The Rgvedic thinkers were not regardless regarding the birth origin and the growth of the universe. The perceptible world caused a feeling of great wonder in them. They enquire -

"From where has this universe sprung? whether (it) is sustained by some one or not?"¹

And this desire to know about the creation led them to think over the first cause, from which the effect came into existence.

Cosmology - Philosophical and Mythological -

According to Dr. Dasgupta the cosmology of the Rgvedas is of two types (1) Mythological and (2) Philosophical². Again the mythological aspect has two currents. Macdonell remarks - "The one regards the universe as a result of mechanical production – the work of a carpenter and a joiner's skill. The other represents it as the result of natural generation."³ Regarding the first cause of this world the Rgvedic Rsi is again in a great doubt. He asks:

"What was the wood and what was the tree, of which the earth and heaven were made?"
Wisemen ask with an utmost heart, the element which sustains the whole universe."4

The answer to this query is given in \textit{Mittiriya Brahma}, where the author says,

"Brahma is the wood and Brahma is the tree, from which the heaven and earth are created."5

Brahma is the first cause that existed in the beginning. "Brahma was in the beginning" says \textit{Satapatha}\textsuperscript{6}.

In the \textit{Reveda} Brahma is also described as \textit{Visvakarma} or the creator of the universe, the poet exclaims:

"What was the place where on he took the station? What was it that supported him? How was it? Whence \textit{Visvakarman} seeing all producing the earth with mighty power disclosed the heaven?"7

In the next verse the query is answered:

"\textit{Visvakarman} has eyes on all sides, mouth on all sides, arms and feet on all sides.

He, the sole God, producing earth and heaven holds them with his arms."8

\textit{Visvakarman} is the first cause where from the effect or the cosmos springs up. In the words of Dr. Agrawal the knowledge of cause is \textit{Jñ\=na} and the knowledge of the effect is \textit{Vijn\=na}. All the knowledge end in these \textit{\=Jñ\=na} and \textit{Vijn\=na}.\textsuperscript{9}
A great question:—

"What is there behind this visible universe?" is a great question which has troubled the minds of the intellectuals from a time of eternity. The Rsis have tried to discover the secret lying behind it, but had to bow before this great question "Kah". This had been, is, and will remain an unsolved problem. This is a place where all the secrets end. Inspite of their utmost search the Rsis remained unsuccessful in finding out the secrecy, so they exclaimed—

"To whom should we offer our oblation?"

The Rsis also very boldly accepted their failure in disclosing it.

"Who does know it and who sees elaborately describe it?"

This question is the ultimate, for all the lokes end in this question.

The Rsis acknowledge,

"What is one but bears the names of the various gods is the great question."  

This is eternal, for nothing can go beyond it. This great question is expressed as "Kah" and this "Kah" in the vedic terminology is Prajapati. Prajapati takes various forms and hence remains ever new.

Whatever is everchanging is new and the most beautiful. Defining beauty "Maga", a celebrated poet of sanskrit says -

"To hold newness in each moment is the true nature of beauty."  

This is exactly what is said of Prajapati. Every moment he takes a new form. Though his forms may vary, but in himself he remains unchanged.
Prajāpati is something, which cannot be described by speech. Speech cannot reach the spot, therefore it is silent. This silence can be described only by saying "not this, not this" (neti neti). This silence of speech shows the depth of Prajāpati. Very beautifully remarks Carlyle - "Under all speech that is good... there lies a silence that is better. Silence is as deep as eternity, speech is shallow as time." 

We read a story in the Upaniṣad about a disciple who approached his guru with the desire to know about the Supreme Soul, but the teacher remained silent. This silence could not satisfy the query of the disciple, so he again put up his question, but again the teacher spoke nothing, while the disciple asked his question for the third time, the teacher answered, "Brahman can be described by remaining silent only, the speech cannot describe Him,"

"By which cannot be altered, but by which the speech utters, is Brahman, and not this, which is being worshipped" remarks the Upaniṣadic poet.13

But it is not agnosticism as Materlinck wrongly calls it, the Upaniṣads or the Vedas never doubt "if there is God or not", they very firmly and clearly declare, "There is God, but "what is his form or nature" cannot be described, therefore the Rāis wonder, "Who does know it, and who can describe it?" This is a great mystery, therefore, the poet calls it "Guhā hitam" i.e. kept in a cave. One who boasts to know it, certainly knows not. Very correctly says the Upaniṣad - "One who knows not, knows well, but one who knows certainly knows not, it remains uncomprehended to them who boast to understand, and to them who earnestly consent as not knowing, it is
Without being chosen by him if anyone tries to know him. From him, who saw Brahma, it is hidden. It is comprehended, says the Rgveda.

Thus Prajapati in the form of "kah" is a great question, a great mystery. This "kah" is Prajapati. He is also called Samprajaña Prajapati, the great question. He is the eternal mystery, the endless sign of interrogation. He is Gūhācave. This "kah" Prajapati is called as Nābhi or navel, for everything springs from him. The whole universe lies in him or his embryo, so he is called as Garbha Prajapati.

It is Prajapati who is manifested in various forms. The one Prajapati becomes many. There is unity in diversity. "kah" Prajapati is Avyakta, anirukta or unmanifest. He in his original form is perfect bliss. "This unmanifested "kah" Prajapati manifests himself through various forms and at this stage the Anirukta Prajapati becomes Nirukta Prajapati. But this manifested form is not separate from the unmanifested form. These are rather two halves of a thing, which make the thing a complete entity.

Two Forms of Prajapati

The above stated two halves are two forms of Prajapati. When in the womb, he is unborn and unmanifest. From that secret source he manifests himself in the many. The one becomes the Many (Bhūdhā Vaijāyate). He, the one is Āmrta immortal, since he is beyond time and space. Here we may find the seed of the Kantian philosophy. Kant also regards the transcendentental entity beyond space and time. The
thing, which is within time and space is sure to be affected by them, and this makes the thing limited, destructible, hence that cannot be a perfect bliss. The Supreme Being is not a creation of time and space on the contrary it is the creator of them. But when it is transformed in the universe, he becomes a subject to time and space hence at this stage Prajāpati is termed as Idam Sarvam, Viśvam, Bhuvanam Martya, nirukta etc. Thus Anirukta-Nirukta and Amṛta-Martya are two inseparable forms of the same single entity. The former being beyond the time and space, is eternal, endless and unlimited, while the latter being in time and space, is limited, destructible and with an end. In Satapatha Brāhmaṇa the former is named as Aparimita and later one as Parimita. "Anirukta Nirukta and Aparimita Parimita both are Prajāpati." In other word Anirukta Prajāpati is "That" (tat) and Nirukta Prajāpati is "This" (Śadām). But Prajāpati is both "That" and "This". In Chandogya Upaniṣad these "That and "This" are termed as "ka" and "kha" but both are Brahma. The verse reads, "Ka is Brahma and Kha is Brahma, I know neither ka, nor kha. What is ka is kha also and what is Kha is ka also."  

Here ka symbolises the Anirukta Avyakta, Aparimita, Amṛtya or "That" Prajāpati and kha symbolises the Nirukta, Vyakta, Parimita, Martya and "This" Prajāpati. Both of these though seem to be opposed to each other, they are really one. The Upaniṣads described it in various terms. In Isopaniṣad these are termed as Asambhūti and Asambhūti "in Svētāsvaṃṣa Aksara and Kṣara. Both are equal to each other kha" and "kha" cannot have existence in absence of each other and neither of them can be known without the other. It is a
great misleading principle of the Modern Science that the modern
scientists try to know and discover the mysteries of "This" without
knowing "That". We read a story in the Purāṇas that once Ganesa, no
desire to know the limit of the universe. Karttikeya flew
up and kept on flying for thousands of years together, but Ganesa
peeped into his own soul and found the limit of the universe. Truly
it is very difficult to find out the limitations of this vast world.
Materlinck very correctly remarks, "On the very day when I will come
to understand the whole mystery of even a single atom of this
universe, either my brain will burst out, or there will remain no
charm for me in the universe." and so said Vājñayavalkya to his wife,
Gargi. "Gargi, do not ask the transcendental questions or you will
be mad." This universe, in fact, is a bundle of the great mysteries,
which were never discovered and will never be discovered, the Ṛgvedic
poet says-

"Naught is today, tomorrow naught, who knows that which is a
mystery? We must try to know citta, one who only reads the gross
world is lost. The words "Naught today" and Naught tomorrow"
represent the theory of dynamism. In fact each and every atom of this
universe is swiftly and speedily running towards some destination,
whatever is there in the universe is fastly moving and changing. What
we have seen yesterday is not today and what we are seeing today
will not be the same tomorrow. This is dynamism. In the Ṛgvedic terminolo,
this dynamism world is called as "Aśvattha". Aśvattha is a
privative word, meaning that which will not exist tomorrow. This
word is widely used in the Gītā, Mahābhārata and the Purāṇas. This
is the tree of existence. The root of the tree which is said to be
upwards is Prajāpati, wherefrom springs up the tree of universe. But the universe which springs up from "kaḥ" a great question, is also a great question. The mysteries hidden in the universe will remain undiscovered for ever. This is so vast that none can measure out its boundaries. Rṣis also in a wonderous mood exclaim:

"Does the Creator of this universe also knows it or knows not?"

At another place Rṣi Dirghatamā is taken away by a great surprise and exclaim:

"He, who has made this cosmos, does not comprehend it. From him who saw this, the creator is hidden."

But these statements of the Rṣis are in relation to their limited knowledge. In fact one cannot doubt the omniscience of the Supreme Being. He knows every atom of it. Nothing can escape from his sight. He is the root cause of all. This is why the ānunīsads ask the seeker of the mystery of the universe to seek the ultimate truth first, for only by knowing Him everything will be known. On the contrary, who tries to know the universe without knowing Him, the universe is hidden. At that stage the man, even seeing the creation, does see nothing, and hearing everything, does hear nothing. The Rgveda says:

"A man even seeing, does not see Vāk, even hearing does not hear."

But to another hath she shown her beauty as a fond well-dressed woman to her husband."

Here the word "Vāk" symbolises the universe. The key to unlock the vedic doctrine of Vāk is to understand that Vāk is the
same as material Prakrti or the Pancha Bhutas or the five gross elements of matter. In creating a symbol of the Pancha Bhutas, the Rgvis conceived of as a Vak as the symbol par excellence. Akasa, although material is nearest by imperishable nature, to the Akasa Brahma which is the ultimate source and form of Vak. This is why in the Rgveda Vak is regarded as important as Brahma and both have thousandfold majesties.

In the same way the word "Vak" used in the above stated verse represents the matter or the universe. One who does not know the original source of the universe, cannot understand the universe. To make this point more clear an instance is cited in Chandogya Upanisad,

"By knowing the clay all the things made of that are known, the clay is the only truth, while other things are the various forms of the clay only."32

This Upanisads view point is reflected in Parmenides, the Greek philosopher's remark- "Therefore all that men have assumed confidently as true- all becoming and perishing is a mere name."

So the Rgveda advises the seeker to know the ultimate truth before trying to know the mystery of the cosmos. For the universe is nothing but a manifested form of Prajapati. Prajapati as "this" is manifested and as "that" he is unmanifested. The unmanifest Prajapati is Anirukta and silent (Tuṣṇim) and the manifest Prajapati is Nirukta and Vak. Prajapati is upāmsu or silent, speech cannot reach him. In his original form he remains unperceived.

"You will not find him, who produced these creatures, another thin hath arisen amongst you."
Enwrapt in misty cloud, with lips that stammer, hymn chanters wander and are discontented."

