³ *Vaja* is related to the Visvedevah (all-gods), *rbhu* (रभु), or *rbhuksin* (रभुक्षिन), to Indra (dealing with space-crafts) and *vibhu* (विभु), or *vibhvan* (विभवन) to Varuna (dealing with waterships).⁴ (Rv. IV. 33.9) *Rhhus* are said to construct the firm-abiding, wheel conducting car⁵ (Rv. IV. 33.8). The car made by them traverses the firmament without horses, without reins (Rv. IV. 36.1).⁶ This description may be merely metaphorical and be referring to stars, or suns or heavenly bodies moving with tremendous speed in space.

The water-ships are known as *nava* (नाव). We have:

1. यदि वाजिनो वाम संहानबर्तो या शीर्ष्या राजशा रज्जुरस्य। (Rv. VI. 162. 8)
2. चौ चौ प्रसवः शुचृ रथ हि भूतात्यः स्मिः वाजिनः सुनिःः। (Rv. IV. 37.4)
3. सदि च वाजः श्रमः सुप्रवचनं देवेशु विभ्वो ग्रहमन्महिद्रम्। (Rv. IV. 36. 3)
4. वाजो देवानामभिः सुकरङ्गस्य श्राभ्यं वर्णस्य विभ्वः। (Rv. IV 33. 9)

*(Vaja of All- gods, rbhu of Indra, vibhu of Varuna.)*

5. रथं यं चौः सुप्रवं नरेन्तां यं चेनुं विभ्ववं विभवपायः।

6. नानां जातो खण्डो खण्डीश्वर्यहः रथस्वत्रः परिवतते रजः। (Rv. IV. 36.1)
Come as on ship, to bear us over an ocean of praises; harness, Asvins, your car.\(^1\) (I. 46.7)

Another metaphorical description of a ship is on these lines:

Three nights and three days, Nasatyas, have you conveyed Bhujyu, in three rapid, revolving cars, having one hundred wheels and drawn by six horses, along the dry bed of the ocean to the shore of sea.\(^2\) (Rv. I. 116.4).

The Vedas are thus not only the religious scriptures in the usual narrow sense; they deal with a subject matter which covers the problems of our life in totality, and this literature has been inspiring our history from remote times, and shall continue to promote our culture and civilization in all the years to come.

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1. श्रा नो नावा मतीना यात्र पाराय गतवे।
   युष्माचायामिन्नैं रवंस। II (Rv. I. 46.7)

2. तिस्वे: कपिस्वभक्ति ब्रजिनार्नासल्या भुज्यमुखः: पत्रस्वः।
   समुद्रस्य भज्यनास्र्य पारे निमित्ती रवः: शतपविन्हः। दशस्वः। II (Rv. I. 116.4).
THE SAMHITAS

The Veda Pratisthana Trust of New Delhi, set up in memory of the late Padma Bhushan Col. Ved Rattan Mohan, has undertaken the venture of presenting a readable translation of all the four Vedas, the Rgveda, the Yajurveda, the Samaveda and the Atharvaveda. The Rgveda consists of metrical hymns called suktas, associated with the traditionally assigned devatas, and the rsis. In one and the same hymn, there may be different devatas and different rsis for different verses (mantra). We are indebted to the authors of the Anukramanikas or the Indexes, who have traditionally preserved a list of the devatas and rsis of these hymns or stanzas. The Anukramanikas are available for all the four Vedas. There are in the Veda itself, no directions as regards to the use and application of the verses (mantras), or of the part of the stanzas; a direction as to this respect is called the viniyoga (विनियोग) which indicates the occasions on which these verses are to be recited. These viniyogas, whilst they indicate a reverential attitude of the priests towards the divine texts, occasionally have done more harm than any good in representing and preserving the true spirit of the Vedic verses. The Yajurveda has been traditionally much more used for ritualistic or liturgical purposes than any other Veda. The Samaveda verses are traditionally chanted on different ceremonial occasions. In its massive character, the Atharvaveda comes next to the Rgveda. In a formal sacrifice, hotr (होत्र) priest recites the Rk verses, Adhvaryu (अद्वर्यु) the Yajus formulae, udgata (उद्गाता) chant the Samans, brahma (ब्रह्म) supervises the entire ceremony.

Rgveda Samhita,—In the Rgveda, the number of hymns (सूक्त) is 1,028, containing in all 10,589 verses: they have
been arranged in two sorts of classifications; one divides them amongst eight _khandas_ (portions, खंड) or more popularly called _astakas_ (eighths, अष्टक); each of which is again divided into eight _adhyayas_ (lectures, अध्याय). The other plan classes the hymns under ten _mandalas_, (books or circles, मण्डल) subdivided into 85 _anuvakas_ (sub-sections अनुवाक). There is a further subdivision of hymns into _vargas_ (total 2424) or paragraphs of about five stanzas each, and this subdivision into _vargas_ (वर्ग) is common to both classifications. The hymns are of various extent: in one instance the hymn consists of a single verse (e.g.1.99); hymn 164 of the first book has, on the other hand, as many as 52 verses; hymn 16 of the sixth book has 48 verses; and so are VIII. 6 (48 verses); IX.97 (58 verses); and X.85 (47 verses).

There has been a difference of opinion in respect to the total number of verses in the _Rgveda_. We are told that there were in all 21 _Samhitas_ (सङ्हिता) or redactions of the _Rg_ verses according to different schools or _sakhas_ (branches), but with the exception of the present one, none else is now available; and in the case of the present one also, no two authorities seem to agree with each other as to the total number:

**Authority**

<table>
<thead>
<tr>
<th>Authority</th>
<th>Total Number of verses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anuvakanukramani of Saunaka</td>
<td>10,580 + one quarter</td>
</tr>
<tr>
<td>Chanda-Samkhya Parisista</td>
<td>10,402</td>
</tr>
<tr>
<td>Rk-sarvanukramani, Tr. Jagannatha</td>
<td>10,552</td>
</tr>
<tr>
<td>Caranavyuha, Tr. Mahidasa</td>
<td>10,552 (with Balakhilya)</td>
</tr>
<tr>
<td>do</td>
<td>10,472 (without Balakhilya)</td>
</tr>
<tr>
<td>Venkatamadhava</td>
<td>10,402</td>
</tr>
<tr>
<td>do</td>
<td>10,480 (according to dvipada)</td>
</tr>
<tr>
<td>Dayananda</td>
<td>10,589 and 10,521</td>
</tr>
<tr>
<td>Macdonald</td>
<td>10,442</td>
</tr>
<tr>
<td>do</td>
<td>10,569 (according to dvipada)</td>
</tr>
<tr>
<td>Satyavrata Samasrami</td>
<td>10,522</td>
</tr>
</tbody>
</table>
We are also told (Satapatha Brahmana X.4.2.23) that the total number of letters in the Vedas amount to the number of syllables in 12,000 bhātī metres (i.e. 12,000 x 36 = 432,000); probably this is the total number of letters in entire verses (not prose) of the four Vedas. In the Rgveda, there are several such verses which may be reckoned as either consisting of two lines each (dvipada, द्विपद) or as four lines each (catuspada, चतुष्पद) . In all, in the Rgveda, there are 157 dvipadas, of which 17 are really dvipadas, the rest 140 may sometimes be reckoned as dvipadas and sometimes as catuspadas. This explains for a difference of 70 whilst giving the total number of the verses. Of course, it is the way of reckoning that explains the difference. It has been one of the wonders of human ingenuity, that the Vedic verses could be preserved through all these ages (thousands of years) with all necessary accents and syllables, not one missing, all in its right place with its full significance, not through the written manuscripts, but through the oral chants, traditionally handed over to posterity through generations.

Yajurveda Samhita-The Yajurveda has in all 1975 verses spread over forty chapters known as adhyāya (अध्याय). The biggest chapter is twelfth with 117 verses, and then the following: XVII (99); XXXIV (98); XXXIII (97); XIX (95); XX (90); XI (83); the shortest chapter is XXXIX with 13 verses followed by XXXII (16), and XL (17). Some of the verses of the Yajurveda give the pratikas (first words, प्रतीक) of some other verses occurring elsewhere (perhaps these verses were to be repeated in certain rituals). For example:

1. न तस्य प्रतिमा वर्तित यस्य नाम महंवचः।
हिरण्यगर्भं इत्येष, मा मा हि ॥ सीदिलेखा यस्मान्य जाति इत्येष:॥
(Yv. XXXII. 3)

Here the indication is that the verses beginning with pratikas हिरण्यगर्भं (XXV. 10-13); मा मा हि (XII. 102) and यस्मान्य जाति (VIII. 36-37) are to be repeated.
2. यद धनीभ बचा तस्तभानं अमृतेः अनसा रेष्माने ।
यथासि सूरजु दितीयना विमाति कस्मे देवयह हृदिष्य विलेनम ॥
प्राप्तः ह यदु ब्रह्मनीयश्चिवदापः । (Yv. XXXII. 7)

Here the verses to be repeated are the ones beginning with the pratikas अणो ह यदु ब्रह्मनीयो (XXVII.25) and यथिशिवदापः (XXVII. 26).

Similarly, we have the pratikas appended to the verses XXXIII.21 (pratikas from VII.12 and 16); XXXIII.27. (pratikas appended VII.40 and VIII. 2-3); XXXIII. 33 (Pratikas appended VII. 12, 16 and 42); XXXIII. 47 (pratikas appended VII.12, 16, 19, 33 and XXXII. 10,34). These appended pratikas abound in chapters XXXII to XXXIV.

The Yajurveda Samhita is also known as the Vajasaneyi-Madhayandina Sukla Yajurveda or the white Yajurveda, since we have another text also available which is known as the Krṣna Yajurveda (the Black Yajurveda) or the Taittiriya Samhita which in characteristics is more allied to a brahmana rather to a sruti. We have several recensions of both of them¹ and thus these Samhitas indicate the wide popularity of the Yajurveda in the country with a variety of textual differences and their usages in rituals.

Samaveda Samhita—The Samaveda or the Veda of Holy Songs ranks third in the usual order of enumeration of the Vedas, but in sanctity and liturgical importance it is next to the Rgveda. This Samhita consists chiefly of hymns to be chanted by the udgatr priests at the performance of those important sacrifices in which the juice of the Soma plant, clarified and mixed with milk and other ingredients was offered as libation on ceremonial occasions, and the Sama verses were recited even as such as devotional songs.

Ordinarily, the Samaveda appears to be a collection

¹. There are two popular recensions of the White Yajurveda: the Madhyandina (मध्यांविन) and the Kanva (कण्व); and three of the Black Yajurveda: Kathaka (काठक); Kapisthala-Kath (कपिष्ठल-कठ) and Maitrayani (मैत्रायणी).
made up of hymns, portions of hymns, and detached verses, taken mainly from the Rgveda, transposed and rearranged without reference to their original order to suit the religious ceremonies in which they were to be employed. The Samaveda contains in all 1,875 verses, of which only 75 are not to be found in the Rgveda, whilst 1,800 are virtually the repetitions of the Rgvedic verses.

The verses of the Samaveda have been classified in a number of ways:

(a) According to one system, the whole text has been classified into two parts (arcikas), the Purvarcika (पुर्वार्चिक) and the Uttararcika (उत्तरार्चिक). The Purvarcika or Part I is divided into six prapathakas (प्रपाठक) or Books; then each prapathaka has been subdivided into two adhyayas (अध्याय) or chapters. Then each chapter or the adhyaya has been further subdivided into five dasatis (दशति) or decades of about ten verses each;—the last chapter (i.e. VI.2) has, however, only four dasatis. Thus, in Purvarcika, we have in all 6 prapathakas, ten adhyayas, 59 dasatis, and in all 585 verses.

In the Uttararcika or Part II, we have in all 9 books or prapathakas. The prapathakas I to V have 2 chapters or 2 adhyayas each, i.e. in all 10 chapters; the prapathakas VI to IX have, however, 3 chapters in each, totalling thus 12. In this way, the Uttararcika has in all 22 chapters. The number of dasatis in each chapter, and the verses are tabulated below:

<table>
<thead>
<tr>
<th>Prapathaka (Books)</th>
<th>Adhyaya (Chapter)</th>
<th>Tric (Triads)</th>
<th>Mantras (Verses)</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>i</td>
<td>23</td>
<td>59 (62 ?)</td>
</tr>
<tr>
<td></td>
<td>ii</td>
<td>22</td>
<td>62</td>
</tr>
<tr>
<td>II</td>
<td>i</td>
<td>19</td>
<td>55</td>
</tr>
<tr>
<td></td>
<td>ii</td>
<td>19</td>
<td>56</td>
</tr>
<tr>
<td>III</td>
<td>i</td>
<td>22</td>
<td>69</td>
</tr>
<tr>
<td></td>
<td>ii</td>
<td>23</td>
<td>76</td>
</tr>
<tr>
<td>IV</td>
<td>i</td>
<td>24</td>
<td>83</td>
</tr>
<tr>
<td></td>
<td>ii</td>
<td>14</td>
<td>59</td>
</tr>
<tr>
<td>V</td>
<td>i</td>
<td>20</td>
<td>78 (80 ?)</td>
</tr>
<tr>
<td></td>
<td>ii</td>
<td>23</td>
<td>94</td>
</tr>
</tbody>
</table>
The Uttararcika mostly consists of triads (tric, त्रिक), a hymn of 3 verses. Griffith in his translation of the Samaveda thus deals in all $585 + 1218 = 1803$ verses. Other authorities have included in this list an Aranyaka Kanda of 55 mantras and the Mahanamnyarcika of 10 verses and more verses mid-betwixt, and thus the total becomes 1875.

<table>
<thead>
<tr>
<th>Purvarcika (पुर्वार्चिक) Serial No.</th>
<th>1-585 :</th>
<th>585 verses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aranyaka Kanda (आरण्यक काण्ड)</td>
<td>586-640 :</td>
<td>55</td>
</tr>
<tr>
<td>Mahanamnyarcika (महानामन्यार्चिक)</td>
<td>641-650 :</td>
<td>10</td>
</tr>
<tr>
<td>Uttararcika (उत्तरार्चिक)</td>
<td>651-1875 :</td>
<td>1225</td>
</tr>
<tr>
<td>Total :</td>
<td>1875</td>
<td></td>
</tr>
</tbody>
</table>

The Samaveda consists of the hymns of devotion. The following remarks of Griffith in connection with the Samaveda may be of some interest: “The collection is made up of hymns, portions of hymns, and detached verses, taken mainly from the Rgveda, transposed and rearranged, without reference to their original order, to suit the religious ceremonies in which they were to be employed. In these compiled hymns there are frequent variations of more or less importance, from the text of the Rgveda as we now possess it, which variations, although in some cases they are apparently explanatory, seem in others to be older and more original than the readings of the Rgveda. In
singing, the verses are still further altered by prolongation, repetition and insertion of syllables, and various modulations, rests, and other modifications prescribed, for the guidance of the officiating priests, in the ganas (गान) or song-books. Two of these manuals, the grama-geya-gana, or congregational, and the aranya-gana or forest-song book, follow the order of the verses of Part I, of the Samhita and two others, the uhagana (उहागान) and the uhyagana (उह्यागान) of Part II. This part is less disjointed than Part I, and is generally arranged in triplets, whose first is often the repetition of a verse that has occurred in Part I.

**Atharvaveda Samhita**—The Atharvaveda is a collection of 5977 verses spread over twenty books:

<table>
<thead>
<tr>
<th>Book</th>
<th>Verses</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>153</td>
</tr>
<tr>
<td>II</td>
<td>207</td>
</tr>
<tr>
<td>III</td>
<td>230</td>
</tr>
<tr>
<td>IV</td>
<td>324</td>
</tr>
<tr>
<td>V</td>
<td>376</td>
</tr>
<tr>
<td>VI</td>
<td>454</td>
</tr>
<tr>
<td>VII</td>
<td>286</td>
</tr>
<tr>
<td>VIII</td>
<td>293</td>
</tr>
<tr>
<td>IX</td>
<td>313</td>
</tr>
<tr>
<td>X</td>
<td>350</td>
</tr>
<tr>
<td>XI</td>
<td>313</td>
</tr>
<tr>
<td>XII</td>
<td>304</td>
</tr>
<tr>
<td>XIII</td>
<td>188</td>
</tr>
<tr>
<td>XIV</td>
<td>139</td>
</tr>
<tr>
<td>XV</td>
<td>220</td>
</tr>
<tr>
<td>XVI</td>
<td>103</td>
</tr>
<tr>
<td>XVII</td>
<td>30</td>
</tr>
<tr>
<td>XVIII</td>
<td>283</td>
</tr>
<tr>
<td>XIX</td>
<td>453</td>
</tr>
<tr>
<td>XX</td>
<td>958</td>
</tr>
<tr>
<td>Total</td>
<td>5977</td>
</tr>
</tbody>
</table>

The books are further divided into hymns and the hymns into rcs or verses. In some of the classifications, the division is into prapathaka (प्रपाठक) or ‘Vor-lesungen’ or ‘lectures’ (Whitney), anu-vakas (अनुवाक) or recitations, suktas (सूक्त) or hymns and rcs (र्च) or verses. The verses of the long hymns are also grouped into ‘verse-decades’ corresponding to the vargas (वर्ग) of the Rgveda. Besides these divisions, there are recognized also the divisions called artha-suktas (अर्थ सूक्त) or ‘sense-hymns’ and paryaya-suktas (पर्याय सूक्त) or ‘period-hymns’, and the subdivisions of the latter are called paryayas (पर्याय). In the Paryaya-hymns, the division into ganas (गण) or some times dandakas, (दंडक) is recognized, and the verses are distinguished as avasana rcs (अवसान र्च) and ganavasana rcs (गणवसान र्च). We shall for convenience express our references in terms of kandas, suktas and rcs only.

A closer study of text reveals the fact that the first
eighteen books fall into three grand divisions: (i) books I to VII contain the short hymns of miscellaneous subjects; (ii) books VIII to XII contain the long hymns of miscellaneous subjects; and (iii) books XIII to XVIII are characterized each by unity of subject.

We have said that some of the authorities prefer to divide the text of the Atharvaveda into *prapathakas* (lessons or lectures). There are thirty-four *prapathakas*, and they are numbered consecutively for the whole text so far as they go, that is, from book I to book XVIII. The *prapathaka*-division is not extended to books XIX and XX.

In the Atharvaveda, the *anuvakas*, literally, ‘recitations’ are sub-divisions of the individual book (*kanda*) and are numbered continuously through the book concerned. The number of *anuvakas* are as follows:

<table>
<thead>
<tr>
<th>Kanda</th>
<th>Anuvakas</th>
<th>Kanda</th>
<th>Anuvakas</th>
<th>Kanda</th>
<th>Anuvakas</th>
<th>Kanda</th>
<th>Anuvakas</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>6</td>
<td>VI</td>
<td>13</td>
<td>XI</td>
<td>5</td>
<td>XVI</td>
<td>2</td>
</tr>
<tr>
<td>II</td>
<td>6</td>
<td>VII</td>
<td>10</td>
<td>XII</td>
<td>5</td>
<td>XVII</td>
<td>1</td>
</tr>
<tr>
<td>III</td>
<td>6</td>
<td>VIII</td>
<td>5</td>
<td>XIII</td>
<td>4</td>
<td>XVIII</td>
<td>4</td>
</tr>
<tr>
<td>IV</td>
<td>8</td>
<td>IX</td>
<td>5</td>
<td>XIV</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>V</td>
<td>6</td>
<td>X</td>
<td>5</td>
<td>XV</td>
<td>2</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Total 95

We give below the summary of the Atharvyan hymns and verses:

<table>
<thead>
<tr>
<th>Grand Division</th>
<th>Books</th>
<th>Hymns</th>
<th>Verses</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>I-VII</td>
<td>433</td>
<td>2030</td>
</tr>
<tr>
<td>II</td>
<td>VIII-XII</td>
<td>45</td>
<td>1528</td>
</tr>
<tr>
<td>III</td>
<td>XIII-XVIII</td>
<td>38</td>
<td>874</td>
</tr>
</tbody>
</table>

Total for three Grand Divisions 516 4432

The Supplement Book XIX 72 456

Total for Books I—XIX 588 4888

The Kuntapa-Khil of Book XX 10 130

Total for Books I—XIX and Khil 598 5018
The above figures are due to Whitney. According to another reckoning (Satavalekar), the figures are as follows:

<table>
<thead>
<tr>
<th>Book</th>
<th>Hymns</th>
<th>Verses</th>
<th>Book</th>
<th>Hymns</th>
<th>Verses</th>
<th>Book</th>
<th>Hymns</th>
<th>Verses</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>35</td>
<td>153</td>
<td>VIII</td>
<td>10</td>
<td>293</td>
<td>XIII</td>
<td>4</td>
<td>188</td>
</tr>
<tr>
<td>II</td>
<td>36</td>
<td>207</td>
<td>IX</td>
<td>10</td>
<td>313</td>
<td>XIV</td>
<td>2</td>
<td>139</td>
</tr>
<tr>
<td>III</td>
<td>31</td>
<td>230</td>
<td>X</td>
<td>10</td>
<td>350</td>
<td>XV</td>
<td>18</td>
<td>220</td>
</tr>
<tr>
<td>IV</td>
<td>40</td>
<td>324</td>
<td>XI</td>
<td>10</td>
<td>313</td>
<td>XVI</td>
<td>9</td>
<td>103</td>
</tr>
<tr>
<td>V</td>
<td>31</td>
<td>376</td>
<td>XII</td>
<td>5</td>
<td>304</td>
<td>XVII</td>
<td>1</td>
<td>30</td>
</tr>
<tr>
<td>VI</td>
<td>142</td>
<td>454</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VII</td>
<td>118</td>
<td>286</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(123)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>433</td>
<td>2030</td>
<td>(438)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Book</th>
<th>Hymns</th>
<th>Verses</th>
<th>Book</th>
<th>Hymns</th>
<th>Verses</th>
<th>Book</th>
<th>Hymns</th>
<th>Verses</th>
</tr>
</thead>
<tbody>
<tr>
<td>XVII</td>
<td>4</td>
<td>1573</td>
<td>XVIII</td>
<td>4</td>
<td>283</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VII</td>
<td>118</td>
<td>286</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(123)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td></td>
<td>(438)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**OUR TEXT**

We have taken all care to present to our reader a correct rendering of the Ṛgveda Samhita, and for this, we have accepted the text belonging to the Sakala Sakha (शाकल साखा), named after a reputed teacher, Vedamitra or Sakalya (वेदमित्र or शाकल्य). In Prof. Max Müller’s text, a few discrepancies have been noted by Satavalekar, for example, *syandra* (स्यन्द्र) should invariably be read *spandra* (स्पन्द्र) in the verses I.180.9; V.52.3;8;V.87.3;VI.12.5;X.42.5; and *mathna* (मध्न) in the verse I.181.5 should read as *mathra* (मध्र). In the whole of the Ṛgveda text, there is only one *Pathabheda* or the uncertainty of reading: *either*

व्रत्नं मंशवतोवेशणाश्च वच्छु

or

व्रत्नं मांशवतोवेशणाश्च वच्छु।

(VII.44.3)
For our transliteration from devanagari to roman script for the Vedic Text, we have found it convenient to reproduce the entire text of Prof. Aufrecht, retaining his diacritical marks, which substantially differ from the present day standard ones. A list of his diacritical marks is as follows:

Vowels: अ (a); ॐ (ä); ह (i); ई (I); उ (u); ऊ (ū); ऋ (r) लू (lr); ए (e); ऐ (ai); ओ (o); औ (au); anusvara (u); न (n)

Consonants: क (k); च (c); त (t); थ (th); ष (ph);
ख (kh); छ (ch); ट (th); ध (dh); ण (n);
ग (g); ज (j); ढ (d); ब (b);
घ (gh); ङ (jh); छ (dh); न (n);
ड (n); भ (bh);
य (y); र (r); ल (l); व (v);
श (s); ष (sh); ऊ (h); Visarga : (h).

Aufrecht in his transliteration has also given the udatta (उदात्त) accents by putting an apostrophe stroke (') on the vowel.

At the beginning of each hymn (sukta, सूक्ता), we have given (i) the number of verses in the hymn, then the rsi of the hymn, followed by the devata (देवता) and the metre (chanda, छन्द). The subjects of rsi and metres have been dealt with in details in separate chapters.

For example, at the beginning of hymn I of Book I, we have in the devanagari script the legend:

नवर्षेष्यायण सूक्तस्य वैश्वामिनियो मथुचक्तव ऋषिः :। अभिनववता। गायत्रीं छन्दः।।

The legend indicates that the hymn has nine verses, and rsi or seer (the historical figure who for the first time gave the inner meaning of these verses, also known as mantra-drasta, मन्त्र-द्रास्ता) of this entire hymn is Madhucchanda of the family of Visvamitra. The devata of the entire hymn is agni (अग्नि), and the metre is gayatri (गायत्री).
Seers—There are hundreds of rṣis or seers (the Vedic scholars of the earliest age, the inspired persons) associated with the Ṛgvedic verses; they are our historical persons who worked hard on the interpretations of these verses. We do not know the biodata of these great teachers; only that we know is that Katyayana’s Sarvanukramani (सर्वनुक्रमणी), a traditional index has carefully kept a record of some of these details. Another record that we possess is Anuvakanukramani (अनुवाक्रनुक्रमणी) of Saunakahacarya, and also the Bhaddevata (ब्रह्ददेवता) of Saunaka.

So far as the rṣis are concerned, we have a very incomplete record:

(i) In some cases, the name of the rṣi is known, as well as the family name.
(ii) In some cases, the name of the rṣi is not known, but only the family is known; or vice versa.
(iii) In some cases, the name and the family, both are not known. In such cases:
(a) The hypothetical names have been suggested, depending on some special word occurring in the text; the rṣi in such cases is not necessarily a living human being.
(b) In the case of dialogues, the one who speaks, that is, the one in whose mouth the words have been put, is the rṣi.
(iv) In a few cases, we have pśikas (the female seers) also, as the interpreters of the verses.

Metres.—There are seven popular metres with their detailed sub-classifications; these metres are: gayatri (24) usnik (28), anustup (32), brhati (36), pankti (40), tristubh (44), and jagati (48). The numerals in the parenthesis indicate the number of syllables in that metre normally.

The Pingala Vedanga (पिन्गल वेदांग) has associated these seven metres with seven svaras (स्वर) or tones of music:

- gayatri-श्रवण.
- usnik-व्रज.
- anustup-गात्मार.
- brhati-मध्यम.
- pankti-पंचम.
- tristubh-शब्द.
- and jagati-निवेद.
Devata—The Nirukta of Yaska has given a detailed description of the Vedic devatas, and this subject has also been discussed by the author of the Brhaddevata. In the Nirukta, the chapter VII to XII constitute the Daivata Kanda, whereas the first six chapters belong to the Naigama Kanda. In the words of the Nirukta, the section which enumerates appellations of deities, to whom panegyrics are primarily addressed is called daivatam (दैवतम्). A particular verse or stanza is said to belong to a devata to whom a seer addresses his panegyrics with a particular desire and from whom he wishes to obtain his object. These verses are of three kinds: indirectly addressed, directly addressed and self-invocations.

Indirectly addressed: Nouns with verbs in the third person, e.g., Indra rules heaven, Indra the earth. (Ṛv. X. 89.10)

Directly addressed: Thou or a pronoun of the second person, e.g., O Indra, slay our enemies (Ṛv. X.152.4).

Self-invocations are few and far between. They are the compositions in the first person and are joined with the word ‘I’; e.g., the hymns of Indra Vaikuntha (X.48;49), the hymns of Lava (X.119), and the hymns of Vak(X.125).

The word deity or the devata means the subject matter or the theme of the verse. These subjects on the physical plane would either concern the sphere of the Earth, with Agni as devata or the atmosphere with Vayu and Indra as devata, or the celestial sphere with Surya as devata. Thus there are, in fact, three deities only (Agni, Vayu or Indra, and Surya). They include all other deities. Similar to this, we shall have three such groups in non-physical realms (the mental and spiritual) too.

In the light of these deities, the Vedic verses can be interpreted on multiple planes: social plane, cosmic plane and mystic or spiritual plane. Sometimes we call these interpretations as adhibhautika (आधिभूतिक), adhidaivika (आधिदैविक) and adhyatmika (आध्यात्मिक). Dayananda has tried to interpret these verses on the social plane, and thus in his interpretation, agni may stand for a learned person, a leader of the society; indra would be a king or the officer commander of an army; soma would be a person of tran-
quality, or a graduate of a spiritual academy; varuna would be a learned preacher or a teacher or a defence minister; savita would be a teacher or inspirer; pusan would be the sustainer of people and hence, may be the head of an administration; rbhu would be an architect, and marut the soldier of an army.

On the cosmic plane, the devatas are Nature's bounties; for example agni would mean fire, electricity or the sun; indra is the sun or electricity or lightning; soma is the medicinal plant or curative principle in any medicinal herb; it may be moon too; varuna is water, sea or cosmic plasma; mitra is vital breath; savita is the sun; visnu is the sun or yajna; pusan is the earth; rbhu, the rays of the sun and marut, the atmospheric wind.

On the spiritual or mystic plane, the same devatas will have other connotations. Aurobindo has his own fascinating system of mystic interpretation; on this plane, these terms stand for appellations of one and the same God, sometimes they refer to the soul, and so often to the mental behaviours or to different states of consciousness. When applied to God, agni is foremost adorable and omniscient Lord; indra is the resplendent Lord; soma is the Lord worthy of our affection and devotion; varuna is our Lord of justice, venerable and acceptable; savita is the creator Lord; visnu is the omnipresent Lord; pusan is the sustainer Lord; and marut is the vital breath.

Some of the devatas are used singly, some like asvins are in dual number; some of them are used in plurals as visvedevah, apah, rudrah, vasavah, adityah, etc., and some of them exist in pairs as mitra-varuna or indragni. The most important 32 devatas are enumerated below:
agni, indra, soma, varuna, mitra, savita, visnu, pusan, rbhavah (pl.), usa, marut, (pl.), gravana, devah or visvedevah (pl.), rudra, vayu, asvins (twins), apah (pl.) sarasvati, adityah (pl.), rudrah (pl.), vasavah (pl.), brahaspati, brahmanaspati, aryaman, indrani, apsararshah (pl.), mitra-varuna, indragni, indra-soma, indra-visnu, and indraparvata.
COMMENTARIES ON THE VEDAS: PRE-SAYANA AND SAYANA SCHOOLS

The revealed knowledge, the Veda, is an integrated one. The tradition says, that in the most natural way, it was given to the First Group of Men. In this connection we have in the Brhadaranyaka Upanisad, the following passage:

It is—as, from a fire laid with damp fuel, clouds of smoke separately issue forth, so, lo, verily, from this great Being (bhuta) has been breathed forth that which is the Rgveda, the Yajurveda, the Samaveda, (hymns) of the Atharvans and Angirasas, legend (itihasa), ancient lore (purana), sciences (vidya), mystic doctrines (upanisad), verses (sloka), aphorisms (sutra), explanations (anuvyakhyana), commentaries (vyakhyana), sacrifice, oblation, food, drink, this world and the other, and all beings. From it, indeed, have all these been breathed forth. (IV.5.11)

This passage is an elaboration as if of the two Brahma Sutras: जन्मार्थम् यत: and शास्त्रायोगिनित्वात्, which ascribe Brahma to be the sole creator of the universe, and the prime origin of all true knowledge.

The Satapatha and the Aitareya Brahmanas have also expressed the same sentiments in respect to the revelation of the Vedas:

(i) एवं वा जन्मार्थम् महतो भूतस्य निःश्वसितं एवद् यथा
आदिवेद यथौः सामवेदेऽप्यव्याख्यातः (SBr. XIV. 5.4.10.)

From that Great Entity have been breathed out the Rgveda, the Yajurveda, the Samaveda and the Atharvaveda.
(ii) For the first three Vedas, the media of revelation have been the inspired sages Agni, Vayu and Aditya:

अग्नेश्वर वेद वायोश्वर जुणेवाद : सूर्यात्त सामवेद : 
शुर्वेद एव प्रलेहन्ययत, ज्ञुजुश्व वायो : सामवेद आदिवाद् (AiBr.XXV.7)

The first group of men, the group of seers, could understand and comprehend the Divine Word in the most natural way, but by and by, it became necessary to instruct the subsequent generations as to the mysteries and meanings of the Vedic Texts. This elaboration was not the verbal translation but an elucidation in the form that has been preserved to this day for us in the Brahmanas, the Aranyakas, the Upanisads and the elaborate systems of Indian philosophy.

Thus the Brahmanas, the Aranyakas, similarly the Sakha or branches of the Vedas, 1127 in number according to Indian tradition, the Vedangas, the Upangas and the Upavedas are in a way the exposition of the Vedic thoughts. In this context, Dayananda writes in his celebrated book, the Rgvedadi-bhasya-bhumika:

The four Vedas have an inherent authority inasmuch as being the word of God, who is omniscient, omnipotent, and the possessor of universal learning, there can be no error, or shortcoming in them. The Vedas are to be considered their own authority like the sun or the lamp. As the sun and the lamp shining with their own light make all other physical objects visible, so the Vedas, too, shining with their own light make the other books of knowledge shine. The books which are opposed to the Vedas ought never to be accepted as authoritative. But the Vedas do not lose their authority even if they are opposed to other books because they are self-authoritative, and other books depend for their authority on them.

The mantra or the samhita portion alone of the four Vedas is self-authoritative. The Brahmanas, being
only the commentaries on the Vedas, are authoritative only in so far as they are in agreement with them. Similarly, the 1127 branches of the Vedas also are of authority only in so far as they agree with them, because they too are only the glosses of the Vedas. The same may be said of the angas (limbs) of the Vedas: viz. orthoepy (siksa), grammar (vyakarana), etymology (nirukta), prosody (chanda), and astronomy (jyotis). The four upavedas, viz. the ayurveda or the medical science, the dhanurveda, the science of weapons, the gandharva-veda or the science of music (and aesthetics), and the arthaveda, or the science of technology, and production of wealth and its distribution, are in the same category.

As a prelude to his commentary, Dayananda further says in the same book, Rgvedadi-bhasya-bhumika :

In the Vedic Commentary, we shall refer to the operational part only in so far as it will be deducible from the meaning of the word alone. We shall not, however, give a detailed description of the viniyogas, or the directions which ought to be followed whilst performing various yajnas, from the agnihotra to the asvamedha, according to the Vedic verses. The reason is that the true application (viniyoga) of the verses, in reference to operations are given in the Aitareya and Satapatha Brahmanas, and also the Purva-Mimamsa, and the Srauta Sutras etc. Their repetition shall disfigure this Commentary with the faults of tautological repetition and "grinding of the ground meal"; such faults are met with in non-rst-written literature. Only so much the application of mantras to action-portion (i.e. the viniyoga) is to be accepted as has the authority of the Vedas at its back, is deducible from the meaning of the Vedic verses and is contained in the works mentioned above. In the same way we shall describe the worship-portion (upasana) also only in so far as it would be consistent with the context and the meanings of
words, the reason being that it has been dealt with in
detail in Patanjali’s Yoga Sutras. We shall adopt
the same method in dealing with the spirituality or
metaphysical portion because it has been fully treated
of in the Samkhya, the Vedanta and the Upanisads.

In fact, according to Dayananda, the ancient treatises of
the Vedic times were merely an elaboration, and in some
respects, thus, the commentaries of the Vedic Texts which
constitute the divine knowledge.

It is difficult to assign any date to the Vedas
revealed; it is difficult to say when they were brought to
the written form; it is again equally difficult to say, when
they were edited and arranged under different heads and
sub-heads (samhitikarana) of which several classifications
are available at present. It is a wonder that they could be
preserved and are made available to us against all
hazards of time and adverse circumstances. The entire
credit goes to a group of people who took all care towards
accuracy and precision, and traditionally handed over
the entire treasure to their successive generations.

We do not know whether formal commentaries were
ever deemed to be necessary. In the Nighantu and the
Nirkuta of Yaska, we have an indication of general
principles of interpretation. Undoubtedly, Yaska’s field of
acquaintance was very wide; in his Nirukta, he quotes from
all the four Vedas and their pada-pathas, the Taittiriya
Samhita, Maitrayani Samhita, the Kathaka Samhita,
the Aitareya Brahmana, the Satapatha Brahmana, the
Gopatha Brahmana, the Kausitaki Brahmana, the Sadvimsa
Brahmana, the Taittiriya Brahmana, the Daivata Brahmana,
the Pratisakhyas and sometimes from the Upanisads and
Aranyakas also. Again, in his treatise, he refers to and
quotes the opinions of the various schools of thought
prevalent in his times,—the school of etymologists, the
school of grammarians and the schools of ritualists,
legendists and naidanas (para-etymologists), and very
often he criticizes the views of his predecessors and
contemporaries:

Besides the schools of etymologists, we had in our history the schools of grammarians to assist scholars in interpreting the Vedic verses. Panini’s Astadhyayi, and Patanjali’s Great Commentary on it, known as the Mahabhasya, deal with the laukika (common Sanskrit) and the Vedic Sanskrit both. In his Sabdanusasanam, Panini mentions no less than ten sabdikas (or etymologists or linguists): Apisali, Kasyapa, Gargya, Galava, Cakra-Varman, Bharadvaja, Sakatayana, Sakalya, Senaka, and Sphatayana. There is a further mention of about 16 scholars at other places: Siva or Mahesvara, Brhaspati, Indra, Vayu, Bharadvaja, Bhaguri, Pauskarasadi, Carayana, Kasakrtsna, Santanu, Vaiyaghrapadya, Madhyandini, Raudhi, Saunaki, Gotama and Vyadi.

The rules of determining the pada-patha and krama-patha** of the Vedic verses have been clearly dealt with in the pratisakhyas of which the following are available these days:

**By Pada-patha is meant arranging each word of a Mantra separately without regards to the rules of sandhi (euphonic combination). Krama-patha or krama-reading is a peculiar ‘step-by-step’ arrangement of a Vedic Text made to secure it from all possible error, by as it were, combining the samhita-patha and the Pada-patha, i. e. by giving the words both as connected and unconnected with following and preceding words. We give here an example:

Samhita patha—श्रीवषयं: संबद्धे सोमेन सह राजा।
Pada Patha—श्रीवषयं: संसंवते सोमेन सह। राजा।
Krama Patha—श्रीवषयं: संसंवते बदले सोमेन।
सोमेन सह। सह राजा। राजेति राजा।
(i) the Rk-pratisakhya by Saunaka,
(ii) the Vajaseneya-pratisakhya by Katyayana,
(iii) the Sama-pratisakhya by Vararuci,
(iv) the Atharva-pratisakhya,
(v) the Taittiriya-pratisakhya, and
(vi) the Maitrayaniya-pratisakhya.

There is a mention of something like four other Pratisakhya in our literature, but they appear to be obsolete now.

For many centuries after the attempts of the grammarians, etymologists, naidanikas and the authors of the Pratisakhya, it had never been deemed necessary to write down the systematic commentaries of the Vedas. The present day available commentaries may be classified under the following heads:

(1) Pre-Sayana commentaries
(2) Commentary of Sayana, and the commentaries of this school,
(3) Commentaries by Western scholars,
(4) Commentaries by Dayananda,
(5) Post-Dayananda Commentaries.

Pre-Sayana Scholiasts.—Scholiasts of the pre-Sayana period are Skandasvamin, Udgitha and Venkata Madhava. The Vishveshvaranand Vedic Research Institute, Hoshinarpur undertook upon itself the arduous task of editing and publishing the Samhita, and the pada-patha’s of the Rgveda along with critical editions of the commentaries on it by the three famous scholiasts, Skandasvamin, Udgitha and Venkata-Madhava and also, of the Summary by Mudgala of the commentary by Sayana, which, as has been claimed by the editors, practically, extracted the entire body of the latter except the details of ritualistic application (technically known as vinayoga) and grammar.

Not much is known about Skandasvami. From the colophon appended at the close of adhyayas in each astaka (given in the form of a couplet), it appears that he was a resident of some place known as “Valabhi” and his
father's name was Bhartrūdhruva. Bhagavat Dutta has assigned 630 A.D. as the date for his work. The commentary of Skandasvami is available on the following books and hymns:

From I.1.1 to I.56.1; I.62.1 to I.121.15; V.57.1 to V.61.19; VI.29.1 to VI.75.6

The commentary of Udgitha is available for the portions: from X.5.4 to X.12.5; X.13.2 to X.83.6.

Venkata Madhava's commentary is very brief, but is complete, that is, from I.1.1 to X.191.4.

Mudgalâ's vṛtti is from I.1.1 to I.121.15; V.9.1 to VI.9.6. It is so gratifying to note that all these commentaries have been consolidated and published by Vishvâ Bandhu of the Vishveshwaranand Vedic Research Institute, Hoshiarpur. (1965-1966).

Skandasvami's commentary was also published in fragments from other sources earlier: Sambasiva Sastrî's Trivandrum Edition; C. Kunhan Raja's Madras Edition.

Skandasvami belongs to the ritualistic school of Hinduism. In the beginning of his commentary on the very first verse (I.1.1.) he prays to Ganapati Vighnesa, the Elephant-god. Then he says, that the Vedic verses are of five kinds:

(i) Praisah (पृशाः), pertaining to summon, e.g., a priest is called upon to commence the ceremony. (पृशा: शमितार बाराभवम्, AiBr. II.6).

(ii) Karanah (करणः), pertaining to an action. (इमहूमवविशोः सदने सीदामि, SBr. I.5-1.24).

(iii) Kriyamananuvadinah (क्रियमानानुवदितः), something spoken after the action accomplished. (चुषा सुवासा: Rv. III.8.4).

(iv) Sastrabhistavanadigatah (सास्त्रभिस्तवनादिगतः), pertaining to praises of weapons etc. (आ व्या रत्न ययोतथे, Rv. VIII. 68. 1).

(v) Japantvacandigatah (उपानुवाचनादिगतः), pertaining to sacred repetitions etc. (ददच वाच्य प्रथम शतीय, Rv. X. 53.4; (ब्राह्म रैवी:, Rv. X.30.12)
Skandasvami maintains that in all the five cases, one should not only pronounce the verses without understanding the meaning, he should know the contents of the verse also. This is the justification of writing down a commentary.

Venkata Madhava was the son of Venkatarya, as he says in the very opening lines of the couplets attached to the commentary: (श्री वेंकटर्मस्तनयो व्याचिकीयति माषवतः); in the couplet given as a colophon at the end of several chapters, he calls himself as सुन्दरीमुल (विश्वामित्र कुले जात: माषव शुन्दरीमुलः), (colophon at the end of chapter 3 of astaka I). Madhava belonged to the family of Visvamitra, कीविकानां कुले (astaka I, chapter 1; गाधिनि माषवो नाम, (astaka I, chapter 2); बहकस्म कुले जाति, (astaka I, chapter 4); लोहितस्य कुले जाति (astaka I, chapter 5).

Perhaps his mother was Sundari, belonging to the Gotra of Vasistha. Lakshman Swarup has placed Madhava in the Tenth Century, and Bhagvat Datta between Samvatt 1100 and 1200 Vikrami.

At the beginning of each chapter, Madhava has given his karikas containing several slokas, in which he has outlined the details of rṣis, devatas, metres and other specifications. He has quoted in his writings from Katyayana’s Sarvanukramani, the Nighantu, the Nirukta and the Brhaddevata.

All these commentators have followed the yajnika or ritualistic concepts in their commentaries. Anandatirtha was a great devotee of Narayana (God), and he belonged to the period 1198-1270. He has interpreted the word agni in the first verse (Ṛv. I.1.1.) as representing the adorable Lord.

**SAYANA AND HIS COMMENTARIES.**

Sayana easily ranks with some of our best scholiasts of classics, particularly Vedic. He was born in 1315 A. D. and died at the age of seventy-two in 1387. The colophon given at the end of the first astaka of the Rgveda commentary, known as the Madhavīya Vedartha-Prakasa, reads as follows:
This clearly shows that he was occupying a high rank in the kingdom of Bukka of the Vijayanagar State (South India). We also hear that he served as the Prime Minister in the kingdom of Kampana, the younger brother of Harihar. He was an Andhra Brahmin of Bharadvaja Gotra and Bodhayana Sutra. His family traditions belonged to the school of the Kṛṣna Yajurveda (the Taçtīriya Samhita), and the family was known for scholarship since several generations. We are told that his father’s name was Mayana, and mother’s name Srimati; His elder brother Madhava is equally reputed for deep learning; he was the preceptor of the Purva and Uttara Mimamsas both. Sayana’s younger brother Bhoganatha was a reputed poet. Sayana himself was the disciple of Vidyatirtha, Bharatītīrtha and Sri-Kanthacarya., associated with Sṛngerī Matha, which had received the Royal patronage of Harihar Bukka. Harihara I laid the foundations of his kingdom (1335 A. D.) on theocratic concepts, and he had therefore, taken Madhava and Sayana both in his Ministry. As we have said before, Sayana had worked earlier as Prime Minister to the Mandaladhisa Prince Kampana of Nellore Kuthappa, who knew that Sayana was not only a first rank scholar, he had military talents too. Kampana, however, died soon, and Sayana had to take care of the child prince Sangama also. When Sangama became major and matured, Prince Bukka took Sayana in his Ministry. Prince Bukka was very much interested in the Vedic lore, and he made Sayana incharge of the Veda Commentary project, which Sayana gladly accepted and accomplished with skill in collaboration with a band of scholars appointed for the purpose. Sayana has expressed his obligations to Prince Bukka in the opening verses of the commentary on the Rgveda.

After the death of Bukka, his son Harihara II became the head of the State. Under Harihara’s patronage Sayana completed his commentary on the Atharvaveda;
this has been acknowledged by Sayana in this commentary on the Atharvaveda.**

Sayana was a Brahmin belonging to the branch of the Taittiriya Samhita, and therefore, at the first instance, he took up the Kṛṣṇa Yajurveda for his commentary. The work was followed by his commentaries on the Rgveda Samhita, and the Atharvaveda Samhita. These Vedic commentaries were followed by his commentaries on the Taittiriya Brahmana, the Taittiriya Aranyaka, the Aitareya Brahmana and the Aitareya Aranyaka, the Satapatha Brahmana, the Tandya Brahmana, the Saddvimsa Brahmana, the Samaviddhana Brahmana, the Arseya Brahmana, the Devatadhyaaya Brahmana, the Upanisad Brahmana, the Samhitopanisad Brahmana, and the Vamsa Brahmana.

** मतू कटाक्षेण तद्ध रूपं वथव बुक्क महीपति:  
श्रवित्तमाधववाच्छर्य बेदार्थस्य प्रकाशने ह। (Rgveda Commen.)  
ततू कटाक्षेण तद्ध रूपं वथती बुक्क भूपति:  
श्रेष्ठ हरिहरो राजा श्रीरामवरिय चक्रमा: ह।  
तन्नुलभूत व्रातोष्य बेदमार्वविवणामिथमू  
श्रवित्तस तारयाचाय तदवस्य प्रकाशने ह। (Atharva-veda Commen.)
WESTERN TRANSLATORS AND COMMENTATORS

Under the liberal patronage of Court of Directors of the East India Company, Professor Dr. F. Max Müller undertook his valuable edition of the Rgveda. Professor Max Müller speaks of the Vedas thus:

"What can be more tedious than the Veda, and yet what can be more interesting, if once we know that it is the first word spoken by the Aryan Man? The Veda has a twofold interest: it belongs to the history of the world and to the history of India... As long as man continues to take an interest in the history of his race, and as long as we collect in libraries and museums the relics of former ages, the first place in that long row of books which contains the records of the Aryan branch of mankind, will belong forever to the Rgveda."

It would be difficult to say who for the first time introduced the Vedas to the Western public. Wilson, in Introduction to the translation of the Rgveda, refers to the translation of the first astaka, Ogdoad, or eighth book of the Rgveda in English by the Rev. Mr. Stevenson and Dr. Roer, and fully in Latin by late Dr. Rosen; a translation in French, also, by M. Langlois, extending through four astakas or half the Veda was also published at Paris. The earliest publication, the work of Rev. Mr. Stevenson, extends only to the first three hymns of the third lecture, or section (adhyaya) out of the eight, which the first book or the first astaka consists of; Dr. Roer's translation was equally limited stopping with two sections or thirty-two hymns. Both these translations were published in India, but we are not sure, whether they are available now. Dr. Rosen's trans-
lation of the first book was complete as to the text, but his premature death interrupted his annotations. Wilson speaks highly of this work: “Although executed with profound scholarship and scrupulous exactitude, and every-\ way deserving of reliance as an authentic representative of the original, the Sanskrit is converted into Latin with such literal fidelity that the work scarcely admits of consecutive perusal, and is most of value as a reference; the translation is, in fact, subordinate to an edition of the text which it accompanies on the same page, and the work is designed less for general readers than for Sanskrit scholars and students of the Veda.”

