



Avamasyam Prithivyam, Madhyamasyam, Paramasyam  
uta'—verse 9.

'Paramasyam Prithivyam, Madhyamasyam, Avamasyam  
uta'—verse 10.

The full sense of the two verses as translated by Mr. Griffith is :—

“Whether, O Indra, Agni, Ye be dwelling in lowest earth, in central or in highest.

Even from thence, Ye mighty lords, come hither and drink libations of the flowing Soma”—9.

“Whether, O Indra, Agni, Ye be dwelling in highest earth, in central or in lowest.

Even from thence, Ye mighty lords, come hither and drink libations of the flowing Soma”—10.

Verse 10 is simply a repetition of verse 9, with this difference that whereas the latter mentions the three regions from the bottom upwards, the former mentions them from the top downwards. These three regions appear to be the regions of earth, Antariksha, and Sky. The word Prithivi, although generally meaning the Earth, should be taken here in its etymological sense of 'wide' or 'extensive', qualifying every one of the three regions, for verse 10 calls the highest region also prithiva (paramasyam prithivyam). The lowest place occupied by Agni is not due to any inferiority on his part, but to his being Deity Yagna's fire symbol on Earth here, while the highest place, occupied by Vishnu is due to his being the sun-symbol in the sky above, it is distinctly said that each one of them is all the deities. Taking any one symbol of the invisible Deity Yagna, he is completely represented by it, and his invisible, infinite, omnipresent nature is clearly indicated by the two symbols, one here and the other in the sky on high, being taken to be the two limits of him,—the limits of the limitless Infinite in the metaphor of a giant extending from Earth to Heaven.



That the poets of the Rig-Veda conceived their Deity to be Infinite is indicated by Visvakarman, the All-maker, being described figuratively as Visvatas-chakshu, Visvato-mukha, Visvato-bahu, Visvatas.-pat *i. e.*, one who has his eyes mouths, arms, feet everywhere and who has produced Earth and sky (the whole universe)—X. 81. 3 ; and the division of the universe into the three regions of Earth, Antariksha, and sky as the *dhamans*, stations of Visvakarman are referred to in verse 5 of that hymn as ; Ya te dhamani paramani, ya avama, ya madhyama, visvakarman ! uta'. As he is fully represented in one and all of the deities, any one of them is all the deities ; hence the general henotheistic nature of the Vedic deities. All the deities abide in Indra also (R. V. III. 54, 17). Among the gods there is none that is small : they all are great indeed (R. V. VIII. 30. 1.)

The name, Prajapati, is mentioned in the last verse of the Hiranyagarbha hymn X. 121, in verse 2 of IV. 53, a hymn addressed to Savitri where that god is called Prajapati, and in IX. 5, 9, where Soma Pavamana is called Prajapati. The identity of Prajapati and Savitri is clear from the fact that in the Taitt. br II. 3,9,1—3 Sita's patronymic is Savitri (daughter of Savitri), and when she goes to her father to complain against the moon, her father is called Prajapati (Sita Savitri.....saha Prajapatim pitaram upasasara. Savitri means genitor, father, creator in the sense of one who *brings forth* all, and therefore in the Rig-Veda this god is praised as the lord of creation (Prasava), having golden hands, arms, eyes, and armour, illumining the sky with his rays after the procession of the dawn, and going in dustless path between heaven and earth. This shows that he is described *in the garb* of Surya, the sun. I say *in the garb*, because Savitri is not merely the sun, he is the invisible creator conceived in the figure of the vivifying, animating, exciting sun, for the same descriptions which give





from a solar garb are interwoven with such expressions as these :—

Savitri moves in the *three* bright regions, he delights with the rays of the sun (V. 81. 4) ; he is Suryarasmi, clad in the rays of the sun, and rising in the East (X. 139, 1) ; when Savitri, the Asura, lightens up the regions, “Where now is Surya (the sun), where is one to tell us to what celestial sphere his ray hath wandered?” (I. 35, 7) ; Savitri approaches the sun (I. 35, 9).

The *three* bright regions may be the regions of Earth, Antariksha and sky traversed by sacrifice Vishnu ; and therefore Savitri, as Sacrifice, has penetrated celestial region so high the limit of which no man can tell. Conceived as worshipped in the aspect of the sacrificial fire, he has extended himself from here high into the sky where he delights with the rays of the sun and clothes himself with them. When the all-pervading Deity of sacrifice is the spiritual sun shining in the mental vision of the devout poet, and has gone up higher than the sun, where is the sun? In VI. 15, 16, Agni who is the carrier of the oblations to the gods, is asked to bear man's sacrifice or worship to Savitri who sacrifices rightly. Thus Savitri is called *Yajamana* sacrificer, and if, as I think, Savitri, Pitri, Prajapati, Visvakarman (the All-Maker) are names of the Creator, Savitri's sacrifice can only be Visvakarman's sacrifice celebrated in the Visvakarma hymns.

The following passages from the Rig-Veda mention the three steps of Vishnu and other particulars about him :—

1. The Gods preserve the worshippers from that place from where Vishnu shrode over the seven *dhamans* (regions) of Prithivi—I. 22, 16.

2. That place is the *Samana-sadas* (common hall)—V. 87. 4.





3. In three places he planted his steps, enveloping the whole universe in his dust, upholding all the fixed ordinances (*dharmani*), and over-seeing by his striding act the *Vratas* (moral and religious acts of all beings)—I, 22,17-19.

4. By his three strides he measured the *Parthiva* (extensive worlds), he supported the highest home or place; he alone measured the wide-extended place; he alone triply sustained heaven and earth and all the worlds—I, 154,1-4.

5. He traversed the extensive regions for the sake of granting his worshippers wide-stepping existence. The look of even two of his steps makes the mortal agitated with amazement, while his third step no one can comprehend. He is huge in body when striding, but a youth, a child, when attending to the call of the worshippers—Ib. 4-6.

6. Men know only the two regions the earth and the sky, but he knows the remotest world. No one knows the farthest limit of his greatness—VII. 99,1-2.

7. Vishnu and Indra have made a wide world for-Yagna producing Surya, Ushas, and Agni—Ib. 5.

8. That man never repents who worships Vishnu with his whole heart—Ib. 100, 1.

9. Thrice the swift god has traversed the universe of hundreds of lights—Ib. 3.

10. He is even beyond the universe—Ib. 5.

As already observed, Prithivi is not only the wide earth, but any extensive region, the wide sky and so *Parthivani Rajamsi* may include all the three worlds of the Earth, Antariksha and Sky, as Yaska takes Rajamsi to mean the worlds. Are the seven *dhamans* the said three regions plus the four quarters? Like Vishnu, Agni also strides through the seven dhamans.—X. 122, 3. The place from which Vishnu strides may be the sacrificial ground, the common place for all the gods to assemble and receive their oblations. The Deity Yagna is fancied





to have kicked up such a quantity of dust in his wide-striding feat that the *prithivi* (the wide universe) is enveloped in it, shining with it in all the hundreds of stars, the sun, the moon, lightning and fire. Being the producer of the sun, Vishnu is more than the sun, and his huge body seems to be the mentally pictured giant form of his, extending from the sacrificial ground here to the highest limit of firmament and even beyond it, while the infant form in which he is accessible to the sacrificers seems to be the sacred fire Agni. Although sacrifice Vishnu is always all-pervading, striding everywhere, yet, for the sake of every sacrificer realizing him by means of his sacrifice, he has to enter into that sacrifice, grow with it according as the rituals of it proceed, and then, at the full growth of it, stride as the giant everywhere, thereby securing for the sacrificer a wide stepping existence. In other words, the sacrificer, at the end of his life here, obtains a life in which he can stride and be everywhere like Vishnu himself. This seems to be the drift of I, 155, 4. That the sacrificer becomes the Deity himself or exactly like the Deity itself, whom he has worshipped, is an idea which seems to be repeated in the Samhita and Brahmana of the Yajur Veda.

In two places Vishnu is said to stride for the sake of Manu :—(1). May we, ourselves and our offspring, rejoice with wealth, under the protection afforded by Vishnu, who thrice traversed the extensive regions for the bound or oppressed Manu—VI, 49. 13. (2) The swift Vishnu strode over this Prithivi to bestow it for a home on Manu. The men who praise him are permanent ; he of exalted birth has made for them an extensive abode—VII, 100, 4.

Whoever Manu is, whether Man in general or the supposed first man exalted to the position of the moon in the wide home of the sky, it is implied that he performed sacrifice in which only Sacrifice Vishnu can stride for him, re-





case him from the bonds of the mortal state, and bestow on him the permanent state of beatitude with an extensive unbounded world as his home. What was given to the first man and sacrificer Manu, is vouchsafed to all men who worship Vishnu *i. e.*, who performs sacrifice.

Vishnu strode for his friend Indra and assisted him in his battles :—"And Indra's mother sought to draw back the mighty Indra saying, 'My son ! These god forsake thee'. Then Indra being about to slay Vritra, said 'Friend Vishnu, do thou stride vastly'—*R. V. IV. 18, 11 ; VIII. 82, 12.*

Prof. Max Muller (*Vedanta philosophy*, p. 145) says about the goddess Vach or vidya :—"Thus we find in the Rig-Veda (X. 125) the following hymn placed in the mouth of Vach or speech :—"Vach moves with the Vasus, Rudras, Adityas and Visve Devas (in all the three regions); supports Mitra and Varuna, the two Aswins, Indra, Agni, Soma, Twashta, Pooshan, Bhaga; rewards the zealous sacrificer, herself being the first of those deities who deserves sacrifice, the most thoughtful queen; through her alone all breathe, see, hear and eat their food; it is in her power to make one a sage, a Rishi, a brahmana; she causes war to put down unrighteousness, for she bends the bow of Rudra for his killing the hater of Brahman; the gods have made her manifold; she stands in many places, has entered into many things, penetrated into heaven and earth; she has brought forth the Father on the summit of the universe; her home is within the waters, in the ocean, from where she extends over all beings and things, and she concludes the hymn thus :—"I breathe like the wind, holding to all things; beyond the sky, beyond this earth; such a one am I by my power."

Now this is unintelligible unless we admit a long previous growth of thought during which Speech had become





not only one of many deities, but a kind of power even beyond the gods, a kind of Logos, or primæval wisdom."

Thus she is a goddess of knowledge, devotion, righteousness. She has pervaded everywhere like our Vishnu of three strides.

In R. V. I. 155,6 it is said of Vishnu that with four and ninety names he impels the steeds, like a rolling wheel. Sayana explains it thus :—" Vishnu is here identified with time, comprising 94 periods : the year, two solstices, five seasons, twelve months, twenty-four half-months, thirty days, eight watches and twelve zodiacal signs "

As there is no mention of the zodiacal signs in the Vedic Literature, it must be understood that with the four names, the four seasons, Vishnu makes the ninety steeds to rotate like a wheel, the ninety steeds being probably the ninety days of each season of three months, which, turned round four times, would make the year of 360 days. The rolling wheel is certainly indicative of Time. Taking this and the three stations together, sacrifice Vishnu is eternal and Infinite extending over endless Time and endless space.

About Vishnu Vamana, the Taitt. Samhita II. I, 3, 1, says : " The Devas and Asuras vied with each other in respect of the Lordship of the worlds. Vishnu saw a *Vamana* or dwarf (*pasu*) victim, which he offered to himself as the deity fit to receive that offering. By this act, he conquered all the worlds. He who vies to become the Lord of these worlds shall offer a dwarf (*pasu*) to Vishnu ; he will become Vishnu himself and conquer all these worlds." The Satap. Br. I. 2, 5, 1, says: The Devas and Asuras, who were both spuing from Prajapati, strove together. The Devas were, as it were, worsted and the Asuras began to parcel out this earth among themselves, measuring her with ox-hides from West to East. The Devas went there,





placing at their head Vishnu, the sacrifice, who was Vamana (dwarf,) and asked the Asuras to give them also a share in the Earth. The Asuras, grudging as it were, answered 'We give you as much as this Vishnu can lie upon'. The Devas accepted the offer and said among themselves, that what was co-extensive with Sacrifice Vishnu was very much indeed. Then they placed Vishnu to the East and surrounded him with Gayatri, Trishtubh, and Jagati metres on the South, West and North respectively, placing Agni on the East, and thus they went on worshipping and toiling. "By this means they acquired the whole of this earth; and since by this means they acquired it all, therefore, the place of sacrifice is called Vedit, (from the root *Vid* to acquire). Hence men say, 'As great as the altar, so great is the Earth; for by the altar they acquired the whole of this earth.'.....Surrounded on all sides, Vishnu did not advance, but hid himself among the roots of plants. The Devas searched for him and digging the earth, found him at a depth of three fingers.

