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SYMBOLISM OF THE TWO BOILERS

*A Study of Rgveda X. 114. 1-10**

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X. 114. 6

षट्त्रिंशच्च चतुरः कवयन्तश्छन्दांसि च दधत अद्वादशम् ।

यज्ञे विमाय कवयो मनीष ऋक्शानाभ्यां प्र रथं वर्तयन्ति ॥

In this mantra a graphic picture of the Soma ritual as envisaged by the sages by the full play of the powers of their mind is indicated.

“While they arrange the thirty-six and four cups and duly order up to twelve the metres, the thoughtful sages, having measured out the sacrifice, send the Car forward with the Ṛk and Sāman.”

The mantra is rightly translated by Griffith, Wilson and others. Sāyaṇa mentions 36 *grahas* used in the Agniṣṭoma and 4 in the Atyagniṣṭoma, but actually names only 33 of the former. Of these, 12 have been listed above; 12 are the *ṛtu-grahas*, one for each month of the year; the rest are given below. From a comparison of the lists in several texts it is seen that there was some discrepancy in the name and number of the *soma-grahas* even in ancient times. But that is hardly material, for the *grahas* symbolised the various potencies both heavenly and earthly (*divya-pārthiva-indriya*, VS 7.3) that must be recognised to be present in the body to make Life possible and make it grow as a Pillar of Fire. There is the twofold conception of an Agniṣṭoma and its augment, the Atyagniṣṭoma, the latter implying the rising up of Fire beyond the Sun into the region of Universal Soma. This is a rather difficult topic based on the *Vaṣatkāra-vidyā* and the *Stoma-vidyā*, well-known in the Vedas and elaborated in the Brāhmaṇas.

The rays of life and light radiating from each living centre constitutes a *stoma* (= *prāṇa-samūha*). Each centre (*ātmā*) is comprised of Mind, Life and Matter (*etanmāyo vā ayam ātmā yanmāyo manomāyo prāṇamāyah*, ŚB 14. 4. 3. 10). Mind is the quintessence of manifestation, its first seed and the source of all modifications. *Manas* is Prajāpati, the first filament (*amśu*) of the Divine Principle or Soma (VS 7.3).

*Continued from *VIJ* I. i. (March, 1963) p. 49.

From *Manas* proceeds *Prāṇa* and from *Prāṇa* the *Vāk* or Five Elements. *Manas* is one, *Prāṇa* is threefold and *Vāk* fivefold. Material manifestation depends on *Vāk* or the *Pañca-bhūtas* enveloping the unmanifest entities of *Manas* and *Prāṇa*. *Manas*, *Prāṇa* and *Vāk* are termed also as *Avyaya*, *Akṣara* and *Kṣara* respectively. The five enclosing sheaths of the five elements round the pure pulsating centre of *Prāṇa* or *Akṣara* are called *Stomas*.

Manas and *Prāṇa* form the *Abhiplava-stomas*, and the *Pañca-bhūtas* (*Vāk*) form the *Prṣṭhya-stomas*. These Three Lights (*trīṇi jyotīṃṣi*, *VS* 8. 36 ; *AV* 10. 7. 40) may be presented mystically through arithmetical numbers as follows :—

- | | |
|------------------------|--|
| 1. <i>Manas</i> | — Undifferentiated (<i>Avyaya</i>) |
| 2. <i>Prāṇa</i> | — Three (Three <i>Akṣara Devatās</i>) |
| 3. <i>Pañca-bhūtas</i> | — $3+6=9$ (<i>Trivṛt-stoma</i>) |
| | (<i>Vāk</i>) $9+6=15$ (<i>Pañcadaśa-stoma</i>) |
| | $15+6=21$ (<i>Ekaviṃśa-stoma</i>) |
| | $21+6=27$ (<i>Trīṇava-stoma</i>) |
| | $27+6=33$ (<i>Trayastrīṃśa-stoma</i>) |

These threefold modalities are present in all manifested things. The extension upto 21 (*ekaviṃśa-stoma*) is the region of Agni symbolised as Agniṣṭoma, and from that point up to 33 is that of *Soma* symbolised as Atyagniṣṭoma. The sexpartite series from 9 to 33 is called *Vaṣaṭ* which is an emphatic call for Indra and signify his grossest corporeal descent on the plane of Matter. The first three *Stomas*, viz., *Trivṛt*, *Pañcadaśa* and *Ekaviṃśa*, correspond to the three Fires of *Yajña* (*Agnitretā*) and a host of other triads including the three *Devas* (*Agni-Vāyu-Āditya*) and the three *Lokas* (*Prthivī-Antarikṣa-Dyauh*). Beyond these is the enveloping sheath of the Universal principle called the Fourth Loka of *Āpaḥ* or *Soma*, which is approached through the Atyagniṣṭoma.