In respect to M. Langlois’s translation, Wilson comments thus: “The principle followed by M. Langlois is the converse of that adopted by Dr. Rosen and he avowedly sought to give to the vague and mysterious passages of the original, a clear, simple, and intelligible interpretation. In this, it may be admitted, that he has admirably succeeded; but it may be sometimes thought that he has not been sufficiently cautious in his rendering of the text, and that he has diverged from its phraseology, especially as interpreted by the native Scholiast, more widely than is advisable.” In respect to his own translation, Wilson says, “The present translation possesses at least the advantage over its predecessors of an accurate text, and it will be the fault of the translator, if he does not benefit by it. In converting the original into English, it has been his aim to adhere as strictly to the original Sanskrit as the necessity of being intelligible would allow.” (July 1, 1850)

To the Vedic Hymns (published in the Sacred Books of the East Series), Volume I, F. Max Müller has appended a long Preface of 125 pages (March 1869), in which he has discussed at length the principles of translation of such classical texts. For several reasons, Professor Max Müller chose to start with the hymns devoted to maruts. In respect of the translators of the Veda, he says, “I hold that they ought to be decipherers and they are bound to justify every word of their translation in exactly the same manner in which the decipherers of hieroglyphic or cuneiform inscriptions justify every step they take.” In this
connection he refers to the opinion of Professor von Roth, one of the most distinguished Vedic scholars of his times, who had always been in favour of metrical translations of the Vedic Hymns. Whilst Max Müller was more for giving abundant notes, Professor von Roth would throw the chief weight, not on the notes, but on the translation of the text. Max Müller also says, "On one point, however, I am quite willing to agree with my adversaries, namely, that a metrical rendering would convey a truer idea of the hymns of the Vedic rṣis than a prose rendering. When I had to translate Vedic hymns into German, I have generally, if not always, endeavoured to clothe them in a metrical form. In English I feel unable to do so, but I have no doubt that future scholars will find it possible to add rhythm and even rhyme, after the true meaning of the ancient verses has once been determined." Of course, Max Müller confesses that very often, a metrical translation is an "excuse only for an inaccurate translation". In his Introduction, Max Müller discusses the merits and demerits of Grassmann's (based on Otto Böhtlingk and Rudolf Roth's great Dictionary) and of Ludwig's translation. (1891).

Theodor Aufrecht took great pains in producing Romanized reprint of the entire Rgveda with proper diacritical marks, including the accent udatta also. Its second edition appeared in 1877, and the photomechanical reprint of this second edition appeared in 1955 (published by Wissenschaftliche Buchgesellschaft, Darmstadt.).

Hermann Oldenberg collaborated with Max Müller, and the second volume of the Vedic Hymns in the SBE Series is his translation of Agni Hymns of the Rgveda taken from books I-V (about 130 hymns). Oldenberg's collection of papers on the Vedic subjects have come out in a single volume (Kleine Schriften, Teil I & II, of which Teil I is devoted to the Vedic Studies), published by Franz Steinep Verlag, Mehribaden).

Griffith's translation of the Rgveda appeared first in May, 1889, reprinted again in 1896 (in 2 volumes). It has now been reprinted in a single volume by Motilal Banarsidass, (1973). In his preface to the first edition, he
quotes Professor Weber (from the *History of Indian Literature*, by Albrecht Weber, Trübner's Oriental Series, 1878) as follows:

"The reasons, however, by which we are fully justified in regarding the literature of India as the most ancient literature of which written records of an extensive scale have been handed down to us, are these: In the more ancient parts of the Rgveda Samhita, we find the Indian race settled on the north-western borders of India, in the Punjab, and even beyond the Punjab, on the Kubha or Kophen in Kabul. The gradual spread of the race from these seats towards the east, beyond the Saraswati and over Hindustan as far as the Ganges, can be traced in the later portions of the Vedic writings almost step by step. The writings of the following period, that of the epic, consist of accounts of the internal conflicts among the conquerors of Hindustan themselves, as, for instance, the Mahabharata; or of the farther spread of Brahmanism towards the south, as, for instance, the Ramayana. If we connect with this the first fairly accurate information about India which we have from a Greek source, viz., from Megasthenes, it becomes clear that at the time of this writer the brahmanising of Hindustan was already completed, while at the time of the Periplus, the very southernmost point of the Dekhan had already become the seat of the worship of Gauri, the wife of Siva. What a series of years, of centuries, must necessarily have elapsed before this boundless tract of country, inhabited by wild and vigorous tribes, could have been brought over to Brahmanism!"

I shall not comment on this passage of Griffith which needs careful scrutiny.

During the last hundred and twenty-five years, as a result of the labour of our Western scholars (also assisted by our own Indian scholars trained on the Western pattern), the interest into the Vedas, and the Vedic literature
grew but from an entirely different approach. This would be seen from the following types of observations: (i) Professor Wilson says: “To me, the verses of the Veda, except in their rhythm, and in a few rare passages, appear \textit{singularly prosaic} for so early an era as that of their probable composition, and at any rate, their chief value lies not in their fancy but in their facts, social and religious.” (ii) Professor Cowell says, “The poetry of the Rigveda is \textit{singularly deficient in that simplicity and natural pathos or sublimity} which we naturally look for in the songs of an early period of civilization. The language and style of most of the hymns is singularly artificial.... Occasionally we meet with fine outbursts of poetry, specially in the hymns addressed to the Dawn, but these are never long sustained and as a rule we find few grand similies or metaphors.” (iii) To all these remarks, Griffith further adds, “The worst fault of all, in the Collection regarded as a whole, is the \textit{intolerable monotony} of a great number of the hymns, a monotony which reaches its climax in the Ninth Book which consists almost entirely of invocations of Soma Pavamana, or the deified Soma juice in process of straining and purification. The great interest of the Rigveda is, in fact, \textit{historical rather than poetical}. (IV) Griffith attached to the hymns of the Rigveda a fresh importance, for we find him saying, “As in its original language we see the roots and shoots of the languages of Greek, and Latin, of Kelt, Teuton and Slavonian, so the deities, the myths, and the religious beliefs and practices of the Veda throw a flood of light upon the religions of all European countries before the introduction of Christianity. (v) In this connection, Griffith further says, “As the science of comparative philology could hardly have existed without the study of Sanskrit, so the comparative history of religions of the world would have been impossible without the study of the Veda.”

Griffith’s translation of the Rigveda depends on the text of Max Müller (six-volume edition) and is partly based on Sayana’s commentary. He has consulted the commentary of Sayana for the general sense of every verse, and for the \textit{meaning} of every word, and has follow-
ed his interpretation whenever it seemed to him rational and consistent with the text, and with other passages in which the same word or words occur. Shall we regard Sayana as the true interpreter of the Rgveda, or for that purpose, any other text which he had commented on? The opinions have been conflicting: (i) Professor Wilson (whose translation of the Rgveda is rather a version of Sayana's paraphrase) is virtually of the opinion that Sayana's knowledge of his text has been "far beyond the pretensions of any European scholar" and he "must have been in possession of all the interpretation which had been perpetuated by traditional teaching from the earliest times." But as has been pointed out by Dr. J. Muir, Wilson in the notes to his translation admits that he "occasionally failed to find in Sayana a perfectly satisfactory guide," and Wilson at places has remarked that the "scholiast is evidently puzzled," and that his explanations are obscure.

Professor Roth, the author of the Vedic portion of the great St. Petersburg Lexicon, has given in his Preface an interesting comment, which we shall reproduce at length:

So far as regards one of the branches of Vedic literature, the treatises on theology and worship, we can desire no better guides than these commentators, so exact in all respects, who follow their texts word by word, who so long as even the semblance of a misconception might arise, are never weary of repeating what they have frequently said before, and who often appear as if they had been writing for us foreigners rather than for their own priestly alumni who had grown up in the midst of these conceptions and impressions. Here...they are in their proper ground. The case, however, is quite different when the same men assume the task of interpreting the ancient collection of hymns...Here were required not only quite different qualifications for interpretation but also a greater freedom of judgment and a greater breadth of view and of historical institutions. Freedom of judgment, however, was wanting to priestly learning, whilst in India no one has ever had any conception of historical development. The very qualities which had made those commentators excellent guides to an understanding of the theological treatises render them unsuitable conductors on that far older and quite differently circumstanced domain.

As the so-called classical Sanskrit was perfectly familiar to them
they sought its ordinary idiom in the Vedic hymns also. Since any difference in the ritual appeared to them inconceivable and the present forms were believed to have existed from the beginning of the world, they fancied that the patriarchs of the Indian religion must have sacrificed in the very same manner.

As the recognized mythological and classical system of their own age appeared to them unassailable and revealed varieties, they must necessarily (so the commentators thought) be discoverable in that centre point of revelation, the hymns of the ancient rṣis, who had, indeed, lived in familiar intercourse with the gods, and possessed far higher wisdom than the succeeding generations....

It has never occurred to any one to make our understanding of the Hebrew books of Old Testament depend on the Talmud and the Rabbins, while there are not wanting scholars who hold it as the duty of a conscientious interpreter of the Veda to translate in conformity with Sayana, Mahidhara etc. Consequently we do not believe like H. H. Wilson, that Sayana, for instance, understood the expression of the Veda better than any European interpreter; but we think that a conscientious European interpreter may understand the Veda far better and more correctly than Sayana.

We do not esteem it our first task to arrive at that understanding of the Veda which was current in India some centuries ago, but to search out the sense which the poets themselves have put into their hymns and utterances.

Hence we are of opinion that the writings of Sayana and the other commentators do not form a rule for the interpreter, but are merely one of those helps of which the latter will avail himself for the execution of his undoubtedly difficult task, a task which is not to be accomplished at the first onset, or by any single individual.

We have, therefore, endeavoured to follow the path prescribed by philology, to derive from the texts themselves the sense which they contain, by a juxtaposition of all the passages which are cognate in diction or contains—a tedious and laborious path, in which neither the commentators nor the translators have preceded us.

It would be of interest to go through the opinion of Max Müller on the etymological texts like the Nirukta. He says:

As the authors of the Brahmanas were blinded by theology, the authors of the still later Niruktas were deceived by etymological fictions, and both conspired to mislead by their authority later and more sensible commentators, such as Sayana. Where
Sayana has no authority to mislead him, his commentary is at all events rational; but still his scholastic notions would never allow him to accept the free interpretation which comparative study of these venerable documents forces upon the unprejudiced scholar. We must therefore discover ourselves the real vestiges of these ancient poets.

Professor Benfey has something very interesting and useful to say:

Every one who has carefully studied the Indian interpretations is aware that absolutely no continuous tradition extending from the composition of the Veda to their explanation by Indian scholars can be assumed; that, on the contrary, between the genuine poetic remains of Vedic antiquity and their interpretations a long-continued break in tradition must have intervened, out of which at most the comprehension of some particulars may have been rescued and handed down to later times by means of liturgical usages and words, formulae, and perhaps, also, poems, connected therewith. Besides these remains of tradition, which must be estimated as very scanty, the interpreters of the Veda had, in the main, scarcely any other help than those which, for the most part, are still at our command, the usage of the classical speech, and the grammatical and etymological-laxicographical investigation of words.

In any case, whatever may be the shortcomings of Indian interpreters, one must remember, as Professor Goldstücker remarked: “Without the vast information, which those commentators have disclosed to us, without their method of explaining the obscurest text,—in one word, without their scholarship, we should still stand at the outer doors of Hindu antiquity.” In fact, Goldstücker ridicules the assertion that a European scholar can understand the Veda more correctly than Sayana, or arrive more nearly at the meaning which the RVs gave to their own hymns.

In the galaxy of the Western scholars who devoted themselves to the study of the Veda we have the following: Professors Roth, Benfey, Weber, Ludwig, Max Müller, Grassmann, H. H. Wilson, Monier Williams, Dr. John Muir, Wallis, Griffith, M. Bergaigne, Oldenberg, Geldner and Kaegi, Peterson and others. To this list, one must add the name of W. D. Whitney for the pains
he took on the translation of the Atharvaveda and of Bloomfield for his *Vedic Concordance*.

**WESTERN THEORIES**

Western theories based on lack of sympathy.—Whilst introducing *Modern Theories* in one of his chapters, Aurobindo remarks:

“It was the curiosity of a foreign culture that broke after many centuries the seal of final authoritativeness which Sayana had fixed on the ritualistic interpretation of the Veda. The ancient scripture was delivered over to a scholarship laborious, bold in speculation, ingenious in its flights of fancy, conscientious according to its own lights, but *ill-fitted to understand* the method of the old mystic poets; for it was void of any sympathy with that ancient temperament, unprovided with any clue in its own intellectual or spiritual environment to the ideas hidden in the Vedic figures and parables. The result has been of a double character, on the one side the beginning of a more minute, thorough and careful as well as a freer handling of the problems of Vedic interpretation, on the other hand, a final exaggeration of its apparent material sense and the complete obscuration of its true and inner secret.” (*Aurobindo*, Vol. X, p.22)

By modern theories, we mean the theories which have been advanced by the comparative mythologists, linguists, philologists, anthropologists and scholars in some of the countries of West. When they gained their first acquaintance with Indian literature, its culture and customs, they tried to interpret it in consonance with the mythology and culture of other nations in East, Middle-East and some other lands. In this context, these scholars laboriously developed the modern theory of Veda also, which starts with the conception (for which *Sayana* is responsible) of the Vedas as the hymnal of an early, primitive and largely barbaric society, crude in its moral and religious conceptions, rude in its outlook upon the world that environed it. The ritualism which Sayana accepted as part of a divine knowledge and as endowed with a mysterious efficacy, European scholarship accepted as an elaboration of the old savage propitiatory sacrifices
offered to imaginary superhuman personalities who might be benevolent or malevolent according as they were worshipped or neglected. (*Aurobindo*, Vol. X, p. 23).

The story does not stop here. "The historical element admitted by Sayana," so says Aurobindo, "was readily seized on and enlarged by new renderings and new explanation of the allusions in the hymns developed in an eager hunt for clues to the primitive history, manners and institutions of those barbarous races." And thus Sayana’s interpretation of the Vedas, instead of bringing credit to the race and culture, which accepted Vedas as sacred authority, brought a disregard and disrepute, and damaged more than did any good to the reputation they deserved on account of their contributions in other fields (in the field of philosophical experiences, as evident from the *upanisads*, in linguistics and grammar, as evident from Panini and Patanjali’s works, in astronomy, logic, mathematics, surgery and medicine). The first credit goes to Dayananda for having raised a voice against the traditional scholiasts, like Sayana and others.

At the time of the beginning of the Western interpretation, the situation was something like this. The naturalistic element played a very important role. The obvious identification of the Vedic gods in their external aspects with certain Nature-Powers was used as the starting-point for a comparative study of Aryan mythologies; the hesitating identification of certain of the less prominent deities as Sun-Powers was taken as a general clue to the system of primitive myth-making and elaborate sun-myth and star-myth theories of comparative mythology were founded. In this new light the Vedic hymnology has come to be interpreted as a half-superstitious, half-poetic allegory of Nature with an important astronomical element. The rest is partly contemporary history, partly the formulae and practices of sacrificial ritualism, not mystic, but merely primitive and superstitious.

The theory of emergence from the mere savage was dominantly a concept of the Nineteenth Century. We now know that remarkable civilizations existed in China, Egypt, Chaldea and Assyria many thousands of years ago,
and it is now coming generally to be agreed that Greece and India were no exceptions to the general high culture of Asia and Mediterranean races. Aurobindo in this context rightly says, that "if the Vedic Indians do not get the benefit of this revived knowledge, it is due to the survival of the theory with which European erudition started that they belonged to the so-called Aryan race and were on the same level of culture with the early Aryan Greeks, Celts, Germans as they are represented to us in the Homeric poems, the old Norse Sagas and the Roman accounts of the ancient Gaul and Teuton. Hence has arisen the theory that these Aryan races were northern barbarians who broke in from their colder climes on the old and rich civilizations of Mediterranean Europe and Dravidian India."

It is not for me to discuss in details many such theories which have been started in the West on flimsy grounds and insufficient evidences. The indications in the Veda on which this theory of a recent Aryan invasion is built, are very scanty in quantity and uncertain in their significance. The distinction between Aryan and un-Aryan seems on the mass of evidence to indicate a cultural rather than a racial difference. Nor is it a certain conclusion from the data we possess that the early Aryan cultures—supposing the Celt, Teuton, Greek and Indian to represent one common cultural origin,—were really undeveloped and barbarous (Aurobindo, Vol. X, p. 24).

The methodology adopted in comparative mythology is not very happy one. It has founded its interpretation on a theory which saw nothing between the early savage and Plato or the upanisads. It has taken for granted that the early religions have been founded on the wonder of barbarians waking up suddenly to the astonishing fact that such strange things as Dawn and Night and the Sun existed and attempting in a crude, barbaric, imaginative way to explain their existence. We have no space here to discuss these aspects in details. There could be much that would be useful in the speculation of comparative mythology; but in order that the bulk of its results should be sound and acceptable, it must use a more patient and
consistent method and organize itself as part of a well-founded science of Religion. The mere identification of Greek and Sanskrit names and the ingenious discovery that Heracles pyre is an image of the setting Sun or that Paris and Helen are Greek corruption of the Vedic sarama and panis make an interesting diversion for an imaginative mind, but can by themselves lead to no serious result even if they should prove to be correct. Nor is their correctness beyond serious doubt, for it is the vice of the fragmentary and imaginative method by which the sun and star myth interpretations are built up that they can be applied with equal ease and convincingness to any and every human tradition, belief or even actual event of history.* With this method, so says, Aurobindo, we can never be sure where we have hit on a truth or where we are listening to a mere ingenuity. (Aurobindo, Vol. X, p. 27).

Modern Indian Interpreters—The whole problem of the interpretation of Vedic texts shall perhaps ever remain an open field in which any contribution that can throw light upon the problem should be welcome. Three contributions on Western lines have proceeded from Indian scholars, but one of the profoundest contributions has been by an Indian Savant, Dayananda, on indigenous lines with freshness of outlook and depth of vision. The lines showed by him opened new vistas for Aurobindo in developing his psychological approach. Those who followed the Western methods were Bal Gangadhar Tilak, T. Paramasiva Aiyer, and A. C. Das. Tilak in the Arctic Home in the Vedas has accepted the general conclusions of European scholarship, but by a fresh examination of the Vedic Dawn, the figure of the Vedic Cows and the astronomical data of the hymns, has established at least a strong probability that the Aryan races descended originally from the Arctic regions in the glacial period. A. C. Das, another scholar of repute from Bengal in the Rgvedic India has contradicted Tilak’s views, and has almost

** E.g. Christ and his twelve disciples are, a great scholar assures us, the Sun and the twelve months. The career of Napolean is the most perfect sun-myth in all legend or history. (Aurobindo)
conclusively shown from the Vedic texts that the Punjab, the land of five rivers and the adjoining area was the cradle home of the Vedic Aryans. T. Paramasiva Aiyer by a still bolder departure has attempted to prove that the whole of the Rgveda is a figurative representation of the geological phenomena belonging to the new birth of our planet after its long continued glacial death in the same period of terrestrial evolution. Whether one accepts or not, he has thrown a new light on the great riddle of ahi vytra and the release of the seven rivers.

None of the above authors commented on the entire text of even a single Veda. Dayananda, however, took upon himself the stupendous task of commenting on the Yajurveda and the Rgveda as a new venture, quite independent from the traditional commentaries of Sayana (his life was cut short, and he could not proceed beyond Mandala VI of the Rgveda). "As Aurobindo writes, it was the remarkable attempt by Svami Dayananda, the founder of the Arya Samaj, to re-establish the Veda as a living religious Scripture. Dayananda took as his basis a free use of the old Indian philology, which he found in the Nirukta. Himself a great Sanskrit scholar, he handled his material with remarkable power and independence. Especially creative was his use that peculiar feature of the old Sanskrit tongue which is best expressed by a phrase of Sayana's,—the multisignificance of roots, we shall see, that the right following of this clue is of capital importance for understanding the peculiar method of the Vedic rsis. (Aurobindo, Vol. X, p. 29).

"Dayananda's interpretation", writes Aurobindo, "of the hymns is governed by the idea that the Vedas are a plenary revelation of religious, ethical and scientific truth. Its religious teaching is monotheistic and the Vedic gods are different descriptive names of the one Deity; they are at the same time indicative of His powers as we see them working in Nature and by a true understanding of the sense of the Vedas we could arrive at all the scientific truths which have been discovered by modern research".

At times there has been a misunderstanding both in the circles of the Arya Samaj and outside, whilst inter-
preting the hypothesis of Dayananda inasmuch as the Vedas contain the germ (or seed) of all true knowledge (including philosophy and science). Dayananda always regards sruti as different from sastra. The Vedas constitute the sruti, as revealed, and the sastras are developed as systematics to understand the sruti and God's creation, both. The sruti always has the germ of the sastra in it, but is not the sastra. In this sense, Dayananda regards the sruti to be constituting the germ of all true knowledge.

The old nations have to their credit great scientific, literary and creative discoveries and conceptions. In some fields, the ancient races, it ought to be admitted, were far more advanced than is yet recognized. The Egyptians and Chaldeans, we now know, had discovered much that has since been rediscovered by modern science and much also that has not been rediscovered. The ancient India was inspired with the Vedic studies, and in the context of these studies, India developed her logic, mathematics, astronomy, medical sciences, grammar, prosody and aesthetics besides metaphysics, and spiritual sciences. Dayananda referred to this glory of India, which was built up round the teaching of the Vedas, a living force.

Aurobindo, whilst complimenting, says, "Dayananda has given the clue to the linguistic secret of the ṛṣis and re-emphasised one central idea of the Vedic religion, the idea of the One Being with the Devas expressing in numerous names and forms the many-sidedness of His unity." (Aurobindo, Vol. X, p. 31).
Aurobindo presents the problem of the Vedic interpretation in the following words:

“We have in the Rgveda—the true and the only Veda in the estimation of European scholars,—a body of sacrificial hymns couched in a very ancient language which presents a number of almost insoluble difficulties. It is full of ancient forms and words which do not appear in later speech and have often to be fixed in some doubtful sense by intelligent conjecture; a mass even of the words that it has in common with classical Sanskrit seem to bear or at least to admit another significance than in the later literary tongue; and a multitude of its vocables, especially the most common, those which are most vital to the sense, are capable of a surprising number of unconnected significances, which may give according to our preference in selection, quite different complexions to whole passages, whole hymns, and even to the whole thought of the Veda.” (Aurobindo, Vol.X. p.2)

During the past several centuries, there have been at least three types of major attempts to fix the sense of these ancient litanies: (i) The first of these attempts exists only by fragments in the Brahmanas, and the Upanisads. (ii) An interpretation almost in the same strain has been followed by another Indian scholar Sayana—this is the traditional ritualistic interpretation of the Vedic texts, as if the entire text of the Rgveda (and the Yajurveda too), was meant to be used for one or the other purpose in sacrifices. (iii) Lastly, we have another mode of interpretation which has been introduced by modern Western scholarship (European and American), based on comparisons and conjectures, i.e. claimed to be based on the comparative philology, and systematic study of human behaviors through ages in different lands.
In respect to the traditional ritualistic interpretation, and the conjectural Western interpretations, Aurobindo rightly remarks as follows:

"Both of them present one characteristic in common, the extraordinary incoherence and poverty of sense, which their results stamp upon the ancient hymns. The separate lines can be given, whether naturally or by force of conjecture, a good sense, or a sense that hangs together, the diction that results, if garish in style, if loaded with otiose and decorative epithets, if developing extraordinarily little of meaning in an amazing mass of gaudy figure and verbiage, can be made to run into intelligible sentences; but when we come to read the hymns as a whole, we seem to be in the presence of men who, unlike the earlier writers of other races, were incapable of coherent and natural expression or of connected thought. Except in the briefer and simpler hymns the language tends to be either obscure or artificial; the thoughts are either unconnected or have to be forced and beaten by the interpreter into a whole. The scholar in dealing with text is obliged to substitute for interpretation a process almost of fabrication. We feel that he is not so much revealing the sense as hammering and forging rebellious material into some sort of shape and consistency." (Aurobindo, Vol. X. p. 3)

These observations of Aurobindo are valid in regards to the interpretations given by either Sayana or by our Western scholars like Max Müller, Geldner, Oldenberg, Griffith or Wilson. If these interpretations are accepted, then the hymns of the Rgveda (and other Vedas) would be justifiably qualified by such terms as "obscure and barbarous compositions." But one thing is exceptionally remarkable. These so called obscure and barbarous compositions have had the most splendid good fortune in all literary history. They have been the reputed source not only of some of the world's richest and profoundest religions, but of some of its subtlest metaphysical philosophies. In the fixed tradition of thousands of years they have been revered as the origin and standard of all that can be held as authoritative and true in Brahmanas, Upanisads, in the six Systems of Indian philosophy, and even in the later and medieval literature of Indian thought. They have been invariably regarded as the literature of ultimate Supreme Authority
(svatah pramana). They have inspired the teachings of all saints, seers and sages. The name borne by them has been the Veda, the knowledge, a term which stands for the highest spiritual truth of which the human mind is capable. But, as Aurobindo rightly remarks, if we accept the current interpretations, whether Sayana’s or the modern theory, the whole of this sublime and sacred reputation is a colossal fiction. If we accept the traditional or western interpretations, the hymns would be nothing more than the naive superstitious, fancies of untaught and materialistic barbarians concerned only with the most external gains and enjoyments and ignorant of all but the most elementary moral notions and religious aspirations. Of course, rituals have some value in life, but the entire Vedic texts have nothing else in them but rituals, is an idea repugnant to any rational thought. As we have said, the Vedas were held in the highest esteem by all the systems of Indian philosophy, particularly of the Upanisads, and it is so well known that the true foundation or starting point of religions and philosophies are these Upanisads, and if so, if the Vedas are to be traditionally interpreted, then these Upanisads have to be conceived as a revolt of philosophical and speculative minds against the ritualistic materialism of the Vedas. The entire Vedanta, the Yoga, Samkhya, the Nyaya or the Vaisesika system can be directly traced to elaborate the theses propounded in the Vedic texts.

The European scholars have confused issues beyond expectations. Aurobindo writes in this context:

“...But this conception, supported by misleading European parallels, realy explains nothing. Such profound and ultimate thoughts, such systems of subtle and elaborate psychology as are found in the substance of the Upanisads, do not spring out of a previous void. The human mind in its progress marches from knowledge to knowlege, or it renews and enlarges previous knowledge that has been obscured and overlaid, or it seizes on old imperfect clues and is led by them to new discoveries. The thought of the Upanisads supposes great origins anterior to itself, and these in the original theories are lacking. The hypothesis, invented to fill the gap, that these ideas were borrowed by barbarious Aryan invaders from the civilized Dravidians, is a conjecture, supported only by other conjectures. It is indeed coming to be
doubted whether the whole story of an Aryan invasion through
the Punjab is not a myth of the philologists. (Aurobindo, Vol.
X. p. 4).

In fact, the Veda has to be seen from another perspec
tive. It is the revelation of an age anterior to our in
tellectual philosophies. It is sruti and not a sastra. In that
original epoch, when it was given to us, thought proceeded
by methods other then those of our logical reasoning and
speech (the accepted modes of expression) which in our pre
cent day habits would be inadmissible. The wisest then
depended on inner experience and the suggestions of the
intuitive complex for all knowledge that ranged beyond
mankind's ordinary perceptions and daily activities. Their
aim was illumination, as Aurobindo puts it, not logical
conviction, their ideal the inspired seer, not the accurate
reasoner, The rṣi was not the individual composer of the
hymn, but the seer (drasta) of an eternal truth and an im
personal knowledge. The language of the Veda itself is sruti,
a rhythm not composed by the intellect but heard, a divine
word that came vibrating out of the Infinite to the inner
audience of the man who had previously made himself fit
for the impersonal knowledge (Aurobindo, Vol. X. p.8). So
speaks Dayananda about the Vedas, so spoke the older rṣis,
and so speaks Aurobindo about the Vedic revelation. The
words themselves, dṛṣṭi and sruti, sight and hearing, are
Vedic expressions; these and cognate words signify, in the
esoteric terminology of the hymns, revelatory knowledge
and the contents of inspiration (sabda, artha, and the
sambandha).

There is a progressive preparedness for the reception
of the divine revelation in the hymns themselves so often.
Knowledge itself was a travelling and a reaching, or a find
ning and a winning (as Aurobindo puts it); the revelation
of the mysterious comes only at the end; the light was the
prize of a final victory. There is continually in the Veda
this image of the journey, the Soul's march on the path of
Truth. On that path as it advances, it also ascends; new
vistas of power and light open to its aspiration; it wins by
a heroic effort its enlarged spiritual possessions. If a cohe-
rence is to be appreciated in a particular hymn, this type of approach has to be constantly kept in mind. The hymn would by and by raise you from an exoteric to an esoteric realm. A particular verse might be referring to mundane fire for the time being, but by and by it would raise you to the realm of the cosmic Fire and then finally take you to the Inner Fire, the Divine Warmth, which is the secret of life. And similarly, a casual reference to ordinary broad day light or the light appearing every day at dawn, may take you through a series of successive steps to the cosmic light and finally to the Inner Spiritual Light of one’s own consciousness or even the Divine Light of the Supreme Self.

If one gets familiarized with this technique of the Soul’s march on the path of Truth, then to him, the Veda would neither be a collection of verses, being an attempt to set down the results of intellectual or imaginative speculations, nor would it consist of the dogmas of a primitive religion.

The Vedas were revealed to the earliest man and since then, they were traditionally handed down to posterity with utmost care in accuracy. It is difficult to say when they were for the first time classified into the details of the samhitas. But there are certain considerations which justify us in ascribing to it an almost enormous antiquity. An accurate text, accurate in every syllable, accurate in every accent, was a matter of supreme importance to the Vedic ritualists; for on scrupulous accuracy depended the effectuality of the sacrifice. We are told, for instance, in the Brahmanas the story of tvastr, who, performing a sacrifice to produce an avenger of his son slain by Indra, produced, owing to an error of accentuation, not a slayer of Indra, but one of whom Indra must be the slayer (indra-satru). The prodigious accuracy of the ancient Indian memory is also notorious and proverbial. And the sanctity of the text prevented such interpolations, alterations, modernizing revisions, as have been replaced by the present form of the Mahabharata, the ancient epic of the Kurus.

The ancients were not satisfied with the samhita pathas of the Vedic verses in which the rigid rules of euphonic combination of separate words (sandhi) were
applied. The Vedic *sis*, as was natural in a living speech, followed the ear rather than fixed rule; some times they combined the separate words, sometimes they left them uncombined. And therefore, they have not only retained with accuracy the *samhita pathas*, but the *pada-pathas* also with proper accentuation. In these *pada-pathas*, all euphonic combinations are again resolved into the original and separate words and even components of compound words indicated.

We shall not enter here into the details involving the change of a *samhita-patha* into the corresponding *pada-patha* and vice versa.

A few illustrations of the *samhita-patha* and the *pada-patha* for the same Rgvedic verse are given below:

1. *Samhita-patha*
   
   अर्नमीठे पुरोहित्य यज्ञ्य देवमुनिविजयम्
   होतारं रत्नधातमम्

   *Pada-patha*
   
   अर्नम् | ईठे | पुरःधितम् | यज्ञ्य | देवम् | चूळविजम्
   होतारम् | रत्नधातमम्

2. *Samhita-patha*
   
   अर्निन् | पूर्वेभिः पिनिरिव्यो नूतनेन | स देवः एहूँ वशति

   *Pada-patha*
   
   अर्निन् | पूर्वेभिः | चूळविजम् | ईयः | नूतनेन | उत
   स: | देवानु | आ | ईहू | वशति

(These *pada-pathas* would be a help in proper *ghana-pathas, mala-pathas, jata-pathas* etc.) besides the interpretations, depending on accents also.)

**Coherence in the Vedic hymns.**

We can thus entirely rely on the Vedic texts available to us today, in the form of the *pada-patha*. Very few are the instances in which the exactness or the sound judgment of the *pada-patha* can be called into question. “We have then” Aurobindo says, “as our basis a text which we can confidently accept and which, even if we hold it in a few instances doubtful or defective, does not at any rate call for that often licentious labour of emendation to which some of the European classics lend themselves.” Aurobindo further
says, “Nor is there, in my view, any good reason to doubt that we have the hymns arrayed, for the most part in the right order of their verses, and in their exact entirety. The exceptions, if they exist, are negligible in number and importance. When the hymns seem to us incoherent, it is because we do not understand them. Once the clue is found, we discover that they are perfect wholes as admirable in the structure of their thought as in their language and their rhythms.” (Aurobindo, Vol. X. p. 16).

**Natural meaning of Vedic terms.** The only literature of the closest proximity to the revealed Vedic texts, is of the *brahmanas* and the *aranyakas*; and both of them belong to the ritualistic period. Perhaps, there must have been a gap of milleniums between the dawn of the Vedic knowledge, and the liturgical books of the Brahmanic period. And therefore, Aurobindo is right when he says, that “for even in the earlier days of classical erudition, the ritualistic view of the Veda was already dominant, the original sense of the words, the lines, the allusions, the clue to the structure of the thought had been long lost or obscured; nor was there in the erudite that intuition or that spiritual experience which might have partly recovered the lost secret. In such a field, mere learning, especially when it is accompanied by an ingenious scholastic mind, is often a snare as a guide.” (Aurobindo, Vol. X. p. 16-17).

There has been a great contribution of the people of the ritualistic period, in that they preserved the Vedic texts with great care, but on the contrary, the greatest disservice they did, was that they obscured the natural meaning of the Vedic texts. The mantras were held sacred by them, but the real meanings were lost to them, and therefore, for the last so many centuries, the Vedas ceased to have any dynamic impact on the life of an individual or on society. Thanks to the insight and inspirations of Dayananda at the close of the Nineteenth Century, followed by spiritual experiences of another great savant of the present century, Sri Aurobindo, there has been a complete metamorphosis of our thinking and evaluation of the Vedic texts. The greatest contribution of these two great sons of the soil has been the emancipation of the Vedic interpretations from
the tragic hands of ritualistic periods and medieval scholiasts.

Max Müller and other scholars of the west laboured hard on the Vedic texts, not only as pure academicians, but they were also sure, that if they could show to Indian people how meaningless and debasing the concept of their own Vedic scholiasts were, their future generation, more enlightened on account of the advances of modern philosophy and sciences, would refuse to accept the Vedas and the Vedic theology as their solace.*

The great sage Yaska compiled one of the earliest lexicons of the Vedic terms, known as the Nighantu, and he wrote his own commentary on this book, known as the Nirukta. The Nighantu constitutes one of the six vedangas, the others being the siksha (orthography) by Panini, chanda (prosody) by Pingala, jyotis (astronomy) by Lagadha, vyakaranas (grammar) by Panini, and kalpa (litany and liturgy) by various scholars of the ritualistic period. The study of these vedangas is supposed to be very essential if one wishes to arrive at the correct interpretation of the Vedic texts. But no academic knowledge of our rigorous scholarly disciplines can be a substitute of inspirations and

* Max Müller, as a true Christian, was convinced of the fact, that his translations of the Vedic Hymns based on the interpretations of Sayana and other scholiasts, would take away the faith of Indians from the Vedas, and in consequence, Indians would also become Christians in due course. We are told that he wrote a letter to his wife in 1868, in which he remarked thus, whilst he was busy in editing the Rgveda:

"I hope I shall finish that work and I feel convinced, though I shall not live to see it, yet this edition of mine (of the Rgveda) and the translation of the Vedas will hereafter tell to a great extent on the fate of India and on the growth of millions of souls in that country. It is the root of their religion, and to show them what the root is, is, I feel sure, the only way of uprooting all that has been sprung from it during the last three thousand years."

Of course, the result has been otherwise. Due to Dayananda and people who have shared his views, the Vedas are much more popular in Indian society today than in Max Müller’s days, and their teachings have started revitalizing human mind, and now again they have started exercising a dynamic impact on our society.
personal experiences, of a highly elevated self. The seers of the upanisads, could, therefore, reveal the mysteries of the Vedic texts much more than any other academician. We are fortunate in this respect that persons of the eminence of Panini (the celebrated author of the Astadhyayi) and his commentator, Patanjali (the author of the Mahabhasya) were not only academicians but were also inspired seers of deep experiences, and so were the authors of the six systems of Indian philosophy.

Every great interpreter of the Vedic texts has taken help from Yaska, the lexicographer and the etymologist, and also from the derivations given in the Brahmanas, in the Unadi kosa, in the Pratisakhyas, and from Panini’s grammar as well as from the Mahabhasya. All these books accept the principle of the multiplicity of the Vedic interpretations, the interpretation belonging to three major categories: (i) the historical, or sasvata itihasa, the natural perpetual cosmologic history, (ii) the ritualistic, pertaining to the yajnas, and (iii) the spiritual or the mystic with deeper inner meanings. Dayananda has added one more category to it, as would be seen from his commentaries. To Dayananda, the Vedas constitute the living force, both mundane and spiritual. His is the dynamic realistic philosophy of life, and compatible with this concept he gets inspirations from the Vedas for all the disciplines of life. To him, the life is real and purposeful and the prosperity in mundane life is a step of advancement towards the attainments of the spiritual realm. And therefore, he has declared that the Vedas constitute a store house of all true knowledge for the evolution of man. To him, God is not only a creator of the Universe, living and non-living, He is prime source of all knowledge also, and therefore, there can never arise a conflict between true sciences, spiritual philosophies, and the right conducts of theological practices. And therefore, Vedas contain the natural material to inspire us in all the multi-disciplines of life. That code alone could be regarded as rightful, which leads to individual and social success in life and to the spiritual attainments of the highest order. God Himself is the Highest Personification of an ethical ideal, and this
ideal has to be emulated in every sphere of human life, mundane and transcendental.

Of course, Sayana, or as a matter of fact, any other scholiast of the period, could not have been inspired with this realism and purposefulness of human life, and therefore, his interpretations, however masterly, fall short of natural expectations. And, therefore, Aurobindo is correct when he says:

"Yet, even for the external sense of the Veda, it is not possible to follow either Sayana’s method or his results without the largest reservation. It is not only that he admits in his method licenses of language and construction which are unnecessary and sometimes incredible, nor that he arrives at his results, after, by a surprising inconsistency in his interpretation of common Vedic terms and even of fixed Vedic formulae. These are the defects of detail unavoidable perhaps in the state of materials with which he had to deal. But it is the central defect of Sayana system that he is obsessed always by the ritualistic formula and seeks continually to force the sense of the Veda into that narrow mould. So he loses many clues of the greatest suggestiveness and importance for the ancient scriptures, a problem quite as interesting as its internal sense. The outcome is a representation of the rṣis, their thoughts, their culture, their aspirations, so narrow and poverty-stricken that, if accepted, it renders the ancient reverence for the Veda, its sacred authority, its divine reputation quite incomprehensible to the reason, or only explicable as a blind and unquestioning tradition of faith starting from an original error." (Aurobindo, Vol. X. p. 18)

The errors in Sayana’s interpretations are as follows:

(i) Sruti is known for deep spiritual, philosophic and psychological meanings which ascribe sanctity to the text. Sayana usually refuses to enter into these depths. He does not go sufficiently beyond the current verbal interpretations. He mentions for instance, but not to admit it, an old interpretation of vrtra as the coverer (दयानन्दा) who holds back from man the objects of his desire and his aspirations. For Sayana vrtra is either simply the enemy or the physical cloud demon who holds back the water and
has to be pierced by the Raingiver.

(ii) Sayana is led away by the Pauranic myths and mythological events, as if the mythologies existed prior to the revelation of the texts. He does not go deeper into the root-meanings or the etymologies or mystic sense behind these terms. The stories of the Puranas were woven round the Vedic words, capable of natural interpretations, millennia of years afterwards. The Vedas were always held sacred in Indian Society, and the words, used in common parlance, were given as proper names to family children or to the personal figures in literature. The names of the four rṣis, Agni, Vayu, Aditya and Angiras, and so many other rṣis, associated with the Vedic hymns also belong to this category, not to speak of kings and princes of repute, who came to be so well known in epics and mythologies. A few such instances are quoted below. The modern Vedic scholars, who seek to interpret history on the basis of Vedic texts, have erred a step ahead of Sayana in this respect.

1. Rama and Kṛśna in the Atharvaveda:
   नमःकर्त्तजातालयोपधे रामे कृष्णे प्रसिद्धिः (Av. I. 23.1).

2. Dasaratha in the Rgveda:
   चतवारिष्टद् द्वारस्य स्वर्गा: (Rv. I. 126.4).

3. Bharata in the Rgveda:
   नाथवा बाहिर्नर्तस्य सूनवः (Rv. II. 36.2).

4. Visvamitra in the Rgveda:
   विष्णुविनिनाय वदनो मभानि (Rv. III. 53.7).
   विष्णुगिरि भासत (Rv. III. 53.13)

5. Visvamitra and Jāmadagni in the Rgveda:
   दूरे सातेन वदः वग्नम् बा प्रति विष्णुगिरि-जमदग्नी दभे (Rv. X. 167.4).

6. Vena in the Rgveda:
   वेनात वेनात: प्रवंदतम दिइशः (Rv. X. 64.2).
   वेनाः दुहङ्गवुष्ना गिरिप्रभास (Rv. IX. 85.10).
   (Vena Bhargava is the seer of the hymns IX. 85 and X. 123, whilst vena is also the devata of X. 123. This vena has been identified with the planet Venus also, X. 123.1).
7. **Pururavah** and **Urvasi** in the **Rgveda**:
   पुरुरवः ऊर्वरस्ति परेऽहि (Rv. X. 95.2).
   प्रोबेशी तिरत दीर्घमायुः (Rv. X. 95.10).
   (For urvasi. also see V. 41.19; IV. 2.18; and X. 95.17).

8. **Arjuna** in the **Rgveda**:
   गोवेश्व शस्मार्जननम् नंदे (Rv. I. 122.5).

9. **Vasisthas** in the **Rgveda**:
   प्राविन्द्रो वहाणो वो वसिष्ठाः (Rv. VII. 33.3).

10. **Sūrata** in the **Rgveda**:
    यं कर्मभिमहत्वम् सुभूतो मुनि (Rv. III. 36.1).

(iii) A third element is the legendary and historic, the stories of old kings and ṛṣis, given in the Brahmanas or later tradition in explanation of the obscure allusions of the Veda. Sayana's dealings with this element are marred by some hesitation. Often he accepts them as the right interpretation of the hymns; sometimes he gives an alternative sense with which he has evidently more intellectual sympathy, but wavers between the two authorities.

(iv) Ritualistic conceptions dominate over naturalistic interpretations. Not only are there the obvious or the traditional identifications, *indra*, the *maruts*, the triple *agni*, *surya*, *usa*, but we find *mitra* was identified with day, *varuna* with the night, *aryaman* and *bhaga* with the sun, the *ṛbhus* with its rays. We have here, as Aurobindo remarks, the seeds of that naturalistic theory of the Veda to which European learning has given so wide an extension. The old Indian scholars did not use the same freedom or the same systematic minuteness in their speculations. Still this element in Sayana's commentary is the true parent of the European Science of comparative mythology (*Aurobindo*, Vol. X. p. 20).

But here again, as Aurobindo remarks, it is the ritualistic conception that pervades; that is the persistent note in which all others lose themselves. In the formula of the philosophic schools the hymns, even while standing as a supreme authority for knowledge, are yet principally and fundamentally concerned with the *karmakanda* with works,—and by works was understood, pre-eminently, the
ritualistic observation of the Vedic Sacrifices. Sayana labours always in the light of this idea. Into this mould, he moulds the language of the Veda, turning the mass of its characteristic words into the ritualistic significances,—food, priest, giver, wealth, praise, prayer, rite, sacrifice.

Wealth and food;—for it is the most egoistic and materialistic objects that are proposed as the aims of the Sacrifice; possessions, strength, power, children, servants, gold, horses, cows, victory, the slaughter and the plunder of enemies, the destruction of rival and malevolent critic. As one reads and finds hymn after hymn interpreted in this sense, one begins to understand better the apparent inconsistency in the attitude of the Gita (or the Upanisads) which, regarding always the Veda as divine knowledge (Gita, XV.15), yet censures severely the champions of an exclusive Vedism (Gita, II.42),—all whose flowery teachings were devoted solely to material wealth, power and enjoyment.

It is, as Aurobindo observes, the final and authoritative binding of the Veda to this lowest of all its possible senses that has been the most unfortunate result of Sayana’s commentary. The dominance of the ritualistic interpretation had already deprived India of the living use of its greatest Scripture and of the true clue to the entire sense of the upanisads. Sayana’s commentary put a seal of finality on the old misunderstanding which could not be broken for many centuries. (Aurobindo, Vol. X. p. 20).

When Dayananda talks of yajna, or karma, he takes a wide view of life. The Vedic philosophy is a philosophy of plenty, of prosperity and liberality. To Dayananda, yajna is not only the sacrificial ritual, it embraces all the achievements on a social plane to ameliorate the conditions of our worldly living against poverty, miseries, sickness and disease, and in the subsequent stage to assure a better future beyond death even. It is not the ritual that would lead to that goal, it is the hard, honest and sincere devotion in all departments of knowledge,—science, technology, philosophy, and spirituality—that would assure the fruits of the yajna. The para and apara vidyas both have to be acquired to meet these ends. Dayananda finds in
the Vedas an inspiration for such a life, which strikes a balanced note between the material prosperity and spirituality, *vidya* and *avidya*, *jnana* and *karma*, *sambhuti* and *asambhuti*, *yoga* and *samkhya*, all taken as complimentary to serve the highest aspirations of our individual and also of the society. Dayananda and Aurobindo both have thus given new interpretation to the *karma-kanda*, and not the one belonging to the ritualistic period, and which had brought the divine Vedas to disrepute and ridicule.

**Viniyoga on the Ritualistic Application of the Vedic Texts**

It has been rightly pointed out by the Vedic scholars, Western and Indian, that between the actual composition of hymns (or the actual revelation of hymns), and the age of the commentators like Sakandasvami, Venkata Madhava or Sayana, or even between the revelation and the days of Nairuktas, grammarians and lexicographers, or even up to the time of the composition of the books like the Taittiriya Samhita (which is a book rather to be placed in the rank of the Brahmanas and Aranyakas, than may be regarded as an independent Veda—the *Kṛṣna Yajurveda*), so many milleniums must have elapsed that neither the *brahmanas* nor the *aranyakas* nor the *nairuktas*, grammarians and the commentators and scholiasts can be regarded as the true interpreters of the texts; they, at the most, may be regarded as representing the notions of the times and the practices of the days, when they were present. In this sense, Sayana, Mahidhara and others are in no way the representatives of the very old traditions even. Sayana was born in fourteenth century A.D.; not to speak of the Rajasuya or the Asvamedha *yajnas*, even the *darsapaurnamas yajna* and the *somayaga* were obsolete in his times and very few rituals, which survived, also got so much mixed up with Pauranic gods and goddesses, that they could hardly be regarded as the representative of the Vedic traditions of milleniums B.C.

The objective of the Vedic revelation was manifold: to prescribe an eternal code of conduct for man; to show
to the man his relationships with his surroundings and with the Creator; to impress upon him the cause of his bondage and to indicate in the broadest terms the way to attain freedom from that bondage; to reveal to the man some of the mysteries of Nature as to give him a start for further exploration; to lead the bonded soul on the path of truth, enlightenment and immortality. All these points may be summed up into three words, jnan (enlightenment), karma (duty and action) and upasana (devotion, dedication and love towards God). Man has to be instructed in respect to all these three and hence was the necessity of a special type of revelation to him; he alone has been provided with a characteristic intelligence to explore into the mysteries of the Unknown of inner and external realms, provided he gets initial directions and subsequent encouragements.

