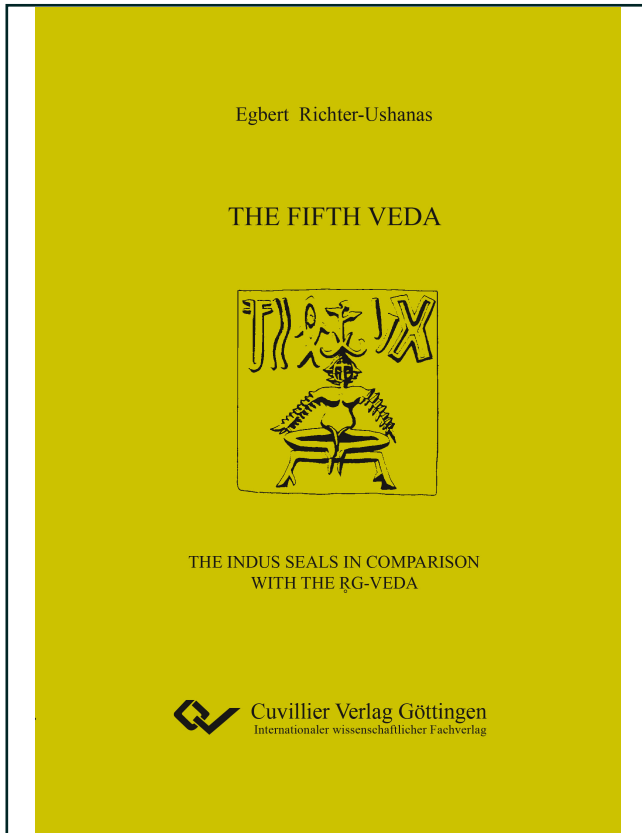




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**The fifth Veda**

*The Indus seals in comparison with the R\_g-Veda*



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## I. SELECTED SEALS WITH VEDIC PARAPHRASE





Inner and outer prosperity (1) is given by the two (2,3), Mitra (5) and Varuṇa (4), the bringer of rain (6), the lords of the soma (7,8).

3023

Ṛg-Veda V.68.3,5

*May the two (Mitra and Varuṇa) grant us  
inward and outward prosperity;  
the bringer of rain, the lords of the soma..*

The unicorn, the fabulous animal, already mentioned in the introduction, is the most frequent motif on the Indus seals. It is rendered in the Veda as bull, horse or antelope.

The standard in front of it has been explained in the introduction as the cosmic (fig-)tree and as soma-press. On seal 2219, where a buffalo-sacrifice is depicted, we find the sign  instead denoting the sacrificial place, because the pressing of the soma was regarded as a purificatory rite. A name of the fig-tree is *aśvattha*, whose literal meaning is tree, where the horse stands, the horse is the unicorn originally. The *aśvattha* is also used as wood for the soma-press. Its sign is . A similar standard appears on Mesopotamian cylinder seals. The Sumerians counted it among the *me*, the divine instruments, and named it *giššū-nir*, wood hold in the hand.

The one horn of the antelope used as a remedy and the upper part of the standard is described in Atharva-Veda III.7.1-3:

*1 The quick-footed antelope bears a remedy on its head,  
through its deciduous horn it lets disappear the field-illness,  
that pervades the whole body.*

*2 To you the cow-antelope has jumped with four feet;  
o horn, dissolve the field-illness, that has settled down in his heart!*

*3 What shines down like a four-edged roof,  
with that we let disappear the whole field-illness from all your limbs.*



𑀓𑀭𑀢𑀦𑀘𑀧𑀢𑀢𑀣𑀲𑀭

The son of Vivasvat (1,2), whose house (5) stands at a closed place (3,4) is the lord (6) of the soma-drop (7,8). Cf. X.135.1.

2103

RV IX.113.8

*Where the son of Vivasvat is the lord ,  
where the heavenly place is enclosed,  
there make me immortal!  
Flow for Indra, o drop!*

The son of Vivasvat, Yama, the god of death, enjoys the soma in his house with the gods (cf. RV X.135.1), through the soma he obtained immortality. Indra has been added in the Veda.

𑀓𑀭𑀢𑀦𑀘𑀧𑀢𑀢𑀣𑀲𑀭

Who encloses (3) the two worlds (1,2), who resembles the wind (4), the goddess of language (5,6), is higher than illusion and reality (7).