Just as the Infinite supreme Self located in the heart is termed in the Upanishads Angushthamatra (of thumb-size) which is the size of the heart, the invisible Infinite Deity, Sacrifice Vishnu, who, we saw, is the Giant extending from the altar to beyond the highest heaven and pervading everywhere, is termed the Dwarf, of the size of only the altar on which he is located. The Asuras are deluded by taking Vishnu to be only as much as the Dwarf in *form*, just as the Asura Virochana in the Chandogya Upanishad is deluded by taking his own *form* that is seen in the reflection to be his Self. But the Devas, having got as much as Vishnu can lie upon, get the whole universe as Vishnu is Infinite. This clearly implies that Vishnu, the sacrifice performed by the Devas on the altar, strode and extended himself everywhere.





There are three versions from the Ramayana about the Dwarf incarnation, one from Schlegel's edition, the other from the Bombay edition and the third from Gorresio's edition. The Madras edition, printed in Telugu characters, seems to correspond for the most part with the Bombay edition so far as this story goes.....Schlegel's edition describes the Dwarf as a Bhikshu mendicant with the lock of hair on his head and with umbrella and *Kaman-dalu* (drinking gourd). These are the emblems of the state of Brahmacharya. In the *Hariwamsa* 239-263, the story runs as follows :—The Daityas seeing that Hiranyakasipu was killed by Vishnu and with a view to conquer the Devas, installed Bali as the king of the Daityas. Bali was always devoted to dharma, truthful, one who had subdued the senses, well up in all knowledge, seer of the essence of knowledge, grateful, most valorous, *Hiranyakasipu* (having a golden seat), and indestructible. Brahma too was pleased with him and performed the installation ceremony. Then, the Daityas waged war against the Devas to recover from them the empire of the three worlds lost on the death of Hiranayakasipu. Bali himself, praised by his grandfather Prahlada as being all the gods in himself, the unconquerable lord of all, the great Yogeeswara possessing all the Satvika gunas (spiritual perfections), took the field and fought with Indra and worsted him. As the last resort, Indra took up his Vajra weapon, but a voice in the sky told him that Bali, by the merit of his austerity, righteousness, truth and of the boon conferred upon him by Brahma, was unconquerable in battle by any body. Indra and the Devas retired from the battle field, and the Daityas proclaimed their victory. The whole world was established in peace and in the path of righteousness ; there was a complete absence of sin ; the bull of Dharma walked on its four legs ; Bali was installed





king of heaven and the goddess Lakshmi herself entered into him, pleased with his valour and righteousness. Modesty, fame, splendour, brilliancy, fortitude, forgiveness, equity, kindness, wisdom, good memory, knowledge, peace and the other virtues attended him, the Brahmavadin.

Defeated by Bali, Indra goes to the home of his mother Aditi in the East. She takes him and the Devas to her husband Kasyapa, who leads them to the Brahmaloaka. Brahma says to Kasyapa,

"I know why you have come here. Go to the other shore of the milky ocean, where, at a place called Paramam Amritam, Vishnu is performing a great tapas with yogic contemplation, he who is the whole universe, the support of it, the Self of all ; perform a great tapas there ; and as soon as he rises from his tapas, salute him and pray that he be born as your son". Accordingly he is born as their son Vamana, after remaining in Aditi's womb for a thousand years.

When Bali is performing a horse-sacrifice, Brihaspati, the priest of the Devas, conducts there the boy Vamana, as a Brahmacharin. He surpasses Bali's priests in the knowledge of the details of the sacrifice and teaches them its proper procedure. Surprised at this, Bali salutes him and asks him to tell what he should do for him.....Said Vishnu "As you gave the water of gift to me, you will never die from the hands of the Devas. Reside in Sutala in all happiness and splendour. Respect Indra as he is my elder brother. If you infringe my order, the serpents (Nagas) will bind you in their coils. You shall have as your food such sacrifices as are performed by men without faith, devotion, charity etc."

When Vishnu had gone to heaven, having bound Bali in the coils of the serpents, Narada happens to go to Bali





and teaches him a hymn of twenty verses styled *Moksha-Vimsaka*, whereby Bali praise to Vishnu for Moksha, liberation from the coils. Pleased with this, Vishnu sends Garuda to him and the serpents disappear. Garuda says to him "Do not stir from here on pain of your head being shattered to pieces".

Rig Veda, I. 154, 1, celebrating Vishnu's three strides are recited to cure defects in sacrifices (*Ait-Br.* III. 38).

Vishnu is the door-keeper of the Devas. According to *Ait. Br.* his being the door-keeper of Bali also shows that he stood on the same level as a Deva, and was treated as such.

Ramayana, Bharata and the other Puranas agree with the Rig Veda about the nature of the three strides and about Vishnu's striding for the sake of Indra, but we notice the following peculiarities :—(1) Their Vishnu is Aditya with Indra as his elder brother. (2) Bali is not known in the Rig Veda. (3) Though an Asura or Daitya, he is the most righteous giver and yet he is bound by the receiver of the gift.

In this part of India, Bali is honored on the night of the first day of the lunar month of Kartika in autumn. There is a puranic story to say that once in a year on that night Vishnu permits Bali in the Patala to visit this earth and receive homage from men.—*Indo Aryan Mythology*, Vol. II. *Vamana Trivikrama*.

Similarly, Vishnu becomes the Sun, the visible symbol of the impersonal Deity. Vishnu is described as "Striding through the seven regions of the Universe in *three steps*." But with the Hindus, this is an *exoteric* account, a surface tenet, and an allegory, while the Kabalists give it out as the esoteric and final meaning :—"To the fullness of the world in general with its chief content, man, the term Elohim—Jehovah applies. In extracts from Sohar, the Rev. Dr.





Cosel; a Kabalist, to prove that the Kabala sets forth the doctrine of the Trinity among other things, says Jehovah is Elohim (Alhim).....By three steps God, (Alhim) and Jehovah become the same, and though separated each and together they are of the same One."—(For a detailed and mathematical proof of the above, *vide*, Secret Doctrine Vol. II, pp. 41-45).

The secret commentaries of the ancient sages say :—The Circle is not the "One" but the "All". In the higher (Heaven), the impenetrable Rajah, (Adbhutam, see *Atharva Veda* X. 105), It (the Circle) becomes one, because (It is) the indivisible, and there can be no Tau in it.

In the second (of the three Rajamsi, or the three "Worlds") the One becomes Two (male and female), and Three (with the Son or Logos), and the Sacred Four (the Tetraktys, or Tetragrammaton).

In the third (the lower world or our Earth), the number becomes Four, and Three, and Two. Take the first two, and thou will obtain Seven, the sacred number of life ; blend (the latter) with the middle Rajah, and thou will have Nine, the sacred number of Being and Becoming. [In Hinduism, as understood by the Orientalists from the *Atharva Veda*, the three Rajamsi refer to the three "strides" of Vishnu ; his ascending higher step being taken in the highest world (*A. V.* VII. 99.1). It is the Divo Rajah, or the "sky" as they think it. But it is something besides this in Occultism. The sentence, *pareshu guhyeshu vrateshu* (*cf.*, i. 155, 3 and ix. 75, 2 or again x. 114), in *Atharva Veda*, has yet to be explained].—*Ibid*, p. 658.

As already stated, Aditi—Vach is the female Logos, or Verbum, the word ; and Sephira in the *Kabalah* is the same. These feminine Logoi are all correlations, in their *noumenal* aspect, of light, and sound, and Ether, showing how well-informed were the Ancients both in





Physical Science, as now known to the moderns, and also as to the birth of that science in the Spiritual and Astral spheres.

Our old writers said that Vach is of four kinds. These are called Para, Pasyanti, Madhyama, Vaikhari. This statement you will find in the *Rig Veda* itself and in several of the *Upanishads*. Vaikhari Vach is what we utter.

It is sound, *speech*, that again which becomes comprehensive and objective to one of our physical senses and may be brought under the laws of perception. Hence Every kind of Vaikhari vach exists in its Madhyama..... Pasyanti and ultimately in its Para form .....The reason why this Pranava [The Pranava, Om, is a mystic term pronounced by the Yogis during meditation ; of the terms called, according to exoteric commentators, Vyahritis, or Aum, Bhuh, Bhuvah, Svah, (Om, Earth, Sky, Heaven), Pranava is, perhaps, the most sacred. They are pronounced with breath suppressed. See *Manu II. 76-81* and Mitakshara commenting on the *Yagnavalkya-Smriti I, 23*. But the esoteric explanation goes a great deal further] is called—Vach is this, that these four principles of the great Kosmos correspond to these four forms of Vach.....The whole Kosmos in its objective form is Vaikhari Vach ; the Light of the Logos is the Madhyama form ; and the Logos itself the Pasyanti form ; while Parabrahman is the Para (beyond the Noumenon of all Noumena) aspect of that Vach.

Thus Vach, Shekinah, or the "Music of the Spheres" of Pythagoras, are one, if we take for our example instances in the three most (apparently) dissimilar religious philosophies in the world, the Hindu, the Greek and the Chaldean Hebrew. These personations and allegories may be viewed under *four* chief and *three* lesser aspects, or *seven* in all, as in Esotericism. The Para form is the ever subjective and latent Light and Sound, which exist eternally in the



boom of the Incognizable; when transferred into the ideation of the Logos, or its latent Light, it is called Pasyanti, and when it becomes that light *expressed*, it is Madhyama.

Now the *Kabalah* gives the definition thus:

There are three kinds of light, and that (the fourth) which interpenetrates the others; (1) the clear and the penetrating, the *objective* Light, (2) the *reflected* Light, and (3) the *abstract* Light.

The ten Sephiroth, the Three and the Seven, are called in the *Kabalah*, the Ten words D. B. R. I. M. (Dabarim), the Numbers and the Emanations of the Heavenly Light, which is both Adam Kadmon and Sephira, Prajapati-Vach, or Brahma. Light, Sound, Number, are the three factors of creation in the *Kabalah*. Parabrahman cannot be known except through the luminous Point, the Logos, which knows not Parabrahman but only Mulaprakriti. Similarly Adam-Kadmon knew only Shekinah, though he was the Vehicle of Ain Suph. And, as Adam Kadmon, he is, in the Esoteric interpretation, the total of the Number Ten, the Sephiroth, himself being a Trinity, or the three attributes of the Incognizable Deity in One. [It is this Trinity that is allegorized by the "Three steps of Vishnu," which mean Vishnu being considered as the Infinite in exotericism—that from Parabrahman issued Mulaprakriti, Purusha (the Logos) and Prakriti; the four forms—with itself, the synthesis—of Vach. And in the *Kabalah*, Ain Suph Shekinah, Adam Kadmon and Sephira, the four, or the three emanations being distinct—yet one].—*Ibid.*, pp. 465, 466.

*Kartikeya* :—*Rig Veda* I, 18,6 has the following Gayatri verse about Sadasaspati :—

"I approach the wonderful Lord of the sacrificial hall, who is dear and desirable to Indra and who is the giver of wisdom or insight." The preceding verses are about Brahmanaspati. Haradatta takes Sadasaspati to be either





city of that name or Agni himself, the Lord of the sacrificial hall, who is dear or desirable to Indra because the Soma drink wished for by Indra is in Agni's gift. *Rig Veda* V, 22, 2 addresses Agni as Truth wonderful. Adbhuta is mentioned in the Agni Upakhyana of the *Aranyaparva*, *Mahabharata* as one of the Agnis, the son of Agni Sahas, valour; and the commentator thereon quotes the Sruti, "Adbhuta, the son of Sahas." *R. V. I*, 40, 2 calls Brahmanaspati the son of Sahas, valour. Max Muller in his *Contributions to the Science of Mythology*, pp. 825—829, has shown that Brahmanaspati, the Lord of words or prayers *alias* Brihaspati, is one of the aspects of Agni. The *Skanda Upakhyana* of the *Aranyaparva* says that Skanda or Kumara was born with six heads as the son of Agni Adbhuta and became the General of the Devas. The above verse about Sadasaspati is one of the Vedic texts upon which the Itihasa stories about the birth of Skanda seem to be based. I take Agni Sadasaspati to have developed into the Son-God of these stories, the general for whose birth Indra ardently wished and who, with his six heads, is wonderful.

Indra is the most valorous God of the *Rig Veda*. Likewise, Agni is the killer of Rakshasas, beings representing falsehood and, sin (*R. V. X*. 87). In his aspect as Rudra, he is known even in the *Rig Veda* VII. 46 as a warrior having a firm bow, discharging swift and flying arrows and having sharp pointed weapons. The *Rudra dhyaya* in the *Taitt. Samhita* IV. emphasises this aspect of him; he is called the God of bow and arrows and also the Senanya, the General.

Even Indra desires him, the son of valour, the wonderful. Hence he is the child Antaryamin whose symbol is Agni, and who is the fire of knowledge, the General who puts to flight the Danavas, the dark passions. He is the son of Rudra and also of Agni, because Rudra is one of the





pects of Agni. When born as the son of Prajapati, he has eight names ; and his ninth aspect, which is all-pervading and which has entered into all forms, itself without any form, is Kumara, the child Antaryamin. He is identical with Hiranyagarbha and with his father Prajapati. In the Vedic stories Rudra is the Son-God ; the Itihasa stories represent Rudra alias Agni as the father begetting Skanda as his son ; the father himself is born or manifested as the son.

