CHAPTER: V
MINOR GODS
NATURALISTIC INTERPRETATIONS

SARASVATĪ

Sarasvatī, the Goddess of the terrestrial region has three hymns of the Rig Veda and several detached verses, dedicated to her. Sarasvatī, an iron fort, flows seawards with fertile floods, a stream surpassing all other waters in greatness. She alone of rivers appeared pure, flowing downwards from the mountains, from the celestial ocean (RV.VII.95.1, 2). She is distinguished by the greatest among the great, she is the most active among the actives and is implored not to withhold her milk (RV.VI.61.13). She is the best of mothers, of rivers and of goddess (RV.II.41.16). She is designated as ‘pāviravī’, an epithet which may mean ‘daughter of lightning’, and is said to be the wife of a hero probably (sarasvat). She occupies the terrestrial regions and the extensive atmospheric space and occupies three abodes (RV.VI.61.11, 12). Once she is designated as asuryā or divine (RV.VII.96.1).

1 RV.VII.95.1:
pra kṣodāṣa dhāyasā sasra esā sarasvatī dharaṇamāyasipūh,
pravāvadhānā rathyeva yāti viśvā apo mahinā sindhuranyāh ∥

2 RV.VII.95.2:
ekāchetat sarasvatī nadināṁ sūchiryatī giribhya ā samudrāt |
rāyaschetantī bhuvanasya bhurerghṛtam payo duduhe nāhuṣāya ∥

3 RV.VI.61.13:
pra yā mahināśu chekite dyumnebhiranyā āpaśāmapastmā |
ratā iva vrhati vibhvan kropastutayā chikituṣā sarasvatī ∥

4 RV.II.41.16:
amvitatame nadiṭame devatame sarasvatī |
aprasastā iva smasi prasāstimanva naskṛdhi ∥
She has the qualities of a purifier (RV.I.3.10). She is besought to come ‘swelling with streams’ (RV.VI.52.6) and in the company of the waters, the bestowers of wealth, progeny and immortality, to grant vitality (RV.X.30.12). She bestows vitality and offspring (RV.II.41.17) and is in the companionship of deities who assist procreation (RV.X.184.2).

Frequently she is said to bestow wealth, plenty and nourishment (RV.VII.95.2; VIII.21.17; IX.67.32; X.17.8,9) and on several occasions has received the epithet subhaga, ‘bountiful’ (RV.I.89.3; VII.95.4,6; VIII.21.17). As a mother she grants reputation to the unrenowned (RV.II.41.16).

Sarasvatī is often worshipped along with other deities. In addition to Pūṣan and Indra she is specifically associated with the Maruts (RV.III.54.13; VII.9.5; 39.5) and is considered to be accompanied by them (RV.II.30.8) or to possess them as her friends (RV.VII.96.2). In one particular instance in RV she is associated with the Aśvins. When the latter assisted Indra, Sarasvatī is said to have refreshed him (RV.X.131.5).

Sarasvatī has a male correlative entitled Sarasvat, who after the praises of the river Goddess have been sung in three verses of one hymn (RV.VII.96), is invoked in the next three by worshippers desiring wives and offspring, protection and plenty. Here his fertilizing waters and even his exuberant breast are referred to. In a different passage (RV.I.164.52), Sarasvat, here apparently a name of the bird Agni is spoken of as refreshing with rain.

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5 RV.I.3.10:

pāvakā na sarasvatī vājebhirvajiniśvati
yajñām vāstu dhiyavasuḥ ||

6 RV.X.30.12:

āpo revatih kṣayathah hi vasvāḥ krutum cha bhadrāṁ vibhṛthāṁtam cha
rāyaścha stha spatasya patnīḥ sarasvatī tadgmate vayo dhāt ||
VISVAKARMAŃ

The name of the Vedic God Visvakarman occurs only five times in the Rig Veda and always in the tenth book. Two complete hymns (RV.X.81, 82) are dedicated to his praise. The word, also appears as an attribute on one occasion of Indra and in the other of the Sun as the ‘all-creating’. It is not uncommon as an adjective in the later Vedas, where it also appears as an attribute of Prajāpati (VS. 12.61). A couple of hymns of the Rig Veda describe Visvakarman in this manner. He is all-seeing, possessing eyes, as well as a face, arms and feet on every side. He is also provided with wings. He is a lord of speech (Vācaspati), swift as thought, beneficent, the source of all prosperity. He knows all locations and beings and he alone gives their names to the Gods. He is a seer, a priest, our father. He is wise and energetic, the highest apparition (parama saṁdrk). He is an establisher (dhātr) and a disposer (Vidhātr), having created the earth and disclosed the sky.

It seems likely that the word was initially associated as an epithet, primarily to the Sun-God, however in the subsequent Rig Vedic period became one of the almost synonymous names attributed to the One God(RV.X.81.3) the conception of whom was then being tentatively evolved and who as Visvakarman was owing to the name, primarily thought of in his architechttonic aspect. In the Brāhmaṇas Visvakarman is expressly identified with the creator Prajāpati (SB.8,2,1,10;3,11). In post vedic times he was conceived as the artificer of the Gods.

7.RV.X. 81. 3 : 
viśvataḥchaksuruta viśvatomukho viśvatovāhursta viśvataspat ।
saṁ vāhubhyāṁ dhamati saṁ paratraidyāvabhumi janayandeva ekaḥ ॥
Viśvākarmān is the maker of all. He is sagacious, mighty, creator, disposer and the most supreme beholder of beings. He is of penetrating mind. The objects of their desire rejoice together with food, where beyond the seven seers, they declare only one to exist.

In relation to the soul Viśvākarmān is of piercing mind, all pervading, creator and disposer and the extreme manifester of the senses. The objects of devotion of senses i.e. objects desired or sought after or approached or thought about or aimed at. In the soul the senses become one. This expounds the course of life of the soul. “Viśvākarmān, the son of “Bhuvana”, sacrificed all beings in a universal sacrifice.

BARHIH

Barhiḥ receives its name from the trait of growing with much speed. In a nutshell Barhiḥ is familiar as grass. The grass in the eastward side is strewn at dawn, during the initial time period of the day, with injunctions in order to encompass this earth. He scatters it farther and farther to form the most luxuriant and most comfortable seat for the Gods and Aditi. It is spread and scattered to a great extent. The Gods rest in it or it is to be resorted to.

VISNU

Viṣṇu is a celestial God or dyusthāna devatā. He is celebrated in not more than five whole hymns and his name occurs only about 100 times altogether in the Rig Veda. The only anthropomorphic traits of Viṣṇu are the frequently mentioned strides which he takes and his being a youth vast in body, who is in no longer a child (RV.I.155.6).
The essential feature of his character is that he takes three strides, which are referred to about a dozen times. His epithets urugāya, ‘wide-going’ and urukrama, ‘wide-striding’, which also occur about a dozen times, allude to the same action. With these three steps Viṣṇu is described as traversing the earth or the terrestrial spaces. Two of the steps or spaces are visible to men, but the third or highest step is beyond the flight of birds or mortal ken (RV. I. 155.5; VII. 99.2). The highest step of Viṣṇu is seen by the liberal like an eye fixed in heaven (RV. I. 22.20). It is his dear abode, where pious men rejoice and where there is a well of honey (RV. I. 154.5) and where the Gods rejoice (RV. VIII. 29.7). This highest step shines down brightly and is the dwelling of Indra and Viṣṇu, where are the many-horned swiftly moving cows (probably clouds), and which the singer desires to attain (RV. I. 154.6). Within these three footsteps all beings dwell (RV. I. 154.2) and they are full of honey (RV. I. 154.4), probably because the third and most important is full of it. Viṣṇu guards the highest abode (pāthas), which implies his favourite dwelling-place (RV. III. 55.10) and is elsewhere expressly stated to be so (RV. I. 154.5). In another passage (RV. VII. 100.5) Viṣṇu is less definitely said to dwell far from this space. He is once spoken of (RV. I. 156.5) as having three abodes, triṣadhashta, an epithet primarily appropriate to Agni.

The idea of motion is characteristic of Viṣṇu is shown by other expressions besides the three steps. The epithets ‘wide-going’ and ‘wide-striding’ are almost entirely limited to Viṣṇu, as well as the verb vi-kram.

8. RV. I. 156. 5:
āyo vivāya sachathāya daivya indrāya viṣṇuh sukṛte sukṛttarah
vedhā ajinvatrīsadhastha āryamṛtasya bhāge yajamanāmabhajat
Visṇu is also swift eṣa or ‘swift-going’ evayā, evayāvan. In taking this three strides Visṇu observes laws (RV.I.22.18). Like other deities typical of regular recurrence (Agni, Soma, Sūrya, Uṣas), Visṇu is the ‘ancient germ of order’ and an ordainer, who (like Agni, Sūrya, Uṣas) is both ancient and recent (RV.I.156.2-4). Visṇu is in one passage (RV.I.155.6) described as setting in motion like a revolving wheel his 90 steeds (days) with their four names (seasons). This can hardly refer to anything but the solar year of 360 days.

Visṇu’s highest step, is conceived as his distinctive abode. The sun would naturally be thought of as stationary in the meridian rather than anywhere else. The epithets ‘mountain-dwelling’ (girikṣit) and ‘mountain-abiding’ (giristhā) are applied to Visṇu in the same hymn (RV.I.154.2,3); for in the next hymn (RV.I.155.1) Visṇu and Indra are conjointly called ‘the two undecivable ones, who have stood on the summit of the mountains, as it were with an unerring steed’. It is probably owing to such expression in the Rig Veda that Visṇu is later called ‘lord of mountains’.