We may now mention the remaining *Soma* cups of the Morning pressing, viz. *Aindrāgna* and *Vaiśvadeva* ; then of the Mid-day pressing, viz. the three *Marutvatiya-grahas* and one *Mahendra* ; and of the Evening pressing, viz. *Āditya*, *Sāvitra*, *Vaiśvadeva*, *Pātnivata* and *Hāriyojana*. To the last mentioned a reference is found in this mantra itself and also in verse 9 below. The four extra cups of the Atyagniṣṭoma are called *Aṃśu*, *Adābhya*, *Dadhigraha* and *Ṣoḍaśi*.

The reference to the metres (*chandāmsi*) used in the twelve is due to the fact that there are twelve *Stotras* or performances of the *Sāman* singers, and twelve *Śastras* or recitations of the *Hotṛ*-priests in the Agniṣṭoma-yajña. To each *stotra*, a *śastra* corresponds (cf. *AB Pañcīkā* 3. 39 ; see also Haug's edn. II. p. 230 fn. where the names of the

12 śāstras are given). All the seven metres were selected for these hymns (P. V. Kane, *History of Dharmasāstra*, II. p. 1162).

Sāyaṇa explains *Ratha* as *Yajña*. This is true, for the chariot is both the cosmos (*Devaratha*, *AV* 8. 8. 22) and the human body (*RV* X. 135. 3-5; *KU* 1. 3. 2-9), both of which are presided over by Indra as *Sūrya* and the *Madhya-Prāṇa* in the individual and drawn by the two horses symbolising the principles of *Rk* and *Sāman* (*Indrasya ṛk-sāme vai harī*, *S'B* 4. 4. 3. 6; *AB* Pañcīkā 2.24; *TB* 1. 6. 3. 9). It should be clearly understood that *Rk* and *Sāman* here are not the two mantra collections of these names, but the two mutually opposed and relative powers, comprising the basal dichotomy of creation, called *vipakṣasā harī*, 'the two horses yoked on the two sides of the pole', of which *Dyāvā-Prthivī* are typical instances (*TB* 3. 9. 4. 2) as symbolising the Father and Mother Principles. According to Pt. Madhusudana Ojha, who explains the symbolism more clearly, the *Rk* is the diameter and the *Sāman* the circumference, the latter being thrice the former (*ṛcam sāmā*), and *Yajus* the centre identified with Indra or Agni:

1. *Rk* is *mūrti*, *piṇḍa*, diameter, material form.
2. *Sāman* is *maṇḍala*, *tejaḥ*, circumference.
3. *Yajus* is the vibrating centre, *Prāṇa* or *Gati*.

(*Cf. ṛcā mūrtir, yajuṣi gatih, sāmamayaṁ tejaḥ*, *GB* 2.9; see also, Ojha, *Devatā-niyat*, p. 45)

It may be mentioned that the whole conception of Agniṣṭoma is the descent of the heavenly *Soma* to the level of the earth, i.e. of the universal flood of life and light to the plane of matter. This is explained by a parable that Aditi, identified as the Earth, not at first getting a share of the *Soma*, was finally accepted to become the support (*upayāma*) of all the cups (*ŚB* 4. 1. 2. 6-8). Elsewhere it is said that both the initial and final (*Prāyāñīya-Udayanīya*) oblations (*iṣṭis*) belong to Aditi, again identified with the Earth (*ŚB* 3. 2. 3. 1-7).

X. 114. 7

चतुर्दशान्ये महिमानो अस्य ते धीरा वाचा प्रणयन्ति सप्त ।
आप्नानं तीर्थं क इह प्र वोच्येन यथा प्र पिबन्ते सुतस्य ॥

"Four and ten are the other greatneses of the Chariot; seven sages lead it onward with the power of *Vāk*.

Who will declare to us the omnipresent ford, by which passage they drink the first draughts of *Soma*."

