"FROM Fervour kindled to its height Eternal Law and Truth were born.
Thence was the Night produced and thence the billowy flood of sea arose."

- Griffith
Mysticism of 'This' (Creation)

The Rgvedic mystic is very contemplative and poetic at heart. He observes this creation as full of wonders, miracles, beauty and grace. He goes deep into meditation to grasp the evergrowing, evernew skill and intelligence lying behind this all. This creation and cosmic phenomena are inspiration of mystic sadhana to him and he finds some clues for revealing the secret of the universe, his own being and the Supreme Reality behind the both.

1. 'Idam: the first name of the nameless "this all"'

The first and the last experience is always nameless. The seer's mind conceived and his senses perceived this creation as 'one whole' i.e. indiscriminated experience of 'this all.' He names this nameless as Idam and he finds this creation nearer to him. In spiritual sense too, it is a replica of his own self. In the Rgveda objects of this world were named first by Brhaspati. The name in the Rgveda attains mystic significance and it is a symbol of the whole creation and its experience but actually

1. RV. 10.71.1
the mystical experience of this creation is ultimately nameless.

2. Mystic's approach to the mystery of creation

Before the intellect there are three main questions namely: what is this and where from; what is that reality, which is the source of all creation and the governing principle of it? and also who is the enquirer in himself? These three questions are answered by all the branches of scientific knowledge and philosophy. Mysticism answers these questions in its own way. The method of a mystic is not the same as that of a philosopher or a scientist. In his deep meditative hours the solution to these questions flashes in intuition. While a philosopher reaches at the same conclusion by his own rules of logical reasoning, a mystic always is face to face with the solution of the problem of creation in the superamental state of consciousness. He observes creativity everywhere in this Universe and he finds in his own serene silence the birth of ideas and the continued process of replacement of old by the new one. This idea of change inspires the mystic to find out certain aesthetics images which help him in unveiling the mystery of creation.

Here we are dealing with some metaphors used in connection with the creation of this universe in the Rgveda.
3. **Metaphors to unveil the mystery of Creation**

Because the solutions are sought by the mystics, so they can not be uniformed like those of philosophers. Even one mystic may be seen with varied experience regarding this creation at some other moments. Thus there are about six metaphors used in the Rgvedic cosmogony:

(i) Metaphor of Wood-carving.
(ii) Metaphor of Blacksmith's craft.
(iii) Metaphor of Sculptor's act.
(iv) Metaphor of Raising the tent.
(v) Metaphor of Composition of a poet.
(vi) Metaphor of a weaver's job.

(i). **Metaphor of Wood-carving**

Making resemblance with wood-craft, the Rgvedic seer found the creation as a piece of an artist. The question about the wood which the carpenter might have carved, is itself a mysterious one. The Rgveda asks question in the Hymn X.81.4:-

"What was the tree what wood in mouth produced it, from which they fashioned out the earth and the heaven.

Ye thoughtful men Enquire within your spirit whereon he stood when he established all things."^1

1. \[10\cdot81\cdot4 - चिंत्स्वार्ण क उ बुक बास \]

   यतं चावापेत्क्षी निष्ठम: ।
In Taittiriya Brāhmaṇa we find an answer to this question—

"Brahman was indeed that tree and verily he was
that wood out of which this heaven and earth was carved."\(^1\)

In the Ṛgveda 10.31.7 the seer Kavasa too uses
this metaphor.\(^2\)

(ii) Metaphor of Blacksmith’s Craft

In Viśvakarman Hymn of the Ṛgveda the metaphor
of smelting the iron by Blacksmith has been mentioned:

"He who hath eyes on all sides round about him,
a mouth on all sides, arm and feet on all sides. He
the sole God, producing earth and heaven, weldeth them
with his arms as wings, together."\(^3\)

The act of welding is also mentioned in 10.72.2:

"These Brahmāṇaspati produced with blast and
smelting like a smith. Existence in an earlier age of
Gods, from non existence sprang."\(^4\)

The Ṛgveda 4.2.17 refers this blasting act in
connection with purifying the life like the iron ore.

\(^1\) Tā. 2.8.9.6 = Ṛṣmatsvarn Ṛṣm a t ukha āasa yatī
\(^2\) Ṛ. 10.31.7. Brāhmaṇī prāpasī niṣṭhitum
\(^3\) Ṛ. 10.81.3 = Viśvakarman ca bhrashtat viśvavitum mojro viśvavitum bhurhasit
viśvātmas ।
Sabhā-sūrya ṛṣhaḥ । palaśaṁ viśvātmaṁ jñanaydevedak ।
\(^4\) Ṛ. 10.72.2 = Brahmāṇaspatīti ṛṣhaḥ kāraṁ ādayaṁ ।
\(^5\) Ṛ. 10.72.2 = Deśa-nāṁ pūrṇe yuṣno avatāt । bhrashtat ।
(iii) **Metaphor of Sculptor’s Act**

