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SYMBOLISM OF THE TWO BOILERS

A Study of Ṛgveda X, 114, 1-10

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The ṛṣi of *Ṛgveda X. 114* is Sadhri Vairūpa or Gharma Tāpasa. Vairūpa means the son of Virūpa, 'multiform', same as Puru-rūpa, or 'the principle of differentiation'. The one ṛṣi Aṅgiras, who is no other than Agni (I. 31.1), becomes seven called Virūpāsaḥ Ṛṣayaḥ (X. 62.5) for creation. The seven are unified as Sadhri; *cf.* the tongue of the Gods, Agni, has seven tongues.

The One is diversified as Sadhri (lit. the Two-together), and the two become extended as Seven. Of the Eleven Rudra principles essential for manifestation, the first two are Aja Ekapād and Ahirbudhnya, and the third Virūpākṣa, same as Vairūpa, also called Nila-lohita, the Blue-Red One, the wielder of the nila-lohita Indra-dhanuḥ. Rudra is Agni (*cf. yo vai rudraḥ so 'gnih, ŚB. 5. 2. 4. 13; RV. II. 1. 6., tvam agne rudraḥ*). He is Prāṇa (*prāṇā vai rudraḥ, ŚB. 11. 6. 3. 7; cf. Liṅga. ye rudrās te khalu prāṇā ye prāṇās te tadātmakāḥ, 1.21.24*).

The ṛṣi of the sūktā is also called Gharma, son of Tapas; the latter is the same as Agni, variously called *abhīddhatapasó* (RV. X. 190. 1), *devauṣṇya*, 'Divine Heat' (*Maitrā. U. 2.8, taylor antarā devauṣṇyam prāsuvat*). The subject of the hymn deals with *Gharma*, the big jar in which milk was heated. Indeed, Puruṣa keeping its heat at a certain temperature is symbolised by the milk-pot (*yadauṣṇyam sa puruṣaḥ, Maitrā. U. 2. 8*); it is also called Agni Vaiśvānara (*atha yaḥ puruṣaḥ so 'gnir vaiśvānaraḥ, Maitrā. U. 2.8*).

The deity of the sūktā is *Viśvedevāḥ*, 'All-Gods', a term symbolising manifest creation. The Sun also is *Viśvedevya* (X. 170. 4), in whom the differentiated gods have their being.

X. 114. 1

धर्मा समन्ता त्रिवृतं व्यापतुस्तयोर्बुद्धिं मातरिश्वा जगाम ।

दिवस्पयो दिधिषाणा अवेषन् विदुर्देवाः सहसामानमर्कम् ॥

"Two contiguous boilers pervade the threefold; *Mātariśvā* does service to both of them. Craving the milk of heaven the gods are present and well do they know the Arka and the *Sāman*."

Gharmā. Two Boilers, (two heated cauldrons), two warm milk-pots. The symbolical reference is to Agni and Āditya which are the two eternal heaters, Agni on earth and Āditya in heaven, *cf.* ŚB. 11. 6. 2. 2, *ādityo vai gharmaḥ ... agnir vai gharmaḥ*). Basically there is only one eternal heat (*ajasra-gharma*, III. 26. 7 ; *abhīddha-gharma*, I. 164. 26). In cosmic dichotomy the One becomes two heats, as here, symbolised as Sun and Fire, or differentiated as Heat and Cold (*ghraṃsa, hima*, AV 13.1.46, both called *Agnī*). There is also reference to three heats (*trayo ghramāsaḥ*, VII. 33. 7 ; also AV 8.9.13), corresponding to the Three Fires in the sacrifice and in consequent symbols, *e.g.* *Manas, Prāṇa, Vāk*.

Samantā. The two boiling pots are contiguous (= *saṅgatā*) interdependent and co-existent ; and perfect and unleaking. They are the Universal and the Individual, the archetype and the type, also aptly described as *Deva-mithuna*, a divine pair (GB. II. 2 6).