Four and ten refer to two groups of powers of the making and mobility of the Chariot. Four refers to the four states of consciousness, *vīz*.

jāgrat, svapna, susupti and *turiya* as explained in the *MU*, and their controlling spirits the *Valśvānara, Taijasa* and *Prājña*. These correspond to *Vāk, Prāṇa* and *Manas* and their unmodified state, which are an emanation of Catuspāt Brahman. The ten are the constituents of *Virāj*, which is a ten-syllabled metre. Agniṣṭoma is called *Virāj (virād vā agniṣṭomah, KB 15.5)* and *Soma* is the milk of *Virāj* cow (*vairājah somah, ŚB 3.3.2.17 ; KB 9.6*). The ten elements of *Virāj* which enter into the creation of every being are : 1. *Prāṇa*, 2. *Devatā*, 3. *Ṛtu*, 4. *Dik*, 5. *Chandas*, 6. *Stoma*, 7. *Prṣṭhya*, 8. *Sāman*, 9. *Graha*, 10. *Rṣi*, (Cf. Madhusudana Ojha, *Maharṣi-kula-valbhavam*, p. 227 ; *Brahma-vijñāna*, pp. 359-66). The *Gopatha Brāhmaṇa* gives a slightly different list, viz. *Loka, Deva, Devagaṇa, Chandas, Dik, Ṛtu, Stoma, Veda, Hotraka* and *Indriya*, with a fourfold classification for each, making in all forty components of *Virāj* which are essentially present in each manifested object (*GB 1. 5. 16-20* ; this list is accepted by Ojha in his *Devatā-nivṛt*, pp. 36-37). These are the essential principles which make manifestation possible (Cf. Pt. Motilal Shastri, *Īśa Up. Vijñāna Bhāṣya*, giving a detailed explanation). The presence of all the forty elements is of the kind called *Paramā-Virāj*. The aggregation of these powers in each centre results in the creation of *Virāj (RV X. 90. 5, 16)*. The mating of *Agni* and *Soma* gives birth to *Virāj*, symbolised as the *Yajña* or *Chariot*. 1-10-100-1000 is the fourfold arithmetical symbolism of *Virāj*. The reference to the *Seven Sages (saptadhīrāḥ)* is to the *Seven Sages (saptahotrakas)* responsible for the *Sapta-hotr Yajña*. They are on the cosmic plane of the *Seven Aṅgiras*, who are differentiated forms of one *Aṅgiras*. They recite the *śastras* in the seven metres and by its rhythm the *Chariot* moves.

Heavenly *Soma* is conceived of as a flood on the universal plane, but the same becomes measured in the individual *Yajña* or the body. The *Soma* cups are called *Dhārā-graha* filled from the wooden vat (*drona-kalaśa*). The poet asks a question about the ford where to cross this stream of *Soma*. This he calls *Āpnāna-tīrtha*, a crossing place to be waded on foot and easy of access to everyone (*āpnāna=vyāpana-śīla*, from the root *ap*, *Sāyaṇa*). The sacrifice is that ford where the great flood has a measured depth and all the cups in the three pressings and forms are of measured capacity (*grahān mimate*). The heavenly *Soma* is drunk to the extent of its pressing in the *drona-kalaśa* or the *Yajña* of an individual's life in the cups of his sense-organs and mind.

X. 114. 8

सहस्रधा पञ्चदशान्युक्त्वा यावद् द्यावापृथिवी तावदितत् ।

सहस्रधा महिमानः सहस्रं यावद् ब्रह्म विष्टितं तावती वाक् ॥

“The fifteen *Ukthas* become a thousand-fold : that is as vast as heaven and earth in measure.

The thousand glories are again a thousand-fold. *Vāk* is as extensive as *Brahman*.”

This *mantra* is extremely important for its symbolical value. It holds good both for the ritual and for *Prāṇa-vidyā* as manifested on the plane of matter. It enunciates also the Vedic doctrine of *Vāk*.

As part of the seven Soma sacrifices, there is one called *Ukthya*, being the third in order, at which there are three more *Stotras* (called *Uktha-stotras*) and *Śastras* (*Uktha-śastras*) to be chanted and recited in the evening pressing, thus bringing the total of *stotras* and *śastras* (*i.e. Ukthas*) to fifteen (P. V. Kane, *History of Dharmasāstra*, II. p. 1204 ; *AB* Pañcikā 3. 49 ; *Cf.* also Haug, II. p. 251 fn. ; *ASS* 6. 1. 1). *Ukthya* means “what refers to the *Uktha*”, *Uktha* being an older name for *śastra*.