In the Rigveda measuring heaven and earth by the sculptors identified with various gods has been mentioned many times. Viṣṇu measured these for dwelling of the lokas.1 Indra measured it like a house.2 Uśas comes as a lady from the portals unclosed.3 Heaven and earth have been mentioned as separated with support of pillar.4

(iv) **Metaphor of raising a tent**

Whole creation has been taken as a tent encamped. Brhaspati has been mentioned as holding the ends of it.5 Viṣṇu has made it firm with help of pegs.6 Savitā has firmed this earth with his instruments.7

(v) **Metaphor of composition of a poet**

The Rigvedic seer finds this creation as pleasant i.e. madantama. It is like his own prayers a poetical composition which neither becomes victim of old age nor it dies.8

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1. श. १५४.१ - विष्णूंसूँ वीर्यः प्रवाहः पार्क्षवानित विम्मे रजामित।
2. श. २५३७ - यदृश्रेष्ठ प्राचीव विधेय मात्रेमण्यां आन्तरुणादीनां।
3. १०३६ - भास्वती नेत्री चुनूलानां मेते विचित्र विधु दुरो न जावः।
4. ४१०६ - यस्तस्तत्त्व सहस्रादेव विधु ज्ञों वल्लानु।
5. लेख
6. श० ७९३७ - व्यस्तस्तन रोदसी विष्णूंसूँ दार्शन पूर्वोपनिवेद्यमात्र्य।
7. श० १०६३३७ - सावश्याप्ररीक्षमित्वाद।
8. श० १०५५३३ - देवस्य पर्याय काव्यम् मोहत्वा द्द ममार कहवः समान।

*अर्थविद्या* १०८.३२ - देवस्य पर्याय काव्यम् न ममार न जीवीत।
(vi) **Metaphor of a weaver's job**

The **Rgveda 6.9.2-3** gives this metaphor. Here the seer asks about the warp and woof with which this whole creation is woven. Śāyana comments that an ātmavid takes it as reference of creation. The second verse of this hymn renders as follows:

"The threads of warp are the subtle elements and woof are the gross elements and their combination is this universe.  

These metaphors clearly point out the aesthetic sense of the **Rgvedic mystic.** The mysterious questions about this universe are answered here in the mystical colour.

4. **Mystic's metaphysical solution**

Generally, the growth of human reasoning is traced back from pluralism to monism or from concrete to abstract ideas. Because of this conviction the verse telling us of monistic thought were declared as later ones and supporting this statement the evolution of language ας the strata of the diction were conceived and recognised. But it is at the same time a matter of fact that in the family Books of the **Rgveda** one is face to face with the ample evidences of monistic notions, alongwith the dualism and pluralism.

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1. **Rgveda 6.9.2 -** नाह कल्याणे न द्विजानामृगौं । यं क्योः समरसु लक्षणान् ।

6.9.3 - **स** भक्तमाच्छेदनात्त्वमस्य उपबोध्यते ।

य हैं मृगौर्यमेत्य गोपाः अबस्यर्व तथा अवस्यमेत्य यापनं ॥

Griffith, Hymns of the **Rgveda**.
Certainly the reasoning reaches at monastic thought at its climax. But the mysticism always starts with 'one' and returns to 'one' at last. This 'many' always presupposes 'one's' existence. The history of experience is evident that a child or a mystic always perceives this multifarious world as an undiscriminated 'one-whole'.

It is also simultaneously important that the laws of logical reasoning are forced to slay the 'many' in order to accept 'one' and also vice versa. But experience refutes the reasoning prima facie. And mysticism supplies its solution to this metaphysical problem. 'One' and 'many' become contrary or rather complementary not the contradictory at all. We can not refute the 'many' without accepting it.

In the Rgveda we witness all the ideas as monism, dualism and trinity at the same time. Because it is not a work of any philosophical system. The Rgveda is a compilation of varied experiences of the mystics who are true to their soul without any attempt through interference of pseudo-reasoning or dogmatic logic.

Here in this chapter we are going to place the various experiences of the mystics regarding the creation of all.

5. 'One'; First Cause

In the Rgveda there are many questions about the
first cause which is 'one'. We have already dealt with Eka (one) in the category of numerical symbols in the preceding chapter. In the cosmogonic context the eka has been regarded as source of all creation. This origin of universe is called as asat, sat, tat etc.

The Rgveda 10.72.2 declares that the existence came from non-existence. This idea was developed by Upaniṣads.

The Rgveda also uses eka with sat also. This eka can be witnessed in Rgveda 10.121.1, equated with Prājapati in the last verse of this hymn. Rgveda 10.80.3 calls Viśvakarman as eka.

The Rgveda 3.54.8 mentions that 'one' is the creator of all the objects, moving or unmoving:

"One All is Lord of what is fixed and moving, that walks and flies, this multiform creation." (Griffith)
The Rgveda 10.82.2 and 6 are evident for monistic idea. The hymn is addressed to Viśvakarman. The Rgveda Valakhilya 10.2 declares: "kindled in many a spot, still one is Agni, Sūrya is one, though high over all he shineth. Illumining this All, still one is Usas, that which is one hat into All developed."