Satapatha Brahmana X. ii, 2, 1, identifies Agni with Prajapati. The Svetasvatara Upanishad (IV. 2) says that Rudra is Hiranyagarbha ; while III, 4 says that Rudra begat Hiranyagarbha in the beginning. The Skanda Upakhyaṇa indicates clearly that Skanda is Hiranyagarbha.

Agni is rightly described as the lover of the six Kṛittikas, because, according to the Vedic calendar, he is the Devata of that asterism ; the *Rig. Veda* calls him the lover of maidens, the husband of matrons and the lover of dawns.

The Vedic stories represent the son-god as being the offspring of many fathers and one mother, while the Itihasas take him to be the offspring of several mothers and one father.

In the Bharata story Devasena, the army of the Devas, and Daityasena, the army the Demons, are respectively Vidya and Avidya. They are sisters, as it were, as they spring from the same source. Keshin signifies sin, the dark Asura. Naturally he marries Avidya and wants to force Vidya too, but Indra rescues her by his valour as he is Sachipathi, the husband of strength. Lady Devasena is his own army, and as the object of the story is to show that a Senapati or general of prodigious valour was desired by him, the Lady asks him to find her a fit husband.

The wives of the Rishis are the senses and their husbands the worldly objects, holding the senses under the sway of their spell and utilising them in selfish acts or





**Yagnas.** There is stationed in the altar of the heart, Agni **Rama**, the Lover and Parapurusha, really the great Indweller, but outwardly *the other man*—other than their husbands. He wishes the senses to love him—to give up indulging in phenomenal perishable objects and to sense the Immortal self concealed in all phenomena ; but so long as they are mastered by their worldly husbands, he gets no chance of winning them and goes away to the wilderness. Where selfishness dwells the self of unselfishness cannot dwell. *Vana* is taken here to mean water. So Agni hides in water, in the deep depth of the heart, unfathomable to selfish man. In *R. V. X. 51* Agni runs away and conceals himself in woods or waters, and the Devas find him as a child concealed in the cave of phenomena. He queries them as to what is Agni's firewood which leads one Godward and which of the gods beheld his forms in many places. It was Yama that beheld him effulgent in his tenfold secret dwelling. Yama is God of Conscience, the controlling mind. He is able to find Agni, who, as the self, has gone into every object and is Visvarupa, the one manifold. When everything is darkness and gloom in mind, piety or righteousness prepares the worship and asks him to come out from his hiding place ; Agni's godward leading firewood can only be right eousness, which is the only fuel which can make the great Fire, the Self-shine for us and lead us godward.

The useless nature of the selfish yagna was found out and mind awakened. So, Swaha being Medha or Vach or Brahmavidya, loves Agni, enters into the senses, and directs them godward. She herself, as Vach, is identical Vach Arundhati and so it was not necessary to take up her form. From the very moment the wives are thus made Spiritually to meet Agni, their husbands must be understood as having merged in Him, the object of objects,





the self of all. The six seasons of the year, as sacrifice Prajapati, are changed into six Rishi wives. In the vedic story the Seasons figure as males in generating their conjoint son, the Son-god. But, here the word, in another sense, denotes the conception period in every month for woman ; as there can be no conception without it, they are changed into six Rishi wives representing the senses, in order that they may conceive the spiritual Retas of Agni and bring forth the Son-god, the son of Sacrifice, for, his father Agni represents Sacrifice. If the sacrificer piously goes through the yearly sacrifice, the sun of the completed year rises to him as Aditya, the son of altar Aditi, with six heads and *twelve* hands, with which always to remind him of the religious acts he has to perform year after year, in its twelve months and six seasons. The Sun is not simply the phenomenal sun but the Self in the Sun—that self who, as the One Self of the universe, shines in the *Akasa* of the heart, as Kumara's another name Guha, shows. Svaha's taking up the form of the bird Vinata may indicate that she, as Vach, is the Gayatri verse. She is said to have flown up and brought ambrosia from heaven; in the vedic stories about the birth the birth of the Son-god who is distinctly called Gayatra, he is indicated to be the Bhargas of our Savitri Father—the same Bhargas which the Gayatri puts before the twice-born for their contemplation. So, Svaha as the bird Gayatri, utilises the purified senses, flies up to Agni and brings forth the Son-God Kumara. The Sveta or white mountain where he is born, stands for the height of purity or Satwa. His weapons are the perfections with which to destroy the evil or imperfections. The General of the Gods is fittingly born in a bed of *Saras*, arrow-seeds, like the morning sun born in a bed of his own shooting rays. The Retas or seed thrown out by Rudra is spiritual, that which is spoken of as the Retas of Mind in





*Rig Veda* X. 129. 4. One of Agni's names is Hiranyaretas, the golden-coloured flame of fire being its *retas* going upward, heavenward. Retas also means sun (*R. V. I. 68. 4*). Similarly Garbha also means the child. So Hiranyaretas and Hiranyagarbha would be synonymous; and though Hiranyaretas originally meant Agni as one who has a golden flame or one who is a golden child (for Agni is the pet child in the Vedas), the name is capable of meaning one who has a golden child. So Agni Hiranyaretas becomes the father of Hiranyagarbha. The golden pot in which the child is born is another indication of his being Hiranyagarbha, identical with the Vedic Son-God Agni, Rudra, alias Eesa, about whom the Eesavasya Upanishad, verse 15, says:—"The face of Satya is concealed in a golden pot. Pooshan! uncover it for my seeing him who is Satyadharma." This description refers to the self in the sun according to the Antaraditya Vidya. The same universal Self is the self in the sun, as well as the self in the heart, the Antaryamin according to the Dahara or Harda Vidya, the glorious Son aspect of our Father the *Hiranyanidhi*, (golden treasure trove), concealed in the *kshetra* (field or body of man) and found only by *kshetragnyas* (knowers). One of the names of Kumara is *Guha*, which is also one of the names of Rudra, who is identical with Agni, and who is the Son-God in the Vedic stories. *Guha* means concealed. Agni supports heaven and earth, is Visvayu, the life of all and as gone into cave, he gives great wealth to those who know him dwelling in the cave, who approach him who is the stream of *rita* (truth or sacrifice) and who release or churn him out (*R. V. I. 67, 3 and 4*). The churning out of Agni who is concealed in the Arani or fire-stick seems to symbolise the churning of the mind for drawing forth the self concealed in the cave of the heart—that self who is the life of all and has gone into cave and cave, because as Antaryamin he is Sarvantarah.





therefore appears that the name Guha must have meant Kumara to be Antaryami.

As the cock-crow awakens men from their nightly slumber, the cock seems to be a symbol for Prabodha (the awakened or enlightened state).

Krauncha stands for man's *samsaric* or embodied state with the head as the mountain. The Taitt. Sam. II. 5, 11, 1, divides voice into *asura*, *manusha* and *daiva* and calls the *asura* voice Krauncha. Again, it is the heron having a crooked neck. In the Ramayana, the male Krauncha is shot by a hunter who seems to be in disguise the Son-God Rudra, the bowman of the Vedas and the bird killed seems to signify the seed of Samsara. Baka is a synonym for Krauncha and Krishna kills an asura of that name who disguised himself as a bird. Bheema tore to pieces a similar asura. The bird is typical of hypocrisy, roguery, and cunning. The Mundaka-Up. IV. 4 instructs us to use ourself as an arrow set in the bow of Pranava and shoot at Brahman the target, whereupon we become one with it. The knower practises this shooting every day in the *upasana* of Brahman, but his final shooting is when, at the time of death, the soul quits the body. The soul of a true yogi leaves the body through the top of his head (Taitt and Subala-Up.). On the top of the head of the infant there is a soft pit, the fontanelle, which remains open a considerable time after birth. The souls of sinners leave the body by other channels. The Son-God, as the Ideal of the knower, shoots his self as the arrow upwards, breaking through the head of the Samsara and thereby he makes a path for the birds, who are no other than the Sanyasins, the Hamsas and the Paramahamsas. Parasurama seems to be the prototype of Kumara, the son of Agni. He too shoots an arrow through the Krauncha mountain and makes the hole named Krauncha-randhra and Hamsa-dwara.





The Rishis very naturally divorce their wives ; when the senses love the Supreme Self, all the objects are merged in him, and no longer wish to hold the senses under their sway.

Visvamitra is the author of the famous Gayatri, which in the Upanayana ceremony, confers on the initiated boy the status of Brahmacharya. Kumara is the Nityabrahmacharin, the eternal celibate ; in some parts of India, women are prohibited from going into his temple. Visvamitra honors himself by performing all the *samskaras* to Kumara. His praise in honor of the God might very appropriately be the Gayatri itself. As Visvamitra, the friend of all, he is the fit companion to Guha, the Antaryamin, who loves all creatures as himself ; who is *sarva-bhuta-suhrit*, the hearty friend of all.

Indra and Kumara, the leaders of the *Devasena* (celestial hosts), are but the lower and the higher aspects of the same thing. And hence, Indra is defeated by Kumara.

In the Chandogya, Indra learns the knowledge of the self from Prajapati. Now, having tested the Son the Self and found him invincible, he makes him Senapati. As *pati* means lord or husband, his becoming Senapati of the Devas is his marrying Devasena. She is not a lady of flesh and blood and this wedding does not clash with Kumara's being the eternal celibate. The goddess Sree attends upon him because she is spiritual wisdom—"Rig, Saman and Yajus are the immortal Sree to the good" (Taitt. Br. I, 2, i 26).

When Kumara asked the six divorced ladies to be his mothers and assigned them places in heaven, Indra said "Abhijit, the youngest sister of Rohini, became jealous of her seniority among the asterisms and went away to the woods to perform *tapas* therefor. I felt bewildered at the loss of the star Abhijit from the sky, and went to Brahma to consult with him about the counting of time hereafter.





He fixed the star Dhanishtha to begin with. Formerly Rohini was the beginning of time and with *Abhijit* the number of stars was even." Immediately the Kritikas, the six divorced ladies, went up to the sky in the form of the asterism Pleiades, which shines seven-headed and which has Agni for its *Devata* or Regent. Seven-headed because Vinata too said that Skanda was her son; he acknowledged her as one of his mothers and gave her a place among the Pleiades, always respected by her daughter-in-law Devasena. Now, the asterisms are popularly twenty-seven and *Abhijit* is not among them. In all the places in the Krishna-yajur-veda in which the asterisms are mentioned, they begin with the *Krittikas*. *Abhijit* is not among the twenty-seven asterisms. (Taitt. Sam. IV. 4, 10); Taitt. Br. I. 5, 1). Each of them has two qualities, one forming its front, and one the rear; among them, the *Uttarashadha* has the quality of *Abhijayat*, conquering in front and of *Abhijitam*, conquered in the rear. But in the Anuvaka following it, *Abhijit* is separately mentioned as an asterism situated between *Uttarashada* and *Srona*. *Abhijit* has Brahman as her *Devata*. "Brahman desired, may I obtain Brahman loka. It offered a *charu* to itself as *Abhijit* Brahman and thereby conquered Brahmaloka". (Taitt. Br. III. 1, 1 and 2, 4 and 5). But the characteristic of *Abhijiti* is ascribed there to seven other asterisms, *Mrigaseersha*, *Svati*, *Visakha*, *Anuradha*, *Jyeshtha*, the *Poorva* and the *Uttara Ashada* and *Apa Bharani*. By including *Abhijit*, the number of asterisms become *Sama*; there would be no necessity to bisect *Visakha*. So the Brahmana divides the asterisms into two equal sets, putting the fourteen from *Krittika* to *Visakha*, both inclusive, in the first Anuvaka and the remaining fourteen from *Anuradha* to *Apa Bharani*, both inclusive, in the second Anuvaka. Under this mode the point of the autumnal





equinox must necessarily have been not the middle of Visakha, but the first point of Anuradha, when the point of the vernal equinox was in the first point of the Krittikas.

In this olden time the point of winter solstice or the beginning of Uttarayana was, as stated by Varahamihira, the first point of Dhanishtha alias Sravishtha, the Regents of which are the eight Vasus who go at the van of the Devas. This might have meant the position of this asterism as the first of the Uttarayana of the Krittika period.

The red dress of Kumara when he is installed as general is the dress of the Brahmacharin after the Upanayana ceremony (Apastamba I. 1, 2, sutras 40 and 41).

Skanda is the eternal *Kumara* or virgin since the Chandogya Up. Prapathaka VII says:—"They say that Sanatkumara is Skanda." Sanatkumara may mean the eternal Kumara, or the Rishi Kumara, born as the son of Sanat or Hiranyagarbha. The Bharata identifies Sanatkumara with Sanatsujata, the good child of Sanat.

In the story of the *Ait. Br.* Rudra shoots an arrow into Prajapati and the Retas of Prajapati, which is born immediately afterwards, does not flow until Agni Vaisvana-ra, in conjunction with the Maruts, causes it to flow; and then the whole creation is evolved from it.