Prajāpati remains unseen by them, who remain completely attached with worldly enjoyment. He is an unrealised navel of the universe

"You who are engaged in the enjoyments of this world or the next, being subject to false knowledge or ignorance have no knowledge of truth."35

From this unseen navel the creation is produced.

The Process of the creation - In this section instead of describing the Vedic hymns you have merely mentioned their contents. You have talked about Bhavavṛttas, etc. in the Pratyangrha.

Regarding the process of the creation we see many views in the Rgveda. The theory of creation in the Rgveda is dealt with under the caption of "Bhavavṛttas". There are in the Rgveda four sūktas of which Bhavavṛttas is the deity. In these sūktas the vedic seers have disclosed their views regarding the creation. All the four sūktas are from the tenth Mandala. The name Bhavavṛttas itself implies that these sūktas deal with the theory of creation. This word consists of two words, Bhava and Vṛttas. Bhava means related to Bhava and Bhava means the world. Bhavaśāgara is a word widely used in sanskrit literature. In the religious book the Bhava or the world is regarded as a śāgara or an ocean. The thing related to this Bhava is Bhava and Vṛttas means information, view, conception or theory, so the theory which furnishes us the informations regarding Bhava is Bhavavṛttas.

The Bhavavṛttas hymns in the Rgveda as mentioned above are X.129; X.130; X.154 and X.190 containing 7, 7, 5 and 3 verses respectively.
Thus there are only 22 verses in all in the Rgveda, which furnish us the valuable informations about the creation. The Reif of the former two Sukta is Prajapati and of the third and fourth hymns are Vasi Vaiyavsvata and Madhuchhandas Aghamarsana respectively. Among these the first, second and the fourth Sukta are very significant. These hymns present various views which later on have become the basic principles of the philosophical systems. Among these Sukta the famous and popular Nasadiya Sukta describes the state primeval to the creation, while Aghamarsana hymn deals with the process or evolution of the creation. It is this creation which inspired the seers to seek the ultimate substratum.

Theory of Dualism

This Aghamarsana Sukta (X.190) contains three verses, they read:

"(a) From fervour kindled to its height Eternal Law (Rta) and Truth (Satya) were born. thence was the night produced and thence the billowy flood of sea arose.

(2) From that same billowy flood of the sea the year was afterwards produced.

Ordainer of the days and nights, lord over all who close the eye.
He formed in order heaven and earth the regions of the air and night.  

In the beginning from tapas the pair of Rta and Satya were produced. Here "tapas" means according to Sayana "the devotional ardour or asceticism of Brahma" and according to Griffith tapas means "warmth".

In the beginning the only substance, which existed there, was something unique hence undescribable. This substance is variously termed in the Upanisads as sat, Asat and Kincana. All these three views can be seen in the Upanisads. According to Chandogya Upanisad in the beginning there existed the sat, it was one and alone. In the Satapatha Asat is said to be existed at that period. But according to Brhadaranyaka Upanisad there existed nothing at that stage. At the same time satapatha says of Apah to be existed in the beginning (Apah vedagra asat) while in the Chandogya Upanisad Prajapati is stated to be the first entity that existed there. Actually all these terms stated above represent the same entity i.e. Prajapati. As Asat he is non-existent but Asat does not mean Abhava. He was there, but not as visible as this gross world. Prajapati was there with his power and with whole the universe in his womb. Just as a big tree like in its minute seed so the vast universe was hidden in Prajapati, therefore Prajapati is called as Asat. When the Upanisad says that there existed Asat in the beginning it presents a unique theory. This Asat can be symbolised as zero. Zero is the symbol of nothingness or we may hold nothingness and zero as the identical terms. In the metaphysics zero is represented by asat and science of numbers asat is represented by zero.
According to the Arithmetic, zero is a complete whole, from which all the numerals sprang up. Zero contains a complete world of mathematics within. Zero is thus an infinite. In the same fashion when Teda says of Asat as existing in the beginning, it does denote a perfect whole or infinite existing in the beginning, and in this there was hidden the creation. This Asat is termed as Pūrṇa in the Śānti-mantra of Īśopanisād. The Mantra reads—

"Pūrṇa (perfect) is that, Pūrṇa is this. From Pūrṇa the Pūrṇa is created when the Pūrṇa is taken off from Pūrṇa, what remains there is also Pūrṇa."41

"That" Prajāpāti is Pūrṇa or infinite "This" universe, an outcome of Prajāpāti is also Pūrṇa or infinite. It is easily understandable that if a zero is reduced from a zero or a zero is added to it, in both the cases the zero remains the same, minus or plus in a zero brings no difference, similarly reduction or addition in Pūrṇa Prajāpāti does not bring any change to him on the other hand if a zero taken out of a zero is also a zero, in the same way the universe, which has sprung from Pūrṇa Prajāpāti is also Pūrṇa. This theory of Pūrṇa is excellent, and it discloses a unique conception, well elaborated in Indian especially vedic philosophy and totally unfamiliar to the westerners.

Thus all the above stated terms (sat, asat nothing), although looking quite contradictory to one another, point to the same entity, i.e. Prajāpāti which existed in the beginning.

According to the Egvedic thought when Prajāpāti got tired of solitude, prevailing all around him, he desired to be many. This
was a desire of creating the creatures and then Prajāpati underwent a hard asceticism. This asceticism of Prajāpati was so severe that everything became hot, and the atmosphere surrounding him became as hot as a boiler (*Abhidha ghamah*) where the fire was placed to burn. With this warmth Prajāpati created a pair of Rta and Satya. These Rta and Satya respectively correspond to Prāna and Rayi of the *Praśnpaniṣad*. According to Praśnpaniṣad Prajāpati produced a pair of Rayi and Prāna and thought that this pair would create for him various beings. The Rishi of Praśnpaniṣad has shown this pair in different forms.

Between these (Prāna is the enjoier and Rayi is to be enjoyed). Similarly the Rgvedic Rta or the Supreme Being is the enjoier and Satya or Prakṛti is to be enjoyed. These Prāna and Rayi on the cosmic plane are respectively male and female. These entities have been termed as a Puruṣa and Pradhāna in Śamkhya system. Both of these entities are mutually dependent. One cannot go without the other.

In Śamkhya system Puruṣa and Pradhāna are described as tame and blind. According to śamkhya karikā Puruṣa has consciousness but no knowledge but no consciousness. Thus Puruṣa riding on Pradhāna shows the way while Pradhāna travels along the road as directed by Puruṣa and thus they reach their destination.

This pair in the Rgveda is variously termed. Agni and Soma also represent Prāna and Rayi. Agni is the creator of the universe and Soma is stated to be Prāti. Agni is Prajāpati, who performs a yajña to create the universe and offers himself as an Ahuti or oblation. In the words of Dr. Agrawal I may suggest "All manifestations of Agni or energy at a point and within a system is yajña, the creator
on the cosmic plane is universal sacrifice (Virat yajña) in which the creator offers himself as offering. It is called a sarvahuta yajña in the Rgveda who is Purusa or Prajāpati of this cosmic yajña? It is Agni, Infinite nature, the cosmic energy with its inherent active principle. Due to this Agni matter, life and mind make their appearance on the earth. Though Agni is one, it is called by various names.

"One Agni is enlightened in many ways, only one Sūrya covers the whole universe, only one Īśā reveals all that exists and from only one substance everything is produced.

Agni is called the first product in the process of the creation. It is immortal among mortals. O man, look at this immortal light in the mortal man. He remains undestroyed among mortals. When Prajāpati started the creation, the first thing that came into existence was prāna and this prāna in the Rgveda is termed as Agni. (Prāno vaī Agni) "Life is the outcome of cosmic pulsation, the product of the union of mind and matter. The cosmos is infinite. It has no end, None could find its limitations. Therefore it is called as "Sahasraśākha vrksa" a tree with thousands of branches or "sahasrashirṣa virat a virat with thousands of heads.

Prajāpati as Viṣṇu -

Prajāpati lies on this infinite universe, this corresponds to the Purānic legend of Sāsaṣāyī Viṣṇu. According to the Purāṇas Viṣṇu is the highest God and the creator of the universe, who lies on the thousand headed serpent in the Kāraṇasāgaras. He is always in Nidrā or sleep, but when the goddess Nidrā is invoked by Brahma, the goddess
leaves the body of Visnu and the Supreme deity awakes. This is clearly a symbolism of what is said above. The Supreme deity Visnu is Prajāpati, who sleeps on the coil of the thousand headed serpent i.e. the universe. Thousand heads of the serpent represent the infinity of the universe. The universe is called Ananta infinite.

The Kālraśāgara of the Purāṇas corresponds to the Sāmudra of the Rgveda. When Prajāpati awakes, he with his inherent power starts creating the universe.

Prajāpati is so great that the infinite universe also is one drop of Prajāpati. This drop also is infinite and a complete whole in itself therefore it is called “idam sarvam,” or Pūrna Viśva and Prajāpati from whom the pūrna viśva springs up is called Pūrna Prajāpati. This Pūrna Prajāpati is the Rgveda. Viśnu in the Purāṇas and Guhya Prajāpati in the Rgveda. This Guhya Prajāpati is termed in the Purāṇas as Vāmana and as the universe he is Viśat puruṣa. We read in the Purāṇas that Viśnu in the form of a Vāmana measured out the whole universe with his three steps. These three steps actually correspond to his three forms. In the Vedas, Upaniṣads and Gītā we see descriptions of the Supreme Being having three forms viz.

Kṣara -- Matter -- Five elements

Aksara-- Life -- Prāna

Avyaya -- Mind -- Prajñātmā. How are these equated?

with these three forms Prajāpati measures out the whole cosmos. The Rgveda says -- “In the great form of Viśnu all the lokas rest.”

Viśnu is Vāmana in his original form, but when he manifests himself in the form of the cosmos, he becomes Viśnu with virat sarira or Brhat
Visnu, according to the Puranas, produced Brahma and Devi. In Devi bhagavata we are told that Devi, with the help of Brahma, created the cosmos. This pair of Brahma and Devi respectively correspond the Rta and Satya of the Rgveda. From this pair of Rta and Satya there appeared Ratri, which is a symbol of darkness. In Ratri or darkness everything is invisible, so in the beginning everything was covered with darkness or Tamas in the Rgvedic terminology. In this tamas everything was indistinguishable. From this Ratri appeared the Samudra Arnavah or the floating ocean, then there appeared the Samvatsara, then Ahoratra and at last he created the sun, the moon, the heaven, the earth and the midregion.

Here arises a question as to whether God created the world out of his own power without the help of any pre-existent entity or with the help of some pre-existent matter. The former leads us to the pure higher monism, while the other view leads us to the lower monotheistic theory. According to the monism there was in the beginning nothing, except the ultimate substratum, and as a spider produces the thread from its body, so the ultimate reality also created the world out of its own power. According to the monotheism there was some pre-existent matter, with the help of which God created the world. In the Rgveda we find both the views.

According to the Rgveda Hiranyagarbha arose first from all pervading waters, and these waters were produced by Prajapati. After creating these waters the creator inserted seed in them, which afterwards delivered a golden egg. The description of Hiranyagarbha is
T-Ps dealt with under the caption of "Hiranyagarbha Vidya" in the Rgveda, which declares:

The very first verse of the Hiranyagarbha Hymn of the Rgveda declares.

"Hiranyagarbha existed in the very beginning and was the lord of all the creatures that were born.