There are numerous hymns which clearly indicate the idea of 'one' as supreme source of creation. Both with names of gods and also with nameless 'One Principle'. Where the name of a particular God is mentioned, there monotheism is considered by the scholars. Because theism in religion generally accepts the individuality and personality of the Supreme God.

The Rgvedic seer has very much realised that this all creation has sprungforth from 'One' principle which is first cause in itself. This one is inherent as power in the gods. The Rgveda in this declares that "Great is the God's sole and supreme dominion." This has been repeated with each verse. This mystical concept is not philosophical but an element of intellectualism is already permissible in mysticism.

1. ॐ 10.82.2 - विश्वकर्माणि विद्वा ब्राह्मणाचाय ज्ञातार्थ विद्वानां परमो लोकोऽमेव

   वेशार्थीनां समस्मादि-न्ते यदा चक्षुं प्रत्येकमु एवः

2. ॐ वा 10.2 -एवं एवं गृह्यमेव गृह्यमेव एवः सुयोगः विश्वमगुभ्यः

   एकौ धार्मिकज्ञ दिनान्तिर वा इर्द्र विद बहुः सर्वधः

3. ॐ 3.1.55 - तद्विद्वानामहत्त्वमेकम्
6. **Dualism**

Dualism is a principle which is the first manifestation of the process of creation. The Ṛgvedic seer is very much aware of this fact that the creation always presupposes at least two as male and female principles. The dual objects are the opposites as the way of advancement of the creation. In the Ṛgveda, the seer is familiar with this thing. He observes opposites in the creation. The common insight is evident in this respect. A layman always witnesses this world as the play of opposites which are also counterpart in the long run of creation. The symbolism of number 'two' already discussed in the previous chapter is noteworthy in support of dualistic ideas in the Vedas.

Asat and Sat, Varṣabha and Dhenu, Dakṣa and Aditi are such dualistic ideas which profess the process of the creation in the Ṛgveda. The dual gods particularly dyāvā-prthvī, agnīsoma, mītāvarūṇa, yamāyami, soma and sūryā etc. are the favourite principles to the Ṛgvedic mystics. Similarly other male and female concepts responsible for fertility and process of creation may be well witnessed in the Ṛgveda. The Brāhmaṇas are evident for developing these ideas into philosophic and spiritual contexts. 

Praṇa and rayi and praṇa and vāk are collective concepts in the Upaniṣads coming forth from the Ṛgvedic Saṁhitā.

For example, there are many verses which contain the idea of satyam and asat. The Ṛgveda 10.5.7 tells us
about three dual principles namely, sat and asat, daksā and aditi and vṛṣabha and dhenu in its single composition.¹

The Rgveda 1.164.20 apparently indicates the duality of Supreme self and Individual self identified with two birds sitting on a same twig of a tree.²

The dual gods like dyāvā-prthivī, agni-soma etc. have been very popular ideas in the Rgveda. Dyauḥ has been identified as father principle and the earth was mother principle. Similarly about Agni and Soma, in the Brāhmaṇas it is said: Agniṣomātmakam jagat i.e. this world is the play of agni and soma. In other words this whole creation is advancing with help of two opposites like all-devourer fire and principle of movement i.e. soma. These two are identified with anna and annāda i.e. agni and soma. In Kathak-saṅkalana ¹⁴⁰ agni and soma have been identified with ahorātra. Aitareya Brāhmaṇa identifies these two principles with prāṇa and apāna. Thus in this creation Rgveda finds the two opposites also in form of mortal and immortal being in our own personality.

The Rgvedic mystic is very much face to face with the fact that for the advancement of creation at least

1. RV. 10.5.7: असः तस्थ तथ समस्य परम् ह्रोमन्तः दक्षस्य जन्मकौशिकस्यस्य
      वियम्नाः न। प्रधमव्य। तस्य पुरुषवायुः स्वणमवर्क्षं कथनं।

2. RV. 1.164.20 - द्वा उपरण्यः सुमा सक्यम् समानवः वृक्षः परिषत्वत जाते।
The dualism was clearly emphasised in Sāṅkhya Philosophy in later development. Soul and matter are the celebrated ideas in the cosmogonic thought of the Vedas.

**Trinity**

The Vedic thought also witnessed the analytical mind of the mystic in form of trinity. The threefold division of gods, worlds, fires, Vedas and others are seen clearly in the Rgveda. The symbolism of number three is already dealt with in the previous chapter. Trinity presumes three eternal principles of creation and supreme consciousness, individual soul and matter as Prakṛti.

In the Rgveda Indra, Viṣṇu, aksara, savitā, visvakarman, puruṣa, prajāpati etc. have been said to be the aspects of one supreme consciousness.