The most prominent secondary characteristic of Visṇu is his friendship for Indra, with whom he is frequently allied in the fight with Vṛtra. This is indicated by the fact that one whole hymn (RV.VI.69) is dedicated to the two deities conjointly and that Indra’s name is coupled with that of Visṇu in the dual as often as with that of Soma, Visṇu is Indra’s intimate friend (RV.I.22.19). Visṇu accompanied by his friend opens the cow’s stall (RV.I.156.4). Visṇu is also invoked with Indra in various single verses (RV.IV.2.4; 55.4; VIII.10.2; X.66.4). When associated with Indra as a dual divinity, Visṇu shares Indra’s powers of drinking Soma (RV.VI.69) as well as his victories (RV.VII.99.4-6), Indra conversely participating in Visṇu’s power of striding (RV.VI.69.5; VII.99.6). To both conjointly is attributed the
action of creating the wide air and of spreading out the spaces (RV.VI.69.5) and of producing Sūrya, Uṣas and Agni (RV.VII.99.4).

Other traits of Viṣṇu are applicable to the gods in general. He is beneficent (RV.I.156.5), is innocuous and bountiful (RV.VIII.25.12), liberal (RV.VII.40.5), a guardian (RV.III.55.10), who is undeceivable (RV.I.22.18) and an innoxious and generous deliverer (RV.I.155.4). He alone sustains the threefold world, heaven and earth and all beings (RV.I.154.4). He fastened the world all about with pegs (RV.VII.99.3). He is an ordainer (RV.I.154.4).

**ILĀ**

Ilā, the name is derived and denotes ‘Eshana’, desire or ‘Eshanār sādhan’, for fulfillment of desire. This desire in essence is originated from ‘Agniśakti’, powers of ‘Agni. Hence human desires or celestial form is Ilā. Agni is a terrestrial God, the bestower of the desire for immortality. Hence the powers of Agni ‘Agniśakti’, Ilā is also terrestrial. Desire meditation is sacrifice, where we reverently present the cereals of the Gods or ‘Havyarupas’. Hence Ilā is also ‘Anna’ or Cereal. This ‘Anna’ in Rice-cakes is of crop form as soma having medicinal properties as ‘payas’ or ghee form as of animal origin or cow form. Hence Ilā as she denotes the earth, then also as of cow-form. From another view point Ilā is ‘Vāk’ or ‘Speech’. Summating all forms Ilā is terrestrial Agni’s that power (energy) which is liberated by ‘Devāhuti’ or reverential action or ‘Ātmāhuti’ and becomes prominent in men’s celestial questing desire form.
The Rig Veda contains little positive information of Samudra or ocean about its nature. The Rig Veda contains the following notions about the ocean:

1. Often mention is made – at times directly and at others as comparison of rivers that flow into the ocean.

2. It is Indra who dispatches the streams, the waters, to the ocean (RV.I.32.2;II.19.3;III.33.2) Vipās and Sutudrī; (RV.VIII.3.10; VIII.6.13) etc.

3. Samudra is the opposite of land RV.1.163.1.

4. In one passage the eastern and the western oceans are mentioned (RV.X.136.5).

5. Like heaven or earth, the ocean contains concealed treasures (RV.I.47.6;VII. 6.7;IX.97.44). It is immaterial if these verses refer only to pearls and other precious things of the ocean. But from other verses it becomes quite obvious that the poets have heard of the daring sailors who navigated the ocean for the sake of fame and wealth (RV.I.48.3;56.2;IV.55.6).

6. Samudra has the epithet arṇava (RV.I.19.7;X.58.5).

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9.RV.I. 32.2.

ahannahinḥ parvate śīrṣyānām tvastāsmai vajraṁ svanīyartatakṣa |
vāśrā iva dhenaḥ syandumāna anjaḥ samudrāmah jagmūrāpaḥ ||

10.RV.X.58.5 :

yatte samudrāmaṇavarī manō jagāma durakāmī |
tatta ā vartāyāmaśi-ha ksayāya jivase ||
In RV.VII 33.8. the epithet mahiman gabhira is treated as a distinctive characteristic of Samudra just as jyotih is regarded as that of Sūrya and prajava of Vata in the same verse. Mention is made of samudrasya dhanvan, the watery waste in RV.I.116.4 and of samudrasya viṣṭap, “the height of the ocean” or “surf ace” in RV.VIII.34.13; 97.5; IX.107.14. The ocean spreads out, prathate, RV.VIII.3.4; it ‘swells’, pinvate, RV.VIII.12.5.

In the RV, Samudra is elevated to the status of a God only quite by chance and that too without attaining any prominent straits. In few verses Samudra is invoked always in conjunction with a series of other Gods and that too without any special emphasis (RV.VI.50.14; VII.35.13; VIII.12.2; X.66.11).

In the RV, Varuna is never called samudrasya pati or rajan. It is only in the Brāhmaṇa literature that an isolated statements like samudre hy antar varuṇah (TS VI.6.3.4), samudra vai varuṇah (MS IV.7.8) are found. When he is drawn into an association with the ocean, the association is no closer than that of Indra or of the Maruts with the ocean as found in the verses (RV.VI.50.14; VII.35.13; X.66.11). Of all the verses that contain such notions, only one verse from book VIII is of some importance for the interpretation of Varuṇa as the God of the ocean (RV.VIII.69.12).

VĀTA

Vāta is not much different from Vāyu. Macdonell (p.81) describes the relation quite correctly thus: “Vāyu is chiefly the God and vāta the element.” There are rarely oblations prescribed for Vāta No sharp line of demarcation can be drawn between the appellative Vāta and the proper noun Vāyu.
For instance, just as Vāyu is the guardian of Soma (RV.X.85.5) so is Amṛta in Vāta’s house (RV.X.186.3). Like Vāyu, Vāta is also drawn by horses (RV.I.121.12; 174.5; IV.16.11).

Each of the two names of wind Vāyu and Vāta is used to express both the physical phenomenon and its divine personification. Vāta is invoked only in two short hymns (168 and 186) at the end of the tenth book of the Rig Veda. The names of both sometimes occur in the same verse (RV.VI.50.12; X.92.13). Vāta is only associated with Parjanya whose connection with the thunderstorm is much more vivid than that of Indra. Different sets of epithets are applied to the two wind-gods, those belonging to Vāta being chiefly expressive of the physical attributes of swiftness and violence.

Vāta, as the ordinary name of wind, is celebrated in a more concrete manner. His name is frequently connected with the root vā, to blow, from which it is derived. One of the hymns devoted to his praise (RV.X.168) describes him as follows. Shattering every thing and thundering, his din presses an; he goes along whirling up the dust of the earth; he wonders in the air on his paths; he does not rest even a day. First born, he is a friend of the waters; but the place of his birth is unknown. This deity wanders where he lists; one hears his roaring, but his form one does not see (RV.I.164.44). He is the breath of the gods (RV.VII.87.2; X.92.13) and is worshipped with oblations.

11.RV.VI. 50.12.

\begin{verbatim}
| te no rudraḥ sarasvatī sajjā mihḥusmanto visnumrāntu vāyuḥ |
| ṛbhukṣā vājo dai vyo vidhātā parjanyavātā pipyatāmīśam naḥ ||
\end{verbatim}

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Vāta, like Rudra, also wafts healing and prolongs life, for he has the treasure of immortality in his house (RV.X.186). This healing power of wind doubtless represents its purifying character. The activity of wind is chiefly mentioned in connection with the thunder storm (RV.IV.17.12; V.83.4; X.168.1,2). Blasts of wind being coincident with the appearance of lightning. Preceding the reappearance of the sun, Vāta is spoken of as producing ruddy lights (RV.X.168.1) and of making the dawns to shine (RV.I.134.3). The swiftness of wind often supplies a comparison for the speed of the Gods (RV.IV.17.12; V.41.3; IX.97.52) or of mythical steeds (RV.I.163.11; I.38.3). Its noise is also frequently mentioned (RV.IV.22.4; VIII.91.3; X.168.1,4). The name of Vata has been identified with that of the German God of storm and battle.

Vāta is so called because he blows (Vatī). Vāta blow towards us what is healing, full of happiness and comfort for our heart. He shall prolong our lives. Vāta blow towards us the healing medicines.

AJA EKAPĀD

This being is closely connected with Ahi budhnya, his name occurring five times in juxtaposition with that of the latter and only once unaccompanied by it (RV.X.65.13). The deities invoked in the latter passage, “the thundering Pāvīravī (daughter of lightning), Ekapād aja, the supporter of the sky, the stream, the oceanic waters, all the Gods, Sarasvatī” are however almost identical with those enumerated in the following hymn: “the ocean, the stream, the aerial space, Aja ekapād, the thundering flood, Ahi budhnya and
all the Gods (RV.X.66.11)\textsuperscript{12}. These two passages suggest that Aja ekapād is an aerial deity. He is, however, enumerated in the Naighantuka (V.6) among the deities of the celestial region. In the Atharva Veda Aja ekapād is said to have made firm the two worlds (AV.13.1.6). The commentator on his passage defines Aja ekapād as a kind of Agni and Durga on Nirukta 12.29 interpretes him as the sun, Yāska himself does not express an opinion as to what Aja ekapād represents, merely explaining Aja as ajana, driving and ekapād as ‘he who has one foot’ or ‘he who protects or drinks with one foot’. Though hardly any longer an independent deity, Aja ekapād as well as Ahi budhnya receives a libation in the domestic ritual. In the epic Ajaikapād is both the name of one of the eleven Rudras.

Roth, with whom Grassmann agrees Aja ekapād as a genius of the storm, translating the name as the ‘one-footed Driver or Stormer’. Bergaigne interpreting the name as “the unborn (a-ja) who has only one foot”, thinks this means he who inhabits the one isolated mysterious world.