"It supported the heaven and earth." 56

Actually, this Hiranyagarbha is Prajāpati's own power. It is also termed as "Hiranyayirya" or golden sperm. The Supreme spirit Himself become manifested in the form of Hiranyagarbha. 57 This is the Hiranyagarbha vidya as explained in the Rgveda.

Again there arises a question as to what was the nature of the ultimate substratum. To find the answer of this question let us peep into another Sūkta of the Rgveda distinguished as the Nāsadiya Sūkta.

Nāsadiya Sūkta -

This hymn contains seven verses, the Rsi and the deity of this hymn are respectively Paramestehi Prajāpati and Paramātma. According to some scholars, the deity of this hymn is Bhavyarkta i.e. the description of the creation. It presents the nature of Paramātma, the creator of the world. Some scholars blame this hymn to be agnostic in nature, and it may seem correct on looking it externally, but after diving deep into this Sūkta the idea vanishes away. Before going thoroughly through this hymn one thing must be borne in mind that the transcendental being is totally undescrivable.
"From where" - says the Taittiriya Upanisad - "the speech assisted by the Manas returns back without attaining it, that is blissful Brahman."

To describe the undescribable, to make known the unknowable and to understand the understandable the Rsi of Nasadiyasukta has used such wordings, which present a symbolism. This symbolism, when duly understood, gives a picture of the exact nature of Brahma.

The words Asat and Sat used in the very first verse of this Sukta show that the Reality is beyond these two antagonistic entities. That is nirdvandvya. But this nirdvandvya tattva is not something of privative nature as Sankara's Brahmac. The entity that existed in the beginning, was breathing with its own power. The word breathing shows the entity to be positive, affirmative, and assertive.

This hymn possesses on it the influences of various thought, such as Naturalistic, psychological, philosophical and speculative. Materlinck remarks beautifully in praise of this Sukta thus:

"Let us at once give ear to Rgveda, the most authentic echo of the most immemorial traditions, let us note how it approaches the formidable problem.

Is it possible to find in our human annals words more majestic, more full of solemn anguish, more devout, more terrible? Where could we find at the very foundation by life a completer and more irrefutable confession of ignorance? Where from the depths of our agnosticism which thousands of years have augmented, can we point to a wider horizon? At the very outset it passes all that has been said and goes farther than we shall ever dare to go, lest we fall into despair,
for it does not fear to ask itself whether the Supreme Being knows what He has done, knows whether He is or is not the creator and questing whether He has become conscious of Himself.\textsuperscript{59}

Dr. Dasgupta has described this hymn as the most remarkable and sublime hymn in which the first germs of philosophic speculations with regard to the wonderful mystery of the origin of the world, are found.\textsuperscript{60}

\begin{itemize}
\item The hymn carries many mysterious thoughts, which are described in seven verses. The verses read thus—\textit{as follows}:
\item 1. Then was not non-existent, nor existent, there was no realm of air, no sky beyond it.
\item What covered in and where? and what gave shelter? Was water there, unfathomed depth of water?
\item 2. Death was not then, nor there was aught immortal, no sign was there, the day's and night's divider.
\item That one thing breathless, breathed by its own power, apart from it nothing was whatsoever.
\item 3. Darkness was there, at first concealed in darkness this All was indiscriminated chaos.
\item All that existed then was void and formless by the great power of warmth was born that unit.
\item 4. Thereafter rose desire in the beginning, Desire, the primal seed and germ of spirit.
\end{itemize}
Sages who have searched with their heart's thought discovered the existent's kinship in the non-existent.

5. Transversely was there severing line extended. What was above it then and what below it?

There were begetters, there were mighty forces, free action here and energy up yonder.

6. Who verily knows and who can here declare it, whence it was born and whence comes this creation?

The gods are later than this world's production who knows then whence it first came into existence?

7. He, 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, he verily knows it or perhaps he knows not. 61

Here the poet-looks in a mood of enquiry. A great question is before him, to which he has no certain answer; the infinity of the mysterious world sets him aback and so the poet doubts that whether the creator also knows the creation fully or not.

This hymn presents a unique description of the primordial state before the creation. At that time life, death, day, night, action, growth all such things were non-existent. But this does not mean Nihilism; here comes the assertion "That one thing breathless, breathed, by its own power." This statement points towards an entity expressed as "that (tat) or "Kah" in the Upaniṣads. This "That"
or "Kah" transformed into the-creation. All manifestations originate from that one principle. The ultimate "that" goes under a continuous transformation. This hymns presents seven principles which reveal the mysteries regarding the cosmology.

**Seven Principles of the Vedic Cosmology:**

The Nasadiya Sūkta comprises seven philosophical doctrines regarding the cosmology, namely (1) Sadasatvāda (2) Rajovāda (3) Romavāda (4) Aparavāda (5) Avaranavāda (6) Ambhovada (7) Amrtamṛtyuvāda. All these words occur in these seven principles are technical terms, which require extensive explanations to be understood.

In the first foot of the first mantra of the Sūkta the first principle of Sadasatvāda is presented.

1) Sadasatvāda

Regarding the first principle the seer says- "In the beginning there was neither non-existent (Asat) nor the existent (Sat)." First explain the term "dandā" and "sad" (Nāsadāśino sadāśistadānim). According to Taittiriya Upaniṣad in the beginning there existed the Asat, from which proceeds the Sat. In the Rgveda asat and sat both are said to be existing in Parama Vyoma. Why is this introduced here? You have the means of creating confusion by diagnosis.

Not Being, Being in the highest heaven, in Aditi's bosom and in Dakṣa's birthplace.

Is Agni, our first born of Holy order, the milch cow and the Bull in life's beginning.
Wilson remarks - "Both unevolved and evolved (Asacca Sacca), identifying Agni with the first cause and the first effect." Here Agni symbolises Prajāpati as a yet undeveloped embryo is at the same time both male and female. Prajāpati as represented by Agni consists both forms of male and female. In the verse stated above Agni is said to be cow and bull. Prajāpati Agni as a male inserts seed in her female form. In the Rgveda Agni-Soma are very significant. This is a pair of two different deities, between them Agni symbolising male and Soma female. Each individual is actually androgynous i.e. half male and half female. This idea is described in a Rgvedic verse, which reads thus -

"They told me these were males though truly females. He who hath eye sees this, the blind discerns not.

The son, who is a sage comprehends it, who knows this rightly is his father's father."  

For Griffith the meaning of this verse is obscure and for Wilson it is a piece of a grammatical mysticism," but in fact the verse contains a very great theory, the first foot of this stanza is very significant and the remaining three feet are laudatory, the first foot says that these are actually females, but are called as males. It is true that there is a woman in each man. This conception of the Rgveda is reproduced in the later sanskrit literature as Narañārimayadeva. Here is found the seed of the concept of Ardhanārīśvara as explained in the Purāṇas. In the Purāṇas we are told about the Lord Siva as having two forms, half male and half female. In the same fashion the Rgveda also holds the world as a
a comprisal of Agni and Soma (Agni soma tmalcam jagat) and each living being is Agni-somiya Pasu. Agni is heat and soma is cold. Both of them are two forms of single Agni. In the Śāma veda the Rṣi says -

"O man, you are a female, you are a male, you are a boy and you are a girl. This vedic view is held as valid by the modern biology and psychology also, "If we may be allowed" observes Dr. Agrawal and make use of the modern terms these are the principles of animas and anima, the male and the female psychic principles respectively.

The hormones and enzymes of the testicles and ovaries are relatively present in greater or lesser degree in every biological centre and a very subtle scheme of genetic composition. has been devised by Nature through the single life principle bifurcating as male and female, which although separated on the conscious plane of matter, still retain their "Marriage" or "eka-yonitva" on the plane of Prana and Manas i.e. life and mind. In the dream state each man creates his woman and woman her man. The male or female is psychologically half female or male. The male or female in the dream state enjoys with his or her mind born female or male. According to the Vedas the primeval egg splitted into two halves, which became dyu and Prthivi symbolising father and mother respectively. These principles are composite nature, but the source of these is one, which is beyond sat and asat. This entity is Pujāpati.

In another verse of the Ṛgveda we are told about asat existing in the beginning. The verse reads:

"Existence, in an earlier age of Gods, from non-existence sprang."
In the Satapatha Brahmana also asat is said to have existed in the beginning and asat is defined as Rsi Srsti or Prana Srsti. Others say Brahma as sat and Prakrti as asat. But Shri S.R. Rajawade presents a quite different view about these sat and asat. He holds these words as the symbols for motion and stability. He writes -

"Sattvaguna is sat and Tamas is asat. Sattva is derived from "sat" and sat means existent, therefore sattva means to breathe, to live, Tamas is dark, non-existent and causes death. Sattva is a life force anxiety, the word "sat" is derived from the root "as" which in the vedic grammar means to breathe, Thus the original meaning of the root "as" is to breathe and to be. Asattva is opposite to sattva. That is Tamas. Then sattva is bright, existent and life sustaining, Tamas is dark, non-existent and causes death. Tamas is derived from the root "Tam" meaning to become immovable, to stop or to check. This theory of Rajawade gets support from the modern physics also. According to the modern physics there is life in movement. The life is a moving force, the life is inferred from the movement. For instance, life, in an animate being, is because there is blood circulation in the body, the blood circulation keeps the body warm, which causes it to move, but when Tamas overpowers Sattva the blood circulation comes to an end and at the very moment the life also comes to an end. Thus in the sattva or movement there is life and manifestation and in Tamas or asat there is darkness unmanifestation and death so in the beginning there was no movement at all, therefore that situation is stated as tams.

In Sanskrit there is a word "jagat" to denote the world. The word "jagat" is derived from the root "gam" meaning to go. The gross creation is jagat, for it is in constant movement, but prior to it
there was no movement, hence it was not jagat. The whole universe
was in its unmanifested form, it was all alike to asat or non-
existent. Therefore the Upanisad says about asat as being existed
and the Rigveda about sat as being sprung up from asat.

But we are set a-back when we read in the Nasadiya Sukta as exist-
ing there in the beginning neither sat nor asat. Actually the poet
points towards an entity which was beyond sat and asat. That was,
neither manifested nor unmanifested. To give a clear understanding
of this theory remarks Dr. R. R. Radhakrishnan: "First of all there
was no existent or non-existent the existent in its manifested aspect
was not then. We cannot on that account call it the non-existent
for it is positive being from which the whole existence arrives." It
was neither completely non-existent nor completely existent. For
had it been completely non-existent, surely there would have been no
existence, for which is purely non-existent can never produce any
existent. Inspite of hundreds of efforts one cannot obtain the oil
from the sand, for the oil in the sand is completely non-existent.
At the same time we cannot call the entity as non-existent, for it
was not subject to our gross vision. It corresponds to
Aristotle's unmoved mover. In the Yajurveda it is described as giving
movement to the things remaining unmoved by itself.

This description of Nasadiya Sukta has a resemblance with the
description of Plato, when he observes: "We must agree that there is
first the unchanging form, Ungenerated and undestructible, which
neither receives anything else into itself from elsewhere, nor it-
self enters into anything else anywhere, invisible or otherwise
imperceptible."
Plato's changeless, unborn and eternal is Prajāpati of the Vedas. The Vedas describe him as one bearing various names in him all the questions are answered.

According to some, others sat symbolises the Supreme Being asat the creation. This duality of sat and asat corresponds to Agni and Soma or Rta and Satya of the Rigveda and Prāṇa and Rayi of the Ṛg-niṣads. In other words we may call these Sauragni and Parthivagni and in modern science they are termed as radiation and earth.