The Rgveda 1.164.38 describes the Individual soul as amartya. Yāska has called Martiya as mind and Amartya as individual soul. Swami Dayanand supports Yāska but Sayana follows Vedāntic view that amartya is Paramātman.

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1. [Śrī 10.190.1] - कृष्ण व सत्य वाक्ष्यं का भान। तपस्यायन्त ।
2. [Śrī 1.164] - इद्व निक्षुन्व वशस्त्रलोकमनाः मातोऽवमानम् ।
3. [Śrī 1.164.30] - अनेन्द्रये दुगातु जीवमेवदृढम् महाय वा परमात्मायम् ।
   जीवा जीवनं दर्शति स्वधार्मिक मतस्यं मत्यं अयोर्नित ।
Individual soul has been described as ignorant, enjoy, transmigrating and numerous. There are other names for it as amartya, puruṣa and ātman.

The third principle in the trinity is nature or matter. On the Rgveda 10.129.2 Śāryāna calls Svadha as Māyā. Some other terms for prakṛti in the Rgveda are Tamas, Māyā, Aditi, Ananta, etc. Asat and Sat both denote the matter. On the verse 10.121 Radhakrishnan too is of the opinion that Prakṛti is pre-existent as the omnipotent God.

Thus the trinity may be well witnessed in the Rgveda. This is how the Rgvedic mystic considers this creation as real and benevolent. He regards this creation as full of pleasures and image of the God.

1. ऋ १०१६४ ६ पृ ३७
2. ऋ १०१६४ १
3. ऋ १०२४ २ पृ १६४ ३२ तुना - सायण - बहुज्ञ: बहुज्ञमभवितः
4. ऋ १०१८ ३ - इमे जीवा: |
5. सायण - स्वधया स्वास्मक्षीयते भ्रूयते वानिष्टत्वं वर्जितं स्वधयु - माया।
6. ऋ १०१२९ ३ - सायण-वात्सतत्वस्यवर्कल्पा-नान्यापरसां
   भावस्वाभावं कुष्ठं वा तमस्तुध्वयते |
7. ऋ १०५ ७ -
8. तोमा
9. ऋ १०१६४ ४ - को दल्लो प्रधमं जायमानं अस्थिनवं तदनस्या बिभीति |
   सायण: वस्त्रमा वैस्थरोहत, अवरीरा कापिक्षोषा प्रकृति: |
Trinity is the root of plurality. Between one and many lies a big gap which can be linked with only a mediator concept which is duality and also between one and a couple is the same problem. This problem was solved by the concept of māyā in vedantic thought. But in the Rgveda we witness the term māyā not in the sense of vedantic conception but it is the power of the creator. Here we intend to deal with the mystic concept of māyā in the Rgvedic contexts.

8. Maya: the Divine Craft

The term māyā is derived from the root mā to mean measure and create. In the Rgveda we observe this term as an epithet of the great gods where it means the mystical power or super-natural element. Māyā in association with the demons means trickful arts hostile to the divinities. Varuṇa, Indra and other Gods possess māyā and capable of assuming various forms. The covering of lid over the truth has been asked to be removed by the God so as to realise the truth. Māyā in the Rgveda is the mystic power of creation.

Griffith quotes Willson on the verse 6.47.18:

1. स्मरणेत् माया: कृष्णानस्तद्व पौर स्वातः।
"Indra presents himself as Agni, Viṣṇu or Rudra or any other deity who is the actual object of worship and is really the deity to be adored; he is identifiable with each." Willson also takes Indra as supreme first cause, identical with creation.

In the Rgveda 10.177 the Ṛgvedic mystic devotes his concentration on the subject māyābheda. Sāyaṇa takes pātaṅga as sun. The verse is mystical in the contents and is translated by Griffith as under:

"The sapient with their spirit and their mind behold the Bird adorned with all an Asura's magic might. Sages observe him in the ocean's inmost depth; the wise disposers seek the station of his rays."

Thus in the cosmogonic contexts māyā signifies the power of creation possessed by the first creator principle. The scholars take this term also as ignorance of the individual being. But to the Ṛgvedic mystic māyā is a secret power which causes the creation of manifest and form out of unmanifest and formless. The Ṛgveda 10.129 is evident in this respect that māyā is responsible for creating a well-designed creation out of dark domain of chaos.

