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Chapter Twelve The *RigVeda*

Introduction

The *RigVeda* (*Rgveda*) is a book of collected wisdom dating from over three millennia ago. The name is normally construed to mean *Hymns of Truth* but it can also be translated as *Obtaining Passion* (*rg*: passion and *veda*: from *vidh*: “obtaining”). I personally prefer the latter translation, since its teachings are centered upon *soma* which is certainly the ancient name for the inner transformational hormones which were and are associated with not only creativity but passion. The *RigVeda* not only discusses the effects of hormones but also the means for generating and controlling them. The controlling power of *soma* was called *Indra* who was described as the god of purifying rain and storms, that is, the release of passions and body fluids.

I have been amazed at the similarity of the ancient philosophy and physiology of the Greeks and the Indians, and this similarity has helped me to dig under the gloss accumulated on the writings through the millennia. Also, as I studied the *RigVeda*, I was surprised to discover that it was written for people quite similar to us today. For instance, it seems that the ancients were as squeamish about nipples and the “hidden” “secret” place in the body as are modern individuals.

Much like today, ancient societies were split into two basic groups, those who felt that all creative powers were external to an individual and a much smaller group who felt that creative power could be found within individuals. These conclusions are evidenced by the care with which the original authors used in approaching these subjects as well as how the original works were translated in the modern academic world.

The text below gives a selection of verses of the *RigVeda* related to the control of inner hormones. The best rendition of each verse in modern English is listed first. This is followed by the 1889 academic translation by Ralph Griffith who followed closely the 1850 translation of Max Müller which was based upon the traditional interpretation of Sayana, a 14th century Hindu scholiast. The transliterated Sanskrit verse is given next and followed by a listing of the individual words and their related meanings. Finally, a commentary is given based upon a modern view. (The verses are preceded by the number of the book, the chapter, and the verse.)

RigVeda Text

Book I

To Agni or the Inner Fire

1:3:4 Conspicuous Indra is the impelling force for the pressing out of *soma* (hormones) from the lower body for your needs.

Griffith, 1889: “O Indra, marvelously bright, come, these libations long for thee. Thus by fine fingers purified.”

indra yāhi citrabhāno sutā ime tvāyavaḥ /
aṅvībhis tanā pūtāsaḥ // 4

Indra: god of fluids. yāhiyā: impelling. citra: conspicuous. bhāno: erception. sutā: press out (soma). tvāyavaḥ: for you./
aṅvi: to fall to one's share. tan: to be diffused. pūtāsaḥ: perineum. (puṭa: a fold, hollow space. āsa: posterior). //4

Comment: Indra was first defined as the god of rain and storms and then emotions. Indra is conspicuous because of the churning or pressing out of the hormones and the flow of tears.

1:3:5 Impelling Indra is the force for the production of soma (hormones) to produce enlightenment.

Griffith: “Urged by the holy singer, sped by song, come Indra, to the prayers, of the libation-pouring priest.”

indrā yāhi dhiyeśīto viprajūtaḥ sutāvataḥ /
upa brahmāṇi vāghataḥ // 5

Indrā yāhi: impelling Indra. dhiyeśīto: dhiya: gifts. īśīto: caused. viprajūtaḥ: impelled. sutāvataḥ: pressing soma./ upa: approach. brahmāṇi: one who has divine knowledge or is enlightened. vāghataḥ: giver.//5

Comment: Gut churning and the production of hormones produce creative cognition and remembrances of the brain.

1:28:1 Wherein, the broad-based lower part rises and becomes the hot creative place (or granary threshing floor) for animating Indra, the source of soma or hormones from a covered bulb.

Griffith: “There where the broad-based stone is raised on high to press the juices out. O Indra, drink with eager thirst the droppings which the mortar shed.”

yatra grāvā pṛthubudhna ūrdhvo bhavati sotave /
ulukhalasutānām aved v indra jalgula // 1

yatra: wherein. grāvā: hard, firm. pṛthubudhna: broad based lowest part. ūrdhvo: to rise. bhavati: becoming. sotave: su: bring forth, create, extract./ ulukhala: ulu: ul: burning. khala: granary, place. su: sū: vivify, impel, create. tān: to prepare, assist. aved: av: animate. Indra: inner creative god. jal: covered. gula: lingam or bulb.//1

Comment: In the modern vernacular, the above verse can be stated as tightening and raising or pulling up the seat of feelings deep in the abdomen to create an inner god-like power. The covered lingam is the stimulated bulbospongiosus muscle in the perineum (hidden and covered by the outer flesh) which is commonly experienced, when excited, as a strange urinary sensation or as a strange warm and pleasant sexual feeling.

