

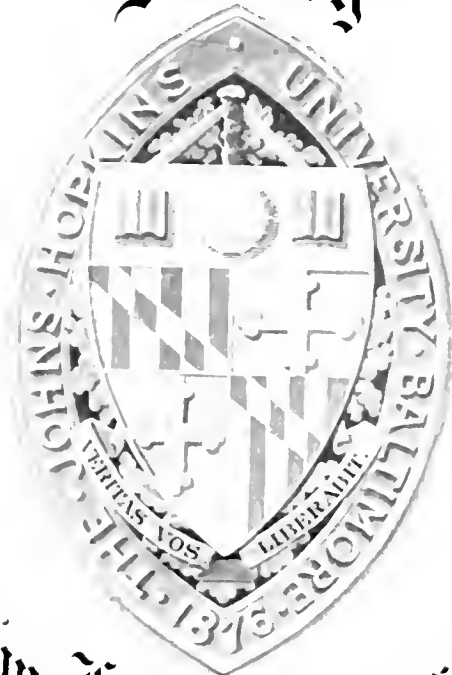
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THE HINDU CONCEPTION OF THE FUNCTIONS OF PRANAI

A Study in Early Hindu Psycho-Physics

Dissertation

Submitted to the Board of University Studies

of the Johns Hopkins University

for the Degree of Doctor of Philosophy

By

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1901.

THE HINDU CONCEPTION OF THE FUNCTIONS OF BREATH

A Study in early Hindu Psycho-physics

INTRODUCTORY AND FUNDAMENTAL

The Yajur Veda, the Atharva Veda, the Brâhmanas and the Sûtras contain frequent references to a number of vital breaths. These are expressed either by the plural of the word prâna, or by a series of words formed by the combination of adverbial prefixes with the root √an, "to breathe", viz:- Prâna, apâna, vyâna, udâna, samâna and avâna. These vital breaths or prânas are manipulated with especial frequency in connection with ritual practices. The exigencies of the ritual determine what and how many breaths shall be exploited. This exploitation of the prânas attains its most luxuriant form in connection with the building of the great Fire-Altar (Agniksetra). The Fire-Altar is conceived of under various forms. Sometimes its shape is supposed to be like a bird (ÇB. Books VII-X); sometimes like a sacrificial animal (ÇB. VIII, 1, 4, 3 etc.); sometimes like a human being (ÇB. IV, 1, 1, 1; VI, 1, 1, 5; VII, 4, 1, 23 etc.). The living organism (âtman), thus assumed, cannot exist without vital breaths, and, accordingly, under various arrangements of name and number, they hold a large place in its construction. When names are given, the reference is to breathing processes, real, or analogically assumed. When numbers are given, the emphasis is either upon the location of a separate breath in the several parts of the body (ÇB. VIII, 3, 4, 4 etc.); or upon either the psychical organs or their activities, both organs and activities being called prânas. This distinction between a plurality by names and a plurality by number is fundamental and divides the subject into two well-defined spheres of investigation. The latter is the much more important of the two in their relation to Hindu thought. It not only directly introduces the question of the relation between the psychical prânas and the cosmico-divine concepts, Agni, Vâyu etc.---thus involving the whole question of psycho-physical correlations; but it leads also to the discussion of the various meanings of prâna in the singular---thus raising the problem of the relationship between Prâna and the psychical and metaphysical concept, Âtman. The former is formulaic or largely so, and smacks of the ritual: hence it is less fruitful than might at first sight be anticipated.

At the same time, the series of names, whether representing observed and observable breath activities, or being mainly symbolic additions to an empiric starting-point, is worthy of careful investigation, because of the large place which these names hold in the literature, and because of the attempts at explanation which appear in the Upaniṣads.

PRĀṆA IN THE RIG-VEDA.

The propriety of making the Rig-Veda the starting point in this discussion is self-evident. Its material, moreover, will be found to be fundamental to both divisions of the subject, as above indicated, and therefore, calls for preliminary investigation. Though the amount of material is comparatively meagre, yet the importance of the literature, in which it is found, justifies a somewhat detailed statement which will contain all the uses both of the noun prāṇa and the verbal an. The noun occurs but five times, viz: -I, 66, 1; III, 53, 21; X, 59, 6; X 90, 13; X, 2. It is formed from the verbal root an. "to breathe", by the addition of the prefix pra.

RV. I, 66, 1.

In this stanza prāṇa is one of the things with which fire (agni) is compared. It is said to be "like excellent riches, like the Sun, like life (âyuh) (and) prāṇa, like one's own son".

The point to be noted here is the identification of "breath" and "life". The two words stand side by side without a connective. The accent of âyuh shows it to be a noun. Even if, according to a recognized Vedic usage, we allow an adjectival force to âyuh and translate by "living breath", there will be a clear hint of identification.

In I, 48, 10, the derivative prāṇana stands side by side with jīvana, in a line addressed to the Dawn, thus: - "The very breath (and) life of all are in Thee, O joyous One, when Thou shinest forth".

There is no connective between the words prāṇana, jīvana, and they may be translated "Breath, even life"; Viçvasya hi prāṇanam jīvanam tve etc. Prāṇana may indeed be taken as a causitive adjective.

RV. III, 53, 21.

"Yamu dvismastamu prāṇo jahātu." "Whomsoever we hate, let his breath leave him". This suggests the witchcraft practices which are especially characteristic of the Atharva Veda. The identification of death and departing breath, as assumed here, is axiomatic and requires no remark.

RV. X, 59, 6.

Here prāṇa is sought by prayer side by side with other parts and powers of the human organism, viz: - Eye, mind (manas) and life-principle (asu).

This hymn is the famous Puruṣa-sūkta. In stanza 13, the wind (Vāyu) is said to have been produced from the breath of cosmic Man. As the giant form of a primeval cosmic Man undoubtedly took shape in the poet's thought by a projection of himself upon the Universe, we are justified in interpreting each part and organ as though, at least in the first instance, the individual earthly man was referred to. Prāṇa is therefore, the physical breath whose identity with wind is here assumed. The second half of the stanza runs, "Mukhād indraḥ cāg-
niḥ ca prāṇād vāyurā jāyata". These words express not only the axiomatic identification of wind and breath to which countless references are made in Hindu literature; but the derivation of Agni from the mouth, whence issues the warm vital breath, which is also used in the production of fire, suggests the still more oft-recurring correlation of agni and prāṇa.

Rv. X, 189, 2.

This stanza occurs in a hymn to Sūrya. The shooting forth of the rays is likened to the exhalation of animal breath. "Antaḥ carati rocanasya prāṇād apānati", "The shining One, breathing out (or off) from his breath moves about within". The third pāda adds, "The mighty One illumines the heaven". Whatever be the detailed interpretation and reference of these words, it is clear that prāṇa here is viewed simply as physical breath.

Verbal and Participial Forms of the Root VĀn.

These forms, whether from the simple root or the root compounded with prefixes, are of equal importance with the noun, and indeed, because of their variety, even more suggestive. Two forms are from the simple root, viz:-

Rv. X, 129, 2

This is the important "Nāsādāsīt" theosophic hymn. The Vedic Imperfect ānīt is found in the second stanza, thus:- "Ānīa avātam svadhayā tad ekam", "That One, without wind, breathed by Its own will". This passage expresses by contrast the dependence of breath upon wind (vāta). That which differentiates the primitive Only from all else is the fact that It performed the act of breathing without having wind to start with.

Rv. I, 164, 30

Here the participle ānat is used. The verse describes a "breathing, swift-moving, living (jīvam), self-stirring One, who lies firm-fixed in the midst of our dwellings". Though Grassman rightly describes this line as obscure, and its connection with the context is not easy to make out, yet there seems no reason to doubt that the main reference is to the house-fire. The flaming up of the fire is likened by the poet to the breathing process of animal life.

We find three instances of vān compounded with pra.

RV. X, 32, 8.

The form used is the Imperfect prâṇit. The line runs, as follows:—
 "Just now to-day he breathed"---ad^{yed} u prâṇit---"he remembered those days (when) hidden, he sucked the bosom of his mother". The hymn is addressed to Indra. The connection of the stanzas is uncertain and the meaning obscure. Here probably the reference is to fire which has been hidden in wood, which is produced by water (cf. Rain and plants). Sâyaṇa is doubtless right in thinking that the poet here speaks of the fire which has just been produced by the friction of the churning-sticks rubbed to-gether. The word prâṇit is doubly suggestive, (1) The breath of life is a fitting figure of the issuing forth of fire from wood, as, to the Hindu observer, it seemed to do. (2) Breath was used along with the churning-sticks in the production of fire, and, therefore, to say that "Agni" breathed is an expression justified by the phenomenon.

RV. X, 125, 4.

Prâṇiti stands here side by side with verbs of seeing and hearing. The goddess Speech (Vâc) speaks in her own praise, "By me doth he, who sees, breathes and hears what is said, obtain (lit. eat) food". All breath movements are clearly included in the ^{one}prâṇ word.

RV. X, 121, 3.

In this third stanza of the well known Hiraṇyagarbha hymn, the participle prâṇat is used. It stands with the participle nimiṣat. Hiraṇyagarbha is declared to be sole Ruler of all that moves (gagāṭ) both the "breathers" and the "eye-closers", cf. AV. X, 8, 6 and XII, 3, 3&4. The distinction between the two classes of beings here mentioned, if there be a real distinction, is not clear. The gods are said to be animiṣataḥ. Mitra is so called in RV. III, 59, and VII, 60. Brhaspati is described as "animiṣâcârya", "The teacher of the gods" cf. PW. "Breathers" may therefore include both earthly and heavenly beings, while "eye-closers" describe only the former. On the other hand, it is not impossible to understand by "breathers" heavenly beings who do not close their eyes, who "neither slumber nor sleep". The former of the two opinions is preferable since breathing is the most salient phenomenon of all moving life.

In connection with these three examples of pra with vān, it is to be noted that the prefix adds nothing in the way of defining the direction of the breath movement. At most the difference between vān with pra and vān alone is one of intensity. Both forms cover breathing in general without any hint of distinction between in-breathing and out-breathing.

$\sqrt{\text{An}}$ with apa
RV. X, 189, 2

The form used is the feminine of the present participle. The passage has already been discussed under prāṇa. The important words are prāṇāḍapānatī which have been translated, "breathing out (or off) from his breath". The prefix apa has the force of "out", "off", or "away from". Here we have the sole Rig-Vedic basis of the noun form apāna.

$\sqrt{\text{An}}$ with sam
RV. X, 55, 5

This stanza contains the only instance of this compound in the Rig-Veda. The form used is the Perfect. The theme under treatment is the Moon. The context expresses the thought that the old Moon swallows up the new one. "Behold the wisdom of the gods"---so runs the line ----"to-day he died, yesterday he came to life"-----adyā manāra sa hyah samāna. The force of the prefix in such a connection is rather uncertain. PW. suggests both "aufatmen" and "zu Leben kommen". The latter seems preferable since it may be inferred from the literal meaning of the compound, viz:-"breathed to-gether". Probably the force of the prefix is merely intensive and we might translate by the simple word "breathes"; for to breathe is to live and in contrast with manāra means to come to life.

Summary of Results for the Rig Veda

- (1). Including prāṇana with prāṇa, there are six passages where the noun is used. In three of them prāṇa signifies breath in general, cf. X, 59, 6; X, 90, 13 and X, 189, 2. In the three other passages it is put more or less definitely for life, cf. I, 48, 10; I, 66, 1, and III, 53, 21.
- (2). The prefix pra adds at most a slight intensive force to the root $\sqrt{\text{an}}$
- (3). The prefix apa has the force of "out" or "off" and its use in the single instance is of value in determining the meaning of apāna.
- (4). The use of sam with $\sqrt{\text{an}}$ throws no light upon the meaning and use of samāna.

The Rig Veda, therefore, shows, on the one hand, absolutely no indication of any attempt to specialize various breaths, and, on the other hand, furnishes no instance of the plural number of prāṇa and only those uses of the singular which are primitive and axiomatic.

Chapter I

Views of Translators and Summary of Material

A

Diverse and Varying Views of Leading Translators

We take up first the Name-series of vital breaths. The series of names is, as follows:—Prâna, apâna, vyâna, udâna, and samâna. To these may be added the unique avâna, which appears but once, viz., in JB. Up. #II, 5.

Apart from the challenge to investigation thrown out by such a series of names, the conflicting views of translators, notably as regards prâna and apâna, indicate that there is real need for a careful survey of and inquiry into the whole material which the earlier literature supplies.

The situation, as illustrated by the work of leading translators, is, briefly stated, as follows:—

(1) Bloomfield, in his "Hymns of the Atharva Veda" (SBE. Vol. XLII), is consistent throughout. He translates prâna by "in-breathing", and apâna by "out-breathing", whether they appear as separate words or in the copulative compound prânâpânau. In only one instance (AV. XII, 3, 28) is there a variation made and this is merely verbal, as for example when the compound is translated by the phrase "breathes of life".

(2) Haug, in his Aitareya Brâhmana, manifests like consistency. Prâna is given throughout as "air inhaled" and apâna as "air exhaled". One single textual slip must be noted. His text in IV, 14, 5, has prânôdânau, but he still translates as though it were prânâpânau, or prâna and apâna.

(3) Böhntlingk in his translation of the Bṛhadâraṇyaka Upaniṣad adheres to Einhauch and Aushauch for prâna and apâna with entire consistency.

(4) Griffith, in his translations of the Atharva Veda and the Vâjasaneyya Saṁhita of the White Yajur Veda, varies the wording for prâna and apâna in almost every passage. For example, in the AV. out of thirty-two references, there are twenty-five different forms of expression. Notwithstanding this variety in expression, the distinction between prâna and apâna, when made at all, is the same as that made by the translators already mentioned. "In-breath and out-breath"; "inhaling and exhaling"; "inspiration and expiration"---these are some of the forms of translation which he uses.

Apart from excessive variety in forms of words, points especially open to criticism in his volumes of the AV. are:—

- (a) The translation of prânâpânau by the singular term "vital breath".
 (b) The translation of prânâs and apânâs as though they were singular **FS**.

(c) The obscure distinction in the translation "inward breath and downward breath".

(d) The varying of apâna by "out-breathing", "downward breathing" and "diffusive breath"----the latter being his usual translation of vyâna.

In his translation of the texts of the White Yajur Veda, prâna is usually rendered by "breath" or by some equivalent of "in-breathing", and apâna by some equivalent of "out-breathing". In VI, 20; VII, 3, 6 and 27, however, through marked inadvertence, prâna is translated by "out-breath".

(5) Müller, in his translation of certain Upaniṣads (SBE. Vols. I & IV), takes a different view. Prâna is rendered by "up-breathing" fifteen times; "breath that goes up" twice; "breath" twice, and "scent" three times. Apâna, on the other hand, appears as "down-breathing" twenty times; "breath that goes down" twice, and "off-breathing" once.

(6) Röer, in his translation of Upaniṣads (Bibl. Indica Vol. II, Pt. III), renders prâna by "vital air which goes forward", or by "breath"; and apâna by "vital air which goes downward or descends".

(7) Raghendra Lall Mitra, in his Chândogya Upaniṣad, translates prâna and apâna in I, 3, 3 and I, 3, 5 by "respiration" and "inspiration"; in other passages he merely transliterates the words.

(8) Cowell in Maitri Upaniṣad (Bibl. Indica 1870) gives for prâna "air which goes upward" three times, and "respiration" once; and for apâna "air which goes downward" three times, and "descending air" once.

Thus far we have found a measure of consistency in divergence of views. On the crucial question as to the meaning of prâna when contrasted with apâna, Bloomfield, Haug, Böhtlingk, and Griffiths decide for "in-breathing", while Müller, Röer, Mitra, and Cowell think that the word means "out- or up-breathing".

(9) With Deussen, however, in his "Sechzig Upaniṣads des Veda", there enters what appears to be the greatest confusion. No attempt at translation is made except in five Upaniṣads, viz:--Ch. Up.; Brh. Ar. Up.; Kaṭh. Up.; Ait. Up., and Tait. Up. In all other cases where the words occur they are merely transliterated. A careful scrutiny of the material in the above-named Upaniṣads shows that the passages have been about equally divided between the two opposing lines of opinion. By including a few references in which the verbs van with pra, and van with apa are used, we find that in thirteen instances prâna and apâna are translated by "Aushauch" and "Einnauch", and in fourteen instances by "Einhauch" and "Aushauch". Of the five Upaniṣads mentioned above, four are represented in both lists. It is only fair to say just here that this divergence does not represent the inadvertence of hurried translation, since our author emphasizes his opinion in certain foot-notes and defends the view that prâna some-

times means "Austauch" in his "Allgemeine Geschichte der Philosophie", Vol. I (a) pp 248ff.

(10) However surprising the above results from Deussen, Eggeling, in his five volumes of the Çatapatha Brâhmana (SBE. Vols. XII, XVI, XXI, XLIII, and XLIV), presents even greater variation in translation of the terms under discussion. In order to understand the situation, the additional breath name udâna must be included in our review. In about forty passages prâna and udâna are translated as "out-breathing and in-breathing". In ÇB. I, 4, 3, 11&12, however, where prâna, apâna, and udâna occur, the first two are translated by "out-breathing and in-breathing", and udâna by "up-breathing". In many other places, also, the translation of udâna is "up-breathing". In the last volume of his work, which has recently issued from the press, viz, in 1900, (SBE. Vol. XLIV) udâna is in every instance rendered by "up-breathing". As to prâna and apâna, they appear in Book I. as "out-breathing" and "backward breathing", and in Books VIII-X. as "out-breathing" and either "down-breathing" or "off-breathing". In Books XI--XIV, there is evidence of another insight and so prâna is represented either by "breath" or "out-(and in-) breathing", or "in-(and out-) breathing", or "in-breathing"; while apâna appears everywhere as "off-breathing", cf. also IX, 2, 1, 17, where we have a single instance of the rendering which prevails in the last four books i.e. "in-breathing" and "off-breathing".

B

Summary of Material
re

PRÂNA, APÂNA, VYÂNA, UDÂNA AND SAMÂNA

It will be a distinct gain to have before the mind as definite an idea as possible of the extent and distribution of the material which comes under what we may call the Prâna-Series, especially as only a small portion of it is to receive detailed treatment.

To this end the following summary of ~~summary~~ of such material as is found in the Vedas, Upanisads, important Brâhmanas, and certain of the Sûtras, has been prepared.

I. Material re the Prâna-Series in the White Yajur Veda.

The Vâjasaneyâ Saṁhita contains the names of all the five members of the series. No attempt at an explanation of the various terms is made. The number and location of the references are, as follows: -

<u>Prânapânau</u>	Once
<u>Prâna</u> and <u>apâna</u>	Twice
<u>Prâna, apâna, vyâna</u>	Nine times

<u>Prâṇa</u> , <u>apâna</u> , <u>vyâna</u> , <u>udâna</u>	Three times
<u>Prâṇa</u> , <u>apâna</u> , <u>vyâna</u> , <u>udâna</u> , <u>samâna</u>	Once
<u>Prâṇa</u> , <u>vyâna</u> , <u>udâna</u>	Twice
<u>Prâṇa</u> , <u>udâna</u> , <u>vyâna</u>	Once
<u>Prâṇa</u> , <u>vyâna</u>	Once
<u>Prâṇa</u> , <u>udâna</u>	Once
<u>Prâṇas</u> , <u>vyânas</u> (100 <u>Prâṇas</u> , 1000 <u>Vyânas</u> of Agni)	Once
Note that <u>samâna</u> appears but once, and that <u>vyâna</u> surpasses <u>apâna</u> in frequency of use.	

II. Material re the Prâṇa-Series in the Atnarva Veda.

<u>Prâṇâpânau</u>	Nineteen times
<u>Prâṇa</u> and <u>apâna</u>	Seventeen times
<u>Prâṇas</u> and <u>apânas</u>	Three times
<u>Prâṇa</u> , <u>vyâna</u>	Once
<u>Seven prâṇas</u> , <u>apânas</u> , <u>vyânas</u>	Once
<u>Prâṇa</u> , <u>apâna</u> , <u>vyâna</u>	Eleven times
<u>Prâṇâpânau</u> and <u>vyânodâna</u>	Twice
<u>Prâṇa</u> , <u>apâna</u> , <u>vyâna</u> , <u>samâna</u>	Once
<u>Vyâna</u>	Once

Verbs and Participles

The simple verb ṽan is used once. ṽAn with pra is used as a verb thirteen (13) times, and a participle eight (8) times. ṽAn with apa appears twice as a verb and once as a participle. ṽAn with vi is used once in its participial form, and ṽan with ud once as a finite verb.

Note that we have no instance in the AV. where the five names appear together.

Note also the large use of prâṇa and apâna, in comparison with their meagre use in VS.

III. Material re the Prâṇa-Series in the Çatapatha Brâhmana.

Our resume here includes the entire Brâhmana with the exception of that part of Book XIV, which is handled separately as the Brh.Ar.Upaniṣad. Eleven of the references which enter into the following count are quoted from the Vâjasaneyâ Saṁnita.

<u>Prâṇodâna</u>	Forty-one times
<u>Prâṇa</u> , <u>udâna</u> , <u>vyâna</u>	Fifteen times
<u>Prâṇa</u> , <u>apâna</u> , <u>vyâna</u>	Six times
<u>Prâṇa</u> , <u>vyâna</u> , <u>udâna</u>	Five times
<u>Prâṇa</u> , <u>apâna</u>	Seven times
<u>Prâṇa</u> , <u>apâna</u> , <u>vyâna</u> , <u>udâna</u>	Three times
<u>Prâṇa</u> , <u>apâna</u> , <u>udâna</u>	Twice
<u>Prâṇa</u> , <u>apâna</u> , <u>vyâna</u> , <u>udâna</u> , <u>samâna</u>	Twice

<u>Prâṇa</u> , <u>vyâṇa</u> , <u>apâṇa</u> , <u>udâṇa</u> , <u>samâṇa</u>	Once
<u>Prâṇa</u> , <u>udâṇa</u>	Four times
<u>vyâṇa</u> , <u>udâṇa</u>	Once
<u>Prâṇa</u> , <u>vyâṇa</u>	Once
<u>Udâṇa</u>	Once

IV. Material re the Prâṇa-Series in the Taiṭtirîya-Âranyaka.

The material from the Âranyaka given below does not claim to be exhaustive. What is here presented has been collected with the aid of Bloomfield's Concordance of the Mantras and Formulas of Hindu literature. This Concordance has been made available to the writer in Ms. form. Inasmuch as the Prâṇa-Series is formulaic, it is probable that very little, if any, material has been omitted from the following list.

<u>Prâṇa</u> , <u>apâṇa</u> , <u>vyâṇa</u> , <u>udâṇa</u> , <u>samâṇa</u>	Nine times
<u>Prâṇa</u> , <u>vyâṇa</u> , <u>apâṇa</u>	Twice
<u>Prâṇa</u> , <u>apâṇa</u> , <u>vyâṇa</u>	Once
<u>Prâṇâpâṇau</u>	Once

V. Material re the Prâṇa-Series in the Gopatha Brâhmana.

This Brâhmana contains both the Prâṇavâ and Gâyatri Upaniṣads (I, 1, 16-30; I, 1, 31-38). In the Upaniṣad material there is only one reference to the Prâṇa-Series, hence we summarize here the entire Brâhmana.

-- <u>Prâṇâpâṇau</u>	Ten times
<u>Prâṇa</u> , <u>apâṇa</u> , <u>vyâṇa</u>	Three times
<u>Prâṇa</u> , <u>apâṇa</u> , <u>vyâṇa</u> , <u>samâṇa</u>	Once
<u>Seven prâṇas</u> , <u>apâṇas</u> , <u>vyâṇas</u>	Once
<u>Fifteen prâṇas</u> , <u>apâṇas</u> , <u>vyâṇas</u> , <u>samâṇas</u> , <u>udâṇas</u>	Once
<u>Seven prâṇas</u> , <u>apâṇas</u>	Once
<u>Prâṇa</u> , <u>udâṇa</u>	Once
<u>Prâṇâpâṇau</u> , <u>samâṇavyâṇau</u> , <u>udâṇarûpe</u>	Twice

VI. Material re the Prâṇa-Series in the Upaniṣads.

There is included in the following review the sixty (60) Upaniṣads translated by Deussen, the Jaimini Brâhmana-Upaniṣad, and the Bhâgavad Gîta. The whole is, for the purpose of the present summary, viewed as a unit. Many of the references here will be considered in detail later. Perhaps the most notable feature is the marked

*The discovery that the so-called Prâṇou Oupnekhat, which figures as the forty-eighth Upaniṣad in the collection of fifty, translated from Persian into Latin by Anquetil Duperron, is imbedded in the GB., was made by Bloomfield and is set forth in his treatment of the GB. cf. "Atharva Veda" in "Grundriss der I-A Philologie, p. 108.

variation in the order in which the names appear. The uses of verbs and participles are omitted as practically all instances are to be noted later.

<u>Apâna</u>	Three times
<u>Prâṇâpânau</u>	Seven times
<u>Prâṇa</u> and <u>apâna</u>	Seventeen times
<u>Prâṇa</u> , <u>apâna</u> , <u>vyâna</u>	Ten times
<u>Prâṇa</u> , <u>vyâna</u> , <u>apâna</u>	Twice
<u>Prâṇa</u> , <u>apâna</u> , <u>vyâna</u> , <u>samâna</u>	Twice
<u>Prâṇa</u> , <u>apâna</u> , <u>vyâna</u> , <u>samâna</u> , <u>avâna</u>	Twice
<u>Prâṇa</u> , <u>apâna</u> , <u>vyâna</u> , <u>samâna</u> , <u>avâna</u> , <u>udâna</u>	Twice
<u>Prâṇa</u> , <u>apâna</u> , <u>vyâna</u> , <u>samâna</u> , <u>udâna</u>	Four times
<u>Prâṇa</u> , <u>apâna</u> , <u>vyâna</u> , <u>udâna</u> , <u>samâna</u> (Three from Mahânârâyana Up. i.e. TA.)	Nine times
<u>Prâṇa</u> , <u>apâna</u> , <u>samâna</u> , <u>udâna</u> , <u>vyâna</u>	Twice
<u>Prâṇa</u> , <u>apâna</u> , <u>samâna</u> , <u>vyâna</u> , <u>udâna</u>	Once
<u>Apâna</u> , <u>vyâna</u> , <u>prâṇa</u> , <u>samâna</u> , <u>udâna</u>	Once
<u>Prâṇa</u> , <u>vyâna</u> , <u>apâna</u> , <u>samâna</u> , <u>udâna</u>	Four times
<u>Apâna</u> , <u>prâṇa</u>	Four times
<u>Vyâna</u>	Once

VII. Material re the Prâṇa-Series in the Sûtra Literature.

Bloomfield's Concordance and the indexes to special Sûtras ^{have} made it possible to rapidly scrutinize a good deal of Sûtra literature.