1. श्रृं 6.47.18 - सर्व सं प्रकाशाय बम्बु ल्याय सर्व प्रकाश वक्ष्या ।
इदन्त्रे मायाभिः पुल्लुप्य ईयते युक्ता हृयस्य हरयः शताद्रा ॥

2. श्रृं 10.177. - पल्लुपल्लुमुखस्य मयोऽध्याय हुदा एवमेवः ममा
मायाभिः बन्तः क्योऽदि विविधानाः पदोऽक्षी वेष्टं ते ॥

3. श्रृं 10.89.7 - गीतारेष प्रस्तुतां जन्मा ॥
9. **Sacrifice: the principle of creation**

The Rgveda has very simple form of sacrifice but it has inspired the commentators to think into deep mystical significance of it. Mostly the Rgvedic verses are conveying the prayers for coming of the gods in the sacrifices. There are ample verses that depict the role of sacrifice in creation of the world.\(^1\) The sacrifice and parts of it have been dealt with their symbolic meanings in the previous chapter. In the verses Rgveda 1.164.34-35 there is a query about the navel of the world of creation and it is answered in the succeeding verse that this sacrifice is the navel of creation.\(^2\) There are many more hymns about the navel of the creation in various places. We find some other term ṛtā as the navel of the world. Ṛtā in the sense of sacrifice is well known in the Ṛgveda.\(^3\)

Here we see some verses which tell us about the role of sacrifice and creation.

In the Rgveda 10.81.1 Viśvakarman has been told to be a priest in creating the earth through sacrifice. There is another famous hymn Rgveda 10.90 that

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1. Cf. Bergaigne, "The sacrifice is to such an extent the principle part excellence that one ascribes to it not only the origin of man even that of the Gods." Vol.I.138-139. Quoted in Griffith Kāli.

2. \(theon e 1.164.35 - \text{हर्ष वैदिक: परं अन्तः पृथिव्य: अर्थ यन्तः भूनस्य नाइभि: }}\)

3. \(theon e 3.31.9; 4.3.4; 8.12.13; 10.1222.6 \text{हर्ष वैदिक:} 1.105.4 - \text{यथाप्राप्यम्पार्थ: स ददातो विशेषः}}\)

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describes the creation of the world along with creatures through the sacrifice of the puruṣa. This hymn has been studied by many scholars who are consensus about the role of sacrifice in the creation and also interpreted the symbolicity of the sacrifice in context of the universe.

In the first three verses the Pantheistic description of the person or puruṣa is available.¹ It is notable that Visvakarman has also been described as having mouths, hands, eyes and feet in all sides. Dasāngleam term denotes the transcendental nature of the puruṣa. But Griffith finds the hint of human 'heart' in dasāngleam where the spirit abides. Four feet of Puruṣa may be compared to those of Vāk and three strides of Viṣṇu.

Fourth pāda is this all creation. Sārāṇa follows Vedānta in commenting on three pādas of Puruṣa transcending this all. There are three puruṣas as Puruṣa, Viṁśa and adhi-puruṣa. Regarding viṁśa Griffith says it as 'female part of it,² L. Renau, "Creative Power."³ Vāsudeva Sārāṇa Aggarwal considers it as 'Mother principle'.⁴ According to Dr. Fateh Singh, three puruṣas are inactive pure conscious

¹ RV. 10.90.1–3
² Griffith on 10.90.5
³ Sārāṇaśāstra: - Dēvaraj Chānana, p.254
⁴ Vēdārtham, p.24
principle, Prakṛti-puruṣa and puruṣa enveloped by Prakṛti.⁠¹

After establishing Puruṣa as only source of creation the sacrifice has been described that devas performed the sacrifice with victim of havis of Puruṣa itself. From dismembering of Puruṣa the human beings, animals, vedas, four castes, sun, moon, fire, air, firmament, sky, directions earth and the regions came out. Very allegorically fascinating description is available here with poetic beauty. The other sacrificial objects and utensils, seasons, butter, grass etc. have been presented in this sacrifice. Sāyana has called this sacrifice as Sādkalpika Yajña and Barhiṣi as mānase yajñe. The last verse of the hymn reads as 'devas performed this sacrifice with help of puruṣa as sacrifice, these dharmaṅs were already before'.² This statement clearly indicates that the feeling of sacrifice is the root cause of all creativity.

Yajña is a process of creativity. The seer observed that the old things vanish and new things come out. This process is going eternally and universally. He liked to establish the sacrifice as means of transformation. The 'one' 'puruṣa' by name, adopts sacrifice to manifest himself into this universe. Change and advancement is the law that is Rṣā derived from the root R to go. This change is

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1. पौराणिक वाक्य, प्र 290
2. यज्ञ यज्ञयज्ञ देवान्त विविधानिः प्रभमा न्यायैः ॥ १० ५० १६ ॥
symbolised by sacrifice. In the hymn the 'one' transforms himself as sacrificer, oblation, utensils and also the creation which is known as yajña. This feeling of the Ṛgvedic mystic is dormant everywhere in the Ṛgveda in all respects. The achievement in life whether material or spiritual, are obtained through the sacrifice and powerful idea of fire is the root of all transforming principle and creativity. The body and soul of sacrifice is lying in the well organized concept of creation. From the Ṛgveda we know that whole of this creation comes from the purusa which is identical with the sacrifice. The whole creation abides in sacrifice that means working of it is in coherence and harmony. Ultimately all the created phenomena is destined to go back to the first harmony i.e. sacrifice. Thus we observe the role of sacrifice in creation.