This verse refers to a physiological change experienced quite often during a sudden personal shock or demand often described as tightening of the anus or girding of the loins and often with excretion of a small amount of urine. A swelling (bulb) of the perineum can be noticed which includes both the bulbospongiosus and

pubococcygeus muscles evidenced by the forced secretion of urine and increased sensations of pleasure and fullness.

It is difficult for most modern urban readers to identify the broad threshing floor of a granary as an allegory for their lower abdomen and the generation and purification of knowledge, vitality and mind. This model was, however, at one time popular and continues today as people refer to their lower guts as their “bread basket”. The *Bible* (Mt 6:6), likewise refers to the lower abdomen as a lower or hidden storeroom (Greek: *tameion*) containing a source of higher powers. The *RigVeda*, unlike the extant Western writings, gives fairly detailed instructions in how the stored power in the granary or guts can be purified and released. In ancient India, a granary was used for threshing and purifying the grain as well as for storing the grain. Oxen were tethered to a central post, and as they were driven round and round, their hoofs crushed the grain, releasing it from the husks. Greece also called the granary *kalio* which also meant a grotto containing an image of a god.

Indra symbolizes the inner fluid or hormones that allow you to change the world and your self. A modern example of the rising of the power of *Indra* would be the quiet unassuming individual who becomes the hero dashing unerringly into an unfamiliar burning house to save a child. This release of *Indra*'s powers could be correlated with the gut churning and rise in hormones experienced by the hero before his dash into the house.

1:28:2 Wherein just so, the hips and the two (the hot creative place and the covered bulb), make and press out juice which vivifies and impels the release of soma from the lingam or bulb.

Griffith: “Where, like broad hips, to hold the juice, the platters of the press are laid. O Indra, drink with eager thirst the droppings which the mortar shed.”

yatra dvāv iva jaghanādhiśavaṇyā kṛtā /
ulukhala sutanām aved indra jalgula // 2

yatra: wherein. dvāv: two. iva: just so. jaghanā: pudenda, hips. adhiśavaṇā: press out juice or soma. kṛ tā: produce, make./
ulukhala: ulu: ul: burning. khala: granary, place. su: sū: vivify, impel, create. tān: to prepare, assist. aved: av: impel. Indra: inner creative god. jal: covered. gula: lingam or bulb.//2

Comment: Just as the feet of the oxen press out the grain from the husks on the threshing floor, so do the stimulated swollen muscles of the perineum press against the lower abdominal wall to press out an inner fluid. This fluid is now known to be hormones but was called *soma*, *amrita*, *ambrosia*, living waters or *chi* by the ancient world. The transformational powers of hormones, such as the vitalizing power of adrenaline or the cuddling power of oxytocin, were described as being like indwelling gods, and hence the inner fluids were assumed to be the food or nectar for animating the inner gods or powers. The inner gods were, therefore, explanations for superior human powers beyond those required for basic life and each separate power was described or allegorized by an anthropomorphic god. *Soma* was both a god in heaven as well as an inner source of creative energy that stimulated and sustained the gods such that they could physically manifest their powers. A coined Greek word for *soma* or *ambrosia* would be *diageny* (from *dia*: divine power and *geno*: creation). “Theogony” was the Greek term to describe the birth of gods, and *diageny* can describe the birth of their powers.

In a practical sense, *soma* is the undefined and unknown source for the stimulation of organs in the body that produce various hormones and neurotransmitters within the body following the sensory or mental input of need. The varying amounts of available *soma* can explain the limited abilities

individuals have to responding to external needs or demands. The *RigVeda* describes how the amount of *soma* can be increased to release the hidden inner creative powers of the body.

1:28:3 In which case, moving (the hips) like a woman forward and backward, one learns of the hot creative place which vivifies and impels an inner creative god and the covered lingam.

Griffith: “There where the woman marks and learns the pestle’s constant rise and fall, O Indra, drink with eager thirst the droppings which the mortar sheds.”

yatra nary apacyavam upacyavaṃ ca śikṣate /
ulukhalasutānām aved indra jalgula // 3

yatra: in which case. nary: of a woman. apacyavam: moving away. upacyavaṃ: moving toward. ca: and. śikṣate: bestowing, learning to do anything./ ulukhala: ulu: ul: burning. khala: granary, place. su: sū: vivify, impel, create. tān: to prepare, assist. aved: av: impel. indra: source of soma. jal: covered. gula: lingam or bulb.//3

Comment: This verse is perhaps the first introduction to the Yoga practices which are derived from the natural motions of the body to stimulate the production of *soma* or the inner heroic and pleasurable powers to meet emergencies or needs. This motion is of course a sexual motion as well as an energizing dance motion. The “hot place” is of course that source of pleasure deep in the sexual area. The rise in activity and feelings is then related to the rising of power from that spot.