A single member of the Prâṇa-Series is frequently mentioned, the others being understood as following on----so entirely formulaic is the material. This is especially true of the Kâty. Çrauta Sûtra. We have noted the following references in the Vâitâna, Kâuçika, Pâraskara-Grhya, Mânava-Grhya and Kâtyâyana-Çrauta Sûtras.

<u>Prâṇâpânau</u>	Seven times
<u>Prâṇa</u> , <u>apâna</u> , <u>vyâna</u> , <u>samâna</u> , <u>udâna</u>	Once
<u>Prâṇa</u> , <u>vyâna</u> , <u>apâna</u> , <u>udâna</u> , <u>samâna</u>	Once
<u>Prâṇa</u> , <u>apâna</u>	Twice
<u>Prâṇa</u> , <u>vyâna</u>	Once
<u>Prâṇa</u> , <u>apâna</u> , <u>vyâna</u>	Once
<u>Prâṇâpânau</u> , <u>samânavyânau</u> , <u>udânarûpe</u>	Twice

Six instances where prâṇa introduces one or more of the remaining members of the Prâṇa-Series---the form having become thoroughly stereotyped.

Chapter II

Attempts Made by Hindu Scholars to Explain the Prâṇa-Series

In a systematic attempt to arrive at the true method of interpre-

ting the material just outlined, it seems fitting to first ascertain the views of Hindu writers as to the meaning and empiric application of the various terms used.

No serious attempt to explain the Prâna-Series, in whole or in part, is made in the literature where its use is most frequent, viz: YV. AV. and ÇB. The manipulation of pra and â in ÇB. I, 4, 1, 5, and similar passages are not to be taken too seriously. The Upanisads, however, offer several more or less thorough attempts at detailed explanation. No two explanations are in entire accord; in fact the differences are rather more marked than the agreements. This situation indicates an uncertainty as to the meaning originally intended no less marked than the uncertainty of modern scholars as shown by their divergencies of translation.

The Hindu attempts at explanation may best be considered passage by passage in order that each may be carefully scrutinized and criticised.

Maitri Upanisad II, 6

Prajâpati, having transformed himself into wind (vâyû), determined to enter into the creatures which he had made for the purpose of animating them (pratibodhanâya), seeing that they were as yet lifeless. As single, he (Prajâpati-Vâyû) could not do this, so he divided himself into five parts, becoming prâna, apâna, samâna, udâna, and vyâna.

Prâna ascends upwards ---- ûrdhvamutkrâmati.

Apâna moves downward ----- avân saṅkrâmati.

Vyâna is that by which these (prâna and apâna) are supported (anugrhitâ).

Samâna is that which conducts into apâna ----- apâne prapayati ---- the grossest element of food and distributes ---- samânayati ---- the subtle element of food) into the various portions of the body --- aṅge aṅge ---. It (samâna) is a higher form of vyâna --- uttaram

vyânasya rūpam ----, and between them is the production (or rise) of udâna ---- caiteṣâmantarâ prasûtirevodânasya.

Udâna is that which ejects or belches forth --- udgirati --- and swallows down --- nigirati --- that which is drunk and eaten.

In the note of explanation which is interposed between the definitions of samâna and udâna and which begins, "Uttaram vyâ", we would differ somewhat from Cowell. He translates, but without reason as it seems to us, thus: - "The vyâna comes after the others and the rise of the udâna is interposed before it". The meaning of the passage as we have translated it is not without obscurity, but it is certainly less obscure than the rendering Cowell gives, and it has, moreover, the advantage, as we believe, of representing the text as it stands.

In the case of each of the definitions, the name of the thing defined comes after the definition, and the name is introduced by "Esa vāya sa". In the case of samāna, the "esa vāya sa" sentence is lengthened out so as to define it (samāna) in its relation to the names which precede and follow. "Esa vāya sa samānasanjñā uttaram vyānas ya rūpam caiteṣāmantarā prasūtinēvodānasya", Verily this one named samāna is a higher form of vyāna etc. There is no break in thought between samānasanjñā and uttaram etc.

The above definitions enable us to characterize with some degree of accuracy the writer's position.

1. Prāṇa and apāna do not stand for the two simple breath movements, up-breathing and down-breathing or vice versa. On the contrary, we have here the point of view for which certain passages of the UG. form the basis, viz:— that there are two main movements of the breath, one upwards from the navel, the other downwards.

Prāṇa, therefore, includes both inhalation and exhalation, while apāna refers to that movement of breath which takes place in the evacuation both of excrement and also of urine and semen. Careful observation of one's own sensations, in connection with these bodily functions, especially when effort is required or experimentally used, will reveal the impression of a downward movement of the air which has been inhaled. This sensation is doubtless the empiric basis of the above definition. The use of the word apāna in the same section to describe the place where the grossest parts of food go, renders the explanation of apāna, which has just been given, entirely certain. In this use of the word Cowell translates it by "lower bowel". It is not possible to decide finally whether the reference is to the "lower bowel" or to the air or "breath" which moves in the lower bowel. The contrast between "aṅge aṅga" and apāna suggests, however, that Cowell is right and that the meaning has passed over from "the air which moves in the lower bowel" to the lower bowel itself.

2. Ādāna, as described, seems to refer to eructation. This the people of India consider to be a phenomenon of good digestion at the present day. Belching is looked upon as "good form" and is reckoned to be a sure sign that the food or drink just consumed will digest properly. The first of the two verbs used in the definition frequently means "to vomit". The use of the two verbs side by side, however, points to the phenomenon of eructation.

3. samāna, according to this writer, is the breath which carries on the process of digestion. The verb may be a compound of √nī with sam and ā, or it may be the Denominative of the noun or adjective samāna, or again it can be, as Whitney makes it, the Causative of √an with sam. The most probable of the three possibilities seems to us to be the second. The noun samāna is taken as the basis, while, at the same time, in the intended meaning, there is a play upon the adjective

samâna, meaning "same" or "like". Perhaps the most striking phenomenon of the animal organism is that of digestion. It was sure to be identified with one of the commonly assumed breath processes. Samâna is readily suggested by the adjective samâna whose meaning fits in with what takes place in digestion. The mere conception is a sufficient argument! Lo, the thing is done! the identification is complete and samâna makes equal (samânayati), or assimilates food and drink. If the zero be ni, plus am, plus â, there is still to be understood a play upon both adjective and noun.

This is really a brilliant example of that fanciful etymologizing in which the Hindu excels, doubtless because of his theory of the power inherent in each syllable of articulate sound.

4. vyâna is that breath which is always present even when there is no breath activity either upward or downward (cf. Jn. Up. I, 3, 3), and, therefore, both prâna and apâna may be said to depend upon it.

5. The sense in which samâna is a higher form of vyâna is confessedly obscure, but it may be suggested tentatively that while the latter represents the breath ever-present in the body merely as the support of prâna and apâna, the former is the same breath considered as active in the digestive process.

6. The sense in which udâna is looked upon as between vyâna and samâna is also quite uncertain. May not the allusion be to the phenomenon of eructation, which we have seen to be identified with udâna, since it takes place after food and before digestion? As samâna is vyâna engaged in digestion and as vyâna is, of course (cf. definition), present before and while food is being taken, therefore, it is not impossible to conceive that it is in this sense that udâna is between vyâna and samâna.

There is, to be sure, nothing very profound in our author's meaning, if we have rightly interpreted him; but this need not surprise us---in fact, the demand for profundity must be avoided as a snare in the interpretation of literature of this type.

Amṛtabinda Upaniṣad XXII-XXV

XXII. "Prinçatparvāṅgulaṅ prâṇo yatra rîṅgaḥ pratiṣṭhitaḥ
Eṣa prâṇa itî khyâto vânyaprâṅgaḥ sagocarah".

"Thirty thumb-breadths is the prâṇa (from) where the Prâṇa is located. The prâṇa, thus named, has the external Prâṇa (The Sun) as its correlate (sagocarah---having-a-with-s, here).

XXIII. This stanza describes the number of times breath is inhaled and exhaled within the period of a day and a night. The number is put at 113,580, "Açîti-ṣaḍçatañcōtîva sanasrâṇi trayodaçalaksçaiḥ". This number is probably to be divided by five (cf. Deussen in loco).

since five breaths are mentioned below and each one is doubtless supposed to have the same number of movements. This is certainly true with reference to in-breathing and out-breathing and is analogically assumed in the case of the others. The above number divided by five gives 22,736 or 15.9 per minute. The Hansa Up. (IV) puts the number at 21,600; the Sarva Darçana (page 175), at 21,600, and Rāmatīrtha in his notes to Maitri Up. VI.1, at 21,000. For a fanciful theory of the numbers of prāṇas and ānās, cf. CB. XII, 3, 2, 5. All these numbers are approximately accurate. It is probable that one or more of these numbers were ascertained by actual count. A Hindu Sannyāsin would think his time well spent in counting the number of his respirations. On the other hand, some of these totals have the appearance of having been made up to suit some theory as to how many there ought to be.

It is important to compare here Maitri Up. VI.1. There Prāṇa and the Sun* are called the inner and outer (antarābhir) paths of the Supreme Ātman. They are both said to revolve in a day and a night and the one is measured by the other. Now from the fact that the measurements are given in stanza 33, it seems certain that in stanza 32 vāhya prāṇa means the Sun and that, therefore, Maitri Up. VI.1 ff and the present passage deal with the same subject.

The first half of stanza 32 is somewhat obscure. Probably the statement is intended to apply to the distance from the navel to the mouth. Thirty thumb-breadths is an approximately accurate measure of this distance. The navel is looked upon as the centre from which the breath divides to go upward or downward (cf. Page 69), and it is definitely represented as the place of the breath, cf. Aṣurika Up. 7. Since the breath movements are to be numbered in the following stanza (33), it is not very surprising that the exuberant fancy of a Hindu writer should think of the distance which, according to his idea of the starting point, breath travels at each inhalation and exhalation.

Deussen adopts the emendation of the Telugu edition and reads the line, "Trinçadvârdhâṅgulih prāṇo yatra prāṇaiḥ pratiṣṭhitā etc." This does not seem to be necessary, nor is the meaning as satisfactory as may appear at first sight. On the one hand, the heart is said to be the knot (granthi) of the prāṇas, cf. TA. 37.1, Gopala Grn. Sūtra II, 10, 28. For the relation between the heart and the prāṇas, cf. also CB. III, 8, 3, 15; Ch. Up. III, 12; III, 13; Mund. Up. II, 1, 3; Ciras Up. II (= Brāhma Up. II); Amṛtabindu Up. XXIV; Brh. Ar. Up. IV, 4, 1; Maitri Up. II. 6.

On the other hand, the heart-cavity (guha) is said again and again

*The Stoics taught a divine Pneuma (= Prāṇa) in the Sun.

Hist. of Phil. Windelband, P. 39.

† Compare the doctrine of the Stoics that seven pneumatæ (= prāṇas) extend out from the heart like the arms of a polyp. The seven are made up of the five senses, the faculty of speech and the organ of generation. Ibid. P. 39.

to be the dwelling place of the Ātman or Puruṣa, variously described, cf. Katha Jp. II, 20; III, 1; V, 3; VI, 17; Th. Up. VIII, 3.3; Maitri Up. VI, 34; II, 7; Brh. Ar. Jp. V, 8, 1; II, 1, 17; Mait. Up. I, 3, 1; Sh. Up. III, 14, 3.

But if the heart is the place where, according to Deussen, the Prāṇa dwells with the prāṇas, the measurement given, viz: - "Dreissig Manns-finger breit Raum ist etc", is entirely too large. Though the text we have used and the translation we have given are full of difficulties, yet they yield results suited to the context. It should be noted that Deussen has not appreciated the reference to the Sān in the second half of the stanza.

XXIV-XXV(a). The preceding stanzas are preliminary; it is here that we find a definite attempt to explain the Prāṇa-Series.

"Prāṇa ādyo nṛī sthāne apānastu punarjude,
Sāmāno nābhindege tu udānaḥ karmāṅgṛitan.

vyāñāḥ sarveṣu cāṅgeṣu sadā vyāvṛtya tiṣṭnati".

Prāṇa has its location in the heart. Apāna is located in the lower bowel. Sāmāna is located in the navel-region. udāna abides in or has recourse to the throat. Vyāna, divided up, (vyāvṛtya) abides always in all the members.

The writer makes his position clear as far as it goes.

1. In locating prāṇa in the heart he follows the oft-repeated assertion that the heart is the home of the prāṇa and the prāṇas, cf. p 15.
2. In his opinion re apāna he agrees in part with Maitri Jp. II, 6. He describes apāna as in the lower bowel, but does not identify it there with.
3. The "navel-region" is a term broad enough to include the place of digestion. In locating sāmāna therein, our author is not necessarily out of agreement with the writer of Maitri Up. II, 6. The definition, however, looks especially towards CB. VIII, 3.1, 3.10, where sāmāna is identified with the navel region.
4. The location of udāna in the throat is a corroboration of the interpretation given in the Maitri passage. In eructation the sensation is of breath ascending to the throat and thence returning to the stomach. In this we have the empiric starting point of the view which, as further developed, locates udāna in the Suśūma or Great Artery, and assumes that it is the breath which carries the soul to the crown of the head in the true Yogin state---in fact identifies it (udāna) with the artery, ^{by} which the soul departs from the body at death i.e. with the Suśūma.
5. The explanation of vyāna keeps in mind the prefix vi. The same prefix is used in the accompanying Gerund, vyāvṛtya, and the assertion that vi-āna is in all members is made in allusion to vi as meaning "apart", "asunder" etc.

This definition undermines the statement in Uttara-Prâna-Sûtra 1. the utthara form of prâna. Since prâna is in all the members and utthara portions food to all the members, the latter may be accordingly be called the superior form of the former.

Stanzas Kand(b)-an.VII describe the colours of these prânas. The whole is too fanciful to merit our attention at this time.

Prâna-Upaniṣad III.

This section contains the most complete attempt of Hindu literature to define the members of the Prâna-Series. The five prânas are explained both microcosmically and macrocosmically.

The section begins with five questions re the prâna, which is here the aggregate of the life-functions, viewed as a separate entity, distinct from the body----in other words the Soul.

1. Whence does this Prâna arise?
2. How does it come into the body?
3. Having divided itself, how is it located? (read prâtisṭhate or pratiṣṭhate, cf. PW.)
4. By what does it go out (utkrante)?
5. How is it to be explained (abhiyante) with reference (a) to the external world (vanyam), and (b) to the individual organism (adhi-st-nam)?

The replies given are as follows:-

- (1) It is produced (ujāyate) from Ātman. "As the shadow in man, the one in the other is diffused"---Yathaiṣa vṛṣe c'ṛiṭasain | vadāt-ātman.
 - (2) It comes into the body apart from the activity of the mind or will (manoṛtana)---literally, "By means of a non-acting manas". Ukara in his interpretation neglects the a before prâna and so attributes the coming of the Prâna into the body as the result of works done through manas, cf. Deussen in 1920.
 - (3) In the answer to the third question, the Prâna-Series is micro-ly dealt with. The reply begins with the declaration that as a king stations his subordinate in one town and another, etc. similarly, so Prâna assigns to the various members of the series their separate places in the body, as follows:-
 - (a) Prâna assigns prâṇa to the anus and sexual organ---"prâṇa | the 'sana' prâtisṭhate!"
 - (b) It assigns itself--svayam--to eye and ear along with (or from) mouth and nostrils---"Ukṣam protre | nâsi âbhyam!"
 - (c) apmâna, however, is in the middle---"madhye tu s'ṅga!". This it is that leads to longevity---"samannayati"---the of red food---"nutamaṇam". From that (i.e. food), these seven flames arise. The seven "prâṇam" or "nomam" prâṇam (Upan. X, 2 and Mund. Upan. II, 1).
6. Are the five senses, sex and recreation referred to? (cf. P. I.

(d) Vyānti functions--carati--in the 101 veins (a¹dī) whose location is in the heart where the Ātman is. These veins are first divided into 100 parts and these again into 72,000 parts each.

"hr̥i nṛ̥ṣa āt̥m̥i atrait dek̥ṣam n̥ṛ̥ṣa t̥āṅ gataḥ gataḥ 1-
as, ā dv̥ṣṭatīr̥vāsa t̥tīn̥ pratīk̥ā n̥ṛ̥ṣasā r̥āṅ p̥vānt̥
sa v̥ṛ̥ṣa carati".

In this passage, we have both a combination of Ch. Ju. VIII, 6, 6---
---101 nṛ̥ṣas*---and Brh. Ar. Up. I, 1, 19---72,000 nṛ̥ṣas called "hr̥i āb"
---and a still further fanciful division into the extreme of number
and minuteness. The whole number becomes 7,201,201.

In Brahmavidya Up XII, 72,000 veins are apparently merged into the
Suṣūmna. Such a conception is the counterpart and possibly the original
of the scheme which divides each by 72,000.

(e) Udāna is the one which (goes) upward and by means of good leads to
a good world; by evil to an evil world; by a (combination of) the
two to the world of man---"Ataikayoradhva udāna carati".

With reference to these recites, the following points are to
be observed:--

1. Apāna is described essentially as in Maitri Up. II, 5.
2. Prāna is used in two senses neither of which corresponds to its
use in the passages already considered. The Prāna, which is the
main subject of the chapter, is a synonym of Brahman, and recalls
the prāna-ati-vāyu of Maitri Up. II, 5, which divided itself up into
the five members of the Prāna-Series.

Again, the prāna as assigned to its place in the body is a concep-
tion very different from the simple breath activity found in previ-
ous explanations. In fact our author in having prāna assigned by
Prāna, passes over from the Prāna-Series as such to a conception
which belongs to Part II. The assignment of prāna is clearly to the
seven "channels in the head" which we shall find again and again re-
ferred to as "the seven prānas". Since the prānas are all manifesta-
tions of the central prāna, they are described as a unit. This gives
an appearance of consistency in the writer's treatment of the series
of five.

It is not possible to say positively whether the dual for prāna-
nostris is an Instrumental or an Ablative. In the latter, we may rec-
ognize here an interesting anatomical reference to the Eustachian
tubes and the lachrymal ducts. More probably, however, we have here the

*For other literature see Mitṣā-Nṛ̥ṣas, cf. śaṅg. Up. I, 1, 19; Ait. Up. II, 1, 6; Brh. Ar. Up. VII, 6, 1-6; Brh. Ar. Up. IV, 2, 3; IV, 3, 20; Ṣaṅg. Ju. II, 1, 6; Brahmavidya Up. XII; śaṅg. Up. 6, 9, 17 etc; Āt̥m̥i Up. I, 1, 8; III, 3, 1; III, 3, 1, 13; III, 4, 1, 24; IV, 1, 1, 3; IV, 3, 1, 33; IV, 4, 1, 1; VII, 5, 1, 31.

instrumental of action. It is not, as already intimated, a definite allusion to the "seven prāṇas in the head".

3. Samāna is here, such as in Maitri Up. II, 6. The point of the argument is a play on the words samāna and sana, the latter being the form used with the root √ni to form the verb sannivṛtati.

4. In the explanation of vyāna, the statement of Amṛtaciṇḍu Jp. that vyāna abides always in all the members of the body, receives a further and entirely fanciful development. The innumerable divisions of the veins, in which vyāna functions, is another way of saying that vyāna is in every fibre of the body.

5. The presentation of udāna is unique and difficult. A clue to the understanding of the author's meaning is, we think, to be found by recalling what is taught re the great vein Suṣumna, which is said to extend from the heart up to the crown of the head. In the complete concentration, inculcated by the Yoga Philosophy, the soul is theoretically made to ascend by this passage way, until it reaches the crown of the head or a point between the eye-brows, cf. Dhyanacindu Up. XII-XIII, and Nādasādan Up. IV. By this same great vein the soul ascends and passes out at death, cf. Aṣur. Up.; Maitri U. VI, 21; Ait. Up. I, 3, 12; Kātha Jp. VI, 16.

We have seen above (Amṛta. and Maitri Ups.) that udāna is the breath of eructation and is located in the neck. This gives us the conception of a breath that ascends (ud) and prepares the way for what we have here. If any one of the five breaths is to be conceived of as functioning in the Suṣumna, the prefix ud of udāna would be sufficient to determine that the choice should fall upon it. We already have udāna extending as far as the neck and further Hindu fancy did not find it difficult to take another step and completely identify udāna and Suṣumna. It may be that we have the basis of the conception in AV. XI, 9, 21, where the prāṇa is said to escape upwards in the article of death. This need not, however, be pressed.

6. The description of udāna given on page 13 is in answer to the fourth question, "By what does it (the Prāṇa) go out?"

The fifth question is answered in part by the reply given to the third query, since said reply tells how Prāṇa functions in the individual organism, cf. Question 5.

Later, however, the fifth question is systematically answered by a statement of the cosmic correlates of each of the five breaths.

(a) The Sun rises as the external Prāṇa (vāhyah prāṇa, cf. Maitri Up. VI, 1; Amṛta. Jp. XIII), supporting that prāṇa in the eye---"Enaḥ cākṣuṣam rāṇamanugrāṇaṇ".

* So conceived because in seeing, as in other psychical acts, the Supreme Prāṇa is the active agent and so can be said to dwell in the eye. This conception is accentuated by the wonderful character of the eye. The "man in the eye" figures largely in Hindu thought.

- (b) The divinity, which is in the earth is the one which supports the ajāna of man -----"Pṛthivyām yā devatā saīṣā suruṣṣapānā vāstaṅgā".
- (c) śamāna is the space between (Sun and earth)---"Antarā vādāḥ, sa sa śamānaḥ".
- (d) vyāna is vāyū.
- (e) udāna is the fire-element (Agni). By it (udāna) a man becomes one whose fire-element is extinguished i.e. he dies---"Pasmāp, aḥanta-tejāh". Whatever thought (determination) is re-born along with (or by) the fusing of the senses into the organ of intellect (manas) -----"Punarbhavam indriyairmanasi sampad, amānaih yacitas"----- of it he goes to prāna---"tenaiṣa prānaḥ yāti". Prāna, united with the fire-element, (and) accompanied by Ātman leads to the pre-determined world---"Prāna-tejasā yuktan sanātmanā yatnā saṅkalpitam lokam nayati".

These statements of correlation are full of interest.

1. The connection between the Sun and the Eye-prāna is a correlation which from its frequency may be called formative and structural. The number of allusions which rest upon the conception that the eye is to the body what the Sun is to the universe is very large. The myth of the heavenly Eye-ball crystallizes this conception in an interesting way. First the Sun and the eye are correlated. Again since the sun is but one form of heavenly light of which lightning is another, the eye and lightning are correlated. VS. XV, 1, 2 &c. The third step is to posit an eye and an eye-ball to the Sun or to the lightning. A still further step leads to the myth proper according to which the eye and the eye-ball of sun and lightning, or of antropomorphic divinities substituted for them are described as descending to the earth and becoming various useful and pleasing objects. Plants especially are identified with this heavenly eye-ball. cf. Bloomfield's "Interpretation of the Veda" Seventeenth Series, AJP. XVII, No. 4.

In this connection one can scarcely avoid recalling the genetic series of Cb. I. 3, 3, 15---Lightning, rain, plants---and the many similar statements to the same effect in other passages.

2. Since ajāna has been located by Prāna in the anus and scrotum, the "Divinity in the earth" is probably not Agni as might readily be assumed, but the expression is rather intended to describe the earth herself as personified, cf. RV. 7, 34 and AV. XII, 1.

In Cb. op. 3, 13; 7, 19-23, and Jb. 1v. 23 where the five members of the Prāna-Series are correlated with cosmic entities, ajāna is to be sure identified with Agni. Such passages need not be regarded as having determining value here, since they are in all probability purely syncretical manipulations.

The main question is how the earth-Divinity sustains (or, sets) Vṣṭabhi with aya may mean either) the ajina of man. Do we not have here a reference to the siml. everyday phenomenon according to which the earth both receives and absorbs both excrement and urine? Since by means of apāni, located in anus and scrotum, they are voided upon the earth, therefore the two are correlated, cf. ṢṢ. VI, 7, 1, 11; AB. II, 8 (end); ṢṢ. I, 1, 1, 11.

3. The identification of samāna and akāśa (= here antariśatī) is, from the cosmic standpoint, quite in harmony with the location of the microcosmic samāna in the middle part or navel region of the body.

4. Vyāna as vāyu also fits in well with the above-noted definitions which emphasise the pervasiveness of vyāna.

The correlation has also the further advantage, dear to the Hindu author's ear, of being based upon a pun, vāy and vyā.

5. The correlation of udāna and tejas is unique and the explanation which follows it is obscure, at least when considered alone. Brief as it is, the explanation bristles with important allusions to structural conceptions.

The starting-point for an adequate interpretation of the passage is the fact that udāna (in the individual organism---adhyātmanam) moves in the vein (nāḍī) which goes upward (akayordhava) i.e. the Suṣumna (?). Now each psychical activity (prāṇa, cf. Part II.) is a Force-element or Fire-element (tejomātrāḥ). In Brh. Ar. up. IV, 4, 1, the Ārīra Ātmā is said to seize the prāṇas or Fire-elements (tejomātrāḥ) and move down along to the heart---"hrdayam vānvavakrāmati".

Further in Kauṣ. Up. II, 12, each psychical activity is said to be a form in which the Brāhman flames up in the individual. Each activity is, therefore, a composite of prāṇa and tejas. When the said flame dies down, the prāṇa-element thereof goes into Prāṇa and the tejas-element passes into the psychical organ next in order of extinction. The whole statement may be summarized, as follows:-

The tejas of speech goes to the eye; its prāṇa to Prāṇa;

" " " " the eye " " " " ear: " " " "

" " " " ear " " " " mānas; " " " "

" " " " mānas " " " " Prāṇa; " " " "

Note that the net result is Prāṇa. This is a description of what takes place at death. Similar descriptions with other arrangements of the organs are frequently met with, cf. ṢṢ. I, 1, 1, 11; AB. II, 8; Brh. Ar. up. III, 2, 13.