Thus it had been the unique privilege of man that the sruti was revealed to him at the earliest history, and has been his guide throughout. Man held this sruti in his highest esteem, and had always regarded it as his privileged sacred lore.

By and by, man's culture grew, and his activities became multifarious. During the course of his social evolution, as a demand of his aesthetic sense, he developed rituals, formalities and ceremonies. These rituals were centered round certain dialogues, utterances, invocations, dramatizations, and performances of several types. The old seer was acquainted with the Vedic verses, and as his love knew no bounds for God and His Word, the sruti, he took out the passages from this Divine Text and associated them with rituals and ceremonies which he held so sacred. The rituals became doubly sacred on account of these associations. This is how the viniyoga of the verses in numerous yajnas started millenniums ago.

By viniyoga is meant the recitation of a verse or its part, taken from the Vedic Samhitas and some other similar texts, along with the operations accompanying rituals and ceremonies. It must be remembered that the texts existed before the currency of the ritual: the text was not composed to be utilized in the rituals,—it had its
sanctity even otherwise. But since the devotee had high
regards for the texts and for the rituals both, he relevantly
or even otherwise, got the two associated together.
After a long and continuous usage of the text in the rituals,
it was natural for people to have perpetuated this associa-
tion to such an extent that one could not have thought
of the text without its association with the rituals. Thus
in the course of time we had, in a way, the degradation
of the text. The deeper meanings of the texts were forgotten
and their association with rituals only survived. This is
why we say that Sayana, Mahidhara and other scholiasts
in their commentaries do not give the true meanings of
the texts. They merely depict the relation of the text with
the ritual.

The viniyogas (ritualistic applications of the texts)
are relevant and irrelevant both. Relevant ones are known
to possess rupa-samṛddhi. This term has been defined in
the Aitareya Brahmana as follows:

एतत् च यज्ञस्य समृद्धं यद् रूपसमृद्धं यत् कर्मक्रियामाणं रूपानविवर्धति

(Ait. Br.I.1.4)

i.e. if one speaks out such a mantra, in which the
operation to be performed in the sacred ritual is described
verbally too, this is known as the relevancy of the text (its
rupa-samṛddhata). They (the invitational and offering verses)
are perfect in form (rupa-samṛddhata), as being addressed
to Agni and Visnu; that in the sacrifice is perfect, which is
perfect in form, that rite which as it is performed the verse
describes. (A.B. Keith’s translation).

Unnecessarily, a great emphasis has been laid on this
concept of relevancy or the rupa-samṛddhata; usually, it
would be seen from the illustrations quoted in the Aitareya
Brahmana itself; the relevancy is only verbal or nominal;
on the basis of one or two words, occurring in the text,
the relevancy is imposed on the verse without looking into
the real purport of the text. This is why, the viniyoga has
done more harm than actually any material good. Daya-
nanda has been the first man in the history to have taken
away the stigma or stink of the viniyoga from the natural
meanings of the texts. This has been his great contribution in the Vedic scholarship.

The \textit{viniyoga} had given altogether a wrong impression about the prose and poetry of the \textit{Yajurveda} text. This Veda has been rescued from the setters of the \textit{viniyoga} by Dayananda. The greater bulk of the \textit{Yajurveda}, particularly from Chapter I to XVII, and several other chapters, had, it appears, no use other than of their recitation on the occasion of some of the elaborate ceremonies which developed around them, such as: \textit{darsapaurnamasa yajna} (rituals associated with full moon and new moon), \textit{agnihotra} (the fire-ritual), \textit{agrayana-isti} (concerned with food), \textit{daksayana yajna} (associated with Daksa Prajapati), \textit{caturmasya yajna} (pertaining to the rainy season), \textit{soma yaga} (ritual connected with Soma plant), \textit{vajapeya yajna} (\textit{yajna} of the Brahmanas concerning food grains), \textit{rajasya} (a \textit{yajna} of the \textit{ksattriyas} concerning the glory of the State), \textit{cayana nirupana} (details concerning funeral pyres), \textit{asvamedha} and numerous others. The entire Satapatha Brahmana (barring the last upanisadic chapter, the \textit{Bṛhadaranyaka}) deals with these details. Of course, occasionally, the Satapatha Brahmana also refers to the deeper mystical and philosophical spirit behind the parables and the rituals. The beautiful Sukta of Creation and of Social Order, the so-called the Purusa Sukta has been nicknamed as the Naramedha Chapter (rituals dealing with human sacrifice), when we come to the commentary of Mahidhara and Uvata. (Chapter XXXI).

\textbf{Allusions to Mental and Supra-Mental Realm}

Whilst Dayananda also referred to the mental and supra-mental realms, whilst commenting on various Vedic mantras in his commentaries and elsewhere, this subject as an exclusive specialization has been taken over by Aurobindo. He poses the problems thus: “Our first duty, therefore, is to determine whether there is, apart from figure and symbol, in the clear language of the hymns a sufficient kernel of psychological notions to justify us in supposing at all a higher than the barbarous and primitive
sense of the Veda. And afterwards, we have to find, as far as possible from the internal evidence of the Suktas themselves, the interpretation of each symbol and image and the right psychological function of each of the gods. A firm, and not a fluctuating sense, founded on good philological justification and fitting naturally into the context wherever it occurs, must be found for each of the fixed terms of the Veda.” (Aurobindo, Vol. X. p. 32). After having given a serious thought to such problems, Aurobindo has formulated his “psychological theory” and has tried to explain the mystic reality behind such terms as agni, varuna, mitra, the asvins, the maruts, indra, the visvedevas, sarasvati, and her consorts, oceans and rivers, the Seven Rivers or the sapta-sindhu, the dawn, cow and angiras, the lost Sun and the lost cows, the angirasa rsis, the seven-headed thought, svar and dasagvas, pitrs, the Hound of the Heaven, the Sons of Darkness, and dasyus and the conquest over them.

Aurobindo took to the comparative study of Dravidian languages and Sanskrit, and in this connection, he says, “It did not take long to see that the Vedic indications of a racial division between aryans and dasyus and the identification of the latter with the indigenous Indians were of a far flimsier character than I had supposed. But far more interesting to me was the discovery of a considerable body of profound psychological thought and experience lying neglected in these ancient hymns, and the importance of this element increased in my eyes when I found first, that the mantras of the Veda illuminated with a clear and exact light psychological experiences of my own for which I had found no sufficient explanation, either in European psychology or in the teachings of the Yoga or of the Vedanta, so far as I was acquainted with them, and secondly, that they shed light on obscure passages and ideas of the Upanisads to which, previously, I could attach no exact meaning and gave at the same time a new sense to much in the Puranas.” (Aurobindo, Vol. X. p. 37).

I shall not enter here into the details, which my readers could read in the original writings of Aurobindo (see The Secret of the Veda, Centenary Library Edition, Vol.
I shall be satisfied with quoting a few of the psychological renderings arrived at by Aurobindo of the Vedic terms:

<table>
<thead>
<tr>
<th>Term</th>
<th>Psychological Sense</th>
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<tbody>
<tr>
<td>Ṛtam, ऋतम्</td>
<td>Truth</td>
</tr>
<tr>
<td>Dhi, धी</td>
<td>Thought or understanding.</td>
</tr>
<tr>
<td>Raye, राये</td>
<td>Spiritual felicity.</td>
</tr>
<tr>
<td>Vaja, वाज</td>
<td>Homogeneous totality of thought.</td>
</tr>
<tr>
<td>Yajna, यज्ञ</td>
<td>Action, internal or external, consecrated to gods.</td>
</tr>
<tr>
<td>Yajamana, यज्ञमान</td>
<td>Soul or personality as doer.</td>
</tr>
<tr>
<td>Ghṛta, गृह</td>
<td>Thought or mind.</td>
</tr>
<tr>
<td>Indra, इन्द्र</td>
<td>Illuminated mentality.</td>
</tr>
<tr>
<td>Indra's two horses</td>
<td>Double energies of mentality.</td>
</tr>
<tr>
<td>Go (Cow), गो</td>
<td>Light, as a symbol of divine knowledge. Mental illumination.</td>
</tr>
<tr>
<td>Asva (horses), अस्व</td>
<td>Vital energy.</td>
</tr>
<tr>
<td>Go-Asva, गो-अस्व</td>
<td>Light-energy companionship.</td>
</tr>
<tr>
<td>Bhuḥ, भूḥ</td>
<td>Earth (anna).</td>
</tr>
<tr>
<td>Bhuvah, भूवः</td>
<td>Middle-region (antariksha) (prana).</td>
</tr>
<tr>
<td>Svah, स्वः</td>
<td>Heaven (manas).</td>
</tr>
<tr>
<td>Mahas, महास</td>
<td>Vastness and Truth, (vijnana) (satyam-ṛtam-bṛhat).</td>
</tr>
<tr>
<td>Seven Worlds</td>
<td>Seven psychological principles—sat, cit, ananda, vijnana, manas, prana, anna.</td>
</tr>
<tr>
<td>Death(Mṛtyu, मृत्यु)</td>
<td>Mortal state of matter, with mind and life involved in it.</td>
</tr>
<tr>
<td>Immortality (Amṛta, आमृत)</td>
<td>State of infinite being, consciousness and bliss—sat, cit-ananda.</td>
</tr>
<tr>
<td>Rodasi (Heaven and Earth)</td>
<td>Mind and Body.</td>
</tr>
<tr>
<td>रोदसी</td>
<td></td>
</tr>
</tbody>
</table>

In this context, Aurobindo further writes:

“The Vedic deities are names, powers, personalities of the Universal Godhead and they represent each some essential puissance of the Divine Being. They manifest the cosmos and are manifest in it.
Children of Light, Sons of the Infinite, they recognize in the soul of man their brother and ally and desire to help and increase him by themselves increasing in him so as to possess his world with their light, strength and beauty. The gods call man to a divine companionship and alliance; they attract and uplift him to their luminous fraternity, invite his aid and offer them against the Sons of Darkness and Division. Man in turn calls the gods to his sacrifice, offers to them his swiftness and his strengths, his clarities and his sweetmesses,—milk and butter of the shining cow, distilled juices of the Plant of Joy, the Horse of the Sacrifice, the cake and the wine, the grain for the God-Mind’s radiant coursers. He received them into his being and their gifts into his life, increases them by the hymn and the wine and forms perfectly,—as a smith forges iron, says the Veda,—their great and luminous godheads.” (Hymns to the Mystic Fire, Vol. XI. p. 30).

Whilst Dayananda’s concept of the Vedic texts is very much the same as the concept of Aurobindo, yet there are essential differences too. Dayananda’s concept leads to pure monotheism in which the Supreme Self may be addressed, recalled or invoked with various names according to His qualities, characteristics, functions and attributes. He is one, though known by various names. His names are not meaningless;—the etymology of the word directly appears to refer to the reason why God is known by that particular name. According to Aurobindo each deity represents “Some essential puissance of the same Divine Being.” This concept of Aurobindo, whilst on one hand possesses the kernel of monotheism, it leads in subsequent steps to monistic, pantheistic and even polytheistic views of the cosmos. Whilst commenting on Dayananda’s Vedic monotheism, Aurobindo writes, “Such a theory is, obviously, difficult to establish. The Rgveda itself, indeed asserts (Rv. I. 164.46) that the gods are only different names and expressions of one universal Being, who in His own reality transcends the universe; but from the language of the hymns we are compelled to perceive in the gods not only different names, but also different forms, powers and personalities of the one Deva. The monotheism of the Veda includes in itself also the monistic and even polytheistic views of the cosmos and is by no means the trenchant and simple creed of modern theism. It is only by a violent struggle with the text that we can force on it

It is difficult to comment on the two concepts of the Vedic gods, propounded by the two great masters of the soil, Dayananda and Aurobindo. Aurobindo treads on dangerous grounds, as much as his mysticism may lead to the worst kind of superstitions (of course, he takes a rational view), and may deteriorate into polytheistic pantheism. Aurobindo’s symbolic mysticism is truly applicable to about a few thousands of the Vedic verses, with strenuous stretch of imagination; his interpretations answer to the needs of mental and supramental realms; Dayananda saw in the Vedic texts a wider application to the multipurposeful life; Dayananda’s interpretations embrace in themselves the viewpoints of Aurobindo, and simultaneously provide a little beyond his realm too on both sides of the spectrum.
DIVINE LANGUAGE

Not only MAN, several of the animal species have also a community of their own, and the rigidity of the social pattern very much depends on the mode of expression, provided by Nature to them. Animals other than man dominantly work through inherent inspirations, so often called instincts, but the man of today picks up things dominantly through instruction. The language or the mode of expressions in the case of animals is instinctive; as if for each species there is a common inspired language, which every individual member of the species gets from the gracious Creator. According to the Vedic Theism, the first group of evolved men were graciously in possession of an Inspired Speech, and it had been the privilege of this MAN, characterized by the possession of specific intellect (of which the other species are almost deprived), that through the process of instruction and evolution, he could emerge out to the present day heights. A few amongst the first group of men were divinely inspired with Speech, (this is the Revealed Speech), and several amongst the rest of them, and also those of the subsequent generations picked up this Speech by instruction. The Speech since then underwent through numerous series of modifications. Perceptibly or imperceptibly, we are still passing through these phases.

There is an echo of the first divine utterance in the following lines of a Rgvedic verse:

बुह्स्यते प्रथम वाचो भगवं
यत् प्रेरत नामधेयं द्वारातः ।
यद्वेष्यं बृह्य यदि वनासीतुः
प्रणा तद्वेषा निहितं गुहायिबः ॥ (Rv. X. 71.1)
That, O Great Lord, the Creator, is the best of Speech which those giving a name (to objects) first utter; that which was the best of those (words) and
free from defect, (Sarasvati, the goddess of Knowledge) reveals it *though* secretly implanted, by means of affection. (Rv. X. 71.1)

The First Group of men found themselves surrounded with strange things, which had no names till then. To these men, God gave the divine inspiration, the Vedas revealed; now in their turn, they hunted out for the appropriate *names*, and with ingenuity they ascribed names to the objects of surroundings. This may be regarded as one of the highest achievements of *MAN* in his entire history of valuable contributions. This must have been the first use of the divine revealed knowledge.

The revelation of the divine speech has been referred to in the following verse also:

यज्ञन बाच: पदवीयमायन
ताम्बिन्दनू नृविधु प्रविष्टामृ ।
तामाभूता व्यद्वः पुर्भा
तां सत्व रेभा ऋषि सं नवने ॥ (Rv. X. 71.3)

The First Speech was provided by Lord Himself, the one called as YAJNA (\(=\) **visnu**= **prajapati**= creator) in the hearts of *rsis* (the specially chosen Masters); having acquired it, they (the *rsis* or Masters) dispersed it to many places. The seven singers make her tones resound in concert.

The tradition further says, that the Divine Speech was given to man in the form of four Vedas, the **Rk**, the Yajuh, the Sama and the Atharva through four persons, the four *rsis*, who came to be known as Agni, Vayu, Aditya and Angiras. These four Vedas are non-man-made, and in this sense they are known as *apauruseya*—they are beyond the authorship of a mortal man. We have a verse in the Yajurveda:

तस्मादू यज्ञातः सर्वेः साराति चब्बे ।
श्यय्याति चब्बे तस्मादू यज्ञसः सर्वाद्याय ॥ (Rv. X. 90.9)

From that great *yajna* (\(=\) **Visnu**= **Prajapati**= **Creator**), **Rks** and Sama hymns were born; from the
same were born the Chandas or the hymns of the Atharva; the Yajuh had its birth from it.

The same verse occurs in the Rgveda too (X. 90. 9). There is a similar verse in the Atharvaveda also:

यस्मादूः ऋचो अपातवन् यजुर्वेदस्मादपाण्यन्।
सामानि वश्य लोमान्यन्यन्विनेत्रो मुखः
स्कम्भं तं ब्रह्म कतमः स्तव्वदेव सः॥ (Av. X. 7.20)
From whom they fashioned off the Rk verses, from whom they scraped off the mantras of Yajuh, of whom the chants of the Samaveda are the hairs and the hymns of the Atharvaveda (Atharvans and Angirases) the mouth—that skambha (the Divine Originator) tell me: which forsooth is He?

The Divine Speech has been regarded as nitya or eternal, lasting for all times, for we have in the Rgveda "vaca virupa nityaya". (Rv. VIII. 75. 6)
All the ancient authorities in India have been acknowledging the revealed nature of the Vedic Texts, its being eternal and non-man-made or apauruseya. Manu says that having taken out terms from the Divine Speech, names were ascribed to all objects and actions.

सर्वथा तु नामांिि कर्मणि च पुरुषः पूवक्षः।
ब्रह्मान्यिि एवादी पूवक्षः संवभाषः निमंगे॥ (Manu, I. 21)

The Mahabharata also corroborates the same:

चूषणं नामश्रेयायि यशो ब्रह्मसूत्त्रः।
नानां िृं परि भूतानि कर्मणि च प्रववत्तमसु॥
ब्रह्मान्यिि एवादी निमंगिि ते स ईवः॥
शवछस्यस्ते सुजातानामश्रेय्यो विदधातवः॥
(Santi-parva, Chap. 232. 25-26)

We have similar passages elsewhere too in the Mahabharata. In the Satapatha Brahmana, it has been clearly said that the Vedas, Rk, Sama and the Atharva (or Atharvangirases) have been breathed out (i.e. revealed)
by the Creator in the most natural form (XIV. 5. 4. 10). The names of the rṣis (seers or Great Masters) bearing the torch of this Divine Knowledge came to be known as Agni, Vayu, Aditya and Atharvangiras: Rk through Agni, Yajuh through Vayu, Sama through Aditya and the Atharva through Angiras.

The Atharvaveda speaks of Veda—the Mother, with affection and reverence (XIX. 70.1):

śrutā māyā varda vedaṁ atā prachandaṁ pārvamānī śrījānanām।
āhū: prāṇa prajāṁ paśu kātī śrīvīṁ brhadvibhāsām।
mahā varṇa bṛjat bṛhaśākṣām। (Av. XIX. 71.1)
Praised by me is the boon-giving Veda-Mother. Let them urge on the Devotional Hymn of the Twice-born. May I attain thereby the life-span, the vitality, progeny, cattle, fame, property, the splendour of knowledge; may you proceed to the World of Knowledge.

REVERENTIAL ATTITUDE OF UPANISADS
AND SYSTEMS OF PHILOSOPHY

The Vedas are held in high esteem in all systems of Aryan Philosophy from the earliest times. Our systems of philosophy are based on the inspired teachings of the upanisads, which themselves regard the revealed Vedas as their source of knowledge. Whenever one speaks of svadhyaya or study, and pravacana, the teaching, it always refers to the study and teaching of the Veda (Taittiriya Up. 1. 9). All the vedangas, upangas and the treatises on the upavedas* are meant to explore the mysteries of the Vedas and to elucidate, expound and elaborate the Knowledge imparted through the Vedic Revelation. The

*The vedangas constitute six subjects: sikṣa (orthography), vyakarana (grammar), nirukta (etymology), chanda (prosody), jyotis (astronomy), and kalpa (rituals); the upangas are the six systems of Indian philosophy: the Vaisesika, the Nyaya, the Samkhya, the Yoga, Purva Mimamsa, and the Uttara Mimamsa; the upavedas are the treatises on the sciences of (i) medicine, (ii) aesthetics, (iii) military and defence, and (iv) wealth and property.
Vedas are known as the *sruti*; the *sruti*, however, is different from a *sastra*; the *sruti* is like a seed and the *sastra* is like a fully evolved plant. Seed contains the plant, but to see the details of the plant in its seed would be a grave mistake. The *sastra* is the systematized knowledge, based on the *sruti*, having evolved out of it,—as if each *sastra* deals with a specified or specialized facet of knowledge, but the *sruti* is an integral whole. Both the *sruti* and the *sastra* deal with physical and metaphysical realms of the Creation in which man is the central figure. The *sruti*, the *sastra* and the *smrti* (ethical, moral and legal codes) all the three are primarily concerned with man alone, and no other species, unless it affects the relation of that species with man.

In the Kena Upanisad, whilst dealing with the mystic doctrine of Brahman, it has been said:

Austerity (*tapas*), restraint (*dama*) and work (*karma*) are the foundations of it. The Vedas are all its limbs. Truth (*satya*) is its abode. He, verily, who knows it (i.e. the mystic doctrine) thus, striking off evil becomes established in the most excellent, endless, heavenly world—yea, he becomes established! (Kena, 33-34).

In the Mundaka Upanisad, the entire expanse of knowledge has been classified under two heads: *apara* and *para*; the *apara* includes the study of the Vedas and the Vedangas:

Of these, the *apara* is the Rgveda, the Yajurveda, the Samaveda, the Atharvaveda, orthography or pronunciation (*siksa*), ritual (*kalpa*), grammar (*vyakarana*), prosody or metrics (*chandas*) and astronomy (*jyotisa*). Now the *para* or the highest is that whereby that Imperishable (*aksara*) Brahman is known.

(Mund. Up.)

The Maitri Upanisad having described the miserable condition of the bonded individual soul, describes an antidote thus:
The antidote, assuredly, indeed, for this elemental soul (*bhutatman*) is this: study of the knowledge of the Veda, and pursuit of one's regular due. (Maitri Up. IV. 4. 3)

The Veda or the eternal Divine Knowledge is one. The revealed word of God has come to us in three forms: (i) the Rk or the hymns pertaining to knowledge, (ii) the Yajuh, outlining the details of actions (*yajna*) and duties of man in life, (iii) the Saman, the devotional songs. Each of the Vedic Samhitas (the Rk, the Yajuh, the Sama, and the Atharva) have the verses or prose consisting of all the three topics, *jnana*, the knowledge, *karma*, the field of action, and lastly *upasana*. The Brhadaranyaka Upanisad describes the creation of this *trayi vidya* (the threefold knowledge) thus:

The Lord bethought of Himself: "Verily, if I shall intend against him, I shall make the less food for myself." With that speech, with that self He brought forth this whole world, whatsoever exists here: the Hymns (*rk*. i.e., the *Rgveda*), the Formulas (*yajus*, i.e., the *Yajurveda*), the chants (*saman*, i.e., the *Samaveda*), metres, sacrifices (*yajnas*), men and cattle. (Br. Up. I. 2.6).

The Chandogya Upanisad mystically speaks of the *udgitha*, (the syllable OM used in the Vedic chants) thus:

*Ud* is the *Samaveda*; *gi* is the *Yajurveda*; *tha* is the *Rgveda*. (Ch. Up. I. 3.7)

implying that the mystical syllable Udgitha or OM (A-U-M) embraces in itself the entire divine knowledge, the threefold one or the *trayi vidya*. It has been further said in the same Upanisad:

Death saw them there, in the *rk*, in the *saman*, in the *yajus*, just as one might see a fish in water. When they found this out, there arose out of the
rk, out of the saman, out of the yajus, and took refuge in sound. Verily, when one finishes an rk, he sounds out OM, similarly a saman; similarly a yajus. This sound is that syllable (aksara with a double meaning: a syllable and imperishable). He who pronounces the syllable, knowing it thus, takes refuge in that syllable, in the immortal, fearless sound. Since the gods became immortal by taking refuge in it, therefore, he becomes immortal. (Ch. Up. I. 4.3-5).

The Chandogya Upanisad sometimes speaks of a pentad (five-fold) of knowledge:

Now, this person who is seen within the eye is the hymn (rk), is the chant (saman), is the recitation (ukttha), is the sacrificial formula (yajus) and is the prayer (brahman).

The threefold Veda has been collected with two other triads:

Prajapati brooded upon the worlds. As they were being brooded upon, he extracted their essences:

Agni (literally meaning fire also) was extracted out from the earth, Vayu, (or wind) from the interspace or atmosphere, and Aditya (or the Sun) from dyau or celestial space.

Upon these three deities he brooded. As they were being brooded upon, he extracted their essences. From Agni, came forth the Rk verses; from Vayu, came forth the Yajus prose; and from Aditya came forth the Saman chants.

Upon the threefold knowledge he brooded. As it was being brooded upon, he extracted its essences: bhur from the Rk verses, bhuvas from the Yajus prose, and svar from the Saman chants. (Ch. Up. IV. 17.1-3)
The Taittiriya Upanisad has transformed the above triad into a tetrad; and thus this Upanisad has accommodated the fourth one also,—the Atharva-veda, also known as the Brahma-veda. With the three mahavyahritis, or the Supreme Symbols, bhur, bhuvah and svar, a fourth one, the mahas has been appended at the suggestion of an ancient seer Mahacamasya:

*Bhur*, verily, is the Rk verses; *bhuvas* the Saman chants; *svar* the Yajus prose; *mahas* sacred knowledge or the Brahma verses (the Atharva). (Tai. Up. I. 5.1).

The Collateral Tetrads described by the Upanisad are as follows:

<table>
<thead>
<tr>
<th>Bhur</th>
<th>Bhuvas</th>
<th>Svar</th>
<th>Mahas</th>
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<tbody>
<tr>
<td>Prthivi</td>
<td>Antariksa</td>
<td>Dyuloka</td>
<td>Aditya</td>
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<td></td>
<td>(this world)</td>
<td>(atmosphere)</td>
<td>(the Sun)</td>
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<td></td>
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<td>world)</td>
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<td>Agni</td>
<td>Vayu</td>
<td>Aditya</td>
<td>Candrama</td>
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<td>(fire)</td>
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<td>Rk</td>
<td>Saman</td>
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<td>Brahma (Atharva)</td>
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<td></td>
<td>(wind)</td>
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<td>Prana</td>
<td>Apana</td>
<td>Vyana</td>
<td>Anna (food)</td>
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In the Kausitaki Upanisad, the three Vedas have been described as constituting three limbs of a personified Cosmic Lord:

Having Yajus as his belly, having Saman as his head, Having the Rk as his form, yonder Imperishable, ‘Is Brahma!’ Thus he is to be discerned—The great seer, consisting of the Sacred Word (*brahma-maya*). (Kau. Up. I. 7).

As regards the Vedic triad, we have the following inspiring lines in the Mundaka Upanisad also:

The works which the sages saw in the sacred sayings (the Vedic hymns),
Are manifoldly spread forth in the triad (of the Vedas).
Follow them constantly, ye lovers of truth.
This is your path to the world of good deeds.

(Mund. Up. I. 2.1)

The Mundaka Upanisad in its opening lines speaks thus of the traditions through which the sacred knowledge, first given to man as the revealed one, passed through several generations:

Brahma arose as the first of the gods—
The maker of all, the protector of the world.
He told the knowledge of the Supreme, the foundation of all knowledge,
To Atharvan, his eldest son.
What Brahma taught to Atharvan
Even that knowledge of Brahma, Atharvan told in ancient time to Angir,
He told it to Bharadvaja Satyavaha,
Bharadvaja to Angiras—both the higher and the lower knowledge. (Mund. Up. I. 1.1).

Of course, this genealogy has not much of historical significance. The same Upanisad again describes the source of all religious rites as follows:

From him (the supreme Self), the Rg verses, the Saman Chant, the Sacrificial Formulas (yajus), the initiation rite (diksa),
And all the sacrifices, ceremonies and sacrificial gifts (daksina),
The year too and the sacrificer, the worlds
Where the moon (Soma) shines brightly, and where the Sun. (Mund. Up. II. 1.6)

How the Cosmic Vitality, the Cosmic Life, is related to the Vedas would be seen from the passage from the Prasna Upanisad:
Like the spokes on the hub of a wheel,
Everything is established on Life (prana);
The Rk verses, the Yajus prose and the Saman chants,
The sacrifices, the nobility and the priesthood.
(Prasna. II. 6)

The same Upanisad, again in its own characteristic way refers to the triad of the Vedas whilst dealing with the subject of partial or complete comprehension of the most august syllable A-U-M (i.e. OM). It so begins:

To him then he said: "Verily, O Satyakama, that which is the syllable OM is both the higher (the unqualified or nirguna) and the lower (the qualified or saguna) Brahman. (cf. para and apara knowledge of the Mundaka Upanisad). Therefore with this support, in truth, a knower reaches one or the other.

If he meditates on one element (namely, A), having been instructed by that alone he quickly comes into the earth (after death). The Rk verse leads him to the world of men. There, united with austerity, chastity and faith, he experiences greatness.

Now, if he is united in mind with two elements (namely A+U), he is led by the Yajus prose to the intermediate space, to the world of the moon. Having experienced greatness in the world of the moon, he returns hither again.

Again, he who meditates on the highest person (purusa) with the three elements of the syllable OM (namely A+U+M) is united with brilliance (tejas) in the Sun. As a snake is freed from its skin, even so, verily, is he freed from sin. He is led by the Saman chants to the world of Brahman. (Prasna. V.1—5)

And the Upanisad finally summarizes it in a verse
of four lines thus:

With the Ṛk verses, to this world; with the Saman chants, to the intermediate space;
With the Yajus formulas, to that which sages recognize;
With the syllable OM is truth as support, the knower reaches That
Which is peaceful, unaging, immortal, fearless and supreme. (Prasna V.7)

The Upanisads fall in tune with that literature of which the Vedas are the fountain-head. (The Brahmanas and the Aranyakas expound and elaborate the contents of the Vedic Samhitas and the Upanisads constitute the metaphysical phase of this entire literature). In this connection the following lines of the Svetasvatara are of great significance:

That which is hidden in the secret of the Vedas, even the Mystic Doctrines (Upanisad)—
Brahma knows that as the source of the sacred word (Brahman),
The gods and seers of old who knew That,
They, (coming to be) of Its nature, verily, have become immortal. (Sv. Up.)

And thus, the older Upanisads (the major ones) are religious and philosophical treatises of the early Vedic literature. The Upanisads are meant to elaborate and elucidate the mysteries of life indicated in the Vedic Texts in the subtle form.

VEDA AND THE SYSTEMS OF INDIAN PHILOSOPHY

The entire Aryan literature of Ancient India not only shows a reverential attitude towards the Vedas, it regards it as the Supreme Authority. Whatever is in the sruti is the supreme authority; it is the self-luminous light which needs no other light to establish its validity or identity; it
is known as the Absolute Authority or the *svatah pramana* (स्वतः प्रमाण), or the self-evident testimony. Other literatures come under the category of the *paratah pramana* (परतः प्रमाण), that is, they are held in esteem and authority, inasmuch as they are in conformity with the Vedic tenets and do not disagree with or do not oppose all that has been said in the Vedas. This literature receives light from the Vedas.

The Vedas being the earliest revealed knowledge are regarded as *eternal*, that is, the truths expounded in them are valid for all times, for all ages and for all places. They are universal. The science or philosophy deals with those truths which are *universal*; it has been the cherished ideal of human sciences also to discover such universal *truths*, and if possible, then to reduce them to *one* universal truth. God is truth personified; He reveals Himself in and through His Creation; He has revealed Himself through His eternal *WORD* also. *WORD* has been God; word has ever been with God. The Vedas constitute a *fraction* of His *divine word*. The Vedas constitute a *seed* of knowledge, which is ever present in the highly evolved plant in the sense that the entire plant is present in the seed. The entire present day knowledge is the evolved manifestation of the same seed; it has come out of the seed; it is sustained by the seed, and in one sense, it cannot go out of the seed.

Through His divine knowledge to the earliest group of men, God has been our first and foremost teacher. The *author* of the Yoga Sutras, the great seer Patanjali, has expressed this sentiment in the following words:

(This Lord) is the Greatest Teacher of even the earliest great ones, because unconditioned by time.  
(Yoga. I. 26)

Any concept of Theism would not be worthwhile, in which God is merely a Creator or a Ruler, but who is not our First Teacher and who is not the source of knowledge. The Vedanta Sutras of Vyasa accept the glory of that Brahman (ब्रह्म) alone who is the Creator of the Universe, who alone is its sustainer and so forth, and who having
revealed the Vedas, is the acknowledged Source of Knowledge:

_Sastra yonitvat, शास्त्रवोनित्वात्, (having been the Source of Knowledge; i.e. the Source of the Veda).

(Ved. Su. I.1.3)

Kanada, the author of the Vaisesika, clearly says that the Vedas are to be regarded as of supreme authority, since they are the revealed WORD of God (तद्व वचनादानायय्य प्रामाण्यम्) (I.1.3). The word “annaya” is another synonym of Veda.

Gotama, the author of the Nyaya Sutras, and Vatsyayana, the commentator on these Sutras accept the supreme authority of the Vedas; just as in the field of physical, biological and medical sciences, things become authoritative, when they are demonstrable and are based on sound experiences, in the same way, the Vedas are taken as authoritative:

_मन्त्रायुक्तप्रामाण्यवचन तत्प्रामाण्यमात्र प्रामाण्यात्। (Nya. Su. II.1.67)_

that is, like the experiences of medical sciences etc., they are authoritative, and also because all the _apta_ (reliable and authoritative) persons have been speaking of their supreme authority. Commenting on this sutra, Vatsyayana and Dayananda both have said that:

All men should acknowledge the authoritativeness of the Vedas which are eternal and are the word of God, because all the great Yogins, and all the ancient sages like Brahma and others who were righteous, free from deceit, treachery and other similar defects, merciful, preachers of truth, and masters of learning have admitted the authority of the Vedas to be of the same nature as that of the Mantra and the Ayurveda. (Ṛgabhābu)

**By mantra is meant the ‘findings of all true sciences’. There has never been a mention of the authorship of the Vedas. All the known authors, so far available in history of our traditions, have unhesitatingly and irrevocably acknowledged the non-personal authorship of these Vedas. Thus on the undisputed testimony of the authoritative**
persons, it can be said that the Vedas are the supreme authority.

Kapila, the author of the Samkhya, clearly says that the Vedas have not been composed by any human being, because nobody in traditions and history ever saw their author:

न पौरुषयतं तत्कर्तुः पुरुषस्याभावात्। (Sa. Su. V. 46).

Ballantyne (J.R.) translates this aphorism as follows:

They (the Vedas) are not the work of (supreme) man; because there is no such thing as the (supreme) man (whom you allude to as being, possibly) their maker.

Many of us have been of the opinion that the system of the Samkhya does not acknowledge the identity of God as the First Cause of the Universe; even such persons never accuse the Samkhya as not accepting the infallibility of the Vedas. A critic says: Since the Vedas were uttered by Primal Man, they must have been the composition or the work of that man; on this, the reply of the Samkhya is as follows:

यतिमन्नवृक्षेणि कृतविन्दिशप्रजायते ततः पौरुषयम्।
That (alone) is Man’s work, in respect of which, even be it something invisible, an effort of understanding takes place. (Sa. Su. V. 50)

Commenting on this sutra, Ballantyne (based on the commentaries of Aniruddha, Mahadeva and others) writes:

That it has been remarked that a thing is not Man’s work (pauruseya) merely through its having been uttered by Man; for no one speaks of the respiration during profound sleep as being Man’s work (or voluntary act). But what need to speak of antecedence of understanding? The Vedas, just like an
expiration, proceed of themselves, from the Self-existent, through the force of adṛṣṭa (अद्वृत्त, fate or some invisible agency), wholly unprecedented by thought. Therefore, they are not (a Supreme) Man’s work (that is, they are not pauruseya).

The author of the Samkhya further says:

निजशक्तिभिः स्वतः प्राप्ताण्यम्। (Sa. Su. V. 51)
They are, spontaneously, conveyers of right knowledge, from the patentness of their own power (to instruct rightly).

Thus according to the Samkhya, just as it is beyond the human capacity to create the universe, just as the man in sound sleep is not responsible for his expirations, similarly, no human being could have produced the Vedas; they have come out of their own selves, and they have spontaneously become the conveyers of the right knowledge. They are apauruseya (non-man-made), and they differ from other literature produced by men.

Jaimini, the author of the Purva-Mimamsa accepts the supreme authority of the Veda. He very comprehensively elaborates the science of interpretation of the Vedic Texts. What the Vedanta Sutras are to the Upanisads, the Purva-Mimamsa sutras are to the Veda. After having discussed out the theme of infallibility of the Vedic Texts, Jaimini discusses the eternal nature of WORD (the Veda):

निवृत्तम् स्वातः दर्शनस्य परार्थवत्।
It (the WORD) is surely eternal because it is manifested for the sake of others. (Mi. Su. I. 1.18)

Words are of two kinds, Vedic and Laukika (the words of the Vedas are the vedic); henceafter, the words coined through human agency are laukika. Both the words are meant to be understood by persons other than the speaker, and therefore, they should continue to exist after the moment they have been spoken. In this sense,
they do not die out; therefore, they must be eternal. If the man-made-word could be eternal, much more so would be the words given to us through divine sources.

This type of argument has been examined and discussed in details by Indian grammarians like Panini and Patanjali. Of course, this type of treatment has no direct bearing on the question of the infallibility and eternal nature of the Vedas.

Panini and Patanjali on the Eternality of the Vedas, of Words and of the Relations of Meaning with the Word.

Panini and other Indian grammarians and linguists have always delighted in discussing a few problems which may not be of interest to a general reader or an academician of any other language. These questions are:

(i) Is sound (sabda) eternal (nitya) or subject to annihilation (anitya)? When we utter a sound, is it merely a manifestation of what was existing already or is it altogether a new entity?

(ii) Word is a collection of sounds. It is meant to convey a sense to others. Within the interval, the word is spoken and heard by different people, does it continue to exist? Is it destroyed as soon as comprehended by others?

(iii) Is there a natural relation between word (sabda) and the sense or meaning (artha) it carries; or is the relation arbitrary and empirical?

(iv) Is the revealed Word eternal? If so in what sense? In the Vedic Samhitas, (the present day available collection of texts) the words are found in a certain sequence with proper accents. Is this sequence eternal? Is the sequence eternal along with the accents and other details?

These are some of the fundamental questions raised and discussed by Patanjali whilst commenting on the Panini Sutras:

छन्दो ब्राह्मणानि च तथौ विषयाणि। (Ast. IV.2.65).
लेख प्रोक्तमृ। (Ast.IV.3.101).
We shall not enter into the details of discussion. It appears that Patanjali, the great commentator, is of the view that in the case of *annaya*, not only the sequence (*anupurvi*, आनुपुर्वी) is eternal or fixed, (*nitya* or *niyata*) the accents are also eternal and fixed. In each Creation, the Vedas are revealed in the same words, arranged in the same sequence with the same accents:

स्वरो नियत  आन्माणये्य  वामाणयद्य ।
वर्णाणुपर्वी  छल्वपाण्ये नियतात्मक  वामाणयद्य ।

(Mahabhasya, V. 2.59)

But in the case of Branches (*sakhas*) like the Katha, the Kalapa, Paippalada and so on, the sequence is *anitya* or non-eternal; the sense or meaning (*artha*), in their case is also eternal:

वत्स्यायण: नित्य: यात्रसो वर्णाणुपर्वी साज्ञित्या।
तद्द प्रेमार्गः तद्भवति काठक काळापक गौडङ्क पैपपालामः कार्यति।

(Mahabhasya, IV. 3.101)

Of course, the authorities have been differing amongst themselves on many of these points. But on one point, they have all agreed, that is, on the revealed nature of the Vedas in the most natural form, through a most natural process in the earliest history of the highly developed human species.
AGNI, MITRA, VARUNA AND INDRA

AGNI

It would be seen from the survey of the entire Rgveda that the six of the ten books are given each to the hymns of a single rsi or the family of the rsis. The hymns of the Second Book are associated with Rsi Gr̥tsamadā, of the Third and the Seventh Books with Visvamitra and Vasistha respectively, of the Sixth with Bharadvaja and of the Fifth with Atri and his family. In each of these books the hymns with the devata Agni are first collected together, and then followed by those of which Indra is the devata. At the close of the books we have hymns of which the devata or subject title is Brhaspati, Surya, R̥bhus, Usa etc. Of course, the entire Ninth Book is devoted to Soma Pavamana. The First, Eighth and Tenth Books are associated with numerous devatas and rsis. Here too Agni hymns are leading, followed by Indra and others. The samhitikarana of the Rgveda (the editing of the collection) is thus based on a well-conceived homogeneous structure.

The first word of the Rgveda is agni. The hymn (I. 1) clearly explains what this agni stands for. Oldenberg has translated the first verse as follows:

अग्निमृ दृष्टि पुरोहित यज्ञय देवमृत्विजयम्।
होतारं रत्नावलम्॥ (Rv. I. 1.1)
I magnify agni, the purohita, the divine ministrant of the sacrifice, the hotṛ priest, the greatest bestower of treasures.
[I adore the Flame, the vicar, the divine Rtvik of the sacrifice, the summoner, who most founds the ecstacy. Aurobindo, Vol. XII. p. 39].

Oldenberg, whilst translating this verse had in his mind the entire fire ceremony in which traditionally the
terms _agni, purohita, rtvik_ and _hotṛ_ had assumed definite technical meaning.

What this _agni_ actually is would be clear from the four verses (I. 1. 5—8) of the same hymn (translation of Oldenberg).

5. अग्निहस्त भविष्यतः सत्यविवचवस्तमः।
   देवो देवोभिरागमत्।
May Agni the thoughtful _hotṛ_, he who is true, and most splendidly renowned, may the god come hither with gods.

6. यदृढः दाशुप्ये लवणे भद्रं करिष्यसि।
   तवेन्तु ततु सत्यमन्द्रः।
Whatever good thou wilt do to thy worshipper, O Agni, that (work) verily is thine, O Angiras.

7. उप लवणे दिबे दिबे दोषयावस्तिंया वयम्।
   नमो भारत एमसि।
Thee, O Agni, we approach day by day, O (god) who shinest in the darkness; with our prayer, bringing adoration to thee—

8. राजस्तमध्वराणां गोपामुनस्य दीविदम्।
   कर्ष्मानं स्वे दशे।
Who are the king of all worship, the guardian of _ṛṣṭa_, the shining one, increasing in thine own house.

I have given Oldenberg’s translation. Wilson, and Griffith’s translations, almost based on Sayana’s interpretation are very much the same. For example, Wilson translates the verse 5 as follows:

May Agni, the presenter of oblation, the attainer of knowledge, he who is true, renowned and divine, come hither with the gods.

All these renderings have a stigma and stink of ritualistic tradition, whilst the verses have a deeper meaning. Aurobindo has brought forward a “psycholgical sense”
from these verses:

May Agni, the priest of the offering, whose will towards action is that of the seer, who is true, most rich in varied inspiration, come, a god with the gods. (5)
The good that thou wilt create for the giver, that is that truth of thee. O Angiras. (6)
To thee, day by day, O Agni, in night and in the light, we by the thought come bearing our submission. (7)
To thee who shinest out from the sacrifices (or, who governest the sacrifices) of the Truth, and its illumination, increasing in thy own home. (8)

(Aurobindo, Vol. X. p. 59)

It must be remembered that the words *rtam* and *satyam* may sometimes appear to be synonymous, but often, particularly when they come together or in close proximity, they have distinctive associations also. In phrases like *satyam rtam brhat*, both of them have precise distinctive significance (the *truth*, the *right*, the *vast*). In the Veda, Upanisads and the Vedanta this truth (*satya*) is a path leading to felicity, leading to immortality; it is again that by the path of the truth, a sage, *rsi* or seer (*a kavi*, a *vipra*) passes beyond; he passes out of falsehood, out of the mortal state into an immortal existence.

नमः श्रृण्णे नमस्ते बायो ल्येमेव प्रत्यक्षं श्रुत्तिः, ल्येमेव प्रत्यक्षं श्रुत्तं ब्रह्मियामिर, कतं ब्रह्मियामिः, सत्यं ब्रह्मियामिः।

O Lord supreme, my homage to you: *O vayu*, my homage to you; you evidently are the *brahma* (vast); I shall ever call you as the evident *brahma* (vast), I shall ever call you as the evident *rta* (right) and as the evident *satya* (truth).

According to Aurobindo, when we speak of truth, we are speaking truth of *divine essence*, not truth of mortal sensation and appearance. It is *satyam*, truth of being (*sat*), it is in its action *rtam*, right, truth of divine being regulating right activity both of mind and body; it is *brhat*, the universal truth proceeding direct and under-
formed out of the infinite. The consciousness that corresponds to it is also infinite, brhat, large as opposed to the consciousness of the sense-mind, which is founded upon limitation. The one is described in the Upanisad as the bhuma, or large and plenty, the other as alpa, small, or the little. The supramental or Truth-consciousness is also known as mahas. In respect to this, we have the faculties, such as dṛṣṭi, sruti and viveka, the direct vision of the truth, the direct hearing of its word, the direct discrimination of the right, and rṣi, sage or seer possesses these faculties.

Now what is agni in the Veda? He is the foremost force; He is the foremost light; and therefore, He is the foremost adorable.

Dayananda derives the word agni from the roots अग्नि, अग, अग्नि and इण् (√ancu, √aga, √agi and √in).

Ancyu, gati-pujanayoh (अग्नि गतिपुजनयो:) which means to act or to go, and to adore. Act or gati is of three types— to know, to go and to attain. The supreme Lord, the highest consciousness is all-knowledge, omniscient, the only worth knowing and attaining, and the only foremost adorable, and therefore, in the Veda, such foremost adorable, attainable, omniscient Lord is known as Agni. The Nirukta, almost in the same sense, describes Agni as अग्रानीर्वति (agranirbhavati), the one who always is in forefront, or who is the foremost and the first to be invoked in the sacred acts; अग्नि याज्ञवल्लभ प्रशीतये (Nir. VII. 14).

This foremost adorable (Agni) has been variously described in the Vedic Texts. He is known as jatavedas, or knower of all births, विश्वानि बुनानि विद्यान, it knows all our actions, or it knows all manifestations or phenomena, or it possesses all forms and activities of the divine wisdom. Agni is the divine power in men, the energy of fulfilment through which they do their work in Him. It is again this work which is symbolized by the yajña or sacrifice.

Agni, in the same sense, may also be taken as the divine will perfectly inspired by divine wisdom; it is again the active or effective power of the truth-consciousness (kavikratuh); Agni is satya, true in His being; perfect possession of His own truth, and the essential truth of
things gives Him the power to apply it properly in all acts and movements of force. The numerous verses of the Veda associate Him, Agni, with various, perfectly significant aspects and attributes, hotr, citravastamah, duta and he is the supreme divine power accompanied with lesser divine powers: देवो देवेनि:

Agni is accompanied with mayas, felicity, bhadra and suvita (blessings, and righteousness) as opposed to durita, duhkha, or durga (evils, discomforts, misfortunes, and misdeeds).

It must always be remembered that it is imagery of the Veda, which describes the sacrifice (all noble acts done with non-attachment, without the expectation of rewards and for the general good) as travelling towards the gods, and man himself as a traveller moving towards the truth (satyam), the light (jyotih) and the felicity (amrtam). In that sense, the truth, the vast and Agni’s own Home (swam damam, स्वं दम, I. 75.5; sve dame, स्ववः दम, I. 1. 8) are identical.

Since Agni is agrani (अग्रणी), the foremost leader, according to Dayananda, it on the mundane and social plane represents a leader (honest and sincere in dealings) of any group, society, social or state organization, even of an army; but this leader should be an intellectual person, adherent to truth and benevolence; suryavat sarvartha prakasaka (सूर्यवत्स सर्वर्थप्रकाशकः), shining like the sun, and giving enlightenment (Rv. II.1.4) and vahniriva vartamana, (वह्निरिव वर्तमान) existing like fire (Rv. II. 1.5)—(Dayananda).

VARUNA AND MITRA

The Veda, at the highest level, stands for the concept of a supramental consciousness which leads the devotee to immortality and beatitude, but at lower levels, it wishes the individual to get the first hand acquaintance with the ever-changing dynamic world in which the soul has been placed in an ever-changing and highly complex corporeal system of five sheaths—the eternal one, nourished and sustained by food, the annamaya (अन्नमय), followed by the second one, of the vital breaths or the pranamaya
(प्राणमय), and then the third one, the psychic sheath of numerous mental behaviours, the *manomaya* (मनोमय); so far are the three material sheaths, evolved out of the causal primordial Prakṛti; and then we have two further sheaths, the one of the knowledge or supramental or transcendental understanding, the *vijnanamaya* (विज्ञानमय), and the fifth and the last of bliss or beatitude or the transcendental happiness, the *anandamaya* (आनन्दमय).