There are actually many centres in the universe. For the earthly matters earth is the centre, for heavenly planets sun is the centre. But all these centres have got one common centre. That is the centre of all centres. Remarks John Lambart:

"The law of gravitation extends universally over all matter. The fixed stars obeying central forces move in their orbits. The Milky Way comprehends several systems of fixed stars. Those that appear out of the tract of the Milky Way form but one system which is over on. Each system has its centre and several systems taken together have a common centre. There is a universal centre for the whole world round which all things revolve."

In fact, as I have stated before, quoting Shri Rajawade the sat and asat respectively symbolise the movement and the matter. There is life in movement and death in stability. The sat or movement is Rta and asat or stability is anrta. Sir Arthur Eddington sees in this universe two elements, which sustain it and those elements are matter and motion.
In "The Mysterious Universe" the author James Jean is seen observing the rays of cosmic radiation working in the root of the creation. He sees the matter being destroyed rapidly. This destructible matter cannot be the ultimate. Vayupurana calls it Anya or false and Satapatha and Chandoga Upanisad call it as asat or death. In Brhadaranyak Upanisad we find description of the primeval state as had been covered by death. At that time there was prevailing the darkness or tamas, as if everything was in the state of susupti or sound sleep, therefore everything was indescriminable unknowable and devoid of quality. These wordings of Manu very much resemble with the wordings of the Rgveda that "in the beginning everything was concealed in Tamas." (Tama asit Tamasā gūlha magre) hence everything was indescriminable and unknowable (Apraketaṁ) all that was at that time was Salila (Sali lam servam īdām). This state of indescrimination is revealed in the Rgveda through the Theory of Sadasadvāda.

(2) Rajavāda -

The absence of sat and asat implies the absence of the knowledge of time and space also. At that time there was no distinction of up and down or east, west, north, south or present, past, future since there was no limitation. It was not limited by space and time. We can call this state as beyond the spatio-temporal limitations. Therefore the Rsi says - "There was no Rajas" (Nāśidrajo).

Rajas - A quality :-

What is this Rajas? Some believe that the term Rajas stands for the Yuna lying in between the Sattva and Tamas. All these three
Gunas belong to Prakrti. Prakrti according to Kapil, the author of Sankhya sutra, is an equilibrium of these three gunas. In this state each of the guna substances is opposed by each of the other guna substances and thus by their equal mutual opposition create an equilibrium, in which none of the characters of gunas manifests themselves. This is a state which is absolutely devoid of all characteristics that is absolutely incoherent, indeterminate and indefinite. It is qualityless simple homogeneity. It is a state of being which is as it were non-being. This is a state which can be said either to exist or to non-exist for it serves no purpose, but it is hypothetically the mother of all things. Among these gunas Sattva produces consciousness, Rajas the energy, and Tamas the stability. Energy symbolises movement, the movement of Prana. Whatever energy or movement is there in the creation is due to Rajas and Rajas alone. In the same way resistance is due to Tamas and all conscious manifestation is due to sattva. But according to the Rigveda there was no conscious manifestation at that period, so it implies the absence of movement and energy also, for the energy is seen on the level of consciousness only. So far there is consciousness in a body, the movement and energy can also be beheld, and as soon as the consciousness leaves this body, the energy also accompanies that.

But at that time this consciousness also was not there. There was no medium through which the Prana or life energy may get manifestation. Consciousness also may be manifested through the body only. The consciousness may be compared with the rays of the electricity, the rays are visible through some medium, such as bulb etc.
only. Similarly the consciousness also is revealed through some concrete entity only, but when everything is related to exist then, how can there be consciousness revealed and in absence of the consciousness how can there be energy, and when there was no energy or movement, which was to be resisted? Thus at that time there was no existence of Sattva and Tamas, so there was no Rajas also.

Apart from it the movement, cannot be with only one. A bird cannot fly with one wing only. The movement in the Rgveda is symbolised as Ratha or a chariot. A chariot cannot move with one wheel only, the movement of a chariot requires a couple of wheels, This couple of wheels causes the chariot to move. According to Nirukta Ratha is called because it moves. \^ Ratha is derived from the root "Rah" to go, therefore Ratha serves as a symbol for the movement in the Rgveda.

In the same way another word used for this world is Samsāra. Sam is a prefix and sāra is the word. This word also is originated from the word, "Sri" meaning also to go, to move. Thus almost all the words used for the world derive their origins from the roots meaning to go. Therefore all the words symbolise movement, and is possible in since there is no space movement symbolises the dual principle or dualism. This dualism is denied to be existed in the beginning, therefore no question arises regarding the movement at that period.

Rajas lies between Sattva and Tamas. Sattva and Tamas are of totally opposite nature, so they cannot be related with each other, but Rajas is the point where Sattva and Tamas meet. Rajas
In a chain which ties Sattva on one hand and Tamas on the other hand. So it is easily understood that in absence of Sattva and Tamas Rajas also cannot exist. Therefore the verse says—"There existed no Rajas (Nasdrajo). Thus this refutes the idea of existence of the three gunas. "The Supreme Being alone existed there, which was beyond the gunas." The knowledge of all kinds cannot lead a man to attain the Supreme Soul, for all the knowledges are impured by these three gunas. Therefore the Upanisad also says—"One can attain Atma not by knowledge, or intellect or hearing too much. The ultimate Reality is Jnana tita or beyond knowledge even. What is beyond dwandva is beyond movement, what is beyond movement is beyond action and what is beyond action is beyond knowledge. It cannot be described by speech, and where the speech cannot reach, the knowledge also cannot reach there. It is silent and to be experienced only.

Others hold the Rajas as the primeval material cause of the cosmos. In the Rgveda the substratum of the cosmos is called or Upadana Karaya is called as Arambhana and the efficient as Adhisthama, and the material cause as Grabhana. In the beginning there was no Arambhana therefore there was no station. "Every where there existed Samudra" says the Rgveda. Similarly—

"What was Adhisthama or the substratum and what was Arambhana or the material cause,

From which Vibhakarma created the earth and the heaven."

In these verses Arambhana is used to denote the material cause of the cosmos. Griffith and Wilson have not clearly explained this word. They have only translated it as "support".
Arambhana literally means "the beginning," therefore the principle from which the creation begins is called Arambhana. In Gopatha Brähmana Gau or Virāj is stated as Arambhana and this Gau or Virāj is the universal matter or the nature which is the same as Prakṛti. The same is termed as Arambhana or Rājah. This Rājah also was not there. Only that unborn one was breathing. Apart from that there existed nothing else."

Rgveda refers to an aja or unborn, from which everything sprang up, the seer says— "Who is that mysterious one in the form of the unborn, who has established these six regions."

The transcendent Being in this verse is referred to as mysterious one (kimapiśvīt). It is unknowable, unpredictable. It is self-existent or Svayambhau, the same is referred to as svadha in the Māsadiya śūkta.

Regarding Rājāmsi Nirukta calls it as lokas or the worlds. In Satapatha also Rājāmsi is defined as lokas. These lokas are Bhūḥ, Bhuvah, Svah, Mah, Janah, Tapah and Satyam. The Being which supports the lokas is Satyam, Satyam means unborn and eternal. Satya supports the earth and heaven. Among these lokas the seventh which is Satyam, which is both within the category of these seven and also beyond them as one without a second. These six worlds are called Rājāmsi as they are created by the power of Rajas or movement. These Sadrajaṃsī represent the Vedī cosmogony. Dr. Agrawal observes "The seven lokas are arranged in an ascending
scale and divided into two fold manner viz. as three fathers and three mothers and as three earths and three heavens. The seven loks may be arranged in the following cosmological scheme:

<table>
<thead>
<tr>
<th>I</th>
<th>II</th>
<th>III</th>
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<tbody>
<tr>
<td>Prāthīvi-Earth</td>
<td>Prāthīvi</td>
<td>Prāthīvi</td>
</tr>
<tr>
<td>Bhūh loka-First</td>
<td>Svarloka</td>
<td>Jñānaloka</td>
</tr>
<tr>
<td>mother</td>
<td>Second mother</td>
<td>Third mother</td>
</tr>
<tr>
<td>Antariksa-mid</td>
<td>Antariksa</td>
<td>Antariksa</td>
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<tr>
<td>region-Bhuvārloka</td>
<td>Maharloka</td>
<td>Tapas loka</td>
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<tr>
<td>3 Dyaugh-heaven</td>
<td>Dyaugh</td>
<td>Dyaugh</td>
</tr>
<tr>
<td>Svāh loka</td>
<td>Janah loka</td>
<td>Satya loka</td>
</tr>
<tr>
<td>First Father</td>
<td>Second Father</td>
<td>Third Father</td>
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</tbody>
</table>

The Being, which supports these lokes is beyond that. That is seventh, hence that is called Paro-rajas. It is unborn, Amṛta, Amūrtta, Aniruktta and Avyaya Purusa. In the Atharva veda these six lokes are called as six urwāh.

These six lokes in later philosophies are termed as Prāthīvī Apah, Teja, Vāyu, Ākāśa and Ātma.

In the Rgveda Rajas is said to be two fold viz. Sukla Rajas and Krṣna Rajas. According to this verse the Rajas is divided into two fold, one half belonging to the sky and the other to the earth. We read in the Rgveda about the golden egg splitting into two halves, one half being the dyau and the other the earth. These two are called sisters, which bear various forms.

"Yegrandpair, have made yourselves twin beauties. One of twin is dark, bright shines the other."
And yet these twin the dark and the red are sisters. Great is the God's supreme and solemn dominion.\textsuperscript{102}

**Atomic Theory in the Rgveda:**

According a third view Rajas means dust. This dust or rajas is termed as Renu in Rgvedic verse. This renu was thrown in the atmosphere by the dancing gods and the earth was formed. The Rgvedic verse reads thus:

"When ye, O gods, in yonder deep close-clasping one another stood,

Thence, as of dancers, from your feet a thickening cloud of dust arose.\textsuperscript{103}

Wallis in his cosmology of the Rgveda holds this verse as interesting as containing an independent story of the origin of the world, the gods are said to have kicked up in dancing the atoms which formed the earth."\textsuperscript{104}

This renu is the same as Nihara stated in the Rgveda (Nihāreṇa prāvṛtā Rg. X 82.7). Here we may trace the seed of the atomic theory of Vaiśeṣika.

Today's sciences presents various theories regarding the creation, such as atomic theory, evolutionism, theory of energy and theory of thermo-dynamics. According to the atomic theory the atoms are the root cause of the creation, but after the further division of an atom this theory is held invalid. In the Western philosophy atom and energy are two separate entities, but in the Rgveda these words are used as identical. The Rgvedic seers have
made no distinction between atom and energy. Agni is regarded as the fountain of the energy and this energy is the same as Rajas of the Rgveda. The matter also is nothing but energy only, the modern science also believes in transforming the matter into energy and vice versa, similarly Agni and the energy in the Rgveda are the same and this energy is the power of movement.

Rajas thus actually represents the principle of motion. This motion was not in the beginning, everything was tuse or silent, without movement. Therefore the Rgveda says- Nasidrajah.

(3) Vyomavāda:

Rudolf Kārgi and S.R. Rajawade hold Rajas to be the mid-region. Rudolf Kārgi and S.R. Rajawade hold Rajas to be the mid-region. Rajawade remarks- "In the beginning there existed no sat, therefore no sat also so Rajas also did not exist there. Rajas means Antarikṣa or the mid-region. Even the Rajas was not perceived, then how can vyoma be perceived. Therefore the Rgveda says- there existed neither vyoma ( Nak vyoma paro yat). This foot of the verse gives us an idea of Vyomavāda.