It is entirely clear that our author in his treatment of udāna is dealing with what takes place at death. At that time the Fire-elements are all extinguished and only Prāṇa abides i.e. the suṣumna prāṇa which is the main subject of the chapter.

It is not to be forgotten, however, that we are dealing with the cosmical legs in the answers to question 3.

to this simple correlation definitions of samâna and udâna are added.

1. Samâna leads to homogeneity---"saman nayati"---the two oblations, exhalation and inhalation i.e. ucchvâsanigvâsan.

The verb form is again new. We have already, nađ samâna, yati and saman nayati.

2. Udâna is the fruit of the sacrifice---"iṣṭaphalan". It conveys the sacrificer (=manas) to Brâhman day by day.

Points of importance for our investigation are:-

(a) The pun on samâna by using saman with nayati. Here it is the breath movements, not food, which are assimilated. It is a dominant Upaniṣad doctrine that the true sage performs the Agnitra sacrifice when he accompanies the eating of food with the recital of mantras to the various prâṇas, cf. Prânâg. Up.; Ch. Up. v, 19-24 etc. here it suits the purpose of the writer to leave the matter of food out of sight. He merely hints at rather than states the important doctrine just referred to. He is occupied with correlating the main facts of the actual sacrifice with the Prâṇa-Series. As the Prâṇa-Series belongs to the animal organism, he seeks for psychical functions which will correspond to the two oblations and finds them in the two main breath movements.

(b) A further hint towards the identification of udâna and suṣumna. Day by day, manas, which here the Ātman Puruṣa, passes out by udâna and returns again. It is the "fruit of the sacrifice" by means of which the sacrificer reaches Brâhman. This is the assumption which has to be manipulated into line with the Prâṇa-Series.

In Brh. Ar. Up. IV, 5, 13, the Puruṣa = Ātman (=Manas here), is said to leave the body and roam a out, prâṇa being left in charge during its absence. Some such conception controls the application of the Prâṇa-Series to the sacrifice. The great vein by which the manas ascends performs the same office for the soul of the sage as the "iṣṭaphalam" does for the performer of the ritual sacrifice, hence udâna is the "iṣṭaphalam."

(c) The correlation of apâna, vyâna and prâna with the West, South and East respectively is in line with their usual arrangement in other parts of the literature, cf. below.

The Prâṇa Series and the Points of the Compass.

The following passages, though furnishing no attempt at an explanation of the proper significance of the various terms, are yet of value as illustrating an interesting symbolic use of the members of the series.

Ch. Up. III, 13.

Prâna,	vyâna,	Apâna,	Samâna,	Udâna
East (râj)	south (dakṣiṇah)	West (pratyaḥ)	north (udâh)	Upper (ūrdhvah)

There are two alternatives presented for the prāṇa series. One is a "cosmic" point of view and is of discussing a correlation of the prāṇa series to the individual organs; or it means to point out that the prāṇa series is a cosmic point. The latter alternative is considered to be the more probable. Doubtless the prāṇa series is correlated with the agni-brāhmaṇa which flames up in each of the organs (cf. Upaniṣad, II. 12. 12). prāṇa is, then, the cosmic prāṇa in the sense that it absorbs the cosmic fire-elements as they appear in the separate psychological organ. There is here a two-fold identification of prāṇa. On the one hand, it is equivalent to the microcosmic prāṇa of Upaniṣad, II. 12, since into it are fused the fire-elements of the other organs. On the other hand, having absorbed the various fire-elements it is said to be equivalent to that which flames up in the agni-brāhmaṇa. A third identification of prāṇa was already seen noted on page 21, i.e. with the Suṣumna.

Beginning from "puruṣa eva" (page 20) a review of the prāṇa series is given. The senses fuse into manas. This fusion leads to the formation (manner not explained) of a determining causācittas, which passes on into prāṇa. Prāṇa is now everything. The fire-elements of all the psychological organs are contained in it, and so it reports (by the prāṇa = suṣumna), having the Ātman along (cf. Br. Ār. Upaniṣad, IV. 3. 1) one being as the shadow of the other (cf. answer to question 1.) --- the prāṇa series going to the condition are-determined by the "composite" manas, which forms itself in the mind when the senses are fused therein.

Prāṇa Series, 12.3.4

The Prāṇa-Series is here presented under a correlation which may fittingly be called "adhiyajña" i.e. "with reference to the sacrifice". Five questions begin the chapter:

- What (keni) sleep in man? (b) What (keni) remain awake?
- Whose is that pleasure (suṣumna)? (d) What god sees ten breathing?
- In whom are they all grounded (sampratishṭhita)?

The answers in brief are as follows:-

- The ten organs of action --- do butless (apṛāṇi) with keni.
- The prāṇa-fires --- "Prāṇāgraha". (c) Manas.
- The prāṇas of the prāṇa series. (e) The highest Ātman.

In connection with the second, third or three members of the Prāṇa-Series are correlated with the sacrificial fires (Ṛg. Upaniṣad, II. 1, 2, 3), and the two others are forcibly brought into line with the sacrifice.

apṛāṇa is the Ār. abāṭya Fire i.e. eastern. prāṇa is the prāṇa = prāṇa Fire i.e. southern. prāṇa is the prāṇa = prāṇa Fire i.e. eastern.

¹² In Ṛg. Upaniṣad, II. 1, 1. 4, the prāṇas are said to be the inspirers of all thoughts.

his ... activities, who ... festive ... ing ... find that ...

Praskara Sutra I, 10, 9-15.

... one in turn the father says, "Ma ...". In obedience to this injunction they, speak in turn, as follows: - The one on the East says, "Pra^na". The one on the South, says, "A^na". The one on the West, says, "Ap^na". The one on the North, says, "Uc^na". The fifth, looking upward, says, "Om^na". Here as we should expect ... correlated.

OB. At, 3, 3, 6.

Here the various Directions (Dicas) are represented as ... corresponding vital breath into the most sacrificial ... The eastern ... The southern ... The western ... The northern ... The up, or (Zenit) ...

Each quarter is represented as giving first a ... imperative ... e.g. "tan^ pra^na^ vik^ra^net^ pra^na^ ...".

Note that in this same passage, the ceremony described in ... Sutra I, 13, 9-15 is said to take place before the ...

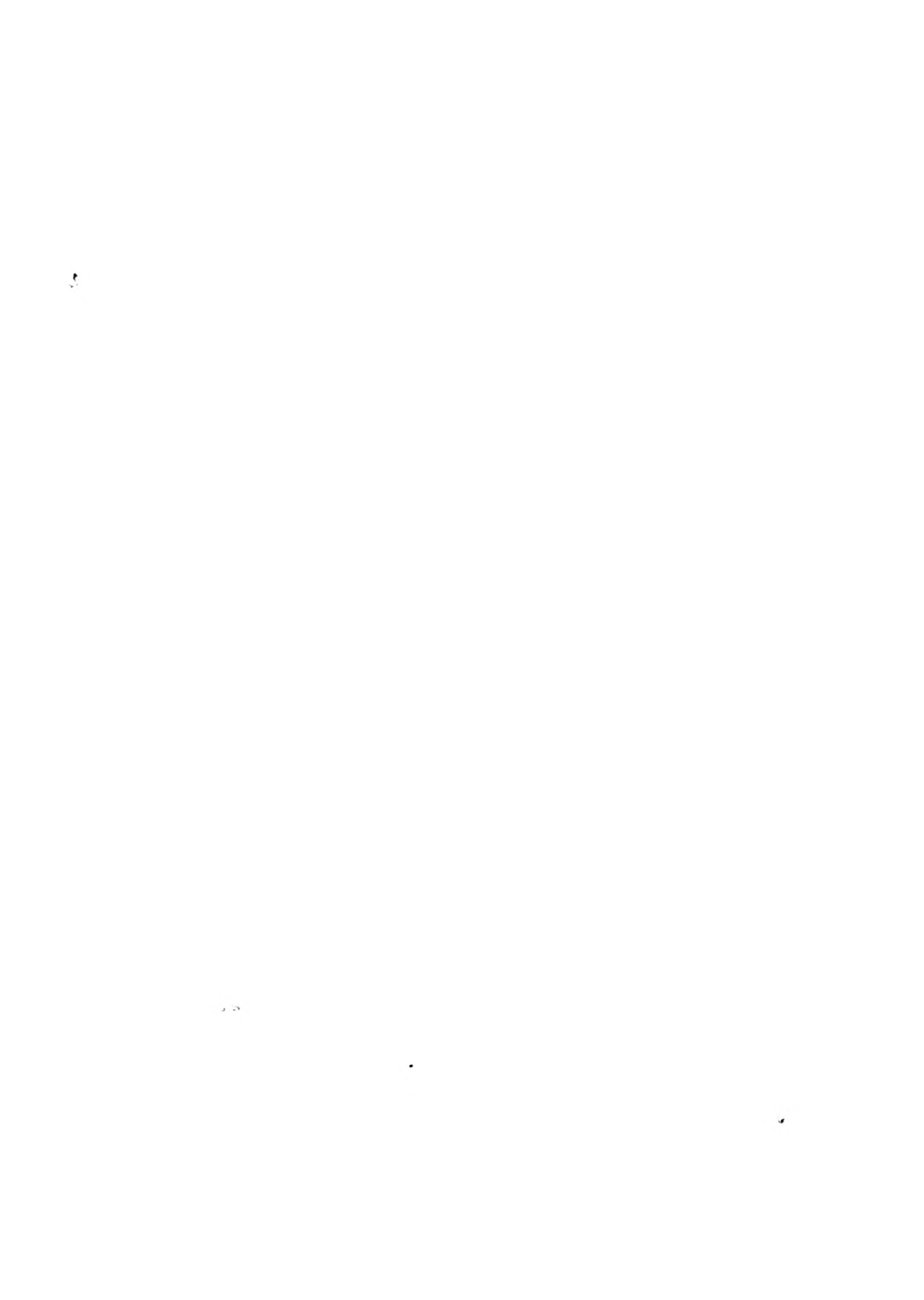
Prasada Definitions of the Prana-Members of the Prana-series.

The above attempts at explanation have dealt with the ... of names. There are, however, a few references in ... where the prana-series are more or less ...

Prana

1. In ... is defined so as to ... 2. In ... it is said to be used in ... 3. The following stanza occurs ...

"...". The context ... therefore, it is natural that the ... rest ... "the ...". The writer ...



3. Pit. Up. I, 2. apâna is used here twice, the first in connection with the Supreme Âtman. The two sections described are: (a) the formation of the psychological organs (called "world-producers" --- lokanâs 2.) by the application of heat to a universal material out of the waters.

(b) the entrance of each of these organs into life.

The assertion of the first section is with regard to the fact that after the universal heat burst (the prâna of the loka formed from the aval and from air, etc.).

In the description of the reverse of the process, death becoming apâna is said to enter the navel. Now it is by no means easy to understand what point of view is assumed in making death the cosmical counterpart of apâna. The other correlations of the passage, viz:--Speech and fire; breath and wind; eyes and Sun; ears and quarters; hairs and shrubbery etc.; manas (from heart) and Moon; organ of generation and semen, --- are more or less familiar but this is unique. One can but suspect that the empiric basis of this correlation is found in certain of the phenomena of death. It is well known, at least to the medical profession, that the approach of death is heralded by rapid abdominal breathing after the chest muscles have ceased to act.

The Hindus, inveterate observers as they were, could not have failed to note this phenomenon, and it is quite in keeping with their method that some one should have inferred therefrom that some connection exists between death and the navel-region.

Again, in the final moment, the last gasp is a breathing-out, in other words an apâna movement, for such is the dominant meaning of the word (cf. below). After the last gasp the abdomen, which a little before was moving rapidly, becomes still. Death has come, and the evidence of his arrival was a final apâna i.e. expulsion of breath from the navel-region. It seems probable that it was by some such steps that death, apâna, and the navel were connected.

4. Ait. Up. I, 3. When the Âtman created food, each psychological organ in turn, viz:-- Speech, prâna, eye, ear, skin, manas, organ of generation and apâna, strove to seize it. Apâna alone succeeded, hence it is called the "seizer of food" (annasya grahah). The mention of apâna after the organ of generation suggests that apâna refers to the breath in the lower intestine and not to the navel. But even so, this does not seem to adequately cover the conception found in the phrase "seizer of food". It may be that apâna here refers not only to the breath as carrying away the rejected parts of food, but includes the activity of breath in the digestion of food as well. This suggestion makes apâna include both samâna and apâna of Maitri Up. II, 6. Deussen's suggestion that apâna means, "Princip der Verdauung" interprets the conception in part, but it does not take note of the probability that



apāna as scrotum or as the breath in the lower bowel gives the clue to an understanding of the author's point of view. cf. Pp. 44-48

It may be noted that in Pāras. Grh. Sūtra I, 19, 4, prāna is said to attain food, and apāna to attain scent. The question of apāna and scent, the importance of which is seen in its bearing upon the proper translation of prāna and apāna, will be discussed later.

VYĀNA

Ch. Up I, 3, 3 and 5

In these references, vyāna is described as the connecting link or factor (saṁdhi) between prāna and apāna. As such, it is identified with speech, for "while one is speaking there is neither in-breathing nor out-breathing". This description tallies with the literal meaning of the word, vyāna i. e. "breathing apart". There is, so this author thinks, no movement of breath while words are being uttered, but merely a use of an abiding breath which supplies the basis for prāna and apāna, cf. Kaus. Up. II, 5.

Section 5 refers to other actions which are performed without prāna or apāna and, therefore, with vyāna. The actions named are, The production of fire by the churning-sticks i. e. friction, running a race (ājeh saramam), and the stringing of a strong bow. The reference is to what is called "holding the breath", and this is what one does in lifting a weight or in making a single hard pull as in stringing a bow. It is difficult to understand how a race could be run without prāna and apāna. The allusion is doubtless to the sudden final spurt of a race.

The above is a most interesting instance of acute observation. An occidental observer never stops to notice that in lifting a weight all breath action is held in abeyance. The Hindu noticing it has even given it a name. Vyāna is, therefore, the breath that permanently pervades the body (cf. Amṛtab. Up. XXXV), and continues when there is no breath movement to or from the lungs.

Resumé of Hindu Attempts to Explain the Prāna-Series.

1. Prāna is the breath which moves upward from the navel or heart and includes both in-breathing and out-breathing. It is found in all the seven apertures of the head, cf. Part II.
2. Apāna is a term of varying signification. It means,
 - (1) The breath in the anus and scrotum. (2) The lower intestine.
 - (3) The navel. (4) The "seizer of food", including both digestion and the carrying away of excrement.
3. Vyāna is the breath which pervades the members of the body, and in which prāna and apāna inhere.
4. Udāna is in part etymologically interpreted and refers
 - (1) To eructation. (2) To the breath which carries the soul up to

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the skull in the state of Samâdhi, and on out in death. It is not only supposed to move in a great vein which extends from the centre of the body to the top of the head, but is identified with this vein. 4. Samâna is located in the abdomen and is said to bring about the digestion of food.

Chapter III.

Interpretation of the Prâna-Series.

An adequate interpretation of the Prâna-Series as a whole or the individual members thereof, involves a review of the whole mass of material (Chap. I, B.) and a careful scrutiny of all the important references. Such an investigation will not only bring out the origin and value of the explanations given by Hindu writers (cf. Chap. II.), but should also throw light upon the empiric origin and formulaic development of the series of names---thus leading to such an insight into the question of translation as will serve to bring some degree of order into the confusion which now exists (cf. Chap. I, A.).

The purpose, thus outlined, may best be accomplished by a separate treatment of the various strata of literary deposit.

I. The Prâna-Series in the Vedas

A. The Rig Veda, cf. Introductory Chapter.

In the Rig Veda, prâna means simply "breath", the prefix having no directional value. In the single passage where the participle of van with apa is accompanied by the ablative of prâna (RV. X, 189, 2), nothing very definite as to force of apa can be determined. It would seem, however, that the particle makes the compound mean "breathing off or forth". In any case the directional force, whatever it is, is not in pra but in apa.

B. The Atharva Veda

The AV. frequently uses prâna and apâna together, usually as a copulative compound. Prâna alone means the vital act of breathing and it may, therefore, be assumed that in the compound "prânapânau", prâna refers to that which is distinctively the vital act. That this is inhalation is at once axiomatic and scientific, and, therefore, the strongest probability of correctness attaches to the usual translation of the compound as "in-breathing and out-breathing". If the process of breathing be divided, the two movements just described will be the result. They fittingly form a dual compound, for they are a pair of constant value.

Wherever, from Veda to Sûtra, this compound occurs, it has the meaning given above. Any modifications which have occurred were only possible after the compound was divided. Not that "prâna and apâna" in the beginning, or as a usual thing meant anything different from "prânapânau". The two forms stand side by side and are of equal value, cf. AV. VII, 53, 2-6 etc. At the same time, when the two words were released from the close relationship of a dual compound, the way was open for modifications of meaning to take place. There was nothing to hinder prâna from again becoming an inclusive term for both the simple breath movements, while apâna was thus free to take on special meanings. AV. XIII, 3, 4 may indicate something of this kind, "Yah prâna dyâvâ rthivî tar ayatyapâna samudrasya patharam yah biparti", "Who with his prâna satisfies heaven and earth, and who with his apâna fills the belly of the ocean".

The hymn is to Ronita and describes the Sun. One cannot be sure as to the exact direction in which the poet's fancy leads, and yet it seems probable that the line contains a hint at some definite conception of apâna as the downward moving breath. The idea of apâna as the breath which goes downward from the navel-region would not be incongruous here.

Twice in AV. XI, 4, the verbs $\sqrt{\text{prâ}}$ with prâ , and $\sqrt{\text{apâ}}$ with apâ are used side by side, cf. stanzas 8 & 14. In both cases the words seem to correspond precisely to the nouns as regards distinction of meaning. In describing the breathing of the embryo in the mother's womb, the usual order of the words is reversed and we have, "apâniti, prâniti". This order may be intended to give expression to the fancy that the natural cycle of breath processes in the embryo is the reverse of what it is in all creatures which have come to birth.

In the translation of vyâna the AV. gives no assistance. In V, 4, 7 it occurs with prâna and the eye, just as in other stanzas prâna, apâna, eye etc. are named. The line reads:—"Be gracious unto my prâna and to my vyâna and to this eye of mine".

Again in AV. V, 2, 2, the participle of $\sqrt{\text{vyâ}}$ with vi occurs both in its positive and negative forms, viz:—"avyânaçca vyânaçca". The reference is to all creatures and the meaning is about equal to "inanimate and animate". The question which arises re these passages is whether vyâna has special significance, or is merely equal to apâna in the first reference, and whether in the second the participles are equivalent only to "apranat and pranat". The latter seems the more probable opinion. At the same time, it is likely that these passages furnish the basis for the definition of vyâna in Ch. Up. I, 3, 3 & 5, where vyâna is the breath which pervades the body apart from the two main breath movements. Such a meaning could be applied in both these passages.

Vyāna occurs also in an obscure passage, i.e. AV. XIV, 1, 12 (cf. RV. X, 85, 12). The interpretation of the stanza is yet to be satisfactorily made. It will only be necessary here to quote the stanza and to note that, whatever be its interpretation, vyāna as therein used sheds no light on the meaning of the word in the Prāna-Series.

Ḷcūī te cakre yātyā vyāno akṣa āhataḥ
 Ano manasmayam sūryārohatprayatī atim.

If Sāyana is right in assuming that the axle of the chariot is wind (Vāyu), then vyāna means "wind", and the reason for the poet's choice is to be found in the fact that vyāna is a pun both upon vāyu and anas

Samāna occurs but once and sounds no note of distinct definition; it is purely formulaic.

Udāna occurs twice and in both cases is a member of the compound "vyānopāna", made after the analogy of "prānāpāna". This indicates that the breath names have already become crystallized into formulas: and formulas yield no valuable secrets of the kind we are searching for.

The verb vyān with ud is found in AV. III, 13, 5 in the form "udāniṣuṅ". The mighty ones are said to have "breathed up". The mighty ones are the waters and the breathing up occurs when Indra sets his feet upon them. Can there be here a reference to the tides!

C. The Yajur Veda

All the references are manifestly formulaic and contribute nothing to our purpose. The birds-eye view of the material given in Chap. I, B tells the whole story.

II. The Prāna-Series in the Catapatha Brāhmana.

A striking feature of the CB. material, a summary of which has already been given (cf. pages 9 & 10) is the entire disappearance of "prānāpāna". The use of "prāna and apāna" is, moreover, very infrequent. We have noted but seven occurrences; only three of the seven being in the first ten books.

The place of the dual compound "prānāpāna" is taken by "prānodāna", which occurs forty-one times. Again, when three members of the Series are mentioned, two of which are prāna and vyāna, the third is not apāna, as our experience of all the other literature would lead us to expect, but udāna instead. Not that the ordinary triplet does not occur. We have, in fact, noted six instances thereof; but they are all quotations from the Vāj. Saṁh.

These facts invite the conclusion that, from the view-point of CB., apāna as "out-breathing" has surrendered its place to udāna. With reference to this change, it may be suggested that of the two

words, apāna and udāna, the latter, etymologically considered, was looked upon as better fitted to describe the process of "out-breathing". Both words were already in existence; the interests of definiteness suggested that a choice should be made, and therefore the latter was chosen. By means of this surrender of place, the way was opened for apāna to be given a new meaning such as we have already pointed out as found in the Upaniṣads, viz:— the breath which moves off downward from the middle of the body into the anus and sexual organ. Indeed the change we are considering may have been motivated by this conception. It may be more accurate to say that apāna was coming to be wanted for a new purpose and, therefore, the field was given to udāna.

The building of the Fire-altar, which was conceived of as a living creature, led to a mode of representation which at least looked towards a new use of apāna. As prāna connotes "life", there must be prānas in every part of the creature-like Fire-altar which was built up by the priests in connection with an elaborate ritual. Hence in CB. VIII, 1, 3, 6, there is said to be a prāna in front (purastāt), another behind (paścāt), another to the right (dakṣiṇatas), another to the left (uttaratas), and another in the middle (madhye). The names of these in their order are:—Prāna, apāna, vyāna, udāna, and samāna.

Sections 8 & 9 go on to describe the laying of the bricks. Prāna in front is connected with apāna by laying the rear or western bricks immediately after the front or eastern ones. In the same way vyāna and udāna are connected by laying the bricks of the left or north immediately after those of the right or south. Further in section 10, the prāna which is put in the middle is called the intestinal breath (gudaṅ prānaḥ). It is said to be placed round about the navel lengthwise and crosswise, since the "body breaths" (ātmanprānaṅ) are in touch with each other lengthwise and crosswise.

This description in which apāna is clearly identified with "paścāt prāna", when combined with CB. III, 8, 2, 6 where the anus is plainly called "paścāt prāna", accounts for the identification of apāna and the anus in Maitri Up. II, 6; Amṛtab. Up. XXXIV; and Praçna Up. III.

When the sacrifice is personified as a human being, the name "avān prāna" takes the place of "paścāt prāna". The change is due to the

*Cf. Amṛtabindu Up. XXXIV (page 16), where apāna is in the gudaṅ. Here the word is used in the general sense of all intestines; there of the lower bowel or anus especially. There is no confusion between samāna and apāna any more than between the intestines in general, where digestion takes place, and the intestine which carries away what is digested, cf. Ait. Up. I, 3, pages 25 & 26.

observation that the passage from mouth to anus follows a downward course, while in birds and beasts it is on the whole horizontal. Just as breath moves upward and out by the mouth, so also does it move downward and out by the anus and scrotum. In ÇB.VII,1,2,15, we find the following definite statement:-

Prajâtireva yadete 'vâncaḥ prâṇâ yaddai mûtraṁ karoti yatpur-
îṣaṁ praiva tajjâyatē.

"A procreation indeed are these downward vital breaths. Whatever urine or faeces he makes, it is they that produce them".

In ÇB.XII,1,4,3;XII,2,4,16;and XII,3,1,8,these two downward breaths are called "Go"and"Āyus".Doubtless āyus i.e."life" refers to the organ of procreation and"go",which may mean"earth",to the organ of evacuation. Again in ÇB.I,4,3,8,two breaths are said to go upward and two downward from the central breath.We shall have occasion to note later that of the nine prâṇas in the body two are said to be below (i.e.avâncau). Further in ÇB.VI,7,1,11,that which is above the navel is immortal and streams out by upward breaths(ûrddhvaiḥ prâṇair) while what is mortal passes below the navel(parâktannâbhimatyeti). The adverb properly means"turned away".Doubtless the idea is"in the opposite direction",hence below.We should have expected"avân prâṇa" here ,had there been any attempt at definite description.

ÇB.VI,1,2,11 & X,1,3,1 refer to mortals being created from the downward breaths of Prajâpati;in ÇB.XI,1,6,8,however,it is the Asuras who are said to be thus created. That "avân prâṇa",when standing in the singular,refers to the anus is ^{further} proven by ÇB.XI,5,2,4,where the scrotum is named side by side with it. The passage gives a description of the parts of the body. Beginning from the mouth and going downward,"avân prâṇa"comes immediately after the scrotum. Again in ÇB.XI,1,6,30,it is said that everything which enters the various other breaths meets in the "avân prâṇa". This is manifestly a reference to the fact that the lower intestine carries away excrement.

Now the fact that udâna has largely taken the place of apâna as the companion of prâṇa greatly simplifies the question of the true translation of prâṇa in ÇB.It cannot mean"out-breathing" along with udâna and Eggeling's translation must,therefore,be rejected.While the point is absolutely final only for the ÇB.,it is one that should be reckoned with by those translators of the Upaniṣads who would have "out-breathing" to be one of the meanings of prâṇa. It is important to note that in the identification of three of the breaths with the Draughts(ghrahâs)of Soma(i.e.uânçu,upânçu-savana, and antaryâma),theAit.Brâh.(II,21) has prâṇa and apâna where the ÇB. has prâṇa and udâna. Haug claims oral information as the basis for his assertion that in the ceremony along with the use of the

words, "prāṇam yach svahā tvā sunava", breath is inhaled, while with "Apāṇam yach svanā tvā sunava etc." it is expelled forcibly through the nose, cf. Haug's Ait.Brāh. page 118, note.