Trivṛtam. Yajña is meant by this word, as in X. 124. 1, implying the widest range of Trika symbolism, the triple categories of existence and manifestation, including the Three Worlds and the Three States of consciousness.

Mātariśvā. Between Agni and Sūrya is Vāyu, the deity of *antarikṣa*, serving as a link and loved by both of them. Vāyu as *Prāṇa* is intermediate between Agni (the *bhūtas*) and Āditya (*manas*).

Divaspayaḥ. The milk of heaven. In Vedic symbolism heaven is head and earth is feet, (*śirṣṇā dyauḥ, padbhyām bhūmiḥ*, X. 90. 14) ; similarly the former symbolises milk and the latter water (*śirṣṇaḥ kṣīraṃ duhrate gāvo asya vavriṃ vasānā udakam padāpuḥ*, I. 164. 7). Creation is an act of motherhood implying the conversion of water into milk by the power of Gharma or Agni. Infinite Nature is the Mother-Cow whose milk is the Life-principle. Milk is the symbol of immortality, the divine essence, and water of matter and death. The Gharma in the ritual is the cauldron for boiling milk to the two Aśvins. The latter is the principle of Prāṇa and Apāna, which love the food of boiled milk or *ghṛta* emulsified in the milk. Cow, milk and butter are symbols of Nature, Life and fecundating seed. The Gods present in the Sun and Agni desire that both should be inexhaustible streams of the milk of heaven. There is no yajña without milk and butter.

Devāḥ. All-Gods present in the two milk-pots of Agni (*agniḥ sarvā devatāḥ*, AB. Pañcikā 2. 3) and Sūrya (*viśvadevya*, X. 170. 4).

Arka. Light of Agni (*Prāṇa*) by the presence of which the material body is made fit to be worshipped (*prāṇo vā arkaḥ*, ŚB. 10.4.1.23,

10.6.2.7; *agnir vā arkaḥ*, ŚB. 2.5.1.4, 10.6.2.5). *Arka* is a plant (*Calotropis Gigantea*) which flourishes in the summer heat. The *Arka* ceremony and the *Aśvamedha* sacrifice (*arkāśvamedhau*) represent the glory and strength of the gods as a conjoint principle, like *Prāṇa* and *Apāna* (TB. 3.9.21.3). The *Arka* is the symbol of the Individual and the *Aśvamedha* of the Universal. *Sūrya*, the symbol of the Immortal Divine Principle is represented as *Sāma* (cf. *ādityāt sāmavedaḥ*) and the latter as *tejomaṇḍala* (encircling light); (cf. *Sāyaṇa, vedatraya-tejaḥ-sahita; sarvam tejaḥ sāmārūpyam ha śasvat*, TB. 3.12.9.2. Cf. also *Sāyaṇa samantau saṅgatau gharmau svayam dīpyamānau jīveśvarau trivṛtam sattva-rajasa-tamo-guṇātmikām māyām vyāpatuḥ.....tam paramātmānam vedamayam imam sūryam iti devā jānanti*). In III. 26. 7, *Arka* is said to be three-fold (*tridhātū.*, i.e. *Manas-Prāṇa-Vāk*) and identified with an ever-streaming *Gharma* pot, *havis*, *amṛta* and *ghṛta*.

Agni and *Sūrya* are concordant in their *sāmans*, that of *Agni* being *rathantara* and of *Sūrya* *brhat*. These are like two bulls for divine traction with a common yoke (*anaḍvāhau vā etau devayānau*, TB. 12.4.14), or the two wings of the divine pair *Dyāvā-Prthivi* (ŚB. 10.3.2.4), or the two boats for the common ferry of *yajña* (AB. 4.13); they are verily *Prāṇāpāna*, in-breath and out-breath, for a common vital functioning. The two *Sāman* chants are thus inseparable. This is the basic relationship of Earth and Heaven, of the Individual and the Universal, both forming a mobile pair, viz., *Agni* here and *Sūrya* beyond, as sons of *Aditi* or Mother Nature (*cariṣṇū mithunau*, X. 88.11). From them are born all creatures. They are the two *Gharmas* with common emboxing. The Individual is the food of the Universal but in its turn the former also acts as the caterer and it is eating the latter as food (*aham annam annam adantam admi*, TB. 2.8.8.1).