10. Prajāpati; the Lord of Creation

The Ṛgvedic mystic duly conveys the common origin of all the objects moving or unmoving, sensient or insensient, nature of life. The Ṛgveda calls it as adhiśṭhāna, āsthāna or grabhāna. In the vedic terminology there is concept of

1. सृ 10·81·2 - विद्वंद्विजीविधिरछन्दनमुच्छितम् कसंतीस्वत्त्वाचात्

2. सृ 1·116·5 - असारम्भो तद्विरैयथार्थम् स्थानं श्रवणे ख्याते समुद्रे
prajāpati which is considered the lord of this creation. Vasudev Sharan Aggarwal in his 'Sparks from Vedic Fire' enumerates twenty-two types of Prajāpati based on the symbolic expressions found in the Brāhmaṇic literature:

1. Garbha Prajāpati (12) Anirukta Prajāpati
2. Guhā Prajāpati (13) Amūrta Prajāpati
3. Hṛdaya Prajāpati (14) Amṛta Prajāpati
4. Nābhya Prajāpati (15) Parokṣa Prajāpati
5. Uktaha Prajāpati (16) Aja Prajāpati
6. Atyakta Prajāpati (17) Yoni Prajāpati
7. Kendra Prajāpati (18) Ürdhva Prajāpati
8. Agra Prajāpati (19) Tat Prajāpati
9. Evamādvitīya Prajāpati (20) Asau Prajāpati
10. Kah Prajāpati (21) Tūṣṇī Prajāpati
11. Samprāśna Prajāpati (22) Ekapāt Prajāpati

All the forms of Prajāpati based on Samhitā and Brāhmaṇic thought can be divided into two main groups as Aja and Jáyamana, Nirukta and Anirukta, Ürdhva and Adhah, Mūrta and Amūrta. These groups show the dialectic nature of Prajāpati.¹

In the Aitareya Brāhmaṇa Prajāpati has been called with another name as Viśvakarman.² He gives name to all the

¹ Aitareya Brāhmaṇa 4.22: भृगवत: भृग: कृष्टवि विश्वकर्माभवत

² We have already dealt with the Brāhmaṇic identification, belonging to Prajāpati in the previous chapter under the category 'super-human symbols.'
Macdonell is of the opinion that Prajapati was possibly the name of Savitar in early times. But later on it was assumed into the abstract concept of 'eka deva'.

In the Rgveda 10.121.10 containing the concept of Prajapati the verse renders as under:

"Prajapati there is none beyond thee as though hast been beyond this all created."

In other words there are many other gods who share these qualities and enjoy the status of Prajapati and they rise to the height of Supreme Principle of Creation. The peculiarity of the mystic concept of Prajapati is not confined to the Supreme Lord of Creation only but it is regarded as ultimate soul seated in the heart of ownself.

11. Mystery of Time and Space

The creation can be conceived within time and space even though it presumes these two. The Rgvedic mystic has pondered into these metaphysical entities. The Rgvedic mystic Dārghatamas has pondered into these concepts. Kāla both manifest and unmanifest, may be seen in the Rgvedic verses

1. ॐ 10-52-3 - यो देवानां नामका एक प्रयोगस्त भवन यन्त्रयुगम् ।
2. ॐ 10-81-3 - स बाहु-या धम्मित्स पतल्यात्ताभुमी जनय-देव एकः ।
3. ॐ 4-53-2 - दिवोधतः भूतस्य प्रजापतिः । अपैतू साविता शृणु स्मय ।
4. ॐ 10-121-1 - हिरण्यार्भेः समवर्तते भूतस्य जातः पोलेरक अस्मीति ।
duly depicted. In Asyavāmiya hymn Sun and Samvatsara—the year (the symbol of time) have been identical with each other. The concept of Samvatsara is really a mystical one in its spirit as how the movement turns into the cycle of year and the annual wheel of time represents all movements.

The Rigveda 1.164.2-3 reads as under:

"Seven to the one wheeled chariot, yoke the coursers bearing the seven names the single courser draws it. Three naved wheel is, sound and undecaying where on are resting all these worlds of beings."

"The seven who on the seven wheeled car are mounted have horses, seven in tale who draw them onward. Seven sisters utter songs of praise together in whom the names of seven cows are treasured."

"Formed with twelve spokes by length of time unweakened rolls round the heaven this wheel of during order. Herein established, joined in pairs together, seven hundred sons and twenty stand, O Agni."

1. \textit{वा} । 1.164.2-3

2. \textit{वा} । 1.164.11- द्रोहसारवानोदत्सराय वर्षों कई परिश्राकांतस्य। वापुता अर्मने मिधुधारी अत्र सप्ताशाने विसेतत्तत्त्वस्य।
Taittiriya Āranyaka says that the time is dwelling in waters and waters are existing in Sūrya. Thus we see the identity of Sūrya and Time. The symbology of samvatsara may be seen in the previous chapter under the physical symbols.