RV X.125.8

0203

*I blow like the wind, taking hold of the worlds;  
farther than the earth, farther than the sky (am I) -  
such a one I am through my greatness.*



𑀓𑀭𑀢𑀦𑀘𑀧𑀢𑀢𑀣𑀲𑀭

For Vāstospati (2), the lord of the house (1), we press the soma (3) (to prolong our life).

RV VII.54.2

*The lord of the house may prolong our life.*

1038



𑀧𑀭𑀮𑀭

The seedgiving bull (2) fecundates (2) all (beings) (3).

ṚV VII.101.6

*Parjanya is the seedgiving bull of all (cows), in him is the soul of all the stands and goes.*

2616

The seedgiving bull is also described in ṚV III.56.3. He is called Viśvarūpa, having all forms, there. He is identical with the sun:

*The seedgiving bull has three bellies and three udders,  
manifold is his descendance;  
the valiant rules with three faces,  
he is the seedgiving bull of all (cows).*

The object is missing here too. The cup-sign with three strokes denotes the womb. The basic meaning of the second sign is to stand together, to copulate, to enjoy. It is often followed by the sign 100 𑀮𑀭 denoting the soma-plant. On the unicorn-seal 2873 the motif is part of the inscription 𑀧𑀭𑀮𑀭𑀮𑀭𑀮𑀭: *The cosmic bull/the sun has six eyes (three skies, three earth) and two fields/sides (male and female)*. This is contained in ṚV VII.87.5.

𑀧𑀭𑀮𑀭𑀮𑀭𑀮𑀭𑀮𑀭𑀮𑀭𑀮𑀭

Who gave Tārā (1), the wife (3) of Bṛhaspati (2), back (7) to the progenitor (4) together with the six-eyed seer (Budha) (5,6), is the lord (of the stars)(8).



ṚV X.109.2 (To all gods)

2099

*King Soma gave the wife of Bṛhaspati  
without resentment back (to the husband).*

The similar inscription 𑀧𑀭𑀮𑀭𑀮𑀭𑀮𑀭𑀮𑀭𑀮𑀭𑀮𑀭 of the bull-seal 1536 can be affiliated to ṚV X.109.4: Through Tārā (1), the wife (3) of Bṛhaspati (2), a quarrel arose (6) in heaven and earth (5) between gods (7) and men (8).



The unicorn is designated for the virgin (1).

RV X.40.11

The house of a bull rich in seed, of a single man may be obtained (6) by the virgin.

2704

The soma-press on the seal has still the original form of tree.



Who shows her breasts (2) to the world (1) like an adorned woman (3,5) on the stage (4), is goddess of Dawn (6).

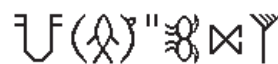


RV I.124.7 (To the Dawn)

2002

*Like a brotherless woman she approaches the men,  
as if she distributes the received presents from a stage;  
like a loving woman who has adorned herself  
for her husband, she lets smiling run her dew.*

The Dawn behaves as a loving wife and as a brotherless smiling young dancer on the stage. The ornament consists out of two birds that are merged at their breasts. The Indian goddesses are still characterized by their youth, even the dark goddess Kālī. Cf. the elephant-seal 3227.



Who puts on (2) ornaments (3) as (4) for a husband (1), the beloved of the seer (5), is the goddess of the Dawn (6).

The double aspect of the Dawn as prostitute and wife is the secret of the seers.

2451



Since the immortals (3) desire descendants (2) from this one only (1), therefore Yama (5) shall penetrate me (4); in the womb (6) we two (7) were destined as husband and wife (8,9) by the creator (10).

2587                      ṚV X.10.3,5 (Yama and Yamī)

*(Yamī:) The immortals desire a son of this one (remaining) mortal; your mind shall yield to my mind, penetrate as husband in the body of the wife. In the womb we were destined as husband and wife by the all-formed all-moving god Tvaṣṭṛ.*

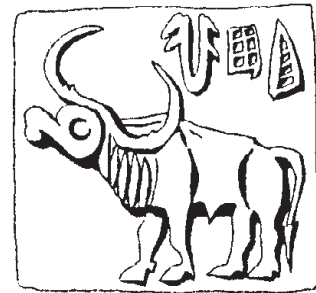


The buffalo/Rudra (1) is the lord (3) of the field/the space (3).

ṚV X.111.2d (To Indra)

*Indra encloses the space.*

In the Veda Rudra is replaced by Indra.