1:28:4 Wherein in the same manner, restrained churning is controlled by pressing to and fro the hot creative place which vivifies and impels an inner creative god and the covered lingam.

Griffith: “Whereas with reins to guide a horse, they bind the churning staff with cords. O Indra, drink with eager thirst the droppings which the mortar sheds.”

yatra manthaṃ vibadhnate raṣmīn yamitavā iva /
ulukhalasutānām aved indra jalgula // 4

yatra: wherein. manthaṃ: churning. vibadhnate: pressing to and fro. raṣmīn: control. yamitava: restrained. iva: same manner./ ulukhalasutānām: ulukhala: ulu: ul: burning. khala: granary, place. su: sū: vivify, impel, create. tān: to prepare, assist. aved: av: impel. Indra: inner creative god. jal: covered. gula: lingam or bulb.//4

Comment: Churning can follow the “to and fro” hip motion and is a greater stimulus to the production of *soma* or hormones. The phrase “restrained churning is controlled” is suggestive of the motion of the hips and lower abdomen during anxiety and is similar to modern statements relating to an inner uproar, binding or turmoil of the guts in response to some trauma or demand. Unfortunately, the modern world suppresses churning by replacing it with the constant tension of a tight gut, anus, and bladder.

1:28:5 Indeed, the granary is connected to and holds an inner servant. In this place is manifested a pervading ecstasy like a victorious drum.

Griffith: “If of a truth in every house, O Mortar, thou art set for work. Here give forth thy clearest sound, loud as the drum of conquerors.”

yac cid dhi tvaṃ grhegrha ulukhalaka yujase /
iha dyumattāmaṃ vada jayatām iva dundubhīḥ // 5

yac: to ask. cid: indeed. dhi: to hold, receptacle. tvam: tva: the place of abode. gr̥hegr̥ha: servant in a house. ulukhalaka: burning inner storehouse. yujase: connected./ iha: in this place. dyu: manifest: mattā: ecstasy. vada: sounding. jayatām: victorious. iva: like. dundubhīḥ: drum.//5

Comment: The best modern reference to the inner source of instant understanding or *gnosis* (not learned wisdom) and ecstasy is “the guts”. Many people learn to trust their lower source of energy and wisdom as they “wing it” or “let it all flow out”. The ecstasy, however, is generally only manifested today during vivid or REM dreams which are interpreted as being sexual-like but not sexual. Some people remember deep, inner ecstatic feelings from childhood when they fell on their buttocks and somehow stimulated some strange inner feelings or became deliberately scared during the sharing of stories with other children. The drum is an allegory of the throbbing or pulsation that accompanies the ecstasy.

1:28:6 And always longing for and increasing audible breath to and fro. Now to find the descending powers of Indra, go to the inner storehouse producing soma.

Griffith: “*O sovran of the forest, as the wind blows soft in front of thee, Mortar for Indra press thou forth the soma juice that he may drink.*”

utā sma te vanaspate vata vi vāty agram it /
atho indrāya pātave sunu somam ulukhala // 6

utā: and, also. sma: always. te: they. vanas: longing. pat: control. vata: audible. vi: to and fro. vāty: to fan, wind of the body. agram: foremost. it: going towards./ atho: now. indrāya: powers of Indra. pātave: descending. sunu: su: to go. nu: at once. somam: producing soma. ulukhala: hot granary, inner source.//6

Comment: This verse can be used to describe how some people “psyche themselves up”, “turn on” or prepare themselves to meet some challenge. Children use the audible breath quite frequently in seeking inner pleasurable feelings such as a prolonged “oooooh.” The term “the powers of *Indra*” would be experienced in children as the opening of the imagination or creativity as well as union with others and their world. The descending powers are later described as the rain of *Indra* which is related to tears, nasal and sinus drainage and saliva as well as the source of their stimulation.

Book Nine

Soma Pavamāna or Purifying Soma.

9:1:1 The bringing forth of the intoxicating purifying stream of soma from Indra is self directed.

Griffith: “*In sweetest and most gladdening stream flow pure, O Soma, on thy way. Pressed out for Indra, for his drink.*”

svādiṣṭhayā madiṣṭhaya pavasva soma dhārayā /
indrāya pātave sutaḥ // 1

svādiṣṭhayā: self directed. madiṣṭhaya: intoxicating. pavasva: purifying, winnowing. soma: elixir. dhārayā: stream./
indrāya: of Indra. pātave: thrown. sutaḥ: pressed out, brought forth.//1

Comment: *Soma* is probably derived from the word *su* which means to bring forth. *Soma* was first used as a synonym nickname for *amrita*. It has the same meaning as the Greek word *ambrosia* (“vital”, “not dead”). The inner fluid or hormones are described as intoxicating because they overpower the normal brain thought and judgment process such as being overpowered with anger or love.