In the Rgveda 1.155.6 Viṣṇu has been identified with time in Wilson's opinion based on Sāyana. He says "there Viṣṇu has been identified with time comprising ninety four periods: the year, two solstices, five seasons, twelve months, twenty-four half months, thirty days, eight watches and twelve zodiac science." Ludwig translated the first hemistich: "Under four names (of the four seasons) he like a round wheel, has set in motion ninety spokes. The steeds or spokes are the days of the solar year, ninety in each of the four seasons."²

The eternity of time and divisions of time are both found in the Rgveda. The Rgvedic mystic signifies the time with the absolute principle responsible for creation. In the Rgveda 10.190 from the ocean of matter evolves Samvatsara. In Upaniṣads we find the mystical concept of Samvatsara named as Saṁvatsara-Vidyā.

1. तैत्तिरियः अरण्यकः - काला अथवा सन्तानेत आप: यूर्जें समारहितः।

2. Griffith: 1.155.6 (Foot-note)
Space

Like time, Space too has a mystic role in creation. The Rgveda finds it ingrained in all the creation. The Rgvedic seer asks about the place where Visvakarman stood at the time of creating this world. In the Rgveda 1.164.35 the seer asks the end of this earth. In the succeeding verse the answer is sought as the altar of the sacrifice. Six expanses, five directions, three regions and two hemispheres are the various divisions of time.

Heaven and Earth, the lokas, the Sun, Moon, Starts, Rivers and Mountains, Oceans and Deserts are the forms of space all mentioned in the Rgveda.

The cave of heart is the only place to take shelter at the time of one's most sublime creativity i.e. mystic experience of supreme soul i.e. in true sense an enlargement of one's finite existence. In other words, time and space are the form of eternity and infinity.

Aranyaka

12. Tapas and Waters (Fervour and Oceans)

The scientific bases of Vedic creation persumes that

1. यह 10.81.2 - विक्रियादाती-दृढ़पदाता श्रद्धार्थत्व कलमत्तिक्षत कथाकील।
2. यह 10.164.35- नर्तत वैदिक: परो जन्त: पूर्विक्यः।
3. यह 10.128.5 - देवी: चक्षुसङ्ग न: कृष्णोऽः।
4. यह 9.86.29 - तेस्मा पार्वतीपितो विधिविष्णु।
5. यह 4.53.5 - विपर्षीतक विविद्या महत्त्वा तीर्थोऽः परिवर्थ स्त्रीपिणः रोकवा।
water represents unmanifest state of prima materia known as tanas, salis, and samudra. The birth of heat inspired the quiet ocean of matter to take various shapes. The Tapas is the symbolic presence of fire, Agni and it denotes ever moving conscious will to create.

The Rigveda 10.190 is the hymn describing the creation with clear concepts of tapas, ṛta, satya, rātri, samudra, samvatsara, ahorātra, sūrya and candramas, have heaven and earth and also firmament. In the Rigveda tapas has got many references.

The Nāsādeya hymn tells us of the concept of tapas in cosmogonic context. Griffith translates tapas as austerity meaning contemplation of things to be created. M. Burnouf considers Tapas as Principle explaining movement, life and thought.

As a symbol tapas denotes ever creative concept identified with Agni. Kāthaka Brāhmaṇa declares that Prajapati created this all by performing Tapas. This great principle known as Brahman is established in Tapas.

Tapas in the metaphysical science is mental process of creativity.

1. शै.10·129·3- तम बासीत तमसा गृहमेव अक्रेल मिलन सर्वमाहम | ।
2. तलेश |
3. शै.10·190·1 - कृत व सर्व वाहीदाता संस्कृति स्त्रियांति |...
4. शै.7·82·7; शै.10·109·1; 10·154·2; 10·129·3 अधिनी: !
5. उद्धत प्रमाणवाद 10·129·3 |
6. काठ०६ · 7 - तपसा दे प्रजापति: प्रजा अभिवत | |
7. भै.ब्रा. 3·6 - ब्रह्म तपस्य भैरविष्णुन | |
8. भै.ब्रा. 3·334 - मनो ह वाव तप: !
In its full glory tapas is the base of all creation.¹

We have seen that tapas is a conceiving force of mind which stimulates the inert ocean of stuff i.e. matter identified with waters, or salika.