\textsuperscript{12} RV.X.66.11.

\begin{verbatim}
   samudrah sindhu rajā antarikṣamājā ekpātānayīturmavaḥ |
   ahirvudhnyah śravadvachāṃsi me viśve devāsa uta sūrayo mama ||
\end{verbatim}
URVĀŚI

Apsaraś denotes a kind of nymph that even in the RV appears almost completely separated from her physical basis. The names of several Apsaraś mentioned in the AV and VS are Ugrajit, Ugrampaśyā, Rāṣṭrabhṛt, Urvasī and Menakā. The only one of these names occurring in the RV is that of Urvasī. That she was there regarded as an Apsaraś, appears from the fact that Vaśisṭha is said in one verse to have been born of Urvasī and, in the next, of an Apsaraś (RV.VII.33.11,12). She is once invoked with the streams (RV.V.41.19). Her name is otherwise only mentioned twice in a late and obscure hymn (RV.X.95.1014,17), which consists of dialogue between her and her lover Purūravas, son of Ilā. She is there described as aqueous (apyā), as filling the atmosphere and traversing space. She is said to have spent four autumns among mortals (RV.V.16) and is besought to return (RV.V.17). The request is apparently refused, but Purūravas receives the promise that his offspring shall worship the gods with the offering, while he himself shall enjoy bliss in heaven (svarga). Several verses of this hymn find their setting in a continuous story told in the SB (Śatapatha Brāhmaṇa), which fills in details partly based on a misunderstanding of the text of RV. It is there related that the Apsaras Urvasī joins herself with Purūravas, son of Ilā, in an alliance,

13. RV.V.41.19:

\[
\text{abhi na ilā yūthasya mātā smānādibhirurvasī va grnātū} \\
\text{urvasī va vihaddiśva gmanābhūyūṛṅvānā prabhṛthasyāyōḥ} \]

14. RV.X.95.10:

\[
\text{vidyunna ya patantī dāvadyodbharaṇī me apyā kāmyānī} \\
\text{janiṣṭo apo naryāḥ sujātāḥ prorvasī tirata dirghamāyuḥ} \]
the permanence of which depends on the condition that she shall never see him. The Gandharvas by a stratagem produce a noise during the night. Pururavas springs up naked, when he is seen by Urvasī illuminated by a flash of lightning. Urvasī vanishes forthwith. Pururavas wonders about in search of her, till he at last observes her swimming in a lotus lake with other Apsaras in the form of an aquatic bird.

Urvasī discovers herself to him and in response to his entreaties, consents to receive him for one night a year later. Pururavas and Urvasī have been interpreted as sun and dawn.

**BHAGA**

Bhaga is a minor solar god not invoked alone, but in company with other minor solar gods. Bhaga is not described physically, nothing about him is distinctly solar except a few traits which he shares in common with other solar gods. Bhaga is the Lord of Enjoyment. The word Bhaga means enjoyment or the enjoyer and that this sense is the one held especially appropriate to the divine name. Bhaga is emphasized by the use of bhojanam, bhaga, saubhagam in the verses of the hymn (RV.V.82)\(^1\).

Bhaga has lived on conceptually. Bhāgya (good fortune) is derived from Bhaga. Tracing the associations of Bhāgya we have two concepts: sexual bliss and wealth or prosperity. Bhaga means the female organ and that links the god with sexual happiness and perhaps with progeny too. On the

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15. RV.V.82.1:

\[ \text{ tatsavit\u0101 vr̥mi\u0101he vaya\u0101 devasya bhojanam } | \\
\text{ sreśtham sarvadātam turām bhagasya dhimahi } \]

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other hand, the classical word bhagavat (god, divine being, honourable i.e. successful man) is also derived from Bhaga. Bhagavat actually means one who possesses Bhaga. In later literature bhaga is defined as vast wealth, heroism, fame, beauty or prosperity, knowledge and detachment. In other words, all that raises a man above his fellow creatures is called Bhaga. Bhaga is the solar god whose function is to grant fertility to women and his worship as the god who grants fortune. Bhaga is a bountiful god and tracing the contexts where he is mentioned that he brought luck to women, especially in marriage. To men he brought success in assemblies, in dicing and hunting. This power of dispensing luck and success, fertility and virility are considered as attributes of the supreme being i.e. Bhaga.

DADHIKRĀ

Besides the celestial horses which draw the cars of the gods, various individual divine steeds occur in Vedic mythology. One of the most notable of these is Dadhikrā, who is celebrated in four rather later hymns of the RV (IV.38-40; VII.44). The name is mentioned there twelve times, interchanging with the extended from Dadhikrāvan, which is found ten times. The name hardly ever occurs in other Vedic texts. Dadhikrā is so characteristically a steed that the word is given in the Naighantuka (I.14) as a synonym of horse. He is swift (RV.IV.38.2\(^{16}\),9;39.1), being the first steed at the head of chariots(RV.VII.44.4) and a vanquisher of chariots, who speeds like the wind (RV.IV.38.3)\(^{17}\). The people praise his swiftness and every Puru praises him as

16.RV.IV.38.2:

\[
\text{uta vajinaṁ purunissidhvānaṁ dadhikrāmu dadathurviśavakrṣīṁ} \]
\[
\text{ṛjpyaṁ śyenaṁ pruṭitaspumāṣṭāṁ charkṛtyamaryo ṛṛpatiṁ na sūraṁ} \]

17.RV.IV.38.3 :

\[
\text{yaṁ śīmanu pravateva dravantaṁ viśvah pūrurmadati harsamānaḥ} \]
\[
\text{paddhi gṛṛdhyaṁaṁ medhayum na suraṁ rathaturam vātarmiva dhrajantaṁ} \]

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he runs on a precipice as it were (ib.9,3). He bounds along the curves of the paths (RV.IV.40.4). He is also conceived as winged. For he is called bird-like, his wing being compared with that of a bird and of a speeding eagle (RV.IV.40.2, 3). He is likened to a swooping eagle and even directly called an eagle (RV.IV.38.5,2). In one passage (RV.IV.40.5) he is spoken of as the swan (hamsa) dwelling in light, as well as the Vasu in the air, the priest at the altar, the guest in the house—all epithets appropriate to various forms of Agni.

Dadhikrā is a hero, smites the Dasyus and is victorious (RV.IV.38.1-3,7). His adversaries fear him as the thunder of heaven, when he fights against a thousand; he wins booty in combats and the tribes cry after him in contests (ib.8,5,4). Making himself a garland, he tosses the dust and scatters it from his brows (ib. 6,7). He belongs to all the tribes, pervades the five tribes with his power, as Śūrya the waters with his light and observes the assemblies (ib.2,10,4). Mitra-Varuṇa gave him the victorious steed, like shining Agni to the Purus (RV.IV.39.2; 38.1, 2); they gave the horse Dadhikrā as a blessing for the mortal (ib.5).

The steed Dadhikravan is praised when Agni is kindled at the dawning of Uṣas (RV.IV.39.3)18. He is invoked with the Dawns (ib.1,40.1), who are prayed to turn to the sacrifice like Dadhikravan (RV.VII.41.6). He is regularly invoked with Uṣas, nearly as often with Agni, less frequently with the Asvins and Śūrya, sometimes with other deities also (RV.III.20.1,5; VII.44.1-4; X.101.1); but Dadhikrā is invoked first (RV.VII.44.1).

\[18. \text{RV.IV.39.3:}
\]
\[
\begin{align*}
\text{yo aśvasya dadhikrāvno akārīsamiddheagnā uṣaso vyustoi} & | \\
\text{anāgasam tamaditih kṣnotu samitreoṇa varuṇenā sajosāṇ} & |
\end{align*}
\]

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According to Roth and Grassmann, who both think that Dadhikrā represents in the form of a steed the circling ball of the sun. This view is supported by the fact that deity with whom Dadhikrā is most closely connected is Uṣas, that the sun is often conceived as a steed or bird and that he is sometimes regarded as warlike. The statement that Dadhikrā was given by Mitra and Varuna might be connected with the notion of the sun being the eye of those deities. Bergaigne thinks that the name of Dadhikrā refers rather to lightning, but that he represents Agni in general, including his solar and lightning forms. Ludwig, Pischel, Bradke and Oldenberg agree in the opinion that Dadhikrā was not a deity, but an actual horse, famous as a racer or charger, which received divine honours.

ANGIRASES

Of the more than sixty occurrences of this name in the RV about two-thirds are in the plural. The whole of one hymn (RV.X.62) is voted to the praise of the Angirases as a group.