Clerics and faith healers later denied the inner production and claimed it could only be produced by their outer sanctified rituals and materials. Modern translations subvert the original concept of *soma* or *amrita* to that of an externally produced drink. This can be readily seen by comparing the literal Sanskrit with the modern translations.

The word *Indra* is the power that supplies the production of *soma* or as an allegorical god which causes its effects. It is also nearly synonymous with the powers of the inner self¹. These comparisons are important, since the inner self is vitalized with *soma* when it becomes intoxicated, that is, not limited or subject to social rules. The bringing forth of *soma* and intoxication is accomplished by churning or winnowing of the belly or the interface between the metaphysical and physical. The term “self-directed” points to inner control rather than to external drugs or stimulation.

9:1:7 Ten subtle grasping, struggling young maidens (ten fingers) churn to produce the immediate desire, dwelling and playing within one’s own place.

Griffith: “Ten sister maids of slender form seize him within the press and hold him firmly on the final day.”

tam īṃ aṇviḥ samarya ā gr̥bhṇanti yoṣaṇo daśa /
svasāraḥ parve divi // 7

tam: desire. īṃ : now. aṇviḥ: aṇvī: the subtle. samarya: struggle. ā: of course. gr̥bh: grasping. ṇanti: to churn up. yoṣaṇo: young maidens. daśa: ten./ svasāraḥ: one’s own place. parve: dwelling. divi: to play.//7

Comment: To the ancient agrarian world, using the model of fingers to symbolize churning would be as clear as using fingers today for keyboarding. Five fingers or the hand might suggest masturbation, but ten fingers can only be considered as churning the contents of both breasts using the nipples as churning rods.

The aspect of playing negates following a specific regimen and rather teaches of exploring. The emphasis on one’s own dwelling further emphasizes self-control and responsibility.

9:1:8 Ten fingers deliberately incite the breasts, a gasp and a resulting thunderbolt release the invincible sweet *soma* and its three gifts (vitality, mind and intellect).

Griffith: “The virgins send him forth: they blow the skin musician-like and fuse the triple foe repelling meath.”

tam īṃ hinvanty agruvo dhamanti bākuraṃ ḍṛtim /
tridhatu vāraṇam madhu // 8

tam: gasp for breath. īṃ : now. hinvanty: inciter. agruvo: agruvas: of the ten fingers. dhamanti: dham: to deliberately cause. bākuraṃ : thunderbolt. ḍṛtim: skin bag, clouds holding fluid, breasts./ tridhatu: three parts giving. vāraṇam: invincible. madhu: sweet liquid (soma).//8

¹ See *Psuche* in Chapter 3.

Comment: As the fingers stimulate the skin bags or clouds, they cause the release of a hormone which slowly vitalizes the perineal and lowest abdominal muscles as well as neural connections for an increasing instant response. Often, there is a gasp, spasm, or jolt when the connections become fully activated which result in the initial churning in the lower belly. As churning begins, a feedback results such that the fingers move to stimulate even more pleasures within the body to further produce an increase and intensity of thunderbolts as the lower body becomes convulsed in the continuing waves of ecstasy as *soma* is produced by the churning in the belly.

9:3:10 The winnowing basket purification has many functions (such as) extracting and generating higher knowledge and power.

Griffith: “*This Lord of many Holy Laws, even at his birth engendering strength, effused flows onward in a stream.*”

eṣa u sya puruvrato jajñāno janayann iṣaḥ /
dhārayā pavate sutaḥ // 10

eṣa: seeking. sya: winnowing basket. puruvrato: having many functions. ja: produced by caused. jñāno: higher knowledge. janayann: generating. iṣaḥ: possessing and powerful./ dhārayā: possessing, preserving. pavate: pava: purification, winnowing grain. sutaḥ: suta: extracted, brought forth, generated.//10

Comment: This purification resulting from churning is best exemplified by the purification of mind and body resulting from the gut churning found in intense crying or laughing. This purification process was also compared to the motions used in winnowing grain in a small, handheld wicker basket which are quite similar to the motions found in churning. Somehow one discovers that churning separates out what is good from what is bad in life, similar to winnowing chaff from grain. As one is able to keep one’s heart (dedication) upon a goal, the access to the source of *gnosis* is gained and opened with winnowing. In this case, winnowing then functions to separate immediate gratifications and desires from actual needs and goals. In other words, winnowing can help you separate truth from falsehood.

9:6:1 The pleasant purifying soma stream pouring forth devoted to gods animates the attainment of goals.