X-114.2

तिस्रो देष्ट्राय निर्ऋतीरुपासते दीर्घश्रुतो हि जानन्ति बह्वयः ।
तासां नि चिक्व्युः कवयो निदानं परेषु या गुह्येषु व्रतेषु ॥

‘The priests, with powers of deep audition, worship the three Earths, in the order of manifestation, for they know them so well. The sages discern their cause in the distant and mysterious ordinances.’

The key-word in this stanza is *tisraḥ nirṛtīḥ*, the three Earths or Mothers, whom the poets with deep knowledge of the first cause of creation know as hidden in the primeval source, the essential order of manifestation (*deṣṭra*). The idea of three Earths and Three Heavens, or

of Three Mothers and Three Fathers is an essential element of Vedic cosmology (*tisro bhūmih*, II. 27.8 ; I. 102.8 ; VII. 87.5 ; VIII. 41.9 ; *tisro mahir uparā tasthur atyāḥ*, III. 56. 2 ; *tisro mātīs trīn pitṛn bibhrad ekah*, I. 164.10). The conception is based on that of the seven domains with earth as the base and established in a fixed order of depth (*prthivyāḥ sapta dhāmabhiḥ*, I. 22.16; *yajīṣṭham sapta dhāmabhiḥ*, IV. 7.5 ; *sapta dhāmāni pariyanm amartyo*, X. 122.3). These may be tabulated as follows —

१	भूः	पृथिवी	माता	प्रथममाता				
२	भुवः	अन्तरिक्षम्	पुत्रः		रादेसो	वाक् (भूताग्निः)	१	विष्णोः प्रथमपद अवर (=अवम)
३	स्वः	द्यौः	पिता	प्रथमपिता				
३	स्वः	पृथिवी	माता	द्वितीयमाता				
४	महः	अन्तरिक्षम्	पुत्रः		क्रन्दसो	प्राणः (देवाग्निः)	२	द्वितीयपद परावर (=मध्यम)
५	जनः	द्यौः	पिता	द्वितीयपिता				
५	जनः	पृथिवी	माता	तृतीयमाता				
६	तपः	अन्तरिक्षम्	पुत्रः		संयती	मनस् (ब्रह्माग्निः)	३	तृतीयपद (=परम)
७	सत्यं	द्यौः	पिता	तृतीयपिता				

These are the triple modalities in the fixed order of creation (*deṣṭra*) and indissolubly linked to each other, as *sapta-dhāma*—*tisrah prthivih*, I. 34.8 ; *tisro dyāvah*, I. 35.6 ; *tisro mātīḥ trīn pitṛn*, I. 164. 10). The original essence is one ; it becomes Three, and these in turn explode as Seven, the apex of one merging into the base of the next one. This order

corresponds to the three lokas called Rodasī, Krandasī and Saṁyati, or in other words the modalities of Matter, Life and Mind.

This order is rooted in the basic chant of creation or the cosmic rhythm, called *Mahāvratā* or *Mahāsāma*, the word *vratā* denoting a *sāman*. The centre of each created object including the cosmos is ṛk or or uktha, and its circumference is sāman or vrata. The vratas are mentioned in this stanza and the ukthas in mantras. The ukthas and the vratas together make up the *nidāna*, the original cause of existence, which discerning sages know (*viḥānanti*) by the power of their mind. *RV.* X. 130.3 formulated eight ontological questions including the one about *nidāna* or the primeval cause of creation.

The word *nirṛti* means 'earth' (*cf. iyaṁ pṛthivī vai nirṛtiḥ, ŚB.* 5.2.3.3, 7.2.1.11, *TB.* 1.6.1.1).