The Angirases are sons of heaven (RV.III.53.7; X.67.2). They are seers who are sons of the gods (RV.X.62.4). A single Angiras being regarded as their ancestor, they are also termed ‘sons of Angiras’ (RV.X.62.5). Poets speak of them as ‘fathers’, ‘our fathers’ (RV.I.71.2) or ‘our ancient fathers’ (RV.I.62.2). They are once mentioned as fathers with the Atharvans and Bhrgus (RV.X.14.6), being especially associated with Yama (ib.3-5). They are also in a more general way connected with other groups of divine beings, the Ādityas, Vasus, Maruts (RV.VII.44.4; VIII.35.14), or the Ādityas, Rudras, Vasus as well as the Atharvans (AV.II.8.13). Soma is offered to them (RV.IX.62.9), and they are invoked like gods (RV.III.53.7; X.62). They are brahman priests (RV.VII.42.1). They found Agni hidden in the wood.
(RV.V.11.6) and thought of the first ordinance of sacrifice (RV.X.67.2). It is by sacrifice that they obtained immortality as well as the friendship of Indra (RV.X.62.1)\footnote{RV.X.62.1:}

With the latter deity the Angirases are closely associated. To them Indra disclosed the cows (RV.VIII.52.3), for them he opened the stall (RV.I.51.3;134.4) and drove out the cows which were hidden, casting down Vala (RV.VIII.14.8). Accompanied by them Indra pierced Vala (RV.II.11.20) and drove out the cows (RV.VI.17.6). As their leader Indra is twice called angirastama, chief Angiras (RV.I.100.4; 130.3). Soma (as inspiring Indra) is also once said to have opened the cow stall for the Angirases (RV.IX.86.23). In connection with the myth of the deliverance of the cows the song of the Angirases is characteristic. Praised by them Indra pierced Vala (RV.II.15.8) and burst the cow stalls (RV.IV.16.18), slew Vala and opened his citadels (RV.VI.18.5) or dispelled the darkness, spread out the earth and established the lower space of heaven (RV.I.62.5). So characteristic is their singing that the Maruts with their varied songs are said to be like the Angirases (RV.X.78.5) and the gods are invoked to the offering with the chants of the Angirases (RV.I.107.2). Hymns addressed by actual priests to Indra are also several times compared with those of the Angirases (RV.I.62.1,2). Incidentally Indra assumes a less prominent position than the Angirases in the myth of the cows. Thus the Angirases are said to have emptied the stall containing cows and horses, with Indra as their companion (RV.X.62.7). Here we have the transition to the omission of Indra altogether, his characteristic action being

\footnote{RV.X.62.1:}

\begin{verbatim}
    ye yajñena daksinayā samakta indrasya sakhyamārtvatvamānasā |
tebhīyo bhadrāngiraso vo astu prati grbhanita mānavam śumedhasah ||
\end{verbatim}
directly attributed to the Angirases themselves. By the rite they drove out the
cows and pierced Vala, caused the sun to mount the sky and spread out
mother earth. By the rite they cleft the rock and shouted with the cows
(RV.IV.3.11). Singing they found the cows (RV.I.62.2). They burst the rock
with their songs and found the light (RV.I.72.2). The Angirases are further
connected with the finding of the cows of the Panis for Indra by Sarama
(RV.X.108.8,10), who is said to have assisted Indra and the Angirases in
tracking them (RV.I.62.3; 72. 8). The Angirases are also described alone as
having found the cows and steeds of Pani (RV.I.83.4). Brhaspati receives the
epithet Angirasa when piercing the rock and capturing the cows (RV.VI.73.1)
or giving cows like Bhaga (RV.X.68.2). Brhaspati is even directly called
Angiras when he drives out the cows and releases the waters with Indra
(RV.II.23.18). Otherwise in nearly all the occurrences of the word in the
singular, Angiras is an epithet of Agni, who is the first seer Angiras
(RV.I.31.1)\(^20\), the ancient Angiras (RV.X.92.15) or the oldest (RV.I.127.2)
and the most inspired of the Angirases. Agni is several times also called the
chief Angiras (RV.I.75.2). This term is, however, once or twice applied to
Indra, Uñas and Soma. Sometimes Angiras only designates an ancient priest
without direct allusion to Agni, as when ‘the ancient Angiras’ is mentioned in
an enumeration of ancestors (RV.I.139.9) or when the context shows that in
the form angirasvat the singular sense ‘like Angiras’ is meant (RV.I.45.3).

\(^{20}\) RV.I.31.1:

\[\text{tvamagne\ prathamo\ angirä\ rsirdevo\ devänāmbhavaḥ\ śivah\ sakhaḥ\ |}
\text{tava\ vrate\ kavayo\ vinmanāpaso\ jāyanta\ maruto\ bhṛjādṛṣṭayah\ ||}\]
According to the tradition found in the Anukramani of the RV, the Angirases must have been regarded as an actual priestly family, as the composition of the ninth book is attributed to members of it. Priestly families also seem to be alluded to in the compound Atharva-angirasah, which occurs as a designation of the AV, in that Veda itself (AV. X.7.20) and later (SB.II.5.6,7).

On the whole it seems probable that the Angirases were originally conceived as a race of higher beings intermediate between gods and men, as attendants of Agni, who is so often described as a messenger between heaven and earth and that their priestly character was a later development. They may possibly have been personifications of the flames of fire as messengers to heaven (RV.VII.3.3).

**RBHUS**

The Rbhūṣ are rays of the sun. It is true that like Varuṇa, Mitra, Bhaga and Āryamān they are powers of the solar light, the Truth. But their special character in the Veda is that they are artisans of immortality. They are represented as human beings who have attained to the condition of godhead by power of knowledge and perfection in their works. Their function is to aid Indra in raising man towards the same state of divine light and bliss which they themselves have earned as their own divine privilege.

There are about ten hymns in the RV addressed to the Rbhūṣ. The hymns addressed to them in the Veda are few and to the first glance exceedingly enigmatical, for they are full of certain figures and symbols always repeated. The Rbhūṣ are the powers of the Light who have descended into Matter and they are born as human faculties aspiring to become divine and immortal. In this character they are called children of Sudhanwan, a
patronymic which is merely a parable of their birth from the full capacities of Matter touched by the luminous energy (RV.IV.33.3). But in their real nature they are descended from this luminous Energy and are sometimes so addressed, “Offspring of Indra, grandsons of luminous Force” (RV IV.37.4). For Indra, the divine mind in man is born out of luminous Force as is Agni out of pure Force, and from Indra the divine Mind spring the human aspirations after Immortality.

How then are they spoken of as sons of Sudhanvan? Dhanva is the arid land, a field with no water, denoting inertness, sheer matter just as the Hill is the place where cows are hidden or denotes darkness that covers the waters. The arid land acquires splendour by accepting the descending Divine Rays and absorbing the higher essence. Then it blooms forth the glory of the Rbhus as Sudhanvan (fair arid land).

Having attained to divinity by virtue of their action and knowledge, these deities work to help man to attain to divinity. And whatever acts they do they become divine acts only. The actions of the Rbhus are mentioned in symbolic language only.

The names of the three Rbhus are, in the order of their birth, rbhu or rbhuksan, the skilful Knower or the Shaper in knowledge, vibhva or vibhu, the Pervading, the self-diffusing and vaja, the Plenitude. Their names indicate their special nature and function, but they are really a trinity, and therefore, although usually termed the Rbhus, they are also called the Vibhus and Vajas. Rbhu, the eldest is the first in man who begins to shape by his thoughts and

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21. RV.IV.33.3:

punarye chakruḥ pitarā yuvānā saṁyūpeva jaraṇā śayanā |
te vājo vibhvāṁ ṛbhurindravanto madhupasaro no vantuṣya jñāṁ ||

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works the forms of immortality. Vibhva gives pervasiveness to this working, Vaja, the youngest, supplies the plenitude of the divine light and substance by which the complete work can be done. These works and formations of immortality they affect, it is continually repeated, by the force of thought, with the mind for field and material; they are done with power, they are attended by a perfection in the creative and effective act, Svapasyaya, Sukrtyaya, which is the condition of the working out of Immortality (RV.IV.33.8). These formations of the artisans of Immortality are, as they are briefly summarized in the hymn before us, the horses of Indra, the car of the Ashwins (RV.IV.34.9), the cow that gives the sweet milk, the youth of the universal Parents, the multiplication into four of the one drinking-bowl of the Gods originally fashioned by Twashtri (RV.IV.35.2), the Framer of things. The hymns opens with an indication of its objective. It is an affirmation of the power of the Rbhus made for the divine Birth, made by men whose minds have attained to illumination and possess that energy of the Light from which the Rbhus were born. It is made by the breath of the mouth, the life-power in the world. Its object is to confirm in the human soul the entire delight of the Beatitude, the thrice seven ecstasies of the divine life. This divine Birth is represented by the Rbhus who, once human, have become immortal. By their accomplishing of the work, the great work of upward human evolution which is the summit of the world-sacrifice, they have gained in that sacrifice their divine share and privilege along with the divine powers.

22.RV.IV.33.8 :

\[
\text{ratham ye chakruḥ suvṛtam nareśṭhāṃ ye dhenuṃ viśvajuvauṃ viśvarupāṃ;}
\text{ta ā takṣantyrbhavo rayuni naḥ svavasaḥ svapasah suhastāḥ ||}
\]

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They are the sublimated human energies of formation and upward progress who assist the gods in the divinizing of man. And of all their accomplishing that which is central is the formation of the two brilliant horses of Indra, the horses yoked by speech to their movements, yoked by the word and fashioned by the mind. For the free movement of the luminous mind, the divine mind in man, is the condition of all other immortalizing works.

The second work of the Rbhus is to fashion the chariot of the Aswins, lords of the human journey, - the happy movement of the Ānanda in man which pervades with its action all his worlds or planes of being, bringing health, youth, strength, wholeness to the physical man, capacity of enjoyment and action to the vital, glad energy of the light to the mental being,- in a word, the force of the pure delight of being in all his members.

The third work of the Rbhus is to fashion the cow who gives the sweet milk. It is said elsewhere that this cow has been delivered out of its covering skin, - the veil of Nature's outward movement and action,-by the Rbhus. The fostering cow herself is she of the universal forms and universal impetus of movement, Viśvavāham viśvarupam, in other words she is the first Radiance. Aditi, the infinite consciousness of the infinite conscious Being which is the mother of the worlds. That consciousness is brought out by the Rbhus from the veiling movement of nature and a figure of her is fashioned here in us by them. She is by the action of the powers of the duality, separated from her offspring, the soul in the lower world, the Rbhus restore it to constant companionship with its infinite mother.