Griffith: “*Soma, flow on with pleasant stream, a bull devoted to the gods, our friend, unto the woolen sieve.*”

mandrayā soma dhārayā vṛśā pavasva devayuḥ /
avyo vāreśv asmayuḥ // 1

mandrayā: pleasant, hollow rumbling vibrations. soma: elixir. dhārayā: flowing stream. vṛśā: pour forth, effuse. pavasva: purification. devayuḥ: devoted to gods./ avyo: av: to lead or bring to. āvyā: to drive, impel, animate. āvī: approach, to grasp, seize. vāreśv: able to grant wishes. asmayuḥ: desire.//1

Comment: This verse suggests that churning-winnowing directed to yielding a particular power expedites the inner creational process. A simple model is that in facing a physical threat, the seeking for the power of a famous warrior is far more advantageous than some general desire such as becoming successful. Many modern individuals would describe this process as taking on the nature of some god or hero or allowing that god to take over control of the situation and the self. This process assumes, of course, that one has already activated the process of generating *soma*.

It might be of interest to note that the phrase *avyo vāreśv* is commonly translated as “woolen filter” in

support of an assumed external process used to purify a psychedelic plant juice instead of accepting the existence of an inner produced *soma* (or hormone) which has its own powers.

9:6:5 Indeed the extraordinary impetuous rubbing ten fingers acquire, raise, and bestow great animation.

Griffith: “Whom having passed the filter, ten dames cleanse, as ‘twere a vigorous steed. While he disports him in the wood.”

yam atyam iva vājinam mṛjanti yośaṇo daṣa /
vane kṛīṅantam atyavim // 5

yam: confer. atyam: ati: extraordinary, very great. iva: indeed, just so. vājinam: impetuous. mṛjanti: wiping, rubbing, purifying. yośaṇo daṣo: fingers./ vane: acquire. kṛīṅantam: kṛ: fill with, purify, cause, raise up, place. īṅa: animation, vital spirit. atyavim: atya: great. vim: to bestow.//5

Comment: Those who discover methods of stimulating the nipples or breasts generally find subtle methods of self-stimulation to increase their vitality or as a method to raise themselves from boredom. Men are able to directly rub their breasts but they are also able to bring their hands to their suspenders or upper vests with subtle rubbing or applying pressure to the nipples. Women are socially forbidden to directly rub their breasts but learn to use such gestures as fluttering their hands or arms to lightly stroke their breasts.

9:14:3 Mighty *rasa* (*soma*) exists and imparts heavenly bliss to all the gods, hence, contributing to the radiance of enlightened people.

Griffith: “Then in his juice whose strength is great, have all the gods rejoiced themselves, when he hath clothed him in the milk.”

ād asya ṣuśmiṇo rase viṣve devā amatsata /
yadi gobhir vasāyate // 3

ād: dā: impart. asya: to be, exist. ṣuśmiṇo: śuś min: fiery, strong. rase: rasa: essential juice of the body, nectar. viṣve devā: all the gods. amatsata: to enjoy heavenly bliss./ yadi: hence. gobhir: go: star, light, cow (enlightened). bhir: people. vasā: radiance, shining. yate: to strive to obtain anything, extends.//3

Commentary: *Rasa* or *soma* is described as the power which feeds the gods or the source of powers required to manifest a *mantrā* or vision. This *rasa* can be interpreted today as the power to correctly select and determine quantities of hormones. There is the strong implication that if the gods or powers are forced with the effort of the brain and body, problems will be encountered. It must also be reiterated that although gods are but allegories of the inner powers of individuals, they are very useful in defining and specifying that power. When the gods are filled with *soma* and bliss they can be perceived as having a radiance commonly noted with the manifested powers of creative or enlightened individuals.

9:14:4 Without a living master, one prepares and quickly moves along another path to prepare the self at this time to unite, conquer and destroy.

Griffith: “Freeing himself he flows away, leaving his body’s severed limbs, and meets his own companion here.”

niriṇāno vi dhāvati jahac charyāni tanvā /
atrā sam jighnate yujā // 4

niriṇāno: nir: without. ina: master. ana: living. vi: go another direction. dhāvati: quick. jahac: ja: produced by. hā: to fall or come into any state. charyāni: car: moving. yāni: a path. tanvā: tanu: self, body. tan: to extend, accomplish, to prepare a way./ atrā: at this time. sam: together with. jighnate: ji: to conquer. ghna: destroy. yujā: to unite.//4

Commentary: The living master is the active control by the socially conditioned brain which the individual has been taught to obey which includes the constant judgment as to how he is behaving or thinking. The other direction is breaking free of the demand of social conditioning in order to set and obey what is within your own heart or dedication in life and beyond. The *RigVeda* conceives of God as having three attributes: creative, destructive and maintaining which must also be attained by an individual to change his or her own world. Many of the ancient religions taught that individuals had to become as gods in order to become enlightened.

9:14:5 The fingers move to bring together the purity of youth and an inner fire to purify the self.