13. **Rta: the Cosmic Order**

In the Rgveda we frequently see the conception of order or discipline prevailing in the creation. This conception is known by the term Rta. There are numerous references of Rta independently and also in compounds such as Rta-chit, Rta-jah, Rta-jata, Rta-jna, Rta-dyumna, Rta-pah, Rta-pe-sas, Rta-prajāta, Rta-pravīta, Rta-pu, Rta-yu, Rta-yukti, Rta-yuj, Rta-sad, Rta-sprk, Rta-yu, Rta-vān, Rta-varī, Rta-vasu, Rta-vrdha, Rte-jah etc. Independently the term Rta is associated with the Gods and they are said as born from the Rta. Rta is very vast concept and is identified with sacrifice.² In the Rgveda we find many references meaning sacrifice because of the well-organised order which is the replica of the cosmic order. Nighantu enumerates Rta in sense of water,³ wealth,⁴ and truth.⁵

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1. तपस्या 10.63.1 - तपसस्य शर्य श्रीमतींशतम्।
2. ऋ 10.122.6 - हत्यारद।
3. निर्कट 1.12
4. निर्कट 2.10
5. लौक, 3.10
mentions Rta in sense of Law. In addition to the meaning as sacrifice, water, and also truth. The Rgveda devotes a complete hymn to Rta. In this hymn the Rta is described as a discipline being followed by whole of the creation. Heaven and Earth, Waters, Air, the gods, Sun and Moon etc. are functioning as per cosmic order inherited in whole of the creation. The Griffith renders the prominent verses of this hymn as follow:

"Eternal Law hath varied food that strengthens though of eternal Law removes transgressions. The praise hymn of eternal Law, arousing glowing hath open the deaf years of the living."

"Firm seated are eternal Law's foundations in its fair form are many splendid beauties. By holy Law lasting food they bring us, by holy Law have cows come to our worship."

"Fixing eternal Law he, too upholds it, swift moves the might of Law and wins the booty. To Law belong the vast deep earth and heaven Milch kine supreme,

1. निनिबर्त - 8•6; 5•22 - कृतार्थि: ।
2. निनिबर्त - 4•19
3. निनिबर्त - 7•24; 2•25 कृत्यविरि ।
4. निनिबर्त - 12•33 - कृतार्थि: ॥
5. श० 4•23. 8-10.
to Law this milk they render."¹

In the cosmogonic contexts Rta is born from tapas along with Satyam.² Rta as coupled with Satya denotes the dual concept of becoming and being. The Rta is derived from the root meaning to move. In the metaphysical sense Rta is the symbol of change or manifestation. But later on Rta was identified with Satya on the ethical plane. Undoubtedly the basic meaning of the Rta is order which was observed on the both levels macrocosm and microcosm. The sacrifice was a practical way of realising the Rta in life as ritual.

In the Bràhmaànas Rta is identified with yajña,³ agni,⁴ prsthî,⁵ satya,⁶ paramêsthîn,⁷ om,⁸ aksra,⁹ ca[ku],¹⁰
dyauḥ, ¹ suvarga, ² loka, ³ brahman, ⁴ etc.

To the Rgvedic mystic Rta is the concept identical with Brahman in Upanisadic sense of the term. On the examination of identifications appeared in Brahmanas we reach at the conclusion that whole of the creation is not a blind machine but a living purpose in itself. This teleological concept of the creation may be seen in the modern principle of evolution. The Rgveda is very much evident that this creation is born from Rta and also abides in Rta and is certainly to reach at Rta. The chief God as a King Varuṇa is the lord of the cosmic discipline who is played frequently in the verses. The supreme lord of creation and its law is prevailing in the Universe.

14. Purpose of Creation

The universe is created for us i.e. for human beings. All the creations is for his help and to fulfil his life with its benefit. The perfection of human life is the destiny of the universe. The Rgvedic mystic finds this creation well-organized, disciplined and beautiful like a piece of art. Though it is created but the Rgvedic mystic is doubtful about the time or the primary

1. तेषाः ३ ३ ५ ४ - श्रोतः क्रतस्य विधधः ।
2. तेषाः ३ ३ ५ ५ - द्रवागः कैलाः क्रतस्य ज्योतिः ।
3. कशा ५ १ ४ ६ - ब्रह्म रहि कूल ।
state of creation and he questions whether the Lord of this creation knows this or not.¹

The Rgvedic mystic is aware of the fact that this universe is divine existence pervaded by 'prajāpati'.² This world is very splendid,³ and full of pleasures,⁴ great and begetting welfare to the people.⁵ Heaven and Earth are prayed by the mystics to protect and provide welfare to him.⁶

Thus the creation denoted by the term 'this' is mysterious in itself and the mystics have realized some facts regarding the origin of it and the purpose or the conscious will of the Lord prevailing in this Universe. These concepts are not philosophical but they are mystical rather in approach and contents. The bewitching idea about the creation is that the whole Universe is created from single first cause embracing dual and opposites in itself.

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1. श्री १०१२९१० - यो वस्त्राध्यक्षः परमेव व्यौमन त अंग वेद वा न वेद ।
2. झं जै ३१३६ - हमे लोकः प्रजापतिः ।
3. माशा ७४११४ - हमे लोकः मुखा ।
4. श्री ७५३३ - युर्म पात स्वार्तोमः ।
5. श्री ६७०६ - उर्मः नो दौर्यव पुर्खीव च विनवता । सरारण रोकवी कवि व गम्भीर सन्ताजः रायमसे ब्रम्हान्वतायः ।
6. लोकः