Basically there is one *Ātman* comprised of *Manas*, *Prāṇa* and *Vāk*, one metre becoming three-fold according to the dictum *ekam hi sa tat tredhābhavat*. (*AB* Pañcikā 3. 28, *ŚB* 14. 4. 3. 10). Each one of these three becomes five-fold :

- | | |
|------------------|---------------------|
| I. <i>Manas</i> | =Five <i>Kośas</i> |
| II. <i>Prāṇa</i> | =Five <i>Prāṇas</i> |
| III. <i>Vāk</i> | =Five <i>Bhūtas</i> |

The three *Ukthas* become fifteen-fold comprised in each individual centre or *Ukthya* sacrifice. According to *ŚB* 14. 4. 4. 1-3 (= *BU* 1.6. 1-3) *Uktha* is the centre of origin (*ato hi...uttīṣṭhanti*) of the triple entity called *Nāma*, *Rūpa* and *Karma* (*tadetat trayam sad ekam ayam ātmā*). Here, the symbolism is as follows :

- | | | |
|-------------------|-----------------|----------------|
| I. <i>Nāma</i> | = <i>Vāk</i> | = <i>Bhūta</i> |
| II. <i>Rūpa</i> | = <i>Caḅṣus</i> | = <i>Prāṇa</i> |
| III. <i>Karma</i> | = <i>Ātman</i> | = <i>Manas</i> |

(*Cf.* also, *trīṇi ātmano akuruta iti mano vācam prāṇam*, *ŚB* 14. 4. 3. 8, where the symbolic correspondence of this triad is further established with the three *Lokas*, three Vedas, three beings—*Deva*, *Pitr*, *Manuṣya*, etc.)

This triad of fifteen *Ukthas* in the individual centre is constantly linked to *Sahasra* or the Universal which is “All” (*sarvam vai sahasram*, *ŚB* 4. 6. 1. 15), and which is *Bhūman* (*bhūmā vai sahasram*, *ŚB* 3. 3. 3. 8).

The reference to the Fifteen *Ukthas* and their thousand-fold universal extension brings us to the *Ṣoḍaṣi* sacrifice, which comes next to the *Ukthya* in the seven-fold forms of the *Agniṣṭoma*. The Five Sheaths

of consciousness (*Pañca-kośas*), the Five Vital Functionings (*Pañca-prāṇāḥ*) and the Five Gross Elements (*Pañca-bhūtas*) and their unmanifested centre, the sixteenth, constitute the Śoḍaśī Puruṣa, also called Śoḍaśī Indra or Nābhya Prajāpati or Garbha Prajāpati (see *VS* 8. 33-35 for *Śoḍaśīn Indra*). The Śoḍaśī Puruṣa (*cf. śoḍaśakalam vā idam śarvam, KB* 8.1) is comprised of three Lights, himself transcending them all (*prajāpatiḥ prajāyā samraraṇas-trīṇi jyotīṃṣi sacate sa śoḍaśī, VS* 8. 36, 32. 5). *Manas-Prāṇa-Vāk* are verily those three Lights of which the Puruṣa is an inter-penetrating and organic manifestation (*sarvāṇi tasmin jyotīṃṣi yāni trīṇi prajāpatau, AV* 10. 7. 40 ; see also *AV* 9. 5. 8).¹

The extension of the three is expressed as 3×10 , 3×100 , 3×1000 (*sahasrāni śatā daśa, RV* II. 1. 8), *i.e.* 30, 300, 3000, which, on the one hand, symbolise the three steps of Viṣṇu, and on the other, by adding 3 to each, the total number of Devas as $33 + 303 + 3003 = 3,339$ (*RV* III. 9.9 ; *VS* 33.7). These demonstrate the greatneses (*mahimānaḥ*) of Puruṣa-Prajāpati on the integrated planes of Mind, Life and Matter.

In the sphere of the Universal, these thousand Majestics (*mahimānaḥ sahasram*) again become thousand-fold (*sahasradhā*) and form the symbol of Infinity. *Mahimā* is called *Sāma*, and for each centre of individuation there are along its diameter a thousand *maṇḍalas* called *sahasra-sāma*, 'a thousand-fold chants'. This is the plane of *Vāk* or earth-bound manifestation, which becomes thousand-syllabled (*sahasrākṣarā parama vyoman, RV* I. 164.41) in the highest Empyrean.