The opposite view, held by Eggeling, is impossible since his text contains udāna, which certainly cannot mean "in-breathing". Even if apāna could be shown, contrary to its etymology, to sometimes mean "in-breathing", there is no hope of such a showing for udāna. Eggeling has been led astray by the use of certain words of direction or of certain particles of formulaic value, which supply to the ever-watchful eye and ear of the Hindu an opportunity to indulge in a pun upon the prefix pra of prāṇa. Such particles and words are:-

(a). Pra as the first word of a quotation, cf. CB.I, 4, 1, 5. The particle in contrast with pra is ā. The text has prāṇa and udāna. ā does not even fit udāna, and it would certainly be precarious, therefore, to force any lexical meaning of pra into the word, prāṇa, cf. Haug's Ait.Brāh. III, 26.

In Ait.Ar. II, 1, 5, 1, there is a combined play upon "prātāyi" (tan with pra), "prātar", and "prāṇa". The conclusion is that day is prāṇa. In the same way "sāyam" and "samāgāt" are played upon and "sāyam" (evening) is said to be apāna. Prāṇa and prātar fit together; not so apāna and sāyam. The whole is, therefore, valueless as to the translation of prāṇa and apāna.

(b). Pravaḥ. This word occurs in CB.I, 4, 3, 3, where "āyāhi" etc. is used with apāna and "brhachocā" with udāna. The pun is plain only for the first two, viz: - ra with prāṇa and ā with apāna. The reference is to the first "sāmīdhenī" which begins, "Pravo vāgā abhid-yavaḥ", and to the second, which begins, "Agnā ā yāhi vītaye". The identification of prāṇa with the first is a mere pun and indicates nothing as to its proper usage.

(c). Prāṇ. The passage which we note is CB.X, 1, 4, 12. Pratyāñca stands in contrast with prāṇ and the two breaths named in connection with these two words are prāṇa and apāna.

The important statements are:- (1) Prāgdevebhyoḥjunvati i.e. "he offers to the gods in front". (2) Pratyāñ manuṣyješvannam dhīyate, i.e. "Food is put in men in the reverse direction (or behind)".

(3) Agni is the prāṇa of the gods and by prāṇa the gods eat food.

(4) By apāna men eat food.

The proper interpretation of the passage is probably as follows:- From in front men (priests) throw ghī etc. upon the altar. The fire consumes the ghī. Now fire is the prāṇa of the gods, therefore the gods eat food by prāṇa. Hence Agni and prāṇ and prāṇa go together. Again the food which is the portion of the priests is eaten behind or to the west of the altar. Apāna has already been identified with the rear of the altar and is called "pacāt prāṇa" in CB.VIII, 1.3, 6.

May this not be all that is meant by saying that men eat food by apāna? There would seem to be a connection between this assertion and Ait. U. I, 3 where apāna is called the "seizer of food". The fancy of the writer seems to have passed from the fact of men eating food at the apāna end of the altar to the conception of apāna as "seizer of food". It must be acknowledged that the passive statement, "Food is placed in men behind" is a very awkward way of saying that men eat their portion of food to the rear or west of the altar.

But while we may not insist on every point in this suggested interpretation, it may be insisted ---- as important for our purpose ---- that fire in consuming the food of the gods i.e. gnī etc. takes in what is thrown upon it and, therefore, Eggeling's translation of prāna by "out-breathing" should not be allowed to stand.

(d). Parāṅc. This word occurs with prāna in the Soma Graha chapters, already noticed, viz: - ÇB. IV, 1, 1 and IV, 1, 2. The contrasted word which goes with udāna is "pratyāṅc". The usual word with "pratyāṅc" is "prāṅ". Parāṅc is near enough, however, according to Hindu standards, to serve as a link with pra of prāna. We have already seen that prāna when with udāna assuredly cannot mean "out-breathing". The context, too, is decisive against such a translation. ÇB. IV, 1, 2, 27 concludes the chapter in which the Soma Grahas and the three breaths are manipulated together. The section contains a sort of resume in which prāna (i.e. upāṅcu) is identified with the earth; udāna (i.e. antaryāma) with the sky, and vyāna (i.e. upāṅcu-savana) with the atmosphere. A corresponding participle and verb are used with the name of each breath, viz: - Prānānābhiprāṇiti, udānānābhyudaniti, and vyānānābhyvyaniti. Each verb is followed by an Accusative (1) Imāṃ (prthivīm) (2) Anuṃ lokam (3) Antarikṣam. These Accusatives are governed in each instance by the verb with which they stand. We may translate, as follows: -

1. Breathing in, he breathes in towards this (earth).
2. Breathing up, he breathes upon that world.
3. Breathing pervasively, he pervades the atmosphere.

While the translation under 3. is only tentative, the contrast between prānat and udānat and the connection of earth with the former and sky with the latter emphatically suggests that prānat refers to the movement of breath from the mouth downward.

The identification of vyāna with the atmosphere is not without suggestion of a breath which is central and pervasive. Its central character is symbolized also in its correlation with the press-stone which in the Soma-pressing was placed between the two vessels holding the Soma. Here may be recalled the conception of Ch. U. I, 3, 5, according to which vyāna is the breath which abides when there is neither prāna nor apāna.

ÇB. II, 2, 2, 15 is a passage which may not be passed over without notice. The preceding context refers to the immortal element, Agni, being put by the gods within their own selves (antarâtâmâ). Then in section 15, we have a description of the placing of the same immortal element in the individual man in connection with the churning out of fire from wood. Two compound verbs occur i.e. "abhiprâñiti" and "punarapâñiti". Eggeling translates, "to breath upon" and "to again draw in breath". This is a misconception. The statement is that when fire is produced it is inhaled, for breath is fire (Tajâtam abhiprâñiti prâñovâ agnih). Further the writer adds, "He causes that which is thus produced (i.e. agni) to become that which is (i.e. prâña) --- "âtamevaina metatsantam janayati". Again the statement is added, "Sa punarapâñiti". This, instead of meaning, "he again draws in breath", signifies the exact opposite, viz., "he again (or, in turn) expels breath." Exhalation must follow inhalation and both processes are needed to make the establishment of Agni (i.e. prâña) within the organism (antarâtâmâ) complete. There is a still further objection to Eggeling's view. The main assertion of the section is that prâña is agni. Now in breathing, the vital act is certainly innalation. Agni is very frequently, in the literature, called âyuh (life), and it is, therefore, impossible to identify the non-vital act of exhalation with fire as Eggeling's translation would demand. This review of salient passages from the ÇB. may be thus summed up, -

1. Prâña is "in-breathing".
2. Udâna is "up-or out-breathing".
3. Apâna is used in two senses, (a) "Out-breathing"; (b) The breath which is in the hinder or lower part of the body. The meaning under (b) is further specialized so that apâna comes to be equivalent to "pacçât prâña" i.e. the anus.
5. The location of samâna in the centre of the Fire-altar, which centre corresponds to the navel-region furnishes a clear basis for the Upaniṣad definitions which have been dealt with above.

III. The Prâna-Series in the Upaniṣads.

The material arranges itself in two main divisions,

1. Passages in which explanations are attempted. These have been dealt with and definite results obtained, cf. pp 11-27.

These results, when compared with the conclusions just now drawn from our scrutiny of the ÇB., justify the important inference that the basis of these explanations is to be found in the conceptions which took shape in connection with the building of the Sacrifice and of the Fire-altar. There are additions and developments, but the beginnings of all systematic explanations by Hindu writers are found in the ÇB.

2. Passages where the breaths are referred to in a symbolic way as quotations from or echoes of ritualistic formulas.

As we have already found in the ÇB. the ground elements of the various Hindu explanations of the Prâṇa-Series, we are here especially interested in the question of the proper translation of the terms, notably of the first two. This question is of so much importance that a review of all the passages with a more or less detailed criticism of each seems advisable.

(1) Prâṇâpâṇau. cf. Brh. Ar. Up. VI, 4, 12; Tait. Up. III, 10, 2; Mund. Up. II, 17; Ch. Up. I, 3, 3; Sannyâsa Up. IV; and three Gîta instances.

In every instance, the compound seems to us to mean precisely the same as it does in the AV., viz:—"In-breathing and out-breathing". Deussen, however, translates the second, fourth and fifth instances by "Ausnauch und Einhauch", and the first by "Ausatmung und Einatmung". In Mund. Up. II, 17, on the other hand, he gives "Einhauch und Aushauch", doubtless because he finds there a clear reference to AV. XI, 4, 13. He should also have noted that Brh. Ar. Up. VI, 4, 12 is a regular Atharva-like sorcery practice against a rival wife. His translation of this last passage seems all the more strange because in the two preceding sections, i. e. VI, 4, 10 & 11, he correctly translates "abhiprâṇyâpânyât" and "apânyâbhiprânyât" by "Erst einatmen, dann ausatmen", and "Erst ausatmen, dann einatmen".

In Tait. Up. III, 10, the compound appears without any distinctive note of meaning and the earlier translation should be followed unless good reasons for the contrary be forthcoming.

Ch. Up. I, 3, 3 makes vyâna the bond of union (sâṁdhi) between prâṇa and apâṇa. Assuredly in such a case the vital act of in-breathing is thought of first. To reverse the order, as Deussen et al do, seems to us without justification. The section contains also the verbs "prâṇiti and apâṇiti", and in the context we find the negative participle of each form. The verbs, the participles, and the dual compound must all, of course, be translated in consonance with each other. There is no indication that the compound has lost its earlier meaning and, therefore, in all the forms prâṇa should be interpreted as "in-breathing" and apâṇa as "out-breathing".

Attention to the fanciful identification of prâṇa and ud of the word udgitna supplies a valuable hint as to the true interpretation. The statement is made that a man stands up by prâṇa ("prâṇena hyuttiṣṭhati). This is a plain reference to the simple phenomenon which any one may observe, that a man, who has been seated or lying down, instinctively draws in breath before or while rising. Hence prâṇa is inhalation.

The Sannyâsa Up. passage is immediately followed by a reference to

apāna as the navel or possibly the anus. If this has any bearing upon the interpretation of the compound----an extremely doubtful supposition, since the compound is in a prose passage and apāna in a quoted stanza----its influence is certainly not in the direction of making apāna mean "Einhauch" as Deussen does.

(2) In Ait. Up. I, 4; II, 4; III, 4, prāna means either breath in general or in-breathing. Müller's translation of the word by "scent" is much too narrow an application of it---a restriction into which he was doubtless led by the connection of prāna with the nose. Since, however, the prāna which arises from the nose gives rise in turn to wind, the meaning is certainly not to be restricted to a subordinate function of the breath. Vāyu is everywhere correlated with the entire breath activity i.e. with breath in general.

(3) Ch. Up. III, 13 (cf. ÇB. VIII, 1, 3, 3). This reference has already been noted, cf. pages 23-4. The full list of names is used and they are correlated with the various directions. In the matter of translation, Deussen rightly perceives that prāna means "Einhauch", not "Aushauch". Müller still holds to prāna and apāna as "Up- and down-breathing". This is manifestly not accurate. Perhaps in such a passage translation of the terms is not to be attempted. It would probably be no more correct to say that prāna and apāna mean "In-breathing and out-breathing" than to use Müller's rendering.

The basis of the symbolism is the bird-like fire-altar, in which the breath is conceived of as moving backward and forward. The forward breath (prāṇ prāna) includes both in- and out-breathing, and the backward breath (pratyāṇ, apāna), all breath movements to the rear of the centre. As already intimated, it is probably best to merely transliterate the words. Deussen attempts a translation, but his effort can scarcely be deemed successful. His rendering of samāna by "Allhauch" has no induction of facts upon which to rest.

(4) Ch. Up. V, 19-23. This epochal passage sets forth the high Upaniṣad doctrine that inasmuch as the individual soul is not different from the Universal Self (âtṁâvaicvânaraḥ, cf. V, 18), therefore the sage who recognizes this fact performs the whole vast ritual whenever he eats. All he needs to do is to say with the first mouthful of food, "Prāṇāya svahā", and with the others in turn "vyānāya, apānāya, samānāya, and udānāya svahā". The order of the names is the same as in Ch. Up. III, 13 and we here recognize an oft-repeated formula, cf. Bloomfield's Concordance under "Prāna".

As in III, 13 Deussen translates the terms by Einhauch, Zwischenhauch, Aushauch, Allhauch and Aufhauch. Müller again has for prāna and apāna "up- and down-breathing". This can only be admitted if "up-breathing" refer to both inhalation and exhalation, and "down-breath-

ing" to the breath movements below or back of the middle of the body. The fact that prāna is said to satisfy heaven, and apāna, earth might suggest this. This is not, however, what Müller means by "down-breathing"; and his translation must be rejected.

Note that vyāna is said to satisfy the quarters. This may be taken as illustrative of its meaning as "breath everywhere diffused", cf. ÇB. IV, 1, 2, 27.

(5) Prāṇag. Up. I sets forth doctrine similar to that which has just been alluded to. The mantra used in Ch. Up. V, 19-23 is repeated.

Prāna is called the head or chief (radhāna). The performer of the Prāṇagnihotra offers water,

- (a) In prāna with the little finger and thumb,
- (b) In apāna with the nameless (anamika) or ring-finger,
- (c) In vyāna with the middle finger,
- (d) In samāna with the index finger,
- (e) In udāna with all fingers.

This passage throws no new light upon the question of translation. It is impossible, as regards apāna, to determine whether it means "out-breathing" or intestinal breath movements, or is a mere name to fill out a formula. The supreme place given to prāna, however, makes it certain that it is either life-breath in general or in-breathing in particular. Such passages place a heavy burden of proof upon any one who would attempt to show that apāna can ever mean the vital act of inhalation.

In the sentence which follows the statement quoted above, it is interesting to note what is done with the water which the offerer takes on the various fingers. With the thumb and little finger he sprinkles water once upon the One Ṛṣi (ekarṣi) i.e. the Sun or Fire, cf. esp. Mund. Up. III, 2, 11; Praṇa Up. II, 11, and Brh. Ar. Up. V, 15, 1 : with the nameless finger he sprinkles water twice on the Āhavanīya Fire, which is in the mouth (Garbha Up. IV; Maitri Up. VI, 36) : with the middle finger he sprinkles water once in the Dakṣiṇa Fire, which is in the heart (Garbha Up. IV) : with the index finger he sprinkles water once in the Garhapatya Fire, which is in the belly (udara cf. Garbha Up. IV) : with all the fingers he sprinkles water once in the all-atoning (sarvaprāyaściti) Fire. This last fire is not mentioned in Garbha Up. The reference is probably to the organ of procreation. The Hindu holds that it is essential that every man should have a son in order to secure the carrying out of the proper post mortem ceremonies. This may be the meaning here, cf. Ait. Brāh. VII, 13.

Probably in the word "ekarṣi" the eye is referred to as it is fre-

*In AV. XIII, 3, 4, prāna is said to satisfy both heaven and earth.

quently identified with the Sun. It thus appears that five points or parts of the body are touched with water. As the abode of the Supreme Spirit, the body is the place of sacrifice.

(6) Maitri Up. II, 9 uses the same mantra that we have noted under (4) and (5). Before beginning to eat the knowing sacrificer clothes the prāṇa with water. This refers to the custom of rinsing the mouth before eating, which is to this day the common practice. By reason of this custom water is called the clothing (vamsa) of prāṇa in Ch. Up. V, 2, 2. After prāṇa is clothed, the five mantras are repeated, doubtless each being accompanied with the taking of a morsel of food. The further explanation is added that the remainder is eaten in silence and afterwards prāṇa is again clothed with water. As to translation nothing new is developed.

(7) Brh. Ar. Up. I, 5, 3. The doctrine under discussion here is the affirmation that all forms of thought (manas), all forms of speech, and all forms of breath are varying manifestations of the one Supreme Ātman. Prāṇa, apāna, vyāna, udāna, and samāna are all said to be Ana i. e. Prāṇa. This statement is both a recognition that ana occurs in each of the names and that prāṇa (i. e. ana) is the generic entity of which the others are at most manifestations or forms. Now unless prāṇa is used in two different senses in the same sentence --- an unlikely phenomenon --- the first member of the series must express the vital act of in-breathing. Such considerations should have warned both Deussen and Müller that they were wrong in making apāna the vital act. In section 23 (34) of this same chapter, Deussen rightly translates "rāṇyāt and apānyāt" by "einatmen and ausatmen", thus making his translation of the noun all the more inexplicable.

(8) Brh. Ar. Up. III, 1, 10. Prāṇa, apāna, and vyāna are mentioned. They are described microcosmically (adhyātman) as corresponding to the three hymns of praise accompanying the sacrifice, viz:—"Puro 'nuvākya ca yājya casya" i. e. the invocatory, the sacrificial (uttered during the sacrifice), and the praising verse. Deussen here gives prāṇa and apāna their proper significance. Müller, however, has "up- and down-breathing" as usual. The symbolism which connects vyāna with "yājya" is perhaps intended to bring out its abiding, continuous character, cf. Ch. Up. I, 3, 3, & 5.

(9) Brh. Ar. Up. III, 4, 1. The "Sarvāntaraṇ ātmā" functions in prāṇa, apāna, vyāna, udāna, and samāna. Each noun is accompanied by its corresponding verb i. e. prāṇiti, apāniti, vyāniti, udāniti, and samāniti. Deussen rightly translates prāṇa by "Einhauch", and apāna by "Ausnauch". If Müller's "down-breathing" for apāna could be understood as referring to breath movements below the navel, it might be admitted: he does not, however, seem to have attained to any such insight in connection with apāna.



Such a passage as this looks promising on the outside. Surely where both nouns and verbs are used we are coming to close quarters with the problem of translation and may expect definite and satisfactory results! On the contrary almost no results are obtainable. We have here, in all probability, nothing more than an analogical filling out of the verb-series on the basis of "orāṇiti and apāṇiti" which have the definite meanings of "to breathe in" or "to breathe", and "to breathe out or off". √An with ud we have found in a few places with the meaning of "to breathe up", cf. AV. III, 13, 5; CB. III, 8, 3, 32; IV, 1, 2, 27. √An with yi appears in Av. V, 2, 2, but yields there no meaning beyond that of the simple verb. Its occurrence in CB. IV, 1, 2, 27 and its correlation with the atmosphere have been noted (cf. p. 33).

√An with sam occurs only in RV. X, 55, 5. Its force there gives no help here. Perhaps the strongest proof that "samāṇiti" is an analogical formation without special significance is to be found in the fact that in the later explanations of samāṇa, this verb is not used but instead a play is made upon samāṇa by using the root vñi with sama or with sam and ā. Deussen omits "samāṇiti" in his translation of this passage. Barring the first and second verbs, a similarly analogical character probably belongs to the other terms, and it is better, therefore, merely to transliterate.

(10) Brh. Ar. Up. III, 9, 26. Here a series of questions and answers sets forth the dependence of each member of the Prāṇa-Series upon the one immediately preceding it.

In what do tvam and ātmā find their support (pratiṣṭhitau)?	Prāṇa.
In what does prāṇa find its support (pratiṣṭhitau)?	Apāṇa.
" " " apāṇa " " " " ?	Vyāṇa.
" " " vyāṇa " " " " ?	Udāṇa.
" " " udāṇa " " " " ?	Samāṇa.

The passage is unique in its presentation. The kernel of it is in the first two members of the Series, i. e. "tvam and ātmā", and prāṇa. The statement amounts to an assertion that the continuance of individual consciousness and the permanence of the individual organism (Çankara notes that "ātman" here means "body") depends upon prāṇa. From this as a starting point the author, moved by some fancy, passes on to an analogical completion of the series. He is not to be taken too seriously. The assertion, taken literally, is a direct contradiction of Brh. Ar. Up. I, 5, 3 where all are said to be forms of prāṇa. Here, on the contrary, samāṇa would seem to be the fountain and source of all, i. e. if we press the literal assertion. As already intimated, however, we are not to find anything here except a passion for analogical statement, and the main point is that tvam and ātmā depend upon prāṇa.

Deussen is wrong in returning to the meaning "Aushauch" for prâna. It is certainly inaccurate to speak of tyam and âtmanâ as depending upon the non-vital act of "out-breathing". Müller recognizes the impossibility of his favourite "up-breathing" and translates by the general term "breath".

(11) Brn.Ar.Up.V,14,3. In this chapter the Gâyatri verse is manipulated. Three words are sought which will make up the necessary eight syllables. The ones chosen are as follows:-

1. Bhumi, antarikṣam and dyau.
2. Rca, yajûnṣi, and samâna.
3. Prâna, apâna, and viâna.

Again in Tait.Up.3,5, prâna, apâna, and vyâna are identified with the Vyâhrtis, i.e. Bhûs, bhuvās and svar.

In neither of the above sections does the context throw any light upon the question of translation. Following, therefore, the results of already gained, we hold that prâna and apâna mean "in-breathing" and "out-breathing", and not as Deussen thinks, "Aushauch" and "Einhauch". Vyâna had best be left untouched.

(12) Tait.Up.3,7. In correlation with the complete Prâna-Series, which is said to be treated microcosmically (adhyâtman) a series of both psychical and fleshly entities is brought forward, thus:-

Prâna,	apâna,	vyâna,	udâna,	and samâna.
Eye,	ear,	manas,	speech,	and skin (i.e. touch---tvac).
Skin (carma),	flesh,	sinews,	bone,	and marrow.

Cf. also Ch.Up.III,13; V,19-23; CB.VIII,1,3,6.

How thoroughly formulaic the Prâna-Series is, these correlations clearly show. If we translate even the first member, it must not be by "Aushauch", but by "Einhauch" instead.

(13) Tait.Up.II,2. This is the notable chapter in which man is described as consisting of a combination of various envelopes or coverings (koçâh), which are named respectively "food-made" (anna-ma,a); "breath-made" (prânamaya); "thought-made" (manomaya); "knowledge-made" (vijñanamaya); and "bliss-made" (ânandamaya).

In section 2, the prânamaya_koça is described as having the form of a man whose head is prâna, whose right side is vyâna and whose left side is apâna, cf. TA.VIII,2. Deussen gives to prâna its original meaning of "Einhauch". It is best in such a case to leave all the terms untranslated.

(14) Kaṭna Up.V,3. This stanza is of great importance. The text runs,

Urdahvamprânamunnayatyâpânam pratyagasyati:

madhye vâmanamasînamvigeve devâ upâsate.

"He brings upward the upward prâna and throws apâna in the reverse direction. All the gods reverence the Dwarf seated in the middle (of the body)".

From the CB we are prepared to understand that the prâna which

moves upward includes both in- and out-breathing, while pratyān with the verb "ās", "to throw", describes the breath which passes down and out by the anus and sexual organ. Lack of adequate familiarity with the material of the CB. doubtless accounts for Deussen's note to this stanza, viz:— "Prāṇa ist hier Aushauch, apāna, Einhauch; nicht (wie später) der Verdauungswind". On the contrary, prāṇa is not "Aushauch", nor is apāna "Einhauch". Further, while according to Ait. Up. I, 3 apāna has digestion as a part of its activity, we have not found it restricted to "Verdauungswind" either earlier or later.

However, in this same note Deussen gives his reason for holding to his translation. The concluding clause of his note runs thus, "Welches (i.e. apāna as Verdauungswind) bei der Wiederkehr in Vers 5 nicht passt". Now stanza 5 is, as follows:—

Na prāṇena nāpānena marttyo jīvati kaçcit;
Itareṇa tu jīvanti yasminnevāvupāçratan.

"Not by prāṇa, nor by apāna does any mortal live;

But by another do they live in whom these two find their support." Prāṇa and apāna undoubtedly mean "in-breathing and out-breathing" in conformity with the earlier and prevailing use of the two words. Deussen's mistake consists in assuming that stanza 5 rules in the interpretation of stanza 3. The phrase "etadvaitat", which stands between stanzas 4 & 5 indicates that one phase of the subject is closed and another begins. This, therefore, does away with the supposed necessity of squaring stanza 3 with stanza 5 or vice versa.

These two stanzas, thus close to-gether, furnish the classical example in the Upaniṣads of both the primitive and permanent use of prāṇa and apāna on the one hand; and, on the other hand, of that use whose development was made possible by the building of the living Sacrifice and the animated Fire-altar---which use finds definite statement in Maitri, Amṛtabindu, and Praçna Upaniṣads etc.

(15) In Maitri Up. VI, 5, prāṇa, apāna and vyāna are named as making up the breath-endowed (prāṇavat) form of Brahman. There is a degree of definiteness here which would seem to justify an attempt at translating vyāna. As in Ch. Up. I, 3, 3 & 5, it doubtless means the breath which abides in the body when the regular breath activity is quiescent---when there is neither prāṇa nor apāna.

(16) Maitri Up. VI, 33. Here the five members of the Prāṇa-Series are called the bricks of the fire to which prāṇa corresponds. By means of these bricks the (Āhavanīya Fire is supplied with a head, two wings, a back, and a tail. The order of the names is, Prāṇa, vyāna, apāna, samāna, and udāna. The arrangement of these, if CB. VIII, 1, 3, 6 be recalled, would give what the explanation implies, viz:— a bird-like form, thus--

Vyâna(wing)

(tail) Apâna

Samâna(back)

Prâna(head)

Udâna(wing)

If translation be attempted, prâna must be made to include both in-breathing and out-breathing; and apâna, the breath movements back of the centre of the body.

In Maitri Up. VII, 1-5, each section contains one of the above names and they appear in the same order as in VI, 33. A long list of other correlations accompanies each term. In both the above passages it is best to look upon the list of names as merely formulaic.

Observe that although in Maitri Up. II, 6, there is a serious attempt at an explanation of the various names of the Prâna-Series, that explanation seems to have no influence upon VI, 33 & VII, 1-5. This would argue for the composite character of the Upaniṣad.

(17) JB. Up. II, 5. In this passage the names in the Prâna-Series are increased to six by the addition of avâna. There are two ways in which the rise of avâna may be accounted for:-

1. It may be an analogical formation from the compound verb van with ava which appears, in the sense of the simple verb, in ÇB. IV, 3, 2, 6, and IV, 6, 1, 5.