2663



From the head of the whole world (1,2), from the head (3) of the two fire-sticks (4,5) Agni (6, motif) was created (7).

ṚV VI.16.13 (To Agni)

2626                      Agni was rubbed by the priests from the head of the stick, from the head of the world.

Agni is the seed and the creator of the seed.





1339

From the seed (1) of the father (zebu) Rudra (2), the lord of the law (3), was created by the gods (4).

RV X.61.7 (To all gods)

*From the seed of the father the gods created the lord of the law* (cf. seal 5013, p. 30).

The inscription can also be read according to RV X.71.5: Rudra (2), who created the seed (1) for the father (3) is the (highest) god (4). This reading is justified by the inscription of seal 2430.

Who awakens the sleeping (1) like a fly (2), (who like Nodhas (4) shows her thighs (3), is the awakener (who draws up the man).



RV I.124.4 (To the Dawn)

3227

*The (Dawn) unveils her breast like a śundhyu-bird, like the seal-cutter Nodhas, when she displays her lovely things; like a fly she awakens the sleeping.*

Nodhas is the name of a seer (cf. chapter V.3) and means also elephant.

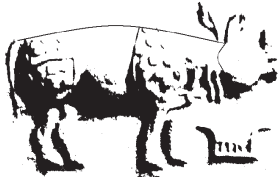


2648

The two sunlike gods (1,2)/Mitra and Varuṇa we ask for the rain (3,4) as (a donation of) immortality (5).

RV V.63.2 (To Mitra and Varuṇa)

*You stand as lords over this world, Mitra-Varuṇa, like the sun over the conference; we ask for your rain as the gift of immortality.*



1342

Who stems apart (2) heaven and earth (2),  
 the giver of power/the Soma (3), the hero  
 (4), the golden (falcon) (5), who veils him-  
 self in the sieve (6), is the master/the lord  
 (7).

RV IX.101.15 (To Soma)

He is the hero, the giver of power,  
 he stems apart the two halves of the world,  
 the golden (soma) has veiled himself in the sieve,  
 to penetrate in the womb as the master.

The soma is often compared to a falcon and a lover.



The antelope (1, motif) that emerged (3)  
 from the ocean (2) with the soma (4) crosses  
 heaven and earth (5) like the sun (6).

RV I.163.1 (To the sacrificial horse)

6022

*When you neighed after you came up  
 from the ocean or from the foam,  
 with the wings of the eagle and the feet of the antelope,  
 that was your highly to be praised birth, o horse!*



5015



United with the wave (1) the reed (2) roars (3),  
 it puts (5) the germ (6) in Aditi's womb (4).

RV IX.74.5 (To the soma)

The reed roars when uniting with the wave,  
 it puts the germ in Aditi's womb.





In the midst of this work (1) the father (2) making love (4) with the daughter (3) (lost some seed) in separating (5), that fell on the earth (6) at the place of their good deed (7).

5013

ṚV X.61.6 (To all gods)

*in the midst of this work, when the father  
and the daughter made love,  
they lost some seed in separating,  
that fell on the earth at the place of their good work.*

Motif: A bull (the father of the sky) is going to copulate with a woman (the daughter), lying under him with legs spread apart (cf. the sign  $\text{◇} \parallel$  on seal 2704). This corresponds with the Vedic *aśvamedha*-sacrifice, where a dead horse takes the place of the divine father. In this way the Āryans suppressed the original rite. Therefore they rendered the first sign as in the midst of work instead of heavenly work though it is contradictory with separating.

In the original Veda the father-daughter-incest is a holy act like the sacred marriage. The son being born from it is Vāstoṣpati, the lord of the law identical with Śiva, called Rudra in the Veda.

According to *popular tradition* of the Indus Valley the incest of the king with his niece led to the destruction of Harappa and Mohenjo Dharo by the *vengeance of god*, i.e. through Śiva's punishment, after the seduced woman has applied for help to the river-god.<sup>1</sup> In the Veda the daughter tries to hold the father back, who runs in his shame and bewilderment to the *southern places*. The south is the place of death too. The grandsons win back the *friendship of the virgin*, the Dawn, as is expounded in ṚV X.61.10,11. Vāstoṣpati, lord of the house, can also be translated as lord of the remnants, because the remnants of the sacrifice were dedicated to Śiva. This may be the reason, why seals were frequently found among the rubbish.

<sup>1</sup> H. Mode, op.cit. p. 14,15.