The last part of the *Mantra* equates *Vāk* with *Brahman* : "*Vāk* spreadeth forth as far as *Brahman* extendeth." *Vāk* is the symbol of the five material elements beginning with *ākāśa* or *vyoma*, the subtlest of all, having 'speech' as its attribute. *Brahman*, from the root *bṛh*, 'to extend', stands for the principle of manifestation and that becomes concretised as *Vāk* or Matter. *Viśṭhitam* means 'modification' or 'differentiation' (*cf. vyadadhuḥ purutrā, RV* 71.3 ; 125.3 ; also *bhūri aveśayantīm, RV* X. 125.7 ; same as *virūpa, RV* X. 62. 5). *Brahman* is *catuspāt*, *viz.* the Transcendent and the Immanent, the latter as manifested in the cosmos, which is the foundation of our life and experience on the triple planes of Life, Mind and Matter. *Yajña* is the worship of the Deity with our feet firmly planted on earth, invoking Agni or *Vāk* from the universal heavens into

1. For a detailed exposition of the *Ukthas*, see Ojha, *Maharṣi-kula-vaibhava*, p. 272 ; Motilal Shastri, *Īsa Up. Vijñāna Bhāṣya*, 1. 369. For *Jyotīṃṣi*, see Ojha, *Gīta, Ācārya-kāṇḍa*, p. 264 ; Motilal Shastri *Up. Bhūmikā*, 3. 117, *Gīta, Buddhiyoga, Pūrv akhāṇḍa*, p. 199. For *Śoḍaśī*, see Ojha *Brahma-vijñāna-praveśikā*, p. 2, *Devatā-nivṛt*, p. 52 ; Motilal Shastri, *Īsa Up. Vijñāna Bhāṣya*, 2.118.

this life here. *Brahman* and *Vāk* are coeval and synonymous from the metaphysical point of view intended in the mantra.

X. 114. 9

कश्छन्दसां योगमावेदधीरः को धिष्ण्यां प्रतिवाचं पपाद ।

कश्चिजामष्टमं श्रमाहुर्हरी इन्द्रस्य निःशिकायकः स्वित् ॥

“Who the wise sage doth know the application of the metres?
Who doth obtain the *Vāk* regarding the *Dhiṣṇyā* altar ?

Of the ministering priests, who is the eighth, the Hero ? Who
hath discerned the two bay steeds of Indra ?”

The *Chandāmsī* are the Seven Metres of which the *ukthas* or *śastras* forming the recitations of the *Hotṛ* priest are made. They symbolise the essential rhythm of manifested life as visualised in the *Yajña*. Their mystic meaning and knowledge is the privilege of the *Hotṛ* priest who represents *Vāk* or *Agni*.

The *Dhiṣṇyās* are the eight side altars (generally a heap of earth covered with sand on which the fire is placed) comprising the *Āgnidhriya* in the *Āgnidhra* house, and seven others in the *sadas* or a shed erected in the sacrificial enclosure to the east of the *prācīna-vamśa*. The seven *Dhiṣṇyā* fires belong to the following priests, *Hotṛ*, *Maitrāvaruṇa* (also called *Praśāstr*), *Brahmaṇāchhamsī* (a priest who recites mantras after the *Brahman*, the chief priest, and assists him at a soma sacrifice), *Potr*, *Neṣṭṛ* (a priest who leads the wife of the sacrificer), *Achhāvāka* and *Mārjāliya*, the first seven being known as the *Sapta-Hotṛs*.

The symbolism of these priests and their fire-hearths is explained in the *ŚB* : “The *Dhiṣṇyā* hearths, forsooth, are no other than its (the sacrificer’s) congeners” (*vi jā māno haivāsya dhiṣṇyāḥ*, 3. 6. 2. 1) and there are those (corresponding limbs) of its trunk (*ātmanah*, that is, the parts of the body corresponding to one another, as arms, loins etc., Eggeling). The *Āgnidhra* fire is the focal point or centre of immortality from which All-Gods (*Viśvedevāḥ*) had their share of immortality (*ŚB* 3. 6. 1. 28-29). The other seven Fires succumbed to the *Asuras* and it is only through the power of the *Āgnidhra* that they regained their resplendence.

These seven hearths are the same as the *Gandharvas* who are the heavenly guardians of *Soma* (*ŚB* 3.3.3.11) : “Now *Soma* was in heaven, and the gods were here on earth. The gods desired, ‘Would that *Soma* might come to us that we might sacrifice with him, when he has come!’ They produced those two measuring powers (*māye*), viz. *Suparṇī* and *Kadrū* ; *Suparṇī*, forsooth, was *Vāk* (speech, or *Ḍyauḥ*, *TS* 6.1.6),

and Kadrū was this earth.' (ŚB 3.6.2.2). The descent of Soma symbolises the union of Heaven and Earth, the descent of the immortal life-principle in matter. The Āgnidhra fire represents the former and the seven *sadas* fires the latter. We might say that the Eight Dhiṣṇyā Fires symbolise *Manas*, the two *Prāṇas* and the five *Bhūtas*, of which *Manas* corresponds to the Āgnidhra or Amṛtam, and *Prāṇa* and the *Bhūtas* to the seven other hearths.