In the First Book of the Ṛgveda, we have a reference in the first hymn to *agni*, the foremost adorable, which is associated with truth in being (*satya*), truth in activity (*ṛta*) and truth in universality (*bṛhat*). In the second hymn, we have a reference to two equally significant words *varuna* and *mitra*. They are also associated with *ṛta*. Let us take the following last three verses of this hymn, as translated by Wilson:

7. भिष्मः हुते पुरुशस्तः वशैं च रिशादसम्।
   धियू बृहीः साधनाः॥
I invoke *mitra* of pure vigour, and *varuna* the devourer of food; the joint accomplisher of the act bestowing water (on the earth).

8. कृतेन मित्राववर्णा वृही कृतववत्सपूता।
   कृतं बृहस्तमावाधे॥
*Mitra* and *varuna*, augmenters of water, dispensers of water, you connect this perfect rite with its true award.

9. कबी नौ मित्राववर्णा तुव्रिजिता उक्स्पय।
   दक्षं बधाते अपसम्॥
*Sapient mitra* and *varuna*, prosper our sacrifice and increase our strength: you are born for the benefit of many; you are the refuge of multitudes.

It is needless to comment on Wilson’s renderings. With Mitra and Varuna, we have the association of *dhiyam gṛtacim* which should be translated as perfecting the bright understanding; in it, we have the concept of purified discernment. We have to correlate this verse with the following in which we have the terms *kavi, kratu, rta,vrdha, rtasprsa, bṛhantam* etc. as in the first hymn of the Ṛgveda.
Rtavṛdha and Rtasprsa mean much more than augmenters and dispensers of water.

Now we shall try to see what interpretations could be given to the term agni, mitra, and varuna when all the three occur as a triple or a triad in plural number; when these terms occur in pairs of two (as dyads) in dual number and when they occur singly in singular number. And again, we have further to see what these triads, dyads, and singles mean on the ephemeral materialistic plane, what on the mental or supramental plane, what on the cosmogonic plane, what on the social plane, and what on the transcendent plane. The Vedic hymns are multipurpose hymns in their essential nature, since they are apauruseya (अपूरुसेय), i.e. not composed by a human individual. Sometimes, in one and the same hymn, one is first instructed with the ephemeral and materialistic aspect, and then in subsequent verses in the same hymn, he is elevated, step by step, through stages up to the highest transcendental knowledge.

On the material plane, agni may be the simple fire produced by attrition, then subsequently it may mean the solar heat and light; then it may be universalized with the cosmic energy, and in the psychic realm, it may be the guiding intelligence, and finally, in the transcendental stage, it may be the divine light of spirituality or it may be the most adorable Lord Himself. On the social plane, agni may be a leader of the society, an instructor of an institution and so on. Exactly the same may be said of the words like vayu, indra, mitra and varuna. The adjectives and other qualifying phrases in the verse would indicate to an interpreter the rationale of multiple meanings.

The word varuna has been derived by Dayananda from two roots vrṇ (वृण) varane, to choose, to select, and vara (वर) ipsayam: य: वर्भवति लिन्द्यानु मुनिशुनु षर्मवति स वर्ण: i.e. the one who selects out, chooses and thus favours them only who are virtuous and deserving to follow the path leading to freedom from bondage is varuna.

Alternatively, य: लिन्द्यानु मुनिशुनु वर्भवति वर्भवति वा स वर्ण: i.e. the one who is chosen or selected for dedication, worship and adoption by the virtuous and spiritual persons, is varuna.
He alone is worth having, worth possession, and thus He alone is supermost, and therefore, the most venerable Lord is varuna. In a number of Vedic verses, He is addressed as raja varuna, the supreme ruler varuna.

According to Aurobindo, agni, indra, varuna and mitra are the four gods (or faculties) who represent the working of the Truth in the human mind and temperament. Mitra, according to the Vedic text is putadaksa (पूतदक्ष), possessed of a purified judgment; varuna is risadas (रिषादस), the destroyer of hurters or enemies (the obstacles). There are two obstacles which prevent the intellect from being a perfect and luminous mirror of truth-consciousness; first, impurity of discernment or discriminative faculty which leads to the confusion of the truth; secondly, the many causes or influences which interfere with the growth of the truth by limiting its full application or by breaking up the connections and harmony of the thoughts that express it, and which thus bring about poverty and falsification of its contents. (Aurobindo, Vol. X. p. 71). These hostile agencies, in the Vedic terminology, are known as vṛtra, dasyu, ahi, etc, which we shall take up later on. In this context, varuna is risadas, destroyer of enemy, of all that seek to injure the growth.

Mitra, then a power like varuna of light and truth, especially represents love, joy and harmony, the foundations of mayas (मयाः), the Vedic beatitude.

Dayananda has derived the word mitra from the root nimida (निमिदा), snehane, to love or to show affection, with a pratyaya or particle ktra (क्त्र) added to it: मेद्यति सिन्हति सिन्होऽपति वा स मित्र: i.e. the one who loves and shows affection is mitra. God is the supreme friend of ours and therefore, He is mitra.

The Nirukta (X. 21) gives other derivations: मित्र: प्रमीत्यंति: तायते, समिभवानो इवतिति वा, मेद्यतेऽवै, i.e. mitra is so called because he preserves from destruction (pramites trayate), or because he runs (dravati), measuring things together (√mi) or the word is derived from the causal of the verb mid (to be fat).

(ii) Minvano dravati, from root √ mivi, secane (मिवि तनेन), to impregnate, and from dru (द्रु) to move, to go, i.e.
mitra is one who impregnates whilst moving, and in this sense, mitra is also the sun or the cloud. There are other possible derivations: (i) माति परिमायति इति विवेक, the one who measures out the entire universe, is mitra; (ii) विवेकल राति बदलतीति मित्र, the one who awards the fruits of action judiciously is mitra.

How our supreme Lord is mitra is seen from the following verse:

मित्रो जनान् वातयति बुद्धाणि
मित्रो दानार पुरुषिवोमुख वाम् ।
मित्र: कृष्टिर्निमित्याभि चढ़े
मित्राय हुम्यं बुद्धान्तनलोऽहौ ॥ (Rv. III. 59.1)

Mitra-Varuna Dyad—The first hymn to mitra-varuna (मित्रावरुण) is Rv. V. 62. The goal of journey of the manifested sun of divine knowledge is eternal and immutable truth. God is one, but in Him unite all divine virtues; the objective of all sacrifices is to unite all the wealth of being and knowledge (sat and cit), and power and bliss (ananda) in the supreme. Varuna is associated with all that is vast and pure (infinity and purity), mitra is associated with all that is shining (light) and harmony. The impeller of the cosmic movement and journey pours out knowledge in us, the milk of the herds, by the dawns of the inner light, and there descend the streams of immortal existence followed by the single and perfect movement of mitra-varuna, the light and the purity; the harmony and the infinity. It is the rain of heaven which, as if these two God-heads, the divine powers, pour down, upholding the physical existence in its fruits and the celestial in its herding radiances of illumination. Thus they create in man a force full of divine knowledge and a wide being which they guard and increase, a strewn seat for the sacrifice. This thousand pillared force of knowledge they make a home for themselves and dwell there in the revelations of the word. It is a home full and large with the sweatness and ecstasy of the supreme and inviolable peace and bliss.

In this context, one can go through the nine verses of Rv. V. 62. I shall quote here Aurobindo’s literal translation of a few of them (Vol. X. p. 466).
1. भुतेन भृतमपिभितं धृवे वां
   सूर्यस्य वल विमुचलन्यस्ववानां ।
   दश शता सहं तस्मुन्तदेवं
   देवानां श्रेणैं वयुवामपरं ॥
   By the truth is veiled that ever-standing truth of yours, where they unyoke the horses of the Sun: there the ten hundreds stand still together; That One,—I have beheld the greatest of the embodied gods.

2. ततो सु वां मिवाबस्या महित्वमें
   तस्मुपरिहेर्भिः हुः ।
   विश्वः पितवः सरसस्य स्त्रेः
   अनु वामेकः पविरा ववर्त ॥
   That is the utter vastness of you, O Mitra and Varuna, there the Lord of the movement milks the herds of his stable radiances by the days. Lo, your twain swell all the streams of the Blissful One and your one wheel moves in their path.

3. अधारवंतं पूर्वः पुययुर्पतत वा
   मिवाराजाना रस्सणा पुराभः।
   वर्षयमोष्टी: पिन्तवं ना
   अय बृहस्तं सुमजं जोरस्तानु ॥
   You uphold earth and heaven, O Mitra king and king Varuna, by your greatmesses; you increase the growths of earth; you nourish the shining herds of heaven; you pour forth the rain of its waters, O swift in strength.

8. हिरण्यपञ्चमुखों युष्टा वयः
   स्युमुदिता सूर्यस्य ।
   आ रोहको वस्सण मिल्ल गत—
   मत्वशापश्ये अदिति दित्ति च ॥
   To that home whose form is of the gold, whose pillars are of the iron, in the breaking of the Dawn, in the uprising of the Sun, you ascend, O Varuna, O Mitra, and thence you behold the infinite and the finite.

The inherent idea of the term of varuna is infinity and purity and of mitra is light and harmony. Dayanand interprets mitra as pranavat suhrt (प्राणवत सुह्र्त; life-like friendly,
dear as life, and harmonious), and varuna as varah sresthah
(वर: श्रेष्ठ:), the superb and pure.  (Rv. II. 1.4)

INDRA

Dayananda derives the word indra from the 
\(\sqrt{\text{vidi}}, (अ) \text{ paramaısvarye}, \) to become one possessed with
highest glory; य इन्द्र परमेश्वर्यवाम् भवति स इन्द्र: परमेश्वरः; our
supreme Lord is Indra, since none else possesses that glory
which He possesses.

The Nirukta of Yaska (X.8) gives about 13 etymologies of the word indra, of which the following eight are of
his own, and the rest five belong to other authorities:

(i) इरो ध्वालीति—(िरः + द्र)  (िराः + द्र)
(ii) इरो वदलीति—(िरः + दा)  (िराः + दा)
(iii) इरो धागलीति—(िरः + धा)  (िराः + धा)
(iv) इरो दारायत इति—(िरः + दारा)  (िराः + दारा)
(v) इरो ध्वारायत इति—(िरः + धारा)  (िराः + धारा)
(vi) इरो द्र्यलीति—(िरः + द्रू)  (िराः + द्रू)
(vii) इरो रमलीति—(िरः + रम्य)  (िराः + रम्य)
(viii) इरो धुमलीति—(िर: + धु)  (िराः + धु)

According to Agrayana इिं ड्रायम, i.e. the Lord is
Indra since He does the most.

According to Aupamanyava, इिं ड्रायमात् (िदाम + द्रस),
our Lord is Indra, since He is greatest seer. The word is
also derived from \(\sqrt{\text{िं} ड्र}, \sqrt{\text{िं} डन}, \) meaning to be powerful, i.e.
being powerful he tears the enemies asunder or puts them
to flight. (िदान्ते बांसवयंकम्यः इन्द्रायमात वा; इन्द्रायमात वा); or
he honours the sacrificers (िदान्ते वायंकम्यः इन्द्रायमात वा)
and for the same reason, the infinitesimal soul* in body is also indra,
the seer, (Ait. Br. III. 13).

There is a ritualistic etymology of the word Indra:
(िदान) adarayita ca yajvanam, i.e. the one who honours and
respects the performers of sacrifices. For the word Indra,
see the verse:

इन्द्रो दिन इन्द्र इशे पूर्विश्रु इन्द्रो अपामिन्द्र इत् पर्वतानाम्।
इन्द्रो श्रुतासिद्ध इन्द्रमेँधिरायनामिन्न: कशे मे गोमे हुम्य इन्द्र:। (Rv. X.89.10)

*इन्द्रहिः इत्यथा, इन्द्रसुभुद्ध, इन्द्रसुभुद्ध, इन्द्रसुभुद्ध, इन्द्रसुभुद्धिति वा
(Asta. V. 2.93).
Let us now discuss *indra* a little more in details. Indra is sometimes described as the eldest of the *maruts* (We shall discuss *maruts* later on)—इन्द्रजयेन्द्र महाशुभः; Indra is often associated with *vayu* (wind-god, as if) who is the master of life, inspirer of that breath or dynamic energy, called the *prana*, which is represented in man by the vital and nervous activities. Everything about *agni, maruts, vayu* and *indra* is lustrous—*maruts* (and *indra*) have shining weapons, golden ornaments and resplendent cars. Not only do they send down the rains, the waters, the abundance of heaven and break down the things least established to make way for new movements and new formations—functions which, for the rest, they share with others, *mitra* and *varuna*, but like them they also are friends of Truth, creators of Light. In their connection it has been said, "Conceal the concealing darkness, repel every devourer, create the Light for which we long" (Rv. I.86.9—10). And further, in their context it has been said, "They carry with them the sweetness (ananda) as their eternal offspring, and play out their play brilliant in the activities of knowledge." (I. 166. 2). The *maruts*, therefore, are the energies of mentality, energies which make for knowledge. Theirs is not the settled truth, the diffused light, but the movement, the search, the lightning flash, and when Truth is found, the many-sided play of its separate illuminations. (*Aurobindo*). Indra is closely related to such *maruts*; they are Indra’s brothers. The hymn I. 171 relates to *indra* and *maruts*.

In the hymn I. 170, there is a colloquy of *indra* and *agastya*. We have given its translation in the text; Aurobindo translates (Vol. X. p. 241) this colloquy as follows (the five verses):

**INDRA**—It is not now, nor is it tomorrow; who knoweth that which is supreme and wonderful. It has motion and action in the consciousness of another, but when It is approached by the thought, It vanishes.

**AGASTYA**—Why dost thou seek to smite us, O *indra*? The *maruts* are thy brothers. By them accomplish perfection; slay us not in our struggle.
INDRA—Why, O my brother agastya, art thou my friend, yet setest thy thoughts beyond me? For well do I know how to us thou willest not give thy mind. Let them make ready the altar, let them set Agni in blaze in front. It is there, the awakening of the consciousness to immortality. Let us two extend for thee thy effective sacrifice.

AGASTYA—O Lord of substance over all substances of being, thou art the master in force! O Lord of love over the powers of love, thou art the strongest to hold in status! Do thou, O indra agree with the maruts, thou enjoy the offerings in the ordered method of the Truth.

It is a wonderful colloquy, which establishes a relation between maruts, indra, agastya and truth and its attainment. It would easily be seen that agastya is not the mythological seer; he is the infinitesimal soul in each of us; indra is the supreme Lord and maruts are the vital forces, the pranas, in our body complex, and the entire colloquy has deeper meanings.

Agastya accepts the will of the God and submits. According to indra, agastya is his friend and brother and Agastya finally agrees to perceive and fulfil the Supreme in the activities of Indra. From his own realm, Indra is supreme Lord over the substances of being (sat) as manifested through the triple world of mind, life and body, and has, therefore, power to dispose of the formations towards the fulfilment, in the movement of Nature, of the divine truth that expresses itself in the universe,—supreme Lord over love and delight manifested in the same triple world, and has, therefore, power to fix those formations harmoniously in the status of Nature. Agastya gives up all that is realized in him, in the fixed parts of agastya's consciousness and directed in the motional towards fresh formations. Indra is once more to enter into friendly parley with the upward aspiring powers of agastya's being and to establish agreement between the seer's thoughts and the illumination that comes to us through the pure intelligence.
That power will then enjoy in agastyap the offerings of the sacrifice according to the right order of things as formulated and governed by the truth which is beyond. (Aurobindo, Vol. X. p. 244).

Indra is so often associated with soma which is synonymous with the divine ananda; it is the principle of Bliss from which the very existence of man, this being with triple complex of physical, life-ful and mental realms is drawn. It is born of the sense-mind, in the Universal purusa (Ait. Up. III.2); it is sometimes identified with moon for this reason. Its sensation is an attempt to translate the secret delight of existence into the terms of physical consciousness, often figured as adri, the hill, the stone, or dense substance (a-+dri), divine light and divine delight, are both of them concealed and confined, and have to be released or extracted. Ananda is retained as rasa, the sap, the essence, in sense objects and sense-experiences, in the plants and growths of the earth-nature, and among these growths. Soma plant symbolizes that element behind all sense-activities and their enjoyments which yield the divine essence (Aurobindo, Vol. X. p. 249).

Soma is the sun in its enlightenment; it is also moon in its beauty, charm and enjoyment; it is an elixir of life, being so exhilarating; it is a healing balm for all mental and supramental ills and injuries, and therefore, it has been symbolized by a conceptual plant, not one belonging to our biological flora, which though never existed, was always equated with a medicinal plant of hypnotic and exhilarating properties, the number of leaves of which increases or decreases with the waxing and waning of the moon. The medicinal characteristics of all the herbs conceptually depend, as if, on the soma content in them. In the rituals, different medicinal plants of the localities have been used under the title of Soma in Soma-sacrifices. Soma is the transcendental state, and in the Yogic Samadhi is a synonym of Divine Bliss.

Indra is known to be satakraut (सतक्रतु), the one of hundred actions or activities. Dayananda translates the term satakraut as asamkhya-prajnam (असंख्यप्रज्ञ, बहुकर्मिणि ना)
(II. 16. 8; 22. 4), the one of infinite discriminating or truthful intellect, or of numberless actions. God alone is satakra}tu in the sense that His actions are cent per cent detached, whilst in human actions, one can be detached to a small percentage; if we strive, we may be p}anca-kra}tu or dasakra}tu, with five or ten per cent detached actions. Our actions are based on the expectation of fruits; they leave lingerings after the performance. But Indra, the supreme Lord, alone is satakra}tu. The Yoga Sutras define this Lord, the Supreme Purusa, in these words: The Supreme Lord is an extra-ordinary spirit unaffected by afflictions, actions, fruitions and dispositions.

Indra is the slayer of vr}tra, the coverer. When Indra symbolizes the Sun, the coverer are the clouds. When Indra is the self, the coverer is ignorance, nescience, but Indra protects rich mind in its riches.

अस्य पीत्वा शत्रुष्टो घनो बुद्धाणामभवः । 
प्राची वाजेष्ठु वाजिनम् । । (Rv. I. 4.8) 
(When hadst drunk of this, O the one of hundred activities, thou becomest a slayer of the coverers and protect the rich mind in its riches—Aurobindo).

Compare Aurobindo’s translation with Wilson’s:

Having drunk, Satakra}tu, of this (Soma juice), thou becomest the slayer of the vr}tras; thou defendest the warrior in battle.

Kra}tu is karma, act, but unattached; it is simultaneously wisdom and pra}jna, knowledge too. This knowledge can come to him only who has drunk the divine elixir, the soma, the exhilarating bliss, not the mundane wine or an alcoholic or drug preparation. It is enlightening, giver of divine wisdom and a balm for mental perturbations.

Indra smites vr}tra, the coverer, the evil, the serpent or a}hi the nescience with his vajra or the thunderbolt. This vajra is the adamantine justice, the firm determination to smite against untruth, the evil of evils, the most
ferocious demon. \textit{Vṛtra} is the shroud of thick darkness of ignorance which covers \textit{truth} and the discriminating faculty of the lower self, the soul.

Indra in smiting \textit{vṛtra} takes the help of \textit{maruts}. The \textit{maruts} represent the progressive illumination of human mentality, until from the first obscure movements of mind which only just emerge out of the darkness of the subconscious, they are transformed into an image of the luminous consciousness of which \textit{indra} is the \textit{purusa}, the representative being. \textit{(Aurobindo)}.

The \textit{maruts}, reinforced in strength will always need the guidance and protection of the superior power. In Aurobindo’s terminology (Vol. X. p. 262) the \textit{maruts} are the \textit{purusas} of the separate thought-energies, whilst \textit{indra}, the \textit{one purusa} of all thought-energy. In \textit{indra}, \textit{maruts} find their fullness and their harmony.

Let there then be no longer strife and disagreement between this whole and these parts. The \textit{maruts}, accepting Indra, will receive from him the right perception of the things that have to be known. They will not be misled by the brilliance of a partial light or carried too far by the absorption of a limited energy. They will be able to sustain the action of \textit{indra} as he puts forth his force against all that may yet stand between the soul and its consummation.
THE ASVINS AND VISVEDEVAS

In the third hymn of Book I of the Rgveda, we have 12 verses, three of which are devoted to asvins (अस्विनी), three to Indra, three to visvedevas (विस्वदेव), and three to Sarasvati (सरस्वती). Traditionally, Asvins (twins, asvinau, in dual number) are regarded to be two sons of the Sun, begotten during his metamorphosis as a horse (asva), endowed with perpetual youth and beauty, and physician (also expert surgeons) of the gods; they are the heroes of many legends; they are the subject of enumeration in hymns I. 116 and 117. अस्विनी देवानां भिषजों, इति शुद्धे: — the two asvins are the physicians of the gods, such is the Vedic tradition (Sayana).

The three main interests of human soul are: (i) thought and its final victorious illuminations, (ii) action and its last supreme all-achieving puissances, and (iii) enjoyment and its highest spiritual ecstasies. Our last object is not the sense-enjoyment; this has to be replaced by Soma satisfying the innermost realm of human complex with divine ananda. For this purpose our thought-actions have to be divinized first. A triple-sacrifice has to be performed: the cow, the horse and the soma elixir are the figures of this triple sacrifice. The two asvins are to be invoked for this purpose:

1. अस्विन वज्वरीरियो इवत्पाणी शुभस्पति।
   पुरा भूजा वनस्यम्।
2. अस्विन दुर्दंसमा नरासवीरा धिया।
   धिष्यम बनतं निर।।
3. दस्ता गुताकवं सुधा नासत्या वृक्तर्भेष:।
   जा यातं स्वर्वर्नी। (Rv. I.3.1-3)

1. Asvins, cherisher of pious acts long-armed, accept with outstretched hands the sacrificial viands.
2. Asvins, abounding in mighty acts, guides (of devotion), endowed with fortitude, listen with unaverted minds to our praises.

3. Asvins, destroyers of foes, exempt from untruth, leaders in the van of heroes, come to the mixed libations sprinkled on the lopped sacred grass.

(Wilson).

The three epithets of *asvins* in these verses are *dravat pani* (द्रवत पाणि), *subhaspati* (शुभस्पति) and *purubhuja* (पुरुभुज). *Purubhuja* (also V.73.1) is not long-armed, it is "much enjoying"; *subha* like *ratna* or *candra* stands for light and enjoyment. Asvins are riders on horse; this horse, *asva*, is symbolic of force, life-energy, nervous force or *prana* (प्राण). *Asvins*, again, are gods of enjoyment, seekers of honey; they are the physicians, they bring back youth to the old, health to the sick, and the wholeness to the maimed. In movements, they are swift, violent and irresistible, their chariot is so well-known for swiftness. They are like birds in swiftness: *अभिवना हृरिणाविव भौराविवानु यवसाम्*। *हंसाविव भवताम सुताम उपम॥* (Rv. V. 78.2) like the mind; like the wind: *मनोजन अभिवना वातरह॥* (Rv. V. 77.3). They bring in their chariot ripe or perfected satisfactions to man, and they are creators of bliss, *mayas* (समविन्नि रवसा नूतनेः मयोपुष्टा सुरुषीती गमेम; Rv. V.77.5).

All these characteristics indicate that the Asvins are twin divine powers whose special function is to perfect the nervous or vital being in man (*pranamaya kosa*) in the sense of action and enjoyment. And simultaneously, they are powers of Truth, of intelligent action, of right enjoyment; they are powers that appear with the Dawn; effective powers of action born out of the ocean of being, who because they are divines are able to mentalize securely the felicities of the higher existence by a thought faculty which finds or comes to know that true substance and true wealth. (*Aurobindo*, Vol.X.p.78). For we have in the Vedic Texts:

या दवा सिंचुमातरा मनोतरा र्मीणाम ॥
धिया देवा बसुबिवा ॥ (Rv. I. 46.2)
Who are divine, of pleasing appearance, children of the sea, willing dispensers of wealth, and granters of dwellings, (in recompense of) pious acts. (Wilson).

They are givers of that impelling energy for the great work which, having for its nature and substance the light of the truth, carries man beyond the darkness. We have translated the hymns I. 46 and 47, which would show the nature of these Asvins, which carry man to their ship, to the other shore beyond the thoughts and states of the human mind, आ नौ नाभा मतीना यातं पाराय गतवे (Rv.I.46.7), to the supralentral consciousness. Surya (सूर्य), the daughter of the Sun, mounts their car as their bride.

In I.47.2, we have: त्रिबंधुरेण तिब्रुता सुपीवासा रथेन यात्रायणिना। That is, "Come asvins with your three-columned triangular car", and then in I. 47.4, we have: त्रिपद्धर्के ब्रह्मिष्ठे विश्वाभद्वर्म बद्धे वष्ट्वं विमिख्यते। i.e., "Omniscient (visvavedasa) Asvins, stationed on the thrice-heaped sacred grass, sprinkle the sacrifice with the sacred juice". In their cars, these Asvins bring to us riches from the firmament or the sky beyond,—such riches which most of us covet (I.47.6). Evidently these riches are from the innermost realm of our life-complex, from the region of the vijnanamaya (विज्ञानमय) and the anandamaya (आनन्दमय) kosas.

Nasatya and Asvins—When we talk about Asvins, we refer to vayu (वायु) who supplies the vital forces, brings his steeds of life; here he calls the Asvins who use the vital forces, ride on the steed. The Asvins like gods descend from the truth-consciousness, the rtam (र्तम्); they are born and manifested, from Heaven, from dyau, the pure mind, the mental realm; their movement pervades all the worlds,—the mental, the vital and the physical (manomaya, pranamaya and annamaya),—the effect of their action ranges from the body through the vital being and the thought to the superconscious truth too. It commences indeed from the ocean, from the vague of the being as it emerges out of the subconscious and they conduct the soul over the flood of these waters and prevent its foundering on its voyage. They are, therefore, Nasatya (नासत्य), lords of the move-
ment, leaders of the journey or voyage. *

These Asvins help man with the truth which comes to them, especially by association with the Dawn, with *surya* (सूर्य), Lord of Truth, and with *surya* (सूर्य), his daughter, but they help him move characteristically with the delight of being (*sat*). They are lords of bliss, *subhas-pati* (सुभस्पति); their car or movement is loaded with the satisfactions of the delight of being in all its planes, they bear the skin *driți* (दृति), full of the overflowing of honey: (*दृति वहे यथृतममच्छिन्ना, IV. 45.3); they seek the honey, the sweetness, and fill all things with it. They, as Aurobindo says, are, therefore, effective powers of the *ananda*, which proceeds out of the truth-consciousness (*sat-cit*), and which maintains man in his journey. They are specially riders or drivers of *horse, asvins*, as their name indicates,—they use the vitality of the human being as the motive force of the journey: but also they work in the thought and lead it to the truth. They give health, beauty, and wholeness to the body; they are the divine physicians.

I shall quote here only two verses from the Rgveda IV. 45.

* Nasayta (नासयत्य) may be patronymic; grammarians derive it from *na+asaty* (न+प्रसत्व) = true = not false. Aurobindo derives it from *nas* (नस्), to move: Nasayta are *asvins*, since they are described as “swift-footed”, “fierce-moving in their paths” etc.
the worlds towards the enjoyment rich in offerings
that makes through to the goal.


Asvins, Sarama and Panis—In the wideshinings of
the Dawn, these Asvins rise; for dawn is the illumination
of the truth rising upon the mentality to bring the day of full
consciousness into the darkness or half-lit night of our
being. She comes as Daksina (दक्षिणा), the pure intuitive
discernment on which Agni, the God-force, in us feeds
when he aspires towards the Truth or as Sarama, the
discovering intuition, who penetrates into the cave of the
subconscient where the niggard lords of sense-action (Panis,
पणिः) have hidden the radiant herds (cows) of the Sun and
gives information to Indra, the self. Then comes the lord
of luminous Mind and breaks open the cave and drives
upward the herds, udajat (उदाजत्), upwards towards the vast
truth-consciousness, the own home of the gods. Our con-
scious existence is a hill (adri, अद्रि) with many successive
levels and elevations, sanuni (सानूनि); the cave of the sub-
conscient is below; we climb upwards towards the godhead
of the Truth and Bliss where are the seats of Immortality,
यत्रामृत्तास भावते (Rv. IX. 15.2). (Aurobindo, Vol. X. p. 319)

This is how, one can penetrate into the mystery,
with which are associated Asvins, Indra, Sarama, Panis,
cows, the hill, the cave, the allegory of stolen cows by
Panis, and their search.

Whilst commenting on 1.89.3, Wilson says in his
notes, that asvins are so termed either from having horses
(asravavantau) or from pervading all things, the one with
moisture, the other with light. According to Yaska, who
also states the question: who are they? which is thus
answered: according to some, (i) they are heaven and
earth, (ii) to others day and night, (iii) according to
others, the sun and moon; and (iv) according to tra-
ditionalists (aitihastikas, ऐतिहासिक), they were two virtuous
princes (Nir. 12.1). Dayanand interprets Asvins diffe-
rently at different places according to the relevant context;
for example in II.31.4, Asvins are suryacandramasaus,
सूर्यचन्द्रमासू (the sun and moon); the word "asvinaus" is
followed by *pati, palayitaram* (पालवितर, the two protectors), a word which is translated as the “two husbands” (of Surya). In interpreting II. 39.7 Dayananda interprets Asvinau as wind and fire (*vayu* and *agni*); again in II.39.8, to him, *asvinau* denotes a pair of leaders, acquainted with wide knowledge—सकल विद्वानां नारी—सकल विद्वानां नारी; again in II. 41.7, we have the word *asvina* along with *nasatyā* and *asva-vat*, and *gomat*; here the word *asvina* has been translated as *vyapana-silau*, (व्यापनशीलो), the two widely-present, and he interprets the term as “teacher-preacher” pair: of course *nasatyā* is a pair free from *untruth*; and probably he hints at another pair of “air-fire-driven space craft” (वायु-अग्नि यान). *Asvinau* is also a pair of *prana* and *apana* (the in-breath and out-breath, प्राणपानाः).

**VISVEDEVAH**

The word *visvedevah* (विस्वेदेवः:) is of common occurrence in the Vedic Texts, literally meaning “all devas”, usually translated as “all-gods”. I would rather put it as “all Nature’s bounties”, because the word “god” has in it a stink of polytheism.

The hymn I. 3 has three verses 7-9 associated with *visvedevah*; Wilson and Aurobindo translate them as follows:

अष्टादशवर्षीती विष्वेदेवास आगत 
दार्शासो दासुष्ण: सुतम् ॥ (7)

Universal Gods, protectors and supporters of men, bestowers (of rewards), come to the libation of the worshipper.

(O fosterers who uphold the doer in his work, O all gods, come and divide the soma-wine that I distribute.—Aurobindo).

विष्वेदेवासो अप्तुर्द: सुतमागमन तौणय: ।
उस्मा इव स्वस्वराणिः ॥ (8)

May the swift-moving universal Gods, the shedders of rain, come to the libation, as the solar rays come diligently to the days.
(O all-gods, who bring over to us the Waters, come passing through to my soma-offerings, as illumined powers to your places of bliss.—Aurobindo).

विकीर्द्वेदवानो अविच एहिमायासो अद्रुहः। मेध्य जुगत सब्जय: ॥ (9)
May the universal Gods, who are exempt from decay, omniscient (ehimayasaḥ)*, devoid of malice, and bearers of (riches), accept the sacrifice.
(O all-gods, you who are not assailed, nor come to hurt, free-moving in your forms of knowledge, cleave to my sacrifice as its upbearers.—Aurobindo).

These Nature’s bounties appear to constitute a class, but not enumerated; nowhere in the Vedic Texts are we given the details of these divinities. Perhaps some of the Nature’s bounties are specified in terms of agni, vayu, varuna, surya (aditya), mitra etc., but others still left un-enumerated are covered under the title visvedevah, since our environmental bounties are hundreds in number. In the famous santi-mantra (Yv. XXXVI. 17), dyau, antariksa, prthivi, apah, osadhayah, vanaspatayah, having been enumerated, we have the term “visvedevah” which stands for the entire rest, not covered so far in the list. Dayananda translates the term as sarve divya guna yuktah (सर्व दिव्यगुण-युक्तः), i.e. all the persons or illuminating (or full of wisdom) attributes (II. 3.4). In the hymn II. 41, we have the devatas as indra, vayu, mitra, varuna, asvinau, sarasvati, dyava-prthivi (Heaven and Earth), and in the midst of this galaxy, we have visvedevah too (II. 41.13), where this term is translated by Dayananda as “sarve vidvansah”, all learned. When the verses are to be interpreted at the level of society, Dayananda’s interpretation is very appropriate; and again when interpreted at other levels, the all-gods represent all mental and supramental faculties, and at the cosmic level, all Nature’s bounties.

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* Ehi, एहि—come; ma yasih, मा यासि:—do not go away, and hence free-moving in your forms, as given by Aurobindo. Sarvatah praptaprajnāh, सर्वतः प्राप्तप्रज्ञा: Or सर्वतो प्राप्तप्रज्ञा:, who have obtained knowledge universally—Sayana.
Sarasvati, without the least doubt is the Divine Speech (Ait. Br. II. 24; III. 1, 2); she is plainly and clearly, the Goddess of Word, if we speak in terms of symbolism. It speaks of the Supreme Lord also: amongst His various names, one name would be Sarasvati, since as Dayananda says, who else could be the Highest Supreme associated with the revealed knowledge? Our Lord has manifested Himself in His creation and in His word as knowledge personified.

The word "sarasvati" is derived from the root sr, gatau (ृ, गती) or to move; deriving from this root, one has saras (सरस्), which with the particles matup (मतुप) and nip. (नि) gives the word sarasvati. Saro or saras means knowledge, or transcendental science—सरो सरसं नाम विज्ञानं, विज्ञानं नाम विविधं यत्र ज्ञानं तत् विज्ञानम् and the one in whom such knowledge is sustained is sarasvati,—सरो नाम विज्ञानं विविधं यस्या सा सरस्वती. Dayanand also derives the word similarly.*

Devaraja Yajvan, the commentator on Yaska's Nirukta, derives the word as "sarah prasaranamasyastiti", सराह प्रसरणमस्यास्तिति i.e. Sarasvati is one whose expanse is this entire creation. We have a very significant verse in which the Supreme Lord is represented as Sarasvati:

रस्वती देवयन्तो हृदये सरस्वतीमध्ये तायामाने।
रस्वती सुकृतो अद्भुतत्सरस्वती दायुते बार्यं वातु। (Rv.X.17.7)

Men aspiring for transcendental knowledge invoke the Lord Sarasvati; when one aspires to undertake sacred works for the good of all (adhvara), they also invoke Sarasvati. This Sarasvati blesses all of them.

* (सरस्वती) सर: प्रव्दित्था वानाबो मृणा विद्वाने मस्या सा धर्मविद्याप्रणिता वाहा।
सर्वत्रांभन्त्ये सुरुः उन्म. IV. 189; ओने मत्वर्षाभुः सू भाषारुपः प्रयत्नविनम्। सरस्वते
प्राप्नुर्वतनि सर्वा विद्या चेन तत्सरः।
who dedicate themselves for noble ends.

According to Aurobindo, *sarasvati* means “she of the Stream, the flowing movement”, and is therefore, a natural name both for a river and for the goddess of inspiration. “But by what process of thought or association”, says Aurobindo, “does the general idea of the river of inspiration come to be associated with a particular earthly stream? And in the Veda, it is not a question of one river which by its surroundings, natural and legendary, might seem more fitfully associated with the idea of sacred inspiration than any other. For it is a question not of one, but of seven rivers always associated together (*sapta-sindhavah*, सप्तसिंधवः) in the minds of the Rsis and all of them released together by the stroke of the god Indra when he smote the Python who coiled across their fountains and sealed up their out-flow. It seems impossible to suppose that one river only in all this sevenfold outflowing acquired a psychological significance while the rest were associated only with the annual coming of the rains in the Punjab.* (Aurobindo, Vol. X. p. 88)

The word *sarasvati* occurs in three contexts particularly: (i) her invocation alone, (ii) her invocation along with various seven or more terms, which in later period came to be known as the names of several rivers in Northern India, particularly the Punjab, and (iii) her invocation along with the terms as Ila, Mahi and Bharati. Perhaps Mahi and Bharati may be identical. For we have a reference to “*tisro devir*” (*the three enlightened ones*) :

इठा सरस्वती मही तिस्रो देवीयंवोभूत: ।
बाहि: सीदन्तविसिष्ठ: । (Rv. I. 13.9)
May the three undecaying goddesses, givers of delight, Ila, Sarasvati and Mahi, sit down upon sacred grass. (Wilson).

* इसमें गंगे यमुने सरस्वति शुद्धि स्तोंम सचि पश्चिमः ।
प्रतिस्किष्मा महेष्ये विवस्त्वया त्रींजोकीये शृङ्खळ्या मुनोभयं । (Rv. X. 75.5)
According to the Nirukta, these seven are the streams of mid-space, i.e. of the vital and mental realms.
The translation has been considerably improved upon by Aurobindo: "May Ila, Sarasvati, and Mahi, three goddesses, who give birth to the bliss take their place on the sacrificial seat (barhih), they who stumble not", or "who come not to hurt", or "do not hurt (asridhah, अस्रिद्धा:) . Aurobindo further says that "the epithet means, I think, they in whom there is no false movement with its evil consequences, (duritam, दुरिति), no stumbling into pit falls of sin and error."

The same idea occurs in another verse of the Rgveda:

आ नो यज्ञ भारती सूपङ्गेष्विषयः मनुष्यविद्ध चेतभवत्वी।
तिस्व देवीविहिरिवे स्यों सरस्वती स्वप्सि सदन्तु। (Rv. X. 110.8)
May Bharati come speeding to our sacrifice and Ila hither awakening our consciousness (or knowledge or perception) in humanwise, and Sarasvati,—three goddesses sit on this blissful seat, doing well the work. (Aurobindo).

The post-Vedic mythology regards Ila as the earth, the bride of Visnu; Sarasvati, the goddess of eloquence, and wife of Brahma; the third, synonymous with speech, is called the wife of Bharata, one of the Adityas,—of course, this mythology is meaningless in context with our Vedic hymns.

Considering the various passages of the Vedic Texts, Aurobindo comes to the conclusion that sarasvati is the word, the inspiration that comes from the rtram, the Truth-Consciousness. Light in the Veda is a symbol of knowledge, of spiritual illumination; Surya is the lord of supreme sight, the Vast Light; brhat jyotih (बृहत्वृज्ज्योतिः:) or the True-Light, rtram jyotih (र्त्रम् ज्योतिः:) (There is always a type of association between rtram and brhat in the Vedic Texts). Shall we not associate a sort of parallelism between satyam, rtram and brhat on the one hand, sarasvati, ila and mahi on the other? Mahi is the luminous vastness of Truth; she represents the largeness, brhat, of the super-conscient in us containing in itself the truth, rtram. She is, therefore, for
the sacrificer like a branch covered with ripe fruit (*varutri dhisana, वरुत्री धिषणा)*.

आ ग्ना अग्न इहासे होतां रब्रष्ट्ह् भारतीम्।
बहुत्री धिषणां सह।। (Rv. I. 22. 10)

Youthful Agni, bring hither for our protection the wives (of the gods) Hotra, Bharati, Varutri and Dhisana. (*Wilson*).

There is a good deal of sense when Aurobindo (Vol. X. p. 91) says, that as *sarasvati* represents the truth—audition, *sruti* (श्रुति) which gives the inspired word, so *ila* represents *drsti* (दृष्टि) or truth-vision; thus *drsti* and *sruti* are the two powers of the seer of the truth (*kavi* or *rsi*), thus a close relation between *ila* and *sarasvati*; and *bharati* or *mahi* is the largeness of truth-consciousness, which, dawning on man’s limited mind brings with it the two sister puissances. This is one way of explaining the triad.

This triad has also to be worked out on other planes also:

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<th>Truth-consciousness</th>
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<tr>
<td>Satyam</td>
<td>Ila</td>
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<td>R̐tam</td>
<td>Sarasvati</td>
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<td>Dr̟sti, insight</td>
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<td>Sruti-word</td>
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*Sarasvati as one of the sapta-sindhūs—The Vedic literature is abundantly rich in referring to heptads or groups of seven: the seven delights, *sapta ratnani* (*सप्त रत्नाणि*), seven tongues or flames of fire, *sapta arcisah* (*सप्तार्चिसः*), *sapta jvalah* (*सप्त ज्वालाः*), seven forms of rays,

*Youthful Agni, bring hither for our protection the wives: Hotra, Bharati Varutri and Dhisana (*Wilson*). Varutri does not refer to a mythological goddess; it means *varaniya* (*वरणीयः*), which means one worthy of being chosen, preferred, who is excellent; Dhisana is synonymous of *vac* (*वाच्*) or *vag-devi* (*वागदेवी*), the goddess of speech. (*Wilson*).
cows, *sapta sindhavah* (सप्त सिन्धवः), or seven mothers, *sapta matarah* (सप्त मातारः), seven fostering cows, *sapta dhenavah* (सप्त धेनावः), and of course the seven seers (Bears), *sapta rsayah* (सप्तरसयः).

Just as we have the importance of heptads, we have dyads and triads also. Some of the significant dyads are: (i) divine and human, (ii) mortal and immortal; (iii) *rodasi* or heaven and earth, (iv) mind and body, (v) living (soul, *cetana*, चेतन) and non-living (matter or *jada*, जड़), (vi) father and mother and so on. When heaven (*dyau*) and Earth (*prthivi*) symbolize two forms of natural energy, the mental and physical consciousness, they are no longer the father and mother, they become two-mothers. (*Aurobindo*, Vol. X. p. 93).

Amongst the well-known triads, we have (i) threefold divine principle, *sat-cit-ananda*, (सत्वतिर्मन्द), divine existence, divine consciousness and divine bliss, (ii) threefold mundane principles: mind, life and body corresponding to the three realms, mental sheath (*manomaya kosa*), vital or life-sheath (*pranamaya kosa*), and physical or material sheath (*annamaya kosa*). The three divine principles, *sat*, *cit* and *ananda*, combine with three mundane principles, mind, life and body, with a *uniting link* as the seventh one gives to the fullness *seven principles* (see *Aurobindo*, Vol. X. p. 93).

\[
\begin{align*}
\text{Mind (manas)} & \quad \text{anand (bliss)} \\
\text{Life (prana)} & \quad \text{Joint link (rtam brhat)} \\
\text{Body (sarira)} & \quad (mahan arnava) \quad \text{sat (existence)} \\
3 & + 1 \quad + 3 = 7
\end{align*}
\]

*Rtam brhat* (रत्रम ब्रह्मत) is the same as *mahan arnava* (महान अर्नव) or the Cosmic Mind or Cosmic Intelligence of the Vedic Texts, a link between the individual minds, and a link between in the infinitesimal individual mind and the Super-Mind.

In these terms, we have to understand *sarasvati* about which the Text says (I. 3. 11-12):
Sarasvati, the inspirer of those who delight in truth, 
the instructress of the right-minded, has accepted our sacrifice.

Sarasvati makes manifest by her acts a mighty river 
and (in her own form) enlightens all understandings. (Wilson).
We have seen what the seven rivers, sapta apah, sapta sindhavah, sapta dhenuvah, or sapta gavah, or saptagau are. The seven waters are not merely seven channels, they are the waters of being (ap means to move, to flow, i.e. also to bring into being. cf. apatya, अपत्य, a child). Let us now see what these usas, (उषा), or dawns are. The hymn 30 of the First Book has verses devoted to Indra and Asvins and three to Usā. We have the following lines:

कस्त उषा: कःग्रिये भृजो मतीः अमर्यः।
कं नहसे विभावरी॥ (20)
Usas, who are pleased by praise, what mortal enjoyeth thee, immortal? Whom, mighty one, dost thou affect?

वर्ष हि ते अमयं यातृतद्य रराज्यात्।
अस्ये न चप्पे अभवे॥ (21)
Deffusive, many-tinted, brilliant (Usas), we know not (thy limits), whether they be nigh or remote.

त्वं लेख्मिरंगानं बाजेमिरुखं हिंदितव:।
अस्ये रधि निघायः॥ (22) (Rv. I. 30.20-22)
Daughter of heaven, approach with these viands, and perpetuate our wealth.

The third Book has a beautiful hymn, III. 61, devoted to Usā. I shall reproduce here Aurobindo's translation of only one verse:

श्चरावन्दी दिवो अकर्मोत्तरा
रेवति रोदसी चित्रमस्थात्।
आवावस्मन उवसं विभावी
वामेषि द्रविष्ण भिष्मामण।॥ (Rv. III. 61.6)
By heaven’s illuminings one perceives her a bearer of the truth and rapturous she comes with its varied light into the two firmaments. From Dawn as she approaches shining out on thee, O Agni, thou seest and attainest to the substance of delight.

The words go=cow, asva=horse, ghṛta=water or clarified butter, vira=man or hero, apatya or praja=offspring; hiranya=gold, vaja=food or even plenty are only the physical or ritualistic renderings of the terms, and similarly usa=dawn is a rendering of the physical or cosmic plane. These terms refer to deeper mystic meanings when applied to mental and spiritual realms.

It does then not mean that usa is not the physical dawn; according to the genius of Vedic expressions, one is gradually elevated from a lower realm to higher realms with deep inner meanings. We shall have in a few phrases, sometimes in one or two verses even, a reference to the dawn with which all of us are well-acquainted, and then the Divine Poetry would take us to the higher unknown and so far unrealized regions.

Dawn of the mystic meaning is the giver of cows, horses and other cattle; sometimes it is the bestower of food and wealth. In that case, it could not be the physical dawn, nor cows, horses, gold or food could be the mundane gifts of a household.

The Vedic Dawn is associated with cow (the lost cows), the sun, panis and their cave, indra, brhaspati, hound sarāma and angirāsas. The cows of the sun, and so the horses of the sun are a symbol for light. Sayana interprets cow (gauh) so often as rays also and sometimes as water. But in such contexts, we ought to take the word in a double sense, “light” as the true significance and “cow” as the concrete image and verbal figure. (Aurobindo, Vol. p. 119). For example, in I. 7.3 we have “vi gobhir adrim airayat”, विगोभिरद्रिमायात् (charged the cloud with waters.— Wilson; go=water).

इन्त्रो दीर्घाय चक्षस आ सूर्यं रोहयतू दिवि।
विगोभिरद्रिमायात्॥ (Rv. I. 7.3)
Indra, to render all things visible, elevated the sun in the sky, and charged the cloud with (abundant) waters.—*Wilson.*

Indra for far vision made the sun to ascend to heaven; he sped him all over the hell by his rays.—*Aurobindo.*

The *go's* or cows are concealed by the enemy *vala,* (वल), by the Panis (पणिस:) and on this occasion, the invocation to Indra is “Thou didst uncover the whole of *vala* of the cows”. Evidently *vala* is the concealer, the withholder of Light, and it is the concealed Light that Indra restores to the sacrificer. This recovering of the lost or stolen cows is constantly spoken of in the Vedic hymns. These cows are not the physical herds of stolen cows by the Dravidians, but the shining herds of the Sun, of the Light (that burns within all of us). The verses I.4.1,2 have a reference to this type of cow, the light. Here we have a reference to Indra, the maker of perfect forms who is as a good milker in the milking of the cows, that his ecstasy of the Soma drink is verily “cowgiving”, *goda id revato madah* (गोदा इदु रेवतो मद:) . “It is the height of absurdity and irrationality”, as Aurobindo says, “to understand by this phrase, that Indra is a very wealthy god, and when he gets drunk, exceedingly liberal in the matter of cowgiving.” The fact is that the cow is the symbol of Light and that Indra, when full of the Soma ecstasy, is sure to give us the Light. (*Aurobindo, Vol.X.*p.120)

Dawn is also often described as *gomati* which then means luminous or radiant; she is again not only *gomati* but *asvamati* too; she has always with her her cows and her horses. She creates light for all the world and opens out the darkness as the pen of the cow (cow is a symbol of light):

ज्योतिषिवशस्र्मेभवनायक्षतारी
गावो न ब्रजः व्युष्णा आवर्तम: ॥ (Rv. I. 92.4)

1. सुरूप कृत्तमुत्रेव तुहुःधिमिव गोदुहे । ज्ञृतमिस वदव वदव ॥
उप न: स्मरना गहि सोमस्य सोमपाय: पिप । गोदा इदु रेवतो मद: ॥

(Rv. I. 4.1, 2)
Dawn is then further said to be drawn in her chariot sometimes of ruddy cows, sometimes by ruddy horses: *yunkte gavam arunanam anikam* (युंक्ते गवाम अरुणानाम अनिकम्), which clearly means “her host of ruddy rays”. (I.124.11). She is further described as the mother of the cows or radiances; *gavam janitri akreta praketum* (गवाम जनित्री अक्रेता प्रकेतम्) (I.124.5), the mother of the cows (radiances) has created vision. She is the leader of the shining herds; (गवां नेत्री) (VII.76.6); she is the mother of the herds, the guide of the days; गवां माता नेत्य्यामरोचि (VII.77.2). Finally, it has been very clearly mentioned that “her happy rays came into sight like the cows released into movements”— प्रति भद्रा अदृश्य गवां सर्गों न रक्षयः (IV.52.5); and further, “the cows (rays) remove the darkness and extend the light,” सं ते गावस्तम आवर्ततिर्य योगिः च चालिते वन्हू (VII.79.2).

