one on the left side and one on the right. Here there exists a peculiar combination of mārūṭa (air), agni (fire), ākāśa (ether), etc., which takes on activity in accordance with the will or intention of the speaker. This volitional action passes along various nādīs, nerves, into the urās, (thorax, chest). It becomes nāḍa, (resonance?) here, and then, passing on into the kāṇṭha, (throat, larynx), or other 'place,' appears as sāhabḍa, sound. It may be noted here that sound is a property of ākāśa, but is manifested by means of vāyu. The ākāśa-element is in full operation in the two ganglia mentioned; vāyu also acts similarly there (in subordinate and as vehicle' to ākāśa) and is the means of the appropriate effort. When the wish to speak arises with reference to some desired object, then words or 'sounds' expressive of that desired object are uttered. That is to say, effort takes place in accordance with the wish to speak. The vāyu moves the ākāśa; that raises the mnāḍa-dhvani, (the 'upward-hum-explosion?'); this takes shape after the intention, abhīprāya, of the speaker; when the sarpiṇī-nerve above the navel is reached, the full 'intention' enters into it (the dhvani?); thence, passing into the urās or thorax it becomes transformed into sāhabḍa, voice; finally, arriving in the kāṇṭha or larynx, etc., it manifests (as language).

Some letters are pronounced from or with the left side (or kāmalā) and some with the right; others from the middle between the two. Generally, vowels are uttered from the right ganglion and consonants from the left. The two combine in the chest. In the case of some (persons or sounds or both?) the pronunciation takes place with or from the middle. In such the vowels and consonants are not clearly distinguishable, the pronunciation is vague, for the two kāmalās are very close together and 'occupy but one place' (as it were). The pronunciation of persons so specially constituted is unpleasant. Only when the two ganglia are each fully and separately developed and not mixed up and imperfect, do the ākāśa and vāyu elements find full play and the voice is pleasant in tone, distinct and easy to follow. Generally speaking, the voice is unpleasant as the two organs are close together and pleasant as the reverse is the case. Very various are the voices in this world. Some bring intense pleasure so that one longs to hear them always. Others cause pain, or irritation

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1 Each plane has the next denser for 'vehicle' or 'sheath'. See The Science of Peace, pp. 295, 296.
or sadness. The special cause in each case is the special location, abhīdhaṇa (?), of the kamalas.

Yet again, as these are sukšma, ‘small,’ ‘subtle,’ finely-grained, the voice will be low and sweet; and as they are large and coarsely-formed it will be loud and harsh. For this reason the voices of children generally sweet and soft and beautiful; for the ganglia are small. As they grow in size, the voice acquires fullness. The voices of women are soft for the same reason, ordinarily; their ‘lotuses’ are well-opened, small, even or equal sized (?) and neither too near together nor too far apart. Thus there are women whose very voice inspires love.

These kamalas are formed (by the appropriate agencies) according to the laws which govern the formation of bodies or organisms under the dominance of karmas, which presides over the formation and evolution of every body; hence the voice of a person is sweet or harsh according to his karmas, like everything else.

Yatna, vocal effort, is of two kinds, internal and external. The former consists in bringing about the coalescence of the meaning intended to be expressed with the appropriate letters of the appropriate words, and the determinination of the order in which they shall be uttered or expressed. The latter is the projection of the appropriate shakṭi (or nerve-force) into each letter. Thus, in the utterance of the (imperative) expression, tvam āgacchā, ‘(you) come,’ shakṭi is projected into each syllable, in some a smaller, in others a greater, in still others an ‘even’ amount of it, in accordance with the varying moods intended to be expressed. The shakṭi thus differs with differing moods of anger or avarice or depression and confusion or religious fervour or feeling of duty or love and affection, or necessity or absence of need or definite purpose or doubt, and so on, endlessly.

The purpose of the science of Shakṣā is to teach how to project this shakṭi so as to speak well, easily, plainly, intelligibly and with efficient rendering of the mood intended to be conveyed.