The most significant factor in the Agniṣṭoma, as pointed out above, is the union of Soma and Agni. The heavenly Soma and the earthly Agni enter, as if it were, into a marital union with each other. "Agni lighted by the gods (*deveddhaḥ*) is that Agni in heaven (*viz.* Sūrya), for the gods kindled him....The Agni lighted by men is this one (on earth), for men lighted him....The Hotṛ priest chosen by the gods is that Agni in heaven (*i.e.* Sūrya)....The Hotṛ priest chosen by men is this Agni on earth, (*AB* Pañcikā 2. 34).

The symbolism of Goddess *Vāk* specifically referred to in this *mantra* points to the same phenomenon of the marriage between heaven and earth. What is the *Vāk* here? To this they reply that she is *Suparṇī*, the heavenly *Vāk* who fetches Soma from the sky and surrenders it to this earth called Kadrū (ŚB 3. 6. 2-2, *vāg eva suparṇīyam kadrūh*).

She is *Gāyatrī* who flew to heaven as *Suparṇa* or *Suparṇī*, the Bird, and won Soma for this earth. *Gāyatrī* is the genius of the *Gāyatra* chant (*RV* I. 164. 23) by which Arka, *i.e.* the individual life-plant rooted in the earth, is measured out (*gāyatrena prati mimāte arkam*, *RV* I. 164. 24).

Mystically the eight Dhiṣṇyā fires seem to have some relation in the matter of their placement with the eight *Cakras*—an ancient yogic doctrine wellknown to the *Atharva Veda* (10. 2. 31). "There are altogether eight *Dhiṣṇyās*, two of which, *viz.* the Āgnidhra and the *Mārjāliya*, are raised north and south of the back part of the cartshed (*havirdhāna*) respectively; while the other six are raised inside the *sadas* along the east side of it, *viz.* five of them north of the 'spine',... and one south of the 'spine'." (Eggeling, ŚB 3. 6. 2. 1, p. 148 fn; Haug, *AB* II. p. 147 fn.)

The eighth Hero amongst the Seven Priests referred to in the *mantra* seems to be the *Yajamāna*, who in the Puranic tradition is also called *Dīkṣita* or *Brāhamṇa*. He is identified esoterically with the *Manas* (*mano yajamānasya rūpam*, ŚB 12. 8. 2. 4), and his seven associates in the *Yajña* are the two *Prāṇas* and the Five *Bhūtas*. Of the eight forms of Śiva (*aṣṭamūrti-s*) the eighth is called *Ugra*, identified with

Ātmā and *Yajamāna*, being the source of consciousness (*caitanya*) (Cf. *Līṅga Purāṇa*, 2. 13. 7; also *Raghuvamśa*, 5. 4, *caitanyaṃ ugrād iva dīkṣitena*).

The two horses of Indra (*harī indrasya*, *RV* X. 114. 9) are *Rk* and *Sāman*, as explained under *mantra* 6. They signify the basic duality of pulsating rhythm behind the cosmos. They are the controlling powers symbolised by the *Hāriyojana* cup in the Agniṣṭoma-yajña. This is the thirty-sixth *graha* of the Somayāga, the last one in the third or evening pressing (*harir asi hāriyojano haribhyām tvā*, *VS* 8. 11); *ŚB* 4. 4. 3. 6, "the two bay horses are the *Rk* and *Sāman*." They draw at the end the *Hāriyojana* cup, whereby the sacrifice is established at the end in this resting-place, the body or its own self (*ŚB* 4. 2. 2. 5, Eggeling). The dual principle symbolised by *Rk-Sāman*, *Prāṇa-Apāna*, *Uktha-Stotra*, etc. is the foundation on which the whole *Yajña* is established and hence this cup marks the finale of the Soma-drinking ritual.

X. 114. 10

भूम्या अन्तं पर्येके चरन्ति रथस्य धूर्षु युक्तासो अस्थुः ।

श्रमस्य दायं विभजन्त्येभ्यो यदा यमो भवति हर्म्ये हितः ॥

"There are some who travel round the end of the earth; other coursers yoked to the axle-poles stand stationary. When Yama, the Driver, becomes established in the Home, a share in the fruits of labour is distributed amongst them."