2. It may be formed from the adverb avân which is frequently used in the ÇB. Avâna may stand for avân prâna. Apâna is, to be sure, the synonym of avân prâna. This fact would not, however, prevent another author from using the five names as a mere formula, and adding another created from avân prâna.

It is to be observed that apâna, vyâna, samâna, avâna, and udâna are called "Sons of prâna". Prâna thus holds the supreme place and must either mean breath in general or inhalation.

(18) JB. Up. II, 2. Following upon a series of psycho-physical correlations between (a) Speech and Agni; (b) Manas and Moon; (c) Sight and Sun; (d) Hearing and Quarters---the statement is made that apâna is Bṛhaspati, and prâna is Prajâpati. Apâna is "lord of Speech" because in speaking breath is exhaled. Prâna is "lord of offspring" because it is "rich in sons", cf. II, 5 above.

Oertel's translation by "exhalation" and "breath" is correct.

(19) JB. Up. IV, 22. This chapter contains both an attempt to define creation in terms of the Prâna-Series and also states the cosmical correlations of the various names. The correlations are, as below.

- | | |
|----------------------|-------------------------|
| 1. Prâna-----Sun. | 2. Apâna-----Agni. |
| 3. Vyâna-----Waters. | 4. Samâna-----quarters. |
| 5. Udâna-----Moon. | |

we may note also the corresponding correlations in On.Up.III,13 & v, 19-23.

1. Prâna-----Sun.

2. vyâna-----Moon.#

3. Apâna-----Agni.

4. Samâna-----Parjanya.

5. Udâna-----Âkâça.

The description of creation starts with space or ether(âkâça). This became waters. The waters, as a result of practicing austerities(tapas), breathed out forward(prâcî prâçvasan), uttering the sound "huss". Thus arose(abhavat) prâna. Then these(waters), having breathed in (prânya), breathed out(apânan). Thus apâna arose. Upon this there follows a series of analogical statements accounting for each member of the Prâna-Series in turn, viz:- Apânyavyânan; vyânya samânan; and samân-yodânan. These words recall the full series of nouns and verbs in Brh.Ar.Up.III,4,1, and seem to invite translation. Though spoken of the primeval waters, the reference to real or supposed breath activities in man is undoubted. But careful scrutiny soon creates a suspicion that the last three verbs are mere formula-filling words, made for the occasion. Whence comes the long â after vi, sam and ud? Whitney, to be sure, in his "Roots and Verb-Forms" gives the form in long â, but does this prove anything? May he not have used this or a similar passage as the basis of the form? It is probable that the â comes by analogy from the â of râñiti and apâñiti, and any attempt at translation is likely to be wasted labour. The results of the labour which we have expended are too meagre and uncertain to justify putting them on record.

The first two terms of the series are of importance because they seem to Deussen to furnish an argument for his translation of prâna and apâna as "Aushauch and Einhauch", cf. *Gesch. der Phil.* Vol. I, Pt. II, page 250. Neither do we here agree with him. The prâna which arose when the waters, uttering "huss", breathed out forward was breath in general apart from any distinction as to in- and out-breathing. Pra in prâcî and prâçvasan creates the opportunity to make a pun upon prâna, but the question of the direction of the breath movement is not yet raised. The entire first statement which describes how prâna arose from heated water amounts to saying, what appears again and again in the literature, that heat and breath are identical. In the second statement the waters, from which breath in general has been produced, are said to experience the ordinary breath activities. By means of generic breath inhalation takes place and this is, of course, followed by exhalation. This is precisely what we should expect and thus prânya and apânan retain their ordinary and proper significance.

Moon and waters are in effect the same cosmic thing.

(20) Breath and Scent

We now come to the consideration of a number of passages of great importance for the interpretation of prāṇa and apāna, especially the latter. The list includes the references upon which Deussen rests his case for the translation which we have already had such frequent occasion to controvert in the passages reviewed above. The references to be brought under discussion are with three exceptions found in the Upaniṣads. They are, as follows:-

AV. XIX, 60, 1 (cf. Vait. Sūtra III, 14); Kauṣ. Up. III, 4, 6, 7; VS. XXV, 2; Pāras. Grh. Sūtra I, 19, 4; Prāṇava Up. I (cf. GB. I, 1, 18); JB. Up. IV, 26; I, 30, 5; II, 1, 16 & 19; II, 10; Ch. Up. I, 2, 2; Brh. Ar. Up. I, 3, 3; III, 2, 2.

In AV. XIX, 60, 1 the location of prāṇa is said to be in the nostrils. "Vāñ me āsannasoḥ prāṇa cākṣurakṣno crotam karnayoḥ".

In Prāṇava Up. I, prāṇa, nostrils, scent and smelling (prāṇa nāsike gandhagrāna) appear together in symbolic correlation with the u sound of the syllable Om. Cf. also GB. XII, 9, 1, 14; XIV, 3, 2, 17, where the nostrils are called "the path of prāṇa".

The statement that odours are known by prāṇa (prāṇena gandhān veda) is found in JB. Up. IV, 26, cf. GB. X, 5, 2, 15.

Kauṣ. Up. (III, 4, 6, 7) has the following very definite assertions:-

"Prāṇena sarvān gandhān apnoti". "Prāṇo āndham kimcan prajñā ayet".

"Prāṇaivāsmin sarve gandhā abhivisṛjyante".

On the other hand, in VS. XXV, 2 the nostrils are especially correlated with apāna. Further in Pāras. Grh. Sūtra I, 19, 4 food is said to be obtained by prāṇa (cf. GB. XII, 9, 1, 14 and note by contrast Ait. Up. I, 3, 4) and scent by apāna. In this latter passage the distinction is doubtless between breath in the mouth and breath in the nose. But even so, the two last references ascribe to apāna a function which, according to all the other quotations, belongs to prāṇa, and this change is both to be understood and accounted for.

In order to the solution of this problem we may first bring under review those of the remaining listed passages which occur in descriptions of the famous contest between Devas and Asuras.

JB. Up. I, 30, 5 runs as follows:- "Te 'pāneno 'dagāyan; tam tathai va 'kurvan; tasmād banu kimca kim ca 'pānena jignrati. surabhi cai 'nena jignrati durgandhi ca". When the gods sang the Udgītha with prāṇa the Asuras were able to mix it with evil, hence it is described as the agent in smelling both pleasant and unpleasant odours.

JB. Up. II, 1, 16 contributes the following to the treatment of apāna:-

"Tam jāpmā 'nvasṛjyata; sa yad evā 'pānena jāpam gandham apariti (read apāniti), sa eva sa jāpmā".

In verse 15, apāna is said to be the Udgātar. Whatever it breathes out by apāna (apānena apāniti), that it sang by itself; but

the other desires, whatever they are, those it sang by the gods (ava
ya itare kāmās tān devebhyah). Following this comes the statement
of verse 16, quoted above, that evil was created along with it (apāna),
and that the evil referred to is the evil smell which he (any one)
exhales with exhalation.

JB.Up.II,1,19 is a declaration that when prāna is used as Udgātar
evil is not created and that, therefore, by this prāna one neither
speaks evil, nor thinks evil, nor sees evil, nor exhales an evil odour
(na pāpam gandham apāniti).

with reference to JB.Up.II,10; Ch.Jp.I,2, and Brh.Ar.Up.I,3 the points
to be noted are the following:—

(a) in JBU and BAU, apāna is not named, but prāna is said to be affect-
ed by evil while Mukhya Prāna alone escapes, otherwise Āsanya Prāna.
JBU.II,10,17 closes with the words:—"Sa yad eva prānena (pācam) prā-
niti, sa eva sa pāpmā". BAU.I,3,3 closes thus, "Sa yaṅ sa pāpmā yadev-
edama prati rūcam jighrati sa eva sa pāpmā".

(b) in Ch.Up.I,2, Nāsikya Prāna is contaminated by the Asuras, while
Mukhya Prāna alone escapes. Verse 2 ends with the statement which,
with some changes and additions, is quoted at JBU.I,60,5, i.e. "Tas-
mā tteno bhayam jighrati sarabhi ca durgandhi ca".

The plain inference from a comparison of all these Deva-Asura
passages is that "apāna", "nāsikya prāna", and even "prāna" are used
synonymously. Since the last two clearly refer to the nasal breath
in general without reference to the direction of its movement, we are
justified in interpreting apāna in the same way. The stereotyped
character of the Deva-Asura fable leaves no alternative here.

It is impossible to say with Deussen that apāna means "Linnauch"
and prāna, "Ausnauch", for that would be to make the activity, unas-
sailable by the Asuras, a non-vital one. Moreover an attempt to get
out of the "frying pan" of difficulty by translating apāna and apā-
niti in JBU.II,1,16 by "in-breathing" and "inhalation" would at once in-
volve a fall into the "fire" of JBU.II,10,17, where in a similar con-
text, it would be meaningless to translate prāna and prāniti by "out-
breathing" and "exhalation".

In JBU.I,60,5, therefore, we take apāna to mean the entire nasal
breath-activity. The way in which apāna came to take the place of
nāsikya prāna may have been as follows:—

1. The effect of the victory of the Asuras over the Devas in the mat-
ter of the nasal breath was that evil odours as well as pleasant
came to be perceived thereby.
2. From the anus evil odours are frequently emitted.
3. Apāna is known by the Uṅ. and the Upaniṣads to have been regular-
ly used to describe both the anus and the breath which issues
from it.

5. By means of the nasal breath the odours from the apâna-anus are perceived, as well as all other evil odours.
6. This suggestion of identity between the nasal breath and that which issues from the anus seems to the author of JBU. a sufficient ground for putting apâna in the place of nâsikya prâna in the fable which he quotes from the Ch.Up.

In JBU.II,1,15-16, these two ideas of apâna i.e. as nasal breath and anus breath are definitely brought together. Apâna as Udgâtar is doubtless the nasal breath. When, however, the words, "apânana pâpam gandham apâniti" are used, the reference is undoubtedly to the exhalation of evil odour from the anus. Observe that below in verse 19 it is said that one does not exhale an evil odour by prâna, "prânana pâpam gandham apâniti".

Not only does this insight explain how apâna came to be given the place of nâsikya prâna in the Deva-Asura controversy, but we have at the same time come upon the origin of that misunderstanding on the basis of which some later Hindu authorities have taken apâna as meaning "out-breathing". That the word is so taken we have never meant to deny. What we do deny is that it has such a meaning in the material which we have been reviewing. We dissent from Deussen in all his Upaniṣad passages, including JBU.I,60,5.

There is clear evidence, however, that Hindu writers of a later time did give that meaning to apâna which Deussen attempts to apply to a portion of the references in his "Sechzig Upaniṣads".

Eg. Çaṅkara in his commentary on the vedanta Sūtras takes this position, cf. Appendix. Further Rudradatta on Âpast.Çr.Sūtra XII,8,6 says, "Prânatâ bahirgamitavâyuna; apânatâ pratyahrtavâyuna". Quoted by Böttlingk through Caland, cf. Sachs. Ges. Wiss. 1897 p.129.

Eggeling (SBE. Vol. XLIII, p.15), to the same purpose, quotes Sâyana on Pañc. S. IV,3,3 as explaining prâna by "bahihsaṅcârârûpa", and apâna by "punarantaḥsaṅcârârûpa".

To this list belongs also Pâras.Çr.Sūtra I,19,4, noted above.

The origin of this later opinion that apâna means "out-breathing" is probably, as already intimated, to be found in the phrase, "apânana pâpam gandham apâniti" (JBU.II,1,16). The meaning, as has been shown, points to the exhalation of bad odour from the anus. The context is, however, such as to readily suggest another interpretation. In stanzas which immediately precede, various psychical activities are referred to in a way to suggest by analogy that "pâpam gandham apâniti" applies to the "receiving" of evil odours, cf. "cakṣuṣâ paçyati" in verse 10, and "çrotreṇa çroti" in verse 13.

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Here then is the starting point of a misconception which was followed by Gaṅkara et.al. and has beset the pathway of modern translators in their handling of the older material.

Oertel suggested on page 236 of his translation of *YBU.* (AOS, XVI) that such a passage as II,1,16 might be looked upon as a key to the use of *apâna* as "in-breathing". I am further greatly indebted to him for an illuminating statement of his position in a personal letter.

Deussen (*Gesch. der Phil.* Vol. I, pt. II, p. 250) criticises him in the interests of his own view that *apâna* means "in-breathing" in *YBU.* I, 60 5, and II.1,16. The criticism of the latter passage is without force because it rests upon a misconception of the whole situation. The word "exhalation" which Oertel uses as a translator not as an interpreter. This criticism falls to the ground when *apâna* is recognised as the equivalent of "*nâsikya prâna.*"

For Böhlingk's position, which is one of dissent from Deussen, cf. *Ber. Gesell. der Wiss., Phil-Hist. Classe* 1897, pp 80 ff, & 129.

There remains the important reference in *Arh. Ar. Up.* III, 2 upon which Deussen places great emphasis as justifying his translation of *prâna* and *apâna* as "Aushauch" and "Einhauch".

both the *Mādnyamdina* and *Kâṇva*-Recensions have:-

"*Prâno vai grahaḥ so'pânenâtigrahena grhîto 'pânenâ hi gandhânjighrati.*" Böhlingk suggests that the line should read:- "*Prâno vai grahaḥ; sa gandhenâtigrahena grhîtaḥ prânenâ hi gandhânjighrati.*"

These emendations bring the assertion here made into exact analogy with the seven statements which follow after.

In each case the psychological organ, which is named in the first part of each explanation as a *graha* (fetter), appears in the concluding part in the instrumental case. The first statement alone, in the form in which it has come to us, is an exception to this analogy, and, therefore, Böhlingk's emendation carries a good deal of force. If the text is changed, he is clearly right. But just "there's the rub".

If the text had been looked upon as impossible, surely one of the standard texts would have remedied it. While, therefore, we consider Böhlingk's emendation to be valuable as a suggestion, we would not base an argument against Deussen's position upon it.

On the other hand, however, the text as it stands cannot be claimed for Deussen's position and may be interpreted against it.

1. The eight statements deal with sense organs and their objects (i.e. *atigrahas* or *viṣayas*). No other passage has yet come to light in which *apâna* is described as the *viṣaya* of *prâna*. Scents, however, are frequently stated to be the *viṣaya* of *prâna*.

2. The analogy of the first statement with the seven which follow breaks down in two ways.

(a) The instrumental case of prâna should appear in the closing sentence. This has been referred to above.

(b) The analogy demands that the first apâna should mean the same as "gandhân" at the close.

We have noted above that in one instance at least apâna stands in the place of "nâsikya prâna" and even "prâna" as breath in the nose. Since the prâna, which begins the statement, probably refers to the breath in the nose, the demands of analogy would be fulfilled if this meaning be given to the final "apâna".

In the same way the correlation between apâna and scent, to which reference has already been made, may satisfy the demands of analogy in the matter of (b) above.

3. The whole series of statements assumes that the "atigrahas" are properties of external things. The only sense in which apâna can be so described is as scent itself or as exhalation from those objects which possess odour as a property. Shall we not then say that the first "apâna" really means "scent"? Thus the demands of analogy (b) are satisfied.

There are, then, but two alternatives for the interpretation of this passage, since Deussen's insight does not go below the surface of the problem, and his translation of prâna by "out-breathing" has no support at the era of this Upaniṣad.

(1). The text has been changed in the interests of a later view and Böhlingk's emendation is to be adopted.

(2). Apâna is used in the two senses of "nasal breath" and "scent".

According to the first it is synonymous with prâna (cf. Deva-Asura passages) and satisfies analogy (a). According to the second it is synonymous with "gandhân" and satisfies analogy (b).

IV. The Prâna-Series in GB; Tait. A.; and the Sûtras.

The material has been summarized on pp. 10-11. No detailed discussion is necessary. A cursory reading of the passages will deepen the impression already made that the five names are merely formulaic and in ordinary-----that we say not universal-----usage carried to the mind of the hearer no concrete conceptions of separate breath processes, i.e. were untranslatable. As especially effective in strengthening this impression may be noted,

1. The double plurals in GB. I, 5, 5; I, 2, 16 (cf. AV. XV, 15 & 16), and I, 1, 39 where fifteen prânas, apânas, vyânas, samânas, and udânas; seven prânas and apânas; and seven prânas, apânas, and vyânas are respectively assumed.
2. The triplet of dual compounds, i.e. Prânâpânau, samânavyânau, and udânarûpe, cf. GB. I, 3, 13; II, 1, 7; Vait. Sûtra III, 20, and Kauç. Sûtra LXII, 4.

Resumé of Results

The purpose of the review just closed has been to ascertain the origin and estimate the value of the Hindu explanations of the Prâna-Series; and at the same time grapple with the question of the proper interpretation and translation of the various terms.

Our conclusions may be summarized as follows:-

1. The starting point of the Prâna-Series is the word prâna i.e. breath in general.
2. The division of the breath-activity into in- and out-breathing is primitive and appears in the early literature in the crystallized dual compound, prânâpânau.
3. With his habit of careful observation, the Hindu may, and in all probability did early take note of the interval between respirations. This led him to the assumption of an abiding breath whose influence remained even in the absence of prâna and apâna, hence the name vyâna i.e. "breathing apart".
4. A powerful inclination to symbolism marks even the earliest records of the Hindus. It is not strange that prâna and apâna were early drafted into the service. As long as but two or three entities were to be symbolically handled, prâna and apâna; or prâna, apâna, and vyâna were sufficient. It is easy to conceive that in a reign of symbolism these names would become favourites and a demand would soon arise for other similar terms. The verb √an was early known with sam (RV. X, 55, 5) and ud (AV. III, 13, 5) as well as with pra, apa and vi. The demand was, therefore, met by forming nouns from these verbs also, the a being lengthened to â after the analogy of prâna and apâna. The lengthened vowel of vyâna would indicate for it a similar origin.



While we think that this is most probable, we are not, as intimated above, unwilling to admit that it may have had an empiric origin.

5. The five words thus formed gradually came to hold an important place in the current symbolism. The use of the terms as a formula opened up the way for a change in the meaning of apāna by first

weakening the sense of its empiric use and then giving its place to udāna, doubtless because it seemed etymologically better suited than apāna to express the idea of "out-breathing". Accordingly "prāṇodānau" plays a large role in ÇB. to the exclusion of "prāṇāpānau".

6. In connection with the building of the Fire-altar or the Sacrificer into which it was necessary to put life, it was found convenient and fitting to identify the different members of the Series with the bricks used in the various ^{parts} of the structure. Indeed, it was probably this demand which motivated the rise of "prāṇodānau" by calling for a different use of apāna.

7. The presence of these words, sometimes five, sometimes less could not fail to provoke attempts at explanation. These attempts are recorded in the Upaniṣads and are based, to some extent at least, if not wholly, upon the way the Series is handled in the ÇB.

For example, the location of apāna in the tail of the bird-like altar prepared the way for its location in the lower intestine and the urinary passage; the locating of saṃāna in the middle formed a good starting point for identifying it with the process of digestion; and the use of udāna for "out-breathing" gave a point of departure for the assertion that the soul leaves the body by udāna (Prajna Up. III).

8. These definitions and other later ones (cf. Appendix) are more or less interesting contributions to Hindu ideas of Anatomy and Physiology, but have no value in themselves, since they do not account for the formation of the Prāṇa-Series on an empiric basis. Each attempted explanation is to be taken, in so far as it is not merely traditional, as the expression of an individual opinion.

9. In the matter of translation our results are mainly negative. Where the full Series occurs, it is always symbolical and nothing more than transliteration should be attempted, even in those most appealing instances where each term is accompanied by its verb.

10. One positive result, however, of no inconsiderable value has been reached---a result in itself important enough to justify the investigation which has been carried on, viz:--We have found that prāṇa, in all cases where breath processes are referred to, means either the double process of inhalation and exhalation, or "in-breathing" as contrasted with "out-breathing".

We have also lighted upon the probable origin of the misconception which led to the inversion, by some writers, of the early and proper meaning of prāṇa and apāna.

This result will require the modification of the Prāṇa passages in those current translations which read the later and misconceived meaning into the earlier literature; and will, we trust, be of real value to those who in the future shall have occasion to handle the members of the Prāṇa-Series.

Appendix to Part I.

Later Definitions

The Prāṇa-Series does not form an integral part of the vedānta and Sāṅkhya Sūtras. Commentators have, however, given expression to their views.

1. Commentary to the Vedānta Sūtras.

Caṅkara in his commentary to the Vedānta Sūtras (II, 4, 12) gives the following definitions:-

- (1) Prāṇa is the breath whose course is forward and whose function is exhalation etc. "Prāgvṛttirucchvāsādikarmā".
- (2) Apāna is the breath whose course is downward and whose function is inhalation etc. "Avāgvṛttirnicvāsādikarmā".
- (3) Vyāna is the breath which functions in the junction of these two (prāṇa and apāna) and is the cause of powerful activities (Ch. Up. I, 3, 5). "Tayoḥ sandhan vārttamano vīryavat karmahetuḥ".
- (4) Udāna is the breath whose course is upward and which is the cause of departure etc. "Ūrdhvavṛttirutkrāntyādi hetuḥ".
- (5) Samāna is the breath which leads the juices of food to equality (i.e. assimilates them) in all the members.

Great though the name of Caṅkara be, he has misconceived his material and the error of some modern translators has been in following his lead.

2. The Vedāntasāra

(Khaṇḍa 13 of Text, cf. Jacob's "Manual of Hindu Pantheism")

- (1) Prāṇa is the breath which goes forward (prāggamanavān), and has the tip of the nose as its place of activity (nāsāgrasthānavartti).
- (2) Apāna is the breath which goes downward (avāggamanavān), and has the anus etc. as its place of activity (paṅyavādisthānavartti).
- (3) Vyāna is the breath which goes in all directions (viśvakkamanavān) and has the entire body as its place of activity (akhilāgarānavartti).
- (4) Udāna is the breath which has its place in the throat (kaṭṭhasthāniya), which goes upward (ūrdhvagamanavān), and which is the (from life) departing wind (utkramanavayuh).
- (5) Samāna is the breath which produces the assimilation of that food etc., which, having been eaten and drunk, has gone into the midst of the body (carāmadhyagatācitapītānnādisamīkaraṇakaraḥ).

Observe that our author has an adequate conception of the facts as to prāṇa and apāna, as transmitted through the CB. The other definitions are also familiar



It may not be out of place to note that our investigation was completed before we knew the position of the Vedântasâra. We would, therefore, strongly commend the insight of our author as against Canakara!!

Five other winds (vâyavaṅ) are also mentioned and described.

1. Nāga produces vomiting (udgiranakaraṅ).
2. Kurma produces winking (unmīlanakaraṅ).
3. Kṛkalah produces sneezing (kṣutkaraṅ).
4. Devadatta produces yawning (jṛmbhanakaraṅ).
5. Dhanañjayah produces enlargement (poṣaṅakaraṅ).

For an allusion to these "breaths" and four others, cf. Sarv. Up. 10.

3. Gaudapâda's Commentary to the Sâṅkhya Sûtras

(Cf. Davies' "Hindu Philosophy" p. 66)

- (1) Prâṇa is inspiration and expiration.
- (2) Apâṇa is the breath functioning in the lower parts of the body.
- (3) Samâṇa is the breath which conducts the food etc. equally through the body
- (4) Udâṇa is the vital force which causes the pulsations of the arteries in the upper part of the body from the navel to the head.
- (5) Vyâṇa is the breath by which internal division and diffusion through the body are effected.

4. Sâṅkhya-tattva-Kaumudi

(Kârîka 29, cf. R. Garbe's "Sâṅkhya Phil." p. 256)

- (1) Prâṇa is the breath whose place of activity is from the point of the nose through the heart and navel to the great toe.
- (2) Apâṇa is the breath whose place of activity is in the neck, the back, the legs, the anus (whence it escapes), the genitals and the ribs.
- (3) Samâṇa is the breath whose place of activity is in the heart, the navel and all the joints.
- (4) Udâṇa is the breath whose place of activity is in the heart, the neck, the palate, the brain-pan and below the eye-brows.
- (5) Vyâṇa is the breath whose place of activity is the skin.

Cf. here the PW. "It is the principle which mediates the circulation of juices and puts sweat and blood in motion".

5. Sûcruta

(Calcutta Ed. p. 250, cf. Windisch in "Ber. Gesell. der Wiss. 1891, p. 193)

- (1) Prâṇa is the breath which goes in and out of the mouth, aids in swallowing food, and is closely identified with life.
- (2) Udâṇa is the breath which ascends upwards and upon which speech and singing depend.

- (3) Samāna is the breath which functions in digestion.
 (4) Vyāna is the breath which pervades the whole body and sets the fluids, the sweat and the blood in motion.
 (5) Apāna is the breath which takes the digested food and makes it into excrement and semen, cf. Ait. Up. I, 3.

6. Buddhist Terminology

(Cf. Kern's "Manual of Buddhism" P. 55 in Grundriss I-A-Philologie)
 The terminology of the Buddhists in the matter of breath control is significant. "Anāpāna" takes the place of "prānāpāna". One of the important so-called "spiritual" exercises bears the name "Anā āna smṛti". It is absolutely certain that the generic term ana could not have been applied to the non-vital act of "out-breathing" and, therefore, apāna must have been so applied. On the other hand, it would not be impossible to include both in- and out-breathing under ana, in which case apāna would refer to the breath movements below the centre of the body.

Part II.

PRĀNA

As foreshadowed in the Introductory Chapter, the second part of our inquiry has to do principally with the plural number of the word prāna, with or without qualifying numerals.

Both logic and symmetry would seem to demand, however, that the discussion of the plural uses of the word should be preceded by a chapter on prāna in the singular, to which may be fittingly added an inquiry into the relation, etymological and otherwise, between Prāna and Ātman.

Chapter I.

The Various Uses of Prāna in the Singular.

- . In the Rig-Veda prāna means (a) Breath in general, and (b) Connotes "life", cf. p. 5.

In our further inquiry into the uses of prāna, every occurrence of the word in the AV. and in the Upanisads of Jacob's Concordance has been scrutinized.

Both Rig-Vedic meanings hold a large place in this literature and a host of quotations might be given. As both of these meanings are axiomatic, a few of the most characteristic references will suffice.