Another great work of the Rbhus is in the strength of their previous deeds, of the light of Indra, the movement of the Ashwins, the full yield of the fostering cow- to restore youth to the aged Parents of the world, Heaven and Earth. Heaven is the mental consciousness, Earth the physical. These in
their union are represented as lying long-old and prostrate like fallen sacrificial posts, worn-out and suffering. The Ṛbhus, it is said, ascend to the house of the sun where he lives in the unconcealed splendour of his Truth and there slumbering for twelve days afterwards traverse the heaven and the earth, filling them with abundant rain of the streams of Truth, nourishing them, restoring them to youth and Vigour. They pervade heaven with their workings, they bring divine increase to the mentality, they give to it and the physical being a fresh and young and immortal movements. For from the home of the Truth they bring with them the perfection of that which is the condition of their work, the movement in the straight path of the Truth and the Truth itself with its absolute effectivity in all the thoughts and words of the mentality. Carrying this power with them in their pervading entry into the lower world, they pour into it the immortal essence.

It is the wine of that immortal essence with its ecstasies which they win by their works and bring with them to man in his sacrifice. And with them come and sit Indra and the Maruts, the divine Mind and its Thought-forces, and the four great kings, sons of Aditi, children of the Infinite, Varuna, Mitra, Āryamān, Bhaga, the purity and vastness of the Truth-consciousness, its law of love and light and harmony, its power and aspiration, its pure and happy enjoyment of things.

And there at the sacrifice the gods drink in the fourfold bowl, chamasam chaturvayam, the pourings of the nectar. For Twashtri, the Framer of things, has given man originally only a single bowl, the physical consciousness, the physical body in which to offer the delight of existence to the Gods. The Ṛbhus, powers of luminous knowledge, take it as renewed and perfected by Twashtri's latter workings and build up in him from the material
of the four planes three other bodies, vital, mental and the causal or ideal body.

Because they have made this fourfold cup of bliss and enabled him thereby to live on the plane of the Truth-consciousness they are able to establish in the perfected human being the thrice seven ecstasies of the supreme existence poured into the mind, vitality and body. Each of these they can give perfectly by the full expression of its separate absolute ecstasy even in the combination of the whole.

The Rbhus have power to support and contain all these floods of the delight of being in the human consciousness and they are able to divide it in the perfection of their works among the manifested gods, to each god his sacrificial share. For such perfect division is the whole condition of the effective sacrifice, the perfect work.

Such are the Rbhus and they are called to the human sacrifice to fashion for man the things of immortality even as they fashioned them for themselves. He becomes full of plenitude and strength for the labour, he becomes a Rishi by power of self expression, he becomes a hero and a smiter hard to pierce in the battles, he holds in himself increase of bliss and entire energy whom Vaja and Vibhwa, the Rbhus foster.

BRHASPATI

Bṛhaspati is a terrestrial god. This god occupies a position of considerable prominence in the RV, eleven entire hymns being dedicated to his praise. He also forms a pair with Indra in two hymns (RV.IV.49.; VII.97). His name occurs about 120 times and in the form of Brahmanas pati about 50 times besides. The two forms of the name alternate in different verses of the same hymn. Bṛhaspati was first born from great light in the highest heaven
and with thunder (ravena) drove away darkness (RV.IV.50.4). He is the offspring of the two worlds (RV.VII.97.8), but is also said to have been generated by Tvåṣṭr(RV.II.23.17). On the other hand, he is called the father of the gods (RV.II.26.3), being said to have blown forth the births of the gods like a blacksmith (RV.X.72.2). The physical features of Brhaspati are few. He is seven-mouthed and seven-rayed (RV.IV.50.4), beautiful-tongued sharp-horned (RV.X.155.2), blue-backed (RV.V.43.12) and hundred-winged (RV.VII.97.7). He is golden-coloured and ruddy (RV.V.43.12), bright (RV.III.62.7; VII.97.7), pure (RV.VII.97.7) and clear-voiced (RV.VII.97.5).

Brhaspati is a domestic priest, a term almost peculiar to Agni. The ancient seers placed him at their head (puro-dhā) (RV.IV.50.1). He is Soma’s purohita. He is also a Brahman or praying priest (RV.II.1.3; IV.50.8), once probably in the technical sense (RV.X.141.3).

He is called gaṇapati ‘lord of a host’ (RV.II.23.1), a term once applied to Indra also (RV.X.112.9). As the name Brahmaṇas pati shows, the god is a ‘lord of prayer’. He is also described as the supreme king of prayers, the most famous sage of sages (RV.II.23.1). He is the generator of all prayers (RV.I.190.2). He utters prayer (RV.I.40.5) and communicates prayers to the human priest (RV.X.98.27). Thus he comes later to be called a ‘lord of speech’, Vācaspati.

23. RV.IV.50.4:
vrhaspatih prathamaṁ jayamāno maho jyotiḥah parame vyomāṁ, saptasastuvijato ravena vi saptarasiṁdhamattamāṁsi ||

24. RV.II.23.1:
gananāṁ tvāṁ gaṇapatim havamahe kavīṁ kavīnāmupaśravastaṁ |
yeṣṭharājaṁ bhrahmanāṁ bhrahmanaspata ā naḥ śīvanntibhiḥ śīdasādanaṁ ||

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Brhaspati appears identified with Agni. In one verse (RV.III.26.2) both 'Matarisvân and Brhaspati. the wise priest, the guest, the swiftly-moving' seem to be epithets of Agni, while in another (RV.I.190.2) Matarisvân seems to be an epithet of Brhaspati. Like Agni, Brhaspati has three abodes (RV.IV.50.1); he is the adorable one of houses (RV.VII.97.5) and 'lord of the dwelling', sadasas pati (RV.I.18.6; Indra-Agni are once called sadaspati, I.21.5). On the other hand, Agni is called brahmañas kavi, 'sage of prayer' (RV.VI.16.30) and is besought (RV.II.2.7) to make heaven and earth favourable by prayer.

He is often invoked with Indra (RV.IV.50.10,11). With Indra he is a soma-drinker (RV.IV.49.3; 50.10) and like him is styled maghavan 'bountiful' (RV.II.24.12).

Brhaspati favours the man who offers prayer (RV.II.25.1) but scourges the hater of prayer (RV.II.23.4). He protects the pious man from all dangers and calamities, from curse and malignity and blesses him with wealth and prosperity (RV.I.18.3; II.23.4-10). Possessed of all desirable things (RV.VII.10.4; 97.4), he is opulent, a procurer of wealth and an increaser of prosperity (RV.I.18.2). He is a prolonger of life and a remover of disease (RV.I.18.2). Having such benevolent traits he is called a father (RV.IV.50.6; VI.73.1).

He is asurya, 'divine' (RV.II.23.2)\(^\text{25}\), belongs to all the gods (RV.III.62.4; IV.50.6), and is the most god-like of the gods (RV.II.24.3). As a god he widely extended to the gods and embraces all things (RV.II.24.11).

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25. RV.23.2:

devāschite asurya prachetaso vrhaspate yajffiyam bhāgamānasuh |
usrā iva sūryo jyotisya maho viśveśamijjanitā bhrahmanāmasi ||
Brhaspati is a purely Indian deity. Brhaspati, the priest of the gods, is the most intelligent. He is not only the gods' priest, but their counsellor, too, especially Indra's. Brhaspati was originally an aspect of Agni as a divine priest presiding over devotion, an aspect which had attained an independent character by the beginning of the Rig Vedic period.

YAMA

The Chief of the blessed dead is Yama. Reflection on the future life being remote from the thoughts of the poets of the RV, only three hymns (RV.X.14.135,154) are addressed to Yama. There is besides one other (RV.X.10) consisting of a dialogue between Yama and his sister Yami. Yama's name occurs about 50 times in the RV, but almost exclusively in the first and in the tenth book.

He revels with the gods (RV.VII.76.4; X.135.1). Individual gods with whom he is referred to are Varuṇa (RV.X.14.7), Brhaspati (RV.X.13.4; 14.3) and especially Agni, who as conductor of the dead would naturally be in close relations with him. Agni is the friend of Yama (RV.X.21.5) and his priest (RV.X.52.3). Agni, Yama, Matariśvān are mentioned together as the names of the one being (RV.I.164.46). Yama is also mentioned in enumerations of gods including Agni (RV.X.64.3; 92.11). Thus it is implied that Yama is a God. He is, however, not expressly called a god, but only a king (RV.IX.113.8; X.14), who rules the dead (yamarājñāh: RV.X.16.9). Yama and god Varuna are the two kings whom the dead man sees on reaching heaven (RV.X.14.7). Throughout one of the hymns devoted to his praise (RV.X.14) he is associated with the departed fathers, particularly with the Angirases. He is a
gatherer of the people (RV.X.14.1)\(^{26}\), gives the dead man a resting place (RV.X.14) and prepares an abode for him (RV.X.18.13).

Yama’s dwelling is in the remote recess of the sky (RV.IX.113.8). Of the three heavens two belong to Savitṛ and one to yama (RV.I.35.6; X.123.6), this being the third and highest.

Soma is pressed for Yama, ghee is offered to him (RV.X.14.11,14), and he is besought to come to the sacrifice and place himself on the seat (RV.X.14.4). He is invoked to lead his worshippers to the gods and to prolong life (RV.X.14.14)\(^{27}\). His father is Vivasvat (RV.X.14.5) with whom Saranyu is mentioned as his mother (RV.X.17.1). Yama is the most distinguished member of Vivasvat’s clan and the first among the “mortals”.

He went once in advance of the human beings and showed them the path to heaven. As first and oldest of the dead he would easily be regarded as the chief of the dead that followed him. He is called ‘lord of settlers’ (Vispati), ‘our father’ (RV.X.135.1). Even in the RV Yama seems to be connected with the sun; for the heavenly courser (the sun) ‘given by Yama’ probably means the solar abode granted by Yama to those who become immortal (RV.I.163.2).