Uma and Ganga seem to be identical esoterically as Vidya. She is the golden dawn; she is, as the goddess Vach, the river Ganga, meaning she who 'goes and goes.' It, is therefore another fit name for Vach who is *Saraswati*, 'she who flows on'. Vach or speech can only indicate the infinite Self, but can never contain him. Therefore the Tejas overflows the river.

Agni's name is Hiranyaretas, and so wherever the Tejas flows, all becomes gold.—*Indo-Aryan Mythology, Vol. II. Kumara.*





Adam-Jehovah, Brahma and Mars are, in one sense identical; they are all symbols for primitive or initial *generative powers* for the purposes of human procreation. Adam is red, and so also are Brahma-Viraj and Mars, god and planet. Water is the "blood of the Earth"; therefore all these names are with earth and water. It takes *earth* and *water* to create a *human* soul", says Moses. Mars is identical with Karttikeya, god of war (in one sense)—which god is born of the sweat of Siva, (Siva-gharmaja) and the Earth. In the *Mahabharata* he is shown as born without the intervention of a woman. And he is also called Lohita, the Red, like Adam and the other "First men." Hence, the author of *The Source of Measures* is quite right in thinking that Mars (and all the other Gods of like attributes), being the *god of war* and of *bloodshed*, was but a secondary idea flowing out of the primary one of shedding of blood in conception for the first time. "Hence Jehovah became later a fighting god, 'Lord of Hosts,' and one who commands in war. He is the aggressive Zodh—or Cain, by permutation, who *slew* his (female) *brother*, whose "blood crieth from the ground," the *Earth* having opened *her* *mouth* to receive *the blood*—(*Genesis 3*)—*Secret Doctrine*, Vol. II. p. 47.

Meanwhile it is the Seven Rishis who mark the time and the duration of events in our septenary Life-cycle. They are as mysterious as their supposed wives, the Pleiades, of whom only one—she who hides—has proven virtuous. The Pleiades, or Krittikas, are the nurses of Karttikeya, the god of war (the Mars of the western Pagans), who is called the commander of the celestial armies, or rather of the Siddhas—Siddha-sena (translated yogis in Heaven, and holy Sages on the Earth)—which would make Karttikeya identical with Michael, the Leader of the celestial Hosts "and, like himself, a virgin Kumara (the more so since he





Is the reputed slayer of Tripurasura and the Titan Taraka. Michael is the conqueror of the Dragon, and Indra and Karttikeya are often made indetical). Verily he is the Guha, "the Mysterious one," as much so as are the Saptarshis and the Krittikas, the Seven Rishis and the Pleiades, for the interpretation of all these combined, reveal to the Adept the greatest mysteries of Occult Nature. One point is worth mention in this question of Cross and Circle, as it bears strongly upon the elements of Fire and Water, which play such an important part in the Circle and Cross symbolism. Like Mars, who is alleged by Ovid to have been born of his mother Juno alone, without the participation of a father, or like the Avatars (Krishna, for instance)—in the west as in the East—Karttikeya is born, but in a still more miraculous manner, begotten by neither father nor mother, but out of a seed of Rudra-Siva, which was cast into the fire (Agni) and then received by the water (Ganges). Thus he is born from Fire and Water—"a boy bright as the sun and beautiful as the Moon." Hence he is called Agnibhu (son of Agni) and Ganga-putra (son of Ganges). Add to this the fact that the Krittika, his nurses, as the *Matsya Purana* shows, are presided over by Agni, or, in the authentic words, "the Seven Rishis are on a line with the brilliant Agni, "and hence, "Krittika has Agneya as a synonym"—and the connection is easy to follow.

There has been, and there still exists, a seemingly endless controversy about the chronology of the Hindus. Here is, however, a point that could help to determine—approximately at least—the age when the symbolism of the Seven Rishis and their connection with the Pleiades began. When Karttikeya was delivered to the Krittika by the gods to be nursed, they were only six, whence Karttikeya is represented with six heads; but when the poetical fancy of the early Aryan symbologists made of them the consorts of





The Seven Rishis, they were *seven*. Their names are given, and these are Amba, Dula, Nitatui, Abrayanti, Maghayanti, Varshayanti, and Chupunika. There are other sets of names which differ, however. Anyhow, the Seven Rishis were made to marry the seven Krittika before the disappearance of the seventh Pleiad. Otherwise, how could the Hindu astronomers speak of a star which no one can see without the help of the strongest telescopes? This is why, perhaps, in every such case, the majority of the events described in the Hindu allegories is fixed upon as "a very recent invention, certainly *within* the Christian era."

The oldest Sanskrit MSS. on Astronomy begin their series of Nakshatras, the twenty-seven lunar asterisms, with the sign of Krittika, and this can hardly make them earlier than 2780 B. C. This is according to the "Vedic Calendar," which is accepted even by the Orientalists, though they get out of the difficulty by saying that the said calendar does not *prove* that the Hindus knew anything of Astronomy at that date, and assure their readers that, calendars notwithstanding, the Indian Pandits may have acquired their knowledge of the lunar mansions headed by Krittika from the Phoenicians, etc. However that may be, the Pleiades are the central group of the system of sidereal symbology. They are situated in the neck of the constellation Taurus, regarded by Madler and others, in Astronomy, as the *central group* of the system of the Milky Way, and in the *Kabalah* and Eastern Esotericism, as the *sidereal septenate* born from the first manifested side of the Upper Triangle, the Concealed Triangle. This manifested side is Taurus, the symbol of One, or of the first letter of the Hebrew alphabet, Aleph, "bull" or "ox" whose synthesis is Sen, or Yod, the perfect letter and number. The Pleiades (Alcyone, especially), are thus considered, even in Astronomy, as the central point around





which our universe of fixed stars revolves, the focus from which, and into which, the Divine Breath, Motion, works incessantly during the Manvantara. Hence, in the sidereal symbols of the occult Philosophy, it is this Circle with the starry Cross on its face which plays the most prominent part.—The *Secret Doctrine*, Vol. II. pp. 579—582.

Again, number seven is closely connected with the occult significance of the Pleiades, those seven daughters of Atlas, “the six present, the seventh *hidden*.” In India they are connected with their nursling, the war God, Karttikeya. It was the Pleiades (in Sanskrit, Krittikās) who gave this name to the God, Karttikeya being the planet Mars, *astronomically*. As a God he is the son of Rudra, born without the intervention of a woman. He is a Kumara, a “virgin youth” again, generated in the fire from the Seed of Siva—the Holy Spirit—hence called Agnibhu. The late Dr. Kenealy believed that, in India, Karttikeya is the secret symbol of the cycle of the Naros, composed of 600, 666 and 777 years, according to whether, solar or lunar, divine or mortal years, are counted ; and that the six visible, or the seven actual sisters, the Pleiades, are needed for the completion of this most secret and mysterious of all the astronomical and religious symbols. Therefore, when intended to commemorate one particular event, Karttikeya was shown, of old, as a Kumara, an Ascetic, with *six* heads—one for each century of the Naros. When the symbolism was needed for another event, then, in conjunction with the seven sidereal sisters, Karttikeya is seen accompanied by Kaumari, or Sena, his female aspect. He is then riding on a peacock, the bird of wisdom and occult knowledge, and the Hindu Phoenix, whose Greek relation with the 600 years of the Naros is well known. A six-rayed star (double triangle), a Svastika, a six and occasionally seven-pointed crown, is on his brow ; the peacock’s tail represents the sidereal heavens ;





and the twelve signs of the Zodiac are *hidden on his body*; for which he is also called Dvadasa-kara, the "twelve-handed," and Dvadasaksha "twelve-eyed." It is as Sakti-dhara, however, the "spearholder", and the conqueror of Taraka, Taraka-jit, that he is shown to be most famous.—*Ibid*, pp. 654, 655.

314. *Kapila*—The name occurs in Swetaswatara Up. 2 and is understood as follows :—

*Sankara*—The supreme Self is he who controls each and all the places and all the forms, and who, in the beginning, bore or maintained with knowledge Rishi Kapila, born from him; he saw him being born. Kapila means one whose colour is gold-like, tawny. This Rishi is identical with Hiranyagarbha spoken of twice in the earlier part of the Upanishads and with Brahma mentioned further on in it; or it may be he about whom there is the Puranic text "Kapila is the first-born." The following verses from a Purana are addressed to Indra :—Rishi Kapila was born in order to remove the ignorance of this world, as an amsa or incarnation of Bhagavan Vishnu, who, the Self of all creatures, incarnates in the Kritayuga as Kapila, to impart that knowledge which is salutary to all. Indra ! Thou art Chakra among all the Devas, Brahma among the knowers of Brahman, Vayu among those that are powerful, Kumaraka among the yogins, Vasishtha among Rishis, Vyasa among the knowers of the Vedas, Kapiladeva among the Sankhyas and Sankara among the Rudras.

*Sankarananda*—Kapila is that incarnation of Vasudeva who burnt down the sons of Sagara and not Kapila who was the author of the Sankhya system.

Kapila is the son aspect of God as sacrifice and is identical with the sacrificial fire Agni born by attrition. Brahma, Brahmanaspati, Agni, Rudra, Kumara and Hiran-yagarbha are all identical. *Rig Veda* X. 27, 15, 16 are as





follows :—Seven heroes have come together from below, eight have come from above, nine have come from the west with winnowing baskets and ten have come crossing over the rocks and high ridges in the east. One of the ten, who is Kapila and common to them all, is urged by them to execute their first purpose. The mother is bearing on her lap soothingly the child of noble form who is not eager."

Sayana takes the seven, eight, nine and ten to mean the Saptarishis, Valakhilyas, Bhrigus and Angirasas or Maruts on all sides of Indra. Kapila is the famous Rishi.

According to *Vachaspathya*, Kapila is one of the names of Agni and it quotes this text as that of a Smṛiti :—The promulgator of the Sankhya system is Agni himself named Kapila. Vasudeva Kapila gave out the Seswara Sankhya and Agni Kapila taught the Nireeswara Sankhya.

*Mahabharata*, Aranyaparva, Angirasopakhyana (ch. 223), narrating the genealogy of Agni, says ; " Rishi Kapila, who is Agni and also the promulgator of the Sankhya yoga". The commentator understands this to mean Nireeswara Sankhya.

*Mahavamsa* claims that Kapila was the Lord Gautama Buddha himself as Bodhi Satwa in a former birth of his. The town Kapilavastu was built on the site of his hermitage—*Indo-Aryan Mythology*, Part. II, *Ganga*.

Kapila is one of the seven Kumaras, the others being Sanatkumara, Sananda, Sanaka and Sanatana, Sana and Sanatsujata. The Sankhya Karika of Eeswara Krishna with the commentary of Gaudapadacharya, discusses the nature of the Kumaras, though it refrains from mentioning by name all the seven Kumaras, but calls them instead, the seven sons of Brahma, which they are, as they are created by Brahma in Rudra. The list of names it gives us is : Sanaka, Sanandana, Sanatana, Kapila, Ribhu and Pancha-sikha. But these again are all *aliases*—*Secret Doctrine*. Vol. I. p. 493.





The terrible sidereal force known to and named by the Atlanteans Mash-Mak, and by the Aryan Rishis in their Astra Vidya by a name that we do not like to give, is the Vril of Bulwer Lytton's *Coming Race*, and of the coming races of our mankind. The name Vril may be a fiction ; the Force itself is a fact, as little doubted in India as is the existence of the Rishis, since it is mentioned in all the secret books.

It is this vibratory Force, which, when aimed at an army from an Agni-ratha, fixed on a flying vessel, a balloon, according to the instructions found in Astra Vidya, would reduce to ashes 100,000 men and elephants, as easily as it would a dead rat. It is allegorized in the *Vishnu Purana*, in the *Ramayana* and other works, in the fable about the sage Kapila, whose "glance made a mountain of ashes of King Sagara's 60,000 sons", and which is explained in the esoteric works, and referred to as the Kapilaksha—Kapila's eye....*Ibid.* p. 614.

In the *Ramayana*, Garuda is called "the maternal uncle of Sagara's 60,000 sons"; and Amsumat, Sagara's grandson, "the nephew of the 60,000 uncles" who were reduced to ashes by the look of Kapila—the Purushottama or Infinite spirit, who caused the horse which Sagara was keeping for the Aswamedh sacrifice to disappear. Again, Garuda's son [in other *Puranas* Jatayu] is the son of Aruna, Garuda's brother, both the sons of Kasyapa. But all this is external allegory—Garuda being himself the Maha Kalpa or Great Cycle. Jatayu, the king of the feathered tribe, (when on the point of being slain by Ravana who carries off Sita), says, speaking of himself : "It is 60,000 years Oh King, that I am born" after which, turning his back on the sun—he dies.

Jatayu is, of course, the cycle of 60,000 years within the great cycle of Garuda ; hence he is represented as his son, or nephew, *ad libitum*, since the whole meaning rests





on his being placed in the line of Garuda's descendants. Then, again, there is Diti, the mother of the Maruts, whose descendants and progeny belonged to the posterity of Hiranyaksha, "whose number was 77 crores (or 770 millions) of men," according to the *Padma Purana*. All such narratives are pronounced "meaningless fictions" and absurdities. But Truth is the daughter of Time verily ; and time *will* show.