X. 114. 3

In stanza 2 above, there is a reference to *Nidāna*, the primeval source or cause of creation. In Vedic metaphysics the same is called Aja (I. 164.6, X. 82.6), Avyaya, Puruṣa or Svayambhū Brahmā. From the primeval Puruṣa appeared the Cosmic Woman (the Great Mother, called Aditi and Virāj) described below :—

चतुष्कपर्दा युवतिः सुपेशा घृतप्रतीका वयुनानि वस्ते ।
तस्यां सुपर्णा वृषणा नि षेदतुर्यत्र देवा दधिरे भागधेयम् ॥

“The youthful woman, having four braided locks, wearing a well-embroidered garment, and with face brightened with butter, puts on the divine ordinance. Within her, two Birds, with manly vigour, have their abode, there where the deities receive their apportioned shares.”

This mantra is important, having several symbolical words. The four braided locks (*kaparda*) stand for the four-fold scheme of cosmic manifestation (*catuṣṭayam vā idaṁ sarvam*), variously named as Catuṣpāt Brahmaṇ, Caturhotṛ-yājña (the secret or symbolical designation of the deities, *devānām eva tad yajñīyam guhyam nāma yaccatur-hotārah*, *AB.* Pañc. 5.23), or the four-fold states of consciousness, or the four Lokas (*viz.* Pṛthivī, Antarikṣa, Dyauḥ and Āpaḥ-Waters of Parameṣṭhi as a fourth loka, *KB.* 18.2), and the most conspicuous of all the four modalities of manifestation symbolised as Parameṣṭhī, Sūrya, Candra and Pṛthivī. *Kaparda* is locks of hair (*keśa*), the symbol of *pravargya*, the thrown out part, rejected or surplus refuse from the body of the Creator. Svayambhū is Puruṣa, and Virāj is the Primeval Woman (Infinite Nature) whose head supports the above quadruples, also called

Mahān Ātmā, Vijñāna Ātmā, Prajñāna Ātmā and Bhūrātmā (Cf. *Kaṭha U.* 1.3. 10-11).

Supesāḥ. 'Having an embroidered robe', has reference to the beauty of form, colour and decoration present in Nature. The face of the youthful woman is resplendent with butter (*ghṛta-pratīkā*), *ghṛta* being the symbol of fecundity and of vital power (*reto vai ghṛtam*, *ŚB.* 9.2.3.44). She is the Great Mother with the power of infinite generation. *Vayuna* has reference to innumerable centres of Prāṇic manifestation (from *vayaḥ*; *prāṇā vai vayah*, *AB.* Pañcīkā 1.28), or to the divine ordinance which serve as the basic laws of creation. According to Pt. Motilal Shastri, each created object is *vayuna*, comprising a *maṇḍala chandas* or circumscribing principle called *vayonādha*, and the *prāṇa* contained within it called *vayaḥ*. Thus each *vayuna* consists of an envelope or covering and of *prāṇāgni* contained in its system which is *vayaḥ* (*ŚB.* Com. I.166). *Agni* becomes the *vayas* in each individual centre (*tvam agne pururūpo viṣe viṣe vayo dadhāsi*, *V.* 8.5). What in the *Nāsadiya Sūkta* is called *āvaranāvāda* (X.129.1; see *Sparks from the Vedic Fire*, pp. 63-64) is the same as *vayuna-vāda*.

An exposition of the *Vayuna* doctrine is given in the *Śatapatha* where everything living (*vayuna*) is said to be produced by *Prajāpati* by coming into union with the *prāṇas* (the inner essence) and the *chandāmsi* (the metres or the outer covering) and both together constitute the *vayonādhas* (*VS.* 14.7 ; *SB.* 8.2.2.8, *sajūr devair vayonādhair iti prāṇā vai devā vaynādihāḥ prāṇair hīdam sarvaṃ vayunaṃ naddham atho chandāmsi vai vayonādihās chandobhir hīdam sarvaṃ vayunaṃ naddham*). The creation of forms (*vayuna*) is possible only when Nature evolves herself on the level of matter. *Savitā*, called *vayunāvit*, manifests himself in or releases the multiplicity of forms (*viśvarūpāṇi pratimūñcate kavīḥ*, *V.* 81.1-2). The material forms are the robe of the the Lady of Heaven.