Griffith: “He by the daughters of the priest, like a fair youth, hath been adorned, making the milk, as ‘twere, his robe.”

naptībhir yo vivasvataḥ subhro na māmṛje yuvā /
gāḥ kṛṇvāno na nirṇijam // 5

naptībhir: napati: daughters, hand and fingers. bhir: by means of. yo: bring together. vivasvataḥ: shining forth, inner fire. subhro: ṣubhra: radiant. na: not. māmṛje: mā: not. āmṛje: yuvā: youth./ gāḥ: pursue, moving. kṛṇvāno: obtain. na: not. nirṇijam: nir: without. nij: purify one’s self, clean.//5

Commentary: Becoming like a god requires an inner sense of certainty and purity that children have in abundance. This purification can perhaps best be suggested by remembering how clean and pure the world and self appeared after an intense crying or laughing spell. It is discovered that the impetuous fingers on the breasts automatically magnify an intense and deep feeling which accomplishes the cleansing even better than crying or laughing. The inner fire results from the rise in eagerness to change the self and world.

9:14:6 The fingers cause the transverse attainment of an enveloping enlightenment with an extensive vibration which expands knowledge.

Griffith: “O’er the fine fingers, through desire of milk, in winding course he goes, and utters voice which he hath found.”

ati ṣritī tiraṣcatā gavyā jigāty aṇvyā /
vagnum iyarti yaṃ vide // 6

atiṣritī : to cause to pass through. tiraṣcatā: transversely. gavyā: ga: enlightenment. vya: to envelope one’s self. jigāty: gam: to attain any state. aṇvyā: aṇu: aṇvi: by means of fingers./ vagnum: vibration, sound. iyarti: iyat: of such extent. yaṃ: ya: expands. vide: knowledge.//6

Commentary: The modern individual looks for enlightenment as being something like a beam of light coming down from the heavens. Instead, the whole world and the inner self changes transversely rather

than vertically. Enlightenment requires that your entire world contains light rather than experiencing some isolated good experience or understanding.

The extensive vibration is commonly experienced as a feeling of beauty, joy, perfection, or power existing in your world. Children generally experience the feeling being accompanied with a penetrating high pitch sound called the *nādam* by the ancients and tinnitus by science. The sound can be heard by some adults during a body or mental stress or during excitement. The vibration can be described as being associated with an energy flow which changes the self and world.

9:14:7 Moving rapidly towards conflict and uniting with it as the possessor of powerful purification, stand forth grasping and bowing to the heroic.

Griffith: “*The nimble fingers have approached, adorning him the Lord of Strength: They grasp the vigorous courser’s back.*”

abhi kśīpaḥ sam agmata marjayantīr íśas patim /
pr̥ṣṭha gṛbhṇata vājinaḥ // 7

abhi: towards. kśīpaḥ: moving hastily. sam: uniting with. agmata: agman: battle, conflict. marja: purification. yanīr: holding. íśas: powerful. patim: master, possessor./ pr̥ṣṭha: prominent, standing forth. gṛbh: grasping, seizing. ṇata: bowing to. vājinaḥ: vājīn: heroic.//7

Commentary: With the return of the inner powers known to children comes the same strong desire to face and conquer the outer world. The *Rig Veda* wisely equates the purification found in facing the challenges of life as the greatest source of purification for an individual. However, the state of enlightenment must be first reached to fully profit from facing life. Honoring the heroic constitutes a dedication that overcomes the conditioned mode to be a helpless subject to life relying upon others to solve problems.

9:15:1 This source of *gnosis* and the hidden inner powers are entirely produced by the ten maidens or fingers, pleasure, vitality and (the resulting) flow of soma or hormones.

Griffith: “*Through the fine fingers, with the song, this hero comes with rapid ears, going to Indra’s special place.*”

eśa dhiya yaty aṇvya ṣuro rathebhīr aṣubhiḥ /
gachann indrasya niśkṛtam // 1

eśa: etad: this. dhiya: gnosis, divine knowledge. yaty: yati: giver, source. aṇvya: aṇvi: by fingers preparing soma. ṣuro: flow of soma. rathebhīr: by pleasure. aṣubhiḥ: by. aṣu: vitality, spiritual life./ gachann: ga: moving. channa: hidden. indrasya: of the inner powers. niś: entirely. kṛtam: created, gained, accomplish, encompass.//1

Commentary: At first reading, this verse is contrary to popular belief. Instead of arguing that effort and desire for powers bring forth those powers, it states that it is pleasure which gives rise to the higher powers evidenced by great people.

Children present the best evidence of its truth. Children vitalize themselves or find pleasure in being shocked, scared or in placing new demands upon the body or imagination. Children are also able to

find vitality and hence special powers in becoming sensual and responsive to real and imagined forces affecting the body such as enchantments and bondage.