Several terms here are by way of definition, *viz.* the end of the earth, chariot, *śrama* and Yama. The poet had been thinking up to now in terms of the cosmic and individual *Yajña*, which he now conceives as a moving chariot drawn by horses. The Sun in the heaven is the divine chariot (*asau vā āditya eṣa rathah*, *ŚB* 9. 4. 1. 15) and the Vaiśvānara Fire in each individual on earth is also a chariot (*vaiśvānaro vai devatāyā rathah*, *TB* 2. 2. 5. 4). The chariot is distinguished by the two principles of Rest and Motion, movement in the horses, and stāsis in the axle-hole. This is conveyed in the first half of the *mantra*. The end of the earth (*bhūmyā antam*) is explained by the *Rgveda* itself as the *Vedi* (altar) of the sacrifice (*iyam vediḥ paro antaḥ pṛthivyāḥ*, *RV* 1. 164. 35). The *Yajña* itself is the centre of the worlds (*ayam yajño bhuvanasya nābhiḥ*, *RV* I. 164. 35), and consequently the *vedi* or altar of the sacrifice is also such a centre. The centre is considered to be stationary and the circumference as moving; the former is immortal and the second in the grip of death (cf. *āṇim na rathyam*

amṛtādhi tasthuḥ, RV I. 35. 6, "as on a linch-pin, firm, rest things immortal"). The *vedi* is the fixed point round which there is movement ; on the other hand, the horses (*yuktāsaḥ*) symbolise motion but they are controlled by the principle of Rest in the pole of the axle (*dhur*). *Yajña* is the symbol of measured movement (*rajaso vimānaḥ*) or controlled energy in a rhythm ; that which is outside *Yajña* is riotous, unmeasured and disorderly. Rhythm is the secret of *Yajña* and Life.

The word *śrama* in the second half of the mantra is significant, referring to *Vāk* or the plane of matter. It is often said in the Brāhmaṇas that Prajāpati wishing to procreate himself, first desired, then performed austerity (or heated himself) and lastly wearied himself (*akāmayat*, *atapyata*, *āsrāmyat*, ŚB 10. 6. 5. 6 ; Cf. also GB 1. 1. 6, Prajāpati creating by this three-fold exertion the Three Worlds, the Three Devas, the Three Vedas and the Three Mahāvyaḥrtis).

The burden of this whole hymn is to bring about the union of the immortal divine principle with the mortal human principle, viz. of the Devas with the Bhūtas, through *Yajña* (*sarveṣām vā eṣa bhūtānām sarveṣām devānām ātmā yad yajñāḥ*, ŚB 14. 3. 2. 1). For this purpose all that belongs to the other world, viz. the sphere of ideas, must descend to the level of this world as reality in matter. *Śrama* is this world, *Tapas* the intermediate link, and *Karma* the region of the Mind. These three lights exist in Prajāpati and also in the individual. This is the object of taking a share in the *śrama* or physical exertion for concrete realisation of all ideas. *Śrama* means disintegration or dissipation of vital and mental energy and therefore tantamount to Death, as stated in the Brāhmaṇas (ŚB 14. 4. 3. 31, *tāni mṛtyuḥ śramo bhūtvopayeme*). Everyone must pass through the portals of Death to ascend to the summits of Immortality. Yama solves for us this strange riddle and irons out the contradiction between life and death. He is the ordainer of death and also holds the secrets of immortality, which, as in the Naciketas fable, he reveals to the ideal Babe or the Kumāra, i.e. Agni in each *Yajña* or centre of manifestation. Agni is Rudra, who is both Ghora and Aghora. As terrific Rudra, Agni is death, but the same god, as the benevolent Śiva, is the giver of life (*Soma, Amṛta*). In each abode of Agni, Yama is the presiding deity, drinking Soma in the company of the Devas on the Tree of Existence loaded with green foliage (RV X. 135. 1). The home of Yama, of Gods and of Agni is the same, viz. *Yajña*.

Yama is both Āditya in heaven and Agni on earth (*eṣa vaḥ yamo ya eṣa tapati eṣa hidaṃ sarvān yamayati*, ŚB 14. 1. 3. 4 ; *agnir vāva yamaḥ*,

GB 2. 4. 8, ŚB 7. 2. 1. 10). Agni Vaiśvānara in each centre of life is a ray of the cosmic *Prāṇa* symbolised by the Sun. Yama is the power that regulates any system (*idaṁ sarvaṁ yamayati*); he is the driver who holds the reins and controls the movements of the horses; he is himself the Charioteer, Lord of the Life-principle in material manifestation.