Further in a hymn (VII.75.7), dawn is described as sharing in the action of the gods by which the strong places where the cows are concealed are broken open and they are given to men: सत्यास्लेभिभिन्नी महदृष्टिकटिक्य स्वप्नविवधं गजः। स्वदूर्दृढ्यनि ददुसिक्रेयां प्रति गाव उपमं वावशन्त (True with the gods who are true, great with the gods who are great, she breaks open the strong places and gives of the shining herds; the cows low towards the dawn); and then in the next verse, she is invoked to establish for the sacrifices a state of bliss full of the cows (light), of the horses (vital force) and of many enjoyments*. Thus it is clear that when we talk of *usaha* and the herds that she gives, we refer to the shining troops of Light recovered by the gods (and the *angirasa rṣis*) from the strong places of *vala* and the *panis* and the wealth of cows for which a devotee prays is no other than a wealth of this same enlightenment. This invocation is not only for luminous delight or luminous plenitude, so often it is for luminous impulsion or force:

उत्त नो मोहतीरिः आ वहा दृष्टादिति:।
साकं सूर्यस्य रविमभिः॥ (Rv. V. 79.8)

Bring to us, O daughter of heaven, luminous impul-

* नो नू गोमदु बोरवदु भेष्ठि रत्ममुयो श्रवावत्म पुर्वोजोऽप्रस्वे॥ (Rv. VII. 75.8)
sions along with the rays of the Sun. Here gomatirisa (गोमतीरिषा) is not luminous or radiant food (as Sayana interprets), and much more absurd would be to interpret it as “food of cow or cow’s flesh.”

SVAR LOKA

We are placed on the Earth (prthivi), may we rise to the antariksa,, the interspace over which extends our atmosphere; may we then rise to the celestial space, dyauh, the superspace of galaxies, stars and other luminous bodies; may we then further rise to the svar loka, much beyond the celestial one, the supra-celestial. So speaks a verse of the Yajurveda.¹ (XVII.67). Of course, it is not the physical body of ourselves that would be taken away on this sojourn; no space-craft can take us on this flight. This flight or movement is in our interior realm; prthivi (पृथ्वी) or Earth represents exterior body, mundane and physical, the annamaya (अन्नमय); antariksa (अन्तरिक्ष), the atmosphere with winds is the realm of vital forces, the pranamaya (प्राणमय); and beyond it is the realm of mental behaviours, the psychological, the manomaya (मनोमय). But ultimately, we have to go a little beyond it, which is the svar loka; the non-material innermost sheaths of enlightenment and divine bliss, the vijnanamaya (विज्ञानमय) and the anandamaya (आनन्दमय).

The conquest or recovery of the Sun and the Dawn is a frequent subject of allusion in the hymns of the Rgveda. Sometimes it is the finding of Surya, sometimes the conquest of Svar, the world of supra-sun. This Svar is not a synonym of Surya; from several passages of the Vedas, it is clear that Svar is the name of a world, a realm which is beyond heaven,—above the ordinary rodasi (रोदसी), Heaven and Earth. We have occasionally a reference to svavatih apah (स्ववती: अप:), supra-heavenly water,—not the physical water; it is also saranavatih (सरानवती:), the moving one. The thunderbolt of Indra is known as svaryam

¹ पृथ्वियाःप्रकाशमुद्रयतरिश्चमहङ्गमन्तरिश्च दिवमार्गम्। दिवो नाकस्य पुष्ठात् स्वर्येन्तरिश्चमार्गम्। (Yv. XVII. 67)
asmanam (स्वर्यमात्रानम्) the supraheavenly stone, which is not the ordinary thunderbolt;—it is the adamantine justice of firm determination, with which the clouds of darkness and ignorance are mercilessly smitten. Indra is also known as the presiding deity over this supraheavenly realm; he is svarpati (स्वर्यपति:), a Lord of supra-celestial region. Svar-realm is also known as uru-loka, the wide other world, उरू नो लोकमनु नैपि विद्वानु स्वर्यम्योतिरभम् स्वसित। (Rv. VI. 47.8).

We have already seen that the cows of the Vedic Texts are the hidden rays of the Dawn or of Surya (the sun); their rescue out of the darkness leads to or is the sign of the uprising of the sun that was hidden in the darkness; this is known as the conquest of Svar, the supreme world of Divine Enlightenment; and again then the Svar-world is the world of Divine Truth. The conquest of this Divine Truth is the highest objective of human aspirations.

Let me end this little note on the Svar-realm with a few Vedic passages, out of many:

1. युं दूर सूर्यं विबिंदद्वुर्यं स्वर्यविष्ण स्तमांस्यमहं निद्रेण। (Rv.VI.72.1)
Ye found the Sun, Ye found Svar, Ye slew all darkness and limitations.

2. स्वर्यच्छ बेदिद सुदूरशोकर्मकमिणि यज्ञोति शहुर्यंध्र स्वस्तोऽ।
अथ न तमासि दुखिता विचले पुष्पशकार नूतयो अभिषिद्ध। (Rv. IV. 16.4)
When by the hymns of illumination (arkaih), Svar was found, entirely visible, when they (angirasas) made to shine the great light out of the night, he (Indra) made the darkness ill-assured, so that men might have vision.

3. उरू नो लोकमनु नैपि विद्वानु स्वर्यम्योतिरभम् स्वसित।
(Rv. VI. 47.8)
Thou in thy knowledge leadest us on to the wide world, even svar, the light which is freedom from fear, with happy being.
4. व्यस्तभन्न रोदसी बिषण्वेते दादर्थ पृथिवीमभितो मयूरः।
(Rv. VII. 99.3)
उसं वेश्याय चक्रयुक्त लोकं जनयन्ता सूर्यमुपालमनिम। (Rv. VII. 99.4)
Thou didst support firmly, O Visnu, this earth and heaven and uphold the earth all around by the rays. Ye two created for the sacrifice the wide other world, bringing into being the Sun, the Dawn and Agni.

5. भजन्तो बुतमतरत्न रोदसी अप उरक्ष्यायः चक्रिते।
भूतु कथे बुषाणुमयाहुः कन्ददायसो गमिन्थिपु! (Rv. I.36.8.)
Human beings, slaying the coverer (vytra), have crossed beyond both earth and heaven and made the wide world for their dwelling.

Thus this Svar loka of supra-celestial wideness, the one of illimitable light is supra-mental heaven, the heaven of the transcendental truth and bliss; of the immortal beatitude, and the light which is its sustenance and constituent reality, is the light of truth. This is how Aurobindo also sees it and Dayananda also puts it. (cf. Dayananda on II.23.3; सूर्यवृद्धिक्षात्रकाशादानविद्यात्तकार निवर्तये*).

Angiras and Angirasa

Both these words, angiras (आंगिरस्) and angirasa (आंगिरस) are very popular in the Vedic texts. Of course, the names of the seers and their descendents are also associated with such terms as Angirasas, Atris and Bharadvajas, but I shall take up the term angiras as such, not as a proper name associated with a historical person, or a mythological concept. In several verses of the Rgveda (and also other Vedas), the discovery of Agni or man-produced fire is attributed to the angiras or atharvangiras¹, the seer or the class of seers, whose names

1. स्तवामने प्रफुरसो गुहा हितः—
   मन्तवर्तिणियः समसनेन बने बने।
   स जायसे समवायम: सहो भवतु।
   स्तवामि: सहस्रमुद्रम्यति:। (Rv.V.11.6)
Aurobindo regards angiras यsis as flame-powers of Agni and the bhrgus as the solar powers of Surya.
appear as seers, *rsi* or *rsis* of hymns or some of their verses.

But then in the Rgvedic text, we have a reference to seven original *angirasa rsis*, as human fathers, *pitaro munisyah* (पितरो मनुश्यः), who discovered light and made the sun to shine and finally ascended to the Heaven of the Truth; then these *angirasas* are also spoken of or in connection with the finding of the cows. Whereas on the one hand, they appear to be deified human fathers, they are described as heavenly seers also, as sons of gods, sons of heaven, heroes and powers of the Asurah, the mighty Lord:

\[\text{हमें भोजा अज्ञिरसों विहुः‌} \\
\text{दिवस्तुलसो अनुरस्य बीरा:} = \text{(Rv. III. 53.7)}\]

Then again, we have such passages in which our *angirasas* are symbolically powers of *agni* (Fire), sometimes forces of symbolic light and flame, and so often, they appear to coalesce into a single seven-mouthed *angirasa* with his nine and ten rays of the light: नवभे अज्ञिरे दशभे तपतास्येः.

In the Unadikosah there is a Sutra *angirah* (IV.237), about which Dayananda writes:

\[\text{अज्ञिति प्रांत्योति जनाति वा स अज्ञिर्:} = \text{ईन्द्रोश्चिन ऋषिस्मेऽदि वा।} \\
\text{तस्यापाप्यमाण्यिर्स्रस:} = \text{असि प्रत्यक्ष्य इहवदामम्:।} \]

This means, that one who achieves, attains, or knows, or perceives is *angiras*, the Lord, the Agni, the seer too. The diminutive of *angiras* is *angirasa*.

A similar derivation has been accepted by all authorities. The words *angiras* and *agni* are closely associated. Both may be derived from the root √*ang*, a nasalized form of √*ag*, meaning *gati-pujanayoh*, or movement, action, or light, and also adorable. In *agni*, we have a sense of brilliant or burning light, and we have numerous associated terms of similar connotations: *agni*, fire; *angati*, fire; *angara*, (अगः) a burning coal, and *angiras*, which could mean flaming, glowing or burning. And this is
why, in Indian traditions *angirasas* are in their origin closely connected with Agni.

These Angirasas are the devatas of the hymn X.62. 1-6; they are the sons of Agni: ते अज्ञिरस: सूर्यस्ते अग्नि: परिज्ञिरे (5) and have been born about him in different forms all about heaven: ये अग्नि: परिज्ञिरे विभ्यासो विवस्परि (6), and in the next clause, it is added, speaking of them collectively in the singular: नावस्य नू दशन्वयो अज्ञिरस्तम्: सृष्ट द्वेषु महते (6), nine-rayed, ten-rayed, most *angiras*, this *angiras* clan becomes together, as if, full of plenty with or in the gods.

These two verses (5-6) are to be read in coherence with the seventh one*. As said by Aurobindo, “aided by Indra they set free the pen of cows and horses, they gave to the sacrificer the mystic eight-eared kine [*asta karnyah, (अष्टकर्णः:) has been often interpreted as the cow on the ear of which the numeral figure of eight has been scribed] and thereby create in the gods, *sravas*, the divine hearing or inspiration of the truth.” From all this, one can conclude that the *angirasas* are here the radiant lustres of the divine Agni which are born in heaven (in the mental realm), therefore of the divine flame and not of any physical fire; they become equipped with the nine rays of the light and the ten, became the *most-angiras*, that is to say, most full of the blazing radiance of Agni, the divine flame, and are therefore, able to release the imprisoned light and force and create supramental or transcendental knowledge. The relation between these divine *angirasas* and the flaming lustres of Agni may also be seen from several verses, such as:

तबिनालसो दिव्यम् नवव्या
बना वनवितं भूपता रेणते। (Rv. VI.6.3)

and

कया ते अग्नि अज्ञिर सर्वः नपादापुस्तुतिम्।
वरायं देव महते॥ (Rv. VIII.84. 4)

* *इत्यः युज्ञानि: सूर्यस्ते अग्नि अज्ञिरः परिज्ञिरे (5)
बना वनवितं भूपता रेणते। (Rv.X.62.7)
In this one, we have "अनि-अन्जिक्रसू, as son of energy, (urjo-napat)"; and also V.11.6, which we have already quoted earlier; Thee, O Agni, the Angirasas found thee established in the secret place (guham hitam), lying in wood and wood (vane-vane).

And when we talk of light or fire in the Vedic texts, we do not always talk of the physical or figurative. "We must not imagine", so says Aurobindo, "that the Vedic poets were crude and savage intellects incapable of the obvious figure, common to all languages, which makes the physical light a figure of the mental and spiritual, of knowledge, of an inner illumination". (Aurobindo, Vol. X. p. 158).

Angiras is, then, not only the Agni-powers; in several verses, he has been referred to as also a Brhaspati-power. We have, for example, a line:

यो अनि-अन्जिक्रसू प्रवृत्तवा.
तृत्यमा—(Rv. VI.73.1)

Bṛhaspati, breaker of the hill (the cave of the panis) the first-born, who has the truth, the angirasa, he of the oblation.

And similarly, we have in another verse a mention of Brhaspati as the angirasa:

प्र सप्तमुखीः सत्तवादा ब्रह्माण्ड मतिरच्छा जगाति ।

य आनि-अजिक्रसू नमोऽपेशर्तन्त्रमथं चित्तं वृणं रचियं दा: ।

(Rv. X. 47.6)

The thought goes towards Bṛhaspati, the seven-rayed, the truth-thinking, the perfect intelligence, who is the angirasa, to be approached with obeisance.

Indra is also described as becoming an angirasa, or as becoming possessed of the angirasa quality (I.100.4); he would like to have all the epithets of Angirasas:

सो ब्रह्मरज्जुरश्चरस्तमर्युद्वृष्या वृषित्वसज्जित्वा वृषित्कः सब्यमभिः सब्य सन् ।

कुस्मिन्तिः कतो गातुपुमिष्येण्णो महत्तानु नो भवलिन्द्रू कृतिः ॥

(Rv. I. 100.4)
Indra in becoming the *angirasa* becomes *marutvan*, possessed of, or companioned by the *maruts*, luminous and violent gods of the storm and the lightning, uniting in themselves the vehement powers of *vayu* (wind), breath, the Lord of life, and the force of *agni*, the seer-will.

Maruts are even said to be as it were “Angirases with their Sama (साम) hymns, they who take all forms.”:

विभवस्या अंगिरसों न सामभि: (Rv. X. 78.5)

It must also be remembered that Usa has also been invoked in terms of Angirasa; Usa has been described as *angirastama*, and *indratama*. It is so, because the power of *agni*, the *angirasa* power, manifests itself also in the lightning of Indra and in the rays of the Dawn, for we have, in VII.79.2-3:

व्यज्ञते दिवो अन्तेश्वक्षून्त विषो न युक्ता उपषों यतन्ते ।
सं ते गावस्तम आवर्तविनिज्ञो ज्योतिष्ठष्टिः सचितेव बाहू। (2)
अभिरुच्य इत्रतमा मधोयस्न्तो जुविताय श्रवासिः ।
वि दिवो देवी हृतिता दधात्यज्ञिरस्तमा सुकृते वसूनिः। (3)

(Rv. VII. 79.2-3)

The Dawns make their rays to shine out in the extremities of the heaven; they labour like men, who are set to work. The rays set fleeing the darkness; they extend the light as if the Sun were extending its two arms.

Usa has come into being most full of Indra power (*indratama*), opulent in riches, and has given birth to the inspirations of knowledge for our happy going (for good and bliss), the goddess, daughter of heaven, most full of *angiras-hood* (*angirastama*), orders her riches for the doer of good works. (Aurobindo).
THE MARUTS, SARAMA AND PANIS

The hymn 6 of the First Book of the Rgveda for the first time refers to Maruts; its stanzas 4 to 9 are devoted to this devata (deity). In this sukta, there is a beautiful stanza for Indra:

केतु कुष्णनकेतते पेशो मर्याय अपेशसे ἰ
समुष्पिज्जराजयश: II (Rv. I.6.3)
Mortals, you owe your birth (to such an Indra) who with the rays of the morning gives sense to the senseless and to the formless form. (Wilson.)

The Maruts are invoked with Indra, both rejoicing and of equal splendour (मनू समानवर्धस I.6.7). Maruts are not alone; they come in troops; they stay somewhere in the region of sky or come from the solar space:

अत: परिज्ञनागहि विवो बा रोगनार्दधि (Rv. I. 6. 9).

According to the Scholiast, there is a reference to the asuras, named panis, who are supposed to have stolen cows of the gods or of the angirases, and hidden them in a cave, where they were discovered by Indra with the help of the bitch sarama. A dialogue between sarama and robbers, panis is given in the hymn X. 108, in which she conciliates them. In other passages the cows are represented as forcibly recovered by Indra with the help of the Maruts.

In another hymn I. 15, Indra not only drinks soma in the company of rtu (divinified season), but the maruts also join in it. The hymn I. 64 is collectively devoted to the Maruts, where the Maruts are the senders of rain, and ripeners of fruits:

पृष्णे शर्धाय सुमाय मन्द्यभ्यः। (1)
These Maruts are born handsome and vigorous from the sky: they are the sons of Rudra, the conquerors of the foes, pure from sin, purifiers of all, radiant as suns, powerful as evil spirits, diffusers of rain drops and of fearful forms:

(īsā śēṣāsy iva skṝvaśca vajraśca maśāya abhūta abhaṁpayas: 1
pāvakas: sūryāḥ śiv śivamānānā nā prasanaḥ chāvraṃpyas: 11

(Rv. I.64.2)

These Maruts decorate their persons with various ornaments; for elegance, they have brilliant jewelery on their breasts; lances are borne upon their shoulders; they are leaders, born from the sky, of their own accord.

(īsā śēṣāsy maśāya vaṣṭih sah: sūryōḥ prasanaḥ sthamānānā nā prasanaḥ chāvraṃpyas: 11

(Rv. I.64.4)

These Maruts are very brave persons; in the battles, they roar like lions (sīvaḥ śiv śvānumātanā, 8). On the other hand, they are benevolent to men (nāyāvat, 9); they scatter the nutritious waters; as grooms they lead forth a horse; they bring forth for its rain the fleet-moving cloud, and milk it thundering and unexhausted (6). They are vast, possessed of knowledge, bright shining, like mountains in stability, quick in motion, and like elephants, they put vigour in their ruddy mares (7). These Maruts, again, are the augmenters of rain; they drive with golden wheels the clouds asunder (11). These Maruts have been invoked for durable riches, attended by posterity and for riches reckoned by hundreds and thousands and ever increasing (15).

The hymns I.85-88 are again devoted to these Maruts, with additional informations. Sometimes, they decorate as females; they are gliders through air; they are the sons of Rudra (śrāvat śūnāvā); sometimes they yoke deer to their chariots for getting rain released from clouds; and thence they moisten the Earth like a hide with water:
Maruts have numerous achievements to their credit. Indra slays Vṛtra (the coverer) with the help of Maruts. By their power, they bore the well aloft, and clove asunder the mountain that obstructed their path; they brought the crooked well to the place (where the muni was), and sprinkled the water on the thirsty Gotama; the variously radiant Maruts came to his succour gratifying the desire of the sage with life sustaining waters (11).

Maruts are in possession of swift-moving cars in which they fly like birds along well-defined paths; they collect clouds from the firmament and release water from them.

Maruts have been invoked to come with their brilliant light-moving, well-weaponed, steed-harnessed chariots, and they descend like birds, bringing with them abundant food:

Combining with the solar rays, these Maruts willingly pour down rain for the welfare (of people):

* Based on such Vedic verses, we have a legend, that Rsi Gotama, being thirsty, prayed to the maruts for relief who thereupon brought a well from a distance to his hermitage. The same legend appears in reference to Asvins (Nasatyā) who raised up the well and made the base, which had been turned upwards. He curved mouth, so that the water issued for the beverage of the thirsty Gotama. (Rv. I. 116.9)
By scattering the clouds (or the first born of the clouds, *ahi*) and dispersing the darkness, Indra may be said to be the parent of the Sun and day light (*व्रतं बुधं जनयति चामुष्णासम्*, I.32.4). In the struggle against this coverer, Vṛtra, or *ahi* (the clouds, the darkness), Maruts also accompanied Indra, but they did not attack Vṛtra; they merely stood nigh and encouraged Indra, saying, “O Indra, O Lord, strike: show thyself a hero” (*brahmana*); for we have, “verily, Indra, thou hast slain the wealthy barbarian with thine adamantine (bolt); thou singly assailing (him), although with auxiliaries (the Maruts) at hand.”

विधीष्ठे दस्यु धनिनं घनेन एकश्वरन्तुपणाकेभिर्मिन्द्या। (Ṛv. I. 33.4)

We have in the Aitareya Brahmana [III. 16 (Xii. 5)], the lines: “when Indra had slain Vṛtra, all the deities left him, thinking, ‘He had not laid (him) low’, the Maruts only his true comrades, did not leave; the Maruts, true comrades are the *breaths*; the breaths did not then leave him”. We have a further passage in the Aitareya Brahmana: Indra, being about to slay Vṛtra, said to all the deities, ‘Do you support me: do ye call to me’. Be it so’, (they replied). They ran forward to slay. He (Vṛtra) perceived. They are running hither to slay me: well let me terrify them’. Against them he breathed forth. Before his snorting in haste, all the gods ran away, but *the maruts did not abandon him*, saying, ‘Smite, O blessed One; strike, show thy strength’; they supported him. Seeing this the seer declares:

‘Before the snorting of Vṛtra in haste, all the gods, thy comrades, abandoned thee. With the Maruts, O Indra, be there friendship for thee’.

‘Then shalt thou conquer ever foe’. Thus Indra realized, these Maruts are indeed his friends. They showed me love: Well, let me give them a share in this litany. [Ait. Br. III. 20 (xii. 9)].

These Maruts, the vital breaths, are thus the only
friends of Indra, the self-consciousness.

There is another text in the Rgveda, I.37.5. Praise the sportive and the restless might of the Maruts, who were born amongst kine (gosu-marutam, गोसु मरुतम्) (the tribe of Maruts among the cows); and whose strength has been nourished by the enjoyment of milk.

प्रवর्तता गोष्णच्यं कौशङ्करं माणसूम।
जम्भे रसस्य वाचुः॥ (Rv. I.37.5)

Here in the text, as has been pointed out by M. Langlois, the cows represent the clouds, and milk the rain. Aurobindo takes the psychological interpretation. A text further says that Maruts were born of milk for prsni: पृश्नियं वै पवसो मस्तित: (prsni=dhenu=milch cow). In this connection we have: "That you, sons of prsni, may become mortals and your panegyrist become immortal.

यद गौः पृश्नियं माणसूम स्माति।
स्तोत्रास्त्रु मृत्ति: स्माति॥ (Rv. I.38.4)

Maruts are further known to be the partakers of the evening oblations (I.87.1), and hence they are so often known as rjisinah (ऋजीरैतणः):

प्रत्यक्षं: प्रविवोऽविविषिणो नानाताः अविभुरा।
जुस्तरमासो नृत्तासो अभिभिश्च्वान्ति केषुपि इत्य स्तुति:॥
(Rv. I.87.1)

Annihilators (of adversaries), endowed with great strength, loud-shouting, unbending, inseparable partakers of the evening oblation, constantly worshipped and leaders (of the clouds), (the Maruts) by their personal decorations, are conspicuous (in the sky), like certain rays of the sun (or of stars=stribhih). (Wilson.).

The Scholiast, Sayana, has proposed various etymologies of name Marut (I.87.4), some of which have been
borrowed from Yaska, the Nirukta XI.13*. They sound (ruvanti, स्वरूपति from √ru), having attained mid-heaven (mita, मिति); or, they sound without measure (amitam); or they shine (from √ruci) in the clouds made (mitam) by themselves; or they hasten (dravanti) in the sky. It has further been said, that all the minor divinities that people the mid-air are styled as Maruts; all females whose station is the middle-heaven, the all-pervading masculine vayu and all the troops (of demigods) are Maruts. Sayana in this connection refers to the mythology of the birth of fortynine Maruts, in seven troops, as the sons of Kasyapa. In the Satapatha Brahmana, II.5.1.13, we have a mention of seven-seven (=7×7=49) Maruts (सप्त सप्त हि महतो गणः:) whilst in the Jaimini Brahmana, we have a reference to 40 Maruts (चतर्तीर्थध महती देवा:),—perhaps the remaining nine are the goddesses, like marici (मरीचि) etc.

Marici is perhaps the best amongst the Maruts. About three maricis, we have in the Satapatha Brahmana (V.3.4.21): एता वा आप: स्वराजः यन्त्र महरीचं, ता यत्र स्वन्तराजवायोगयस्या...उत्तराधरा इव भवत्थयो यावति, which means the self-luminiscent water aggregates dispersed in space constitute marici; these aggregates move up and down.

The Satapatha also mentions of the Maruta-rays (माहत-रक्षयः), different from the Sun’s rays. Perhaps the Marut-rays and the maricis are radiations scattered by water-aggregates, and they exhibit brilliant colours. (mitarocinah).

The Nirukta quotes the verse I.88.1 in the context of Maruts:

आ विशुमद्विमात्रेः स्वकः रघुमियार्चः श्वास्तिमद्विवरस्यः।
आ विमित्त्वमः न एषा वयो न पद्मता समावः।। (Rv. I.88.1)

Come, Maruts, with your brilliant light-moving, well-weaponed, steed-harnessed chariots; doers of good deeds, descend like birds (and bring us) abundant food. (Wilson).

*ब्रह्मणस समस्यानां देवगणः। तेषां महतः प्रथमागामिनो भवित्तः। महती मित-रायणो वा। मितरोचिनो वा। महतु इववत्ति वा। तेषामेव भवित्तः, Nir. XI. 13).
Ma-rutah, of measured sound; or of measured brilliancy (√mi √ruci); or they run away with much (mahad+ dru).
Whilst explaining the word *marut* in the Unadikosa, Dayananda writes: खियेमे पारप्यति वा स मश्ल मनुयजाति: पवनो वा (I.94). This means, one who is killed, or the one who kills is *marut*; it may mean men in general and wind (or air) also.

To Dayananda, Maruts are the important persons of a society occupying high offices, and therefore, he has translated the term differently according to the context. The same has been recommended by Yaska also: न तु पूवक्ष्वेन मंत्रा नियंक्तत्वा; प्रकरणानुकूलतया पूवापवरस्मृतभेदमेव नितरां वक्तत्वः (Dayananda). We shall refer to Dayananda’s interpretation of Maruts in a few cases from the Yajurveda:

(i) Learned men, guests and the *rtviks* (participants in the *yajnas* (Yv. III. 44).
(ii) The householders (Yv. III. 45).
(iii) Wind or air (Yv. XV. 13).
(iv) Men in groups (Yv. XVII. 1, 80-83).
(v) Distinguished commanders of an army (Yv. XVII. 47).
(vi) Men of learning (Yv. XVII. 86).
(vii) Heads of the State (king), people, priests (*rtviks*) and men of learning. (Yv. XVII. 86).
(viii) Mortal men (Yv. XXXIV. 48).
(ix) Souls in general (Yv. XXXIX. 7).

In the Rgveda, the entire sukta (hymns) devoted to Maruts are: I. 37-39; 64;85-88;166;167;172; II. 34; V. 52-61; 87; VII. 56-59 and VIII. 7.

In these sukta, Dayananda interprets Maruta (मश्ल) as the characteristic (good or evil) of wind (1.37,38) and Maruts are those persons who are vested with the qualities of wind: e.g., in I. 37.12, Maruts are the people of State, even heads of army; in I. 38.3, people speedy in movements like wind; in I. 38.80 as simply wind; in I. 38.11 as the adepts in Yoga; in I. 39.1,8,9,10, as men of learning; in I. 64. 1,6, as wind; in I. 64.9, as *rtviks* well-versed in technology; in I. 64.14, as men vested with the qualities of wind; in I.85, as wind or wind-like brave soldiers and commanders of army; in I.87.2, as men
employed in public bodies; in I.88.1 as the head of a state, or even people; in I. 166.1, as men in general; in I.166.3 as wind; in I.166.11,12 men working with the speed of wind or efficiency of vital breath; in I.166.9,14, men with the valour and strength of wind; in I.166.13; I.167.6; I.172.1, men loving as vital breath; in I.167.9, as strong people; in I.167.11; II. 34.8,9, as men of learning; in II. 34.1,2,5,6,11,15; V. 52.1-4, as mortals or men; again in V. 52.6 as wind; maruta (मारुत) also as belonging or pertaining to men of learning in V.52.1,3, and similarly else-where in the Fifth Book where he favours the interpretation as "men in general".

"Indra, in becoming the Angirasa", so says Aurobindo, "becomes Marutvan, possessed of or companioned by the Maruts, and these Maruts, luminous and violent gods of the storm and the lightning, uniting in themselves the vehement power of Vayu, the Wind, the Breath, the Lord of Life, and the force of Agni, the Seer-Will are, therefore, seers who do the work by knowledge, कवयै विद्वत्वा अपस्, as well as battling forces who by the power of the heavenly Breath and the heavenly lightning overthrew the established things, the artificial obstructions, कृत्स्माणि रोपणि, in which the sons of Darkness have entrenched themselves, and aid Indra to overcome Vṛtra and the Dasyus. They seem to be in the esoteric Veda the Life Powers that support by their nervous or vital energies the action of the thought in the attempt of the mortal consciousness to grow or expand itself into the immortality of the Truth and Bliss". (Aurobindo, Vol. X. p.163).

These Maruts have been described in VI. 49.11, as acting with the qualities of the Angirasa (angirasvat), "O young seers or powers of the sacrifice, Maruts, come uttering the word to the high place (or desirable plane of earth or the hill, अवृत्त सातु पुष्कृति, VI. 6.4., which is probably the sense of varasyam according to Aurobindo), powers increasing, rightly moving (on the path, gatu) like the Angirasa, give joy even to that which is not illumined (अविलम्ब), that which has not received the varied light of

1. For मारुत see V. 52.5,6; for मारुत V. 52. 8,13,14, (मारुतं, मारुतं गणम्).
the dawn, the night of our ordinary darkness". The Maruts have also been said to be as it were "Angirasas with their Saman hymns, they who take all forms (विश्वस्परििऩयो न सामवंि:).

In the conquest over darkness, the circumscribing Night (राहीतक्य, V. 30.14), य्रत्र औहि, चम्बरा (I. 59.6) and vala, the Titans, Giants, Pythons, subconscient powers, who hold the light and the force in themselves, in their cities of darkness and illusion, not only Indra, but Maruts, Angirasas and also pitṛs, the human fathers, have played a very important role.

It appears that this colossal darkness, the supramental nescience, in our struggle never gives it up to man, the mental being. The struggle is incessant and would ever go on in our inner realms with fresh vigours on either side. This nescience, or ignorance, has not merely to be cut away from us, but broken up and into, and made to yield up the secret of light and good and infinity (satya, rta and brhat). Out of this death, that immortality has to be conquered. "Pent up behind this ignorance", says Aurobindo, is a secret knowledge and a great light of Truth; prisoned by this evil is an infinite content of good; in this limiting death is the seed of a boundless immortality". (Vol. X. p.110).

Sarama and Panis—In this conquest over ignorance, an important role has also been played by Sarama (सर्मा), about whom a legend was interwoven and who has come to be known as the Hound of Heaven, a bitch, accompanied with two Sarameya (सारमेयी) dogs, white and black with four eyes (X. 14. 10-11).1 This hymn is normally known to be the Funeral Hymn, where these two dogs, sons of Sarama, are messengers of Yama; but in fact, this hymn is not one of Death, so much as a hymn of Life and Immortality. It is worth noting the real character of Yama and his two dogs in the Vedic Text. In the र्ग्वेद, Yama is not the god of Death but is some sort of the Sun; in the Asya Vamiya Sukta (I. 164), it is one of the names

1. प्रतिताि: सारमेयी श्वाती चतुरानी श्वदी सापुनाय परा। (Rv. X. 14.10)
 यो ते श्वाती यम रलितारनी चतुरानी पवरानी नूषकसि। (Rv. X.14.11)
of the Sun (as well as of the Supreme Self), the other names being Indra, Mitra, Varuna, Agni, Suparna Garutman, and Matarisvan (46). Pusan and Yama both in the Isa Upanisad (16) are the appellations of the Sun (or God with Divine Light), or Yama is one of the twin children of the wide shining Lord of Truth. Yama is the guardian of Dharma, the Law of the Truth (सत्य धर्म) :

हिरण्यकेश पालक पर्याया सत्यसापि पितत मुखं
ततः पुर्णन्यासः सत्यधर्माय दृष्टे ॥ (Isa. 15)
The face of Truth is covered with a brilliant golden lid; that dost thou remove, 0 Pusan, 0 fosterer, the law of the truth, for sight (15).

पुष्पनक्षत्वं यमसंपूर्ण प्राज्ञापथ्या ब्यूहं रथमिन्त समुद्रं।
तेजो वर्ते रूपं कल्याणतं तत्से पश्यामि योजसावादित्ये पुरुषः
सोसावहु ॥ (Isa. 16).
0 Pusan (0 fosterer), 0 sole seer, or ordainer (Yama), 0 illuminating Sun, 0 Power of the Father of Creatures (Prajapati), marshal thy rays, draw together thy light; the Lustre which is thy most blessed form of all, that in Thee I behold. The Purusa there and there, He am I. (Isa. 16).

And so Yama is the fosterer, very much of the group of the Sun, Prajapati, Pusan, connected with Eternal Truth and Divine Light. His messengers (प्रसत्य हूल, X. 14.12), the two sons of Sarama, should also be somehow connected with this Truth and Enlightenment. The Hymn X. 14 has to be taken in this light: The soul of the heaven-ascending mortal is bidden to "outrun the two four-eyed varicoloured Sarameya dogs on the good path."

अतत्र इत्यार्थते श्वानो चतुर्कृती शबली सामुन्ना पथा ॥ (Rv. X. 14.10)
Of that path to heaven, they are the four-eyed guardians, protecting man on the road by their divine vision.

and Yama is asked to give them as an escort to the soul on its way (याते श्वानो यम रक्षितारी चतुर्कृतो पवित्रकृते नृचकासौ). These
dogs are "wide moving, not easily satisfied", and range
as the messengers of the Lord of the Law (yama) among
men. And the hymn prays, "May they (the two dogs)
give us back bliss here in the unhappy (world) so that we
may look upon the Sun:

उर्लसामसतुपाः उदुम्बलो यमस्य दूतो चरतो जनाः सर्नुः।
तावसमस्य दूषणे नूर्याय पुनर्दातामुमुंडवे पित्रम्॥ (Rv. X. 14.12).

The hymn X.108 is devoted entirely to a colloquy
of Sarama and Panis. The information given in this hymn
is also contained in the earlier references to Sarama in the
Rgveda implicitly or explicitly: I.62.3; 72.8; III.31.6; IV.16.
8; and V.45.7, 8.

इद्यस्यातिरं चेतिषो बिद्रत सरमा तनाय दासिष्म्।
बुहसपतिभिनद्रि बिद्रत गा: समुदियाभिवंबिवान्त नरः॥ (Rv. I.62.3)
When the search was set on foot by Indra and the
Angirases, Sarama secured food for her young; then
Bṛhaspati slew the devourer and rescued the kine,
and the gods, with the cattle, proclaimed their joy
aloud.

स्वास्यो दिव आ सप्त यह श्री रायो दुरो स्वतमा अजानन्दूः।
बिद्रत गर्भ सरमा दूषणे पुराव्ये येनानु के मानुषी भोजते बिद्रु॥

(Rv. I.72.8)
The seven pure rivers that flow from heaven, (are
directed, Agni, by thee; by thee the priests), skilled
in sacrifices, knew the doors of (the cave where) the
treasure, (their cattle), were concealed; for the
Sarama discovered the abundant milk of the kine,
with which man, the progeny of Manu, still is
nourished.

Sarama, of course, is some power of the Light, and pro-
bably of the Dawn. The Vedic texts so often refer to the
struggle between Indra and the Sons of the Cave; the
struggle is symbolic between the powers of Light and
Darkness.

I shall again repeat here, as I have done elsewhere,
that, as Aurobindo also says (Vol. X.p.133), all the gods (the divine virtues) are conquerers and givers of the cows, the horses and the divine riches: but it is especially, the great deity, Indra, the self, who is the hero and fighter in this struggle or warfare and who wins for the man (the human complex) the Light and Force. Cow evidently stands for light, and horse for force. Therefore, Indra is constantly addressed as the master of the herds, gopati; he is even imaged himself as the cow and the horse; he, again, is the good milker whom all the persons of wisdom, the seers, wish to milk and what he yields are perfect forms and ultimate thoughts; he is vrsabha (वृषभ) or the Bull of the herds; his is the wealth of cows, the enlightenment, and horses, the impelling forces for attaining enlightenment and beatitude; which all of us covet. And therefore, we have a verse:

भावो मनो गाव हन्दो मे अज्ञानम् गाव: सोमस्य प्रथमस्य भवः ।
इभा या गाव: स जनास हन्द्र इज्ञामीदृ धृदा मनसा चिन्द्रम् ॥

(Rv. VI. 28.5)

O people, these that are the cows, they are Indra; it is Indra I desire with my heart and with my mind.

This identification of cow and Indra is also very significant.

The dasyus who withhold or steal the cows are called the pannis. Remember that these dasyus or pannis are not historical people; they in the Veda do not represent a race either. They are one of us, and are present in all of us; and against them we have to wage a war, since they steal away our coveted riches, our cows, our horses, which have to be ravished from them by violence. The Arya is a personification of virtue and divine thoughts; he has to be constantly at guard against dasyus, a synonym of evil thoughts, wickedness, the nescience and darkness. It is so often that dasyus, the devils, take possession of us, they steal our virtues, they cover our wisdom with ill-thoughts, and thus they steal our cows, horses and other riches. In that case, with the aid of all the gods, the Self, Indra, has to discover and recover the lost wealth.

The dasyus who withhold or steal the divine wealth,
the cows, are called the *panis*, a word originally meaning doers, dealers or traffickers; they are misers of the extreme. In the Unadi-kosa (IV. 119), the word Pani has been explained by Dayananda as "पणायति व्यवहारति, स पणि; विषिवा." The market place or lane of trade or business is known similarly *vipanih* (विपानिः). At another place (II.71) the similarity between the *vanik* (the trader or businessman) and *pani* has been shown thus:

पणायति व्यवहारतीति वरिष्कृ, दैश्यवा वा; प्रजावित्वातु स्वार्थः उह वाणिजः

Normally the term *pani* is not derogatory, but when the same person, the same dealer, becomes a hoarder, a blackmarketeer, a miser, a stealer, then the term stinks of an evil connotation*. In relation to Indra, Brhaspati, cows, the Angiras, Sarama, and the Sarameya dogs, the word *pani* stands under a malevolent category.

The Nirukta (II.16;17) discusses the verses I. 32.10;11 in details:

अतिथिनीत्वालामिनिवेशनानां कान्तानां मध्ये निहितं शरीरम्।
वृत्तम् निषयं विचरन्त्यापो शीर्षं तम आशयंदिन्त्रशु। II (Rv. I.32.10)
The waters carry off the nameless body of Vṛtra, tossed into the midst of the never-stopping, never-resting currents. The foe of Indra has slept a long darkness. (*Wilson*).

दासपतिरहिगोपा अतिथिनू निरक्ता आपः पणिनेव गावः।
अस्य विलमपितिः यदा सीठम् वृत्तं जयत् तद् ववम्॥ (Rv. I.32.11)
The waters, the wives of the destroyer, guarded by *ahi* stood obstructed like the cows by *pani*; but by slaying Vṛtra, Indra set open the cave that had confined them. (*Wilson*).

Commenting on the latter verse (11), Yaska says:

पणिनेवतिं पणिनाल्कृ वरिष्कृ पन्यं नेतेकितः, that is, *pani* is,

* Similar to the word *pani*, in English language the word *jew* has double connotations (i) one who professes Judaism (goods sense), (ii) usurer trader who drives hard bargains (derogatory).
one who trades, who is engaged in business; who enhances the value or worth of a saleable article by giving a cleaned appearance (nenekti) (II.17). Regarding vrtra, the comment says:

Vṛtra is derived from √vr (vr), to cover, or from √vrū (vrū), to roll, or from √vradh (vradh), to grow. Vṛtra is so-called because he covered, because he rolled and because he grew.

The chief of Panis is Vala (vala), a demon whose name signifies probably the “circumscriber” or “encloser”, as Vṛtra means obstructor or enfolding coverer. “It is easy to suggest” so writes Aurobindo (Vol. X. p. 134), “as do the scholars who would read as much primitive history as possible into the Veda, that the panis are the Dravidians and Vala is their chief or god. But this sense can only be upheld in isolated passages; in many hymns, it is incompatible with the actual words of the rsis and turns into a jumble of gaudy nonsense their images and figures”.

Vala dwells in a lair, a hole (bila बिल) in the mountains; Indra and the Angirasa rsis have to pursue him there and force him to give up his wealth: for he is Vala of the cows, बलस्य गोवत: (Rv. I.II.5). The Panis also are represented as concealing the stolen herd in a cave of the mountain which is called their concealing prison, (vivara, विवर) or the pen of the cows, vraja (व्रज), or sometimes in a significant phrase, gavayam urvam (गवयमुर्वम्), meaning cowly wideness or the luminous wideness; the vast wealth of the shining herds. To recover this lost wealth, the sacrifice has to be performed; the Angirases or else Bṛhaspati and the Angirases together have to chant the true word or mantra; Sarama, the heavenly hound, has to find out the cows in the cave of Panis. Indra, strong with Somawine and the Angirases, the seers, his companions, have to follow the track, enter the cave or violently break open the strong places of the hill, defeat the Panis and drive
upward the delivered herds. Remember, Indra is not, then, the only god who can break open the tenebrous cave and restore the lost radiances. There are other deities to whom various hymns make the attribution of the great victory. USA is one of them, the divine Dawn, mother of these herds. (VII.75.7)⁴; Agni is another, who fights alone and sometimes with Indra too (VI.60.2)⁵; sometimes with Soma (I.93.4)⁶; sometimes Soma and Indra together (VI.44.2); sometimes the credit goes to Asvins also (VI.62.11)⁷; and also to Angirases (I.112.18)⁸; and so the Maruts (VI.66.8) as we have already seen, and also Pusan (VI.54.5,6,10). Sarasvati is also a killer of the Panis. In this context we are told (I.100.18), that Sarama found the strong wideness of the cows. By right thought the seven Mighty Ones of heaven (the seven rivers) knew the Truth and knew the doors of bliss; Sarama found the strong wideness of the cows and by that the human creature enjoys.”

स्वाभिः दिव भा सप्त यह्नी रायो दुरो व्यूत्तरा अध्रान्न।
विवदा गच्छिः सर्मा दूहृदसूर्येन्द्र नु के मानुषी भोजते विप्र।

(Rv. I.72.8)

Who are the Panis, who are the cows, who is Sarama, and who are the others who collectively give a form to the entire Vedic parable? Is it the Sun of divine enlightenment, dwelling in darkness that has to be brought back from the innermost cavity of man, shrouded with evil thoughts. The cows are the Light of the Sun, but in the Vedic Text, not of the mundane Sun which rises and sets every day in the celestial and earthly worlds. It is the Sun of Divine Light of spirituality which is to be invoked. It would be worth while to interpret the whole parable esoterically. Thoughts (dhi, धी) provide us with milk that

1. प्रति गच्छ उषसं वान्तसं। (Rv.VII.75.7)
2. तस्मात योयचिदभव स्य नुमचय स्ववसयो प्राणकः।। (Rv. VI.60.2)
3. प्रानीयोमा चैतिः तद्व वीयः वा यद्मुष्णोतात्वसं परिभाषा गरः।। (Rv I.93.4)
4. कुमहृणदचिव गोमती विवस्यायु दुरो वर्षं गुष्ठे विवादरात।। (Rv.VI.62.11)
5. वानिरमिण्डे मनसा निरण्योप्रगणं चष्टायो विवचे गो प्राणसं।। (Rv.I.112.18)
nourishes us, it is the spiritual Power (asva, अस्व), and Light or enlightenment (go, गो), which are to be invoked in our struggle against the dominating influence of darkness, Vṛtras, Dasyus or Panis. The inferior truth of this world is mixed with much falsehood and error (अनूतस्य पूरे:) (VII. 60.5); on the other hand, we have to proceed to the Home of Truth (सदनादृ कृतस्य, I.164.47; IV.21.3), a place where we have the triplet—the Truth, the Right and the Vast (satya, rta and brhat; Atharva. XII.1.1). We shall have to march ahead on the paths of Truth (कृतस्य पवित्र:, III.12.7). Here in this world, we are engaged in a fight against evils, sins and darkness. Gods belong to the side of truth and devils and satans to the side of untruth; our satanic adversaries have been given in the Vedic texts the names of Vṛtra, Vala, Dasyus, Panis, or their kings. These powers of darkness have concealed light from us; or they rob us of it, and thus obstruct the inflow of the streams of Truth (कृतस्य धारा:, V.12.2; VII.43.4); they do not permit our soul to ascend as if. Let us, therefore, pursue our inner sacrifice; let us invoke all Divinities in us, muster our strength, and with their help ascend to the cherished goal. For this, we shall have to develop right thinking and right understanding, and pursue the path of right action (कृतस्य प्रेमा, कृतस्य धीति:, I.68.5). We are on a battle on one hand which is also our sacred pilgrimage. To assist us, all of us have an Inner Fire, an Inner Flame as our path-finder, a guide, a leader, a torch, the light of consciousness. Let us all have a Sarama with us, an intuitive secret help to show a way where all other aids fail; then invoke other goddesses, Sarasvati, Ila, and Bharati. One who goes through the text of the Veda, the Divine Revelation, he would find this Grand Parable elaborated or hinted at in various forms. And within the mystic meaning of the parable is incorporated the entire code of our human life on both the lowest and highest planes of achievement,— this is the most sublime philosophy of the Vedic Dynamic Realism.
It has been the trend of the Western scholars to have differentiated between the different *mandalas* or Books of the Rgveda, belonging to different dates, containing the material essentially differing in cultural levels and in being the compositions of different authors belonging to various schools. For example, Wilson writes: "The absence of any obvious dependency of the *suktas* upon one another is sufficiently indicative of their separate and unsystematic origin. That they are the compositions of the partiaarchal sages to whom they are ascribed, is sometimes, apparent from allusions which they make to the name of the author or of his family; but these indications are of unfrequent recurrence, and we must trust in general to tradition, as preserved by the Anukramanikas (अनुक्रमणिकाः) for the accuracy of the appropriation. Their being addressed to the same divinity is a less equivocal test of community and they probably were composed in many instances by the heads of families, or of schools following a similar form of worship, and adoring in preference particular deifications. Besides the internal evidence afforded by difference of style, the hymns not unfrequently avow a difference of date; and we find some ascribed to *ancient rsis*, while others admit their being of *new* or *newest* compositions. The great variety of metres employed shows also a progressive developments of the language, which could have been the effect only of long and diligent cultivation."

The Western mind, quite contrary to the Indian tradition, very readily discovers "progressive developments", and usually works on the evolutionary hypotheses and is very much prone to ignore homogeneity of material. Wilson accepts certain uniformities in entire Rgvedic
material when he says, "There can be little doubt, therefore, that they (the Books) range through a considerable interval, although, as far as respects their general purport, they belong to the same condition of belief, and to a period during which no change of any importance took place in the national creed. The same divinities are worshipped in a similar strain, and with one or two doubtful exceptions, which are possibly interpolations, or which may admit of explanation offer nothing that is contradictory or incongruous."