(A few remarks may be added with reference to the intimate instrumentality of akṣha and vāyu in the production of voice 1). When ‘I’

1 Modern science ignores akṣha, ether, in the production of sound, and regards vāyu as the only medium of sound. This arises from the fact that the rarefactions and compressions of the air which form sound-waves are observable, while the etheric waves are imperceptible. The relation of vāyu to
speak to ‘you’ the hearing of my speech rests in and with you, and the consciousness arises in you, ‘This person has said so and so, the reply to which is this’; and then the reply is given which I hear. Now all this utterance is performed only by vāyu. ākāsha is universal; it exists in you, in me, in the space between the two. So, vāyu too is universal. Hence is voice manifested by the ‘moving’ of the vāyu under the guidance and stress of ‘my’ intention. By the energy of that same intention also there results the ‘moving’ of the vāyu in the interval of space between you and me, and finally the hearing of the sounds by you. And you, hearing my words, either begin a reply or commence an action in accordance with my words. And so on. But there are some who do not hear, who are deaf. The reason is that while ākāsha exists evenly, in the proper proportion, in the speaker and in the interval of space, in the deaf person addressed there is a deficiency in the number of ākāsha-atoms needed. But so far as ḍhvani, inarticulate sound is concerned, vāyu acts surely, for ḍhvani is heard even if there be but one single atom of sound, here shown, is consonant with modern science; in the latter, the omission of ākāsha as the chief factor of sound, disturbs the order of the senses and causes much confusion. (A. B.)
tion; the evil consequences of omission or inaccuracy; the losses following on those evil consequences; the need to chant in that manner if the loss itself is desired to be inflicted; or to chant otherwise if a corresponding gain is wanted; or in such another fashion if instead of ascendance over others, equality with them is desired; and so on. Briefly, because all is necessary in samsāra, the method and order of the use of the letter-sounds of the whole of samsāra, as employed in the Vedas, is explained in the science of Shikṣā.

But, apart from all this, and in itself, the Ātman is ever the True, the Eternal, beyond all speech.  

(iii) Kalpa, ‘methodology’. — The appurtenances and appliances of study. — The special application of this science to the study of the Vedas. — The scope of the science, generally.

The third Āṅga is Kalpa. It deals with the Vyāsāṣṭha, the order of arrangement, the method of treatment, the way of discussion and investigation and examination, of all subjects of

1 Pāṇini’s Vyākaraṇa and Shikṣā are now current; also special Vṛtiśāstra-Vyākaraṇas and Shikṣās for the different Vedas; but, of course, they do not cover the ground marked out here. Indeed the available works of Shikṣā do not extend beyond a few score of verses.

human enquiry. Discussion on such and such a subject should proceed thus, in this order, for this reason and in such a style; such a Vyāsāṣṭha, significance, efficacy, is connected with such a word; such and such words should be employed in such and such a discussion; in such and such a subject, this item comes first, this second, this third, this fourth; it should be commenced thus and closed thus—all these matters are dealt with by Kalpa-shāstra.  

The reason of the birth of all abhīprāyās, intentions, purposes, objects, aims and ends; the manner in which these arise and the subjects thereof; the reason why these two, intention and its object, appear in the world—are also all described herein. Thus: This is the abhīprāya, the intention, sense or significance of this, for this reason, with this motive; it is open to such a doubt or objection, the solution whereof is this; this is born of joy; this, of sorrow;

1 If the material of which modern works of criticism of the higher sort are made up, and the ‘introductions’ of the well-edited classics also, could be systematised into a science, a science of critical study, methodology and pedagogy combined, it would perhaps answer to Kalpa-shāstra as described here. Current knowledge of this science has dwindled down to a comparatively small body of rules dealing with the method of performing certain Vedic rites.
this in turn gives birth to sorrow; this, to joy; this, to equability; this yields fruit to, of, or through, another; this to, of, or by, oneself; and so on, with endless detail of purpose within purpose.

In application to the Vedas, this science shows what subject-matter each Veda begins with; what is the order of the mantras therein; the further matters treated of, with their reasons and uses; their mutual connexion, consistency and continuity; their various parts or sections, with the proper beginnings and endings of each; the special method of description of its subject-matter followed in each kind of mantra or rāk; the order inhering in it; the order and the development of the Brāhmaṇas and Upaniṣads; the necessity and the manner of their origin, etc.