The two virile birds sprinkling the germ of creation that abide in the womb of Mother Nature are *Āditya* and *Agni*, with all the attendant symbolism explained in connection with *gharma* above. Like one, two and three *gharmas*, we have also one, two and three *suparṇas* referred to in mantras 3-5. *Agni* is the single Bird ; *Agni* and *Āditya* are the two Birds ; and *Agni-Vāyu-Āditya* are the many Birds (cf. *trayaḥ suparṇā...adhi viṣṭapi śritāḥ*, *AV.* 18.4.4 ; for a fuller explanation of the *Suparṇa* symbol, see *Sparks*, pp. 52-60).

The idea of saying that the deities receive their portion is that the differentiation of *deva*-powers with their respective functions begin

with the creation of Sūrya in the womb of Mother Virāj. Virāj is the Yoni fecundated by Svayambhū Brahmā. The next verse speaks of the One Bird :

X. 114.4

एकः सुपर्णः स समुद्रमाविवेश स इदं विश्वं भुवनं वि चष्टे ।

तं पाकेन मनसापश्यमन्तितस्तं माता रेह्नि स उरेह्नि मातरम् ॥

“There is One Bird ; he has entered the Ocean ; he views this universal world. With simple heart I have beheld him from anear ; the Mother licks him and he licks his mother.”

The One Bird is the Life-principle and the Sea is the Puruṣa (*puruṣo vai samudraḥ ; prāṇo vai pataṅgaḥ, JUB. 3.35.5 ; 2*). The Universal Puruṣa is entered by Sūrya and the Individual by Agni. In Vedic symbolism *Prāṇa* is identical with both Agni and Sūrya (*prāṇaḥ prajānām udayatyēṣa sūryaḥ, Maitrā. U. 5.8*); The OneSuparṇa is the same as the Hiranyagarbha principle which becomes manifest in the Egg or the Universal Ocean called Parameṣṭhī or Ṛta. Suparṇa or Pataṅga is Sūrya, same as Viṣṇu who sleeps in the Ocean of Milk, where milk symbolises the principle of Life or Prāṇa. There is at first the pure watery ocean of Varuṇa (*āpaḥ, salilam, samudra*); the same becomes transformed into an ocean of milk by the emergence of the principle of motherhood, symbolised as the Universal Cow named Virāj and Aditi, the Mother of all the gods. From her womb is produced the Calf, Sūrya, the symbol of the cosmos and of All-Gods. Sūrya is fed by the ambrosial milk of its Mother, viz., Infinite Universal Nature. Both love and lick each other, by which action that physical sap is generated which sustains the cosmic calf or the golden calf that is Life.

The Sun is the eye of the Creator to see the created worlds, the eye being the symbol of manifestation on the plane of consciousness.

For the Omniform Calf (*viśvarūpa-garbha*) of the Mother Cow and her ocean of milk with differentiated forms, see *AV. 9.1.2, 4, 5*.

Suparṇa or Garutmān is the vehicle of Viṣṇu, which in symbolical terms makes him identical with the latter. It signifies that Suparṇa is the active Life-principle in the womb of the Waters or the Primordial Ocean where Viṣṇu reposes.

X. 114.5

सुपर्णं विप्राः कवयो वचोभिरकं सन्तं बहुधा कल्पयन्ति ।

छन्दांसि च दधतो अश्वरेषु ग्रहान्तसोमस्य मिमते द्वादश ॥

“The wise poets sing of the One Bird as many in their hymns. While in the Soma sacrifices they employ the (seven) metres, they also measure out the twelve chalises (of juice in their pressing).”