In the Rgveda vyoma is described as two-fold, Para and Apra. Para vyoma is the changeless, eternal and infinite being. This Para vyoma is the supporter of all the lokas and gods. All the gods have taken their seat upon the supreme heaven (Para vyoma) the imperishable Rāks.

What will he, who knows not this, do with the vedas? but they who know it are perfect."107

This Para vyoma is immortal and beyond any modification. This being the navel of the universe is called Nabhyā Prajāpati. Opposite to this Parama vyoma is Apra vyoma. Parama vyoma is a bhūmatā.
symbol of the unborn / manifest Prajapati, while the Apara vyoma is a symbol of the creation or the gross manifestation. In the Upanisad vyoma or Akasa and Brahma are used as identical. In Jaiminiya Upanisad we read about Akasa as the first existent in the beginning and in Gīhandogya Upanisad Akasa is identified with Brahma. Here the Akasa stands for Parama vyoma. It is identified with thousand syllabled speech ( sahasrāksarā Parama vyomam) and thus thousand syllabled speech is Prajapati which is represented by one syllable i.e. Ākāra.

But when the Upanisad says that from Ātmā there was produced Akasa ( Ātmanah Akasah Sambhūtah) there Ākāsa stands for Apara vyoma as a symbol of the gross creation. Ākāsa represents all the five gross elements. Ākāsa is the subtlest product in the process of the creation, and other gross elements are gradually produced from it. Parama vyoma and Apara vyoma may also be termed as Amrta vyoma and Martya vyoma. The devas are products of Amrta vyoma ( yasmin devān adhi visve niṣedah) and martya vyoma is an abode of the Bhūtas.

In later philosophical systems Parama vyoma has travelled as Ātmā and Apara vyoma as Prakrti.

Vyomavāda or Akāsavāda also is based on the dual principle.

In absence of duality movement cannot be there, and where there is no movement, one cannot imagine light to be there, and in the absence of light or brightness Akasa cannot exist. Akasa is derived from the root kār, with Ā as its prefix. The root kār means to shine and the prefix Ā means all around. Thus Akasa literally means an element which shines all around, and this shining cannot be without manifestation and there can not be
manifestation without Akasa. Thus Akasa also requires duality. Defining Akasa the author of Vaiśeṣika says: "Niskramanam (moving out) and Pravesanam (moving in) is the definition of Akasa. Akasa is a medium through which the being is transformed into becoming. But this Akasa also did not exist there. There was not the mid-region, so the sky also had not its existence. Therefore the Rsi says at that time there was no existence of Vyoma (Na vyomaparca yat).

4) Aparavāda:

The words 'Aparc yat' point towards a new theory, which is discussed under the caption of Aparavāda in the Rgveda. There are two terms namely Para and Apara which stand for the higher and lower substances respectively. This theory is discussed in the Rgveda, where a verse reads:

"Beneath the Upper Realm, above this lower one, the cow has appeared with her calf tethered to her foot.

Whitherward, to what place hath she departed? Where calves she? not amid this herd of cattle."

The terms Upper Realm and Lower Realm stand respectively for the Supreme Reality and the gross creation and the cow, which calves is the matter of Prakṛti, which produces everything. This Triadism presents the theory of creation as explained in Sāmkhya. According to this system three things are very essential and those substances are Purusa, Prakṛti and Vikṛti. The conception of Prakṛti and Vikṛti in Sāmkhya Philosophy is stated thus.
The original matter is Prakṛti, that is the first source from which everything is produced. That is the unproduced producer. While, Mahat, Ahamkara and Panaś Tamātrā or the five subtle element, these seven substances are the product of the former and produced of the later, and sixteen substances are effect or vikāra only. Puruṣa or Ātmā is neither a cause of anything nor effect of anything. The same conception is esoterically presented in the above stated mantra.

The terms Para and Avara may also be named as Urdhvaḥ and Adhah, the immortal world is upper and the mortal world is the lower one. To reveal this symbolism in the Vedas are used various terms. The immortal heaven and the mortal earth, the centre and the circumstance, the hṛdaya and the mandal, the yajusa Puruṣa and the Rk Saman, all these imply through a varied symbolism the same basic idea, the deeper subtler Prāṇa and the outer gross world of the matter but both are essentially two aspects of the single Reality, which is depicted here in several ways.

The Para is Prānic world, which is actually the world of Prajāpati. It is the breathless breathing entity. In this world is enrooted the gross creation. In Kathopanisad and the Gītā the creation is symbolised as a tree with its roots upward and the branches downward. This is a symbolical description of the creation.

In the Rgveda also we find such description. In a verse of the Rgveda there is a reference of two golden winged birds sitting on a fig tree, one of them enjoys the fruit thereof and the other shines only.
The tree mentioned here is as the same as that of Kathopanisad and the Gītā. The two golden winged birds are respectively the universal soul, which shines only and the individual soul, which enjoys the worldly enjoyments, the individual soul is rewarded according to his past actions. This interpretation is accepted by Sayana and Ātmānanda also. In another verse this fig tree is stated to be a residence of all the beings. In the Mahābhārata also this tree is said as having spreaded upwards, downwards and in all directions and its roots as unachieveable. In the Atharvaveda also, Āṣvattha is said to be the residence of the gods. Its original place is the third heaven where the gods taste Amṛta. The third heaven is the place from where flows the immortality. Upper world is immortal and the lower world is mortal.

In the Atharvaveda the words Īṛdhva Budhha is used in place of Īṛdhva Mūla, but both the terms mean the same. The verse reads—

"With hole downward and head upward there is a body, in which reside the yaśa with various shapes. In that dwell seven Rṣis. The eighth is vak, which goes in combination with Brahma." 

The tree mentioned in the Atharvaveda is actually a body of the Virāt Prajāpati. In which the heaven is the head and the earth is foot. (Padbhyāṁ bhumiḥ). The head is the place, where the immortal nectar is kept. In this place is kept the Viśvarūpa yaśa. This Viśvarūpa yaśa is Prāna. These Prāna is the Rṣis as stated in the Atharvaveda (Prānah Va Ṛṣayah).
Thus actually the upper world is the Pranic manifestation in which the immortality is preserved and the lower world is this material world with mortality as its quality.

In between the upper and the lower worlds there is the cow. The cow is the universal nature and the calf thereof is Sūrya. The cow brings forth the two halves. These two halves are respectively the earth and dyu or the gross matter and Prajāpati. With one half the manifestation comes into existence (Ardhena Viśvam bhuvanam jayāna), but the second half is beyond the mortal vision, it is totally invisible (yadasyārdhah katamah sa ketuḥ) the first half is Apara and the second half is Para, Para is being and Apara is becoming.

On the level of becoming also there prevails the same principle, about which again says the Rgveda.

Beneath the upper realm and above the lower one who knows the father of this calf?

Who has a sage putting his thought into verses has been able to declare whence the god-like mind originated.

In the previous mantra i.e. 1.164.17 there was a description of the universal mother termed cow or Viśrāj. In this verse there is a description of the father of the creation. The previous verse deals with the mother principle and this with the father principle. In the gross creation dyu or Sūrya is Para and Prthivī is Apara, male is para and female is Apara. In the Rgveda also dyu is symbolised as father and Prthivī as mother. (Dyauḥ pītā
prthivi Mata), dyu and sūrya are identical, therefore in the presented verse sūrya is stated as the father of the creation and Prthivi as the mother.

In the vedic cosmology the pair principle is an essential base. The principle of parents is a must in the vedic cosmology. Svayambhū and Parameṣṭhi are the universal parents, and sūrya and Prthivi are the individual parents. These parents are for each manifest cosmos.

In the previous mantra (1.164.17) Parāvaraṇāda is elaborated with reference to the universal parents i.e. Prajāpati as father and virāj, cow or Prakṛti as mother, and in this verse (1.164.18) the description of the parents is with reference to the manifest cosmos i.e. the dyu or sūrya as father and earth or Prthivi as mother.

According to the Vedic cosmological thought the creation is a cycle of Parāvara. As the spokes of a continuously moving wheel are always in action, the upper spokes come down and the lower spokes go up, and this action of going up and down of the spokes remains intact, so long the wheel is in movement, similar is the case with the wheel of the creation also. It is moving very fast, so the spectators see the upper things coming down and the lower things going up or that are near going away and that are away coming near. The Rgveda says:-

"Those that come thitherward, they call it departing, those that depart, they call directed thither.

And what so ye have made. Indra and Soma, steeds bear with the power of Rajas, yoked as it were yoked to the car pot."
The whole creation is divided into two parts viz. Parārđha and Aparārđha. Parārđha in the process of the creation becomes Avarārđha and Avarārđha in the process of the destruction merges into Parārđha or in simple words we may observe that Parārđha Prajāpati manifests himself in the form of the creation and the creation is nothing but Prajāpati only.

"In every figure he hath been the model. This is the only form for us to look on. Indra moves multiform by his Māya." 

Prajāpati in his avarārđha form can be seen by the beings, but in his parārđha form he remain invisible. This is the process of creation when the Parārđha becomes Avarārđha, and when the dissolution starts, the creation starts merging into its original source i.e. Prajāpati but the beings being unable to realise it call it as coming down and going up. In the Rgvedic terminology the process of Parārđha becoming Avarārđha is called as Arvānca or nigrabha. This is downward movement of the wheel of the creation and the process of merging of Avarārđha into Parārđha is called as Parānca or udgrabha. This is the downward and upward movement of the wheel, respectively results in the creation and destruction, the material manifestation is of lower order and it being within the reach of beings seems quite near to them, while the Prāṇic manifestation is of higher order and it being beyond the reach of beings seems far away to them.

In the Atharvaveda the material manifestation is called "Sat" and the Prāṇic manifestation as "Asat". The universe is symbolised as a big tree with sat and asat as its two branches, the verse reads—
"The beings regard the 'asat branch as Parama and sat as avara and they worship this sat."¹²³

In the Rgveda also we read a description of sat, springing up from asat.¹²⁴ The same principle of sat and asat is elaborated in the Atharvaveda.

The principle of sat and asat as explained in the Atharvaveda has attracted the western scholars also, but it has at the same time puzzled them the interpretations given by the western scholars on the above Atharvavedic verse is far away from its actual meaning. Griffith comments -

"Men count, as it were, a thing Supreme, non-entity's conspicuous branch, and lower men, who serve the branch regard it as an entity."

Prof. Gold-Stucker renders the interpretation as, "Some count, as it were supreme this branch existing; non-reality, but some inferior deeming it reality, adore the branch."¹²⁵ Prof. Goldstucker says further to make his interpretation more clear, "Some people think that the existing same branch (i.e. the existing vedas) which is not the reality (asat) is as it were (iva) the highest (Paramam) veda; on the other hand, those (people) inferior (to the former) who believe that it is the reality (sat) worship the branch (i.e. those later vedas).

Prof. Ludwig suggests the reading Apara (others) instead of Avara (inferior) in which case the meaning would be that "different men entertain different opinions regarding the relative priority of the existent and non-existent. " The version in the text follows Poir's rendering which was partly suggested by Prof. Aufrecht."
certainly all the above commentators failed to reach the inherent meaning of the verse. Actually here the words asat and sat, as said above, symbolise the Prāṇīcā and the material manifestation, which are Parārdha and Avarārdha in the Rgvedic terminology. This is a notion of single principle being divided into two entities of exactly opposite nature. In the words of Dr. Coomarswamy—

"The notion of a single principle that faces into two opposite directions, that, namely of the Janus types in iconography, is thus extensively developed in the Rgveda where Agni is stationed "at the parting of the ways. (Patham visarge) that is of course on the threshold of the gate of the worlds, (lokavāra). Among the consequences of such an opposite orientation of light and dark worlds we may note for example—"Those, that come thitherward they call departing." What incantations the angels pronounce forward that the Devas of Asuras in opposite directions, at the churning of the ocean and it should not be overlooked, that such an opposition of the opposite principles is indispensable for creation."