Such a mood or emotion should be rendered in language thus; if in prose, then thus; if in verse, thus; in the universal language, thus; in another language, thus; the method of translation; the proper way of raising a point and of passing from it to another; the ways of ascertaining the intention or sense of the author and of inferring his physical or mental condition from his work; the reasons or necessity for the study of any particular subject; the way of appraising the value of a treatise—all this may also be learnt from this science. For it is desirable to learn beforehand the technicalities of the subject of any work that is going to be studied, its terms, its definitions, its rules, exceptions and constructions; its applications, its aims, its extent of authority, its utilities and inutilities; whether there exist any previous works on the same subject, their nature, their similarity or otherwise with the work now to be studied; the reason for the compilation of the new work, the name of the author, his life-history, his qualifications and attainments—it is desirable to get some idea of such matters before commencing the study of any work, otherwise the study does not bear its full fruit. (Corresponding to the merits of the author, are the merits of the reader). All things are not fit to be taught to everybody; and such matters should also be duly considered with the help of Kalpa as, viz., whether this child or student has or has not such and such capacities and qualifications, what his circumstances are, his future work in life, his inclinations, and so forth. Instruction should be commenced only after duly considering these matters. According to the subject-matter towards which the inclinations of any one run, should corresponding atoms be directed. Comments, glosses, 

¹ See the opening paragraphs of Sec. III. ch. xi. (on the Upaniṣads) supra.
annotations of various kinds, should be constructed accordingly also.

Without the study of this Kalpa-shāstra, it is impossible to understand the Vedas, or indeed any work.

The abhiprāya, the intention or sense, here is the A; its orderly manifestation, expression or utterance is the U; the cause or reason of the intention is the hidden relation between them, the M.

But apart from these, and in itself, the Ātmā is ever beyond ‘all intents and purposes,’ (Self-realisation being the final and the only ‘intent and purpose,’ of all, always and everywhere).

(iii) Nirukta, etymology, lexicography, dictionary.—Subject, predicate and object.—The various kinds of prose and verse.—The special application of the science to Scripture.

The fourth Aṣṭa is the Nirukta. It is also called Kosha, sheath, receptacle, treasury (of words). It deals with words and their meanings. It has been said before, that language is intended to express desire, and grammar to express the proper order of language; the connecting of ‘meaning’ with that ordered language is the work of Kosha. It tells us what sense to attach to which word and why; what the gradual

1 Yāska’s Nirukta is the Vedic lexicon now current.

tion and alliance is between the various meanings of the same word; why there are more than one and how they evolve gradually; why any one only should be inferred and in which circumstances; how the śava accent, emphasis or tone helps to specify the meaning; how also the special position of a word in a sentence, and the subject in the treatment of which it occurs, and other similar facts specify or change it and why; how and why many words come to have the same meaning; and so on.

That by which the meaning of a word is declared, uchṣya te, with certainty, uścchunyena, that is Nirukta. The certain is the necessary, the needed, the desired; and that is expressed by means of words. This science also teaches that the systematic interpretation of all works should be effected by, (a) the separation of the pādās, distinct and complete words, simple or compound, (b) the explanation of each word, and (c) the explanation of their connexion with each other. This anvayā, analysis of how a sentence ‘hangs together,’ depends entirely on Nirukta.

There are three kinds of anvayā, arrangement or ‘mutual following’ of words, dandān- anvayā, khaṇḍānānvayā and shraddhān- anvayā. In the first, the subject or the nominative term comes first, then, the object or the
accusative term and finally, the predicate or the verb. In the second, the object comes first, then, the predicate, then, the subject. In the third kind the order is, subject, predicate and object. The successive coming into relief of the meaning (of the speaker or writer) follows the anvaya, and therefore by means of it only should the sense of a sentence be fathomed.

The karṣa, actor, subject, is the A; the karma, object, acted on, is the U; the kriya-pada, the verb, the predicate, acting, which mediates between subject and object and shows the relation between them as also the union between the door and the doing, is the M. Again, the shudhänvaya corresponds to the A; the padaänvaya to the U; and the khaṇḍänvaya to the M; the summation is gadya, prose, 'that which has to be spoken'.

The anvaya or the 'prose-order' of pada or verse is gadya or prose. (From another standpoint, we might say, a special arrangement or 'order' of prose is verse.)¹ Each of the three kinds of 'order' has its own appropriate place and significance for special reasons, as is explained by Nirukta.

In its application to the Vedas, the science shows how any particular rāk or Veda-verse should be analysed; what each word in it means and why; how a certain subject-matter is denoted by a certain word only and by no other; and so on.