This is an important reference to the idea of unity of the Creative force or Cosmic Essence which is expressed by many names and forms. Prajāpati, Samvatsara, Sūrya, Agni, Indra, Prāṇa are all taken to be symbolised by the Golden Bird which glides in heaven and darts to earth with Soma or the immortal fluid of life. For example, Prajāpati is the Bird with its two wings of the immortal and mortal, unmanifest and manifest principles (*amṛta-martya, anirukta-nirukta, ŚB. 6.5.3.7*). The Bird of Time as the year flaps its two wings as Uttarāyaṇa and Dakṣiṇāyana (*ŚB. 12.2.3.7*). The Sun Bird has light and darkness as its two wings which maintain the rhythm of moment (*kr̥ṣṇa-rajās and śukla-rajās, I. 35.2, VI. 9.1, VIII. 4.6, X. 37.3, I. 115.5, VI. 7.9*). Agni and Indra have a predominantly bird-symbolism as Gāyatri who brings Soma from heaven and as Hamsa (*X. 124.9*). The two wings by which the pulsating principle of Life or Breath (*Prāṇa*) functions are contraction and expansion (*samañcana prasāraṇa, ŚB. 8.1.4.10, sam cāñca pra ca sāraya, ŚB. 8.1.4.8*). As said above, the One Bird, Two Birds and Three Birds are all symbols of the cosmic creative principles which manifest themselves at the different levels and in different forms, all characterised by motion or pulsation.

The importance of the present sūkta lies in the fact that here we have a fully developed picture of a typical Soma sacrifice, e.g. the Agniṣṭoma, in which during the three pressings on the fifth day forty cups of Soma are drawn as mentioned in verse 6. The Hotṛ priest recites the morning prayer (*prātaranuvāka*) in three parts called *kratus*, the first for Agni, the second for Uṣas, and the third for the Aśvins: In each part he has to repeat at least one hymn in each of the seven metres (*AB. Pañcikā 2.15, ete vāva devāḥ prātar-yāvāṇaḥ yad agnir uṣā aśvinau ta ete saptabhiḥ saptabhiś chandobhir āgachhanti*). The reference to the use of the metres (*Chandāmsi*) as an essential part of the kratu ceremonial can thus be understood.

We are presented in these stanzas a detailed ritual of the Soma sacrifice called Agniṣṭoma which is the standard model of the seven Soma sacrifices. Verse 1 refers to the Gharma, also called Mahavira and Pravargya (*AB. Pañcikā I. 18; see Haug's detailed note on it, Vol. II. 41-43*), verses 5, 6, 7 to the Soma cups and metres, and verse 8 to the fifteen *ukthas* with thousand-fold amplification. These descriptions hold good in their symbolical meanings also.

The Agniṣṭoma is literally 'the piling up of Agni,' i.e., a spark of Agni becoming a pillar of Fire. This is exactly the nature of Life (*prāṇagni*) that from a small fiery particle it bursts into full conflagration. The ancient thinkers explain Agniṣṭoma to be the same as Agni

on earth and Sūrya in heaven, and both identified as the year, viz., the principle of Time, which moves like an endless wheel that has no beginning and no end (*sa vā eṣo'gnir eva yad agniṣṭomaḥ.....yathā rathacakram anantam evaṁ yad agniṣṭomaḥ ; yo vā eṣa tapatyēṣo 'gniṣṭomaḥ*, AB. Pañcīkā 3.43; 44 ; see also Haug). Its purpose is to take the sacrificer from earth to heaven, i.e., provide an inter-linking of the material with the divine. The Mahavira or Gharma rite serves the same purpose. "Mystically the rite seems in the *Śatapatha Brāhmaṇa* to have been interpreted in the sense that the pot was the sun, the milk the divine flood of life and light which falls to the sacrificer ; as the sun is the head of the universe, so the pot is the head of the sacrificer ; the rite provides the sacrificer and the universe alike with a head" (Keith, *The Religion and Philosophy of the Veda and the Upanishad*, p. 333).

Life (*Prāṇāgni*) is Light, whence the name *Jyotiṣṭoma* also for *Agniṣṭoma*. *Agni* is '*Jyotis*' rising up to the heavens in the shape of light (Haug, AB. Vol. II. p. 240).