Meanwhile, what could be easier than an attempt, at least, to verify Pauranic chronology ? There are many Kapilas ; but the Kapila who slew King Sagara's progeny—60,000 men strong, was undeniably Kapila, the founder of the Sankhya philosophy, since it is so stated in the *Puranas* ; although one of them flatly denies the imputation without explaining its esoteric meaning. It is the *Bhagavata Purana* which says that.

"The report is not true that the sons of the king were scorched by the wrath of the sage. For how can the quality of darkness, the product of anger, exist in a sage whose body was goodness and who purified the world—the earth's dust, as it were, attributed to heavens! How should mental perturbation distract that sage, identified with the Supreme Spirit, who has steered, here (on earth) that solid vessel of the Sankhya (philosophy), with the help of which he, who desires to obtain liberation, crosses the dreaded ocean of existence, that path to death ?"

The *Purana* is in duty bound to speak as it does. It has a dogma to formulate and a policy to carry out—that of great secrecy with regard to mystical *divine* truths divulged for countless ages only at Initiation. It is not in the *Puranas*, therefore that we have to look for an explanation of the mystery connected with various transcendental states of being. That the story is an allegory, is seen upon its very face : the 60,000 "sons," brutal, vicious, and impious, are





the personification of the *human passions* that a "mere glance of the sage"—the Self who represents the highest state of purity that can be reached on Earth—reduces to ashes. But it has also other significations, cyclic and chronological meanings, a method of marking the periods when certain sages flourished, found also in other *Puranas*.

Now it is well ascertained as any tradition can be, that it was at Hardwar, or Gangadvara, the "door or gate of the Ganges," at the foot of the Himalayas, that Kapila sat in meditation for a number of years. Not far from the Sewalik range, the pass of Hardwar is called to this day "Kapila's pass," and the place also is named "Kapila's den" by the ascetics. It is there that the Ganges, Ganga, emerging from its mountainous gorge, begins its course over the sultry plains of India. And it is clearly ascertained by geological surveys that the tradition which claims that the ocean washed the base of the Himalayas ages ago, is not entirely without foundation, for distinct traces of this still remain.

The Sankhya philosophy may have been *brought down* and taught by the first, and written out by the *last* Kapila.

Now Sagara is the name of the ocean, and especially of the Bay of Bengal, at the mouth of the Ganges, to this day in India. Have geologists ever calculated the number of millenniums it must have taken the sea to recede the distance it is now from Hardwar, which is at present 1,024 feet above its level? If they had, those Orientalists who show Kapila flourishing from the first to the ninth century A. D., might change their opinions, if only for one of two very good reasons. Firstly, the true number of years which have elapsed since Kapila's day is unmistakably in the *Puranas*, though the translators may fail to see it; and secondly, the Kapila of the Satya, and



the Kapila of the Kali yugas, may be one and the same *individuality* without being the same *personality*.

Kapila, besides being the name of a personage, of the once living Sage and the author of the Sankhya Philosophy, is also the generic name of the Kumaras, the celestial Ascetics and Virgins ; therefore the very fact of the *Bhagavata Purana* calling that Kapila—whom it had showed just before as a portion of Vishnu—the author of the Sankhya Philosophy, ought to have warned the reader of a “blind” containing an esoteric meaning. Whether he was the son of Vitatha, as the *Harivamsa* shows him to be, or of any one else, the author of the Sankhya cannot be the same as the Sage of the Satya yuga—at the very beginning of the Manvantara, when Vishnu is shown in the form of Kapila, “imparting to all creatures true wisdom ;” for this relates to that primordial period when the “ Sons of God ” taught to the newly created men those arts and sciences, which have since been cultivated and preserved in the sanctuaries by the Initiates. There are several well-known Kapilas in the *Puranas*. First, the Primeval Sage ; then Kapila, one of the three “secret” Kumaras; and Kapila son of Kasyapa and Kadru—the “many-headed” serpent (See *Vayu Purana* which places him in the list of the forty renowned sons of Kasyapa)—besides Kapila the great Sage and Philosopher of the Kaliyuga. The latter, being an Intiate, a serpent of wisdom, a Naga, was purposely blended with the Kapilas of the former ages : *Ib.* Vol. II, pp. 602—604.

P. 320. *Ganga* (seven streams):—The name is mentioned only once in *Rig Veda* X. 75. 5 along with Sarasvati, Yamuna and other rivers, while Sarasvati is mentioned in several places, in one of which (I. 3, 12) she is said to enlighten all our intellects. In the *Taitt. Sam.* she is identified with Vach, the Goddess of speech or intellect. In *R. V.* VI, 61, 12, Sarasvati is called Trisadastha, explained by Mr. Griffith as,





spring from threefold source: abiding in the three worlds, pervading heaven, earth and below, according to Sayanas like Ganga in later times."

Apte's English-Sanskrit Dictionary renders the Milky way as Akasa-Ganga or Swarganga, the heavenly Ganga; and we saw in connexion with Vishnu's Simsumara form consisting of the whole star-bedecked firmament, that the Akasa-Ganga forms part of it. The Rudra star Ardra (called Betelgeux in European astronomy), which is the north-east corner star of Orion, is abutting the Milky Way. Crossing the ecliptic just to the east of Ardra, the southern side of the Milky Way passes over the Southern Cross, while the northern side passes not far from the north Pole star, and both the sides wind round and meet the ecliptic again near the Vishnu star Sravana.

According to Dr. McDonnell's Dictionary, Jahnû is the name of a cave in the Himalyas from which the river Ganga issues.

P. 329. *The Churning of the Ocean* :—

The tortoise is mentioned in the Vedas in two places, the *Satapatha Brahmana* V, 1, 5 and the *Taitt. Aranyaka* I, 23-25; and in both, the tortoise is clearly stated to be the Creator of the universe. The former says :—As to the Creator's being called Koorma, it is because, having assumed this form, Prajapati brought forth all creatures. What he brought forth, that he made (*Akaroti*) and because he made, he is called *Koorma*. The *Koorma* is also called *Kasyapa*; therefore they say all the creatures are children of *Kasyapa*, the creator *Koorma*. He who is *Koorma* is *Aditya*, the Sun.

Thus the *Koorma Yagna Purusha* is not simply the Sun. He is the creator, creating even the Sun.

The *Taitt. Ar.* says :—The Prajapati desiring to bring forth the universe, performed *tapas*. He shook his body. From his flesh sprang forth *Aruna-ketus*, (red rays) as the





Vatarasana Rishis ; from his nails the Vaikhanasas ; from his hair the Valakhilyas ; and his *rasa* (juice,) became a bhootam, a tortoise moving in the middle of the water. He addressed him thus. 'You have come into being from my skin and flesh' 'No' he replied 'I have been here even from before (Poorvam eva asam)'. This is the reason of the Purushahood of Purusha. The tortoise sprang forth, becoming the Purusha of thousand heads, thousand eyes, thousand feet. The Prajapati told him "You have been from before and so you, the Before, make this". Arunaketu, taking water in his palms, six times placed it respectively in his front, to his right, behind, to the left, downward, and upward ; and from the water thus placed, coupled with his naming and calling upon them to come forth, there came forth, the Sun in the East, Agni in the South, Vayu in the West, Indra in the North, Pooshan below, and the Devamanushyas including the Fathers, Gandharvas and Apsarasas above. From the particles of water that went off when placing the worlds, there arose the Asuras, Rakshasas and Pisachas and they went off as the particles went off ; therefore they became routed (parabhavan).

The Vatarasanas are mentioned again in Taitt. Ar. II. 5 as being Sramanas and Urdhvamandhins. They saw the mantras for offering certain oblations in fire for getting rid of sin. The epithet of Urdhvamandhins seems to mean, those who churn upwards. The churning meant by this epithet was probably the churning of mind's flame towards heaven, towards that which is spiritually high, in contradistinction to that of animalism. About churning out the spiritual fire, the Lord of the Heart, the Swetasvatara Up. I. 14 says :—"Making his Atman the lower wood and Pranava the upper wood, man should see the Lord like the hidden fire, by churning again and again with the rope of contemplation".





The Vatarasanas are mentioned in the *R. V. X.* 136 as munis, along with a Being who appears to be their chief, called Kesin and Muni. The hymn says :—

1. Kesin supports Agni (fire), Kesin Visha (water), Kesin earth and sky. Kesin is all Svar (heaven) to look upon. Kesin is called this Light.

2. The Munis who are Vatarasanas wore *pisanga*, reddish or orange coloured, soiled (garments); [The original for soiled is *mala*, the very word by which the ascetic is designated in the expression 'Kim nu malam kim ajinam' in the Harischandra story of the Ait. Brahmana]. They follow the swift course of the wind when [they as, or like] the gods have entered [it as their vehicle].

3. Transported with our Munihood, we have passed through the winds. You, O mortals, behold even our bodies [that can pass through the winds].

4. The Muni, a friend appointed for the doing of ritual worship to every god [The original is : Munir devasya-devasya sanskrit yaya sakhahitah: "The Muni, a friend fitted to gain the beneficent aid of every god."—*Muir* ; "The Muni, made associate in the holy work of every god"—*Griffith*], flies through Antariksha, the region of the air, seeing all forms.

5. The steed of Vata (the wind), the friend of Vayu (the wind god), impelled by the gods, dwells in both the oceans, the eastern and the western.

6. Treading the path of Gandharvas, Apsarasas and sylvan beasts, Kesin, the knower of (our) wish, is a sweet and most delightful friend,

7. Vayu churned for him, and pounded things most hard to bend, when Kesin along with Rudra drank from the cup of visha (water).

"The allusion " Dr. Muir says " in the 7th verse of the hymn before us to Rudra drinking water (visha) may





possibly have given rise to the legend of his drinking poison (visna)." The legend of Rudra drinking poison is connected with the legend of the churning of the sea by the Devas for getting their amrita or nectar, and what is pertinent to our essay, it is the form of tortoise which Vishnu, among other forms, assumes in that legend that has come to be popularly looked upon as his Tortoise incarnation. Also, the words Vatarasana and Urdhvamanthin of the *Taitt. Ar.* appear to be the hidden pivot of which the gist of the riddle of the Puranic legend about the churning for nectar turns.

Thus Vishnu Purana, contradicting the Mahabharata about Siva's drinking the poison, says that the snakes took it. The Bhagavata Purana which follows the Vishnu-Purana in the main, differs from it in this respect and says, like the Mahabharata, that Siva drank the poison and became Nilakantha. But while the Mahabharata and the Ramayana say that Varuni went to the side of the Devas and was taken by them, the Bhagavata says that she was taken by the Asuras. (*Bh. VIII. 8, 29*). That Purana adds an incident not mentioned in the other works. It says that hearing that Vishnu had distributed the Soma, (nectar) to the Devas by assuming a beautiful female form, Siva came there and said that he was very anxious to see that lovely form; that Vishnu appeared in that female form, but that as soon as Siva saw her, he was so much overpowered by love that he embraced her; and that his retas (mind's retas) overflowed and became gold and silver.

Kamadhenu or Surabhi is that wonderful cow from whom the gods could milk the fulfilment of any desires they might cherish. Similarly the tree Parijata, otherwise called Kalpavriksha, is the wonderful tree yielding to the gods all their wishes in the shape of fruits. The knowers ought to be Satyakamas and Satya-sankalpas, desiring only for that which





ought to be desired. When the Self of Universal love is obtained, every desire is satisfied; the Self is the wonderful Cow and the Tree.

The Sree which Indra loses by his disregard of asceticism—represented by Durvasas, seems to be the wealth of spirituality and not the worldly wealth. There is the Vedic saying that (the knowledge of) Rik, Saman and Yajus is the Immortal Sri, (wealth,) of the good [‘Richah Samani Yajumshi sa hi srir amrita satam’]; and so the goddess Sree that springs forth, may be taken to be Brahma-Vidya, who in the *Taitt. Up.* is called Bhargavi Varuni Vidya. In that Upanishad, the teacher is Bhrigu, son of Varuna and so the Vidya taught by him is called Bhargavi Varuni. Among other names our goddess Sree has the name of Bhargavi, and as Varuni can be taken in the sense of the daughter of Varuna the king of ocean, Sree is made to spring from the King of ocean—the ocean of the heart.—*Essays on Indo Aryan Mythology*, Part II. *The Tortoise*.