It is to the credit of Dayananda and later on also of Aurobindo to have declared in unequivocal terms that the Rgveda is one in all its parts. It cannot be treated in strata. To Dayananda, not only the Rgveda, but all the four Vedas go to constitute the Single Veda, as if Aurobindo says, "whichever of its ten Mandalas we choose, we find the same substance, the same ideas, the same images, the same phrases. The Rsis are the seers of a single truth and use in its expression a common language. They differ in temperament and personality; some are inclined to a more rich, subtle and profound use of Vedic symbolism; others give voice to their spiritual experience in a barer and simpler diction, with less fertility of thought, richness of poetical image or depth and fullness of suggestion. Often the songs of one seer vary in their manner, range from the utmost simplicity to the most curious richness. Or there are risings and fallings in the same hymn; it proceeds from the most ordinary conventions of the general symbol of sacrifice to a movement of packed and complex thought. Some of the suktas are plain and almost modern in their language; others baffle us at first by their semblance of antique obscurity. But these differences of manner take nothing from the unity of spiritual experience, nor are they complicated by any variation of the fixed terms and the formulae. In the deep and mystic style of Dirghatamas Aucathya as in the melodious lucidity of Medhatithi Kanwa, in the puissant and energetic hymns of Visvamitra as in Vasistha's even harmonies we have the same firm foundation of knowledge and the same scrupulous adherence to the sacred convent-
ions of the Initiates.

Thus Dayananda and Aurobindo are one in accepting a type of uniformity and congruency in the entire Vedic fabric texture. The entire Veda propounds one single Vedic Philosophy (the philosophy of life which is capable of gradually lifting one from the lowest rung of human life to the highest transcendental one, and takes into account the interwoven fabric of the entire human corporeal complex, starting from the grossest exterior, and finally by and by merging into the most subtle interior).

VEDIC SEERS

There is, however, a fundamental difference between Aurobindo and Dayananda. To the former, the traditional Vedic Rsis, whose names are preserved for us in the Sarvanukramanis and which have been associated with the hymns, are the persons of divine experiences, which became media for the spiritual knowledge. Dayananda in this respect follows Yaska, the celebrated author of the Nirukta; to them these rsis or seers are the persons who gave us the expositions from time to time of the inner meanings of the revealed hymns. The revealed hymns existed much prior to them. Of course, their elaborate expositions of the hymns are not available to us. The Supreme Self is the creator of this vast phenomenal world, including our human complex and simultaneously, from the Self, we have received the Sacred Word (the Veda) too, and it was left to the ancient rsis to work out the coherency and congruency between all that was given to us as the Revealed Word and the truths that lie hidden in the ever-changing phenomenal universe. To Dayananda, the entire Veda is not the mystic enigma alone. The Vedas take us gradually from the so-obvious simple truths to the depths of transcendental mystic realities. The Vedas are meant for our today and tomorrow both.

I shall not enter into the details of this discussion. It is very creditable, almost miraculous, that the Rg Samhita is not only available to us with the Samhita and the Pada-Pathas we are in possession of numerous Vedic
indexes also. The Sarvanukramani (edited by Macdonell, Oxford, 1886) has been composed by Katyayana and it is, as its name indicates, a collection of various indexes for the Rgveda. This work gives, in the form of Sutras, the first words of every hymn, the number of verses in that hymn, the name and the family of the rsi to whom the hymn is ascribed, the devata (the deities) or the subject title to which the hymn is devoted, and the metre or metres in which the hymn is composed. We have another index also, known as the Arsanukramani which is ascribed to Saunaka and it enumerates the rsis of the Vedic hymns according to the Mandalas. There is another book, of great importance to us, known as the Brhad-devata, also ascribed to Saunaka. It constitutes a more or less exhaustive manual dealing with devatas (gods so to say) celebrated in various hymns of the Rgveda. It contains almost forty legends referring to these gods, and is, therefore, an important work also. Some of the scholars place this book chronologically between the Nirukta on one hand and the Sarvanukramani on the other.

The Sarvanukramani provides a list of 407 rsis for the entire Rgveda. We are obliged to V.G. Rahrurkar for his monograph “The Seers of the Rgveda”, (Poona, 1964) for a detailed discussion on the subject of these rsis. The word rsi appears to have been variously derived. The Taittiriya Aranyaka\(^1\) derives it from abhi + a + r (to go upwards, to appear). Sayana derives it from rs (to go)\(^3\). He further gives the grammatic derivation from rs + in. Dayananda bases his derivation on the Nirukta VII. 3. Seers have visions of the mantras\(^1\). Rsis have the penetr-
ting insight, through which they are able to interpret the correct sense of the Vedic Texts for the good of every one of us. They are not the authors of the mantras but only the interpreters. The moment the Vedas were revealed in the beginning of human creation of a developed mind, the ancient seers started giving a serious thought as to the correct interpretation of the Vedic Texts. Names of some of these interpreters have been traditionally handed down to us, as the seers of the hymns. (Rgabhahbhu, Dayananda, Chapter on Questions and Answers). In the beginning of the earliest culture, not to speak of the proper nouns, there were very few common names even. Many of the rsis have yet no names of their own, and they came to be known by certain terms or words occurring in the hymns which they had interpreted to the earlier society. The word thus occurring in the hymn is not a proper name, but later on in the history the rsi associated with this hymn came to be known by a term which occurs in a particular mantra. There is no history or historical names in the Vedic Texts. Later on in history, almost in all the periods, it was held sacred to give proper names out of the common terms occurring in the Vedic Texts. Later on in literature, mythological stories were concocted in connection with these seers. Wilson has ignored this traditional aspect of assigning names, and therefore, he has erred in many of his statements like “most of the rsis (associated with the Vedic Texts) are familiar to the legends of the Puranas, as Gotama, Kanwa, Bharadvaja, Vasistha, Visvamittra and others.”

The hymns of the Second Book are associated (as interpreters with the Seer Gṛtsamada (गृतसमद), the son of Sunahotra, of the family of Angiras (आंगिरसः: शौनाहोतः); those of the Third, to Visvamitra, (विष्णुमित्र), his sons and his kinsmen; of the Fourth to Vamadeva (वामदेव); of the Fifth to Atri (अत्रि) and his sons, who are rather of equivocal nomenclature; of the Sixth, to Bharadvaja, (भरद्वज); and of the Seventh, to Vasistha (वसिष्ठ) and his descendants.

seers have visions of their poetic compositions (Laksman Sarup on Nir. VII.3). The rsis have direct vision of the sense carried by the Vedic verses. (Daya.).
The *ṛṣis* of the First and three last Books are more miscellaneous. It must be accepted and well realized that it would be futile to establish a chronological sequence to these Books—the order of these Books indicates neither the chronological sequence of their arrangement in the Samhita revelation or interpretation, nor the intellectual eminence, prominence or mystic depth nor the social families which are traditionally believed to have got associated with them.*

The genealogies of some of the *ṛṣis* are given in the Sarvanukramani; for example:

I. Isiratha  Kusika  Gathi  Visvamitra
   Ūṣabha  Renu  Astaka  Kata  Madhucchandas
   Utkila
   Aghamarsana  Jeta

II. Angiras → Rahugana → Gotama

   Nodhas  Vamadeva
   Ekadyu
   Brhaduktha  Murdhanvan  Amhomuk

*It has been sometimes suggested that the order of the Books Two to Seven is governed by the ascending number of hymns in these Books. The Second Book has the smallest and the Seventh has the greatest number of hymns. But this generalization fails to exist in the case of the Fourth and the Sixth Books, unless we rearrange the hymns in these Books as suggested by Bergaigne. Brough on the other hand points out that there is a striking symmetry of arrangement so far as the nucleus of the Rgveda is concerned. The Gṛtsamadas of Book II are the sole representatives of the Bhṛgus (भṛगु). Books IV, VI and VIII represent the three well-known subdivisions of the Angirasas, namely the Gautamas (गौतम), the Bharadvajas and the Kevaḷa Angirasas represented by the Kauvas (काव्य). On the other hand, Books III, V and VII belong to the non-Bhṛgu Angiras gotras. (V. G. Rahurkar).*
III. The *pravaras* of the Gotama family are given in the Asvalayana Srauta Sutras:

<table>
<thead>
<tr>
<th>Family</th>
<th>Pravaras</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gotama</td>
<td>Angiras, Ayasya, Gotama</td>
</tr>
<tr>
<td>Ucathyua</td>
<td>Angiras, Ucathyua, Gotama</td>
</tr>
<tr>
<td>Rahugana</td>
<td>Angiras, Rahugana, Gotama</td>
</tr>
<tr>
<td>Somaraja</td>
<td>Angiras, Somaraja, Gotama</td>
</tr>
<tr>
<td>Vamadeva</td>
<td>Angiras, Vamadeva, Gotama</td>
</tr>
<tr>
<td>Brhaduktha</td>
<td>Angiras, Brhaduktha, Gotama</td>
</tr>
</tbody>
</table>

IV. The various Sutrakaras have given the *pravaras* of Atris (अत्रि) as follows:

<table>
<thead>
<tr>
<th>Sutrakara</th>
<th>Pravaras of Atris</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baudhayana</td>
<td>Atreya, Arcananas, Syavasva</td>
</tr>
<tr>
<td>(वौधायणः)</td>
<td>Atreya, Arcananas, Vadbhutaka</td>
</tr>
<tr>
<td>Katyayana and</td>
<td>Atreya, Arcananas, Syavasva</td>
</tr>
<tr>
<td>Laugaksi</td>
<td>Atreya, Gavisthira, Paurvatithi</td>
</tr>
<tr>
<td>(कात्यायणः,लोभाक्षि)</td>
<td>Atreya, Vamarathyaya, Paurtrika</td>
</tr>
<tr>
<td>Apastamba</td>
<td>Atreya, Arcananasasa, Syavasva</td>
</tr>
<tr>
<td>(आपस्तम्भः)</td>
<td>Atreya, Arcananas, Gavisthira</td>
</tr>
<tr>
<td></td>
<td>Atreya, Arcananas, Atitha</td>
</tr>
</tbody>
</table>

*The theory of pravara (प्रवर) is closely interwoven with that of gotra (गोत्र); the concept of pravara (literally “choice in vocation”) entered into several domestic ceremonies like marriage, mehalabandhana, in the Sacred Thread ceremony, and in the Caulakarma. The word pravara denotes one or more illustrious ancestors of the sacrificer,—the family ancestor of repute, or prominent mantrakṛta (मन्त्रकृत), seer.

At the time of a ceremony, *hotṛ* (होत्र, one of the priests) enumerates the names from the ancestor down to the descendent, whilst *adhvaryu* (अध्वर्यु, another priest) recites them in the reverse order, i.e. from descendent going backwards to the ancestor. This is known as pravaroccara (प्रवरोच्चर).
Asvalayana  
(आश्वलायण)
Atreya, Arcananas, Syavasva  
Atreya, Arcananas, Gavisthira  
Atreya, Arcananas, Paurvatitha

(आत्रेय, अरचनानस, आरचनानस, श्यावास्व, बामधक, गविष्ठिर, पौरवतिथ,  
बामरथ्य, पौलिक, आतिथ).

More than fifty Atris (seers belonging to the family  
of Atri अत्रि, i.e. आत्रेय:) have been mentioned in the  
Ṛgveda:

Budha, Gavisthira, Kumara (or व्रस), Vasusruta, Isa,  
Gaya, Sutambhara, Dharuna, Puru, Dvita Mṛktavahasa,  
Vavri, Prayasvat, Sasa, Visvasaman, Dyunma,  
Bandhu, (Sabandhu, Srutabandhu or Viprabandhu),  
Visvavara, Gauriviti, Babhru, Avasyu, Gatu, Samvarana,  
Prabhuvasu, Atri, Avatsara (Sadanāna or  
Sutambhara etc.), Sadanāna, Pratiksatra, Pratiratha,  
Pratiprabha, Svasti, Syavasva, Srutavid, Arcananas,  
Ratahavya, Yajata, Urucakri, Bahuṛkta, Paura,  
Avasyu, Saptavadhri, Satyasravas, Atri Bhauma,  
Evayamarut, Apata, Gopavana, Trita, Andhigu,  
Visvakarman, and Bhuvana (and Sadhana).

V. The genealogy of the Bharadvajas (बारड़वाज), as provided  
by Sarvanukramani is something like this:

\[ \text{Angiras (अंगिरस)} \]

\[ \begin{array}{c}
\text{Bṛhaspati} \\
\text{Bharadvaja} \\
\text{(Same as Vidathi)} \\
\text{Ṛjisvan} \quad \text{Payu} \quad \text{Vasu} \quad \text{Garga} \quad \text{Suhotra} \quad \text{Sunahotra} \quad \text{Nara} \\
\text{Purumilha} \\
\text{Ajamilha}
\end{array} \]
VI. Vasistha (वसिष्ठ) is the well known Rṣi of the Seventh Book, and his genealogy has been formulated as below:

\[
\text{Mitravarunau (मित्रवरुण)}
\]

\[
\text{Vasistha} \quad \text{Agastya}
\]

\[
\text{Mr̥lika} \quad \text{Citramahas} \quad \text{Sakti}
\]

\[
\text{Parasara} \quad \text{Gauriviti}
\]

[Vasiṣṭha, Agastya, Mṛṣiṇi, Chitravasu, Sakti, Parāśara, Gauriviti]

VII. About thirty members of the Kaṇva family are associated with the Rgvedic hymns as Seers:

Ayu, Bharga, Brahmatisi, Devatithi, Gosukti (also Asvasukti), Haryat, Irimbithi, Kali, Kurasuti, Kusika, Kusidi, Kṛṣa Matarisva, Medhatithi (or Medhyatithi), Medhya, Nabhaka, Narada, Nipatithi. Parvata, Pustigu, Prśadhra, Pragatha, Praskanva, Sadhvamsa, Sasakarna, Suparna, Sobhari, Srustigu, Trisoka, and Vatsa or Punar-vatsa).

One of the genealogies of the Kaṇva family is as follows:

\[
\text{Ghora (घोर)}
\]

\[
\text{Kanva} \quad \text{Pragatha}
\]

\[
\text{Bharga} \quad \text{Kali} \quad \text{Haryat}
\]

\[
\text{Vatsa} \quad \text{Praskanva} \quad \text{Kusidi} \quad \text{Gosukti} \quad \text{Asvasukti}
\]
VIII. Satarcins of the First Book—None of the ṛṣis of the Vedic Texts is the composer of the poem; he is either the interpreter or (Seer) or the samhitikaraka, i.e. the one who assisted in the collection, the arrangements, and the compilation of the revealed hymns. Rahurkar in this connection observes, “Books I to X are generally believed to constitute the latest strata of the Ṛgvedic composition. On a careful examination of the suktas in these Books, however, it would seem that the above statement applies to the process of Samhitikarana in respect to these suktas rather than to their actual composition. The ṛṣis of the First Book are referred to as satarcinah. They are so referred to under the assumption that each of these ṛṣis (or the whole miniature family group relating to that ṛsi) has contributed hundred ṛks to the Ṛgveda Samhita.” In this respect, Rahurkar gives an interesting table:

<table>
<thead>
<tr>
<th>Group No.</th>
<th>ṛṣi</th>
<th>Patronym</th>
<th>Hymns</th>
<th>No. of verses</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Madhuchhandas</td>
<td>Visvamitra</td>
<td>1-11</td>
<td>102</td>
</tr>
<tr>
<td>2.</td>
<td>Medhatithi</td>
<td>Kanva</td>
<td>12-23</td>
<td>146</td>
</tr>
<tr>
<td>3.</td>
<td>Sunahsepa</td>
<td>Ajigarta</td>
<td>24-30</td>
<td>96</td>
</tr>
<tr>
<td>4.</td>
<td>Hiranastupa</td>
<td>Angiras</td>
<td>31-35</td>
<td>71</td>
</tr>
<tr>
<td>5.</td>
<td>Kanva</td>
<td>Ghora</td>
<td>36-43</td>
<td>96</td>
</tr>
<tr>
<td>6.</td>
<td>Praskanva</td>
<td>Kanva</td>
<td>44-50</td>
<td>82</td>
</tr>
<tr>
<td>7.</td>
<td>Savya</td>
<td>Pajra</td>
<td>51-57</td>
<td>72</td>
</tr>
<tr>
<td>8.</td>
<td>Nodhas</td>
<td>Gotama</td>
<td>58-64</td>
<td>74</td>
</tr>
<tr>
<td>9.</td>
<td>Parasara</td>
<td>Sakti</td>
<td>65-73</td>
<td>91</td>
</tr>
<tr>
<td>10.</td>
<td>Gotama</td>
<td>Rahugana</td>
<td>74-93</td>
<td>204</td>
</tr>
<tr>
<td>Group No.</td>
<td>Rṣi</td>
<td>Patronym</td>
<td>Hymns</td>
<td>No. of verses</td>
</tr>
<tr>
<td>----------</td>
<td>----------</td>
<td>-------------</td>
<td>-------</td>
<td>---------------</td>
</tr>
<tr>
<td>11.</td>
<td>Kutsa</td>
<td>Angiras</td>
<td>94-115</td>
<td>192</td>
</tr>
<tr>
<td>12.</td>
<td>Kaksivat</td>
<td>Dirghatamas</td>
<td>116-126</td>
<td>153</td>
</tr>
<tr>
<td>13.</td>
<td>Parucchepa</td>
<td>Divodasa</td>
<td>127-139</td>
<td>100</td>
</tr>
<tr>
<td>14.</td>
<td>Dirghatamas</td>
<td>Ucathya</td>
<td>140-164</td>
<td>237</td>
</tr>
<tr>
<td>15.</td>
<td>Agastya</td>
<td>Mana</td>
<td>165-191</td>
<td>222</td>
</tr>
</tbody>
</table>

[मधुच्छन्दस्, मेघातिथिः, शुनःकेप, हिरण्यसूप, कज्ज्व, सव्य, नोधस्सू, पराशार, गोतम, कुस्त, ककशिवत, पराण्य, दीर्घतमस्, अगस्य]

Of course, as would be seen from this table, the concept of saracinaḥ will have to be modified; Gotama, Dirghatamas and Agastya are associated with more than 200 rks, whilst three of the rṣis (Hiranyastupa, Savya and Nodhas) are associated with near about 73 Mantras only.

IX. The genealogy of the Kasyapa (कश्यप) family as given in the Sarvanukramani is as follows:

```
Marici
      |
  Kasyapa
      |
Avatsara  Two daughters known as Sikhandinyau
```

[मरिचि, कश्यप, अवतसर, शिखन्दिन्यू]

X. The genealogy of Agastya, according to the Sarvanukramani is as follows:

```
Mitravarunau (मित्रावरुणी)
   |
  Agastya (m. Lopamudra)  Vasistha
   |
  Drīhacyuta
  |
Idhīhmavaha
```
XI. Seers of the Pavamana Book—The hymns of the Ninth Book are addressed to a single deity, the Pavamana Soma; the other Books have also hymns devoted to Soma. Many of the seers associated with the hymns of the Ninth Book figure in other Books too: e.g. Madhucchandas (IX.1), Medhatithi (IX.2, 4), Sunahsepa (IX.3); Hiranyakasuputa (IX.69), Asita and Devala (IX.5-7, 8-24), Dr̥lhacyuta (IX.25), Idhmavaha (IX.26), Rahugana Gotama (IX.107), Syavasva (IX.32), Trita (IX.102), Rahugana (IX.37-38), Medhyatithi (IX.41-43), Nidhruvi (IX.63), Kasyapa (IX.64,67,4-6,91,92,113-114), Vatsapri-Bhaldand (IX.68), Renu (IX.70), Kaksivan (I.116-125; 126, 1-5; IX.74), Vasu (IX.80-82), Vena (IX.85), Atri Bhauma (IX.67.10-12; IX.86.41-45;X.137.7), Gr̥tsamada (IX.86.46-48), Vasistha (IX.90), Nodhas (IX.93), Kanva (IX.94), Praskanva (IX.95) Pratardana Daivodasi (IX.96), Vasistha (IX.97.1-3), Pramati (IX.97.4-6), Vṛṣagana (IX.97.7-9), Manyu (IX.97.10-12), Upamanyu (IX.97.25-27), Vasukra (IX.97.28-30), Parasara Saktya (IX.97.31-44), Kutsa (IX.97.45-48), Ambarisa (IX.98), R̥jisan (IX.98), Rebhasunu (IX.99-100), Visvamitra (IX.101.13-16), Parvata and Narada (IX.104-105), Gauriviti (IX.108.1-2), Sakti (IX.108.14-16), R̥nancaya (IX.108.12-13) and Tryaruna and Trasdasyu (IX.110).

The following are the seers who are in no way associated with the Books I to VIII but almost exclusively belong to Book IX:

Nirmedha, Priyamedha, Bindu, Prabhuvasu, Br̥hmanati, Ayasya, Kavi, Ucathya, Avatsara, Amahiyu, Jamadagni, Bhṛgu¹, Vaikhanasah. The Seven Seers

1. The Sarvanukramani mentions the following thirteen members of the family of the Bhṛgu as seers of the R̥gvedic mantras: Ita (X.171), Usnas (IX.87-89), Kavi (IX.47), Kṛttnu (VIII.79), Cyavana (X.19), Jamadagni (III.62.16-18; VIII.101; IX.62,65,67), Tanva (IX.93), Nema (X.89), Prayoga (VIII.102); Pṛthu (X.148), Rama (X.110), Somahuti (II.4), Syumarasmi (X.77).
(Saptaṛsi)1 Vatsapri Bhalandana, Ṛsabha Vaisvamitra, Harimanta Angirasa, Pavitra, Vasu Bharadvaja, Prajapati Vacya (or Vaisvamitra); the three ṛsi groups (each with peculiar double names IX.86): Akṛṣṭah Masah, Sikithah Nivarvari, pṛṣniyah Ajah; Usanas, Andhigu, Yayati2, Nahusa, Manu Samvarana, Trīta Aptya, Dvīta Aptya, Agni, Caksus and Manu3, Uru (IX.108.4-5) (perhaps an angirasa), Ṛjisvan (IX.108.6-7), Urdhvasadman Angirasa, Kṛtayasas (an angirasa, IX.108.10-11), Ṛanancaya (IX.108.12-13), Agni Dhisnyas (sons of Isvara, IX.109), Tryaruna and Trasadasyu (IX.110)4, Ananata (IX.111) and *Sisu (IX.112).

The ṛsis of the Ninth Book have been classified as (i) Agastyas, (ii) Angirasas, (iii) Atreyas, (iv) Kasyapas, (v) Kanvas, (vi) Bharadvajas, (vii) Bhargavas, (viii) Vasis-thas, (ix) Vaisvamitras and (x) Others unclassified.

XII. The Seers of the Tenth Book—Out of the total 151 Seers of this Mandala, 78 belong to the category of Kṣudra-suktas, and 73 to the category of Mahasuktas:—this Book has been so often called as the residual Mandala, after having classified the Ṛks into definite groups during the process of the samhitakarana. In many cases the samhitakaras were not known at all, their names have been missing: where it was lost,—either wholly or partially—the samhitakaras have tried to recreate it as if. Rahurkar, in

1. The Seven Seers are Bharadvaja, Kasyapa, Gotama, Atri, Visvamitra, Jamadagni, Vasishtha, (IX.67, also IX. 107, and X.137); their families are thus indicated:

   (i) Bharadvaho Barhaspatyah
   (ii) Kasyapo Maricah
   (iii) Gotamo Rahuganah
   (iv) Bhauomo' trih
   (v) Vishvamitro Gathinah
   (vi) Jamadagnir Bhargavah
   (vii) Maitra-varunir Vaisisthah

2. The Sarvanukramani gives the genealogy as follows:
   Savarna, → Manu, → Nahusa, → Yahati.

3. Manu Apsava is the father, Caksus the son and Agni the grandson (IX.106).

his studies on the seers of the Rgveda, has suggested four categories for the Tenth Book:

1. This category includes all seers in whose case both the personal name as well as the family-name are historically authentic.
2. A seer whose family-name is historical but whose personal name appears to be fictitious or conjectural.
3. A seer whose personal name appears to be authentic and historical, but whose family names are conjectural or invented.
4. Those cases where family names and personal names both appear to be conjectural.

The Tenth Book has the seers associated with the kṣudra suktas (shorter hymns) and maha suktas (longer hymns). We do not know whether it is a mere coincidence that the number of hymns in the First Book is 191, and so is the number of hymns in the Tenth Book (191). To some of the scholars, it so appears that the samhitakaras deliberately made the hymns of the Tenth Book shorter or longer in this peculiar manner, because they wanted that the number of hymns in the First and the last Book to exactly coincide.

Some of the conjectured seers of the Tenth Book for obvious reasons are the following:

(i) Panis and arama (पणिस-सरमा) (X. 108).—They figure in one of the most prominent Samvada Sukta. Sarama (सरमा) and Panis (पणिस:) are said to be alternately the devata and rṣi in this Sukt, which is evidently impossible. In all probability, the name of the original rṣi or samhitakara was forgotten, and the participants in the dialogue were taken as the authors of such hymns. (In such cases, the injunction is वस्य बाक्यं स राष्यम्—Sarvanukramani).

(ii) Yama and yami (यम-यमी).—They are regarded as the son and daughter of Vivasvan (विवस्वान) and are mentioned as the rṣis as well as the devatas of the hymn X. 10. Yama-Yami Sukta is also one of the earliest dialogues of our literature. Keith says that their names denote twin brother and sister, and they are the first human pair, but
according to Müller they are night and day.

(iii) *Indra, indrani and vrsakapi* (इंद्र, इंद्राणी, व्रस्कपी)—
The original tradition regarding the seers of Sukta X. 86 appears to have been lost or suppressed, and therefore, following the dictum, *yasya vakyam sa rsih*, Indra, Indrani, and Vrsakapi have been mentioned as seers.

(iv) *Pururvas and urvasi* (पुरुरवस-उरवसी).—The Sukta X. 95 is a dialogue between Pururvas and Urvasi; and as such the Sukta has been attributed to them in absence of the name of a true seer (cf. *yasya vakyam sa rsih*). They are fictitiously known to be the seers—

(v) *Surya* (सूर्य).—This name, Surya, meaning the daughter of Surya or Savitṛ, is forcibly superimposed on the sukta X. 85, because the hymn relates to the marriage of Surya. Surya, in most probability, is any bride going to be wedded and is expected to lead a good family life.

(vi) *Brhaspati* (ब्रह्मस्पति).—He is said to be the seer of hymn X. 71. With Aditi, he is also mentioned as a seer of the hymn X. 72. This is obviously a fictitious tradition. The name of the original seer has been forgotten. This is a hymn, dealing with the “glorification of knowledge”, and as such the Samhitakaras associated with it the name of Brhaspati, who is also known as *kavinam kavih* (कविनां कवि:, the seer of seers).

(vii) *Visvakarma bhauvana* (विष्वकर्मां भौवन).—Since Visvakarman is also the *devata* of the hymns X. 81, 82, Visvakarma Bhauvana could not be the seer of these hymns. The Nirukta says: Visvakarman sacrificed all beings in a *sarvamedha* sacrifice and finally sacrificed himself. This *rk* appears to be in his honour. In fact, Visvakarman Bhauvana is omnipresent God (X. 81. 3); the verses X. 81. 2, 4) are expressive of the philosophical thoughts regarding the origin of the world.

(viii) *Vasukra (aindrā)* (वसुक्र (ऐन्रा).—He is said to be the seer of hymns X. 27-29. This seer is regarded as the son of Indra,—obviously a fictitious concept. Sayana’s commentary of X. 27. 2 says “वसुक्रे पुर सूक्तस्य वाहुङ्गेन इति: स्तुतयेत्”. The Aitareya Aranyaka (1. 2. 2), however, emphatically asserts that this hymn belongs to Vasukra. The word *kapila* occurs in X. 27. 16. Some of the scholars have
suggested that divine birth of the ancient ṛṣis is implied in X. 27. 15 when sapta refers to the Saptarsis, aṣṭa refers to the Valakhilyas (ヴァलखिल्य:), navā to the Bṛghus, and dasa to the Angirasas. Again traditionally the seer of the verse X. 28.1, has been ascribed to be the wife of Vasukra; there she complains that all the other gods have come to attend her sacrifice, Indra, her father-in-law, has not come*. Obviously, Vasukra is a fictitious name.

(ix) Vimada (विमद).—Vimada, another son of Indra, is a similar fictitious seer of the hymns X. 20-26; here Vasukṛta, the son of Vasukra is also mentioned as being the alternative seer of these Suktaś. There might have existed a seer of the name Vimada, but his genealogical connection with Indra is obviously conjectural.

This description does not mean that all the seers, ascribed to the Tenth Book, are fictitious. Some of the authentic names appear to be, as follows: (Category I with names and families both authentic):

Trita Aptya, Sindhu-dvipa Ambarisa, Kavasa Ailasa, Lusa Dhanaka, Ghosa Kaksivati, Suhastya Ghouseya, Kṛṣna Angiras, Vatsapri Bhalandana, Saptagru Angiras, Bṛhaduktha Vamadevyā, Asamati Aiksvāka (X. 60, 1-4,6), Gaupayanās (Bandhu, Subandhu, Shrūtabandhu and Viprabandhu), Nabhanedistha Manava, Gayā Plata; Vasukarna, Vasukra, Ayasya Angiras, Sumitra Vadhryasva, Bṛhaspati Angiras, Gauriviti Saktya, Sindhukṣit Praiyamedha, Jaratkarna Airavata (Sarpa) Syumarasmi Bhargava, Payu Bharadvaja, Murdhanvan Angiras, Renu Vaisvamitra Aruna Vaitahavya, Saryat Manava, Tanva Prarthya, Arbuda Kadarveya (Sarpa), Baru Angiras, Bhisag Atharvana, Devapi Arstisena, Vamru Vaikhanas, Duvasyu Vandana, Budha Saumya, Astaka Vaisvamitra, Sumitra, (Durmitra) Kautsa, Divya Angiras Jamadagni Bhargava, (or Rama Jamadagnya), Astadanstra Vairupa, Nabhah Prabhedana Vairupa, Sadhri Vairupa, Upastuta Varstihavya, Bhikṣu Angiras (X. 117), Uruksaya Amahiyava, Bṛhaddiva Atharvana, Citramahas Vasistha, Vena Bhar-

*विश्वो ह यथो बरिराजयेम्, नमेवह द्वःबुधौ नाजगम। (Rv. X. 28.1)
gava, Kulmalbarhisa Sailusi (or Amhomuk Vamadevya), Kusika Saubhari (or Ratri Bharadvaja), Vihavya Angirasa, Sukirti Kaksivata, Sakaputa Narmadha, Sudas Paijavana, Mandhata Yauvanasva (or Rsika Godha), Saptarsayah (Bharadvaja, Kasyapa, Gotama, Atri, Visvamitra, Jamadagni and Vasistha), Anga Aurava, Jarita, Drona, Sarisṛkta and Stambamitra (X. 142, all are Sargnas), Atri Samkhya, Devamuni Airmamada, Suvedas Sairisih, Prthu Vainya, Arcana Hairanyakupta, Mrlika Vasistha (X. 150), Sasa Bharadvaja (X. 152), Sirimitha Bharadvaja, Purana Vaisvamitra, Pracetas Angiras, Visvamitra and Jamadagni (X. 167), Sabara Kaksivata, Samvarta Angirasa, (X. 172), Urdhvagrava Arbudi (Sarpa) (X. 175), Sibi Ausinara Pratardana Kasiraja, Vasumanas Rauhidasa (X. 179), Satyadhṛti Varuni (X. 185), Aghmarsana Madhucchandasa.

The last hymn of the Tenth Book (X.191) is known as the samjnana sukta (संज्ञान सुक्त), with Samvanana Angirasa (संवनन आंगिरस) as the rsi, who is an Angirasa (a rsi, belonging to the Angiras family). It must be said that the Samhitakaras have shown great propriety in concluding the Rgveda Samhita with this hymn which invokes the greatest social ideal of harmony, integrity and unity.

Sraddha Kamayani (अढढा कमायनी) is the lady seer of the hymn X.151, of which the devata is also Sraddha, one of the noblest Suktas on Sraddha, the adoption of truth with all fidelity.

Ršikas or the lady-seers of the Rgveda—In the interpretation and Samhitikarana, not only male seers but ladies also took an important part. During the Vedic Period, our ladies were not denied the highest privilege of being the seer (ršikas) of the Vedic verses, expounders and the Samhitakaras of the Vedic Texts. Most of these female-seers figure in the Book X.

(i) Lopamudra (लोपमुद्रा).—In the First Book, the first lady-seer figuring is Lopamudra (I.179. 1-2) for the first two verses of the hymn, whilst the rest four are associated with Maitravaruni Agastya or Agastya’s disciple, Brahmacari and Rati. The word Lopamudra occurs in the mantra of the same hymn (X.179.4). Dayananda
explains the word *lpamudra* as “one completely absorbed or lost in oneself”, i.e. a lady actively participating in union with her lover. M. Bergaigne is of opinion that the hymn has a mystical meaning, Agastya being identifiable with the celestial Soma, whom Lopamudra, representing fervent prayer, succeeds after long labour in drawing down from his secret dwelling place. (*La Religion Védique*, ii, 394f).

(ii) *Romasa* (रोमशा).—She is the Brahmavadini र्षिका of I.126.7. The word *Romasa* occurs in this mantra. Romasa is said to be the wife of Svanaya (स्वनय) who is the seer of the preceding mantra I.126.6.

(iii) *Visvavara* (विश्ववारा).—She is the female seer of the entire hymn V.28; and belongs to Atri family. The hymn which is associated with her name is devoted to the subject of marital happiness and security of life. The word Visvavara occurs in the very first stanza, and the word has been translated by Dayananda as the lady who chooses or selects the whole universe and refers to cosmic light.

(iv) *Angirasi sasvati* (अंगिरसी शसवती).—She is the र्षिका of VIII.1.34, (one verse only) and this word Sasvati occurs in this mantra. She belongs to the Angirasa family. The legend associated with a king Asanga was that he lost his manhood, became effeminate, and by the intercession of Medhatithi and Medhyatithi, he again became virile; Sasvati congratulates on his restoration. She may not be the historical seer of this mantra, but since words have been put into her mouth, she has been called a र्षिका of this mantra.

(v) *Apala* (अपाला).—She is the female-seer of the entire hymn VIII.91, and like Visvavara, she also belongs to the family of the Atri. A very interesting legend about her is narrated by Sayana in the preface to that hymn. Apala, it is said, was afflicted with a cutaneous disease and was consequently repudiated by her husband. According to the legend (perhaps taken from the Satyayana Brahmana), Indra dragged her through the wide hole of his chariot, the narrower hole of the cart, and the small hole of the yoke and she cast off three skins. The first skin became
a hedge-hog, the second an alligator, the third chameleon. Wilson agrees with Prof. Aufrecht that the hole or span of the chariot and cart represents the opening between the four wheels; the hole of the yoke seems to him to mean the opening through which the animal's head passed.

(vi) *Yami* (यमी).—She figures as a *rsika* along with Yama in a dialogue hymn (X.10), and again in an entire hymn (X.154). She is known as Yami Vaivasvati, being the daughter of Vivasvan and Samjna (सम्भा). She is a female counterpart of Yama, the procreator of human race also. The hymn (X.154) has the theme "New Life" *bhava-vrt-tam* therefore, it is appropriate that it should be attributed to Yami. Yama and Yami are also regarded as twin brother and sister. Yami may not be a historical seer—merely a conjectural name.

(vii) *Sraddha* (श्रद्धा).—Sraddha Kamayani (श्रद्धा कामायनी) is the *rsika* of X.151 (the entire hymn). This may be a merely allegorical name, and Kama may not be the *gotra* of this *rsika*.

(viii) *Vasukra-patni* (वसुक्रपत्नी).—She is the *rsika* of one verse (X.28.1). This hymn has the form of a dialogue between the father and the son. The verse is, as the legend says, spoken by Vasukra's wife, in ignorance, that her father-in-law, Indra (इन्द्र-स्नुष) is present in disguise. Of course, the entire hymn is not so simple,—the mysticism behind the lines has to be explored.

(ix) *Ghosa* (गोष).—Ghosa is the lady-seer of two hymns (X.39-40), and is said to be the daughter of Kaksivan (कक्षीवान). In the two hymns ascribed to her, we have a mention of a number of terms, round which legends were woven in latter literature: Cyavana, Taugrya, Vimada, Sundhyu, Vispala, Rebha, Atri, Saptavadhri, Pedu, Sayu, Bhṛgu, Kutsa, Bhujyu, Vasa, Sinjara, Kṛsa; many of these terms have occurred in Book I also. The word Ghosa also occurs in I.117.7 and Sayana commenting on this says, that she was the daughter of Kaksivan and was a Brahmavadini. As she was suffering from a disease she could not be given in marriage to any one, and so she stayed at her father's house where she became old. She was,
however, cured of her disease by the favour of the Asvins and then she could be married (cf. X.39.3). The Brhad-devata gives her further details and says that Ghosa became sixty years old in her father's house. She knew that, by propitiating the Asvins, her father had obtained youth, long life, health etc. So she got an insight into these two hymns (X.39-40). The Asvins, in consequence, cured her of the disease and gave her a husband and a son, Suhastya (सुहस्त्य). In her hymn, so the legend says, she piteously prays the divine Asvins to heal her leprosy as they have healed many gods and men earlier (X.39.11). She is growing old at home (X.39.3), so let them grant her health, youthful beauty and help her to get a rich chieftain as husband (X.40.5). In the hymns ascribed to Ghosa, there is a verbal repetition of the phrases occurring in the hymns ascribed to Kaksivan and Kutsa. The parallelism is as follows:

X.39.1 = I.118.3
X.39.4 = I.117.13
X.39.8 = I.112.8
X.39.9 = I.116.3; I.112.7
X.39.12 = I.117.2,15; I.118.1
X.39.13 = I.112.8
X.39.14 = I.120.6

Ghosa's genealogy with Angiras is as follows:


(x) Surya (सूर्य).—She is a conjectural seer of the hymn X.85, of which she is the sole ṛṣi with 47 mantras. The hymn deals with the marriage of Surya (Surya's marriage 6-16); the hymn also contains the mantras which have a traditional significance for all general marriages with invocations and benedictions (20-28). The mantras 32-47 are still popular in Indian marriage ceremonies. The whole of the hymn has a living message for married couples.

Surya is supposed to be the daughter of Savitṛ.
(xi) *Indrani* (इन्द्राणी).—She is another fictitious lady-seer (not a historical one) of the hymn X.86, which is of a dialogue nature in which Indra, Indrani and Vṛṣakapi have participated. The real Samhitakara of this hymn appears to have been lost or forgotten, and hence according to the tenet “yasya vakyam sa rṣih”, all the three have been, one by one, regarded as seers of the mantras spoken by them. The words Indra, Indrani and Vṛṣakapi occur in several verses (e.g. X.86.11-13), Indrani or Saci Paulomi is also the lady-seer of X.159, since Saci is known to be the daughter of Puloma. The hymn X.145 is also known as Indrani-Upanisad.

(xii) *Urvasi* (उर्वशी).—She figures as one of the seers in the hymn X.95, which contains a dialogue between Pururavas and Urvasi. Here again, the *rṣi* and *rṣika* are conjectural, according to the tenet “yasya vakyam sa rṣih”.

(xiii) *Sarama* (सर्मा).—The Sukta X.108 is a dialogue between Sarama and Panis, and according to the same tradition as above, in the absence of the name of an actual Samhitakara, Sarama and Panis have been conjecturally regarded as the seers. They are alternatively *rṣis* and *devatas* both. Sarama, according to Aurobindo, represents some intellectual faculty (just as a similar word Sarasvati represents speech, learning and knowledge).

(xiv) *Juhu* (जुहु).—She is the seer of the hymn X.109, and is known as Brahmajaya (ब्रह्मजया, wife of Brahma) or a Brahmavadini. She is identified with *vāk*. The legend says that her husband Brahma or Bṛhaspati had deserted her, but gods are said to have restored her to him. The *sukta* has been interpreted by Sayana in this light. In fact, it is one of the finest mystic *suktas*. In *viniyogas*, the word *juhu* stands for a ladle. The *sukta* consists of a symbolic description of the Brahman’s function in respect to this mystic *juhu*. There is an alternative seer also mentioned of this *sukta* named as *Urdhvanabha* (उर्धवनाभा, which also means the wife of Urdhvanabha, or of Brahma).

(xv) *Vak ambhṛṇī* (वकामभ्रणी).—Vak is a female seer of hymn X.125, supposed to be the daughter of Ambhṛṇa
The word *vak* means speech or sound in most general terms to which the *sukta* appears to refer—the thunder of the storm, the reawakening of life at dawn, songs of rejoice at the near birth of the world. The idea of the unity of the world is invoked. Either the name Vak as the *rsika* is conjectural, or the lady-seer got her name also after the *sukta* on which she had worked as an interpreter or as a Samhitakaraka.

(xvi) *Paulomi saci* (पौलोमी सची).— She is the lady-seer of the hymn X.159, where Saci is known to be the daughter of Puloma. It is difficult to say whether Indrani, the *rsika* of X.86 and X.145 is the same person as Saci of X.159. Saci and Indrani may be the conjectural names associated with the names of Indra, figuring so highly in the Vedic literature. According to Wilson, *saci* means an 'act'; the hymn X.159 is metaphorically the praise of Indra's acts. Saci, however, prides on her being a destroyer of the rival wife, sole spouse, and a victorious conquerer. Ritualistically this hymn is also known to be *sapatni-badhana* (सपत्नी-बाधन; destroyer of the rival wife).
In counting the number of syllables in a metre, only the number of *vowels* (svara) is counted, not of the consonants without the vowels; the *svaras* normally are a, ā, i, ī, u, ū, ṛ, ṛ, lṛ, e, ai, o, au, visarga (,:) and anusvara (m). Sometimes the euphonic changes on account of *sandhis* are resolved, and then the total number of syllables, as required, may be reconciled. We shall not take up here such complicated details of exceptions.

The metres arranged in an increasing series of 4, starting from 24, are as follows:

<table>
<thead>
<tr>
<th>Name of the metre</th>
<th>Total No. of syllables</th>
<th>Name of the metre</th>
<th>Total No. of syllables</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gayatri गायत्री</td>
<td>24</td>
<td>Sakvari सक्वरी</td>
<td>56</td>
</tr>
<tr>
<td>Usnik उष्णकृ</td>
<td>28</td>
<td>Atisakvari अतिसक्वरी</td>
<td>60</td>
</tr>
<tr>
<td>Anustup अनुस्तुप्</td>
<td>32</td>
<td>Asti अस्ति</td>
<td>64</td>
</tr>
<tr>
<td>Brāhti ब्राह्ति</td>
<td>36</td>
<td>Atyasti अतियस्ति</td>
<td>68</td>
</tr>
<tr>
<td>Pankti पंक्ति</td>
<td>40</td>
<td>Dhṛti धृति</td>
<td>72</td>
</tr>
<tr>
<td>Tristubh त्रिस्तुभ</td>
<td>44</td>
<td>Atidhṛti अतिधृति</td>
<td>76</td>
</tr>
<tr>
<td>Jagati जगती</td>
<td>48</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Atijagati अतिजगती</td>
<td>52</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Besides these fourteen types of metres, we have another group of seven further in the series:

Kṛti (80), prakṛti (84), akṛti (88), vikṛti (92), sankṛti (96), abhikṛti (100), and utkṛti (104); (not available in the Ṛgveda, but in other Samhitas as the Vajasaneyi Samhita, Taittiriya Aranyaka, and Taittiriya Brahmana).
Nicṛt, Bhurik, Virat and Svarat

The three Gayatra Padas go to constitute the Gayatri metre, with $8+8+8=24$ syllables. If the total number of syllables is less by 1, then the metre is known as nicṛt gayatri (total 23 syllables); if exceeds by one, then it is known as bhurik gayatri (25 syllables). Again if the total number of syllables is less by 2, then it is virat (22 syllables in all); and finally if the total exceeds by 2, then it is known as svarat (26 syllables) in all. The well-known Gayatri Mantra, tatt savitur varenyam, is nicṛt gayatri, since the total number of syllables in it is only 23 ($7+8+8$), and not 24.

This type of decrease or increase by one or two in syllables is permissible in metres other than Gayatri also, and in that case, the metres would be known as nicṛt ($x-1$); bhurik ($x+1$); virat ($x-2$) and svarat ($x+1$), when $x$ is the total number of syllables in the standard metres as given in the previous table.

Gayatri—The standard gayatri has 24 syllables in the order $8+8+8$ in the three Padas. Several variations are shown here in the table. (भावनै, पदवंकित, उच्छिथ्यां, पदविनियूत् अतिनितूत्, यथमथ्या, वर्धमाना, प्रतिष्ठा, हस्यशिष्य, विपरीताणीतीयेषी)

<table>
<thead>
<tr>
<th>Subdivision</th>
<th>No. of Syllables</th>
<th>Number of Syllables from the Rgveda in Padas (Feet) (Initial words)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gayatri</td>
<td>24</td>
<td>$8+8+8$</td>
</tr>
<tr>
<td>Pada-pankti I</td>
<td>26</td>
<td>$5+5+5+5+5+6$</td>
</tr>
<tr>
<td>Pada-pankti II</td>
<td>25</td>
<td>$5+5+5+5+4+6$</td>
</tr>
<tr>
<td>Usnik-garbha</td>
<td>24</td>
<td>$6+7+11$</td>
</tr>
<tr>
<td>Pada-nicrt</td>
<td>27</td>
<td>$7+7+7$</td>
</tr>
<tr>
<td>Ati-nicrt</td>
<td>20</td>
<td>$7+6+7$</td>
</tr>
<tr>
<td>Yava-madhya</td>
<td>24</td>
<td>$7+10+7$</td>
</tr>
<tr>
<td>Vardhamana</td>
<td>21</td>
<td>$6+7+8$</td>
</tr>
<tr>
<td>Pratistha</td>
<td>21</td>
<td>$8+7+6$</td>
</tr>
<tr>
<td>Hrasiyasi</td>
<td>19</td>
<td>$6+6+7$</td>
</tr>
<tr>
<td>Viparita-hrasiyasi</td>
<td>19</td>
<td>$7+6+6$</td>
</tr>
</tbody>
</table>

* तमचास्कम् = तमचि + वच्वम्
§ अश्वानां = अश्वियानां, कृल्यानां = कृल्यियानाम्
Usnik—The standard usnik has \(7+7+7+7=28\) syllables in four feet. The popular eight variations of the metre are given here. (There is another usnik of \(8+8+12=28\) syllables of gayatra and jagata Padas.) [उष्णकृत्, पुरुष उष्णकृत्, ककुप, ककुत्स्यंकुत्सिता, तनुसिता, विपिलिकम्भया, अनुस्तुब्ब-गभर्].