Death is the path of Yama (RV.I.38.5) and once (RV.I.165.4) he appears to be identified with death (mr̥tyu). The word Yama has also the appellative meaning of ‘twin’, in which sense it occurs several times in the RV, while Yama, which is found a few times in the RV means ‘rein’ or ‘guide’. Yama actually is a twin with Yami in the RV (X.10).

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\[\text{parcyivamsam pravato mahiianu vahubhyah panthamanupaspasanari} \]
\[\text{vaivasvatam sangamanam jananami yamaṇi räjānami haviśā duvasya} \]

27. RV.X.14.14:
\[\text{yamāya ghṛtavaddhahirjutha pra cha tiśhata} \]
\[\text{sa no deśvä yamad dirghamāyah pra jivase} \]
A bird, either the owl (uluka) or the pigeon (kapota), is said to be the messenger (RV.X.165.4; 123.6) of Yama apparently identified with death. The messenger of Yama and of death would, therefore, appear to be the same (AV. VIII.8.11). Yama’s regular messengers, however, of whom a fuller account is given (RV.X.14.10-12) are two dogs. They are guardians that guard the path (RV.X.14.11) or sit on the path (AV.18.2.12).

TĀRKSYA

The name of Tarkṣya is one of the most notable of various individual divine steeds occur in Vedic mythology. His name is mentioned only twice in the RV (I.89.628; X.178.1). One late hymn, consisting of three stanzas (RV.X.178) is devoted to his praise. He is there described as a god-impelled mighty steed, a vanquisher of chariots, swift and speeding to battle. He is invoked as a gift of Indra. In the Naighantuka (I.14) the word Tarkṣya occurs as a synonym of ‘horse’. In one or two later Vedic texts Tarkṣya is however, referred to as a bird; and in the Epic and subsequent literature, he is identical with the swift bird Garuda, the vehicle of Vishnu. It seems on the whole probable that Tarkṣya originally represented the sun in the form of a divine steed. The word seems to be derived from Tṛkṣi, the name of a man, with the patronymic Trāsadasya, once mentioned in the RV (VIII.22.7). This derivation leads for to believe that Tarkṣya was an actual race horse (like Dadhikrā), belonging to Trkṣi of the family of Trasadasyu.

28. RV.I.89.6:

svasti na indro vrddhaśravāh svasti nah pūṣā viśvavedāh
svasti nstarksyō ariśtanemih svasti no vṛhaspatir dadhātū
RIVERS

Deified rivers occupy an important position in the RV. The whole of one hymn (RV.X.75) celebrates the Sindhu or Indus with the exception of the fifth verse, in which several of its tributaries are invoked besides other streams, while in the sixth verse a number of other rivers are mentioned as affluents of the Indus. Another entire hymn (RV.III.33) is devoted to the invocation and praise of the sister streams Vipas and Śūtudri. Sarasvatī, Sarayu and Sindhu are invoked as great streams (RV.X.64.9) and elsewhere (RV.X.75.5)²⁹ Gangā, Yamunā, Sarasvatī, Śūtudri, Puruṣṇī and others known and unknown, altogether twenty-one, are addressed.

The etymological explanation of the words, Gangā is so called from going (Vgam). Yamunā, she flows joining herself with other rivers, or she flows gently. Sarasvatī – the word saras is a synonym of water, it is derived from the root sṛ (to flow) – rich in water. Śūtudri, quick runner, rapid runner or it runs swiftly like one who is goaded. Irāvati is called Puruṣṇī i.e. having joints, shining, winding. Asiknī, non-bright, non-white. The word sitam is a synonym of white colour, its antithesis is (denoted by) a – sitam. Marudvrdhā i.e. swollen by all other rivers and winds. Vitastā, not burnt, mighty, having high banks. Ārjikiyā is called Vipās (so called because) it rises in rjūka or it flows in a straight line. The Vipās is so called from bursting forth or from loosening fetters or from being extended. It is called fetterless because the fetters of the moribund Vaśiṣṭha were loosened in it. Formerly it was called Uruśjirā. Suśomā is the Sindhu (so called because) rivers flow towards it. Sindhu is so called from flowing.

²⁹. RV.X.75.5:

imāṃ me gane yamune sarasvatī śūtudri stomaṃ sachetā puruṣṇīyā 1
Asiknyā maruddhrdhe vitastā ārjikyā śṛṇuyā suṣomayā ||
**KEŚĪ**

Keśī means having long hair. By hair rays are meant i.e. endowed with rays, so called on account of shining (kāś), or on account of being very bright (pra-vākāś).

Keśī bears fire, Keśī bears water, Keśī bears heaven and earth, Keśī bears this entire universe for beholding the light, Keśī is called this light. With these words the seer describes the sun. Moreover, these other two lights are called Keśī having long hair also: terrestrial fire on account of the smoke and the atmospheric fire on account of mist.

Three lights having long hair perceive at the proper season i.e. they behold at the right time. One of them strews in the year i.e. the fire burns the earth. One beholds the entire universe with its powers. Of one the sweep is seen, but not its shape. One beholds everything with its actions i.e. the sun. Of one the motion is seen, but not its shape i.e. the middle one.

**KAḤ**

Kaḥ is a minor god who is worshiped with oblations. He is the sole existing lord of the Universe. He supports earth and heaven. Kaḥ is so called because he is loving or surpassing or happy.

In the beginning, the golden foetus took shape; he was the sole existing lord of the universe. The word garbhaḥ (foetus) is derived from the verb grbh used in the sense of praising, or so called because it swallows useless things. Now when a woman receives the life-germs (guṇān) and her own life-germs are brought into contact with them, fertilization takes place. He came into existence in the beginning.
DICE

Dice are minor deities who are praised in one hymn of the RV (X.34). Dice i.e. aksāḥ are so called because they are obtained (vāṣ) by gamblers, or wealth is obtained through them.

The waving ones of the great tree growing in windy places rolling on the gambling board intoxicate men. The ever-wakeful berry of the vibhidaka tree appears to one like a draught of Soma that grows on the Mūjavat mountain. Growing on mountain slopes and rolling on the gambling board they intoxicate one. Board (irinam) is free from debt (nir-ṝmam). It is derived from the root ṝm (to go), i.e. it is distant.

In the hymn (RV.X.34)30 the poet praises them i.e. Dice in the first and condemns them in the succeeding stanzas. This is known to be the composition of a seer made miserable by Dice.

This hymn is one, among the secular hymns, of a group of four which have a didactic character. It is the lament of a gambler who, unable to resist the fascination of the Dice, deplores the ruin to which he has brought on his family.

The Dice i.e. aksas consisted of the nuts of a large tree called vibhidaka (Terminalia bellerica) which is still utilized for this purpose in India.

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30. RV.X.34.1:
prāvpā mā vrhato mādayantu pravātejā īrīne vavṛṭānāh,
osamasyeva moujavatasya bhakṣo vibhidako jāgṛvirmahyamachchhān ||
RĀTRI

The Goddess of Night under the name of Rātri is invoked in only one hymn (RV.X.127). She is the sister of Uṣas and like her is called a daughter of heaven. The personification of darkness i.e. Rātri and her sister Uṣas, the dawn-goddess, are often pursued by Śūrya, the sun God. Rātri is also perceived as the guardian of law and order in the Universe and the waves of time. She is generally a benign entity who offers rest and renewed vigor and who is also invoked to ensure safety through hours of darkness. She is not conceived as the dark, but as the bright starlit night. Decked with all splendour she drives away the darkness. She protects her worshippers from the wolf and the thief, guiding them to safety. Under the name of naktani, combined with Uṣas Night appears as a dual divinity with dawn in the form of Uṣasa-nakta and Naktoṣasa, occurring in some twenty scattered stanzas of the Rig Veda.

31. (i) RV.X.127.1:

rātri vyakhyaḍāyatī purutrā devyakṣabhiḥ |
visvā adhi śyry o'dhita ||

(ii) RV.X.127.2:

orvaprā amartya nivato devyudvataḥ |
jyotiṣā vādhate tamah ||
SRADDHA

One short hymn of the Rig Veda (X.151) is devoted to the praise of Śraddhā, Faith. She is said to be invoked morning, noon and night. Through faith fire is kindled and ghee offered. Through faith wealth is obtained. In the Brāhmaṇas Śraddhā is the daughter of the sun (SB.12,7,3,11) of Prajāpati (TB.2,3,10.1). Her relationships are still further worked out in the Epics and Purāṇas.

ANUMATI

Anumati, favour of the Gods, occurs twice as a personification in the Rig Veda. She is besought to be gracious and let her worshippers long see the sun and her protection is referred to (RV.X.167.3). In the AV and VS, she becomes a goddess of love and presides over propagation. The later ritual connected her with the moon, regarding her as representing the day before full moon.

32. RV.X.151.1 :
śraddhayāgniḥ samidhyate śraddhayaḥ hūyate haviḥ |
śraddhāṁ bhagasya mūrdhāṁ vachaśa vedaṁāṁasi ||

33. RV.X.167.3 :
somasya rājño varunasya dharmaṁ vrhaṁ pateranumasyā u śarmāni |
tavāhamadya maghavannupastotou dhātarvidhātaḥ kalaśāṁ abhaṁṣayāṁ ||
The Rg-veda contains a group of five hymns (RV.X.14-18) concerned with death & the future life. Mrtyu is so called because he makes people die, he causes the dead to be removed, cremation is the usual method of disposing of the dead & was the main source of the mythology relating to the future life. Agni conveys the corpse to the other world, the Fathers & the gods. He is besought to preserve the body intact & to burn the goat which is sacrificed as his portion. During the process of cremation Agni & Soma are besought to heal any injury that bird, beast, ant or serpent may have inflicted on the body. The way to the heavenly world is a distant path on which Saviṣṭ (RV.I.35) conducts & Pūsan (RV.VI.54) protects the dead. Before the pyre is lighted, the wife of the dead man, having lain beside him, arises & his bow is taken from his hand. This indicates that in earlier times his widow & his weapons were burnt with the body of the husband. Passing along by the path trodden by the Fathers, the spirit of the dead man goes to the realm of light & meets with the Fathers who revel with Yama in the highest heaven. Here, uniting with a glorious body, he enters upon a life of bliss which is free from imperfections & bodily frailties in which all desires are fulfilled & which is passed among the gods, especially in the presence of the two kings Yama & Varuṇa.