“The Radiant Essence curdles and spreads throughout the Depths of Space.” From an astronomical point of view this is easy of explanation; it is the Milky way, the world-stuff, or Primordial Matter in its first form. It is more difficult, however, to explain it in a few words, or even lines, from the standpoint of occult Science and Symbolism, as it is the most complicated of glyphs. Herein are enshrined more than a dozen symbols. To begin with, it contains the whole pantheon of mysterious objects, every one of them having some definite occult meaning, extracted from the Hindu allegorical “Churning of the ocean” by the Gods. Besides Amrita, the water of life or immortality, Surabhi, the cow “of plenty,” called “the fountain of milk and curds,” was extracted from this “sea of milk.” Hence the universal adoration of the cow and bull, one the productive, the other the generative power in Nature : symbols





connected with both the solar and the cosmic deities. The specific properties, for occult purposes, of the "fourteen precious things", being explained only at the Fourth Initiation, cannot be given here; but the following may be remarked. In the *Satapatha Brahmana* it is stated that the churning of the ocean of milk took place in the Satya Yuga, the Age which immediately followed the "Deluge." As however, neither the *Rig Veda* nor *Manu*—both preceding Vaivasvata's "Deluge", that of the bulk of the Fourth Race,—mention this Deluge, it is evident that it is neither the Great Deluge, nor that which carried away Atlantis, nor even the Deluge of Noah, which is here meant. This "Churning" relates to a period before the Earth's formation, and is in direct connection with another universal legend, the various and contradictory versions of which culminated in the Christian dogma of the "War in Heaven," and the Fall of the Angels. The *Brahmanas*, reproached by the Orientalists with their versions on the same subjects often clashing with each other, are *pre-eminently occult works*, hence used purposely as blinds. They are allowed to survive for public use and property only because they were and are absolutely unintelligible to the masses. Otherwise they would have disappeared from circulation as long ago as days of Akbar—*Secret Doctrine*, Vol. I, pp. 96 and 97.

In the *Philosophical writings of Solomon Ben Yehudah Ibn Gebirol*, in treating of the structure of the universe, it is said :

R. Yehudah began, it is written : "Elohim said : let there be a firmament in the midst of the waters." Come, see. At the time that the Holy.....created the world, He created 7 heavens above, He created 7 earths below, 7 seas, 7 days, 7 rivers, 7 weeks, 7 years, 7 times and 7000 years that the world has been. The Holy is in the seventh of all.

This, besides showing a strange identity with the





Cosmogony of the *Puranas*, corroborates all our teachings with regard to number seven, as briefly given in *Esoteric Buddhism*.

The Hindus have an endless series of allegories to express this idea. In the Primordial Chaos, before it became developed into the Saptā Samudra or Seven Oceans— emblematical of the Seven Gunas, or conditioned qualities composed of Trigūnas (Satwa, Rajas and Tamas)—lie latent both Amrita, or Immortality, and Visha or Poison, Death, Evil. This is to be found in the allegorical Churning of the Ocean by the Gods. Amrita is beyond any Guna, for it is *unconditioned, per se* ; but when once fallen into phenomenal creation, it became mixed with evil, Chaos, with latent Theos in it, before Kosmos was evolved. Hence we find Vishnu, the personification of Eternal Law, periodically calling forth Kosmos into activity, or, in allegorical phraseology, churning out of the Primitive Ocean, or Boundless Chaos, the Amrita of Eternity, reserved only for the Gods and Devas ; and in the task he has to employ Nagas and Asuras or Demons in exoteric Hinduism. The whole allegory is highly philosophical, and indeed we find it repeated in every ancient system of philosophy. Thus we find it in Plato, who, having fully embraced the ideas which Pythagoras had brought from India, compiled and published them in a form more intelligible than the original mysterious numerals of the Samian sage. Thus the Kosmos is the "Son" with Plato, having for his Father and Mother Divine Thought and Matter —*Ibid*, pp. 37, 372.

Lakshmi, who is the female aspect of Vishnu, and who is also called Padma, the Lotus, in the *Ramayana*, is likewise shown floating on a Lotus-flower, at the "Creation", and during the "Churning of the ocean" of space, as also springing from the "Sea of Milk," like Venus—Aphrodite from the Foam of the Ocean.





"Then, seated on a lotus, Beauty's bright Goddess, peerless Sree, arose.

Out of the waves ".....

Sings an English Orientalist and poet, Sir Monier Williams.—*Ibid*, p. 407.

The allegory that makes Soma, the Moon, produced by the Churning of the Ocean of life (Space) by the Gods in another Manvantara, that is, in the pre-genetic day of our Planetary system, and the myth, which represents "the Rishis milking the Earth, whose calf was Soma, the Moon", have a deep cosmographical meaning; for it is neither *our* Earth which is milked, nor was the Moon which we know the calf. [The Earth flees for her life, in the allegory, before Prithu, who pursues her. She assumes the shape of a cow, and, trembling with terror, runs away and hides even in the regions of Brahma. Therefore, it is not our Earth. Again, in every *Purana*, the calf changes name. In one it is Manu Svayambhuva, in another Indra, in a third the Himavat (Himalayas) itself, while Meru was the milker. This is a deeper allegory than one may be inclined to think]. —*Ibid*, p. 428.

Rahu, mythologically, is a Daitya—a Giant, a Demi-god, the lower part of whose body ended in a Dragon's or Serpent's tail. During the Churning of the Ocean, when the Gods produced the Amrita, the water of Immortality, he stole some of it, and, drinking, became immortal. The Sun and Moon, who had detected him in his theft, denounced him to Vishnu, who placed him in the stellar spheres, the upper portion of his body representing the Dragon's head and the lower (Ketu) the Dragon's tail; the two being the ascending and descending nodes. Since then, Rahu wreaks his vengeance on the Sun and Moon by occasionally swallowing them. But, this fable has another mystic meaning, for Rahu, the Dragon's head, played a prominent part in the





mysteries of the sun's (Vikartana's) Initiation, when the candidate and the Dragon had a supreme fight.—*Ib. Vol. II.* p. 398.

P. 338 : *Apsarasas* :—

The Gandharva of the *Veda* is the deity who knows and reveals the secrets of heaven and divine truths to mortals. Cosmically, the Gandharvas are the aggregate Powers of the Solar Fire, and constitutes its Forces ; psychically, the Intelligence residing in the Sushumna, the Solar-Ray, the highest of the seven Rays ; mystically, the Occult Force in the Soma, the Moon, or Lunar plant, and the drink made of it ; physically, the phenomenal, and spiritually, the noumenal, causes of sound and the " Voice of Nature." Hence, they are called, the 6,333 heavenly singers, and musicians of Indra's loka, who personify, even in number, the various and manifold sounds in Nature, both above and below. In the later allegories they are said to have mystic power over women, and to be fond of them. The esoteric meaning is plain. They are one of the forms, if not the prototypes, of Enoch's Angels, the Sons of God, who saw that the daughters of men were fair (*Gen. vi.*), who married them, and taught the daughters of Earth the secrets of Heaven.—*Secret Doctrine, Vol. I. p. 569.*

Narada is the leader of the Gandharvas, the celestial singers and musicians ; esoterically, the reason for this is explained by the fact that the Gandharvas are " the instructors of men in the secret sciences." It is they, who, " loving the women of the Earth," disclosed to them the mysteries of creation ; or, as in the *Veda*, the " heavenly " Gandharva is a deity who knew and revealed the secrets of heaven and divine truths, in general. If we remember what is said of this class of Angels in *Enoch* and in the *Bible*, the allegory is plain ; their leader Narada, while refusing to procreate, leads men to become Gods. Moreover, all of these, as





stated in the *Vedas*, are Chhandajas, "will-born," or incarnated in different Manvantaras, *of their own will*. They are shown in exoteric literature as existing age after age ; some being "cursed to be reborn," others incarnating as a duty. Finally, as the Sanakadikas, the seven Kumaras who went to visit Vishnu on the "White Island" (Sweta-dweepa), the Island inhabited by the Mahayogins—they are connected with Sakadweepa and the Lemurians and Atlanteans of the Third and Fourth Races.

In esoteric philosophy, the Rudras (Kumaras, Adityas, Gandharvas, Asuras, etc.) are the highest Dhyan Chohans or Devas as regards intellectuality. They are those who, owing to their having acquired by self-development the *five-fold* nature—hence the sacredness of the number *five*—became independent of the pure Arupa Devas. This is a mystery very difficult to realize and understand correctly. For we see that those who were "obedient to Law" are, equally with the "rebels", *doomed to be reborn in every age*. Narada, the Rishi, is cursed by Brahma to incessant peripateticism on Earth, to be constantly reborn. He is a rebel against Brahma, and yet has no worse fate than the Jayas—the twelve great Creative Gods produced by Brahma as his assistants in the functions of creation. For the latter, lost in meditation, only *forget to create* ; and for this, they were equally cursed by Brahma to be born in every Manvantara. And still they are termed—together with the rebels—Chhandajas, or those born of their own will in human form.

All this is very puzzling to one who is unable to read and understand the *Puranas* except in their dead-letter sense. [Yet, this sense, if once mastered, will turn out to be the secure casket which holds the keys to the secret wisdom. True, a casket so profusely ornamented that its fancy-work hides and conceals entirely any spring for





opening it, and thus makes the unintentional believe it has not, and cannot have, any opening at all. Still the keys are there, deeply buried, yet ever present to him who searches for them]. Hence we find the Orientalists refusing to be puzzled, and culting the Gordian knot of perplexity by declaring the whole scheme "figments.....of Brahminical fancy and love of exaggeration." But to the student of Occultism, the whole is pregnant with deep philosophical meaning. We willingly leave the rind to the western Sanskritist, but claim the essence of the fruit for ourselves. We do more : We concede that in one sense much in these so-called " fables " refers to astronomical allegories about constellations, asterisms, stars, and planets; yet, while the Gandharva of the Rig Veda may there be made to personify the fire of the sun, the Gandharva Devas are entities both of a physical and phisic character, while the Apsarasas (with other Rudras) are both *qualities* and *quantities*. In short, if ever unravelled, the Theogony of the Vedic Gods will reveal fathomless mysteries of creation and Being—*Ibid*, Vol. II. pp. 918 and 919.

P. 341. *The Maruts* :—

The Rig Veda says (for instance see II, 93, 2) that, the 'Maruts are the sons of Rudra and that they were within Prisni's resplendent side'. They are described in the plural and are a troop. Sayana takes Prisni to be "the Earth, who in the form of a brindled cow, was impregnated by Rudra." Prof. Max Muller has shown that Prisni means a speckled deer.

The *Rig Veda* (I. 170, 2) says :—

Kim na Indra jighamsasi ?

Bhrataro Marutas tava.

O Indra ! why dost thou wish to will us ?

(We) the Maruts are thy brothers.

Indra made them his companions, The *Bhagavata*





*Purana* says that they were made one with Indra (Samyam Prapita).

The name Diti seems to have arisen as a necessary contrast to the word Aditi, like the word Sura in contrast to Asura. Aditi seems to mean *akhandita*, not cut, not breakable. It is a name of quality which may be applied to the vast effulgence of the Dawn or to the vast earth. That Diti, in correlation to Aditi, means one who is cut, is illustrated in the story of Indra's penetrating her womb and cutting off her embryo. *Rig Veda* I. 164, 36 enigmatically says :—'The seven unripened germs (*sapta ardha-garbhah*) are the retas or seed of *bhuvana*, existence. They stand everywhere at the ordinance of Vishnu. They, the seers, wishing to be all round (*pari bhuvah*), with conceiving mind (*dhitibhir manasa*) pervade everywhere (*pari bhavanti visvatah*). Sayana takes the seven germs to be the solar rays. The original of 'unripened germs' is *ardha-garbhah*.—*Essays on Indo Aryan Mythology*, Vol. I. p. 188.

The mysterious number is once more prominent in the no less mysterious Maruts. The *Vayu Purana* shows, and the *Harivamsa* corroborates, concerning the Maruts—the oldest as the most incomprehensible of all the secondary or lower gods in the *Rig Veda*.

That they are *born in every Manvantara* (Round), *seven times seven* (or forty-nine); that in each Manvantara, *four times seven* (or twenty-eight) obtain emancipation, but their places are *filled up by persons reborn in that character*,

What are the Maruts in their esoteric meaning, and who *those persons* "reborn in that character"? In the *Rik* and the other *Vedas*, the Maruts are represented as the storm Gods and the *friends and allies* of Indra; they are the "Sons of Heaven and of Earth," This led to an allegory that makes them the children of Siva, the great patron of the yogis.





The Mahayogi, the great *Ascetic*, in whom is centred the highest perfection of austere penance and abstract meditation, by which the most unlimited powers are attained, marvels and miracles are worked, the highest spiritual knowledge is acquired, and union with the great spirit of the universe is eventually gained.

In the *Rig Veda* the name Siva is unknown, but the corresponding God is called Rudra, a name used for Agni, the fire-God, the Maruts being called therein his sons. In the *Ramayana* and the *Puranas*, their mother, Diti—the sister, or complement, and a form of Aditi—anxious to obtain a son who would destroy Indra, is told by Kasyapa, the sage, that if, “with thoughts wholly pious and person entirely pure,” she carries the babe in her womb “for a hundred years,” she will have such a son. But Indra foils her in the design. With his thunderbolt he *divides the embryo in her womb into seven portions*, and then divides every such portion *into seven pieces again*, which become the swift-moving deities, the Maruts. These Deities are only another aspect, or a development, of the Kumaras, who are patronymically Rudras, like many others. [With regard to the origin of Rudra, it is stated in several *Puranas* that his (spiritual) progeny, *created in him by Brahma*, is not confined to either the *seven Kumaras* or the *eleven Rudras* etc., but “comprehends infinite numbers of beings *in person and equipments like their* (virgin) father. Alarmed at their fierceness, numbers, and *immortality*, Brahma desires his son Rudra to form creatures of a different and mortal nature.” Rudra *refusing to create*, desists, etc., hence Rudra is the first rebel. (*Lin a, Vayu, Matsya*, and other *Puranas*)].