The stimulation of ten “impetuous” fingers is readily observed in “tickling” games as well as in their stimulation found in preparing to sleep, while dreaming, and during mental and physical pain.

9:36:2 Procure *soma*, the overflowing sweetness from the treasury, which awakens, purifies, gratifies, and feeds the gods or inner powers.

Griffith: “*Thus soma, watchful, bearing well, cheering the gods, flow past the sieve, turned to the vat that drops with meath.*”

sa vahniḥ soma jāgrviḥ pavasva devavīr ati /
abhi kośam madhuścutam // 2

sa: procure. vahniḥ: soma, the conveyer or bearer of oblations to the gods. soma: elixir. jāgrviḥ: awake. pavasva: purify. devavīr: gratifying the gods. ati: to pass on./ abhi: towards. kośam: treasury, cloud. madhuścutam: overflowing sweetness, overpowering intoxicating drink.//2

Comment: This verse reflects the ancient view that the lower heart or center of the lower abdomen stores up the source of energy or vitality. Their comparison of the source of *soma* to a cloud is excellent, since they were aware that the source was scattered much like a cloud and can be directly compared with the production of hormones from the intestines.

9:93:1 The ten sisters (fingers) moving quickly together with unrestrained rubbing emit and bestow pleasure. Produced by traversing and bringing forth from one’s chest like a slow moving cloud pouring forth its contents to bring forth extraordinary strength.

Griffith: “*Ten sisters pouring out the rain together, swift moving thinkers of the sage adorn him. Hither hath run the gold-hued Child of Sūrya and reached the vat like a fleet vigorous courser.*”

sākamukśo marjayanta svasāro
daśa dhirasya dhītayo dhanutrīḥ /
hariḥ pary adravaj jāḥ sūrasya droṇam
nanakśe atyo na vāji // 1

sāka: together. ukśo: emit. marj: rubbing, to play as a drum, cleaning. ayantur: not regulated. svasāro: sister, one’s own body. daśa: ten. dhirasya: dhi: to satisfy, delight, hold. rasya: pleasure. dhītayo: dhīta: bestow. dhanutrīḥ: dhanutr: moving quickly./ hariḥ: carrying. pary: around. adravaj: adrava: not running, swift, liquid. jāḥ: produced. sūrasya: su: to bring forth. urasya: coming from the chest. droṇam: a cloud (carrying fluid), bucket, soma vessel. nanakśe: na (1): nakś: obtain. atyo: exceeding. na (2) (most certainly): vāji: strength, vigor.//1

Comment: This verse describes the feelings that are finally obtained once the nipple stimulation is mastered. As the chest and nipples become sensitive with the development of ecstatic feelings, they can easily be imagined to produce a fluid like rain dropping from heaven to the earth or perineum below where it activates the soil or the ground. Sanskrit uses references of rain and lightning to imply the powers of *Indra* who is the god of rain and lightning as well as light. The breasts are also described as

clouds holding the rain of *Indra* for its release to the *yoni*, the middle of the perineum, below. This is an argument for why the mammae of humans differ from that of animals.

9:93:2 Together (the fingers) cause the residence of the source to swell without fear producing a flow very difficult to be restrained or separated. There are no limits to entering the light with the fingers carnally approaching and extracting from the breasts.

Griffith: “Even as a youngling crying to his mothers, the bounteous Steer hath flowed along to waters. As youth to damsel, so with milk he hastens on to the chose meeting-place, the beaker.”

sam māṭṛbhir na śiśur vāvaśāno vṛśā
dadhanve puruvāro adbhiḥ /
maryo na yoṣām abhi niṣkṛtaṃ yan
saṃ gachate kalaśa usriyābhiḥ // 2

sam: together. māṭṛbhir: māṭṛ: source. bhir: bhi: to separate. na śiśur: śi: to cause. śū: śvi: to swell. vāvaśāno: to remain, produce, cause to exist. vṛśā: vṛś: the fingers. da: producing. dhanve: to flow. puruvāro: puru: much. vāra: difficult to be restrained. adbhiḥ: ad: consume. bhiḥ: bhi: to separate./ maryo: maryā: limit. na: no, not. yoṣām: yoṣan: the fingers. abhi: to, towards. niṣkṛtaṃ: to extract. yan: yād: to be closely united or connected with. saṃ: together. gachate: gam: to approach carnally, to go to any state, going. kalaśa: breasts, cloud. usriyābhiḥ: usriya: light. abhi: to enter.//2

Comment: The stimulation is from the breasts. The residence of the source of power is in the sexual region or the belly and when activated is associated with swelling of the perineal muscles and tissues.

The phrase “without fear” suggests that the ancients also had strong feelings against stimulating the body which might be similar to the modern fear of massaging nipples.