34. RV.X.18.1 :
param mṛtyo anu parehi panyāṁ yaste sva itaro devayānät |
chaksuśmāte śṛṇvate te vravimi mā nah prajāṁ ririṣo mota virān ||
Vṛṣabha

Vṛṣabha means one who rains down offspring or who increases the seed very much. Vṛṣabha is therefore so called from raining i.e. whose characteristic is to rain.

Thundering they approached. In the midst of the strife, they made the bull shed water. Through him Mudgala won a hundred thousand well-nourished kine in battle. They made the bull shed water in the midst of battle i.e. the place of conquest or swiftness. Through him the seer conquered the king of beautiful possessions, treasures are scattered forth in it.

Wooden mace, i.e. mace made of wood is meant. With reference to it a legend belongs. A seer Mudgala, a descendent of Bhṛmyaśva, having yoked his bull and a wooden mace and having fought in battle, won the contest.

Oṣadhī

The medicines or herbs which have been created by the Gods from very ancient time are established in one hundred and seven places. The medicines which are produced from the ground are most likely our mothers because they cure men from different types of diseases. Herbs (oṣa-dhayāḥ) are so called because they suck (dhayanti) the burning element (oṣat) or (because) people suck them when something is burning (in the body). Or else they suck the morbid element (doṣa).

There are indeed one hundred and seven abodes of the tawny ones i.e. tawny-coloured ones, the herbs, which carry off disease produced three ages before the gods. There are three kinds of abodes i.e. places, names and species. Here species are meant. There are seven hundred vital parts of man, the herbs are applied on them. The quality of these herbs are well-known to
Viṣak. The herbs i.e. Oṣadhi deity is praised in one hymn (RV.X.97). The herbs which are fruitful or fruitless or adorned with flower or not and which are generated by Bṛhaspati save all men from doing sinful act.

VĀJINĀḤ

Vājinaḥ means impetuous ones. May the impetuous ones of measured speed and shining brightly be favourable to worshippers in invocations at divine service. Of measured speed, of well-measured speed, shining brightly, moving beautifully or praising beautifully or shining beautifully, chewing the serpent, the wolf and the demons may the divine courses soon remove diseases from us i.e. worshippers.

RODASI

Rodasi is the wife of Rudra. In the glorious chariot of the Maruts Rodasi has stood, bearing delightful things in the company of the Maruts. Rodasi has stood in the swift and the famous chariot of the Maruts i.e. the cloud bearing the delightful waters in the company of i.e. together with the Maruts.

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35.RV.X.97.2:

satarh vo amva dhāmāṃ sahasramuta vo ruhaḥ  
adha satakratvo yūyamanaṃ me agadaṇī kṛta ||
MANDUKAS

Mandukas are praised in one hymn of the Rig Veda (RV.VII.103)\(^3\). This hymn, intended as a spell to produce rain, is a panegyric of frogs, who are compared during the drought to heated kettles, and are described as raising their voices together at the commencement of the rains like Brahmín pupils repeating the lessons of their teacher. Mandúkāḥ (frogs)-majjúkāḥ i.e. divers (so called) from diving or the word may be derived from the root mad, meaning to rejoice, or from mand, meaning to be satisfied. Their abode is in water (mande). Sleeping for a year, the frogs have uttered forth speech, impelled by the cloud, like Brāhmaṇas engaged in religious rites.

GRĀVAH

In the Rig Veda Grāvah are not only called ‘man’ repeatedly but they are also equal to the Gods and are mentioned as such. Grāvānaḥ (stones) is derived from the root Ṿhan (to kill) or from Ṿgr (to praise) or from Ṿgrah (to seize). The stones speak in return. They are rich in Soma. They prove their magical power in chasing away the evil spirits. Three hymns are dedicated to the stones (RV.X.76,94,175)\(^4\), where they are treated quite like high personages.

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\(^3\)RV.VII.103.1:

\[\text{sanvatsaraṁ} \ sāyānā \ vrāhmaṇā \ vrataçārīnaḥ \]
\[\text{vāchamiparjanyajinvitāṁ} \ pra \ mandūkā \ avādiṣuḥ ||\]

\(^4\)RV.X.94.14:

\[\text{sute adhvare adhi vāchamakratā} \ kriyayo \ na \ mātaraṁ \ tudantāḥ |}
\[\text{vi ṣu muśchā} \ suyuvuṣo \ maniśāṁ \ vi \ varientāmadravyaschāyamānāḥ ||\]
The name for the press stone is adri or grāvan. Grāvan and adri occur rarely in the dual, almost always in the singular or in the plural. In the Rig Veda the former occurs in the dual only once—in RV.II.39.1. It is said in the Rig Veda that more than two stones were used for the extraction of the soma juice. It is important that the stones do not break. The breaking of sacred stones must have been an undesirable event in Vedic times. According to the Rig Veda, the stones rest at first on the skin and then on the Vedi. The speaking stone should be placed on the Vedi.

ADITI

Aditi is a goddess of Rig Veda. Though she is not the subject of any separate hymn, but is often incidentally celebrated in the Rig Veda, her name occurring nearly eighty times. Very rarely mentioned alone (RV.VIII.19.14)\(^\text{38}\), she is constantly invoked with her sons, the Ādityas.

Aditi has no definite physical features. She is often called a goddess (devi) who is sometimes styled anarvā, ‘intact’ (RV.II.40.6; VII.40.4). She is widely expanded (RV.V.46.6), extensive, a mistress of wide stalls (RV.VIII.67.12). She is bright and luminous, a supporter of creatures (RV.I.13.63) and belongs to all men (RV.VII.10.4). She is invoked at morning, noon and sunset (RV.V.69.3). Aditi is the mother of Mitra and Varuṇa (RV.VIII.25.3; X.36.3; 132.6) as well as of Āryaman (RV.VIII.47.9).

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38. RV.VIII.19.14:

\[
\text{samidhā yo nisītī dāśadātiḥ dhāmabhīrasya martyah} \\
\text{viśvetsa dhibhīḥ subh ago janān ati dyumnairudhā iva tāriṣat}
\]
Hence she is called the mother of kings (RV.II.27.7), of excellent sons (RV.III.4.11), of powerful sons (RV.VIII.56.11), of heroic sons (AV.III.8.3; II.1.11), or of eight sons (RV.X.72.8; AV.VIII.9.21).

The constant invocation of Aditi along with her Ādityas, her sons, show that her motherhood is an essential and characteristic trait. Her epithet pastyā, housewife (RV.IV.55.3; VIII.27.5) may possibly also alluded to her motherhood.

Aditi is several times spoken of as protecting from distress (amāhas) and she is said to grant complete welfare or safety (RV.X.100; I.94.15), but she is more frequently invoked to release from guilt or sin. Thus Varuṇa (RV.I.24.15), Agni (RV.IV.12.4) and Savitṛ (RV.V.82.6) are besought to free from guilt against Aditi. Aditi, Mitra and Varuṇa are implored to forgive sin (RV.II.27.14), Aditi and Aryamān, to loosen the bonds of sin (RV.VII.93.7). This notion is nearly allied to the etymology of the name.

The word aditi is primarily a noun meaning ‘unbinding’, ‘bondlessness’, from di-ti ‘binding’ derived from the root da, ‘to bind’. Hence as a goddess aditi is naturally invoked to release her worshippers like a tied (baddha) thief (RV.VIII.67.14). The original unpersonified meaning of ‘freedom’ seems to survive in a few passages of the Rig Veda. The word aditi also occurs several times in the adjectival sense of ‘boundless’. It is thus used as an attribute twice of Dyaus (RV.V.59.8; X.63.3) and more frequently of Agni (RV.I.94.15; IV.1.20; VII.9.3; VIII.19.14). In the Naighantuka the name is given as a synonym of earth, and, in the dual, of Heaven and earth. In another passage (RV.I.89.10) Aditi repreents a personification of Universal Nature: Aditi is the air; Aditi is the mother, and father and son; Aditi is all the gods and the five tribes; Aditi is whatever has been born; Aditi is whatever shall be born.

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As the mother of the luminous Ādityas, Aditi is sometimes connected with light. She is asked for light (RV.IV.25.3; X.36.3), her imperishable light is celebrated (RV.VII.82.10) and Dawn is called the face of Aditi (RV.I.113.19). Occasionally Aditi is referred to in general terms which might apply to other deities. Thus she is implored to protect or bless her worshippers, their children and their cattle (RV.VIII.18.6,7;I.43.2). She is prayed to for wealth (RV.VII.40.2), her pure, intact, celestial, imperishable gifts are supplicated (RV.I.185.3) and the large blessings bestowed by the Maruts are compared with the beneficent deeds of Aditi (RV.I.166.12).

In some passages of the Rig Veda (RV.I.153.3; VIII.90.15;X.11.1) as well as in later Vedic texts (VS.13.43.49), Aditi is spoken of as a cow and in the ritual, a ceremonial cow is commonly addressed as Aditi. Terrestrial Soma is compared to the milk of Aditi (RV.IX.96.15); and milk only can be meant by the daughter of Aditi who yields to Soma as he flows to the Vat (RV.IX.69.3).