Thus, everywhere, for the discriminative use of every word and employment of every kind of verse or prose is the Nirukta useful. It also ascertains the bhūtas, elements, spoken of (†); the work of vāya here is this; from such ākasha such sound arises, etc.

But the Self is above and beyond all such meanings and senses.

¹ It may be debated whether prose arises first or verse. All natural elemental sounds seem to be 'repetitive' and uniform, the roar of ocean-breakers, the hum and rustle of forests, the rush and rattle of rivulets, the cries of animals, the 'songs' of birds, the sobbing and the laughing of human beings. And because repetitive and uniform, therefore

rhythmic and harmonious and 'verse'-like. Thereafter comes differentiation, loss of uniformity, growth of individualism and separativeness, and prose. By a higher synthesis, a farther turn of the spiral, arises deliberate word-poetry. 'Rotation' is the mean between the two extremes, the secret of the reconciliation between the opposed views. Yet, out of reverence for the Self which may be said to be more important than and to precede, though in strictness, it is not and does not, the not-Self, it may also be said that 'uniformity,' the 'type,' and verse precede heterogeneity and prose.
Tis not the sense of any word, nor prose
Nor verse adequately may speak of It;
The many ways in which our spoken words
May be arranged, construed and analysed,
And all Nirukta leave it all untouched;
Endless, Surpassing, AUM, ever the AUM—
The I, the I, the I, the I alone,
The Pure, the True, the born of Truth,
Supreme,
The added This, the This, the This, the This,
Unborn, without desire or sense or speech,
Timeless in time, Spaceless in space, Beyond,
Compassed only by the Endless speech,
The Not, Negation of all else than I.

(v) Chhandah, metre, verse.—Three principal
notes.—Permutations yield seven.—Whence twenty-
one and so on.—Definition of ‘song’.—Its purpose,
the expression of emotions.—Its application to
scripture.

The fifth Agha is Chhandah, metre, also called
Padya, verse. The difference between prose
and verse with regard to the order of words is
taught herein, and the various kinds of metre
and the subjects to which they are severally
appropriate are also explained by it. It shows
what svaras, accents, are used in which metre,
how many udatta, anudatta, svari, and
samahritas go into it, and why.

The basis of this science is the triplet just
mentioned together with its summation. By
permutation of these we have seven sounds or
notes of music, shadja, shabha, gandha,
madhyama, pushchama, dhaivata
and nishada. The first three are the principal
notes however. The shadja corresponds
to A, and is uttered in udatta and anudatta
accents. The shabha corresponds to U and
is uttered in udatta and svari accents.
The gandhara corresponds to M and is
sounded in anudatta and svari. Thus
there arise seven (?). A triple sub-division of
each gives the twenty-one murchhanas. In
this wise the world of svaras grows to infinity,
there always being notes within notes. These
murchhanas are called laghu, guru,
hrasva, dirgha, pluta, vyaputra, vyahrasva,
etc., in various orders.

The orderly utterance of these makes chhandha
or metre, and is the subject-matter of the
science of music. The essence and whole secret

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1 For explanation of the technical terms occurring here and for further details as to how out of
the primary three notes the more complicated ones arise, the reader who cannot read Sanskrit may
consult Mr. Bhavanrao A. Patilgo's Indian Music
(published by "The Education Society's Press," Bombay.)
of music is the fullness or perfection of sound. And as sound is (to us in the present cycle of evolution, the first manifestation of the limitless and countless wonders hidden in) the Self, therefore the realisation of the fullness of the Self is true music.\(^1\) The exact description, in the best manner, of whatever becomes, happens, occurs, is music. Hence the aphorism of this science: The anukāthaṃ, rendering or description, of some bhāva, fact, occurrence, mode, mood, emotion, is song or music, gītā.

Three ‘orders’ or metres are the chief, anuśṭup, danda and indra. Of these too, the first, corresponding to A, is the very first of all metres, capable of expressing all emotions.\(^2\) The second (a kind of endless rhythmic prose, without any strict limitation of the number of syllables), corresponds to U. The third is the M. The summation of them is the chandah-prādhānam (a mere metre). By permutations and combinations of these three, endless metres arise, all being summed up in the AUM.

\(^1\) So also Pythagoras. “Mathematics and Music” had to be studied before the student became the Master; the knowledge of numbers, the knowledge of sounds—the led to the knowledge of the Self. (A.B.)

\(^2\) It is the metre in which the bulk of the older Sanskrit literature is written.