Under (a) the following are of interest:-

1. Vān me āsannasoḥ prānaçcakṣurakṣanoḥ çrotram karṇayoḥ.

"May there be speech in my mouth, breath in my nostrils, sight in my eyes, hearing in my ears", AV. XIX, 60, 1.

2. Yāvad/vai puruṣaḥ bhāṣate na tāvat prānitum çaknoti prānam tadā vācī juhoti. "As long as a man keeps on speaking, so long is he not able to breathe; for in that case he offers breath in speech", Kauṣ. Up. II, 5.

Under (b) a larger number of references may be presented:-

1. In the witchcraft practices of the AV., the imprecation, "Tam prāno janātu"-----"Let his breath leave him"-----is often used, cf. X, 5, 25-35 etc. Here prāna is in a transition stage between (a) and (b): meaning breath it stands for "life".
2. The Āyusyaṇi hymns of the AV. (cf. Bloomfield's "Hymns of the Atharva Veda, pp. 49-63) abound in identifications of prāna with the various words for life. Of special interest is the correlation of Prāna and Āyuh, cf. AV. VIII, 1, 3; III, 31, 8; X, 5, 36; XII, 1, 22; XIX, 71, 1 etc. Āyuh has a mythical origin in the personal Āyu, son of the personified Churning-Sticks, Purūravas and Urvacī.



Āyu is in fact the fire which leaps forth from wood. As such it is a fitting symbol of life, hence āyuh is "life".

Prāṇa, too, is Agni. The identification appears with great frequency, cf. nig. Veda passages already noted: also Av. III, 31.7; IV, 15, 10; VIII, 2.4 & 13; XI, 4.26; CB. I, 4, 2, 2; I 5, 8; II, 2, 2, 15; VI, 4, 2, 1-2; VI, 7, 4, 3; VI. 7. 3. 11; VIII, 7, 2, 11; IX, 5, 1, 68; X, 1, 4, 12; VIII, 1, 1, 9; X, 2, 6, 18; X, 1, 1, 9; X 3, 3, 6; X, 6, 2, 11; XI, 2, 6. 21; Abâla Up. IV, 1; Praçna Up. I; AU. III, 32 etc.

The basis of this identification is the observation is warm.

Now as breath is used, along with the churning-sticks, in the production of Agni-Āyu from wood, the identification of prāṇa and āyuh, "life" may be readily understood. For a statement re Agni-Āyu and the literature thereon, cf. Bloomfield's "The Atharva Veda" in Grundriss der I-A-Philologie, pp. 65-5.

The above identification is plainly stated in the Upanisads -

(1) Āyuh prāṇaḥ vâ āyuryâvaddhyasmincharîre prāṇo vasati tâvadāyuh. "Life is breath; breath is life; as long as breath abides in the body, so long life (continues)". Kauṣ. Up. III, 2

(2) Prāṇo hi chûtânâmāyuh. "Breath is the life of creatures" Tait. Up. II, 3, 1 (bis).

(3) Prāṇo devânâmāyuh. "breath is the life of the gods" i.e. psychical organs. Brâhma Up. I.

(4) Prāṇo vai paçuryâvaddhyeva prāṇena prāṇite tâvatpaçuratha yadasmâtprāṇo 'pkrâmâti dârveva tarhi bhûto 'narthyaḥ çete.

"verily an animal is breath; for as long as it breathes by breath, so long is it an animal. But when breath departs from it, then, having become like a log, it lies useless".

(5) Prāṇamevatenâ varṣiyansam karute. "By this he makes breath (life) longer i.e. secures continuance in life, Av. IX, 6, 19; XV, 11, 5.

3. Breathing and its negative (prāṇat and aprāṇat) stands for "animate and inanimate", cf. Av. X, 8, 11; XIII, 4, 11 & 19.

4. In Av. I, 32, 1, plants are said to breath (prāṇanti).

5. Tasmâdetam râtrim prāṇabhṛtaṇ prāṇam na vicchindyât. "Therefore, on that night (i.e. the night of the new Moon, when Praçâpati as Moon has so diminished that he only exists as life (prāṇa) in all living creatures) let no one cut off the life of anything that possesses life. Brh. Ar. Up. I, 5, 14 (22).

6. In Ch. Up. VII, 10, 1 (cf. Maitri Up. VI, 37) prāṇa stands for living

*Democritus taught that in the human body a fire-atom is placed between every two atoms of other sorts, and they are held together by breathing. Fire in fact consists of the same atoms which constitute the essence of soul, cf. Windelband's "Hist. of Philosophy" p. 113. ©Prāṇachṛtaḥ recalls the bricks of this name which were used in the construction of the Fire-altar. The compound is used once again in BAU. III, 1, 7.

living creatures of all kinds, "Ānandina prāṇa bhavanti" i.e. "All living creatures rejoice" (when seasonable rain falls) cf. Praçna Up. f. These are instances in which the plural number retains the natural force of the singular and hence means "lives" i.e. living beings.

The explanation as to why animals are called "prāṇas", which is given in ÇB. VII, 5, 2, 6, would connect these passages with the derived, but at the same time usual meaning of the plural of prāṇa.

Pra âpati is said to have fashioned animals from his psychical organs (prāṇas), viz:—Man, horse, cow, sheep and goat from manas, eye, breath ear and speech. This is the ordinary Brāhmana way of accounting for facts i.e. a fancy theory created for the occasion.

7. Ko h₂ evānyāt (kaḥ prānyāt, Tait. Up. II, 7, 1. This juxtaposition of ān and lān with pra would seem to indicate that lān with pra means "to live" and we, therefore, translate, "Who could breath, who could live" etc."

8. Ch. Up. VII, 15, 1. Prāṇa prāṇam dadāti, prāṇāya dadāti. here the two uses of prāṇa as "breath" and "life" are made very plain.

(c) Prāṇa as Soul.

Passing beyond the Rig-Veda, the next meaning of prāṇa which meets us in logical order of development is Prāṇa as the individual soul, or the Self viewed on its spiritual side. This must be distinguished from those uses of Ātman where the material and spiritual elements of the individual are unified under the one concept.

Six times in AV. II, 15 the following refrain is repeated:—"Eva me prāṇa mā bibheḥ", "Even so, O my soul, fear thou not". Cf. "Why art thou cast down, O my soul", Ps. XLII. 5, 11.

The only other passage to be noted from the AV. is at the point of transition between this meaning and the next below.

The reference is AV. XI, 4, 26 and runs thus:—

Prāṇa mā matparyāvṛto na madanyo bhaviṣyasi

Āpam garbhamiva jīvase prāṇa badhnāmi tvā mayi.

"O Prāṇa, turn not away from me; thou shalt not be (art not) other than I. In order to live, thee, O Prāṇa, who art as it were the embryo of the waters, do I bindⁱⁿ myself (me)."

Prāṇa, as used here suggests both "breath" and "life" as well as (d) below. It deserves mention in this connection, however, because of the intuition struggling towards expression that prāṇa is the Ego.

While no passage in the Upaniṣads views prāṇa from the precise angle of AV. II, 15, there are a number of important references in which it appears as the permanent factor in all life-functions and hence approximates in meaning the Ego or Self.

Again and again it is said to be the meeting-place of all psychical activities, in other words to be their aggregate conceived of as a separate entity. In this sense, prāṇa conveys much the same idea as that which is conveyed by our word "soul" as distinguished from "spirit", at least in so far as there is definiteness in either popular or philosophic speech.

Prāṇa in this sense bears various names:-

a. Mukhyaḥ prāṇaḥ, Ch. Up. I, 2, 7; I, 2, 9; I, 5, 3; JBU. II, 10, 19; Brh. Ar. Up. II, 2, 1.

b. Āsanya prāṇaḥ, Brh. Ar. Up. I, 3, 7.

c. Varīṣṭaḥ prāṇaḥ, Praçna Up. II, 3. d. Jyeṣṭhaḥ creṣṭaḥ, Ch. Up. V, 1, 2

The origin of this last name is to be sought in the oft-repeated account of the conflict for supremacy among the psychical organs, cf. Brh. Ar. Up. I, 5, 21; VI, 1, 7-14; Kauṣ. Up. II, 14; Ait. Up. II, 1, 4.

The organs which engage in conflict with prāṇa are speech, eye, ear, manas, and semen. These psychical forces are always defeated, hence prāṇa comes to be called "the noblest and best".

The stereotyped account of the contest between Devas and Asuras (JBU. I, 60, 5; II, 1; II, 10; Ch. Up. I, 2; Brh. Ar. Up. I, 5, 3), in which prāṇa always remains uncontaminated by evil, tends to give rise to the same names of superiority for it.

e. Madhyamaḥ prāṇaḥ, Brh. Ar. Up. I, 5, 21. Cf. for the same name ÇB. I, 4, 3, 8.

In the latter passage it is further described as "Antasthâ[#]prāṇānām" i.e. the inner Ruler of the psychical organs. The word "antasthâ" is ^{in such a use} rare. PW. gives, "Ein im Innern befindliche Kraft". Williams suggests, "A god of the vital organs". While such a concrete translation as that by Williams is scarcely justified, it seems clear that the reference is to the controlling influence of the Madhyama Prāṇa as Inner Ruler. The statement is made that some prāṇas are above it and some below it, "Ātohyanya ūrdhvā prāṇā ato 'nye 'vañco hence it would seem that "antasthâ" and "madhyama prāṇa" are synonymous. The latter merely expresses location; but the former, though also a word of location, describes the central breath in its capacity as an active, conscious, even divine Force which dominates the entire organism.

Here may be noted also Brh. Ar. Up. IV, 3, 36 and IV, 4, 2, where prāṇa alone is used as the aggregate of the psychical activities. Similarly we may refer to Brh. Ar. Up. I, 5, 3 where prāṇa is the ana, or as one might say, the "soul" of the Prāṇa-Series. Again in ÇB. X, 4, 1, 17 & 18, nair, skin, blood, fat, flesh, sinew, bone, and marrow are said to convey food to Prāṇa, out are themselves consumed when they convey no food.

The identification of prāṇa and praṇā (the self-conscious

Antasthâ = Semivowel

Self) in the Kauṣ. Up. illustrates this third use of prāṇa. In III, 3 & 4, the assertion of identification is very definite. "Yo vai prāṇa sa prajñā yā vā prajñā sa prāṇa", III, 3. At the close of section 4 the declaration is made that to prajñā all beings exist as one-----

"Asyai prajñāyai sarvāni bhūtānyekam bhavanti"-----and this is followed in section 5 by a detailed description of the ten psychical activities as derived parts of prajñā. This corresponds closely to references given above to the relation between prāṇa and the psychical organs. Another synonym of prāṇa in the Kauṣ. Up., which further illumines the use of prāṇa as the empirical Ego, is prajñātma. Both III, 3 and IV, 10 contain the following assertion:—"Sa esa prāṇa eva prajñātma". The difference between prāṇa and prajñātma, both of which are synonyms of prāṇa, would seem to consist mainly in the fact that the latter word brings in the conception that the empirical Ego (prajñā) includes the whole man, both soul and body (âtman, as we should say). That this is the true interpretation, the context seems to indicate. In IV, 20, the prāṇa i.e. the prajñātma is said to enter the body as its Self (atman), "Prajñātmedam carîramâtmanamanupraviṣṭan".

Just as the prajñā has the entire body of the individual as the seat of its psychical activities, whence it is called prajñātma, so each psychical activity depending on the prajñā (III, 5) has its corresponding sense organ as its respective âtman. This conception leads to the unique terminology of Kauṣ. Up. IV, 20 where each organ is called an âtman. The prajñātma and the âtmanas mutually aid each other (vā vā with anu). The illustration used is that of a Ruler who benefits his subjects and receives benefits from them. In the same way both the prajñātma finds its support in the other âtmanas (psychical organs), and these âtmanas find their support in this âtman i.e. the prajñātma. In other words the âtmanas and prajñātma take mutual pleasure in each other, "Etâ âtmana âtmanam bhujanti" and "prajñātmaitairâtmanabhirbhunkte". This is the only instance we have found where the plural of âtman is used to describe psychical activities: note, however, "karmanîs" from âtman as body, Brh. Ar. Up. I, 6, 3.

A very striking illustration of the way in which the prajñātma (i.e. prāṇa), as the central aggregate of psychical activities, pervades the whole organism is given in this same section (Kauṣ. Up. IV, 20). As a razor is concealed in its case, or fire in the house of fire (i.e. wood)

*For the plural of âtman, cf. Ch. Up. II, 22, 3; VII, 8, 1; Brh. Ar. Up. I, 2, 7, and Nṛipu. Up. II, 4. These uses are mostly fanciful and formulaic and do not promise definite results. Such an earlier use as AV. III, 15, 7, apparently refers to a plurality of individuals.

so prāṇātma has entered into the body as its own Self (âtman) even down to hairs and nails----"Idam carîram âtmânamanupraviṣṭa âloma-bhya ânakhebhyaḥ". For further illustration of the relation between prâṇa and the psychical activities, cf. Praçna Up. II, 4, where prâṇa is the King Bee* of the psychical bees, speech, manas, eye, and ear; and Praçna Up. II, 12, where a form (tanu) of prâṇa is said to abide in each of the psychical activities.

(d) Prâṇa as Primeval Cosmic Principle.

The last and highest meaning of Prâṇa finds frequent expression in a great theosophic hymn of the AV., viz: -XI, 4. Prâṇa figures therein as the primeval cosmic principle. In the cosmogonic and theosophic hymns of the AV., there are numerous examples in which even absurdly irrelevant concepts are made to do duty, for the time being, as the all-inclusive, unifying, primeval entity. Such a handling of the "Honey Lash of the Agvins" and "The Leavings of the Sacrifice" seems to the occidental mind the height of absurdity. As to Prâṇa, however, there is not this difficulty. It is comparatively easy to understand how this concept, since it connotes "life", might be conceived of as the primitive Source and universal Ruler of all things. No detailed account of the manifold activities attributed to Prâṇa, nor of the numerous identifications of Prâṇa with which the stanzas of the hymn abound, is necessary, since the hymn is well known and the use of Prâṇa therein as the primeval cosmic Force is well understood. This use of Prâṇa is frequent in the Upaniṣads. It is made synonymous with:-

1. Brâhman, cf. Kauṣ. Up. II, 1-2; Ch. Up. IV, 10, 5; VII, 15, 1; Ait. Up. II, 1-2; Bṛh. Ar. Up. III, 9, 9; IV, 4, 7; IV, 1, 3; and Tait. Up. II, 3, 1.
2. The Supreme Âtman, cf. Kath. Up. VI, 2; Maitri Up. VI, 8; Brâhma Up. I; and Mahâ Up. I.

Such an identification at once puts Prâṇa upon the plane of a primeval Principle. In other passages, again, especially in Praçna Up. Prâṇa is used as in AV. XI, 4, without being linked up with Brâhman or Âtman.

As indicative of this use of the word may be noted the dying of the psychical gods into Prâṇa, even as the cosmical gods die into Vâyu, cf. Kauṣ. Up. II, 12-13; Ait. Br. VIII, 28; and ÇB. X, 3, 3, 5-8.

* In Brâhma Up. I, Brâhman is the King Bee.

Prâṇa and Âtman

The discussion of Prâṇa, in its singular uses, has brought to view, especially under (c) & (d), the psychical and metaphysical concept Âtman. Moreover in the foregoing pages the word has been frequently translated in a way which demands justification.

Not merely the juxtaposition and correlation of Prâṇa and Âtman, but their etymological connection also creates a demand that they be considered in mutual relation. According to the etymology which is now making its way to general acceptance, both words are derived from the same root. The derivation of prâṇa from $\sqrt{vaṇ}$ is entirely clear and has been alluded to already. The same original is reached for Âtman by analysing it into \underline{a} and \underline{tman} and recognizing in the \underline{a} the contracted form of the dissyllabic root $\sqrt{vaṇe}$. According to the analogy of other dissyllabic roots----- \underline{stane} becomes $\sqrt{stâ}$; $\underline{khanē}$, $\underline{khâ}$; \underline{jane} , $\underline{jâ}$; \underline{vane} , $\underline{vâ}$ etc. See Wackernagel's "Altindische Grammatik" p.14, section 12, and cf. Lat. "anima"-----according to this analogy $\sqrt{vaṇe}$ becomes \hat{a} . The first definite statement of this derivation was made by Bloomfield in his "Assimilation and Adaptation of Congeneric Classes of Suffixes", c.f. JAOS. Vol. XVI, No. 4, p. 421. A year later Wackernagel's work appeared.

A convincing corroboration of this view of the derivation of Atman is furnished by the Greek word $\alpha\tilde{\upsilon}\tau\mu\acute{\eta}\nu$ which means "breath" and is certainly derived from \sqrt{ava} i.e. $\sqrt{vâ}$ "to blow". The suffixes "tman" and $\tau\mu\eta\nu$ are identical. By the principle that in congeneric classes of Substantives, suffixes adapt themselves to each other (cf. Bloomfield in AJOP. Vol. XII, No. 45, pp. 1-29), it may be assumed that one of these two words, atman and $\alpha\tilde{\upsilon}\tau\mu\acute{\eta}\nu$, presented its suffix to the other and that they are congeneric. Since the derivation of $\alpha\tilde{\upsilon}\tau\mu\acute{\eta}\nu$ is certain and describes the "blowing of wind" or "breathing", the inference is irresistible that Atman has to do with the same physical fact or act and that, therefore, \hat{a} is from $\sqrt{vaṇe}$.

Other derivations which have been proposed are:-

1. \sqrt{at} meaning "to go", cf. Weber.
2. \sqrt{ava} i.e. $\sqrt{vâ}$ meaning "to blow", cf. Curtius, Grassman et al. See the Greek words $\alpha\tilde{\tau}\mu\acute{\omicron}\varsigma$, $\alpha\tilde{\upsilon}\tau\mu\acute{\eta}\nu$ and the Germanic forms "ætum"; "athom" and "aedm".
3. Because of a difficulty which he feels in connection with the history of Âtman, Deussen propounds yet another theory. The difficulty as he feels it is to account for the fact that after the immaterial and spiritual concept of "Self" had once been developed from "breath"-----assuming this to be the true etymology-----the material

element should again reappear in the word: e.g. when it is used to describe the body, or the trunk of the body as distinguished from the limbs, or the entire individual organism without distinction of material and spiritual principles. He, therefore, proposes to derive âtman by the assumed juxtaposition of two pronominal stems, a (cf. aham) and ta, and suggests that the original meaning may have been "This I", cf. *Gesch. der Phil.* Vol. I (a) p. 285. Later, however, the difficulty of deriving from his starting point by any logical steps the meaning "breath" led him to practically take back his own derivation, even though he still insists that there is great obscurity on either view. *Ibid.* p. 325.

We return, therefore, to the derivation of Âtman from ânâ and tman as philologically and analogically correct. Early Vedic usage justifies a similar conclusion. In the RV. the word "âtman" is to be translated by "breath" oftener than by any other single word, cf. RV. X, 16; 1; I, 162, 20; IX, 85, 3; I, 73, 2; X, 121, 2; X, 107, 7; VIII, 3, 24; I, 115, 1; I, 164, 4(?); VII, 101, 6.

Again it seems impossible to find any meaning for the adjective "âtmanvat" other than "animated" or "animating". Thus the moment of identity in meaning is added to the theoretical connection between Âtman and the Lat. "anima". The passages are as follows:—"Naubhîrâtmanvatîbhîr", I, 116, 3; "Plavâmâtmanvantam", I, 182, 5; "Âtmanvanabhah dnyate", IX, 74, 4.

The obscurity as to the derived meanings of Âtman is not so great as Deussen has assumed it to be. True, Âtman appears in meanings which seem to differ fundamentally from each other. Not only does it mean "wind" (RV. VII, 87, 2; X, 168, 4; I, 34, 7; X, 92, 13) and "breath" (cf. above), and "soul", both individual and universal, and "self" in a reflexive sense; but it also stands for "body" or even "trunk" of the body. For a full collection of material with an extended discussion thereof, cf. *Gesch. der Phil.* Vol. I (a) pp. 325–336.

Eggeling in his translation of the ÇB. finds frequent occasion to make use of the meanings, "body" and "trunk". Whitney criticises him for this rendering, but it is difficult to see how this translation can in all cases be avoided. For Eggeling's reply, cf. SBE. Vol. XXVI, Intro. P. XXIX.

In many passages, again, Eggeling renders Âtman by "self" and puts "body" in parenthesis, or by "body" and puts "self" in parenthesis. As examples of such use, cf. ÇB. IV, 2, 2, 1; IV, 2, 5, 3; IV, 4, 1, 5; VI, 2, 2, 12; VI, 4, 2, 6; IX, 1, 2, 38.

This uncertainty as between "self" and "body" is due to the impression, which every student of the passages is likely to have, that neither word is adequate to the demand of the situation.

"Self" is inadequate because the word "self", apart from its use in composition in reflexive pronouns, stands for the metaphysical Ego only, while the passages demand more than this. "Body" is inadequate because "body" describes the animal frame in its purely physical aspect, while in many places at least something more than this is demanded. All this brings out the need of some word or phrase which will express something more spiritual than "body" and something less metaphysical than "self".*

There are, to be sure, passages from all parts of the literature in which Ātman seems to mean nothing more than "body". RV. X, 163, 5 & 6---a reference omitted by Deussen---runs, thus:-

Yakṣman sarvasmādātmanastamidam vivṛhāmi te, i.e. "I tear away that disease here from thy whole body (ātman)". Grassmann rightly translates "ātman" by "Leib". In PW. there are cited under this head CB. VII, 2, 2, 8; VII, 3, 1, 44; IX, 5, 2, 16; XII, 2, 3, 6. Deussen also gives from the CB. the following:- I, 3, 2, 2; IV, 5, 9, 8; VII, 1, 1, 21; VIII, 7, 2, 13; X, 5, 1, 5; possibly IV, 2, 2, 3; and XI, 2, 1, 2 (cf. III, 8, 1, 3). It would be well to add here also CB. VI, 6, 4, 5.

Again a comparison of Brh. Ar. Up. II, 1, 13 with Kauṣ. Up. IV, 16 brings out the fact that in the latter carīra is used in precisely the same connection as Ātman in the former, cf. also Brh. Ar. Up. I, 3, 3; III, 9, 26.

As a sample of the frequent use of ātman for the "trunk" of the body in CB. cf. IV, 1, 2, 25. In VS. XIX, 92, 93; XII, 4; and XX, 7 & 10 ātman is either the trunk of the body as distinguished from the limbs or the whole body. Further in Kṣurika Up. IV, ātman certainly means "body", Pūryet sarvamātmanam sarvvadvārān nirudnya ca, i.e. "And having closed up all the gates, let him fill the whole body".

It is such uses as the above which have troubled Deussen. Since the word, in early literature, means not only "breath", but also the "Self" both individual and Supreme, he calls the usages just quoted a return to a material conception after it had been once eliminated. With reference to this point two remarks may be made, (1) The usage in RV. X, 163 would indicate that ātman as "body" was used very early and there was, therefore, no occasion "to return" to it. (2) Whether early or late, it is not inconceivable that ātman as "soul" might be (a) Extended so as to include both the soul and that which the soul animates, and (b) Restricted later, in view of special exigencies of Brahmanic explanation to that which the soul animates, viz:—"body".

* On the question of "soul" and "body", cf. Hume's statement, "Bodily pains and pleasures arise originally in the soul or in the body, whichever you please to call it". Passions, Pt. I, Sec. I.

In this whole matter we shall find that the word "self", when carefully studied, is both a safe-guard from misapprehension and a guide to the true conception. "Self" as a philosophical concept approximates the "cârira âtmâ" of the Upaniṣads or the "Puruṣa" in certain of its uses. Now we do not, as the Hindus, pass to the Paramatman through the extension of the concept "Ātman", i.e. we do not call God the "highest Self". At the same time such a transition is assumed, though in reverse order, in the statement and belief that, "God created man in His own image", cf. also "spirit" and "Supreme Spirit". On the other hand, the "self" as it appears in the reflexive pronouns, whether of philosophers or of "the folk", is something quite different from the philosophical concept, "Self". This will appear when we consider what a man means when he says, "I hurt myself". Does he not refer to the entire animated organism of which his consciousness gives him knowledge? He makes no attempt to discriminate between spiritual and material elements. He does not mean merely, "I hurt my body", nor does he intend to imply that the spiritual principle which animates his body has alone suffered injury. Indeed no analysis is made. He merely means that his animated organism viewed as a unit has been hurt. This is the "self" of the reflexive pronouns. As a phenomenon of sight or touch viewed from the standpoint of another individual, the "self" is co-terminous with the body. "body", however, does not as such possess the moment of animation, while "self" is never thought of without it.

Now this conception of "self", as wrapped up in the pronoun, plays no rôle in the field of English thought. When the word "self" stands alone, the philosophical concept sways the mind. This fact in part justifies Eggeling in rejecting "self" in certain passages and choosing "body". But two wrongs in translation do not make a right. As already intimated, it seems better in the passages referred to, to choose neither "self" nor "body", but a word or phrase which will avoid the metaphysical note of the word "self" and at the same time preserve the moment of animation which "body" does not possess. For this we would suggest what has been used above i.e. "animated organism" or simply "organism".*

A very interesting evidence of the close relationship between "Ātman" and the body is the attenuation of "Ātman" to "tman" after the analogy of "tanu". Bloomfield has illumined the difficult word "tman" in his treatment of congeneric classes of words, cf. JAOS. Vol. XVI, No. 4, P. 421. He cites RV. VI, 49, 13; x, 148, 1; I, 114, 6; IX, 778, 18; I, 183, 3; VI, 46. 12, and shows that the instrumentals of "tanu" and "tman" are used synonymously----thus establishing the position that "Ātman" has become "tman" by adapting itself to "tanu".

* Observe that the use of "atman" as "organism" is crystallized in "adnyâtmam".

The approximation in form must, of course, have been preceded by a drawing together in meaning. Ātman fades into "self" (i.e. organism) and approximates "tanu". The latter, thus approached, advances to meet the former and comes also to mean "self". The meaning thus blended, there arises a blending of the forms.