Aditi has two prominent characteristics. The first is her motherhood. She is the mother of a group of gods whose name represents a metronymic formation from hers. Her second main characteristic, in conformity with the etymological meaning of the name, is her power of releasing from the bonds of physical suffering and moral guilt. Yāska defines Aditi as ‘the mighty mother of the Gods’ and following the Naighantuka (5, 5) locates her in the atmospheric region, while the Ādityas are assigned to the celestial and Varuṇa to both.

So it can be said that Aditi, unimpaired is mother of Gods. Aditi is heaven, Aditi is atmosphere, Aditi is mother, father and son. Aditi is all the Gods and the five tribes. Aditi is, what is born and what shall be born. With these words the greatness of Aditi is described.
SPIRITUAL INTERPRETATIONS

SARASVATĪ

In the Nighantu the term Sarasvatī denotes water and speech. In between these two the term ‘udaka’ or water is more ancient. The principal meaning of Sarasvatī is ‘flowing waters’. Yāska in his Nirukta has opined Sarasvatī ‘nadīvat devatāvachcha nigamā bhavanti’ as a river and devata or God.

From a metaphysical viewpoint what is flowing water, from a spiritualistic viewpoint that is the flow of life-form and from the celestial viewpoint this is the flow of universal mothers ‘chit-śakti’, the power or faculty of consciousness.

Sarasvatī besides its riverine form has two other images in the Veda—in one form she is conscious life and in the other form she is speech. From Sarasvatī’s riverine form has emerged the concept of life form because rivers are Indra’s power flows. Her dazzling life’s identity we acquire in her ‘ama’ or ‘svadhār virye’ that which is infinite, not diplomatic, illuminant, dynamic in wave form is flowing with extreme liveliness.

Sarasvatī is the source of conscious life forms; she again has originated from the extensive celestial stage i.e. Sarasvatī or ‘Vrhaddivarupā’, magnificent light e.g. ‘Paramā’, exceptional greatness.

Yāska considers Sarasvatī as ‘Madhyamikā Vāk’ or speech in Nirukta. In the earth Sarasvati is of life riverine form however principlewise she is life-form wide current. Life’s own abode is ‘Antariksha’ or atmosphere. Here with thunderstorm and sparkful lightning as weapons Indra contested and combated ‘Vṛtra’. The struggle of Indra-Śakti or power took place to liberate
life-forms overcoming obstacles. That context, furious sound is considered as ‘Mādhyamikā Vāk’ or Speech, the sound of ‘Antariksha’ or atmospheric stage.

From the spiritualistic viewpoint life’s expression blossoms in man’s pronounced or elocuted speech in godly worship sacrifices; that speech is ‘Mantra’ or ‘Prayer’ which is a consequence of minds integrity; hence another definition of her is sound or ‘dhvani’; this speech (‘Vāc’) or prayer (‘Mantra’) or intellect (‘Dhi’) in whose inspiration it is completed, is ‘Vāc Devi’, speech awarding Goddess, Sarasvatī.

The seer Ambhrini has narrated the complete form of Sarasvatī as Goddess of speech, there we decipher her as omniscient Goddess, ‘Sarva Devamayee’ mother and Goddess of Universe and as the confluence of ‘Prāṇa’ or life form and ‘Prajñā’ or wisdom.

BARHIH

From a spiritualistic point of view Barhiḥ is symbolic of Agni. According to Yāska, Barhiḥ Paribarhanāt, Bariḥ goes on growing and extending. The root of Barhi is Vṛ̤ ṭh which means ‘to extend’ to keep on growing. Barhi implies tender grasses or ‘Kush’ which are torn to fulfill sacrificial needs; this torn kushas forming a part of the sacrifice becomes larger, at that point of time that Barhiḥ ‘Vrihat’ is symbolic of Brahman or of higher and greater thoughts.

In the Nighantu Barhiḥ is ‘Udaka’ or Water and ‘Antarikṣa’ or Atmosphere. One is the symbol of life and the other is the matrix or basal earth of life. Aitareya Brāhmaṇa has narrated Barhiḥ as ‘pashu’ even then symbolic of life. However it is observable that Barhiḥ is ‘Ud-Vid’ or plant which germinates from earth. It cannot be made rootless even when torn her
tender, delicate grass-needles point in a celestial direction. From this it can be clearly observed that Barhiḥ is conscious lifeform desire.

Let Barhiḥ’s root be below the soil there is no loss, however when it is torn and brought and when it is prepared into a seat for the God ‘Devatā’, then we change her direction towards light-rays or towards the direction of ‘Uttarāyana’. This is ‘Pra-Varjana’, the desires of imbibing life from darkness to light. Liberated life-form if in this manner can be directed towards bedazzling light as the seat of the divine Gods, then it becomes spread ‘Prathita’ extensively. Life’s this magnanimous conception is Brahma.

BRHASPATI

Brhaspati, Brahmanaspati, Brahma are the three names of one God. He is the spiritual teacher of the Gods.

Brhaspati, the Deva, manifests itself as conscious Power of the soul, creates the worlds. This power of the Deva is Brahma, the stress in the name falling more upon the conscious soul-power than upon the word which expresses it. The manifestation of the different world-planes in the conscient human being culminates in the manifestation of the superconscient, the Truth and the Bliss, and this is the office of the supreme word or Veda. Of this supreme Word Brhaspati is the master, the stress in this name failing upon the potency of the Word rather than upon the thought of the general soul-power which is behind it. Brhaspati gives the word of knowledge, the rhythm of expression of the superconscient, to the gods and especially to Indra, the lord of Mind.

Brhaspati is he who has established firmly the limits and definitions of the Earth, that is to say of the material consciousness. Brhaspati, becoming manifest first of the gods out of the vastness of that Light of Truth-
Consciousness, in that highest heavenly space of the supreme superconscient, maho jyotisah parame vyoman presents himself in the full sevenfold aspect of our conscious being, multiply born in all the forms of the interplay of its seven principles ranging from the material to the purest spiritual, luminous with their sevenfold ray which lights all our surfaces and all our profundities and with his triumphant cry dispels and scatters all powers of the Night, all encroachments of the Inconscient, all possible darkness.

Bṛhaspati, the self-expressive Soul is the Puruṣa, the Father of all things, it is the universal Divinity, the Master and fertilizer of all these luminous energies, evolved or involved, active in the day or obscurely working in the night of things, which constitute the becoming or world-existence, bhuvanam.

It is by the powers of the Word, by the rhythmic army of the soul – forces that Bṛhaspati brings all into expression and dispelling all the darkness that encompass us makes an end of the Night. These are the Brahmas of the Veda, charged with the word, the Brahman, the mantra; it is they in the sacrifice who raise heavenward the divine RK, the Stubh or Stoma. RK, connected with the word arka which means light or illumination, is the Word considered as a power of realization in the illuminating consciousness; stubh is the Word considered as a power which affirms and confirms in the settled rhythm of things. That which has to be expressed is realized in consciousness; affirmed, finally confirmed by the power of the Word. The Brahma’s forces are the priests of the word, the creators by the divine rhythm.

This Brahma, this creative Soul seeks to manifest and increase himself in the royalty of the human nature and he who attains to that royalty of light and power and creates in himself for Brahma that highest human good, finds himself always cherished, fostered, increased by all the divine cosmic powers
who work for the supreme consummation. He wins all those possessions of the soul which are necessary for the royalty of the spirit, those that belong to his own plane of consciousness and those that present themselves to him from other planes of consciousness. Nothing can assail or affect his triumphant progress.

Bṛhaspati is the divine power whose fullness in us and conscious possession of the Truth are the conditions of our perfection.

**BHAGA**

Bhaga represents Ānanda as the creative enjoyment, he takes the delight of the creation, takes the delight of all that is created. It is this Ānanda which is that enjoyment of the divine Producer, of Sūrya Savitri, of Bhaga, the supreme result of the Truth, for truth is followed as the path to the divine beatitude. This Ānanda is the highest, the best enjoyment. It disposes all aright, for once the Ānanda, the divine delight in all things is attained, it sets right all the distortions, all the evil of the world. It carries man through to the goal. If by the truth and right of things one arrives at the Ānanda, by the Ānanda also one can arrive at the right and truth of things. It is to the divine creator in the name and form of Bhaga that this human capacity for the divine and right enjoyment of all things belongs. When he is embraced by the human mind and heart and vital forces and physical being, when this divine form is received into himself by man, then the Ānanda of the world manifests itself. Ānanda is creative, the delight that gives birth to life and world.

Sūrya Savitri, who is Bhaga, stands between the infinite and the created worlds within us and without. All things that have to be born in the creative consciousness he receives into the Vijñāna; there he puts it into its right place in the divine rhythm by the knowledge that listens and receives the Word as it
descends and so he looses it forth into the movement of things. When in us each creation of the active Ānanda, the prajavat saubhagam, comes thus out of the unmanifest, received and heard rightly of the knowledge in the faultless rhythm of things, then is our creation that of Bhaga Savitri, and all the births of that creation, our children, our offspring, apatyam are things of the delight, visva vamani. This is the accomplishment of Bhaga in man, his full portion of the world-sacrifice.

ILĀ

Ilā has two forms spiritualistic (Adhyatma) and divine (Adhidaivata). The spiritual Ilā is our desire and inspiration for celestial light. In the language of the Upanisads ‘Nachiketā’s desire for Education’ Goddess Ilā is the fulfiller of desire ‘Sidhirupini’; she is full of luminescence ‘jyotirmoyee’.

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