Rāga arises out of the use of svaras.

In application to the Vedas, this science explains what the metre of a rāk or scripture-verse is; what svaras, notes, accents, or vowel-sounds occur in it; what is the proper way to chant it and why; what results follow from its utterance or omission; what are the proper times and other circumstances for its employment; why only such and such letters of the alphabet are used in a particular rāk and not others; why there are breaks, sthala-bhedā (? and of what kinds, in the rāks; what is the place of each rāk with reference to others, and of each word within each rāk with reference to the other words, and why; what is the relation of the verse to viṣhī (scriptural ordinance, or ceremonial rule, etc.), and so on.

This science of Chhandah applies to all the four Vedas.

Metres of various kinds arise in accordance with the constitution of the atoms composing the kāmalas, nerve-ganglia, spoken of before in the paragraphs on Shikṣā. Hence their endlessness of number. There are two kinds of vyāhāras, (?) behavior, operation, treatment, one concerned with the vaṃsa, letter, the other with the maṭrā, vowel-mark; the third is the absence of both. By the permutation of the first two, 9,200,000 (nine million two
hundred thousand) varieties of metre arise, each expressing a different mutual relationship of letter-sounds and a corresponding different mood of mind or emotion.

Thus, then, the Chhandāḥ-shāstra should be studied in order to understand the endless succession that prevail all over the World-process and their mutual relations. But it should also always be remembered that Brahma is in reality independent of all this verse and metre.

(vi) Jyotisha, ‘the science of the heavenly lights,’ astronomy-astrology.—Sound-words, their ‘measures’ and their ‘potencies.’—Relation with and proportion of the atoms of the various elements.—Application of the science to practical affairs, e.g., marriage.—Its three sub-divisions.

The sixth Aṅga, Jyotisha, deals with practical affairs (the daily business of life). In this science the śaṭkṣi and the mātra of each śabda, sound or word, are calculated; there is so much mātra, measure (proportions of the various elements, also vowel-marks (?)), in it, and such śaṭkṣi, potency. The mātra is indicative of or in accordance with the tattva, the element (or elements entering into the composition of the object denoted by a word?); such and such elements, ākāśa, vāyu, etc., are used here; according to the laws of pronunciation each are the possibilities (of results), such is the existing condition now, such will it be later on, such was the case in the past, and so on. According to the śaṭkṣi and the mātra in the word is the result produced thereby, as is made clear by Vyākaraṇa. Hence is it necessary to know details about these two and their effects with reference to each word and its relation or application to or connexion with any particular action or work—all which is the subject-matter of Jyotisha.

The reader may perhaps remember some statements, in the Introductory notes, upon the subject of the inclusion of Jyotisha in Shabda-shāstra, the science of sounds or words, generally. These pages of the text may possibly help to suggest some reason; but it is exceedingly obscure and I have translated it in very groping fashion. I have shown the original text to a modern Pandit of Jyotisha as now current in India. He can make nothing satisfactory out of it and says there is nothing of the kind in extant works. He has added however that a solitary verse is met with now and then in the older of the current works which just suggests the possibility of some treatment of such matters also, now lost, in older and inextant works. Thus, chapter viii. of the Bhṛujyājaka of Varāha-mihira contains the following verse: चायाय नमोपसंहारं च वेदान्तभिषिकेशं समासां