But to return to the mutual relation of Prāna and Ātman. They not only start from the same root but in some RV. instances the latter has the ordinary meaning of the former i.e. "breath". Here, however, the correspondence ceases and contrasts begin. In the use of prāna the starting point is never forgotten. Even where it stands for the primeval cosmic Principle, we remember that it is "breath" which is thus spiritualized and apotheosized. In the use of ātman, on the contrary, the starting point is out of sight except in the few RV. instances. It is only by a distinct mental effort, exercised upon an obscure linguistic process, that the true origin of the word can be felt. The necessity of the psychological situation accounts for this contrast. Starting from the physical act of breathing, which among all peoples is a synonym for life and the spiritual principle, two words are to be expected. The one, while often used to describe or stand for the life principle and consequently admitting of other specializations, will always be drawn back towards its original meaning from the fact that the universal act of breathing demands for its expression a word of constant value. The other, starting also from the point where "breath" and the spiritual life principle are identified, will pass beyond the physical act of breathing-----which is now to be viewed merely as one of the phenomenal forms in which the spiritual principle manifests itself-----and will become the distinctive word wherewith to describe the spiritual principle both of the Microcosm and the Cosmos. It will also serve to designate at times the organisms to which, as life principle, it imparts animation, because this, too, is a conception which the human mind recognizes and to which language must give expression.

That Prāna represents the first word demanded by our hypothesis is perfectly clear. The use of Ātman as life-principle of Microcosm and Macrocosm (cf. Carira atman and Paramatman) is a truism of Hindu thought. Ample evidence has been presented to show that it is also used to mean "organism". Ātman, therefore, is the second word in our theory of what the psychological situation requires. Cf. $\psi\upsilon\lambda\acute{\eta}$ and $\psi\upsilon\lambda\acute{\eta}$ in Greek Philosophy.

There are yet to be noted some passages in which Prāna and Ātman appear side by side. AV. V, 9, 7 runs thus:-
 "Sūryo me cakṣuvātaḥ prāno 'ntarikṣamātmā pṛthivī carāram" i.e. the Sun is mine eye, wind my breath, the atmosphere my ātman and the earth my body.

Taken as a whole this series of correlations is unique: for although the first two pairs are common, the third is found only here. The passage is interesting from the fact that prâna, âtman and body are distinguished. Does the author mean to point out that as wind moves in the atmosphere, so prâna the correlate of wind moves in âtman the correlate of atmosphere? If so, then âtman stands for the animated organism. We usually speak of breath being in the body. Our author, however, carefully distinguishes between the mere earth-formed body and the microcosmic organism.

Another Av. passage definitely implies a relation between prâna and âtman such as has been assumed in our interpretation of v, 9, 7. The reference is in XI, 5, 22 and is as follows - "Prahaksarve prâjâ-payah prânânâtmasu vibhrati". i.e. All the several Prâjâpati-produced (beings) carry breaths in their organisms. Finally, prâna and âtman stand side by side in formulas where members of the Prâna-Series and psychical activities make up the list. E.g. Prâna and speech; eye and manas; ear and âtman. AB. II, 2b, 1; VI, 24, 4. "Satisfy mind, speech, breath, eye, ear, âtman etc. VS. VI, 31; CB. III, 9, 4, 7. Cf. also AV. XIX, 53, 1; VS. XIV, 17; XVIII, 22; TA. IV, 2, 5.

Chapter II

Various Uses of Prāṇa in the Plural

Prāṇa is used in the plural to describe:-

1. The "breaths" in the various limbs of the body.
2. The organs of sensation in a non-restricted sense.
3. The psychical functions which have the sense organs as their sphere of activity. These are also called "devas" through analogy with the Nature-gods with which they are correlated.

In following out these uses of prāṇas, the AV., the ÇB., and the Upaniṣads are our main sources; in fact, we depend entirely upon the Upaniṣads for 3.

The Atharva Veda

The AV. material is not definite. AV. XI, 5, 22 declares that, "All Prajapati-produced beings carry prāṇas in their organisms!"

AV. III, 15, 7 utters the prayer, "Watch thou over our off-spring, our ātmanas and our prāṇas".

AV. XIX, 43, 2 has, "Vāyu prāṇādhātu me" i.e. Let Vāyu grant me prāṇas.

AV. VI, 135, 2 runs thus, "Prāṇānamuṣya sampaya sam pibāmo amum vayan", i.e. Having drunk the prāṇas of that one, we drink him down (destroy him).

AV. VI, 13, 2 and XII, 5, 27 are similar sorcery practices against an enemy and a brahman-oppressor.

In AV. II, 12, 7, seven prāṇas are assumed:—"Sapta prāṇāṣṭau marjastāste vṛccāmi brāhmaṇā", i.e. With this charm do I cut off the seven prāṇas and these eight marrows of thine.

Again nine prāṇas are mentioned in AV, 28, 1, "Nava prāṇānavabhiṇ sam mimate dirgnāyutvāyaçataçaradāya", i.e. He measures the nine prāṇas by the standard of nine for long life to last 100 autumns.

This refers to an amulet which was prepared in nine parts, three of gold, three of silver, and three of iron.

In AV. XIX, 46, 5, an amulet is, by poetic exaggeration, said to contain 1000 prāṇas, while in XVII, 30 Agni is invoked to grant the same number of prāṇas.

There are many other AV. examples of the plural use of prāṇa, but the above are characteristic of the whole material.

There is no hint in these quotations as to what is meant by the greater or less number of prāṇas. If the AV. stood alone, it would not be possible to finally determine whether those passages in which a definite number is mentioned refer to prāṇas in the different limbs; or to the organs of sensation; or to the psychical activities. In any case, the references are not to the Prāṇa-Series: for, in the first place, when numbers are used they do not tally with the number

in said Series;and,in the second place,not only does the full series not occur in the AV.,but the frequent reference to two or three members of the Series justifies the inference that,if e.g."prāṇapānu" had been intended,that compound and not prāṇas would have been used. we conclude,therefore,that these references are in line with the definite material in the ṢB.,and that prāṇas signifies the "breaths" in the different limbs,or the organs of sensation.

The Catapatha Brāhmaṇa

1.Prāṇas in Various Limbs of the Body.

The definite statement that there is a prāṇa for every limb of the body is made in ṢB.VIII,3,4,4 & 5.The sacrifice is there represented as an animal. First,it is affirmed that there are seven prāṇas in front and seven behind,these being respectively identified with seven different parts.Following upon this comes the assertion to which we have especially referred,"There is indeed a prāṇa in each member" ---āṅge 'ṅge hi prāṇa.

According to ṢB.X,2,6,14 & 15 the body is divided into 101 parts and the declaration is made that there are 101 prāṇas i.e.one for each part or member.In this division the 101st is the ātman i.e.the entire organism considered as a unit.

In this division of the body into parts and prāṇas,it may be that we have the basis of the 101 veins(Hitā nāma nādyah) mentioned in the Upaniṣads-----Praçna Up.III,6;Ch.Up.VIII,6,6;Katha Up.VI,15,and Kṣur. Up.-----,among which Suṣumna appears to be chief of all and totality of all,cf.Maitri Up.VI,21;Kṣur.Up. and Yogaç.Up.

It may be noted in this connection that in ṢB.X,2 1,6 there is a reference to a prāṇa moving by a vein(nādi) from the body to the wing of the altar-bird. Observe also that in ṢB.IX,2,1,23 the head and body are said to be connected by a prāṇa.Observe again that the prāṇa is said to move along the space inside the body,ṢB.A,3,5,5.

In ṢB.VIII,1,3,1,the limbs are said to hold the prāṇas.

The idea of a prāṇa in each limb is closely allied with the conception of prāṇa as "life". Since prāṇa is the life of the body, every member of the body has life in it. The development of this idea is due,we surmise, to the influence of the animal sacrifice. The victim was cut to pieces and sent forth by proper ceremonies on its way to the gods. Each part was thought to retain its own separate life intact. The idea,which thus arose,came in for special application in connection with the building of the Fire-altar,which,as we have seen,was always thought of as a living creature of some sort. Each part must have its own separate life or prāṇa,and,therefore,the ṢB. abounds in references to the putting of prāṇas into the various

parts of the organism (âtman) of the fire-altar; or into the various limbs of the animal victims. Material of this kind is so characteristic of the ÇB. that it is unnecessary to collect examples.

We may refer, however, to AV. II, 34, 5 as furnishing an important verification of our assumption that the idea of a prâna in each part of the body is connected with the cutting up of the animal sacrifice. From Kauç. Sûtra XLIV, 15, it appears that this hymn was recited while the victim was being slaughtered and its prâna stopped. Probably the method of stopping the prâna was by strangulation, the aim being to keep the prânas of all the limbs in their places.

Pâda (b) of the hymn describes the victim as sent to heaven with all its members (Inst. plu. of carîra). Pada (a) runs thus: "Prajânantan prâti grânantu pûrve prânamâṅgebhyaḥ paryâcarantam" i.e. "Let those who were the wise of former times (R̥sis or gods?) receive the prâna coming from the limbs." While it is not directly affirmed that a separate prâna comes from each limb, this seems to be the implication. As further corroborating the present point, ÇB. I, 3, 2, 3 states that prâna moves along to all the limbs--- "Sarvânyaṅgânyamsaṅcarati". Further in ÇB. III, 3, 3, 37, which quotes VS. VI, 20 in its reference to the prâna and apâna of Indra, each limb of the cut-up animal is said to be healed. These are afterwards united and the whole organism (âtman) of the victim made complete in yonder world.

2. Prânas as the Organs of Sensation.

The ÇB. contains abundant evidence that those parts of the body which are the seat of the various psychical activities are often described by the word prânas. Observe that to the Hindu all bodily activities are psychical, and, therefore, the occidental distinction between physical and psychical is to be ignored.

The parts to which the term "prânas" is applied are the apertures of the body. In ÇBU. IV, 24 the prânas are called "the dug-out paths (niṣ-khâtan̄h pantiṅh)" of Brâhman. Maitri Jp. II, 6 tells how Prajâpati, who as vâyu had become the five prânas and dwelt in the heart-cavity, burst open the apertures (khâni) of the body. The apertures, thus formed are there called reins or rays (raçmi) but it is certain that the same openings are referred to which are otherwise described as prânas. Cf. also Ait. Up. I, 1 where the formation of ten openings in the body of the Cosmic Puruṣa is described, the heart being added as the eleventh.

But to return to ÇB. All the passages to be noted mention a definite number of prânas, e.g. two, three, five, six, seven, eight, nine, ten, eleven, twelve, and thirteen. Where two (I, 3, 3, 18; II, 3, 2, 1) and three (I, 3, 5, 13; II, 3, 2, 1) prânas are mentioned the reference is to parts of the Prâna-Series, viz:--Prânodâna, and prâna, vâna, udâna.

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If it be thought strange that references by number to the Prâna-Series should be woven in with references to prânas in a vastly different sense, it is sufficient to remark that such an objection cuts no figure in dealing with the Brâhmana type of literature.

In case of "five prânas", there is a divided reference. Doubtless the phrase is sometimes intended to recall the Prâna-Series; this is probably the usual reference. On the other hand, the prânas of Prâjapati are, according to ÇB. IX, 3, 3, 18, the five psychological organs: Manas, eye, breath, ear and voice. In fact, these five psychological organs are once named as the prânas in the head, cf. IX, 2, 2, 5. In such passages as the two just quoted there is a commingling of the psychological-organ Series and the formulaic Prâna-Series.

When seven prânas[#] are mentioned, the allusion is to the seven openings in the head, viz:—Eyes, ears, nostrils and mouth. This identification is fully set forth in ÇB. VII, 5, 2, 8-12. Chips of gold are put in-

to each of the above-named openings in the head of the victim in the order of mouth, right nostril, left nostril, right eye, left eye, right ear, left ear. In ÇB. IX, 3, 1, 10-12 a similar statement is given, but in the reverse order of ears, eyes, nostrils, and speech (not mouth). Other allusions to the "seven prânas in the head", or merely "seven prânas" are found in III, 1, 3, 21; VI, 5, 3, 11; VI, 4, 2, 5; VIII, 4, 3, 6 & 7; IX, 3, 1, 8; IX, 4, 3, 6; IK, 5, 2, 8; XII, 5, 2, 6; XII, 3, 2, 1; XIII, 1, 7, 2 & 4; XIV, 2, 2, 39; and XIV, 3, 2, 18.

In the instances (XI, 1, 6, 29; XI, 2, 6, 4) where there are said to be five prânas in man, not including the eyes, the reference is, of course, to ears, nostrils and mouth.

Where six prânas are mentioned (XII, 9, 1, 9; XIV, 1, 3, 32; XIV, 1, 4, 1), the number is reached by omitting the mouth. This is proven by XII, 2, 1, 3 where there are said to be three prânas on each side of the head.

The nine prânas are made up by adding to the seven in the head the two below. These last two are more accurately defined in some cases as the "two below the navel", cf. VI, 4, 2, 5; VIII, 4, 3, 7; IX, 4, 3, 6.

The following passages contain allusions to the "nine prânas" :— I, 5, 2, 5; V, 4, 1, 13; V, 5, 4, 27; VIII, 4, 3, 12 & 17; XI, 2, 1, 3; XII, 1, 1, 10; XII, 2, 2, 4 & 15; XII, 8, 1, 12; and XIII, 2, 8, 5.

Though no statement is made in the ÇB. as to what the two openings below the navel are, it is clear that the anus and scrotum are meant. In fact, ÇB. X, 3, 2, 7 refers to a prâna by which semen flows. In the

[#] The "seven prânas" in the head are in one case (VII, 2, 2, 19) reduced to four "well-defined" (niruktaḥ) ones. This count is obtained by counting ears, eyes, and nostrils as one each.

following verse(8), the "avân prâna" i.e. the anus is mentioned. Cf. AB. I, 20, where it is said that the prânas of the lower part of the body preside over semen urine and excrement.

Ten prânas are referred to in III, 8, 1, 3; III, 8, 4, 1; VIII, 1, 3, 8; 9, 1; 19; AI, 2, 1, 2; AI, 6, 3, 7; AII, 8, 1, 22; AIII, 2, 5, 4. The tenth is the navel as we shall find definitely stated in JBU. II, 5.

These same references supply the material for eleven prânas. In all of the above-noted passages, âtman is said to be the eleventh prâna. We have already observed that âtman in such cases means the entire organism. Additional references to "ten prânas are: V, 2, 4, 10; IX, 4, 3, 6; and AI, 1, 2, 3.

"Eight prânas" are mentioned in IX, 2, 2, 6. As eight limbs are referred to along with the prânas, this numbering may belong under 1. as teaching that each limb has its separate prâna.

"Thirteen prânas" may be reached in two ways, (1) By adding prâna, udâna and vyâna to the "ten prânas" CB III, 8, 4, 1. (2) By adding the two feet and the âtman to the ten. VIII, 4, 3, 9, cf. also XII, 3, 2, 2.

The number "twelve" may be obtained (1) By adding prâna and udâna to the ten, or (2) By adding the two feet, XII, 3, 2, 2.

This review has shown that the numbers of prânas which are really valuable are seven, nine and ten. The others are occasional manipulations determined by special exigencies. VIII, 4, 3 shows that almost any number may be exploited and justifies the sceptical question of VII, 2, 2, 20, "Who knows how many prânas there are inside the body?"

We may include here under the CB a single reference from the AB., viz: I, 20. "Nine prânas" are noted, seven in the head and two below. The navel or tenth prâna is designated by the word "vena". There is a play upon this word in the adjoining verb, "From it (vena) some prânas tend (venanti) upwards and some downwards".

The Upanisads

The Upanisads contain no material under 1. and very little under 2. JBU. II, 5 thrice repeats the assertion that there are seven prânas in the head. Mahânâr. Up. A, 2 (cf. Mund. Up. II, 1, 8) speaks of seven prânas issuing from the heart-cavity-dwelling âtman. Whether or not the seven openings in the head are referred to, we shall have occasion to discuss later.

JBU. II, 5 mentions also "nine prânas" i.e. seven in the head and two below. Yogaçikna Up. 4 describes the body as that which is "nine-doored".

* The Buddhists speak of the body in a derogatory way as "this nine-holed carcass".

JbU.1,29 assumes that Vāyu is divided into ten parts and in Bri.Ar. Up.III,9,4, the oft-used CB. statement that there are ten prāṇas and Ātman is the eleventh is quoted and applied to the Rudras. Finally in JbU.II,5, the navel is definitely called "the tenth prāṇa" before passing on to 3., which belongs wholly to Upaniṣad thought, two special topics, allied to 2. call for treatment

A. The Navel i.e. The Tenth Prāṇa.

The navel or the tenth prāṇa (body aperture?) holds a place of considerable importance in relation to the prāṇas. AB.I,20 indicates that it is the point of division between the upward and downward prāṇas. After identifying "vena" and the navel, the statement is added:—"Prāṇo vā ayam sannāheriti" i.e. Verily, prāṇa is from the navel. That the navel should be the starting point from which the prāṇas go in both directions is not an unnatural inference from the part played by the placenta in embryo life.

In Kṣur.Up., the navel region is called the home of the wind (vāyu). It is from there that the Suṣumna, by which the prāṇas ascend to the neck and then out by the head, is supposed to start. Kṣur.Up. 8 ff. We may recall also that in Amṛtab.Up. XXXIV samāna is placed in the navel region. For other important statements as to the navel, we return to the CB. In VIII,1,3,10, we read:—"Aho evam haṣa gudaṅ prāṇaḥ samantam nāhniṁ aryakno 'nūcīcca tiracīccopadadhāti tasmādime 'nvañcicca tiryāñcaccātmanprāṇāḥ samsprṣṭāḥ sandadhāti tasmādime prāṇāḥ samātātāṅ samhitāḥ". How much of fancy and how much of observed anatomical structure is implied in this description of the intestinal breath as being turned round the navel on all sides, it is as yet impossible to determine.

In CB.III,3,2,6, the navel is called the "undefined" (anirukta) prāṇa ---doubtless so named because, in distinction from the remaining nine, it represents no real aperture in the body. Observe that the same phrase is applied to the Ātman in CB.IV,2,3,1.

Further in the not infrequent allusions to upward and downward prāṇas, the navel is the point of division. CB.VI,7,1,11 asserts that whatever goes out above the navel by the "upward prāṇas" is immortal, while that which is mortal passes by and away (parāktanābhimatyeti) from it. CB.X,1,1,11 contains the same statement with the addition that the mortal part, passing beyond the navel, becomes two-fold and enters the earth as urine and faeces.

The evidence justifies the assumption that all the divisions of the prāṇas into "seven" and "two" imply that the navel is the point of departure.

In CB.XI,4,2,4, the navel seems to be identified with the "madhyama

prāṇa". This recalls I.4,3,8 and the word "antasthā", p.55.

The ceremony performed by five Brāhmins before the placenta of the new-born child has been severed, strongly emphasizes the connection between the navel and the "breath". p.24½

Note that the "Vāyu-dwāra" of Amṛta. Up. may refer to the navel. The later literature gives evidence to show that the Vedāntins and Yogins differ in their view as to centre from which the prāṇas arise. The former make the heart the centre; the latter, the navel.

B. Prāṇas as Ṛṣis.

The identification of the seven prāṇas with seven Ṛṣis is so striking as to call for special treatment. The identification begins with AV. XI, 3, 2 & 38, where the "Prāṇāpānas" of the Odāna, or sacrificial Porridge (which for the moment is made to do duty as primeval cosmic Principle) are said to be the seven Ṛṣis. A comparison based upon AV. X, 8, 9 seems to have formed the starting point for this remarkable correlation. The stanza is as follows:-

"Tiryagbilaḥcamasa ūrdhvaḥ badhnaḥ tasmin yaḥ nīhitam viḥvarūpam,
Tadāśat ṛṣayaḥ sapta sākam ye asya gopā mahato bahūvuh".

("There is) a bowl with its mouth placed horizontally, (lying) bottom upwards; in it there is contained glory of every form. There sit all together the seven Ṛṣis, who are (became) the guardians of this great (universe)!"

This is a description of the dome of the sky. The seven Ṛṣis are the seven stars of the Great Bear. The glories of every form are the planets and the other stars.

It has already been pointed out that the ancient Hindu possessed a remarkable genius for observation and comparison. This, while an element of strength, was also a weakness, for he knew not when to stop. Now as an outcome of this predilection to comparisons, the idea arose in some one's mind that the human head is like the dome of the sky. The thought having been once suggested, the rest was easy. There are seven prāṇas (openings) in the head: these correspond to the seven stars of Ursa Major and, therefore, Ṛṣis are prāṇas!

The stanza given above is quoted, adapted and expounded in Brn. Ar. Up. II, 2, 3. Pādas (c) and (d) are changed to read:-

"Tasyāśat ṛṣayaḥ sapta tīre vāgaṣṭamo brahmaṇā samvidānā". "On its rim sit seven Ṛṣis; speech the eighth with prayer conjoined".

The identification of the "bowl" of heaven with the human head is here fully carried out. The seven openings in the head are pointed to and named (since Ṛṣis must have names), probably in the order of CB. IX, 3, 1, 10-12, p. 66, since "speech" comes last in both passages.

Vāc seems to be used in two senses, (a) the mouth or tongue as used in speaking in general, (b) the power of speech as exercised in the utterance of prayer; hence "vāc" is called "the eighth".

It is interesting to note that in AV. XI, 3, 2, from which the above line of thought was started, each prāna has its corresponding apāna. After the analogy of the ordinary breath activity, each opening in the head is fancifully conceived to have breath movements in two directions. The seven prānas and apānas of GB. I, 2, 15 may be a symbolic handling of the same passage.

The equation, "Prānas equal Ṛsis", occurs in the following Ṛg. passages:—VI, 1, 1, 1; VII, 2, 3, 5; VIII, 6, 1, 5; IX, 1, 2, 21; IX, 2, 1, 13. In each case the reference is not to prānas in the head, but to certain assumed cosmical Prānas which are described as active in creation. In VI, 1, 1, 1, Non-being (asat) is assumed as primeval and the seven Ṛsi-Prānas are identified therewith. A punning etymology of Ṛsi is presented in the root ṛis "to be hurt", and the creation process is said to have been brought about by the Ṛsi-Prānas who, in order to create, wore themselves out (ṛis) by the usual high degree of heat-producing austerities. In AB. II, 27, 1, the Ṛsis, who are also described as "protectors of the body", are said to be "tapoja" i.e. austerity-born.

The idea that the Ṛsis are creative powers finds earlier expression in Av. XI, 1, 1 & 3 & 24, where mention is made of "the seven Ṛsis that did create the beings".

vS. XXXIV, 55 makes a contribution to the identification of the seven Ṛsis and the prānas by the statement that "Seven Ṛsis are established in the body". Similarly in AV. VII, 53 we read:—"Let not prāna desert him nor apāna quit and depart. I commit him to the seven Ṛsis; may they convey him to health and old age". The seven Ṛsis are also mentioned in AV. XI, 6.

Two passages (Ṛg. XIII, 8, 1, 9; JB. IV, 26) definitely locate the seven Ṛsis in the sky. In a foot-note to Ṛg. I, 1, 1, 12, Eggeling quotes a mantra used in connection with a certain sacrificial act which assumes the same thing, "May the sacrificer be on the vault of heaven. Where the world of the seven Ṛsis is, thither do thou lead this sacrifice and the sacrificer!"

The identification of the Ṛsis and Ursa Major is effected in JB. II, 2, 4, by a play upon the similar sounding word "ṛkṣa" (bear). The writer says that the seven Ṛsis were in former times called ṛkṣas. Observe thus the prehistoric origin of the name "Great Bear".

In the RV., the word "ṛkṣa" occurs both in the meaning of "star" (I, 24, 10) and "bear" (V, 56, 3). The seven Ṛsis are mentioned but four times in the RV. and are described as "seers" associated with the gods, cf. MacDonnell's "Vedic Mythology" p. 144 (Grundriss der I-A-Philologie).

3. Prāṇas as Psychological Activities : otherwise Devas.

We now come to that use of the prāṇas according to which they are represented, not as the body openings, but as the psychological activities which are connected with the various organs of the body. It is a relief to turn away from what has been chiefly Brāhmana material to the Upaniṣads. The ^{almost} undisturbed sway of fanciful symbolism, which characterises the former, makes it extremely difficult for one to find a safe path therein. At every step of the way the danger threatens that the next advance will land the traveller in a quagmire of error. Nevertheless the attempt to pass from point to point upon the firm ground of observable phenomena has been necessary, now'er beset with difficulties, in order to understand what follows.

The plural use of prāṇa, now to be investigated, is always accompanied by the assumption that there is a central Force, representing more or less directly, the single World-Principle of which the prāṇas are the manifestation in the human body. The single representative of the world-Principle in the body has been described under such names as, Prāṇa, Maṇyamaṇ Prāṇa, Āsāya Prāṇa, Varīṣṭha Prāṇa, and Mukhya Prāṇa, cf. Part II, Chap. I, p. 55. In these names we may find the reason why the psychological activities are called "prāṇas".

This changed form of statement as regards prāṇas is due to the changed point of view represented by the Upaniṣads. Ritualistic practices are superseded in importance by esoteric knowledge. The Karma-kāṇḍa gives place to the Jñāna-kāṇḍa. The inner nerve of this transition is the identification of the individual life-principle with the life-principle of the universe. This identification finds its complete expression in that cardinal phrase of Hindu Philology, "tatvaṁ asi". Since the individual soul is, in reality, one with the cosmic brahman, therefore the human organism becomes the theatre of world-activities. The central Force, whatever its name, which manifests itself in the psychological activities, represents the Supreme brahman. These activities may, therefore, stand for the Nature-gods of the Vedic Pantheon whose home is the Cosmos. Not that this flower of theosophic thought unfolds into full bloom in a single day. Various degrees of unfold-

* Cf. Aristotle and especially the Stoics on this point. Windelband's statement of the Stoic position (Hist. Of Phil. P. 187) sounds like a chapter from Hindu Philosophy re Macrocosm and Microcosm and the unity of the individual soul and the universal World-Soul.

We make this assertion in full recognition of the fact that many so-called analogies are only on the surface. The analogy here cuts down through to the foundation.

ing, characterise the various stages. The U. itself, even when still mainly ritualistic, supplies-----doubtless to some extent intentionally----material for the Upaniṣad position. When the Fire-Altar is personified and not only called by the names of the Supreme Agni and Prajāpati but identified with the sacrificer himself, one feels that dry-as-dust Ritualism has run its course and lost its complete sway and that the Upaniṣad position is coming to birth.