"It is important to observe at the same time that the opposite direction is not a backward one but onward (Prāṇo vai suvargah). This is a movement outwards from the centre towards the circumference and conversely this motion following first downwards and later an upward course on a continuous spiral centred about the axis of the universe, the points at which the spiral cuts successive levels of reference and in particular those planes that represent the seven worlds representing the different stations that are occupied by this
individual principle in the course of its transmigration and modification.\textsuperscript{129}

These opposite principles is the main subject in the Rgvedic cosmology, which is expressed through the Parāvarāvāda i.e. the knowledge of upper and lower entities. In the Rgveda this avara or the lower world is said to be a non existent in the beginning. There was no gross creation, so the rsi of the Naṣadiya Gukta says—there existed no apara ( Na Apara Yat).

Thus in the first line of the first verse of Naṣadiya Gukta the poet has refuted the existence of all the things. “There existed neither sat, nor asat, nor Rajas, nor vyoja and nor Apara” and then in the second lines the author seems to be in a mood of enquiry. In the first foot of the second line the poet asks—“What covered in and where, and what gave shelter” (Kimāvarīvaḥ kuha kasya sarman). In this foot is presented another cosmological theory entitled Åvarāṇavāda.

(5) Åvarāṇavāda :

Åvarāṇa was derived from the root “Vr” to cover, conceal, and to envelop, so “Åvarāṇa” literally means enveloping, concealing or covering. In the words of Dr. Agrawal we may define this word as—“Creation is governed by the principle of Finitisation. The infinite is cast in a finite mould for the purpose of becoming manifest. That which is made concrete and material assumes a finite shape. This is the doctrine of Åvarāṇa.”\textsuperscript{130}

In the later philosophies, specially in Advaitic philosophy, this
vedic Avaranavada has reappeared as Mayavada. According to the Rgveda also, Indra, being effected by Maya, assumes multiforms, (Indro Mayabhīh puruṣuṇa īyate). Maya is an Avarana. But this Maya or Avarana of the Rgveda is quite different in nature from Maya of the Advaitvada. The Rgvedic Maya is a power that measures out all created living beings.

Avaranavada also requires a dual principle i.e. one which envelops, and the other which is enveloped. These two entities must be separate. Only one entity remains incapable of bringing the life on the earth. Therefore the Advaitists also regard that in the beginning Maya too existed along with Brahman as its power and when it desired to be many at the very moment it was covered by Maya. Therefore Maya is Avarana (covener) and Brahman is Avarya (to be covered).

Another discussion where you mix up many things.

The principle of father and mother also represent the Avaranavada. In the Rgveda the principle of Dya and Prthivi symbolises Avaranavada, nothing can be produced in absence of Avarana. Brahman produces the creation when it is effected by Maya. Similarly there cannot be produced a child unless the mother is enveloped by the father. The child also remains concealed in the womb of the mother, this concealment protects the child in the womb.

Therefore Avarana is necessary for creation.

Concealer is ever greater than the concealed. Therefore Praja-pati is regarded as greater than the Maya, in the same way the concealer Dya is greater than the concealed Prthvī. Father is greater than the mother. In the Rgveda the mother principle is
Mātā is a great importance, for she is the creator of the creation. She measures out the whole creation, therefore she is called as Mātā. Mātā is a word, which is derived from the word "mā" to measure.

Mātā or the mother in the Ṛgvedic terminology is a symbol of the vedi, or the altar of the sacrifice. In a Ṛgvedic verse yajña or sacrifice is called as the navel or centre of the creation.

Sacrifice as an Act of Creation:

Actually yajña is an act of the creation. Grossly a yajña means an act of offering the oblations in the burning-sacrificial fire. But in fact it is a process of producing or creation. The Western scholars have failed to understand how the yajña is regarded as an act of creation. Wallis, for example observes:

"They (the seers) make no attempt to explain in what way the process of sacrifice could be regarded as an act of creation. We are told little more than that Viśvakarman was a primeval sacrificer and also a creator, we have no hint how to combine the two ideas into a harmonious unity."

Unfortunately the Westerners are not gifted with magicians and none of our scholars renamed them.

As a matter of fact the Western scholars have not succeeded in discovering the exact and actual meaning of yajña, which is very extensively elaborated in many hymns of the Ṛgveda.

In the Ṛgveda Mātā is regarded as a symbol of the Vedi. In a verse of the Ṛgveda this vedi is said to be the farthest limit of the earth. In the first verse some questions are asked and in the second verse the same questions are answered. The Verses follow thus:
"I ask about the earth's farthest limit. Where is the centre of the world, I ask thee."

I ask thee of the Stallion's seed prolific. I ask of the highest heaven, where speech abideth."133

The answer is --

"This altar (Vedi) is the farthest limit of the earth. The yajna is the centre of the universe.

Soma is the prolific seed of the horse. Brahma is the highest heaven where the Vāk abideth. "134

Commenting on this verse Dr. S. D. Satwalekar observes -

"Prthivi is a symbol of Mata or the mother. This (vedi or yoni) or the organ which produces a child is the farthest limit of the motherhood. There is nothing greater than the motherhood. Therefore motherhood is the last limit, the communion of male and female is a yajna, which is the centre of the creation. In the absence of this communion the creation will come to a dead stop. Soma or the child is the prolific seed. For the child is a proof of the strength of the father. He, whose seed is weak, cannot produce a child. This soul is the place wherefrom the Vāk appears."135

In later literature also the mother is regarded as the highest. She is even greater than the earth.136 For the earth can be measured out in miles, according to the modern science earth's diameter is of 8,000 miles and its circumference is of 25,000 miles, but the limits of the mother cannot be measured out in the terms of miles,
it is measureless. A female is called mata for she protects the
babe well by covering that in her "embryo. Embryo is the place, where
a babe is enveloped well, and this envelop or Avarana is the thing
which keeps the babe quite protected. This Avarana is the cause of
the producing a child. Everything remains in mother's womb. "All
the Divine and earthly powers of the cosmos and of the creator
are in the mother's womb. Whether it is a womb of a tiny mosquito
or of the mighty elephant. No babe or incarnation of Agni can be
produced unless all the energies that have their primeval source in
Prajapati, combine into the embryonic processing of the life principle.
Therefore there is no measure of boundless nature of the mother's
womb." In the same way the whole universe lies in the embryo
of Prajapati, which he covers well. He is Avaraka and the universe
is Āvārya.

Theory of Sarma:-

Along with the Avaranaavāda the Rsi of the Rgveda presents the
theory of Sarma. Sarma in sanskrit actually means a shelter.
Shelter means protection. A man finds shelter in perfect protection
only. In Sanskrit a-home also is termed as Sarma, for it gives
shelter to the dwellers by protecting them. Therefore in Nasadiya
Sūkta (these words are used as synonymous, for the protection of a
thing cannot be there unless it is well covered. In the womb of a
mother also the babe remains well covered hence well protected. This
brings us to understand, why Sarma has travelled in the Brāhmaṇic
literature as Carma. Carma (the skin) is the best means to
protect the body. The skin is spreaded all over the body and it
covers the body well, therefore, the body is well protected. Among the men it is called carma and among the gods it is called sarma. Therefore the Rsi of Nāsadāya sūkta has these words as identical and asked "What was the cover and what was šarma?" (Kimāverivah kuhe kasya šarman).

This Āvarana was something indescribable. One cannot describe the exact nature of this Āvarana. In the second verse the cover or the Āvarana is described to be in the form of the mist and in the third verse it is stated to exist in the form of Tamah, and in the first it is termed as deep Ambha. This Ambha has been the source of the origin of a new theory of Ambhovāda.

(6) Ambhovāda :-

This has been a principle theory of the Rgvedic cosmology. The word Ambha is variously termed in the vedic literature. In Jaimini yopanisad we read- "In the beginning there existed the sālīla." Also Satapatha Brahmana observes- "Prajāpati desired and He created first Brahma and then He created the Āpah. Āpah envelops all that exists in the universe. As it pervades or covers the whole universe, hence it is called Āpah." 140

This Āpah of the Rgveda corresponds to the nebulae of the modern science. According to the modern science the process of creation starts from Āpah or nebulae, which is actually a form of gas. From this gas the electrons are formed, and so on till we have gross objects.

Narāḥ or Nāraḥ :-

Āpah is actually a state of the stasis, for āpah is said to be
without movement. Apah, Nārāh and Nārāh are more or less synonymous words. Regarding Nārāh or Nārāh we read in Vayupurāṇa -

"the word "Āram" stands for speed and the root "Āra" means variety and swiftness." In the beginning the apah were in the state of Ekārṇava therefore there was no flow in it. In the rivers there are successive currents. In other words, a river is actually nothing but an influx of successive currents, one current slips away the other current takes the former's place and this influx keeps the flow intact and thus the river is seen flowing continuously, but in a pond or a lake the water remains without flow, it is motionless, there is no influx of the currents. This state is the Ekārṇava state. In this state there is no movement in the waters, therefore the Apah are called Nārāh.

These Apah were in concrete or solid form or we may say, in gaseous form. There was no quality of a liquid in these Apah, but later on liquidity entered into them and then the Apah began to flow. In Satapatha Brāhmaṇa we read a story- "The head of Prajāpati was cut off and therefrom the liquid, which flowed out from the head, entered into Apah and since then the Apah began to flow." This theory is supported by the author of Mahābhārata too we read:

"From that benevolent God the Rasa or the liquid was produced and that liquid being mixed with apah made them flow." These Apah are the root or original source of the creation. In Taittiriya Brahmaṇa also these Apah are said to be existed in the form of vapour or mist or we may say, in the form of gas.
From this gas the creation started. In Taittiriya Brahma the process of the creation is related as following:

"At first i.e. in the state prior to the gross creation, there existed all around a kind of vapour or mist, from that there appeared the fire, from fire jyoti, from jyoti the Arcis and then Marici and udara then these udaras gathered up like the clouds, which later on became samudra and that samudra or salila was Apah." 145

Here Apah stands for the gross creation and is the same as jala of Satapatha Brahma and Samudra Aranya of the Aghamarsana hymn of the Rgveda. This is a state of a very later stage.

In Nasadiya Sukta in the first verse the poet asserts the existence of all and in the third verse he asserts Tamas to be existed there. In the same way the Rsi of Nasadiya Sukta also refutes the existence of Apah, while in the Upanisads we find frequent descriptions of Apah as the first existent. How these mutual antagonistic statements be compromised, is a question. But this question also is successfully answered by the seers. The first verse of Nasadiya Sukta describes a state which prevailed at the time prior to creation, while the Upanisadic statements describe the state when there appeared srisra or a desire to create the universe in the mind of Prajapati.

If once agree with the theory of creation, we will have to agree with the theory of dissolution too. Creation after dissolution and dissolution after creation is inevitable and unavoidable. The cycle of creation and destruction always is going on. So when the Rgvedic
Rishi goes on refuting the existence of all the entities, it is a state prior to the creation, when there existed only one Supreme Being and when the Upanisadic seers observed that "The salila existed in the beginning, or Ambha or Āpah prevailed in the beginning," they meant by it the state when Prajāpati, the single existing entity, desired to produce the creation.