वेदान्तिन्वायराजयुक्तं वाहस्यस्यवेदशक्तिं नात्माश्यस्यशक्तिं

also two or three similar verses in the Horā-mahāvaṁ...
This calculation extends to every atom; there is such ākāśha, such vāyu, such tejas, etc., in such a paramāṇu; the proportion of this element is greater and of this other less in this ātma of Guṇākara. The Pañcaśāstra says that the effect of these is to suggest that ‘the relative condition of the planets concerned with or influencing a person may be inferred from the condition of his sense-organs and sensations’ etc. The transition to Jyotisha as now known and practised may be discerned in some of the later sentences, indicating the prevalence of special elements at special times. We have only to read ‘special planets,’ (as specially embodying particular elements or predominantly made up of them) in place of ‘special elements’ to understand the transition. This may also help us to see the distinctive significance of the opening sentence that this science deals with practical affairs; otherwise the other five also deal with practical affairs; only they do so a little more indirectly. But how understand the transition from ‘sounds’ to the state of the elements? Can it be that experts had made barometers and thermometers of their vocal apparatus and inferred the prevalence or otherwise of one or other from their ability or inability to utter the appropriate sound perfectly, and, conversely, after such ascertainment of the elemental conditions, performed or did not perform any particular work, especially of Vedic ritual and chanting? Even today we have works like the Svarodaya, dealing with the science of breath, by which certain people (very few, and those regarded generally as cranks), guide all their actions, according as the breath is flowing through the right nostril, or the left, etc. (It is an interesting fact, by the way, perhaps not generally noted, that human beings ordinarily breathe through only one nostril at a time.) Presumably, according to the text, the ‘atomic’ constitution of men and women, for purposes of marriage, would be inferred from their voice, principally, and the times and seasons of birth, etc., secondarily. The Law of Analogy, manifesting in correspondences running endlessly through and threading together all departments of the World-process, and all sciences and arts—is the key to the majority of the ‘fanciful’ statements in the old books. For a few tables of such, see The Secret Doctrine, Vol. III. pp. 432, et seq.
tion here, this less; the power or energy or vital force of the one or the other is greater or less; of their coming together such will be the consequence, desirable or undesirable. Herein Kāma-
Śākta also should be consulted to help the final decision of Jyotisha. If there is an ‘equality,’
śāmya, parity of physical and mental temperament, gross and subtle, then alliance should be permitted; not otherwise. So, with reference to any other action, whether it should or should not be done at such a time. For this science tells us what element (symbolised by a planet in the composition of which that element predominates) prevails or is most powerful at what times or seasons, and what works are in turn connected with and depend for successful accomplishment on the predominance of which elements.

The application of this science to the Veda is as follows: In this mantra, scripture-verse, and in this śvara, note, this word or sound should be in the middle or the beginning or at the end of this word or sound (?); it has this potency and this measure; it should be pronounced with a potency governed by this element; by the utterance of such a sound-word, a potency governed by such an element and a measure containing so much of an element are produced; by the utterance of such words, governed by such elements, in such measure and with such potency, such things or words possessing such

other potencies and measures governed by such other elements are destroyed (or created, etc.).

By means of this science the potencies and measures of the word-sounds used in all the Vedas are understood and mastered and it becomes possible for the knower to effect the formation, dissolution or maintenance of atoms in this sambhāra.

There is a triplicity in this science also: Phalita, Gāṇita and Pravṛtti.1 The description of the avara, mode, mood, state, ‘fruit,’ results, of or to a thing or person with reference to others, is Phalita; as, this event ought to happen now because of such and such reasons. The knowledge of the avara, condition, its ascertainment by ‘calculation,’ is Gāṇita; as, this is so and so at this time and place. Pravṛtti or ‘progression’ is Śānavāka, the ‘ocean-science,’ which sums up all. But, verily, the Self is above and beyond all calculations.

Such, in very brief outline, are the six ‘organs’ or instruments, Aṅgas, by means and with the help of which the Vedas should be studied. With reference to the appellation of organs or limbs given to these sciences, Chhandah is said

1 Phalita is now-a-days a synonym for astrology, and Gāṇita for mathematics or more particularly
to be the feet of the Vedas because it teaches krama, which means ‘footstep’ as well as ‘succession’. Kalpa similarly is called the hands because it teaches ‘arrangement’ or ‘formation’ which is generally made with the hands. Vyasakara is the mouth which utters the succession of sounds taught by it. Shiksha is the nose because it teaches the action (intonation?) of those sounds. Nirukta is the ears, because thereby the meaning of others is understood and facts received. Finally, Jyotisha is the eyes because it shows forth all numbers and calculations. The name Pravritti is no longer current; but Sastra is, and means, to judge from the fragments available, a compound of chronology, physiognomy, chiromancy, and so forth.

1 The reader must have noticed that five out of the primary set of six ‘subsidiary sciences’ are devoted to sound, and even the sixth (prima facie dealing with ‘light’) is made to concern itself with the same to some extent. Why is so much importance given to sound? We can only make a guess. The fifth principle or ‘intelligence,’ manas, now predominant in humanity, corresponds to agni, the substratum of light. Hence present humanity works most with the eye and with fire, heat and electricity. In an earlier day (and perhaps to-day too), the rishis worked, it would seem, more in and by buddhi-kama, love-wisdom corresponding mainly with vayu-