While the Upaniṣad writers do not categorically state that the psychical activities are called prāṇas because they are manifestations of the primeval cosmic Principle and the central Force (or soul) identical with it, both of which are called Prāṇa; yet this is certainly the universal assumption, cf. The psychical activities as ātmanas because the World-Principle is Ātman, Kauṣ. Jp. IV, 20.

The method by which the writers of the Upaniṣads prefer to present the subject is the use of an allegory which describes the contest for supremacy among the various organs. The same story as to why the psychical organs are called "prāṇas" appears in slightly varying forms.

Brh. Ar. Jp. I, 5, 21 (30)

Here the organs are called "karmaṇi" and are said to have been created by Prajāpati. The word "karmaṇi" is a literal justification of our word "activities". Cf. "Prāṇakarmaṇi" in Maitri Jp. VI, 10.

The story runs thus:--now when speech, eye, ear, etc. were created, they vied with each other for precedence, one saying, "I will speak"; another, "I will see" etc. Death as weariness (gramaḥ) seized them and held them fast. Speech, eye, ear etc. each grew weary (grāmyati). Death could not, however, gain control over Madhyama Prāṇa. Seeing this, the other activities wanted to become like it and so cried out: "nantāsyai va sarve rūpaṃ bhavāmeti". All, therefore, took the form of Prāṇa and hence are named prāṇas, "tas mā deta etāṃ khyante prāṇ itī".

Ch. Up. V, 1, 6-15

The same controversy is here described at greater length. Each psychical activity gets a year's leave of absence and returns to find all going well. After speech, sight, hearing and manas have had their turn as absentees, prāṇa undertakes to start. In doing so he begins to uproot all the other prāṇas as a horse uproots the pegs to which his feet are fastened, and so the others hasten to beg him to stay and gladly acknowledge him to be superior (creṣṭhaḥ (12)) to all (cf. Jyeṣṭham creṣṭham, Ch. Up. vi, 1, 1). Speech declares that wherein he is richest (vasiṣṭhaḥ), it is prāṇa that is really so. In like manner sight acknowledges that his preeminence (pratīṣṭha); hearing that his might (sampad); and manas that his claim to be the real power (āyatnam) belongs to prāṇa. And thus the conclusion is drawn:

Na vai vāco na cakṣūsi na śrotrāni na manāsītyâcakṣate;
Prâṇa ityevâcakṣate; râṇo ityevaitâni sarvâṇi bhavati.

"Not speech, nor eyes, nor ears, nor mental powers do they call them; they indeed call them "prâṇas". Prâṇa verily becomes (is) all these".

The above passage is duplicated by Brh.Ar.Up.VI,1(2) with the difference that the latter adds semen (retas) to the list of psychical activities and omits the formal statement of the conclusion just stated. Retas, of course, stands for the generative function which, according to Hindu ideas, belongs to the psychical activities.

It is to be observed that while Ch.Up.V,1 and Brh.Ar.Up.VI,1(2) mention four and five psychical activities, three only are named in Brh.Ar.Up.I,5,21, the others being assumed in the word "adi" (etc.).

This explanation of the origin of the identification of the word "prâṇas" with the psychical functions does not possess scientific value. It is probably not the starting point for the usage, but rather a statement "after the event". Just as in the case of the Prâṇa-Series which appears full grown in the VS. and AV., without a word of explanation; so here we are given no direct information as to the logic of the process which formed the equation, "Prâṇas are the psychical functions".

The above allegory does not assume a fully developed form of the doctrine that the central Force in the individual is one with the Supreme Universal Soul. The emphasis is upon that permanent life centre whose proof lies in the never-ceasing breath process. The thought which holds the attention is the relation between the other psychical activities and the breath process without which they come to nought; and so the question of the relation between this central activity and the central cosmic Life is not definitely set forth.

Brh.Ar.Up.I,3,1-7 and JBU.II,10.

Here we have the famous account of the contest between the Devas and the Asuras. The point of test was the attempt of the Devas to sing the Udgîtha in such a way that the Asuras could not contaminate it with evil. Voice, breath, eye, ear and manas made the attempt, but were each in turn contaminated. The Âsanya or Mukhya Prâṇa was, however, able to defeat the Asuras.

These passages are removed by a perceptible interval from those discussed above. The point of differentiation is the fact that breath

* In Kauṣ.Up.II,14(3,3), the same contest is described by the statement that all the "divinities" (i.e. Prâṇas) left the body and it became as a stick of wood. Speech, eye, ear and manas entered in turn, but there was no movement until "prâṇa" again came in. Cf. also Ait.Ar.II,1,4.



itself is now mentioned as one of the subordinate psychological activities. In Ch.Up.I,2 it is the "Nâsikya Prâna" and in JbÜ.II,1, the "Ap-âna" which is thus subordinated. The difference indicated by putting "Prâna" among the organs mixed with evil, is sufficient to mark the trend of thought towards a definite conception of the "soul" as an entity distinct from all physical phenomena and yet the controller of them all. At the same time, the idea of an advance is not to be too strongly pressed, since "prâna" in these references means merely the "breath in the nose" (cf. Pt. I)

But whether or not we should postulate an advance here, it is clear that when, in the description of the central Force, the word "prâna" is dropped and other names used, the intention is to differentiate it as a separate entity from all the special psychological activities. The other names to which we refer are e.g. "Vijñânamaya Puruṣa" and "Çârîra Âtman".

Brh.Ar Up.II,1,16. & 17 & 18.

The subject is sleep and the description runs as follows:-
The Vijñânamaya Puruṣa, having by its (superior) power of self-conscious activity taken possession of the self-conscious faculty of the prâṇas-----prâṇânâm vijñânena vijñânamâdâya-----sleeps in the space within the heart. Breath, speech, sight, hearing, and manas are each thus seized----grñîtaḥ bhavati. Again in section 18 it is said that the Vijñânamaya Puruṣa, having seized the prâṇas, roams about in his own body at will. Brh.Ar.Up.IV,3,7 (IV,4,22) contains an undoubted allusion to this set of ideas. In answer to the question as to which of the two "âtmanau" is referred to (katama âtmeti), the reply is:-The Vijñânamaya Puruṣa which functions in the prâṇas and is a light within the heart"----Vijñânamayah puruṣaḥ prâṇeṣu hrdayantarjyotiḥ. A similar function in relation to the prâṇas is attributed to the Çârîra Âtman which is at times a synonym for "puruṣa", cf. Kânva Text in Brh.Ar.Up.IV,3.

Brh.Ar.Up.IV,4,1 & 3.

Here the phenomena of death are dealt with. Section 1 tells how the Çârîra Âtman, after that in the coming on of unconsciousness the prâṇas have assembled (abhisamâyanti) around it, takes to itself the Force-elements thereof and moves down along to the heart-----"Sa etâste jo-mâtraḥ samabhyâdadâno hrdayamevânvakrâmati". For a description of death which tells of speech going into manas, manas into prâna etc. cf.

Ch.Up.IV,3,3, and VI,8,6.

In section 3 the departure of the Çârîra Âtman out of the heart and thence out of the body is said to be on this wise:-
The apex of the heart becomes illuminated and by that torch (pradyote-

na---name of a later prāṇa cf. Sarvop. 10) the Ārīra Ātman leaves the heart. The author does not know whether it leaves the body by the eye or by the head or by some other part of the body. He does know, however-----and this rests upon observation-----that when the soul goes out, the prāṇa goes out along (anukrāmati); and that when the prāṇa goes out the prāṇas go out along. This passage is full of interest in its treatment of prāṇa. The reference to the prāṇas going out with the prāṇa recalls the rivalry among the psychological organs in which prāṇa was proven to be best of all, and reminds us also of the supreme place of Mukhya or Āsanya Prāṇa in the Deva-Asura contest. At the same time there is a clear presentation of the fact that the source of psychological activity is something different from breath and even from a breath-aggregate residing somewhere in the body. It is certain that both Vijñānamaya Puruṣa and Ārīra Ātman are intentionally used to express the unity of the individual soul with the Supreme Soul (Ātman or Puruṣa). They thus represent the complete Upaniṣad position re psychological activities, viz:- All psychological activities are directly caused by the Supreme Soul resident in the organism as individual soul, so long as said organism subsists.

The subject, "Prāṇas as Psychological Activities" points the way to a treatment of the whole question of Hindu Psychology, but upon this path we may not now enter. The following points may, however, be noted:-
1. Manas is distinguished from the prāṇas in the later (?) Upaniṣads, cf. Mund. Up. II, 5----"Manah prāṇaiḥ sārvaiḥ". In Mund. Up. III, 9 chittam stands in the place of manas, thus indicating that the thought-activity of the soul was by some given the supreme place.

The usual word for the "senses" as distinguished from manas is "indriyāṇi". These are divided into Buddhi- and Karma-Indriyāṇi, cf. Maitri Up. II, 6; Prāṇāg. Up. IV; Garbha Up. IV; and Mahā Up. I. The former includes hearing, seeing, smelling, tasting, and feeling; the latter, speaking, seizing, procreating, evacuating, and motion, cf. Praçna. Up. IV, 2.

2. The prāṇas are not restricted to the five mentioned in the passages which have been dealt with, but include all the activities of the body. In Kauṣ. Up. II, 15 (1) Speech, (2) Breath, (3) Eye, (4) Ear, (5) Taste (i.e. tongue), (6) Work (i.e. hands), (7) Pleasure and pain (i.e. body), (8) Sexual pleasure (ānandam, ratim, prajātim), (9) Motion (i.e. feet), (10)

Manas, and (11) Consciousness (prajñā) are all called prāṇas. They are also called "indriyāṇi" in the same chapter. Kauṣ. Up. III, 5 omits the last, since all are said to be parts of Prajñā.

In Bṛh. Ar. Up. II, 4, 11, twelve organs and their appropriate psychological activities are named:-

- (1) Skin i.e. Sensation of touch. (2) Tongue i.e. Sensations of taste.
- (3) Nose i.e. Smells. (4) Eye i.e. Forms. (5) Ear i.e. Tones.
- (6) Manas i.e. All purposes (saṃkalpa). (7) Heart i.e. All sacred knowl-

edge (Veda). (8) Hands i.e. Work. (9) Sexual organ i.e. Bliss (ānand). (10) Anus i.e. Evacuation. (11) Motion i.e. Feet. (12) Knowledge i.e. Speech.

Observe that the position of the Greek philosopher, Chrysippus, is in close analogy with the Hindu position re the subject in hand. He held that the soul (ψυχή) as breath pervades the body and functions in the various psychical activities, viz:—Voice, eye, ear, nose, tongue, flesh (i.e. feeling), and genital organ, cf. Windisch in Gesell. der Wiss. 1891, P. 189.

Prāṇas as Devās.

A very important subdivision and development of the doctrine that the prāṇas are the psychical activities is the conception that the psychical activities are the Nature-gods[#]—a conception which runs the material of ancient mythology into the mould of the dominant philosophy. The raison d'être of this, to us singular, identification has been glanced at above (p. 72). The intuition of the identity of the individual soul with the Supreme Soul leads easily by analogy to the conception that the psychical activities are the counterparts of the cosmical forces. These cosmic forces are the gods of the Vedic pantheon and the mass of the people so regard them. The philosopher, however, knows that they are mere manifestations of the one primeval Principle which functions as the active agent in all his life-activities. He cannot, therefore, believe with the people that the Vedic gods are personal beings. But though he must break with the popular religion, he will retain where possible the ancient terminology. The proportion between things cosmical and things microcosmical is well understood by him:—

Brāhman or Ātman : Nature-gods :: Ātman : Psychological Activities.

Further, the Supreme Ātman and Ātman are identical, and all the activities both of the Cosmos and the Microcosm are referable to the one Supreme World-Principle, whose representative in the Microcosm bears the names, Prāṇa, Puruṣa, Vijnānamaya Puruṣa or Ātman. What then is there to hinder the retention of the Nature-gods

[#]Windelband (Hist. of Phil. P. 189) points out that the Stoics held that the gods were the mediating organs of the vital force of the World-Reason, and adds a statement which is in substance the same as that which has been made independently above re Hinduism: "The polytheism of the popular faith was thus philosophically re-established and taken up as an integrant constituent into metaphysical Pantheism!"

Note further that πνεῦμα to the Stoic and prāṇa to the Hindu are practically synonymous and that in each case the πνεῦμα and Prāṇa doctrine respectively made it possible to give to the creations of myth a philosophical meaning.

Cf. with Ātman, on the other hand, the Aristotelian νοῦς.

in the Cosmos? and why may the same name not be applied to the fourth term of the above equation? It will be a "sop" to the Carcerus of the "Folk", and will at the same time set forth the high doctrine of the unity of all things in the Supreme One. This seems to us to be the logic of the identification of prāṇas and devas.

This conception is found in the QB. in connection with the building of the Fire-Altar. This fact adds force to the suggestion already made (p.73) that the building of the Fire-Altar by a ritual nomenclature, which views it as a living being, is a distinct advance towards that entire rejection of ritual which marks the Upaniṣad position, cf. QB. VI, 3, 1, 15; VII, 5, 1, 21; VIII, 2, 2, 8; IX, 2, 1, 14.

The GB. also makes definite and interesting contributions to this identification. In I, 2, 22, the gods are said to rejoice (trpyanti) in their delightful abodes, which are as follows:-

<u>Gods</u>		<u>Apodes</u>	<u>Gods</u>	<u>Apodes</u>
Agni	(1)	Voice	Directions	(5) Ears
Vāyu	(2)	Breath	Waters	(6) Sneha (smoothness)
Sun	(3)	Eye	Forest Plants	(7) Hairs
Moon	(4)	Manas	Earth	(8) Body.

In the Upaniṣads the equation with which we are dealing i.e. that prāṇas are devas, is assumed without discussion. Two words are used, viz: the concrete "devas" and the abstract "devatas". The former is found in Kauṣ. Up. II, 14; Kaṭha Up. II, 3 and V, 3; Mund. Up. III, 1, 8 and

III, 2, 7; Bṛāhma Up. I; and Ait. Ar. II, 1, 4, 17. The latter appears in Ait. Up. I, 2 & 5; Kauṣ. Up. II, 1 and II, 2 and II, 3; and Bṛh. Ar. Up. I, 3, 10ff.

In these passages the identification between prāṇas as psychical activities, and devas or devatas is so complete that the word "prāṇas" is not even used. In other places both words are used in such a way as to assume a closeness of relation amounting to unity. In Bṛāhma Up. II (equal Atharva Chiras Up. III) the following line occurs:-

Hrdisthā/devāṅ (Chiras has "devatāḥ") sarvā hr̥di prāṇā pratiṣṭhitaḥ, i.e. "All gods are in the heart; in the heart are all the prāṇas also".

In Praçna Up. I, 1 & 2, the cosmic forces, Ākāṣa (as Vāyu), agni, water and earth; and the psychical powers, Speech, manas, eye, and ear, are comprehended under the one term "devas". Further in Kauṣ. Up. II, 12 & 13 and Bṛh. Ar. Up. I, 5, 22, the divinities (devatas) are said to enter "prāṇa". The reference to the psychical organs therein named (Speech, eye, ear, manas) is made still more definite by the accompanying assertion that the cosmic Divinities (Sun, Moon, Lightning, Directions) enter Vāyu, the cosmic correlate of Prāṇa.

Perhaps no more interesting statement of the relation between the prāṇas and the cosmic gods is to be found than that which appears in a description of "waking" given in Kauṣ. Up. III, 3 and IV, 20.

As sparks, so the account runs, fly forth to all sides from a burning fire, so from the Ātman all prāṇas come forth according to their respective locations-----Ātmanah prāṇa yathāyatanam vipratisthante--; from the prāṇas, the gods (devas); and from the gods, the worlds (lokas). In the context four prāṇas have been named i.e. Speech, eye, ear, manas. In sleep each one of these goes into Prāṇa (equal Ātman). The first takes with itself "names"; the second, "forms"; the third, "tones"; and the fourth, "thoughts". These represent the "worlds" which are unfolded in waking. The philosophy here reminds one of both Berkeley and Kant. The empirical Ego constitutes the world by its functions, Voice, eye, ear, and manas. It does so, however, only through the mediation of the Cosmos without which as the material for experience, "names", "forms", "tones", and "thoughts" could not be constituted. As the forces of the Cosmos are "devas", therefore the order in waking is: Ātman, prāṇas, devas, and lokas. With this may be compared passages where prāṇas, lokas, and devas stand together, e.g. Brh. Ar. Up. II, 1, 20; II, 5, 15; and Praçna Up. IV, 11. The Kauṣitaki passage is quoted with additions at Maitrī Up. VI, 32.

As illustrating the word "loka", the single Upaniṣad reference to the "seven prāṇas" may be called up. The stanza occurs twice i.e. in Mānâṇârâ. Up. X, 2 (equal TA. X, 10, 1) and Mund. Up. II, 1, 8, the only difference being that Mund. has "homâḥ" where the other has "jihvâḥ".

Sapta prāṇāḥ prabhavanti tasmāt saptârçīṣaḥ samidha sapta jinvâḥ. Sapta ime loka yeṣu prāṇa guhâçayânnihitâḥ sapta sapta.

"Seven prāṇas arise from It (Ātman in the heart), seven flames with seven tongues (or oblations) as fuel. Seven are these worlds in which each of the seven cavity-dwelling concealed prāṇas respectively move (exercise their functions).

Deussen assumes that the "seven prāṇas" are the usual seven openings in the head. The fact that the seven "apertures" in the head include but four "worlds" of sensation i.e. Sight, hearing, smell and speech throws some doubt upon this interpretation. Doubtless the "seven prāṇas in the head" gave the cue to the writer in the matter of number, but if "loka" is to mean anything adequate, it would seem that we must include with the four "worlds of sensation" three others, possibly "thought", "evacuation", and "procreation".

It is noteworthy that in Ait. Up. I, 1, the psychical activities are called "World-protectors" (lokapālas). Shall we say in Kantian language, "World-constitututors"?

As further corroborative of the main position under discussion, the all-inclusive statement of Prāṇâg. Up. IV may be quoted:--Sarvâ hyasmin devatâḥ çarîre 'dhisamahitâ, i.e. "All the divinities are comprised in the body". Since the human organism is the abode of the Supreme Brah-

man, all the gods whose Source He is will assuredly be present there. Most illuminating is the reference in Mund. Up. IV, 7 to the organs of sensation as devas, and to the cosmic gods as pratidevas, i. e. "Correlated gods". The former go to the latter at death.

Adhyâtman-----Adhidaivatam.

Sufficiently numerous and definite as are the passages noted above to indicate the identification of psychical activities and Nature-gods; yet the extent to which this identification dominates Upaniṣad thought and even to some degree Brâhmana literature can only be appreciated when the space occupied by correlations under the rubric of "adhyâtman and adhidaivatam" is taken into account.

These words affirm the same contrast that is expressed by the words "Devas and pratidevas", since psychical activities are noted under the former term and cosmic forces or Nature-gods under the latter. We have carefully scrutinized all the passages where "adhyâtman" occurs and have found that, except in the Gîta, the reference is always to those powers and activities of the individual organism, which are otherwise described as prâṇas and devas, in contrast with those forces of Nature which figure as the gods of the Vedic pantheon, and in Mund. Up bear the name "pratidevas".

The translation of adhyâtman and adhidaivatam has given considerable trouble to translators. As the words are used adverbially and are clearly intended to have a fixed meaning, it is certainly important to discover a fixed terminology with which to translate them. We would venture to suggest as the nearest possible equivalent the words "microcosmically" and "macrocosmically". Neither Deussen's translation "in reference to the self", and "in reference to the gods"; nor Muller's "physiologically" and "mythologically" are adequate. That Muller's insight was in the main correct, however, is shown by a remark of his quoted by Eggeling to the effect that "adhyâtman" always means "with reference to the body", SBE. Vol. XXVI, Int. P. XIX.

The Gîta seems to identify "adhyâtman" with the Supreme Âtman, cf. VIII, 3. Such an interpretation is peculiar to the Gîta as compared with the remaining literature which we have reviewed. In fact it is a misinterpretation of the early and long continued use of the term and, therefore, adds force to the argument of those who refuse to the Gîta a place in the earlier literature.

Though the words "prâṇas" and "devâtas" (or "devas") occur but seldom (Kaus. Up. II, 12 & 13; Brh. Ar. Up. I, 5, 22) in connection with the correlations under adhyâtman and adhidaivatam, yet it can scarcely be doubted that they represent an almost formulaic method of correlating Nature gods and psychical activities-----a method which indicates a thor-

ough crystallization of the conception that the prāṇas are devas. The standard correlations frequently appear when neither adhya-tmam nor adhidaivatam are found in the text. In such cases they may fairly be assumed.

It is not possible to treat the passages in detail where the standard correlations are found. It may, however, be here noted:-

1. That the most important passages for micro-macrocosmical correlations are, Ch. Up. I, 5, 2; I, 6 & 7; IV, 3, 3; III, 18, 1 & 2; IV, 5-3; Kauṣ. Up. II, 12; IV, 2 & 10; Brh. Ar. Up. III, 1, 10; II, 5, 1-13; III, 7; I, 5, 21 & 22; Ait. Br. III, 10, 8; GB. I, 17; III, 14; II, 22; I, 4, 2; I, 5, 25; JBU. III, 4; IV, 9, 1; III, 2, 1; III, 1, 1; HI, 20-28; CB. III, 2, 2, 3; X, 3, 3, 1-8; X, 4, 5, 2; VIII, 7, 4, 19; X, 3, 5, 1-7; and X, 6, 1, 1-11.

2. That the usual correlations are: (1) Agni and Speech; (2) Vāyu and Breath; (3) Sun and Eye; (4) Moon and Manas; (5) Directions and Bars.

Prāṇāgnihotra Doctrine

A practical and interesting application of the doctrine of the identity of the Nature-gods and the psychological activities is found in the remarkable teaching as to the "way of salvation" which is set forth especially in the Prāṇāg. Up. and in Ch. Up. V, 19-23. The doctrine in brief is that the mere eating of food accompanied by the repetition of appropriate mantras is all that is necessary for the Sage. We may note here that in Brh. Ar. Up. I, 5, 23 the assertion is made that the only vow (vrata) that is required is "to breathe in and to breathe out", cf. also Ait. Ar. III, 2, 6, 8. It is further affirmed in Kauṣ. Up. II, 5 that "in-breathing" and "speech" (i.e. out-breathing) are the two infinite and immortal offerings.

The writer of Prāṇāg. Up. declares that right here in the body, without the use of the Agnihotra sacrifice or the practice of the Sāṅkhya or Yoga system, salvation from "saṁsāra" is possible. In the carrying out of the description of his method, the sacrificial fires are located in the body. Water----"the covering of prāṇa" (Ch. Up. V, 2, 2) ----is applied by the respective fingers to the various parts of the body, Prāṇāg. Up. I. In Ch. Up. V, 19-23 the use of water is not mentioned but the taking of food is given the value of an oblation. In Ch. Up. V, 2, 2 (cf. Brh. Ar. Up. VI, 1, 14), however, the custom of taking water before and after eating is referred to. We may compare here the reference to Agni Vaiçvānara in Brh. Ar. Up. V, 9 as the fire which digests all food. This "fire dwelling in all men" is shown by other references to be the symbol of Brahma, cf. Ātman Vaiçvānara in Ch. Up. V, 11-24, and Agni Vaiçvānara in CB. X, 6, 1.

The entire presentation of the Prāṇāgnihotra doctrine rests upon the assumption that the body is the dwelling place of both the Supreme

Brâhman and the Nature-gods. There is, therefore, no need to go outside the body in order to perform oblations to the Nature-gods, nor is there need of those religious exercises in the contemplation of the Supreme Brâhman which the Sâñkhya and Yoga systems inculcate. In Prâṇâg.Up. III & IV, the parts and powers of the body are identified with the paraphernalia of the ritual sacrifice. This assumes the final stage where the microcosm and the macrocosm do not merely correspond, but where the microcosm is the macrocosm; where the spirit in man is the spirit in the Universe; where the gods which serve in one serve ipse facto in the other, according to the formula, "Iattvamasi".

Resume of Part II.

The story of the various singular and plural uses of Prâṇa may be gathered up in a few words. In the singular the meaning passes on by natural stages from "breath" to "life"; thence to "soul", and then on to "World-Soul". In the plural uses there is the recognition:-

1. That breath as life distributes itself throughout the body.
2. That breath passes through mouth, nostrils, anus---analogically through eyes, ears, navel and genital organ: hence all are prâṇas.
3. That in case of the non-activity of the central Prâṇa or soul, there are no psychical activities: hence they too, as mere manifestations of the Prâṇa, are prâṇas.
4. That the individual soul and the Supreme Soul are identical and, therefore, the real agent in all psychical activities is the Supreme Soul which functions in the organism as the individual soul.
5. That the manifestations of the Supreme Soul in the external world are analagous with Its manifestations in the individual organism; that the powers of nature (i.e. gods) have their counterparts in the psychical activities of the microcosm: hence prâṇas are devas.

Final Word

The discussion of the functions of breath has involved the whole range of Hindu conceptions. Acute observation; fanciful identification and comparison; ritualism run mad with symbolism; and deep philosophic insight----all these unite in putting their mark upon Prâṇa and the Prâṇa-Series. Throughout the inquiry it has been our purpose to ascertain how much of the material must be attributed to each of the above-mentioned tendencies of the Hindu mind, in order that we might lay a safe foundation for translation and interpretation. We must leave it to others to judge how far this purpose has been attained, and consequently what weight attaches to our interpretations of the material.

biographical note

Arthur Henry Swing, the writer of the foregoing dissertation, was born at Saltsburg, Indiana Co. Penn'a. on the 15th day of October 1864. He received his advanced education at the Saltsburg and Elders' Ridge Academies; at Washington and Jefferson College, Washington Penn'a.; and at the Western Theological Seminary, Allegheny City Penn'a. He graduated from College in 1887, and from the Seminary in 1890. In September of 1890, he sailed for India as a missionary in connection with the Board of Foreign Missions of the Presbyterian Church in the U.S. While there he was chiefly engaged in educational work. After securing control of two vernaculars, he took up the study of Sanskrit under the guidance of a Pandit. He returned to America in February, 1899, and at once began the scientific study of Sanskrit under Prof. Bloomfield in Johns Hopkins University. His other subjects were Philosophy and Arabic. His course was completed in February 1901.