The description, at first hand, about the creation is found in the Ahamarsana hymn of the Rigveda, where a pair of Rta and Satya is stated to have been produced by Prajāpati by performing Abhiddha Tapas. The word "Tapas" used in the hymn had been a subject of various interpretations of various scholars. For Griffith it means "The Pervour". Prof. Wilson, as Sayana, translates it as "Austerity" meaning the contemplation of the things that were to be created. Prof. M. Bernouf has shown how warmth was regarded by the Aryas as the principle explaining movement, life and thought. Here, Prof. Bernouf is right in calling Tapas as movement or life, for Tapas and Gati are used as identical.

And where there is action, the warmth is inevitable there. Warmth is a product of action or movement and warmth means to reveal Tejas, and where there is Tejas, there water also is inevitable. When a man works hard, water appears out from his body in the form of perspiration. In the same fashion when Supreme Being performed Tapas, it produced warmth and as a result of that there flowed the water from his body, and this was samudra Arnav a flowing ocean of water. This state of Samudra is not Ukārnava state without motion; this, on the contrary, it was Arnav or with motion. This was full of currents. But before it there prevailed a ocean without motion which state is termed as "Ukārnavavidhi" in later Purānas.
The concept of Ambha may be traced in later Puranas also. In Puranas the concept of the one ocean in the beginning is regarded as a part of the creation theory. This Ekārṇava in the Rigvedic terminology is called as Brhati Apeh and in Puranas as Salīla\textsuperscript{147} Mahārnava, Ekārṇava, Agādha and Stabdha salīla\textsuperscript{148} or unfathomed motionless water. It is also termed as yugānta toya i.e. the waters at the time of dissolution.\textsuperscript{149} Giving an exact description of the time of dissolution Harivamśa says -

"At the time of dissolution everything was covered by mist or darkness and only the single ocean was being visualised. Everything was in its unmanifested form and no sentient being existed there."\textsuperscript{150}

In Puranas we read about Viṣṇu as sleeping on sēsa. Seṣa and Viṣṇu are correlative terms. Viṣṇu is that aspect of the Divine power, which is comprehended in the created cosmos and thus made finite, and that which remains beyond it is truly called sēsa. Thus Viṣṇu is relative and sēsa is absolute. Viṣṇu is finite and sēsa is infinite. The relationship between the relative and the absolute aspects of divinity is expressed as "Viṣṇu resting or sleeping on sēsa the Ananta or the Infinite one. This is cogent and iconography formula of "Seṣaśayi Viṣṇu.\textsuperscript{151}

The place where Viṣṇu abides is Kṣirasāgara. Puranas tell us about the churning of the Kṣirasāgara by the gods and demons and thus obtaining Amṛta and Haiṭhāla. This story also presents the same theory of creation symbolically. Kṣirasāgara in the Purāṇa corresponds to the Rigvedic Salīla and Viṣṇu who had adopted a form of
of tortoise to support Meru the churnar is Prāna (Prāno vai kūrmah). Prāna is the substratum of all things. The gods and demons correspond to the powers of Prajāpati, which were born of the desire of Prajāpati. Amṛta and Vīśa are respectively the immortality and mortality.

The churning of the ocean is in fact the agitation in the Salīla. This agitation is in the state of equilibrium of the three gunas of Prakṛti. It is Prajāpati's desire, which brings an agitation in the state of equilibrium of the three gunas, due to this agitation in the gunas the creation starts. The act of agitation is variously termed as Guna Vaiśamya, Jāgaraṇa, Spandana, Ksobha etc. This Jāgaraṇa is as the same as of awaking of Nārāyana in the Purāṇas. The process of creation is described in Ṛgempurāṇa as following:-

"Prañāna and Purusa exist with equal friendship and in Prañāna there exist Sattva, Rajas and Tamas in a state of equilibrium. The state of equilibrium is dissolution and an agitation among them is creation. The agitation was caused by God." 152

In Devī Bhāgavata also we read about yoganidrā entering into Nārāyana and making Him unconscious and then the power of Vāk ejecting yoganidrā and thus awaking Nārāyana, who causes a disturbance in Keśirasāgar. 153

This Keśirasāgar of the Purāṇas corresponds to the Ṛgvedic Salīla ocean, Varuṇa is said to be the presiding deity of the ocean. He is called as Āpāṃ nidhi i.e. the lord of waters. From these Āpāṃ is produced Samvatsara and Aḥorātra the time, day and night. Aḥorātra represent the sun and the moon, for in absence of the sun there cannot
be a knowledge of time. The sun in the Rigvedic terminology is a form of Agni or Fire, therefore Agni is called as "Apāmnāyat", the child of water. At one place in the Rigveda a question is asked.

"What was the germ primeval, which the water received, where all the gods were seen together." 154

The answer is -

"Agni is the primeval germ, which the waters have received. Agni is told as Apām garbhah and has its abode in the waters. Entering into waters Agni again springs from it, therefore Agni is called as water's child. 155 It is said to be first born 156 Rta used in the verse, is the same as Salīla used in Nāsadiya sukta.

According to the above sukta every thing was concealed in formless Salīla. 157 Because of its quality of formlessness and indiscrimination it is called as unfathomed water. 158 The cosmos is an outcome of these waters fashioned by a cow. 159 From this primeval ocean flows out the sea of cosmos. 160 These primeval waters are called as Brhati āpah which embryo lies the whole creation. 161 The creation was in the form of the fire, which remained concealed in the āpah. This fire in the Rigveda is termed as Hiranyagarbha, which gives birth to the Theory of Hiranyagarbha or Hiranyagarbha Vidya.

The Concept of Hiranyagarbha:

Agni and Hiranyagarbha are used as identical terms in the Rigveda. It is also apām napat. When -

"The powerful divinity deposited His seed in the waters and they were
The child of Apah is called Agni or Hiranyagarbha. In its womb there lies the whole creation. Therefore it is called Bhuvanasya garbha. In Vayupurana also we read:

"With the communion of Purusa and Avyakta, Mahat etc. are born and Mahat produces the egg."

As the bubbles are produced in the water, so there was born the egg.

The egg is described as an abode, where all the gods gather. We read in the Rgveda:

"The waters, that received that germ primeval, wherein the gods were gathered all together."

It rested set upon the unborn's navel, that One wherein abide all the Bhuvanas. According to Vayupurana the unborn is the same as Hiranyagarbha.

In another verse we read about the waters producing Agni, the verse follows thus:

"What time the nightly waters come, containing the universal germ, producing Agni."

Thence sprang the God's one spirit into being, what God shall we adore with our oblation?"
In Vaisēṣika sutra also there is a mention of a linga to have sprung up.

This apamnāpa or the child of the waters, i.e. Hiranyagarbha was the first existent, about which the author of Satapatha Br. also observes thus:

"In the beginning there existed Āpah, they desired how shall we be many. They made penance, by their penance these sprang Hiranya-

As a matter of fact Hiranyagarbha is the spirit of God. It is His power, by which He creates the universe, one can find this Ṛgvedic statement very close to the Biblical statement, where it reads, "And darkness was upon the face of the deep. And the spirit of God moved upon the face of the waters."

Griffith takes Āpah to be the golden germ or the source of golden light i.e. The sun, God. For Prof. Wallis—"Hiranyagarbha is the great power of the universe from which all other powers and existences divine and earthly are derived. A conception which is the nearest approach to the later mystical conception of Brahma, the creator of the world."

Hiranyagarbha divided:

After the period of one year there appeared Prajāpati, He saw Hiranyagarbha floating on the surface and he broke it into two halves."
According to the Manusmrti Syayambhū Prajāpāti broke the egg with the help of His intellect and in Vayupurāṇa it is said to have been broken by vayu.

In the Egyptian Mythology also a similar idea is presented. Here it is said, "The God of the air—She—separating her sister sky, from his brother the earth."  

In Chaṇḍogyā there is a description of two halves of an egg. One is silvery and the other is golden. Further it explains—Silvery half is Prthivi and the golden half is dyauh or heaven. In the silvery half the elements of water are more and in the golden half the element of tejas is more. The golden half is termed as Martanda in the Rgveda.

Hiranyagarbha as Martanda.

Dākaśayāṇi sūkta of the Rgveda also deals with the cosmology. In a verse of the sūkta Sūrya is stated to be a product of Samudra. The verse reads—

When ye gods, like yatīs ye cause all existing things to grow.

Then ye brought Sūrya forward who was lying hidden in the sea.

According to Prof. Wallis "the two verses 6 and 7 (of Dākaśayāṇi-sūkta) are interesting in containing an independent story of the origin of the world. The gods are said to have kicked up in danding the atoms which formed the earth."  

In the Rgvedic terminology the Sūrya and dyauh are used as identical
and Dyauh, being one half of Hiranyagarbha, points towards the Surya as to be identical with Hiranyagarbha. Surya is also called Martanda.

In Dakṣāyani Sukta Aditi is stated to be mother of the gods, who gave birth to the eight sons and with seven sons she went to meet the gods, but she cast away her eight son Martanda 179. The seven gods described here constitute together the active energising principles of the life, mind and matter. These gods correspond to Mahat, Ahamkāra and five subtle elements or Pancha Tanmātrā of the Śamkhya system. These also correspond to the seven prāṇas of the Upanisads and seven Vāsus of Purāṇas. The eighth son Martanda is dormant, when thrown outside the bound of time. When Aditi unites Martanda with the cycle of birth and death 180, Rgvedic Martanda is represented as the wheel of time in the later literature. The Martanda which was thrown away is revivified as the yonder son or Hiranyagarbha. Hiranyagarbha is surya—the womb of the great mother goddess Aditi.

Thus Hiranyagarbha is actually a unit of life. It is the first origin in the process of the creation and according to the Ṛgveda Purāṇa later on it produces Budhi, Ahamkāra and Pancha Tanmātrā, from which the gross universe springs up 181.

Thus according to the Rgvedic theory of cosmology “Salila” is regarded as the first cause of the gross creation, where from Hiranyagarbha is produced and there from the whole universe. The whole theory as stated above, is explained under the caption of ‘Ambhovāda’ in the Nasadiya Sukta of the Ṛgveda.

Thus 9 in the theory of Ambhovāda we may see the origin of the
of evolution. The Theory of evolution of the creation is presented in the so many verses of the Rgveda. The Ahamarshana Sukta (X.190) a few verses of the Purusa Sukta and Asyavamiya Sukta (1.164 presented the Rgvedic Theory of evolution. In the Ahamarshana hymn, the Rsi gives a description of a pair of Rta and Satya which sprang up from the severe Tapas of the ultimate reality. Then there appeared Ratri. Ratri is a word, which denotes darkness, this Ratri or darkness is the same as Tamah of Nasadiya Sukta and primeval gas of the modern physical science, then appears the samudra Arhava.

This Samudra Arhava is the form of the Nar or the ultimate matter which had a concrete form, so far the matter was unmanifested it remained as a power but after manifestation it became visible and at that time it was called Samudra Arhava. This Samudra Arhava was followed by Samvatsara and Aharatra, here Samvatsara and Aharatra are not the divisions of time, for up to that time the sun had not come into existence and in absence of the sun the time factor cannot be divided, therefore here the Samvatsara and Aharatra denote the time factor in general. Then there appeared the sun and the moon. Then the movement of the sun and the moon caused the division of the time into the form the day and night, month and year and the sun caused a division of the lokas. Before the sun's existence there was no division of the lokas as such but after the appearance of the sun the lokas were divided into Prthivi, Mid-region and Dyu. Thus all the lokas were created.