<table>
<thead>
<tr>
<th>Subdivisions</th>
<th>No. of Syllables</th>
<th>No. of Syllables in Padas (Feet)</th>
<th>Illustrations from the Rgveda. (Initial words)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Usnik I</td>
<td>28</td>
<td>(7+7+7+7)</td>
<td>X.26.4 (Mansimahi)</td>
</tr>
<tr>
<td>Usnik II</td>
<td>28</td>
<td>(8+8+12)</td>
<td>VIII.12.1 (Ya Indra Soma)</td>
</tr>
<tr>
<td>Pura-usnik</td>
<td>28</td>
<td>(12+8+8)</td>
<td>VIII.98.9 (Yunjanti hari)</td>
</tr>
<tr>
<td>Kakup</td>
<td>28</td>
<td>(8+12+8)</td>
<td>V.53.11 (Sardham-sardham)</td>
</tr>
<tr>
<td>Kakub-nyankusira</td>
<td>27</td>
<td>(11+12+4)</td>
<td>VIII.46.15 (Dadirekna)</td>
</tr>
<tr>
<td>Tanu-sira</td>
<td>28</td>
<td>(11+11+6)</td>
<td>I.120.5 (Pra ya ghose)</td>
</tr>
<tr>
<td>Pipilika-madhya</td>
<td>28</td>
<td>(11+6+11)</td>
<td>X.105.2 (Hari yasya)</td>
</tr>
<tr>
<td>Anustub-garbha</td>
<td>29</td>
<td>(5+8+8+8)</td>
<td>I.187.1 (Pitum nustosam)</td>
</tr>
</tbody>
</table>

Anustup—The standard anustup has \(8+8+8+8=32\) syllables in four padas. The following eight variations of this metre have been described in Katyayana’s the Rgveda Sarvanukramani. (अनुस्तुप, महापदपंक्ति, कृति, विपिलिकम्भया, काविरात्र, विरात्न नष्टरुषी):

<table>
<thead>
<tr>
<th>Subdivisions</th>
<th>No. of Syllables</th>
<th>No. of Syllables in Padas (Feet)</th>
<th>Illustrations from the Rgveda. (Initial words)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anustup</td>
<td>32</td>
<td>(8+8+8+8)</td>
<td>V.10.5 (Tava tye agne)</td>
</tr>
<tr>
<td>Maha padapankti</td>
<td>31</td>
<td>(5+5+5+5+)</td>
<td>IV.10.5 (Tavasvadistha)</td>
</tr>
<tr>
<td>Subdivisions</td>
<td>No. of syllables</td>
<td>No. of Syllables in Padas (Feet)</td>
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</tr>
<tr>
<td>--------------</td>
<td>------------------</td>
<td>----------------------------------</td>
<td>---------------------------------------------</td>
</tr>
<tr>
<td>Kṛti</td>
<td>32</td>
<td>$12 + 12 + 8$</td>
<td>I.120.8 (Ma kasmai)</td>
</tr>
<tr>
<td>Pipilikamadhya</td>
<td>32</td>
<td>$12 + 8 + 12$</td>
<td>IX.110.1 (Paryusa pra)</td>
</tr>
<tr>
<td>Kavirat</td>
<td>30</td>
<td>$9 + 12 + 9$</td>
<td>I.120.3 (Ta vidvamsa)</td>
</tr>
<tr>
<td>Nastarupi</td>
<td>32</td>
<td>$9 + 10 + 13$</td>
<td>I.120.4 (Vipṛcchami)</td>
</tr>
<tr>
<td>Virat I</td>
<td>30</td>
<td>$10 + 10 + 10$</td>
<td>VII.1.3 (Preddho agne)</td>
</tr>
<tr>
<td>Virat II</td>
<td>33</td>
<td>$11 + 11 + 11$</td>
<td>VII.1.1 (Agnim naro)</td>
</tr>
</tbody>
</table>

Brḥati—The standard brḥati of the four padas has $9 + 9 + 9 + 9 = 36$ syllables. About 9 prominent variations of this metre have been specially described in the Sarvanukramani and other books on the Vedic Prosody. (बृहति, पुरस्तादः बृहति, व्यक्तसारिणी, उरोबृहति, स्कन्धोपशी, उपरिस्तादः बृहति, विष्टार बृहति, उज्ज्वलबृहति, पिपिलिकमध्या, विषमपदा)

<table>
<thead>
<tr>
<th>Subdivisions</th>
<th>No. of syllables</th>
<th>No. of syllables in Padas (Feet)</th>
<th>Illustrations from the Rgveda. (Initial words)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brḥati I</td>
<td>36</td>
<td>$9 + 9 + 9 + 9$</td>
<td>I.187.11 (Tam tava vayam)</td>
</tr>
<tr>
<td>Brḥati II</td>
<td>36</td>
<td>$8 + 8 + 12 + 8$</td>
<td>VIII.1.1 (Ma ciddanyad)</td>
</tr>
<tr>
<td>Purastad-bṛḥati</td>
<td>36</td>
<td>$12 + 8 + 8 + 8$</td>
<td>X.22.3 (Maho yaspatih)</td>
</tr>
<tr>
<td>(as nyanku-sarini or urobṛḥati or skandhogrivi)</td>
<td>36</td>
<td>$8 + 12 + 8 + 8$</td>
<td>X.132.1 (Ijanamid)</td>
</tr>
<tr>
<td>Uparistad-bṛḥati</td>
<td>36</td>
<td>$8 + 8 + 8 + 12$</td>
<td>VIII.46.18 (Ye pata-yante)</td>
</tr>
</tbody>
</table>
### Subdivisions

<table>
<thead>
<tr>
<th>Subdivisions</th>
<th>No. of Syllables</th>
<th>No. of Syllables in Padas (Feet)</th>
<th>Illustrations from the Rgveda (Initial words)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vistara-brhati</td>
<td>36</td>
<td>8+10+10+8</td>
<td>I.120.7 (Yuvam hyastam)</td>
</tr>
<tr>
<td>Urdhva-brhati</td>
<td>36</td>
<td>12+12+12</td>
<td>IX.110.9 (Adha yadime)</td>
</tr>
<tr>
<td>Pipilika-madhya</td>
<td>34</td>
<td>13+8+13</td>
<td>VIII.46.14 (Abhi vo viram)</td>
</tr>
<tr>
<td>Visama-pada</td>
<td>36</td>
<td>9+8+11+8</td>
<td>VIII.46.20 (Sanitah susania)</td>
</tr>
</tbody>
</table>

**Pankti** — Pankti has five feet of 8 syllables each (8+8+8+8+8=40) or four feet of 10 syllables each (virat), 10+10+10+10=40); other 6 modifications are as follows according to the Sarvanukramani: (पंक्ति, विराट, सतोभूषा, विपरीता, प्रस्तार पंक्ति, आस्तार पंक्ति, संस्तार पंक्ति, विष्टार पंक्ति).

### Subdivisions

<table>
<thead>
<tr>
<th>Subdivisions</th>
<th>No. of Syllables</th>
<th>No. of Syllables in Padas (Feet)</th>
<th>Illustrations from the Rgveda. (Initial words)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pankti</td>
<td>40</td>
<td>8+8+8+8+8+8</td>
<td>VIII. 46. 24 (Danasah)</td>
</tr>
<tr>
<td>Virat</td>
<td>40</td>
<td>10+10+10+10</td>
<td>VI.20.7 (Vi piporahi)</td>
</tr>
<tr>
<td>Sato-brhati</td>
<td>40</td>
<td>12+8+12+8</td>
<td>V.53.6 (A yam narah)</td>
</tr>
<tr>
<td>Viparita</td>
<td>40</td>
<td>8+12+8+12</td>
<td>VIII.46.22 (Ya rsovah)</td>
</tr>
<tr>
<td>Prastara-pankoti</td>
<td>40</td>
<td>12+12+8+8</td>
<td>I.164.42 (Tasyah samudra)</td>
</tr>
<tr>
<td>Astara-pankoti</td>
<td>40</td>
<td>8+8+12+12</td>
<td>X.21.1 (Agnim na)</td>
</tr>
<tr>
<td>Sanstara-pankoti</td>
<td>40</td>
<td>12+8+8+12</td>
<td>VIII.46.22 (Sastim sahasra)</td>
</tr>
<tr>
<td>Vistara-pankoti</td>
<td>40</td>
<td>8+12+12+8</td>
<td>V.53.14 (Atiyama)</td>
</tr>
</tbody>
</table>

**Tristup** — The standard tristup has four padas of 11
syllables each \((11 + 11 + 11 + 11 = 44)\) with 44 syllables in all. This with 10 variations has been tabulated below:

<table>
<thead>
<tr>
<th>Subdivisions</th>
<th>No. of Syllables</th>
<th>No. of Syllables in Padas (Feet)</th>
<th>Illustrations from the (\text{RGveda}). (Initial words)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tristup I</td>
<td>44</td>
<td>11 + 11 + 11 + 11</td>
<td>I.24.1 ((\text{Kasya nunam}))</td>
</tr>
<tr>
<td>Jagati</td>
<td>46</td>
<td>11 + 12 + 11 + 12</td>
<td>I.162.6 ((\text{Yupa vraska}))</td>
</tr>
<tr>
<td>Tristup II</td>
<td>46</td>
<td>12 + 11 + 12 + 11</td>
<td>I.164.14 ((\text{Sanemi cakram}))</td>
</tr>
<tr>
<td>Tristup III</td>
<td>46</td>
<td>11 + 11 + 12 + 12</td>
<td>I.162.12 ((\text{Ye yajinam}))</td>
</tr>
<tr>
<td>Abhisarini I</td>
<td>44</td>
<td>10 + 10 + 12 + 12</td>
<td>X.23.5 ((\text{Yo vaca}))</td>
</tr>
<tr>
<td>Abhisarini II</td>
<td>39</td>
<td>9 + 9 + 10 + 11</td>
<td>I.89.6 ((\text{Svasti na indrah}))</td>
</tr>
<tr>
<td>Vairaja tristup</td>
<td>39</td>
<td>10 + 9 + 11 + 9</td>
<td>II.11.4 ((\text{Subhram nu te}))</td>
</tr>
<tr>
<td>Virat-sthana</td>
<td>40</td>
<td>10 + 9 + 10 + 11</td>
<td>II.11.1 ((\text{Srudhi havamindra}))</td>
</tr>
<tr>
<td>Virat-rupa</td>
<td>41</td>
<td>11 + 11 + 11 + 8</td>
<td>I.122.6 ((\text{Srutam me}))</td>
</tr>
<tr>
<td>Viparita virad-rupa</td>
<td>41</td>
<td>8 + 11 + 11 + 11</td>
<td>V.19.5 ((\text{KrIhanno rasma}))</td>
</tr>
<tr>
<td>Jyotismati</td>
<td>44</td>
<td>12 + 12 + 12 + 8</td>
<td>VIII.35.1 ((\text{Agnirnendrena}))</td>
</tr>
<tr>
<td>Jyotih</td>
<td>44</td>
<td>12 + 8 + 12 + 12</td>
<td>VIII.22.12 ((\text{Tabhira yatam}))</td>
</tr>
<tr>
<td>Mahabrhati</td>
<td>44</td>
<td>8 + 8 + 8 + 8 + 12</td>
<td>I.191.13 ((\text{Navanam navati}))</td>
</tr>
<tr>
<td>Yavamadhyya</td>
<td>44</td>
<td>8 + 8 + 12 + 8 + 8</td>
<td>I.105.8 ((\text{Sam ma tapan}))</td>
</tr>
<tr>
<td>Panktyuttara</td>
<td>44</td>
<td>10 + 10 + 8 + 8 + 8</td>
<td>V.86.6 ((\text{Evendragni}))</td>
</tr>
</tbody>
</table>

\(Jagati\)—The standard \(jagati\) has four \(padas\) of 12 syllables each \((12 + 12 + 12 + 12 = 48)\). Its other common
variations are mahapankti or mahasatobṛhati. (जगती, महापंक्ति, महासतोब्रह्मी). 

<table>
<thead>
<tr>
<th>Subdivisions</th>
<th>No. of syllables</th>
<th>No. of syllables in Padas (Feet)</th>
<th>Illustrations from the Rgveda. (Initial words)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jagati</td>
<td>48 12+12+12+12</td>
<td>IX.68.1 ((Prajādevamaccha)</td>
<td></td>
</tr>
<tr>
<td>Mahapankti I</td>
<td>48 8+8+7+6+10+9</td>
<td>I.191.11 (Iyattika)</td>
<td></td>
</tr>
<tr>
<td>Mahapankti II</td>
<td>48 8+8+8+8+8+8</td>
<td>VIII.46.16 (Tadanayya)</td>
<td></td>
</tr>
<tr>
<td>Mahasato-bṛhati</td>
<td>48 12+8+12+8+8</td>
<td>VI.48.6 (A yah paprau)</td>
<td></td>
</tr>
</tbody>
</table>

Pragathas

Pragathas (प्रगाथाः) are combinations of the above metres. For example: (बाहूँत प्रगाथ, काकूभ प्रगाथ, महाबाहूत प्रगाथ, विपरीतोत्तर प्रगाथ, आनुद्वम प्रगाथ).

(i) Barhata-pragatha = bṛhati + satobṛhati = 36 + 40 = 76, which can be scanned as [(8+12+8+12+8)] as in 1.47.1-2 (combined) (Ayam va + Tribandhurena).

(ii) Kakubha-pragatha = kakup + satobṛhati = 28 + 40 + 68 which is scanned as [(8+12+8)+(12+8+12+8)], as in VI.48.11-12 (combined) (Asakhayah + yasardhaya).

(iii) Mahabarhata-pragatha = Mahabrhati + mahasatobṛhati = 44 + 48 = 92, which is scanned as [(8+12+8+12+8)+(12+8+12+1+8)], as in VI.48.7-8 (combined) (Bṛhadbhiragā + visvasam grhapatī).

(iv) Viparitottara-pragatha = Bṛhati + viparita (pankti) = 36 + 40 = 76, which is scanned as [(8+12+8+12+8)+(12+8+12+8)] as in VIII.46.11-12 (combined) (Na hi te sura + ya ṛṣvah).

(v) Anustubha-pragatha = Anustup + Gayatri + Gayatri = 32 + 24 + 24 = 80, which is scanned as [(8+8+8+8)+(8+8+8)+(8+8+8)] (combined) as in VIII.68.1-3 (A tva ratham + tuvisusma + yasya te mahīna).
Long Metres

We shall now conclude this account with a brief outline of long metres, starting with 52 syllables (beyond the Jagati).

(i) Atijagati (52) = 12 + 12 + 12 + 8 + 8, as in V.87.1 (Pra vo mahe).
(ii) Sakvari (56) = 8 + 8 + 8 + 8 + 8 + 8 + 8, as in X.133.1 (Pro svasmai).
(iii) Atisakvari (60) = 16 + 16 + 12 + 8 + 8, as in II.22.3 (Sakam jatah).
(iv) Asti (64) = 16 + 16 + 16 + 8 + 8, as in II.22.1 (Trikadrukesu).
(v) Atyasti (68) = 12 + 12 + 8 + 8 + 8 + 8 + 12—8, as in I.127.1 (Agnim hotaram).
(vi) Dhr̥ti (72) = 12 + 12 + 8 + 8 + 8 + 8 + 16—8, as in I.133.6 (Avarmaḥa).
(vii) Atidhr̥ti (76) = 12 + 12 + 8 + 8 + 8 + 8 + 12 + 8 + 8, as in I.127.6 (Sa hi sardho)

In the Ṛgveda

<table>
<thead>
<tr>
<th>Metre</th>
<th>Syllables in a verse</th>
<th>No. of Mantras in this metre</th>
<th>Total No. of syllables</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gayatri</td>
<td>24</td>
<td>2,449</td>
<td>58,770</td>
</tr>
<tr>
<td>Usnik</td>
<td>28</td>
<td>398</td>
<td>11,144</td>
</tr>
<tr>
<td>Anustup</td>
<td>32</td>
<td>858</td>
<td>27,456</td>
</tr>
<tr>
<td>Br̥hati</td>
<td>36</td>
<td>371</td>
<td>13,306</td>
</tr>
<tr>
<td>Pankti</td>
<td>40</td>
<td>498</td>
<td>19,920</td>
</tr>
<tr>
<td>Tristup</td>
<td>44</td>
<td>4,251</td>
<td>1,87,004</td>
</tr>
<tr>
<td>Jagati</td>
<td>48</td>
<td>1,346</td>
<td>64,608</td>
</tr>
<tr>
<td>Atijagati</td>
<td>52</td>
<td>17</td>
<td>884</td>
</tr>
<tr>
<td>Sakvari</td>
<td>56</td>
<td>19</td>
<td>1,064</td>
</tr>
<tr>
<td>Atisakvari</td>
<td>60</td>
<td>10</td>
<td>600</td>
</tr>
<tr>
<td>Asti</td>
<td>64</td>
<td>7</td>
<td>448</td>
</tr>
<tr>
<td>Atyasti</td>
<td>68</td>
<td>82</td>
<td>5,576</td>
</tr>
<tr>
<td>Dhr̥ti</td>
<td>72</td>
<td>2</td>
<td>144</td>
</tr>
<tr>
<td>Atidhr̥ti</td>
<td>76</td>
<td>1</td>
<td>76</td>
</tr>
<tr>
<td>Dvipada Gayatri</td>
<td>16</td>
<td>3</td>
<td>48</td>
</tr>
</tbody>
</table>
### The Valakhilyadi Sukta

<table>
<thead>
<tr>
<th>Metre</th>
<th>Syllables in a verse</th>
<th>No. of Mantras in this metre</th>
<th>Total No. of Syllables</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gayatri</td>
<td>24</td>
<td>7</td>
<td>168</td>
</tr>
<tr>
<td>Anustup</td>
<td>32</td>
<td>2</td>
<td>64</td>
</tr>
<tr>
<td>Bṛhati</td>
<td>36</td>
<td>56</td>
<td>2,128</td>
</tr>
<tr>
<td>Pankti</td>
<td>40</td>
<td>1</td>
<td>40</td>
</tr>
<tr>
<td>Tristup</td>
<td>44</td>
<td>7</td>
<td>308</td>
</tr>
<tr>
<td>Jagati</td>
<td>48</td>
<td>7</td>
<td>336</td>
</tr>
</tbody>
</table>

Total 80 3,044
Grand Total 10,552 3,97,265

### THE VEDIC METRES AND THE FOUR PRINCIPAL PADAS

The Vedic metres are not so complicated as they appear to be at the first sight;— they can be easily reduced to their primary elements. Counting the syllables in the most mechanical manner, the authors of the Pratisakhyanas, in their highly complicated and elaborate system have assigned a nearly hundred names to every variety which they discovered in the Rgvedic hymns. But I would not like my readers to go to that length. In fact, as even the Pratisakhya authorities could see, all these metres are really but four (Sutras 988; 919):
(a) The Gayatra *pada*, of eight syllables ending in \(\sim\). (\(\sim\) represents *hrasva*; \(\sim\) represents *dirgha*).
(b) The Vairaja *pada*, of ten syllables ending in \(\sim\).
(c) The Traistubha *pada*, of eleven syllables ending in \(\sim\).
(d) The Jagata *pada*, of twelve syllables ending in \(\sim\).

Then the next Sutra (990) says: The penultimate syllable in a Gayatra and Jagata *pada* is light (laghu, \(\sim\)), in Vairaja and Traistubha *pada* heavy (guru, \(\sim\)). This is called their *vṛtta* (metre, *versus* in Latin). Again remember, how careful is the author of the Pratisakhya in his language. He does not say that the penultimate is long or short (dirgha or *hrasva*), but he simply states that from a *metrical point of view*, it must be considered as light or heavy (laghu or guru), which need not mean more than that it must be pronounced with or without stress. The authors thus differentiate between the pairs *dirgha* – *hrasva* (long or short) and *guru* – *laghu* (heavy or light). From the metrical point of view only, that the penultimate syllables (even if they are not long or short), they should be pronounced as heavy or light.

It has been generally supposed, that according to the Pratisakhya, there must be a long syllable (\(\sim\)) in the eighth or tenth place of Traistubha and Jagata, and in the sixth place of Anustubha *padas*. Of course, there is no rigidity about these working rules, and we shall not enter into these details here. (For a detailed discussion, see Max müller: *Vedic Hymns*, Pt. I, SBE. series, Preface LXXXIX.). Pratisakhya (Sutra 523) states, that “The final vowel of the eighth syllable is lengthened in *padas* of eleven and twelve syllables, provided a syllable follows which is short in the Samhita.” (I.32.4; I.94.1). Pratisakhya (Sutra 525) provides: “The final vowel of the tenth syllable in *padas* of eleven and twelve syllables is lengthened, provided a syllable follows which is short in the Samhita” (III. 54.22; II.34.9) and similarly “The final vowel of the sixth syllable is lengthened in a *pada* of eight syllables, provided a syllable follows which is short”. (I.5.10);
and if the seventh syllable is long, no change takes place. (IX.67.30).

Then another case is also to be taken for which there is a provision in Pratisakhya, Sutra 527: "In order to get the right number of syllables (in certain cases), we must pronounce sometimes one syllable as two". In these cases only with such a provision, the lengthened syllable be got into one of the places required by the preceding Sutra (526), viz., the sixth, the eighth or the tenth place. I have quoted these rules as a caution to an ordinary reader.

Counting of the number of syllables—It must be remembered that each syllable has to end in a vowel, and thus the number of vowels decides the number of syllables (it is immaterial whether the vowel is long or short, heavy or light). We have already mentioned about the four padaś, the Gayatras (of eight syllables); Vairajas (of 10 syllables); the Tristubhas (of eleven syllables) and the Jagatas (of twelve syllables) and to these four, we may add another one, the half-Vairaja (of five syllables). We can reduce nearly all the hymns of the Rgveda to these simple elements, thus:

1. Three Gayatra padaś=the Gayatri (24 syllables).
2. Four Gayatra padaś=the Anustubh (32 syllables).
3. Four Vairaja padaś=the Viraj (40 syllables).
4. Four Tristubha padaś=the Tristubha (44 syllables).
5. Four Jagata padaś=the Jagati (48 syllables).
6. Mixtures of Gayatra and Jagata padaś=the Usnik (28 syllables), (a metre between Gayatri and Anustubh).
7. Mixture of the Anustubh and Vairaja padaś=the Brhati (36 syllables) (a metre between Anustubh and Pankti).

Now I would like to refer to the rules regarding the counting of syllables. It is obvious that the following verse (III. 1) has \((8+8+8)=24\) syllables of the Gayatri metre (each syllable ends in a vowel).
Ag—ni—mi—le—pu—ro—hi—tam =8
Ya—jna—sya—de—va—mr—tvi—jam =8
Ho—ta—ram—ra—tna—dha—ta—mam =8

This is the samhita patha of the verse (the counting is done for the samhita patha only) and not the pada patha in which all words (pada) stand by themselves (as they do in Greek and Latin) without being joined together according to the rules of Sandhi. The text in which the words stand as joined by the rules of Sanskrit Sandhi is called the Samhita-patha. It is difficult to say whether the Pada-patha precedes the Samhita-patha or vice-versa. The Pratisakhyas start on the assumption that the Pada-patha is basic and it is taken, as it were, for granted, and devote their rules to the explanation of those changes which that text undergoes, in being changed into the Samhita text. This may not be true always; very often, the Samhita text appears to have been taken as basic by the authors of the Pratisakhyas also. (It is almost certain that neither the Pada nor the Samhita text, as we now possess them, represents the original text of the Veda. Both show clear traces of Scholiastic influence.)

But one thing is very much clear. Even in the present form, the original metre and rhythm of the hymns of the Veda are far more perceptible when the words are divided, than when we join them together throughout according to the rules of Sandhi. For practical purposes, the Pada text is far superior to the Samhita text in which the final and initial letters, that is, the most important letters of words are constantly disguised, and liable, therefore, to different interpretations. (Dayananda in his commentary, for this reason always insists on the Pada-patha).

For counting the number of syllables in a metre, Sandhis at some places have to be removed, and then the text would respond to the rules of prosody. It must again be accepted that the Sandhi rules in the Samhita of the Rgveda, are by no means so uniform, rigid and regular as they are in later Sanskrit, and hence it is so often extremely difficult to bring all the exceptional cases under more or less general rules. There are numerous cases,
cited by the Pratisakhya where an initial a in the Veda is not elided after a final e or o; in ordinary Sanskrit, it will always be elided; in the Samhita it is sometimes elided and sometimes not. (See Sutra 138 and 153, and also 139, of the Pratisakhya; the author gives the rules of exception as if he is a statistician and not a grammarian.)

I would like to conclude this discussion, which may not interest my general reader, by quoting a passage from Max Müller (Vedic Hymns, SBE, Pt. I., p.lxxviii):

"It is far easier, as I remarked before, to discover the original and natural rhythm of the Vedic hymns by reading them in the Pada than in the Samhita text, and after some practice our ear becomes sufficiently schooled to tell us at once how each line ought to be pronounced. We find, on the one hand, that the rules of Sandhi, instead of being generally binding, were treated by the Vedic poets as poetical licences only; and on the other, that a greater freedom of pronunciation was allowed even in the body of words than would be tolerated in the later Sanskrit. If a syllable was wanted to complete the metre, a semi-vowel might be pronounced as a vowel, many a long vowel might be protracted so as to count for two syllables, and short vowels might be inserted between certain consonants, of which no trace exists in the ordinary Sanskrit. If, on the contrary, there were too many syllables, then the rules of Sandhi were observed, or too short syllables contracted by rapid pronunciation into one: nay in a few cases, a final m or s, it seems, was omitted".
VEDIC ACCENTS

In order to have a full conception of the inner meaning of the Vedic prose, poetry and lyric (the Yajuh, the Ṛk, and the Saman), one should be familiar not only with the grammar of the language, and the etymology of words, he should also be conversant with proper accentuations. The old interpreters of the Vedic verses have laid great emphasis on proper accentuations. Being the earliest divine human speech, the words of the Vedic language are in their most fluid and plasmatic state. A slight change of accents brings about very often a considerable change in the meaning of the word. And therefore, our ancestors, not only made heroic attempts to preserve the Vedic texts to this day by reciting and memorizing, they did their best to retain the accents also. Panini, the great grammarian and the author of the Astadhyayi devotes a number of aphorisms in the first, third, sixth and eighth chapters, and Dayananda edited a collection of these Sutras, and published it under the title of the Sauvara with notes and explanations. The Ṛk Pratisakhya (प्रतिसाख्य), and similar other treatises also deal with this subject. We shall try to reproduce here just a few indications on this abstruse subject to familiarize a common general reader with a brief outline.

It must be remembered that the readings of the Vedic texts are of two types: pada-patha (पद पाठ), with each word (pada) or term spoken clearly and distinctly, and when these padas are compounded together according to the rules of euphony or sandhi, we get the samhita patha (संहिता पाठ); in fact, sandhi is the euphonic junction of final and initial letters in grammar, every sentence in Sanskrit being regarded as a euphonic chain, a break in which occurs at the end of a sentence.

Four types of accents—It must be remembered that only vowels (a, ā, i, ī, u, ū, r, ṛ, e, ai, o, au, etc.) are
accented, and not the consonants. The vowels may be present as such, or along with consonants. For example, in

\[ \text{अनिन्मी कुपरोहितम् (Rv. I. 1.1.)} \]

the last letter ‘म’ is un-accented because it is a consonant without a vowel.

The accents are of four types:

Udatṭa (उदत्त), Anudatta (अनुदत्त), Svarita (स्वरित), and Ekasruti (एकस्तुति).

(i) Udatṭa—The acute accent, also known as high accent or a sharp tone is known as udatta (उदत्त). In the system of the Rk, the Yajuh and the Atharva, there is no sign or symbol to indicate an udatta; (as in अनिन्म, there is no indication on 'न', which is udatta), in the Samaveda udatta is represented by the nagari numeral one (१).

अष्टे और यत्मिः (Sv. 1. 1. 1).

Udatṭa is not normally indicated by any accent mark, but it can be recognized by two rules: (i) that syllable has udatta accent, which has no mark on it, and preceding it, there is no accent, (ii) that is also udatta which has an anudatta in precedence.

Example: अन्ये यं युक्तस्वरम् (Rv. I. 1. 4).

In this, according to the rule (i), यं is udatta, and according to rule (ii), यं, स and र are also udatta.

(ii) Anudatta.—The anudatta is the accent-less vowel; it is also known as low or grave accent, not raised; it is a general tone, neither high nor low. It is represented in the Rk, the Yajus and the Atharva Samhita by a horizontal stroke below the syllable, as in वृणिं, यं is anudatta. In the Samaveda, it is indicated by a nagari numeral 'three' (३) written at the top of the syllable.

(iii) Svarita.—The svarita accent is a kind of mixed tone, produced by a combination of high (the udatta) and
low (anudatta) tones, and therefore, named by Panini in
the (Astadhyayi, I. 2.31) as samahara (समाहार). Svarita
corresponds to the Greek circumflex and is of four kinds:

(i) Ksaipta (क्षेत्र), as in भाष्ट्र for बि।च्चा; (ii) jatya
(जात्य), as in क्वे, (iii) praslistha (प्रस्लिष्ट), as in निर्भूष
वि, and (iv) abhinihita (अभिनिहित), as in ते जन्वन्नु for ते अज्ञवन्नु.*

The svarita in the Rgveda is marked by a small up-
right stroke above a syllable, as in ब्रुमिनीके, मृ is svarita.

The svarita in the Samaveda is indicated by the nagari
numeral ‘two’ (2) written on the top of the syllable.

(iv) Ekasruti.—The ekasruti (एकश्रूति) or monotony or
the hearing only of one sound is the fourth type of accent;
this may be called as pracaya (प्रचय) also. In ekasruti, the
separate functions of the udatta, anudatta and svarita
become indistinct, and hence they become monotonous.
Usually syllables which follow a svarita and are not indi-
cated by any stroke, are known as eka-sruti; e.g. in

होतारं रत्नाकारं (Rv. I. 1. 1)

is a svarita, indicated by the vertical stroke, and the
syllables which follow it र and त which have no accent
mark on them; and thus र and त are known to be with
ekasruti accent. Again in the same, the syllable त is svarita
and it is followed by त with no accent mark on it, and
hence it is also ekasruti in accent.

The ekasruti accent should be pronounced more or less
like an anudatta since ekasruti follows a svarita which was
originally an anudatta, and which is followed by an anudatta.

For an example, let us take the verse:

विशालिनि देव सतितृप रितिति षया सुभ ।
यद्युप्रत्र तत्त्व आसु । (Rv. V. 82. 5; Yv. 30. 3)

*The Pratisakhyas describe nine types of Svaritas: (i) Sannidhiha
(सृणियम्), (ii) Jatya (जात्य), (iii) Abhinihita, (अभिनिहित) (iv) Ksaipta
(क्षेत्र) (v) Praslistha, (प्रस्लिष्ट), (vi) Tairovyanjana (तैयोवय्यज्ञ), (vii) Vai.
VRtta or Padavrtta (बृद्वत, पादवृत्त), (viii) Tairovirama (तैयोविराम) and (ix)
Tathabhavya (तथाभव्य); but we shall not enter here into these details.
the syllables with a horizontal stroke below are दि, नि, श और ठ; they are anudatta; the syllables with a vertical stroke at the top are श्, र् and दु; they have the accent svarita; the syllables without any accent mark and following the svarita are नि, शु, ब और व are ekasruti. The first syllable वि, and then य, य, द्र, त और आ are with udatta accents.

The following are the workable rules in connection with accentuation:

1. A term or pada (पद) would never have more than one udatta; this is possible that it may not have any udatta (but never more than one).

2. On the contrary, one and the same term can have more than one anudatta, or several svaritas.

3. All the anudattas will have to be invariably indicated by horizontal strokes below the syllable (letter containing the vowel).

4. But if a term has a number of svaritas occurring succeeding together, then only the first syllable will be indicated by a vertical stroke on its top, and not the succeeding svaritas, which in a way, become ekasruti.

5. (a) First the udatta is fixed up, if the term has any udatta; then the rest are temporarily designated as anudattas (with a horizontal stroke, for example, in the word वर्ण, if व is udatta, then श and ठ are anudattas; if द is udatta, then श और ठ are anudattas; and if ठ is udatta, then श और ठ are anudattas:

वर्ण, शुर्ण, शुरुण

(Here the syllable without an accent mark is udatta).

(b) Then all the anudattas following the udatta are raised to svarita but not the anudattas preceding the udatta as shown below:

वर्ण, शुर्ण, शुरुण

as (of the two svaritas in sequence, the first is retained svarita, whilst the rest become ekasruti, वर्ण becoming वर्ण.

6. The term in which all the syllables are anudatta, is known as nighata (निघात, unaccented). Nighata is usually
a vocative (sambodhana) or a verb. For example, in the verse देव, the word, देव (deva) is vocative, and thus it would be nighata, with both the syllables as anudatta. Similarly the word संवित: is vocative and hence a nighata. The word सुभ, occurring twice is verb, and hence it is also nighata.

In this, the udattas for convenience are indicated with a cross (x) below the syllable; now the first anudatta after the udatta becomes, svarita, and succeeding anudattas become ekasruti (unmarked).

7. The terms in grammar fall under four heads: नाम (noun), आङ्क (verb), उपसर्ग (prefix), and नियत or non-declinable. In most of the prefixes, the first syllable is udatta; अभि is an exception in which अ, the second syllable is udatta, and not अ, the first syllable. So now we have,

8. The first syllable of a pronoun is also udatta, as in पूर्व and पूर्व, the first syllable ग्र and ग्र are udattas.

9. ते, वा, का, ना, नी, न, in such pronouns if the sense is of anyvadesa (अन्वयवेश), i.e. thine, mine, yours, ours, then the accent on the syllable would be anudatta, but if ते means they, then the syllable is udatta. And so now

So now the accents in the pada-patha, become:

10. (a) The first syllable of a nipata (undeclinable) is udatta.
(b) The last syllable of nama (noun) is udatta (but if it is vocative case, then it is all anudatta, i.e. it is a nighata); and thus the last syllable of the noun श्रेष्ठ and दुःष्ट is udatta (ि and त are udatta).

Not indicating the udattas by any notation (i.e. now if remove the crosses at the base), we have the final Padapatha,

विश्वामिनि । देव । सुमितः । दुःष्टाबिनि । परः । सुं ।
यहि । ब्रह्म । तत् । नः । आ । सू।

Various notations in giving accents—We shall confine to the notations used in the Yajurveda, the Rgveda and the Atharvaveda.

1. Udatta and ekasruti (or pracaya) are not indicated by any notations (these syllables are unaccented as if).

2. Anudatta is indicated by a horizontal stroke below the syllable, as ि.

3. Svarita is indicated by a vertical stroke at the top of the syllable, as ँ (one or more syllables following the svarita, but without a notation are ekasruti). Since the ekasruti follows a svarita and the syllable following the svarita has the characteristic of an anudatta, the ekasruti ought to be pronounced more or less like an anudatta.

4. Such syllables as follow the svarita, and have no notations on them are ekasruti.

5. The svaritas are of nine classes, which we shall not discuss; of these, the four notable ones are (i) jatya (ii) ksaipra (iii) praslista and (iv) abhinihita.

(i) The jatya svarita is a svarita on its own merit, i.e. due to its own intrinsic characteristics; it is also known as the nitya-svarita; e.g. क्वन्या, धाम्येन्त, क्वे, क्वैः.

(ii) The vowels ू, ृ, ॐ, ० when followed by any other vowel are transformed to यू, यृ, यू, यू respectively in sandhi; this type of euphony is known in the Pratisakhyas as ksai-pra-sandhi; e.g.,

बाजी + दुबून् = बाजायबून्; तु + इन्त = निनाद

As a result of these sandhis, the udatta ि and ः have com-
bined respectively with anudatta syllables, and the resulting यः औ and औ have become svarita. Such svaritas, as a result of sandhi, are known as the ksaipra-svarita.

(iii) A sandhi between the two vowels is known as praslista, e.g.,

(a) अ + अ = ब, इ + इ = ई etc.
(b) अ + इ = ए, अ + उ = ओ, अ + ए = ऐ, अ + ओ = ऑ

As a result of such a sandhi, different schools of the Samhitas ascribe different changes in the accents (they are not unanimous on this):

सुनि + द्रु = सुना (Rv. X.91.15)

(In this the udatta द्र of सुनि is combined with anudatta द्र of द्रु, and as a result of this we get the dirgha द्र of चेम with a svarita accent. Such a svarita as a result of combination of an udatta and anudatta is known as praslista svarita.)

अभि + इन्द्राम् = अभिन्द्राम् = अभिन्द्राम् (Yv.XI.61)

But in the Taittiriya Samhita—

अभि + इन्द्राम् = अभिन्द्राम् (IV.1.6)

(iv) अ following ए or ओ becomes unmanifest or becomes purva-rupa;—such sandhis are known as abhinihita, and the svarita generated as a result of such a sandhi is known as abhinihita-svarita:

ते + ब्रम्लु = तेशब्रम्लु = तेशब्रम्लु (Yv. XIX.57)
वेद+व्रिः = वेदव्रीसिः = वेदव्रीसिः

In the Madhyandina Samhita of the Yajurveda the abhinihita, as well as the praslista svaritas are denoted by a notation—'vertico-horizontal' stroke (─) placed below the syllable.

6. Undulations or kampa — The undulations (when spoken with a jerk are of four kinds: jatya, ksaipra,
prastista, and abhinihita produced as a result of a svarita of these types (described above) when followed by an udatta or a svarita. When a bronze plate is struck, it continues to vibrate for some time with a vibratory sound; similarly the undulations or kampas (कम्प) are produced as a result of jerking accentuations. The short syllable, with an accent of svarita, when pronounced with undulation or kampa is indicated by the nagari numeral one (½) with a vertical svarita stroke at the top and a horizontal anudatta stroke at the bottom. The numeral one indicates the short vowel (hrasva), and since the prastista and abhinihita svaritas (as a result of the sandhi) are never with a short (hrasva) vowel, the numeral one is never used in their case to denote the undulation or kampa.

Jatya: ऋष्ट्रं ½ वर्णयति/तुषा (Rv. I.83.3)
Ksaipra: सुर्वा ½ नामे भ्रम्य (Rv. I.108.3)

It should be seen that in these illustrations, क्य्म is jatya svarita, which is followed by व which is udatta (without a notation); and similarly छ्य is ksaipra svarita, which is followed by ना which is udatta.

The numeral one (½) is connected with a short vowel (hrasva svara) when spoken with a kampa, but when a long vowel (dirgha svara) is involved in producing the undulation or kampa, the nagari numeral ½ is used with a vertical stroke at the top and a horizontal stroke at the bottom of the numeral.

शतचरणं यो ½ घो वर्तनि: (Rv. X. 144.4).

In this the long vowel has an anudatta accent (a horizontal stroke at the bottom), and then it is followed by the numeral ½ with svarita and anudatta marks on the top and the bottom of the numeral.

The long vowel with kampa or undulation can be with all the four kinds of the svaritas:

Jatya: रघ्यो ½ बयस्वत: (Rv. II. 24.15)
Ksaipra: विक्ष्णा ½ यो: (Rv. II. 4.2)
Praslista: अभी ३ दम् (Rv. X. 48.7)
Abhinihita: प्रबुम वा बृणान्यो दृश्य सोमः (वृणान्: +अयं) (Rv. I. 108.6)

It would be seen in these illustrations, that the svarita accents छ्यो, छ्या, भी, and नो take an anudatta notation at the bottom of the long syllable and the numeral १½ takes svarita at the top and anudatta at the bottom; and finally the numeral is followed by व, यो, द, and य with udattas as accents.

Sometimes, in such cases the accented numeral १½ is also followed by a svarita, as in,

शत ३ चृण यो ३ हाँ क्रृत्वि: (Rv. X. 144.4).

Thus १½ stands for the svaritas related to the short vowels, १ for the svaritas related to the long vowels; there is no svarita related in the same fashion to the triply prolated (pluta, प्लुत) vowels, and so no notation for it.

7. We have said that in those cases where jatya, ksaipra, praslesa and abhinihita svaritas are followed by an anudatta or ekasruti, or where there is no syllable at all following such svaritas, the notation used to indicate is a 'vertico-horizontal' stroke ـــ, at the bottom of the syllable as

प्रुथोः ३ सिः, कुष्टोः शि, बीद्वरणि, प्रवीचः यः.

It must be remembered that when a ksaipra svarita is not preceded by an anudatta, this svarita is indicated as usual by a vertical stroke, a usual notation for the svarita.

व्यद्वक वजामहे (Yv. III. 60), जुध्या व्ययोत (Yv. XII. 1)

But if the jatya, ksaipra, praslesa or abhinihita svarita is followed by an udatta syllable, then a trident-notation at the bottom of the syllable is used (ः), which resembles English w.

Jatya: बृद्वलिङ म बृत्ताः (Yv.II.9) here ः is udatta.
Ksaipra : पृथ्वियामुदितिस्नमण्डिनि (Yv. I. 11) here त is udatta.
Praslesa : अम्बेम मथिम (Yv. XXXVIII.17)-here म is udatta.
Abhinihita: लोके 5 समन्त् (Yv. III. 21)—here स is udatta.

And so one should recognize that when a jatya, ksaipra, praslesa or abhinihita svarita is followed by an anudatta or ekasruti, then the notation used is vertico-horizontal stroke (→), but when it is followed by an uddatta, then the notation used is a trident (»).

8. The notations, described above belong to the Madhyandina school of the Yajurveda; in other schools, the notations are different; for example, in the Kathaka Samhita, the uddatta is indicated by a vertical stroke on the syllable (देवस्य ला सविकुँ, I. 2); and if the svarita of the categories of jatya, ksaipra, praslesa and abhinihita are not followed by an uddatta, it (the svarita), is indicated by a crescent stroke below the syllable: श्रीতंमभिनियत (Kathaka XXIV. 5). प्राणं ब्यालो 5 तिंढिता (XXXVIII. 5). We shall not discuss here the details of these differences. The Maitrayani Samhita has altogether a different system of notation.

We are not taking here the subject of assigning accent notation in the mantras of Samaveda. Of the nine Samhitas of the Atharvaveda, only two are available, the Saunakiya and the Paippalada. In the Saunaka Samhita, the notation system for the uddatta, anudatta and the ordinary or usual svarita is the same as in the Rk-Samhita. But for the jatya, ksaipra, praslesa and abhinihita svaritas, the syllable having the svarita is shown by an integration sign of calculus (∫), which follows the svarita syllable:

Jatya : दर्षय यातुधार्यः (Saunaka Av. IV. 2.6).
Ksaipra : दन्तो ह व्र (I. 1.1).
Praslesa : नी त चुं (III. 11.2).
Abhinihita : वे व त्रादेशमुपासते (V. 17.17).

In the Paippalada Samhita of the Atharvaveda, the uddatta is indicated by a vertical stroke on the syllable, and anudatta by a vertical stroke below the syllable: व्रिबै हशु या (XIV. 2. 7), in which या is uddatta and धि is anudatta. The ordinary or the usual svarita is indicated by
a dot (.) placed just below the \textit{svarita} syllable, as in \textit{\textbf{a}} and \textit{ksaipra svarita} and the like are represented by a vertico-horizontal stroke below the syllable, as \textit{\textbf{Aa}} in the above illustration. We shall take one more example:

\textit{तृत्तीय शान्तमया} (XIV. 2. 8)

Here \textit{\textbf{a}} is \textit{anudatta}, \textit{\textbf{e}} is \textit{udatta}, \textit{\textbf{e}} is ordinary \textit{svarita} and \textit{\textbf{a}} is \textit{ksaipra svarita}. All the \textit{ekasruti} syllables following the \textit{ksaipra svarita} etc. are indicated by a dot placed below the first such syllable. For example:

\textit{रिध्वः साद्याः च} (XVI. 104.6)

In this illustration, \textit{\textbf{I}} and \textit{\textbf{A}} are \textit{anudatta}, \textit{\textbf{A}} is \textit{udatta}, \textit{\textbf{a}} is the ordinary \textit{svarita}, \textit{\textbf{A}} is the \textit{jatya svarita} and \textit{\textbf{A}} is first \textit{ekasruti}.

The Madhyandina school of the Satapatha Brahmana represents an \textit{udatta} by placing a horizontal stroke below the syllable; for example, in

\textit{ब्रह्म सु ऋऽ स्वर्यः विलयते} (I. 1. 1. 2)

\textit{\textbf{a}}, \textit{\textbf{A}} and \textit{\textbf{I}} are \textit{udattas}.

9. Nasal sound before the \textit{usma} (\textit{\textbf{A}}, \textit{\textbf{a}}, \textit{\textbf{A}}, \textit{\textbf{A}}) and \textit{antastha} (\textit{\textbf{A}}, \textit{\textbf{a}}) consonants are represented by two notations (i) \textit{\textbf{A}} and (ii) \textit{\textbf{A}}; the former one (\textit{\textbf{A}}) is termed as \textit{short nasal}, and the latter one (\textit{\textbf{A}}) as the long. This notation is not used in the Rigveda and the Atharvaveda, but profusely used in the Yajurveda, and dubiously in the Samaveda.

\textit{Short} $\textit{\textbf{A}}$—\textit{अर्ध} $\textit{\textbf{A}}$ स: (Yv. I. 1)= \textit{अर्धसंस्कृत:} (\textit{\textbf{a}} is short and is followed by an \textit{usma} \textit{\textbf{a}}).

\begin{itemize}
  \item चुम्न्त $\textit{\textbf{A}}$ समिधीमहि (Yv. II. 4)=चुम्न्त समिधीमहि
  \item मनसा स $\textit{\textbf{A}}$ शिबिन (Yv. II. 24)=मनसा स शिबिन
  \item विश्व $\textit{\textbf{A}}$ हि (Yv. IV. 2)=विश्व हि
  \item अह $\textit{\textbf{A}}$ रूखसाम (Yv. VI. 1)=अह रूखसाम
\end{itemize}
Long

अपाधिं ताबधि (Yv. III. 12) = अपां रेताधि (पा and ता are long and hence notationृ)

स्या दृष्य सुवीर: (Yv. III. 37).
स्याहा दृष्य शाय (Yv. X. 5).
नवीना दृष्य हरिम (Yv. XIII. 42).
हस्ती दृष्य धास्मे (Yv. VIII. 18).

Dependence of interpretation on Accents

The Vedic terms, being the most ancient and natural, constitute the plastic material of a semi fluid state, capable of giving multiforms of interpretation. In such cases of ambiguity, the accents go a long way in breaking of words into correct components and giving correct interpretations. There are the cases where the pada-patha is misleading: for example, usually, we have the following text of the verse:

बने न या यो न्येवाथि चाकन् (Rv. X 29.1).

In this text, we have या and यो written separately, and according to Sakalya, या and यो are the two distinct padas. But Yaska, the author of the Nirukta says:

वायो वेद: पूजः।...। बैति च य हि इति चकार शाक्लिपः।
उदास्तः श्वेतमाण्यात्ममभविप्रत्यः असुमानात्मश्चायः। (Nir. VI. 28)

[As a trembling young bird has been placed on a tree
As a trembling or anxiously longing, young bird, i.e. the young offspring of a bird. Sakalya has analysed vayah (वायः) into va (वा) and yah (यः); then the finite verb would have had the acute or udatta accent, and the sense would have been incomplete]. Here actually the finite verb is anudatta low or grave.

We take another illustration from the Yajuh (Yv. XXXII. 2), which can be written in two ways:

नतस्य प्रितमाह्विश्चित (There is an idol of the inclined one).
न तस्य प्रितमाह्विश्चित (There is no idol of the one described).
(न and न are both *udatta*, as accepted by convention)

If we accept the first one with the accents as traditionally accepted, then in न तर्सः, न and न are both *udatta* or acute, but according to the well-known rule one word or term cannot have more than one *udatta* and therefore, नतर्सः is ruled out in favour of the terms न and तर्सः written or interpreted separately. “There is no idol of the one described” is, thus, the correct interpretation.

Let us take another similar illustration. We have in the Nasadiya Sukta (Rv. X.129.1)

रितमाईरीतुः कृष्ण कर्त्य

In this text कृष्ण and कर्त्य are written separately with two *udattas* in कृ and कर्त्य.

Ravana translates it as कृष्णकर्त्य as combined: यथा कृष्णकर्त्यस्मिन्देशजलकर्त्य; Dayananda translates it as: यथा कृष्ण कर्त्य वर्थकाले ग्रामाकारणे ब्रह्म किन्तु जलकालस्वति (Rgabhahu), in which on close observation, it appears that he translates कृष्ण as कृष्णमित्र or किन्तु (not every where, or just a little) and कर्त्य as कर्त्यम्, i.e. of water. If कृष्ण and कर्त्य terms are combined to give only one term कृष्णकर्त्य, then it cannot have two *udattas* or acute accents.

**Interpretation differs with accents**—Let us take a few examples from the ordinary Sanskrit usages:

(a) कृष्णक्रमेन्नलम् अनुसरणम् and (b) कृष्णक्रमेन्नलम्ब्राणु. Here (a) and (b) read the same with a difference in accents. In (a), न of कृष्ण is *udatta* or acute, i.e. there is an acuteness in कृष्ण, and therefore, it would mean, “bring the one who has a black blanket.” Here, the emphasis is neither on black nor on blanket but on the person who is putting on a black blanket, and yet, if seen minutely, there is an emphasis on “black”; there may be a number of persons with blankets, but the one, referred to is that person who puts on a black blanket, and therefore, the *udatta* accent has been placed on कृष्ण (black) and not on क्रमेन्नलम् (blanket).

Here is an illustration of *bahuvihi* compound, in which the compound word retains the same accent as that of the first term. (Panini: बहुविश्वस्त्र प्रकृतः पूर्ब्दपदम्, VI.2.1)

In (b), the *udatta* accent is in क्रमेन्नलम् (on न), and hence
it means that "bring the black blanket", which puts emphasis on blanket.