Diti, being Aditi—unless the contrary is proven to us—Diti, we say, or Akasa in her highest form, is the Egyptian *seven-fold Heaven*. Every true Occultist will understand what this means. Diti, we repeat, is the sixth





principle of *metaphysical* Nature, the Buddhi of Akasa, *Diti*, the mother of the Maruts, is one of her terrestrial forms, made to represent, at one and the same time, the Divine soul in the ascetic, and the divine aspirations of mystic Humanity toward deliverance from the webs of Maya, and consequent final bliss.—*Secret Doctrine, Vol. II*, pp. 648 and 649.

P. 345. *Ahalya* :—Rig Veda X. 109 is a very enigmatic Sukta. Its purport, consulting Mr. Griffith's rendering, may be stated thus :—

The boundless water, Matarisvan, the fierce-glowing (fire), the strong, the bliss-bestower, the goddesses waters, first born with Rita, spoke together in respect of Brahma—kilbisha, the sin of Brahma—(1)

Without reluctance, King Soma first of all gave back Brahma-jaya (to Brahma); Mitra and Varuna followed (her); Agni, the Hotar, leading her by the hand.—(2).

They said [when doing so], 'This is Brahma-jaya; her adhi, miserable situation, is indeed worthy of being taken up in hand (*i.e.* of being sympathised with); she did not (even) stand for the help of a duta, messenger. Thus [by the merit of their taking her by the hand and restoring her to her husband] was the kingdom of the Kshatriya [meaning evidently King Soma] protected—(3).

The ancient gods, the seven Rishis who sat down to perform tapas, exclaimed in respect of her (thus):—"Terrible is the wife that is restored (*upanita*) to Brahmana; in the highest heaven she bears unbearable [splendour]—(4).

The Brahmacharin goes engaged in duty: he is the one limb of the gods. Through him Brihaspati obtained his wife, as the gods the ladle brought by Soma—(5).

The gods, the men, the truthful kings, gave back Brahma-jaya [to Brahma]—(6).

Giving Bharma-jaya back, making [her] sinless with





aid of) the gods, "they shared the fulness of the earth, and won themselves extended sway"—(7).

It will be seen that the being to whom his wife is restored is called Brahma, Brahmana, and Brihaspati. Another name of Brihaspati is Vachaspati, the lord or husband of Vach, Word. Brihaspati's identity with the God Brahma *alias* Prajapati is indicated by the fact of the latter being the lord of Sarasvati *alias* Vach.

The planet Mercury is called Budha, the knower. The reason for this is to be found, I think, in the fact of Budha's proximity to the sun, leading to the impression that by his knowledge and devotion he took up that position in order always to pay worship to the great Guru, the sun Brihaspati. He is mostly in the lap of the sun's dawn light or evening twilight ; and therefore that red light, Rohini is his mother, as his matronymic Rauhineya signifies. As he sets heliacally sooner and oftener than the other planets, and as the heliacal setting represents, esoterically, self-sacrifice in, and the becoming one with, the sun, the emblem of God, the poetical fancy arose that he must be the son of the moon of self-sacrifice. Hence the following story :—

King Moon at the completion of his Rajasuya sacrifice carried off Tara, the wife of Brihaspati, the Guru of the Gods. As he refused to give her up, a terrible battle ensued in which Sukra (Venus), the Guru of the Asuras, sided with the moon, while Rudra and other gods sided with Brihaspati. At last the God Brahma took away Tara from the moon and restored her to Brihaspati. As she was then with child, Brihaspati said that he would not have another's embryo in her. She cast it out and it at once became the planet Mercury. All the gods admired the splendour of the child and asked Tara whose son he was. From shame she remained silent ; when, the boy, vexed at not being informed who his father was, prepared





to pronounce a curse upon her. But the God Brahma prevented him, and ascertaining from her aside that the boy was the moon's son, named him Budha and established him as the planet. (Vishnu-purana IV. 6 ; Bh. IX. 14 ; Hari-vamsa. 25 ; and the Kasikanda quoted in the Vachaspatya under the word Budha).

Another popular version, for which there must be the authority of some Purana, is that when the moon was a Brahmacharin, student under Guru Brihaspati, the latter had to go abroad for a few months, leaving the student at home; that the latter fell in love with Tara and that Budha was born to him. The child was adjudged to belong to Brihaspati as his Kshetraraja son.

It is impossible to conceive that unless a Vedantic riddle was concealed in these stories, they would have been preserved among our sacred literature. Can any king who performed the solemn Rajasuya sacrifice, can any student learning Brahmanvidya under his Guru, act in the manner the moon is stated to have done? And further, think of the expelled embryo becoming the planet Budha. As already observed Brihaspati's wife is not a woman of flesh ; and therefore there is no adultery. She is Vach, Word, representing the spiritual lady Brahmanvidya. The Dawn who removes the nightly darkness and introduces us to the sun, the self, represents Brahmanvidya. The moon is on a career of self-sacrifice—we may call it his Rajasuya—in the dark fortnight, at the end of which he enters the dawn, as if loving that spiritual lady for the purpose of his spiritual birth ; and the light, soul, which he pours to the sun on the new moon day, is fancied to have shot forth as the planet Budha. The story, however, in saying that the lady was Tara, star, deals with the early dawn, viz., the star Rohini. That Tara is identical with Rohini, is clear from Budha's matronymic Rauhineya.





The Santi contained in the Taitt. Up. for studying the Brahmanavidyā requires both the teachers and the disciple to say :—" May (Brahma) protect us together and nourish us together ; let us do viryam, valour, together ; let us become brilliant and well read ; let us not take each other !" The Chand. Up. (I.1,10) says that what man does through Vidya, Sraddha, and Upanishad, that alone becomes most valorous. Brahmanavidyā is such a profound subject that even the teacher makes himself a co-student with his own disciple. As it requires one to regard all creatures as himself, there can be no completion of this knowledge if it is not always practised till death ; and so, even the Guru is a life long student. The discussion that goes on between the teacher and the student about the pros and cons of a subject before the conclusion is arrived at, is valour or warfare, but without mutual hatred. The student takes the teacher's knowledge ; both love her ; and the enlightened Self, Budha, that is born through her is the Self of both—is the Universal Self.

The Puranic stories above quoted make Brihaspati and Brahma to be distinct. But as we ascend to the Vedic literature, we will find them to be identical. While the story found in the Ait. Brahmana makes Prajapati (who is identical with the Puranic Brahma) love his own daughter Ushas, the dawn, whom the same story ultimately identifies with the star Rohini. The Taitt. Samhita (II, 3, 5,) makes her the dearest wife of the Moon. It relates that " Prajapati had thirty-three daughters, whom he gave to King Soma. Soma, however, frequented the society of Rohini only. This aroused the jealousy of the rest, who returned to their father. Soma followed, and asked that they should go back to him ; to which, however, Prajapati would not agree till Soma had promised to associate with them all equally. He agreed but again behaved as before, when he was seized with consumption"—*Muir*. V. P. 264. This is how





Yayakshma, the consumption of King Moon, is explained. As Rohini represents Brahma-vidya, the moon is rightly devoted to her more than to others, and the consumption he gets is his attaining to the state of bodilessness—his performing self-sacrifice—as the result of his spiritual love of the spiritual lady. The moon's self-sacrifice is his Yakshma, worshipful quality.—*Indo-Aryan Mythology. Vol. I. Brahmajaya.*

The Subrahmanya formula, which praises Indra as Subrahmanya 'well worthy of praise', and in which he is called the Jara or lover of Ahalya, is contained in the Taitt. Aranyaka (I, 12, 3—4), and other Vedic works, and is as follows :—

Subrahmanyom ! Subrahmanyom ! Subrahmanyom !  
Indra ! agachha. Hariva ! agachha. Medhatittheh !  
Mesha vrishana ! Asvasya mene !  
Gauravaskandin ! Ahalyayai jara !  
Kausika brahmana Gautama bruvana !

Dr. Haug translates it thus :—

"Come Indra ! come, owner of the yellow horses !  
ram of Medhatithi ! Mena of Vrishanasva ! thou buffalo  
(gaura) who ascendest the female (avaskandin) ! Lover of  
Ahalya ! Son of Kusika ! Brahmana ! Son of Gotama !  
(come) thou who art called !"

But the more orthodox rendering would run thus :—

"Indra, come ! Thou who hast yellow horses, come to  
the sacrifice of Medhatithi. Thou, who hast the scrota of  
a ram ! Thou who art the mare to the horse ! Thou who  
ascendest the cow ! Lover of Ahalya ! Thou who gavest out  
that thou art the Brahmana Gautama of the clan of the  
Kusikas !"

As regards the idea of Indra being the ascending buffalo, it appears to me that it is a variant of the old Vedic story found in the Ait. Brahmana, according to which





Prajapati becomes the Risyā, stag and loves his own daughter who becomes a deer.

As bearing upon this idea and also upon the idea of the Subrahmanya formula. I may bring in here verse 2 of *Rig Veda* I. 121, which is a hymn praising Indra. The first half of it says, that He, the skilful worker, propped up heaven and poured forth the cow's wealth that nurtures and strengthens heroes ; and then the second half says :—

Anu svajam mahishah chakshata vram Menam asvasya parimataram goh.

This may be rendered as :—

The Buffalo ogled his own daughter (svaja), who is Horse's Mena and is mother of cow.

Horse's Mena means horse's mate *i.e.*, mare. The Buffalo is Indra. Thus, there is the riddle of a buffalo loving a mare and the mare becoming the mother of cow. I think the same being is in one place called Asva, Horse, and in another Vrishan-asva, probably meaning the powerful Horse. Thus, reading I, 51, 13 and I, 121, 2 together, we find two ideas, one that Indra loved Mena who is his own daughter, the other that he became Mena to the Horse.

Regarding the *first* idea, Prajapati's love of his own daughter is alluded to in two other parts of the *Rig Veda* (I, 164, 33, and X, 61, 7) and as I take the buffalo Indra who ogles his own daughter Mena to be identical with the stag Prajapati, it follows that Ahalya, in respect of whom Indra is mentioned as buffalo, is identical with Mena. Phenomenally, Ahalya is the star Rohini and the sun Indra loves her when in conjunction with that star. The same star Rohini is Brahmajaya, wife of Brahma *alias* Prajapati, and Brahma is called Brihaspati, and Brahmana. So, here in the Subrahmanya, Indra is addressed as the Brahmana poet. Brihaspati means the lord of words *i.e.* poet, and Indra is identical with Brihaspathi.





Kumarila, who is anterior to Sankharacharya, construes Ahalya as one who merges in Day and takes her to be Night (ahani liyamanataya Ahalya—ratrih). [It is worthwhile quoting Kumarila in full as he explains both Prajapati's love of his own daughter and Indra's love of Ahalya, together. He says "Prajapati the Lord of Creation is a name of the sun, and he is called so, because he protects all creatures. His daughter Ushas is the dawn. And when it is said that he was in love with her, this only means that at sun-rise the sun runs (abhyeti) after the dawn, the dawn being at the same time called the daughter of the sun, because she rises when he approaches. In the same manner, if it is said that Indra was the seducer of Ahalya, this does not imply that god Indra committed such crime, but Indra means the sun and Ahalya (from ahan and li) the night and as the night is seduced and ruined by the sun of the morning, therefore Indra called the paramour of Ahalya."

Ahalya may perhaps be derived in another manner. Ahan, day, becomes sometimes ahar in compounds, for instance :—ahar-pati, the sun as the lord of day ; ahar-agama, the advent of day ; ahar-adi, dawn, the beginning of day ; ahar-gana, a series of sacrificial days. And as *l* and *r* are interchangeable, we may perhaps take Ahalya to have meant Ahar-ya 'she who goes to Day. Prof. Weber, in a paper, the purport of which is given in the *Indian Antiquary* for October 1888, Vol. XVIII, p. 302, considers the etymon of Ahalya in many ways and comes to the conclusion that she signifies 'clearness', 'light,' 'Aurora' and that Pauranic husband Gautama, 'very rich in cows, may be either the sun or moon]. He takes Jara to mean the ruiner or destroyer—he who causes Jara or Kshaya. According to him the Jara of Ahalya means the morning sun that destroys the night. But Jara, lover, cannot mean





destroyer, but seems to mean one who *approaches* his lady love. [Kumarila derives Jara from the root Jri, to rub, waste the same root from which Jara, old age, is derived. That root is included in group No. 3 of Prof. Max Muller's list in his *Science of Thought*. The list has another Jri in group No. 119 b, meaning, to sing, from which is derived the Vedic Jaritri, singer. When the Rig Veda says that Agni is the lover of maidens (Jarah Kaninam I, 66, 4) and the lover of dawn (Ushasam Jarah, VII, 9, 1),—when it says :—Prabodhaya Jaritar Jaram Indram, (X. 42, 2) :—“O singer ! wake up the lover Indra”, it would, I think, be rather inappropriate to say that Jara means destroyer. Probably the word is derived from Jar, to go, to approach, which is a root in group No. 118 of the list. The *Rig Veda* (X. 3, 3) says about Agni thus :—Svasaram jaro abhyeti :—The lover *approaches* the sister (the dawn)]. The etymon of Ahalya as she who merges in Day may be quite correct ; but she may not necessarily be the night, as the dawn who comes at the end of night is loved by the rising sun and may well be said to merge in day. In the case of the dawn's celestial form as the star Rohini, the meaning suits most beautifully, for at the time when the sun loves that star she is completely merged in daylight and is therefore Ahalya.