In the Asyavamiya Sukta we come across a few verses in which a description is made about the cow virat i.e. the universal mother.
The verse reads -

"Gauri, fashioning waters has lowered or measured out, she, the one-footed, two-footed, four-footed, eight-footed also becoming nine-footed.\textsuperscript{182}

Here Gauri or the ultimate Reality is stated to be one-footed, two-footed, four-footed, eight-footed and nine-footed. This is a gradual evolution of the creation or we may say it a process of transformation of being into becoming.

Gauri as Ekapadi:-

Pada means motion or movement, therefore here ekapadi denotes undivided motion. Movement requires two feet or two wheels, one cannot move having only one foot therefore ekapadi is an indication of undivided motion or motionless state. This Gauri ekapadi is the same as Aja ekapadi,\textsuperscript{183} i.e. unborn Aja, about this motionless entity is the transcendental Reality.

Dvipadi:-

This Aja ekapadi for the cause of the creation becomes divided, the unborn aja becomes Ardham Ardham. Between these two Ardhas or halves one is transcendental and with the second half he creates the universe.\textsuperscript{184} With his half Indra creates Dyu and Prthivi.\textsuperscript{185} Thus when the Reality is divided into two halves, Gauri is called Dwipadi or with two feet.

Catuspadai:-

This Dwipadi Gauri later on becomes catuspadai- four-footed.
Four footed Gauri is a symbol of catuṣṭarī Brahma or catuṣṭat puruṣa, about which the Raṣi or Puruṣa Sukta says:

"Three feet of Puruṣa are transcendental and with one foot is born in the universe." This is not a correct rendering of the text.

These four feet of Gauri cover the transcendental as well as the empirical world.

Aṣṭāṇi:-

Gauri or the Reality is later on with eight feet. Eight feet are the symbols of eight vasus. Virāj protects these eight vasus, therefore in the Rgveda she is called as Vasupatni. These eight vasus are Prthivi, Āp, Tej, Vāyu, Ākāśa, Sūrya, Candra and Nakṣatra, these are called vasus as they make the being inhabitate and live in the universe. These eight vasus are symbolised as Aṣṭāṇi of Virāj or the Reality.

Navapadi:-

Nava meaning nine is the highest numerical in the series. Sayana interprets this word as eight quarters of spaces with the sun as the ninth. For Ātmanananda it is eight manifest forms with the unmanifest form as the ninth, the last form is beyond all attributes.

Thus is stated the theory of evolution in the Asyaśañmiya Sukta of the Rgveda. To compare the Rgvedic theory of evolution with the Sāmkhya Theory of evolution we may say that the Dvipadi Virāj of the Rgveda represents the two elements of Sāmkhya i.e., Prakṛti and
Mahat. Catuspadi viraj represents Prakrti, Mahat, Ahamkaras and Manas. Aṣṭāpadi viraj symbolises three internal sense organs along with five subtle elements and Navapadi viraj symbolises Prakrti, Mahat, Ahamkar, Manas and five subtle elements. Thus from the single virāt or ekapadi Gau first of all arises Mahat, then Ahamkāra, then Manas and then pānca tammātra and these tammātras bring the five gross elements into existence, which are the gross cause of the empirical world.

In the Purusa Sukta also the theory of evolution is presented. There the ultimate Reality is termed Yajña. Here this Yajña is stated to be the original cause of the creation, from which all beings and planets arise, the verses read:

"From that Yajña were born the animals of mid-region i.e. the birds, wild and tamed.

From that were born the horses and the animals having teeth on both sides. From that the cows sprang up and from that the goats.

From its thigh the moon was born, from its eye the Sūrya.

From its mouth Indra and Agni were born and from its Prāṇa the mind.

From its navel the mid-region came into existence and from its head the dyu.

From its feet the earth arose and from its ears the quarters and thus all the loka were born."

The Yajña poured Ājya and therefrom the universe along with the animals sprang up. In the vedic terminology Ājya is ghṛta and ghṛta
is vīrya or the semen virītā, so when the yajña or the ultimate being poured the ājya or gṛhṭa or virya into his female companion, the beings sprang up along with the planets to live upon them.

Thus the theory of evolution of the creation is described in the Rgveda.

The second foot of the 9th verse of Dākṣayani Śūkta (X.72) where the mother Aditi is described to have united Martanda with the cycle of birth and death, points towards a theory which has developed in the Rgveda as Amṛtaka Mṛtyuvaśa.

(7) Amṛta-Mṛtyuvaśa:

Amṛta-Mṛtyu are two aspects of the creation and both are indispensable. Amṛta means immortality and Mṛtyu means mortality or death. Amṛta means those who are not dead and Mṛtyu means those who are dead. Both of these meanings are presented by Sayana in his commentary of the Rgveda and Taittirīya Samhitā respectively.

Immortality and mortality are mutually dependent. There cannot be mortality without immortality and vice versa. Immortality is a privative word which contains in itself the meaning of the absence of mortality. In the Purāṇas immortality and light are identical. Similarly they have used mortality and darkness as identical. Immortality and light are Rta or satya and mortality or darkness is Amṛta or false.189 Also says the Atharvavedic Rṣi -

"The darkness is gone far away from you and the light is all around, we take you away from death."190
Commenting on this verse Dr. S.D. Satwalekar writes—"Man's life is a life of light. Around a man there is a circle of light and at the time when a man approaches the death, the round of light becomes gradually smaller and smaller and when the light totally disappears, the man dies. Thus Mrtyu is an act of a covering of the darkness on the soul.

According to Shri S.R. Rajawade, Mrtyu and Amrta respectively correspond to asat and sat. Therefore in the first verse of the Nasadigya Sukta the poet has refuted the existence of asat and sat and in the second verse of the same Sukta he refutes the existence of Mrtyu and Amrta. The Raja says—"At that time neither there existed Mrtyu nor Amrta."

Asat-Sat and Mrtyu Amrta are mutually dependent. Asadbhāva is a complementary of Mrtyu and Sadbhāva of Amrta. Thus, "Mrtyu includes Asat, and Amrta includes sat. Thus Amrta is opposed to Asat. Whatever is Asat cannot be immortal and whatever is sat cannot be mortal."

This is exactly what is said in the Gītā too. The concept of Amrta and Mrtyu is termed as Sasana and Anasana in the Purusa Sukta. Sasana means one who eats and anasana means one who does not. Mrtyu is said to be the greatest eater. Nothing can escape from its grasp. Everything in this world is subjected to the god of death. But Amrta is a non-eater. It makes a man immortal.

In the Atharvaveda it is stated that when tvāṣṭṭā (the creator) created the mortal home i.e. the human body, all the gods entered into it along with all elements. Among them were included the mortality
The gross body is mortal and subject to death and decay, while Purusa, who resides in the body, is immortal. Thus mortality and immortality both reside in Mṛtyu never gets satisfied. Its asana or the desire of consuming is never quenched therefore Mṛtyu is called Asana or the great eater. But Prāna or the Vital force cannot be assimilated by Mṛtyu. Therefore the Vital force is called as Amṛta. Preservance of Prāna is attainment of Amṛta.

As we attain Amṛta, so Mṛtyu goes away, this is why Satapatha asks the men to remove Mṛtyu by Amṛta. Amṛta is movement, Mṛtyu is stasis or we may say that Amṛta lies in movement and Mṛtyu lies in stasis. Motionless state of anything means the death of that thing. In the Vedic terminology Devas represent the immortality and Bhūtas the mortality. Divinity leads to Amṛta or immortality. Immortality is Divinity and mortality is humanity. (Satyam vai devaḥ Amṛtaḥ Manusyāḥ)

Agni dwells in both. "From Mṛtyu there sprang up the Bhūtas and from Amṛta appeared Devas and Agni entered in both of them." Agni is regarded a Supreme deity in the Rgveda. It is the fountain head of Amṛta. It is Amṛta among the mortal human beings. It is the deathless light among those, who are bound to die. It is the everlasting protector among those who are destined to perish.

Devāgni represents the sun and Bhūtāgni represents the earth. As sun, the Agni is the life force of the organism. It is called as Ātma of all that moves and that moves not. In absence of the sunlight nothing can survive on the earth. Therefore the sun is called Mārtanda i.e. an egg of Martya. An egg is a symbol of life principle which appeared for the first time from Hiranyagarbha. Agni in the
form of Sūrya gives the life and thus make the mortal beings immortal.

Amṛta and Mṛtyu both of them are relative terms. There cannot be Mṛtyu unless there is creation and there cannot be Amṛta in absence of Mṛtyu. Thus for the concept of Amṛta and Mṛtyu also the creation is indispensable, so when we read that there was no creation at all in the beginning at the same time we come to understand that Amṛta and Mṛtyu also were not present there. Therefore the poet of Nasadiya hymns says - "There existed neither Mṛtyu nor Amṛta (Na Mṛtyurāsit Amrtaḥ na tarhi).

Thus through the seven principles, the Rṣi of Nasadiya Sūkta goes on simply ascertaining that there was neither sat, nor asat, nor Rajas, nor Vāyu, nor Apara, nor Amṛta nor Mṛtya. This description may confuse a reader and the reader may consider of nihilism, the only element prevailing there at that time. But it would be false or incorrect to think so, for in the second foot of the second verse of the same hymn, the poet refers to an entity, which was existing and breathing by its own power. Apart from it there was nothing whatsoever. In the third verse of the same hymn there is a reference of Tapas which was performed by that single unborn entity. This Tapas was in the form of Ḥekaṇa or the desire to be many, which produced Kāma in the entity. This kāma or desire to create was the first thing to appear in the process of the creation. It was the semen virile of the mind of Prajāpati, which he inserted into Virāj. This kāma was the primeval seed and germ of the spirit, which was the origin of the creation, from it the universe was evolved.
Thus the Nasadiya hymn does not go simply refuting or merely recounting the contents, on the contrary solid contributions to the theory of cosmology of the Rgveda. From the study of the Sūktas one may draw the following conclusions.

1. There existed in the beginning the ultimate cause of the creation termed as tat (tat evam). This tat is explained in Brahma-vākyā i.e. tattvanam of the vedānta very extensively. Tat represents the unborn Being and opposed to that Tat or idam represents the creation.

2. The single unborn entity also was beyond, the dual principle or Dvandva, therefore Shri S. R. Rajawade calls it as Nirdvandva. Apart from there was nothing.

3. The entity also which existed in the beginning was breathing by its own power, for there was no air as such outwards.

4. Everywhere there was darkness therefore everything was formless. Then appeared the warmth. This warmth was a result of the Tapa performed by Prajāpati.

5. Prajāpati, due to the warmth of the tapas, got perspired and his sweat flowed out in the form of waters. On these waters there was seen Hiranyagarbha floating.

6. Hiranyagarbha later on divided into two parts forming dyauh and Prthivi, which were regarded as the father and mother of the creation.
7. After the appearance of the principle of father and mother there arose desire or kāmah or sexual feeling. As a result of this sexual feeling there was a communion of male and female, which created Prajā and thus the gross creation came into existence.

Thus even the concept of the cosmology and cosmogony of the Rgveda are based on metaphysical as its basis. The metaphysical conception of Brahma is at the root of every conception which is traceable in the Rgveda.

In this way in the development of the thought of the Rgvedic cosmology and cosmogony, Hīranyagarbha sukta, Dākṣāyani sukta, R̄tam ca satyan ca sukta and Āśādīya sukta make the solid contributions and present the profound theories regarding the ancient cosmological formulations, which go side by side with the modern scientific theories.