We shall now quote a few illustrations indicating how the interpretation differs with accents.

(i) We have a verse in the Rgveda:

हृणृ वृक्ष जयो श्रुपः (Rv. I.80.3)

and the other in the Atharvaveda:

जयो मै सुव्य भावित: (Av. VII.52.8).

In both of these verses, we have the word जय but with different accents. In the Rgveda verse, the word is udatta in the beginning जय (ज is udatta, adi-udatta), and it means then that "(O Indra), may you win over waters or apas."

In the Atharvaveda, जय, the word is udatta on the last syllable य, and therefore, the text means that "victory is assuredly in my left hand."

Venkata Madhava has thus clearly stated, that if the accent differs, the interpretation should also be changed. A few illustrations from his Rgvedic commentary are given here:

<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. बड़रें:</td>
<td>बड़रें: अर्न: (fire)</td>
</tr>
<tr>
<td>2. यमः:</td>
<td>यमः: उद्वर्गवत्वम् (stomach)</td>
</tr>
<tr>
<td>3. सुतम्</td>
<td>सुतम्: वेण्णगज्जति (by whom one goes)</td>
</tr>
<tr>
<td>4. व्येष्ठः:</td>
<td>व्येष्ठः: वेण्णवत्वम्: (Vaivasvata Yama)</td>
</tr>
<tr>
<td>5. मुष्ठाबलम्</td>
<td>मुष्ठाबलम्: (truth)</td>
</tr>
<tr>
<td>4. व्येष्ठः:</td>
<td>व्येष्ठः: व्येष्ठः: (poverty)</td>
</tr>
<tr>
<td>5. निष्ठानन्तः</td>
<td>निष्ठानन्तः: (the better)</td>
</tr>
<tr>
<td>6. व्येष्ठः:</td>
<td>व्येष्ठः: व्येष्ठः: (the elder)</td>
</tr>
<tr>
<td>7. नायेन:</td>
<td>नायेन: निष्ठानन्तः बहुव्रीहि</td>
</tr>
</tbody>
</table>
OUR TRANSLATION

The Vedas, since the earliest days of our civilization and culture have been regarded as the literature of Supreme Authority, the revealed code given to man by the divine Lord for his highest development and final release from bondage; it has come down to man as his first speech and first scripture at a period when there were no class restrictions, no racial, national and geographical boundaries, and therefore, the Vedas have a message for all people of all nations and of all times living on this terrestrial planet in the company of innumerable species of dumb and mute animal creatures, who for their code of living are guided dominantly by their so-called instincts, whilst man is the only highly developed species, which has to be instructed, and the Vedas constitute the element of our first divine instruction.

The Veda or the Divine Knowledge is one, with a uniform divine philosophy of dynamic realism in this purposeful creation. The study of the Veda cannot be made structure-wise, scattered through a number of strata; it cannot be taken as a piece-meal. The Vedas, as a supreme surprise, have been preserved to us with utmost care in the form of four Books or Samhitas, all bearing the same message, indicating the same spirit of thought, possessing the same gospel of life; and thus the texts and their material content should be considered as an integral whole. It is against our traditional spirit to read into the lines of this sacred scripture numerous stages of evolutionary development, and regarding some passages as the earliest and primitive, whilst the others as highly evolved and therefore, the last to be composed. Our modern scholars of the Vedic literature trained on a new methodology, developed in the West during the past two centuries or so, have considerably erred on this
score in their enthusiasm of anthropology, linguistics, philology and even archaeology. The Vedas were always held in high esteem, and therefore, they have been influencing history in several ways; they have been so often misunderstood also. It is to the credit of the Western scholars that they very scientifically edited the oriental texts, prepared their glosses, indexes and concordances; but their translations, annotations and the critical study lacked in the sense of that sympathy which a scripture meant to elevate mankind through all times deserves. It is not a fault of the modern scholars so much as of our own learned scholiasts for whom the Vedic texts remained for centuries merely formulae for ritualistic and ecclesiastical practices. Our people preserved the heritage of the mantras, but their dynamic meaningfulness was entirely lost to them. It was a blessed augury for all of us that at the close of the Nineteenth century, we had a person of the stature of Dayananda Sarasvati, well-versed in the Vedic literature and grammar, a man with clear vision and of a high spiritual order. He gave us a new insight into the studies of the Vedic texts. The Vedas are, according to him, to be interpreted with the Vedas themselves, and with the esteem with which the spirit of the seers of the Upanisads, and of the six systems of the Vedic philosophy looked upon them. In other words, the Vedas are to be interpreted with a theistic rationalistic view, given to us at a time when the language was in its most fluid natural form, free from the arrogance of specified and concretized meanings. Vedic texts are the first source of language and ideas both; they are, as so often mistaken, not the outcome of a language with which man-community was well-versed, and the outburst of the ideas, already evolved in the society. In this sense, the Indian philosophers have been saying, and never tired of repeating the same again and again, that the Vedas are apauruseya (अपौरुषेय) or non-man-composed. The Vedas constitute a source, not a reservoir. I know, it would be difficult for a man, trained on modern lines, to appreciate this vital difference. But once you accept this proposition, Dayananda's point of view of interpretation would be quite clear. Many of our present day scholars err in this
respect. They start with an imposed hypothesis that *like any other literature*, the Vedas too derive their contents from innumerable channels, flowing from the Arctic regions, from the Central Asia, from the Middle-East, or from other remote corners of the world. This is quite natural to think so, if you regarded the Vedas as one of the most ancient *reservoirs*, fortunately saved for us from the ravages of times. But if you consider the Vedas, as the First Source, the entire picture would be different. Dayananda, and later on Aurobindo revived this idea again for us in modern times, quite in consonance with the concept held by the seers of the Upanisads and Indian philosophy. So they constitute a Divine Code, the First Source Book, and a literature to inspire us in all walks of our life for our individual and collective good. Not that we are interested in the study of a very ancient literature or language, not that we are interested in the history of human development through ages, that we should go through the contents of the Vedas, but since they contain in them an eternal message of life, and have a present-worth for all of us, that we should take to the studies of the Vedas, and adopt them for our dynamic life. They constitute a LIVING BOOK and not a *dead past*.

We have, in our present studies, tried to interpret the Vedas on the basis of the following traditionally accepted postulates:

1. The Vedas constitute the First Source Book of Knowledge, given to man, for his individual and collective good, in the present life and for a better future.

2. The Supreme Knowledge emanates from the same Lord as is the Creator of the universe also and to whom we owe our own corporeal existence in this life and the lives to come. And therefore, there should be no contradiction between what we read into the texts and what we observe in the creation.

3. The concept of divinity is a concept of monotheism; the entire creation is governed by one existence, supreme and super, omniscient, omnipresent and omnipotent. He alone is the Source Book of Knowledge and the First Cause of all that has been created. Our Lord, the First Cause, is an Infinite Unity; and He, the Supreme Self,
with all His benevolence, has created this world for the
good of numberless infinitesimal unities (the category of
lower self), out of the eternally existing matter, self-
edowed with plastic material causality.

4. The world is real, in no sense a dream, a myth, an
illusion, but all the three, the Creator, the creation, and
the infinitesimal selves, constitute a dynamic reality.

Our Lord is not only the cause of creation, and the
source of knowledge, the moral code for man has also been
provided by him. He is the primary source of an ethical
code. He Himself is morality-personified. He is Truth,
He is Justice, He is Benevolence, He is Activity and He is
the Supreme Bliss. An interpretation of a Vedic Text
which goes against the concepts of morality, exemplary
ethics and standard values of life, is, therefore, not accept-
able. The personal ethics is outlined in the five yamas
and five niyamas enumerated in the Yoga Sutras of Patan-
jali. The five restraints or yama are: (i) benevolence or
non-violence, \textit{ahimsa} (अहिंसा), (ii) truthfulness or \textit{satya} (सत्य),
(iii) abstinence from misappropriation or \textit{asteya} (अस्तेय),
(iv) celibacy or \textit{bramacharya} (ब्राह्मचर्य), and (v) freedom
from avarice, non-covetousness or \textit{aparigraha} (अपरिग्रह).
The five observances or niyamas are: (i) cleanliness or
\textit{saucha} (शौच) (ii) contentment or \textit{santosa} (सन्तोष), (iii) auste-
ritry or \textit{tapas} (तपस्), (iv) study and self-evaluation or \textit{sva-
dhyaya} (स्वध्याय), and (v) devotion to the Supreme Lord or
\textit{isvarapranidhana} (ईश्वरप्रणिधान). The Atharva-veda enume-
rates some of these values as \textit{satya} (सत्य, truth), \textit{brhat} (बृहत्,
infinite), \textit{rta} (ऋत, eternally right), \textit{diksa} (दीक्षा, conse-
cration), \textit{tapas} (तपस्, austerity or penance), \textit{brahma} (ब्रह्म,
knowledge), and \textit{yajna} (यज्ञ, selfless dedication)—these
are the values which sustain our life on this Mother Earth
(Av. XII. 1. 1).

6. The Vedas have a message for all and sundry;
they treat man as a son of the Mother Earth and the cele-
tstial father. The Vedas were given to us at the earliest
times when there were no geographical boundaries of land,
sea or interspace, and no proper names were given to a
land, to a mountain, to a river or to a sea either. All men
belonged to a common world, and they stood for universal
fraternity. It was centuries afterwards, that the rivers, and lands were given proper names borrowed *from* the Vedic texts. Neither our Himalaytas were known by this name, nor our Vindhyas, neither the Sindhu, the Ganga, the rivers of the Punjab or of the Indo-gangetic plane had yet their names, nor the cities like Ayodhya, Prayaga or Kasi were known as cities either. The Vedas speak of the eternal history or the *sasvata-itihasa*, and not the history as we understand it today. Names of places, and objects like rivers or hills and persons were given much after. The Vedas do not give an account of any conflict or war of human history; they speak of the eternal conflict that goes in man even today,—an internal conflict between truth and non-truth, good and evil, between the baser and noble instincts, a conflict between nescience and knowledge. It is the ultimate victory of light over darkness which has been so often spoken of in so many ways. It is a conflict between Arya and Dasyu, the law-abider and law-breaker, but it is not the racial conflict. The *asuras* or *panis* are not the Assyrians; the Dasyus are in no sense the Dravidians. To see an account of racial or national conflicts in the lines of our Vedic texts, or to trace the history of our relationships to the days of the first revelation would be our utter ignorance and scholastic injustice.

7. Man has been blessed with language; this is warranted by his capacity of uttering distinct syllables, vowels and consonants of our vocal organ and of identifying them with distinctness by our hearing aid. Man is thus, by his nature, a hearing and speaking biological species. In that sense, our Lord has provided him with divine Speech as a vehicle to communicate and receive ideas. Whilst this speech is man's special privilege, it has its own limitations. It is one of the most important vehicles given to us for our communication, but after all, it is a very *poor* vehicle. In a set language of limited vocabulary, we have to express our thoughts of gross and abstract realms both. In its term, we have to express the entire spectra of all human experiences. Sugar is *sweet* in a biochemical sense, music is *sweet* in another sense, one's face is *sweet* in another way; our relations are sweet in some other connotation,
and thus we have the sweetness, as if of the ephemeral and physical realms, and beyond that some other type of sweetness of mental and spiritual realms. Each and every sweetness has its own spectrum, but our vocabulary is poor. There is a celestial world outside with the sun, moons, and stars, but there is a similar world of inner experience in our interior too. The Vedic texts have their own peculiar fascinating way of taking you step by step, so often in one and the same hymn, from a mundane object to the higher level, and elevating you higher and higher, they would take you to the most abstract and delightful spiritual realms. These texts would be talking to you in terms of your household fuel-fire, but lift you up by and by to the highest elevated fire of the innermost core of the Anandamaya and the Vijnanamaya Kosas. They might start with the description of a sweet herbal extract (so well known as Soma), but take you to the Soma of your invigorating youth, and finally to the highly elevating and exhilarating experiences of our spiritual realm. Thus these texts would sometimes in one and the same hymn would take you upon a sojourn from the most familiar known mundane realm to the loftiest experience, for which we do not possess any vocabulary in our language. Similar to Soma, we have so many other terms, which are applicable on mundane plane as well as the highest spiritual plane. For example, Maruts may be ordinary soldiers of an army, brilliantly dressed and decorated, and accomplished with shining weapons. They may be again rain-bearing thunder-clouds in the spatial regions; they may equally constitute our vital forces of inner realms, when we talk of them in a spiritual context. Indra as a resplendent lord may be the head of any organization, even a state; again for the same reason, he may be lower self (the soul or atman) in a body; he may be one of the names of the sun, or he may be our Creator, the Supreme Lord.

8. Like all divine things, the Vedic text is capable of multiple interpretations. The multiplicity is due to various reasons. The texts are in a fluid language, which in its most natural form, is capable of multiple interpretations. In this sense, a term like "go" (न) may mean earth
or cow or both. Interspace has been given sixteen synonyms in the Nighantu, including words as *apah* (which may also mean water), *prthivi* (also meaning earth) and *samudra* (also meaning sea). The word *parvata* means mountain and cloud both; the *sruti* or Veda contains terms nearest to their etymology, and in that sense, the word like 'tata' means father and also son; the word *nana* means mother and daughter both. The word *pati* (the protector) stands for husband and father (or the head of a group) both; *bhrata* and *bharta* (brother and husband) carry the same sense. In the *sruti*, the etymological means would naturally give rise to the multiplicity of interpretations. On the other hand, in the *sastra*, each term should have a definite restricted connotation.

Multiplicity of interpretation is also due to the universality of concepts. What is applicable to a small group may equally be applicable to large groups. The study of units takes us to the study of groups. Then, we have another type of multiplicity which arises out of the analogies or parallelisms. This gives birth to the well known *adhibhuta* (अधिभूत), *adhi-deva* (अधिदेव), and *adhyatma* (अध्यात्म) concepts. One and the same text may be interpreted in a parallel way in all the three realms; physico-chemical, biological and psychological; very often, there is another type of cryptical multiplicity of interpretations, which is also permissible in the Vedic texts. The words, *bhuh*, *bhuvah* and *svah*, may be cited as examples of this category; the words *agni*, *mitra*, *varuna*, *soma*, *indra*, *asvinau*, are also cryptical in the same sense, and have to be interpreted according to the context.

There is another cryptographical group represented in terms of numerals. The so-often quoted example of the type is the Text:

चत्वारि भृगु यो अस्य पादः हे शीर्षं सप्त हस्त्तासो अस्य ।
लिङ्ग ब्रह्म बृहभो रोरवीति मही देवो मत्यां ज्ञात्वेश ॥

(*Rv. IV. 58.3*)

This has been translated by Griffith as follows:
Four are his horns, three are the feet that bear him, his heads are two, his hands are seven in number. Bound with a triple bond, the steer roars loudly, the mighty God hath entered into mortals.

Now who is this steer; and what is the idea behind the numerals four, three, and seven? In the ritualistic interpretation of Sayana, the four Vedas are the four horns of *agni*; and if identified with *aditya*, then the four cardinal points are the four horns. The three feet in the former case are the three daily sacrifices, in the latter morning, noon and evening. The two heads are, in the former case, the Brahmaudana (ब्रह्माद्वादन) and Pravargya (प्रवर्ग्य) ceremonies; in the latter, day and night. Similarly, the seven hands are explained, alternatively, as the seven metres of the Veda (*gayatri*, *usnik* etc.) or the seven rays of the sun; and the triple bond as the Mantra, Kalpa, and Brahmana, prayer, ceremonial, and rationale, of the Veda, or the three regions, heaven, firmament, and earth. According to Mahidhara (since this verse is also found in the *Yajurveda*, XVII.91), the four horns are priests; or nouns, verbs, prepositions and particles; the three feet are the Vedas, or the first, second and third persons; or the past, present and future tenses; the two heads are two sacrifices, or the agent and object; the seven hands are the metres or the cases of the noun; and the three bonds are the three daily sacrifices, or the singular, dual and plural numbers. The Nirukta (XIII.7) also discusses this verse, and Patanjali in his commentary has discussed it in relation to the subject of grammar (as indicated by Mahidhara).

There is another crypto-numerical verse of the same type:

चत्वारि वाक् परिमिता पदानि तानि विभूताविभुण्या ये मन्निविश्: ।
गृहा दीप्ति मिहिता नेत्रङ्गपितं तृतीयं वाच्यं मनुष्यः बद्धतः ॥

(*Rv. I.164.45; Av. IX.10.27*)

discussed by the Nirukta (XIII.9): Speech has been measured out in four divisions; the three, kept in close co-
cealmment, cause no motion; of speech, men speak only the fourth division. Speech or vak, it is said, was created four fold; three kinds of which are in the three regions (the Rathantara on Earth, the Vamadeva on the firmament, and the Brhati in the heaven). According to the Nirukta, the three maha vyahritis and om constitute the four divisions. According to grammarians, the four are nama (noun), akhyata (आक्षेप) (verbs), upasarga (prepositions) and nipata (particles); according to ritualists, the four are mantra, kalpa, brahmana, and vyavahariki (व्यवहारिकी). According to the etymologists, the four divisions are ṛk, yaju, sama, and vyavahariki. Dayananda considers the four divisions to be nama (noun), akhyata (verb), upasarga (prepositions) and nipata (particles); of these the three (nama, akhyata and upsargas) are used only by the people of learning, whilst the ignorant ones, the common people, use only the nipatas or prepositions. According to another school, the four divisions pertain to reptiles, to birds, to small snakes, and the fourth is the speech of common man. Another classification considers the speech of cattle, birds, musical instruments and primitive races of forests.

9. In order to interpret a word, one should be familiar with the rules of grammar and etymology both. The interpreter should be familiar with several disciplines of knowledge, since neither grammar nor etymology alone would lead to a sound interpretation. One should be familiar with the Vedic diction also. The nature of our problem of interpretation would be clear from the two passages, which we quote from the Nirukta (II.5 and 6); here the word gauh (गौः) has been interpreted in ten ways: (i) The word gauh is a synonym of 'earth', so called because it goes very far, or because people go over it (√gam, गम्). Or it may be derived from √ga (ग) with the suffix au (ga—au—gau). (ii) Moreover, it is a synonym of 'an animal', from the same root also. (iii) Further, in the latter meaning, there are Vedic passages where primary forms of gauh are used in a derivative sense: “mix Soma with milk” (गोभीर भीणेन मल्लसम्, IX. 46. 4; gobhīh—with milk; matsaram—soma). Here gauh is used in the sense of milk.
Matsarah (मतसरः) means soma; it is derived from the root \(\sqrt{mand} \) (मन्त्र), meaning to satisfy. Matsarah is a synonym of greed also: it makes man mad after wealth. Payas (पास) (milk) is derived from the \(\sqrt{pa} \) (पा), to drink, or from \(\sqrt{pyay} \) (प्याय), to swell. Ksiram (क्षीरम्) (milk) is derived from the \(\sqrt{ksar} \) (क्षर), to flow; or it is derived from \(\sqrt{ghas} \) (गhas), to consume, with the suffix \(\sqrt{ira} \) (इर), like usira (उसीर, root of a plant). (iv) "Milking Soma, they sit on a cow-skin" (अशु दुहलो अध्यासते गाविः, X. 94.9), i.e. gauh is used in the sense of cow-skin used for sitting on. Amsuh (अंशुः, Soma is so called because) no sooner than it goes in, it is agreeable, or it is agreeable for life. Carma (चर्म, skin) is derived from the root \(\sqrt{car} \) (चर), to move, or it is so called because it is cut off from the body. (v) Moreover, gauh means skin and phlegm: “Thou art girded round with skin and phlegm, be strong” (भोभि: सन्तुष्टो असि कीर्यवस्ति, VI. 47.26); this is said in praise of a chariot. (vi) Moreover, it means tendon and phlegm: “Girt with tendon and phlegm, it flies when dischared” (भोभि: सन्तुष्टा पति प्रवुत्ता”, VI. 75.11); this is in praise of an arrow. (vii) Bow-string is called gauh also: if it be gayya (गय्या), it is the derivative form; if not, it is causal, i.e. it sets arrows in motion: “On every strip of wood, twanged the well-strung string: thence the men-eating birds flew” (शृङ्खे शृङ्खे नियता मीमयम् मौसतो वयः प्र पतानु पूर्याधः, X. 27. 22).

In this passage the word vih (विह:) is a synonym of bird, and is derived from the root \(\sqrt{vi} \) (वी), to go. Moreover, it is a synonym of arrow also from the same root [thus vih (विह:) = bird = arrow]. (viii) The Sun is called gauh also, for we have: “Lo that charioteer in the sun who has joints” (उत्तरां: पन्धे गावि, VI. 56.3). “Having joints means having brilliance”, says Aupamanyava. Moreover, a ray of the sun illuminates the moon. That the illumination of the moon is caused by the sun is to be established by the following: “Susumna is the ray of the sun, the moon is the holder” (सूयुग्मणा सूययेनियमत्र्वध्वर्गवेष्टय, Yv. XVIII. 40, S.Br. IX. 4.1.9). This too is a Vedic passage. (ix) That ray is called gauh also. “Here indeed they thought of the ray” (अवाह गोष्ट्वन्त, I. 84.15). (x) All the rays are called gavah (गावः) also: “We desire to go to those regions of you two, where
are nimble and many-horned rays. There indeed, shines forth brightly that highest step of the wide-striding Visnu”.

(Rv. I. 154. 6)

We have illustrated our point of view by citing only one example, i.e. the interpretation of the word “gauh” out of hundreds of such words occurring in our Vedic texts.

10. The Vedic philosophy is not the philosophy of pantheism,—it is not the heathen worship of all gods either. It is not the doctrine that God is everything and everyone God. It is not the monism either in the sense that only one being exists; it does not deny the duality of matter and spirit, prakriti (प्रकृति) and atman (आत्मा). The Vedic doctrine is not the concept of henotheism, which represents the belief in one God without asserting that he is the only God. It is not a concept that when we talked of God as Agni, we attributed to him super-most qualities, whilst we thought of other gods Indra, Mitra, Varuna, Visnu, or Soma as subservient to him; and the next moment when we talked of Varuna, we attributed supremest attributes to him, giving other gods as a secondary position. Nor is the Vedic philosophy a philosophy of primitive theism of anthropological nature, nor is it the concept of atheism. It is a concept of all embracing pure monotheism, depending on the coexisting eternal and immortal God, the one, the supreme all-knowing and omnipotent blissful existence, an Infinite Unity, along with numberless infinitesimal unitaries, known as lower self or the soul (the jīvatman, जीवात्मा), infinitesimal but existing for all times, the uncreated beings, which for their knowledge and bliss depend on the grace of God, who is just and benign. Coexisting with the above-mentioned two categories the Supreme Self, and numberless infinitesimal lower selves, is a third eternal category of Prakriti or matter with the material causality as its only attribute; it provides a multidimensional canvas to the
Great Artist, the Supreme Self, for creation. The art is His, the canvas is hers, of the prakriti. He manifests Himself through His creation. The glory of the Sun, the beauty of the Moon, the vast force behind the Wind, clouds or storms is His. He is the light behind all lights; He is the Force beyond all forces; He is the divine behind all divinities, and he is the supreme bliss behind all that is pleasant and sweet. And in that sense, He becomes the Personified Fire, the Personified Light, the Personified Sun, the Personified Wind and so on and so forth. He alone is to be invoked, whilst apparently we are invoking His manifestations in this creation. This is the sublime concept of monotheism behind the curtain of his glory manifested in His divers creation.

The lower self when embodied in a corporeal complex manifests itself also in the same way. The minor gods to to be invoked in this case are eyes, ears, the organs of smell, taste and touch and breathing system. The glory of these minor gods is de facto the glory of the self, the atman. In the Cosmic Complex is the glory of the Supreme Lord, and through His glory, the Nature’s bounties, the minor gods, become glorious and worthy of invocation; in our body complex, the real glory is of the self, whilst so long, the self stays in the body, its glory secondarily glorifies the sense-organs, which in the Vedic terminology, are also known as minor gods.

Veda and Deva—In the Vedic texts, the word for god or gods is deva or devata. Dayananda defines the word devam as देवम् दर्शकः विद्वेदार्थं द्वयोतां बा (Rv. I. 1.1), i.e. the one who is a donor, the cause of happiness, the cause of victory, or the shining one. At another place, he translates devan (देवान्) as विद्यानिदिव्याणि, बिद्याजिदिव्याणि, दिव्यान् च, दिव्यान् च, दिव्यान् च (I. 1.1), i.e. the glorious sense organs, glorious attributes as learning etc., the glorious seasons, and glorious objects of enjoyment. The word deva (देव) is a synonym of learned persons (Daya. on Rv. I. 34. 11; 40. 3; 44 13; 53. 11); it is synonymous with Sun, Moon, Earth and other celestial bodies: पूज्यते सूर्यः काद्य: (Daya. on I. 164. 39); the word deva or devata stands for 33 entities: eight vasus (वसु:), eleven
**Vedas and Devatas**—We have a detailed discussion on *devata* (deities) in the Nirukta; i.e. a discussion on the subject-matter in the Vedic verses. Yaska in the Nirukta (VII. 1-5) says: The section which enumerates apppellations of deities, to whom panegyrics (*stuti*) are primarily addressed is called *daivatam* (दैवतम्), i.e. relating to deities. A seer addresses his panegyrics for the fulfilment of certain desires, and from whom he wishes to attain his objects. Such stanzas of panegyrics are of three kinds: (i) indirectly addressed (*paroksakṛta*, परोक्षकृत), (ii) directly addressed (*pratysksamṛta*, प्रत्यसकृत), and (iii) self-invocations (*adhyatmikya*, आध्यात्मिकया). Of these the indirectly addressed stanzas are composed in all cases of nouns but the verb of the *third* person only. For example: (a) Indra rules heaven, Indra earth (X. 89. 10). (b) I will indeed proclaim the heroic exploits of Indra (I. 32. 1).

Then, the directly addressed stanzas are compositions in the second person, and are joined with the word "thou" as the pronoun. For example,

Thou, O Indra, art born from strength (X. 153. 2).

Moreover, the praises are directly, while the objects of praise are indirectly, addressed; e.g.,

Do not praise any other (VIII. 1.1).
Sing forth, O Kanvas (I. 37. 1).

The self invocations are compositions in the first person, and are joined with the word 'I' as the pronoun, e.g. the hymn of Indra Vaikuntha (X. 48; 49) the hymn of Lava (X. 119) or the hymn of Vak (X. 125):

I was the first possessor of all precious gear (X. 48.1).
I have enriched the singer with surpassing wealth
(X. 49.1).
I, in my grandeur, have surpassed the heavens and all this spacious earth. Have I not drunk the Soma Juice.
(X. 119.8)
I travel with the Rudras and the Vasus, with the Adityas and All-gods, I wander.
(X. 125.1)

Of the three types of the verses, directly addressed, and indirectly addressed are by far the most numerous. Self-invocations (adhyatmikyas) are few and far between.

In some verses, there is only praise of the deity without any benediction being invoked; for example, in the hymn, “I will indeed proclaim the heroic exploits of Indra” (I 32.1). Further, in some verses there is only benediction without any praise being offered, as “may I see well with my eyes, may I be radiant in my face, may I hear well with my ears.” Such verses are invariably found in the Yajurveda (adhvaryaveda आध्वर्यवेद), and sacrificial formulae, There is another category, where there are asseverations (sapatha, शपथ) and imprecations (abhisapa, अभिषप) e.g.,

अब्धामुखीय यदि यातुकानो अवसि। (May I die today, if I be a juggling demon. (VIII. 104.15).

अधा स बीरवेदशिविमुखः। (Now may he be deprived of ten heroes.) (VII. 104.15).

Further, in some verses, there is an intention of describing a particular state:

न मृत्युरासीदमृतं न तत्त्व। (Then was no death, nor indeed immortality.) (X. 129.2).

तम आसीतु तमसा गृहरहस्तः। [In the beginning (of creation), there was darkness, hidden in darkness.] (X. 129.3).

1. इन्द्रस्य नु शीर्याणि प्रवोच्य। (Rv. I. 32.1)
2. सुचका ध्रास्माध्वा मृत्यास्म। सुरच्छा मुखेन। सुपृक्त कर्षाम्भां भूयास्म।
   (cf. Paraskara Gr. Su, II. 6.19; Asva. Gr. Su. III. 6.7)
Then in some verses, there is apprehension (परिदेवना) arising from a particular state:

ङ्कर्ते देवस्म श्रद्धेननामसूत्रः। (The benevolent God may fly forth today and never return.) (X. 95. 14)

न विजानानमि यदि वेदविदम्। [I do not know whether I am this or (that)]. (I. 164.37)

Then in certain verses, there is censure (नित्य) or praise (प्रशस्ता); e.g.,

केवलाधो भवति केवलादी। (He alone is guilty who eats alone.) (X. 117.6)

भोज्यधेद पुष्परिपिण्य बेहदः। (This dwelling place of a liberal person is beautiful like a lotus bed.) (X. 107. 10)

Similarly, there is censure of gambling (शूत-नित्य) and praise of agriculture (कृषिप्रशस्ता) in the dice-hymn. (X. 34).

There are certain stanzas in the Vedic texts where deities are not assigned or specified. Such stanzas, according to the Nirukta, belong to the same deity to whom that particular sacrifice, or part of the sacrifice is offered. Before taking up the work of commenting on the Vedic texts, Dayananda prepared for his personal use, the index of devatas of all the four Vedas, that is he tentatively assigned the subject matter with care and scrutiny. In such cases, seers are supposed to be guided by visions in respect to the interpretations of the Vedic Mantras (एवमुच्चाववैरेखार्मिणीधार्यं मन्त्रसूत्ववो भवति, Nir. VII. 3).

Where there is no reference to sacrifice, and no deity specified, the verses are said to belong to Prajapati according to ritualists, and to Narasamsa (नारासंस) according to etymologists.

Sometimes, the devata or deity may be an optional one, or even a group of deities. It is indeed a very prevalent practice, as the Nirukta says, in every-day life in the world to dedicate things in common including what is sacred to gods, to guests and to the manes.
In some hymns or verses, we find that not only the well-known deities are praised, the non-deities are also praised like deities; for example, the objects beginning with horse and ending with herb (Nigh V. 3. 1-22) together with the eight pairs अष्टी द्वन्द्वावानि (Nigh. V. 3. 29-36). On such cases, the author of the Nirukta says, "The student should not think that matters relating to gods are adventitious as it were. On account of the super-eminence of the deity, a single soul is praised in various ways. Other gods are the individual limbs of a single soul. Or else, as people say, seers praise objects according to the multiplicities of their original nature, as well as from its universality. They are produced from each other. (e.g. Daksa is said to be born from Aditi, and Aditi from Daksa). They are the original forms of each other. They are produced from karma (action), they are produced from the soul. Soul is even their chariot, their horse, their weapon, their arrows; soul is indeed the all in all of gods. And thus, according to Yaska, the non-deities are but different manifestations of the same single soul as if. They all shine by the divine glory of the Supreme Self. And therefore, even the non-deities are treated as if they are deities.

According to the etymologists, there are three deities (devatah) only (Aīt. Br. II. 17): (i) Agni, whose sphere is Earth, (ii) Vayu whose sphere is atmosphere or interspace, and (iii) Aditya or the Sun whose sphere is heaven. In our human complex, these three deities correspond to the physical body, vital complex, and psychological complex. Of these each receives many appellations on account of his super-eminence, or the diversity of his function, just as a priest, though he is one, is called the sacrificer (hotṛ), the director (adhvaryu) the possessor of the sacred lore (brahama) and the chanter (udgatr).

The author of the Nirukta has also discussed the question of appearance (akara-cintana अकार चिन्तन) of these gods. Some say, that they are anthropomorphic for their panegyrics as well as their appellations (purusavidha) are like those of sentient beings. We have such texts:
(O Indra, the two arms of the mighty one are noble).
(VI.47.8)

(O Indra, come with thy team of two bay steeds).
(II.18.4)

(O Indra, eat and drink the (Soma) placed before (thee).
(X.116.7)

Hear our call, O God that has’t listening ears
(I. 10.9)

This is merely a literary style of addressing these deities, for everyone knows that fire, air, sun, earth or moon are unanthropomorphous (in no way like a man). It must be remembered, that not only deities but inanimate objects, like stones, herbs, dice etc. have also been addressed, as if they are anthropomorphic.

(They shout with their green mouths). (X. 94.2)

This is a panegyrical of stones. (भावस्तुतः:).

Sindhu yoked the comfortable car, drawn by a horse.
(X. 75.9).

This is a panegyrical of a river (नदी-स्तुति:).

One should, therefore, have a full familiarity with the Vedic diction or the verbal style before he can really interpret the Vedic stanzas. It is the divine knowledge which is being imparted to man, who, at least, is expected to know of himself, and therefore, the Vedic texts appear to have anthropomorphic contexts, even when they are referring to inanimate objects or deities.

Another peculiarity of the Vedic diction must be realized. It is a fact that according to the Vedic concept, our Supreme Lord is one, though He is known by various names, according to His attributes, functions and nature.
We have a verse:

इत्या मित्र वहणमानिनामहर्षो दिध्य: स सुपण्चा गस्मन्।
एक सद विश्रा बहुधा वदस्यभिन्न धम्मां मातसर्वानमह।।

They call Him Indra, Mitra, Varuna, Agni, and He is heavenly noble-winged Garutman.
To what is one, sages give many a name; they call it Agni, Yama and Matarisvan. (Rv. I. 164.46)

And thus Indra, Mitra etc. are different names, titles or attributes of one and the same Supreme. But, it is so often that it appears that gods are being jointly invoked. Indra is jointly invoked along with Agni, Soma, Varuna, Pusan, Brhaspati, Brahmanaspati, Parvata, Kutsa, Visnu and Vayu. Mitra is jointly praised with Varuna; Soma with Pusan and Rudra; Pusan with Vayu and Parjanya with Vata. The function of Aditya or sun is to draw out and hold the juices with his rays. This Aditya is jointly praised with Candramas, Vayu and Samvatsara. (Ait. Br. II. 32; III. 31).

Salient Features of the Present Translation

1. The translation is meant to be enjoyed by all, and in no case is meant for Vedic scholars and the spirit of the text is given in a simple language for those who would like to be inspired with the Vedic lore.

2. The language used is the present day prose, and not the Biblical English. Even for God, the second person plural has been used, and not the second person singular, commonly in usage in the Vedic text.

3. The Vedic grammar takes up a considerable licence in respect to inflexions and so on, and therefore, simplest grammatical rules have been followed in our translation. As far as possible, present tense, including present perfect, have been given preference over past tenses.

4. Each verse is capable of multiplicity of interpretations; in our translation, we have preferred to interpret text from spiritual and psychological point of view to inculcate love, dedication and devotion to our Lord. There
are yet occasions, where interpretations have been given on other lines, whenever the subject matter obviously refers to social topics.

5. The words like Indra, Agni, Mitra and Varuna have been translated in regards to the connotations they represent. They have not been treated as specific deities or gods; they represent common appellations to lower self or the Supreme Lord. They are attributive and not proper names. And so are terms like Maruts or Asvinau.

6. Interpretations are based on the fact that there is no conflict between the Vedic ideas and the experiences and observations in the divine creation. No interpretation would be held valid if it goes contrary to Nature’s Laws, or contrary to the morals or high values of life.

7. Since the Vedas were given to us prior to human history, the interpretations are given on the basis of the concept that no historical or geographical references are to be sought for in the Vedic texts.

8. The Vedas constitute the divine knowledge; there is no primitivism in the Vedas. It would have been erroneous on our part if we had interpreted them anthropologically or archaeologically.

9. The Vedas precede all our philological contacts. The Vedic words occur in their most natural form, and as such, they have been interpreted in the natural way. In this respect, the derivations indicated by the authors of Nirukta, the Unadi Kosa, and the lines shown by Dayananda and Aurobindo have been very useful.

10. The Vedas are the Source Books, and much later in history, these texts came to be used for ritualistic purposes, and therefore from time to time, various types of viniyogas were suggested. We have tried our best to see that the interpretations are not prejudiced by ecclesiastical and ritualistic considerations. This does not mean that the fire ritual, or yajna, with fuel, butter and edible and medicinal preparations, has no sanction in the Vedas. The Vedic texts speak of the havir yajna, cosmic yajna and spiritual yajna with a unique parallelism.
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<td>१६</td>
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अग्रस्त्य नद्यां सती
अग्रस्त्य गानि श्रुताय
अग्रस्त्य आ याहि गीतायेय
अग्रस्त्य आ याहार्विभीतार्त
अग्र आर्युर्यं पवसः
अग्रस्त्य होतार्त प्र बुझे
अग्रस्त्य होतार्त मन्ये
अग्रस्त्य होतार्तैविवे
अग्रस्त्य पूर्वोभित्विभिरीवियो
अग्रस्त्य प्रेरित मनसा
अग्रस्त्य शुचिवतत्तमः
अग्रस्त्य सतीती चिराणः
अग्रस्त्य सती वाजेमः
अग्रस्त्यानसि समिष्ठे
अग्रस्त्याना तुवंशं यहूः
अग्रस्त्याना रावणम्यइः
अग्रस्त्येन वनाने
अग्रस्त्यमवि व वंशम्म
अग्रस्त्यमवि वो अभिभुः
अग्रस्त्यमवि हरिवधिं
अग्रस्त्यमवि देवयान
अग्रस्त्यमोक्षायम्य
अग्रस्त्यममवि नमस्याः
अग्रस्त्यमन्नेयः
अग्रस्त्यमवि कथिं
अग्रस्त्य महाराजसि
अग्रस्त्य सुभाष यचिं
अग्रस्त्य मुक्तेश्वरयो वि
अग्रस्त्यसमसमंकिना
अग्रस्त्य भर्तार्त
अग्रस्त्य नामश्रुतीहृधि वीरं
अग्रस्त्य जन्मजन्मा जातेदव
अग्रस्त्य वस्तुता विभाषि
अग्रस्त्य वस्तुता चिन्नो मिनी
अग्रस्त्य मयो निनिति
अग्रस्त्यां सहस्रे वदतु
अग्रस्त्यरूपे यहातः अविकारः
अग्रस्त्यरूपे यहातो अवरथ्या
अग्रस्त्यरूपे वस्त्रयस्या
अग्रस्त्य बहुते तरुपरिहितो
अग्रस्त्य दहितादो
अग्रस्त्य लघुत सन्नुर्याः
अग्रस्त्य लघुतु धर्षोत
अग्रस्त्य लघुमनो बोधय
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अग्रस्त्य लघुमनु नो चयः
अग्रस्त्य लघुमनु नो चयः
अश्रुः तमस्माधापोषयोमीवा
अस्मः दा दा पुष्पे रायं
अस्मः दिवः सुतुरसिः
अस्मः दिवो अग्रमणः
अस्मः देवः हाः हा दाहानो
अस्मः देवः हाः हा वह सादया
अस्मः हुनेन जागुः
अस्मः शून्यताय ते
अस्मः नक्षत्रमयाः
अस्मः नय सुन्याः प्राये
अस्मः नि पाहिः नस्तः
अस्मः नेमरीः इः
अस्मः पक्षसिः वह
अस्मः पवस्त स्वाय
अस्मः पानक रोषिः
अस्मः पूर्वाः अनुसरो
अस्मः वायश्व वि चुचो
अस्मः मद सुपरिशा साधाः
अस्मः शुरीः तत् जातादो
अस्मः भाषा सजात
अस्मः मन्नानी तुम्यं
अस्मः मद्युः प्रतिदुनः
अस्मः मलिखः दृष्मदिखः
अस्मः महिषः देवस्य
अस्मः सुख मधोः असि
अस्मः व यहस्मारः
अस्मः वशव हृदिः
अस्मः धिषेऽन अयेः
अस्मः यते विव वर्षः
अस्मः यथादिवो
अस्मः यथाह दृष्यं मा
अस्मः यथाह सुमास्तिमि
अस्मः यथाह हिः ये
अस्मः रक्षा यो अहंशः
अस्मः रक्षा यो अहंशः
अस्मः क्रिये तद्वरः
अस्मः लक्ष्य न अन्तमः
अस्मः लय व वथोः
अस्मः लय व्रतकृत्यः
अस्मः लय वेदो अन्ते
अस्मः लय व तपोः
अस्मः लय दशावतरः
अस्मः लय व धर्मः
अस्मः लय व धर्मः
अस्मः लय धर्मः
अस्मः लय धर्मः
अस्मः लय धर्मः
| 1.  | 117 | 16 | 2.  | 85 | 7  |
| 3.  | 45  | 13 | 4.  | 44  | 2  |
| 5.  | 17  | 12 | 6.  | 75  | 2  |
| 7.  | 45  | 13 | 8.  | 44  | 2  |
| 9.  | 17  | 12 | 10. | 45  | 13 |
| 11. | 85  | 7  | 12. | 45  | 13 |
| 13. | 17  | 12 | 14. | 45  | 13 |
| 15. | 17  | 12 | 16. | 45  | 13 |
| 17. | 17  | 12 | 18. | 45  | 13 |
| 19. | 17  | 12 | 20. | 45  | 13 |
| 21. | 17  | 12 | 22. | 45  | 13 |
| 23. | 17  | 12 | 24. | 45  | 13 |
| 25. | 17  | 12 | 26. | 45  | 13 |
| 27. | 17  | 12 | 28. | 45  | 13 |
| 29. | 17  | 12 | 30. | 45  | 13 |
| 31. | 17  | 12 | 32. | 45  | 13 |
| 33. | 17  | 12 | 34. | 45  | 13 |
| 35. | 17  | 12 | 36. | 45  | 13 |
| 37. | 17  | 12 | 38. | 45  | 13 |
| 39. | 17  | 12 | 40. | 45  | 13 |
| 41. | 17  | 12 | 42. | 45  | 13 |
| 43. | 17  | 12 | 44. | 45  | 13 |
| 45. | 17  | 12 | 46. | 45  | 13 |
| 47. | 17  | 12 | 48. | 45  | 13 |
| 49. | 17  | 12 | 50. | 45  | 13 |
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| 53. | 17  | 12 | 54. | 45  | 13 |
| 55. | 17  | 12 | 56. | 45  | 13 |
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| 59. | 17  | 12 | 60. | 45  | 13 |
| 61. | 17  | 12 | 62. | 45  | 13 |
| 63. | 17  | 12 | 64. | 45  | 13 |
| 65. | 17  | 12 | 66. | 45  | 13 |
| 67. | 17  | 12 | 68. | 45  | 13 |
| 69. | 17  | 12 | 70. | 45  | 13 |
| 71. | 17  | 12 | 72. | 45  | 13 |
| 73. | 17  | 12 | 74. | 45  | 13 |
| 75. | 17  | 12 | 76. | 45  | 13 |
| 77. | 17  | 12 | 78. | 45  | 13 |
| 79. | 17  | 12 | 80. | 45  | 13 |
| 81. | 17  | 12 | 82. | 45  | 13 |
| 83. | 17  | 12 | 84. | 45  | 13 |
| 85. | 17  | 12 | 86. | 45  | 13 |
| 87. | 17  | 12 | 88. | 45  | 13 |
| 89. | 17  | 12 | 90. | 45  | 13 |
| 91. | 17  | 12 | 92. | 45  | 13 |
| 93. | 17  | 12 | 94. | 45  | 13 |
| 95. | 17  | 12 | 96. | 45  | 13 |
| 97. | 17  | 12 | 98. | 45  | 13 |
| 99. | 17  | 12 | 100.| 45  | 13 |
| अंगो फेनेन नलुके | ८ | २५६ | १३ | अंगो सु मयक्ष विनायक | २ | २५८ | ६ |
| अंगो महस तस्विरि रसिम्ल | ७ | २५९ | ४ | अंगो लोप वरुणसुत | ४ | २५१ | ६ |
| अंगो पूर्वांख हरिव | ६ | २५३ | १३ | अंगो अवलम्बनसुत | १ | २५२ | १३ |
| अंगो त्राहिनि नवनायक | १ | २५२ | ३८ | अंगो जहाँत्राहीन विदन्त्र | २ | २५३ | ६ |
| अंगो बनापि भुत्तो भिक्षुस्म | ३ | २५४ | ७ | अंगो नायनया तत्सार | १ | २५५ | २ |
| अंगो महािषामरि संभवन | ९ | २५६ | १३ | अंगो बनापि विषादमनि सिद्धिः | १ | २५७ | ७ |
| अंगो अवसिष्ट प्रसादश्रिवेशण | १ | २५८ | १३ | अंगो देशाय विनायक | १ | २५२ | १३ |
| अंगो देशाय विनायक | १ | २५२ | १३ | अंगो नारायणसुत | ३ | २५३ | ६ |
| अंगो महेम्मता भिक्षुस्म | ३ | २५४ | ७ | अंगो महेम्मता बनापि भिक्षुस्म | १ | २५५ | २ |
| अंगो अवसिष्ट प्रसादश्रिवेशण | १ | २५८ | १३ | अंगो नारायणसुत | ३ | २५३ | ६ |
| अंगो अवसिष्ट प्रसादश्रिवेशण | १ | २५८ | १३ | अंगो महेम्मता बनापि भिक्षुस्म | १ | २५५ | २ |
अभि ल्यं संहं मद
अभि ल्यं शेषं पुर्वहत
अभि ल्यं वींतं गिर्यंशस
अभि ल्यं विपुष्टं दुर्शं
अभि ल्यं गोमता गिरा जलेवटदी
अभि ल्यं गोमता गिरानुत्तम
अभि ल्यं देवं सत्वताभम
अभि ल्यं नवधिशालां
अभि ल्यं चारो रक्षसो
अभि ल्यं पूर्वशीतव
अभि ल्यं पूर्वपीयो
अभि ल्यं गोपणो दुरा
अभि ल्यं जुभसु सुते
अभि ल्यं शुरु नोतुसी
अभि ल्यं सिंध्यो शिद्युभिस्म
अभि ल्यं शान्ति शुभममां
अभि ल्यं बुधव झुड़वश
अभि ल्यं शुभानं शनिन
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अभि ल्यं न मईं वाचिन
अभि ल्यं न वाचासारस
अभि ल्यं गोपोः गिर्युतसमरह
अभि ल्यं द्वारकेंद्रयोऽ न
अभि ल्यं भर धूमसा
अभि ल्यं मार्गां साहसा
अभि ल्यं मार्गां सुभिधानि
अभि ल्यं वि सुरशस
अभि ल्यं वि समयेव
अभि ल्यं रमातोः यहस
अभि ल्यं सिंध्यो काला
अभि ल्यं सिंध्यो पवेन बनोऽहि
अभि ल्यं सिंध्यो पवेन पुनानो
अभि ल्यं बिष्या विष्यं
अभि ल्यं बिष्या विष्णु
[ अभिनव आसन ]
अभि ल्यं मसीलो या
अभि ल्यं तेष्ठं दश्यिषयो
अभि ल्यं वहीरपुत यही
अभि ल्यं सुभिधामिष्मक्य
अभि ल्यं सुभिधामिष्मविद्व
अभि ल्यं देवं निर्माणत
अभि ल्यं देवं दिव्यायोऽणत
अभि ल्यं यहं गुणाधिनो
अभि ल्यं यहं वा भवमवार्ति
अभि ल्यं यहं मधोऽणतुष्य
अभि ल्यं वो महिना तिवं
अभि ल्यं काः शुक्रसन्तापांमि
अभि ल्यं वा नवलोकिना
अभि ल्यं वाबु वीतवः
अभि ल्यं विश्वा अनुसारत गावो
अभि ल्यं विश्वा अनुसारत मुरेन
अभि ल्यं विश्वाणि वायाभिम्
अभि ल्यं ज्ञात्य सप्तलाभनि
अभि ल्यं बहुत अनुस्तेन्तानि
अभि ल्यं वा अनुस्तेन्तानि
अभि ल्यं न अर्भं गोयातातो
अभि ल्यं देवीं चिरं
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अभि ल्यं वाचासारसानि
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गावरण प्रेतिम िमिति
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गुहता गुहता तमो वि
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जातो अभि रोप्ते
जातो जान्ये सुमिििे
जातो यथे सुनिा
बानस्यः प्रथमस्य
बानित कुलो अतुस्य
बान्तो रघुनन्ति
बाखि: सिन्हुः अतेव
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