But what religious lesson is there in saying that the daily sun loves his own daughter, the dawn, and the yearly sun the star Rohini ? The reply is that these are metaphors denoting higher concepts. The sun, full of light, represents the formless Creator, whose svarupa, nature, is knowledge, and who is the all-knowing Mind, while the dawn represents Vach, speech, as she rouses men and most of the birds and animals from their deathlike slumber of the night, in which there is no thinking and no wording, to the awakened state of thought and word and deed. In the Rig Veda the dawn is described sometimes as the mother cow suckling her





Can the sun, for first comes the dawn and then the sun, as if she brought him forth ; sometimes as his sister ; sometimes as his wife ; and sometimes as his daughter, for what is the dawn but the light born from the sun ? All these relationships would apply to the yearly dawn Rohini. The daily dawn, by opening our view, brings forth as it were all that is seen and named, while Rohini in conjunction with the sun is, as it were, the mother of animal and vegetable kingdoms, which are resuscitated and brought forth and nourished in the bright half of the year. Similarly, to the Creator as Mind, His faculty of speech, Vach, is poetically daughter, sister, wife, or mother ; nay, He Himself is She in the aspect of flowing speech, and all creatures and objects of the universe are words uttered by Him in conjunction with her ; for the vedic mode of creation is by *naming*, and by *naming* out the universe He says ' I am all these ', in the sense that He is the Self of all and loves them all as Himself, He Himself is Father, Mother, and Son—Son because every creature is His son loved by Him as Himself. Vach represents Brahmanvidya in conjunction with whom the Creator has showered Himself as son, the Indweller, the spiritual wealth, in every creature. The paradoxical riddle of buffalo, mare, and cow seems to mean this :—The creator Indra is not buffalo but the *great* Mind ; Mena is not mare but Saranyu or Sarasvati, the Mind's *running* aspect as Vach, speech ; the cow is not cow but the *Word*, to be understood here as a collective name for all creatures who are all so many words or names worded out and enselved by the all loving Creator, by realizing whose all-love man becomes righteous. Therefore, Indra is Subrahmanya, praiseworthy. His *ascent* as lover of daughter is a riddle derived from the name Prajapati and means His spiritual eminence or high-soaring flight.

According to Professor Weber, Indra is called " Svasur





**Jara**, "lover of sister, in another version of the Subrahmanya formula. In R. V. VI. 55, Pooshan, the solar god, is called the son of deliverance and spoken of thus :—'We praise Pooshan, who is called svasur jara, sister's lover ; we praise matur didhishu, mother's suitor ; may sister's lover, who is the brother of Indra and our friend, hear us.'

Yama's reply to Yami shows that in the time of the Rigveda sister-marriage was prohibited, and therefore it is highly improbable that matri-gamana and duhitri-gamana were ever looked upon as anything but abominable sin. Our ancient poets were lovers of paradoxical riddles and one of the many ways of making riddles is to use words in their Yaugika sense as opposed to the Roodhi. To the Creator as Mind, Vach or Speech is Svasri, his *own flow*, as the current of words ; duhitri, 'she who milks', as milking or drawing concepts from him ; matri, 'she who measures', as measuring objects by naming them, for the name of an object is as it were the measure of some main quality peculiar to it ; jaya, 'she who (conceiving concepts from him) gives birth' to names of objects. The Creator loves Vach under all these her yaugika meanings ; but under the roodhi meanings he is not only wife's lover but paradoxically lover or suitor of sister, daughter and mother.

The meaning of this myth seems to be this. To the knower, the knowledgeable Sraddha or Faith in Brahman is the most beloved wife Vach Ahalya, yearning to unite in Day—in the spiritually brilliant Supreme Self. He contemplates Him as Self and is, at the time of the Upasana, quite oblivious of anything else and is therefore as if submerged in water and absent. The Deity contemplated upon as Self can only appear as Self. Thus appearing, He accepts and loves the knower's Faith and is addressed as :—'O Mesha, Vrishana!'—words both of which mean the showerer of the rain of immortality but which joined





together, give the paradox of Indra having become Mesha  
Vishana.—*Ib. Ahalya.*

Thus in the Puranic legend, the son of the Moon (Soma) is Budha (Mercury), the intelligent and the wise, because he is the offspring of Soma, the Regent of the visible Moon, not of Indu, the physical Moon. Thus Mercury is the elder brother of the Earth, metaphorically—his step-brother, so to say, the offspring of spirit—while she (the earth) is the progeny of the Body. These allegories have a deeper and more scientific meaning—astronomically and geologically—than our modern physicists are willing to admit. The whole cycle of the first "War in Heaven," the Taraka-maya, is as full of philosophical as of cosmogonical truths. One can trace therein the biographies of all the planets by the history of their Gods and Rulers. Usanas (Sukra or Venus), the bosom friend of Soma and the foe of Brihaspati (Jupiter), the "Instructor of the Gods," whose wife Tara or Taraka, had been carried away by the Moon, Soma—"of whom he begat Budha"—took also an active part in this war against the "Gods" and forthwith was degraded into a Demon (Asura) Deity, and so he remains to this day. [Usanas-Sukra, or Venus, is our Lucifer, the Morning-star, of course. The ingenuity of this allegory in its manifold meanings is great indeed. Thus Brihaspati (the planet Jupiter) or Brahmanaspati, is, in the *Rig Veda*, a deity who is the symbol and the prototype of the *exoteric* or ritualistic worship. He is priest, sacrificer, suppliant, and the medium through which the prayers of mortals reach the Gods. He is the Purohita (Family Priest, or Court Chaplain) of the Hindu Olympus and the spiritual Guru of the Gods. Soma is the Mystery God and presides over the mystic and occult nature in man and the universe. Tara, the priest's wife, who symbolizes the worshipper, prefers esoteric truths to their mere shell exotericism;





Once she is shown as carried off by Soma. Now Soma is the sacred juice of that name, giving mystic visions and trance revelations, *the result of which union* is Budha (Wisdom), Mercury, Hermes, etc.; that Science in short which to this day is proclaimed by the Brihaspatis of Theology as devilish and Satanic. What wonder that by expanding the cycle of this allegory we find Christian Theology espousing the quarrel of the Hindu Gods, and regarding Usanas (Lucifer), who helped Soma against that ancient personification of ritualistic worship (Brahmanaspati) the Lord of the Brahmins, now become Jupiter-Jehovah as Satan, the "Enemy of God."—*Secret Doctrine, Vol. II*, pp. 48 and 49.

This is only another version of the Hindu "War in Heaven," between Soma, the Moon, and the gods; Indra being the atmospheric Vul—which shows it plainly to be both a cosmogonical and an astronomical allegory, woven into and drawn from the earliest theogony as taught in the Mysteries—*Ibid*, p. 404.

In an old number of the *Revue Archeologique* (1845, p. 41), a French writer, M. Maury, remarks.

"This universal strife between good and bad spirits seems to be only the reproduction of *another more ancient and more terrible strife*, which, according to an ancient myth, took place before the creation of the universe, between the faithful and the rebellious regions.

Once more, it is a simple question of priority. Had John's *Revelation* been written during the vedic period, and were not one sure now of its being simply another version of the *Book of Enoch* and the Dragon legends of Pagan antiquity—the grandeur and the beauty of the imagery might have biassed the critic's opinion in favour of the Christian interpretation of that first war, whose battlefield was starry Heaven, and the first slaughterers—the Angels. As the matter now stands, however, one has to trace *Revelation*





event by event, to other and far older visions. For the better comprehension of the apocalyptic allegories and of the esoteric epos we ask the reader to turn to *Revelation*, and to read chapter XII from verse 1 to verse 7.

This has several meanings, and much has been found out with regard to the astronomical and numerical keys of this universal myth. That which may be now given, is a fragment, a few hints as to its secret meaning as embodying the record of a real war, the struggle between the initiates of the two schools. Many and various are the still existing allegories built on this same foundation stone. The true narrative—that which gives the full esoteric meaning—is in the Secret Books, but the writer has had no access to these.

In the exoteric works, however, the episode of the Taraka war, and some Esoteric commentaries, may offer a clue perhaps. In every *Purana* the event is described with more or less variations which show its allegorical character.

In the Mythology of the earliest Vaidic Aryans as in the later Pauranic narratives, mention is made of Budha, the "wise," one "learned in the Secret Wisdom," who is the planet Mercury in his euhemerization. The *Hindu Classical Dictionary* credits Budha with being the author of a hymn in the *Rig Veda*. Therefore, he can by no means be "a later fiction of the Brahmans," but is a very old personation indeed.

It is by enquiring into his genealogy, or theogony rather, that the following facts are disclosed. As a myth, he is the son of Tara, the wife of Brihaspati, the "gold-coloured," and of Soma, the (male) Moon who, Paris-like, carries this new Helen of the Hindu sidereal kingdom away from her husband. This causes a great strife and war in Svarga (Heaven). The episode brings on a battle between the Gods and the Asuras. King Soma finds allies in Usanas (Venus), the leader of the Danavas;





and the Gods are led by Indra and Rudra, who side with Brihaspati. The latter is helped by Sankara (Siva), who, having had for his Guru Brihaspati's father, Angiras, befriends his son. Indra is here the Indian prototype of Michael, the Archistrategus and the slayer of the "Dragon's " Angels—since one of his names is Jishnu, "leader of the celestial host." Both fight, as some Titans did against other Titans in defence of revengeful Gods, the one party in defence of Jupiter Tonans (in India, Brihaspati is the planet Jupiter, which is a curious coincidence); the other in support of the ever-thundering Rudra. During this war, Indra is deserted by his body-guard, the Storm-Gods (Maruts). The story is very suggestive in some of its details.

Let us examine some of them, and seek to discover their meaning.

The Presiding Genius, or "Regent" of the planet Jupiter is Brihaspati, the wronged husband. He is the Instructor or spiritual Guru of the Gods who are the representatives of the procreative powers. In the *Rig Veda*, he is called Brahmanaspati, the name "of a deity in whom the action of the worshipped upon the gods is personified." Hence Brahmanaspati represents the materialization of the "Divine Grace," so to say, by means of ritual and ceremonies, or the exoteric worship.

Tara, his wife, is on the other hand, the personification of the powers, of one initiated into Gupta Vidya (secret knowledge), as will be shown.

Soma is the Moon astronomically; but in mystical phraseology it is also the name of the sacred beverage drunk by the Brahmans and the Initiates during their mysteries and sacrificial rites. The Soma plant is the *Asclepias acida*, which yields a juice from which that mystic beverage, the Soma drink, is made. Alone the descendants of the Rishis,





the Agnihotris, or fire priests, of the great Mysteries knew all its powers. But the real property of the *true* Soma was (and *is*) to make a "new man" of the Initiate, after he is "reborn," namely once that he begins to live in his *astral* body; for, his spiritual nature overcoming the physical, he would soon snap it off and part even from that the real form. [The partaker of Soma finds himself both linked to his external body, and yet away from it in his spiritual form. Freed from the former, he soars for the time being in the ethereal higher regions, becoming virtually "as one of the Gods," and yet preserving in his physical brain the memory of what he sees and learns. Plainly speaking, Soma is the Fruit of the Tree of Knowledge, forbidden by the jealous Elohim to Adam and Eve or Yah-ve, "lest man should become as one of us"].

Soma was never given in days of old to the non-initiated Brahman—the simple Grihasta, or priest of the exoteric ritual. Thus Brihaspati, "Guru of the Gods" though he was, still represented the dead-letter form of worship. It is Tara, his *wife*, the symbol of one who, though wedded to dogmatic worship, longs for true Wisdom who is shown as initiated into his mysteries by King Soma, the giver of that Wisdom. Soma is thus made to *carry her away* in the allegory. The result of this, is the birth of Budha, *Esoteric Wisdom*,—Mercury, or Hermes, in Greece and Egypt. He is represented as "so beautiful," that even the husband, though well aware that Budha is not the progeny of his dead-letter worship—claims the "new-born" as his son, the fruit of his ritualistic and meaningless forms. [We see the same in the modern exoteric religions]. Such is, in brief, *one* of the meanings of the allegory—*Ibid.* pp. 522-524.