When does Yama take charge of his realm (*harmya*)? It is since the pulsation of life begins. That is the beginning of *Yajña*, or of the heating of the heavenly milk in the boiler (*gharma*). Identified with *Sūrya*, Yama has two aspects, *viz.* in manifest life and after the dissolution of the body. The first is called *Mṛtyu* and the second *Amṛtam*; *vice versa* is equally true, for, life (*Prāṇa*) is *Amṛta*, and the separation from the body death.

This is esoterically put in the ŚB: "Within Death is immortality; and immortality is founded on Death" (*antaraṁ mṛtyor amṛtaṁ mṛtyāvamṛtaṁ āhitaṁ*, ŚB 10. 5. 2. 4); also, "Whatsoever is on this side of the sun, all that is held by Death; and he who builds the Fire-altar on this side thereof, builds it as one held by Death, and he surrenders his own self unto Death; but he who builds it thereabove, conquers recurring Death" (*yat kiñcārvācīnam ādityāt sarvaṁ tan mṛtyunāptam ... atha ya evam ata ūrdhvaṁ cinute sa punar mṛtyum apajayati*, ŚB 10. 5.1. 4).

In the above background of symbolical meanings, this hymn of ten verses appears to present a consistent thought of the Seer about Agni and Soma, or the saturation of the material body with heavenly life-flood. The first verse refers to the two Boilers (*gharma*) filled with the milk of heaven (*divaṣayaḥ*), and their twofold rhythm of cosmization (*sāma*) and individuation (*arka*). In verse 2, the cosmological structure of the three earths (*tisraḥ nirṛtiḥ*) or three mothers, (and by implication three heavens or three fathers) together with their unmanifested sources (*nidāna*) in the most mysterious realms or ordinances, is enunciated. As a worthy counterpart of the Transcendent Puruṣa (*Aja*) there stands the Primeval Woman (*catuṣkapardā yuvatīḥ*), Infinite Nature, in all her fourfold symbolism and then comes the thought about the Two Birds perched on the cosmic Tree of Existence.

The same idea occurs in a different setting in verse 4, the cosmic Puruṣa as the ocean (*samudra*) and the eternal life-principle as the one Bird, both in the relation of Mother and Son eternally licking or fondling each other. In verse 5 the poet is led to conceive of the innumerable Birds, *viz.* the centres of individual manifestation, each an *adhvara* or *soma-yāga*, with its metres and drinking-cups (*chandas*

and *graha*). Verse 6 gives a fuller picture of a soma sacrifice (Agniṣṭoma) with its three pressings for thirty-six cups and four additional cups in the next higher sacrifice (Atyagniṣṭoma), and, presents the *yajña* (both the cosmos and the human body) as a car (*ratha*) which derives its quality of locomotion from the basal dichotomy of the universe symbolised as the Twin Bay Steeds of Indra, named *Rk* and *Sāman*. In verse 7, the ten and four other majestics of this chariot are referred to and in the true *Brahmodya* spirit, earthly life is said to be the fordable crossing-point for the swelling flood of Soma (*āpnānātīrtha*). In verse 8, the intimate relationship and inter-dependence of the centre (*uktha*), and of the universal (*sahasra*) and the co-extensive nature of *Brahman* and *Vāk* are enunciated in highly pitched tone. Verse 9 is based on the doctrine of eight *Dhiṣṇyās*, corresponding to the wardens of celestial Soma (the Gandharva), the eight Vasus and the Aṣṭamūrtis of Kumāra or Rudra, and also *Vāk* as Suparṇī whose flight from earth to heaven, *i.e.* the rhythmic pulsation between the individual and the Universal, secures the celestial Soma for the mortals on earth. This depends on the basic principle of *samāñcana* (contraction) and *prasāraṇa* (expansion) which conjointly make life possible both in the cosmos and in the body and are called the Two Horses of Indra (*harī indrasya*) whose presence is implicit in the single Soma-cup called Hāriyojana.

Verse 10 reverts to the imagery of the chariot but to state that the twin principles of Rest and Motion are simultaneously operative and underlie the conception of this strange car, *viz.* the *Devaratha* and the *Śarīraratha*, the macrocosm and the microcosm. The controller of the chariot is Yama with its twofold nature combining *amṛta* and *mṛtyu*, or rest and movement.