The pertinent question is as to how the piling up of *Agni* can be effected. The answer is that the food of *Agni* is *Soma*, and it is by pressing and digesting *Soma*, the drink of immortality, the eternal life-principle that becomes manifest in the physical body, that *Agni* can be augmented and stock-piled in its centre. The *grahas* or *Soma* cups symbolise the various powers that are collected within the body of the sacrificer. The *ŚB* explaining this says that the original sprig of *Soma* called *Aṁśu* is *Prajāpati* and *Prajāpati* is *Mind* (*ŚB*. 4.1.1.2, 22 ; *VS*. 7.3). The body is an aggregate of the various vital powers or sense organs and psychic powers of the mind. These are mystically referred to as *marīcipa-devas*, i.e., deities who sip light-atoms (Griffith) from the reservoir of light surrounding us all. There was a clear realisation of this fact in the ritual of drawing the cups. The first cup called *Upāṁśu* is thus addressed : "Self-made art thou from all the powers that are in *Sūrya* and who is produced by the light-sipping gods" (*VS*. 7.3 *svāṅkṛto 'si viśvebhya indriyebhyo divyebhyaḥ pāṛthivebhyo manas tvāṣṭu*).

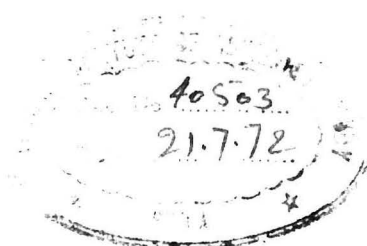
The specific reference to twelve cups of *Soma* in this mantra is taken from the details of the ritual. These are enumerated in *VS*. 7. 1-28, and are as follows. Their mystical explanations in the *ŚB*. are also given alongside.

1. <i>Upāṁśu</i>	<i>Prāṇa</i>	Out-breathing
2. <i>Anrāryāma</i>	<i>Udāna</i>	In-breathing
3. <i>Aindravayava</i>	<i>Vāk</i>	Speech (<i>ŚB</i> , 4.1.3.1)

4. <i>Maitrāvaruṇa</i>	<i>Kratu</i> and <i>Dakṣa</i>	Intelligence and Will (ŚB. 4.1.4.1.)
5. <i>Aśvina</i>	<i>Śrotra</i>	Hearing (ŚB. 4.1.5.1)
6. <i>Śukra</i>	<i>Cakṣu</i>	Sūrya (Sun, KB. 4.2.1.1)
7. <i>Manthin</i>	<i>Cakṣu</i>	Candra (Moon, ,, ,,)
8. <i>Āgrayaṇa</i>	<i>Ātmā</i>	Self (Body) (ŚB. 4.2.2.1)
9. <i>Ukthya</i>	<i>Anrukta Ātmā</i> , <i>i.e., Prāṇa</i>	Breath (SB. 4.2.3.1)
10. <i>Dhruva</i>	<i>Prāṇa. Āyu</i> (ŚB. 4.2.4.24 called it Agni Vaiśvānara)	Immortal Vital energy, Life's Firmness, a cup drawn in the morning but unoffered till the evening—life-span. (ŚB. 4.2.4.1)
11. <i>Pṛtabhṛt</i>	} Two troughs from which cups are drawn for all parts of the body, which store the washings and putrid matter of the body.	<i>Viśva Prajā</i> ,)VS. 7.28)
12. <i>Ādhavanīya</i>		

These cups are drawn in the morning libation prior to the twelve *ṛtu-grahas* which symbolise the twelve months or the year as contributing to the extending of the life-span. (For *Grahas*, see Madhusudana Ojha, *Yajña-Sarasvatī*, pp. 152—77 ; P. V. Kane, *History of Dharma Śāstra*, Vol. II, pp. 1164—66 ; Keith, *Religion and Philosophy of the Veda and the Upanishad*, pp. 328—29 ; TS. 1.4.1-28, Keith's Eng. translation, pp. 52-60 giving other references: KS. IV. 1-11 ; Kap. 5. III. 1-9 ; MS. I. 3. 4-30.

(To be concluded)



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