The usage of the word “carnal” is important, since touching and being touched both increase seemingly without limit, which is suggestive of sexual arousal except that the breast stimulation is not immediate, but rather increases at a steady rate little by little. The pleasure is unique in that after it is discovered it is perceived as being at the limit of tolerance yet the level of tolerance keeps increasing as does the intensity of pleasure. This is, of course, opposite to most experiences of sexual pleasure which quickly reach a peak during each experience with little or no increased pleasure after repeated efforts. Like the sexual response, and because of the production time of hormones, there is a delay after the initial stimulation of the nipples and the beginning of the lower purifying churning.

9:93:3 Also, great swelling of the breast with the power of Indra like a cloud contains the available nourishment for the mixing and churning in the beneficent highest purifying vessel.

Griffith: “Ye, swollen is the udder of the milch-cow: thither in streams goes very sapient Indu. The kine make ready, as with new-washed treasures, the head and chief with milk within the vessels.”

uta pra pipya ūdhar aghnyāyā indur
dhārābhiḥ sacate sumedhāḥ /
mūrdhānaṃ gāvaḥ payasā camūśv
abhi śṛṇanti vasubhir na niktaiḥ // 3

uta: also. pra: great. pipya: to swell. ūdhar: ūdhas: breast. aghnyāyā: being like a cloud. indur: Indra. dhārābhiḥ: dhāra: containing. abhi: to, towards. sacate: available. sumedhāḥ : nourishing./ mūrdhānaḥ: mūrdha: the highest. gāvaḥ: spiritual. payasā: fluid. camūśv: vessel. abhi śri: to mix. ṇanti: mantha: churning. vasubhir: vasu: excellent, good, beneficent. bhir: by means of. na: like. niktaiḥ: nikta: purified.//3

Comment: Swelling of the nipple and its underlying structure is known to occur with repeated stimulation. Men's nipples are able to at least double their size as they develop sensitivity and become capable of stimulating the lower abdominal and sexual muscles. Since the effects of the stimulation lasts for many hours even after the stimulation of the nipples has ceased, the effect has been allegorized as being due to the charging of the chest with a fluid similar to that of clouds which then slowly drop the fluid similar to clouds loosing their contained water to the ground below.

The released fluid or hormones of the chest is able to stimulate the pulsation of the lower muscles which are unable to be controlled except during such body requirements found in deep vomiting, sexual orgasm, or prolonged, intense sobbing or laughter.

The highest or chief purifying vessel is often symbolized as a winnowing basket in Indian writings as well as in early Greek because of its physical motion as well as its ability to purify and change one's world.

Book Ten To Agni or the Inner Power

10:85:2 (Because of) Soma's ubiquity and soma's physical power, soma is therefore non-ceasing, non-moving and secure in the small dwelling place of the gods.

Griffith: "By soma are the Adityas secure. By soma mighty is the earth. Thus soma in the midst of all these constellations hath his place."

somenāditya balinaḥ somena pṛthivi mahi /
atho nakśatrāṇām aśam upasthe soma ahitaḥ // 2

somena: belonging to soma. aditya: aditi: boundless. balinaḥ: powerful. somena: belonging to soma. pṛthivi: earth. mahi: physical earth./ atho: also, now. nakśatrāṇām: abode of gods. nakśatrā: heavenly body. aṇā: small. a: not. śam: extinguished. upasthe: secure place. soma ahita: a: not. hita: moving.//2

Commentary: This verse argues that because *soma* is a cosmic power it is also present within an individual and supplies its power to the inner powers or gods of an individual as well as to the gods or powers of the expansive heaven.

10:85:3 Soma passing as an elixir physically prepared from plants is not the soma described by the wise sage, and not even that used for oblations or anointing.

Griffith: "One thinks, when they have brayed the plant, that he hath drunk the soma's juice; of him whom the Brahmans truly know as soma no one ever tastes."

somam manyate papivan yat sampiśanty ośadhim /
somaṃ yam brahmaṇo vidur na tasyaṣṇāṣṭi kaṣ cana // 3

soma: manyate: passing for. papivan: elixir, drink. yat: prepared. sam: with. piṅśanty: pinaṣṭi: grinding with instruments.
oṣadhim: herb, plant./ somaṃ: soma. yam: pronounce, displayed, offered. brahmaṇo: sage. vidur: vidu: wise. viduh:
exploiting. na: not. tasya: his. ṣnā: snati: oblations. kaṣ: rub. cana: certainly not.//3

Comments: This verse is quoted by individuals who attempt to argue that *soma* is not obtained from plants through complex religious procedures and rituals by clerics or priests. It is noteworthy, however, that people even 4,000 years ago preferred to believe in external cures and controls rather than assuming responsibility and effort for their own perfection or evolution.