

MASTER E.K.

Lessons on Vedic Hymns



THE WORLD TEACHER TRUST



ABOUT THE AUTHOR

Kulapati Ekkirala Krishnamacharya, better known as Master E.K., is a Teacher of Ancient Wisdom, a Healer in its true sense, an author, a poet and a ritualist of high order. He gave a synthetic understanding of the Ageless Wisdom and its usefulness in daily life. Through his lifestyle he proved that the Scriptural way of living is possible even in the materialistic world. He made it clear that the so called material is none other than the offspring of the spirit and hence is spiritual in essence. He was emphatic that those who pretend as knowers classify the creation into spiritual and material. But the real knowers always saw the spiritual. To them the material is an aspect of the spiritual. In Master E.K.'s understanding there are no good and bad things or people. He promoted the doctrine of pure love.

He built a spiritual bridge between East and West among those who followed him, his teachings and his way of life. Those who lived in proximity to him know him as a representative of the Hierarchy, sent out to spread the Yoga of Synthesis, which is age-old. His writings are many but the undercurrent of every topic drives the reader into synthesis. He gave practical training to all sections of the society. He is a true healer and trained many into the healing activity. Under his guidance number of children schools and healing centres have been opened and operate to serve society.

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LESSONS ON VEDIC HYMNS

By

Master E.K.



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The contents of this book are dedicated to the humanity at large. They belong to the One Light and the One Truth that pervades and is beyond the concepts of caste, creed, religion and nation.

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FOREWORD

Sookthas are Su-Ukthas meaning the well uttered ones. The Veda Sookthas are good utterances. They are observed in the Nature and uttered forth as such by the Vedic Seers. The Vedic Seers knew "How it is and How it is becoming". The becoming of the creation upon the background of "BEING" is a process of Sound and Light. The Sound uttered forth in creation resulting in universe was well realised by the seers. The process of experience of Sound from Silence is a variety. These varieties are expressed out as Sookthas. Of the many Sookthas, a few Sookthas have been explained by Master E.K. to inculcate taste to the aspirants.

The Purusha Sooktha is the King and Sri Sooktha is the Queen of the Sookthas of Rigveda. Agni, Aswani, Vayu and Indra are the Chief Intelligences of Creation. A glimpse into these Cosmic Intelligences is given through this booklet "Lessons on Vedic Hymns."

Sookthas are meant for listening and uttering. If an aspirant regularly listens to and utters the Sookthas, he gets slowly transformed. The throat is the fulcrum of the Higher and Lower Centres of the man. A well-prepared, purified throat centre enables channelisation of the higher into the lower. Purification and preparation of throat centre is better than through systematised utterances. The Vedic Hymns have the system, the rhythm, and the metre to conduct the necessary transformation. Every spiritual aspirant is well benefitted by regular uttering of Sookthas atleast 30 to 60 minutes a day. This is one of the fundamental tenets of Occultism. Hence the present booklet is an offering to the aspirants by the W.T.T. Brotherhood.

Date : 1-1-94.
Visakhapatnam.

K. PARVATHI KUMAR
THE WORLD TEACHER TRUST

LESSONS ON VEDIC HYMNS

1. AGNI SOOKTHAM

- 1) AGNI MEELE PUROHITAM YAGNASYA DEVA-
MRUTWIJAM, HOTHAAARAM] RATHNA DHAATAMAM.
- 2) AGNIHI PURUEBHI RUSHIBHI REEDYO NOOTHA
NYRUTA, SA DEVAAGUM EHA VAKSHATHI.
- 3) AGNINAA RAYIMASNAVAT POSHAMEVA DIVAE
DIVAE, YASASAM VEERA VATTHAMAM.
- 4) AGNEYAM YAG NAMADHWARAM VISWATAH
PARIBHURASI, SA ID DEVESHU GACCHATHI.
- 5) AGNIRHOTHAKAVI KRATHUH SATYASCHITRA
SRAVASTHAMAH, DEVO DEVE BHI RAAGAMATH.
- 6) YADANGA DAASUSHE TWAMAGNE BHADRAM
KARISHYASI, THAVET TAT SATYAMANGIRAH.
- 7) UPATWAAGNE DIVAE DIVAE DOSHA VASTHA-
RDHIYA VAYAM, NAMO BHARANTA EMASI.
- 8) RAAJANTHAKAMADHWARAANAAM GOPAAMRUTHASYA
DEEDIVIM, UARDHAMAANAM SWEDAMAY.
- 9) SANAH PITHE VA SOONA VAEGNE SOOPAAYANO
BHAVA, SACHASWANAH SWASTHAYE,

STANZA-1 :

I worship with prayers the Lord Agni. He is the light of offering and the light who confers his favours by appearing first in the East. He is the Lord of combustion, supervisor of the Ritual and is the one who bears and offers the lights of self-enlightenment.

STANZA-2 :

Agni is the object of worship to the seers Ancient and Modern. He is the one who utters forth the Devas and who is uttered by the Devas.

STANZA-3 :

Dawn after dawn the Agni grants wealth, replenishment, brilliance and vigour of the highest degree.

STANZA-4 :

OH! Agni, you are the circumference of that which is the offering without any killing. You are the circumference of that which reaches the Devas and their planes.

STANZA-5 :

Agni is the Lord of combustion and the one who performs the acts that are poetic. He is the Lord of Truth that manifests as the colours and the objects of hearing. He is the Deva who makes Devas manifest and reaches them as his manifestation through them.

STANZA-6 :

OH! Agni. You plan protection by that which you give as your own parts. You are the form of truth; that which we call this and that is the totality of your parts.

STANZA-7 :

OH! Agni. Dawn after dawn and night after night we are being replenished by you. We, therefore, live by bearing salutations to you.

STANZA-8 :

We bow to the Agni who is shining and who protects the traditional paths, and who enlightens the day. He expands by his own measures.

STANZA-9 :

You, such a one, OH! Agni, be to us the most approachable and near like the father to the son and contribute to our welfare.

E X P L A N A T I O N

This Suktam which contains 9 verses called Mantrams is in the form of an offering of the self-expression to the Lord Agni. The term Agni denotes the spirit of existence. He is the Lord of Consciousness in the highest sense. From Him there is the outpouring of the universe as space, time, form, concept, life and matter. On the plane of matter he exists as the Lord of combustion whom we call fire. On this plane he performs the acts of analysing and synthesising the states of matter through transforming one state into another. The intelligence of Agni establishes the chain actions of the creation which are

cyclic and arranged self-propelled. In the set up of these actions, the whole universe is worked out in its cosmic, solar and planetary and individual existences.

STANZA-1 :

Purohitha means a priest who presides over the Vedic Rituals. He signifies the Lord who makes the day by appearing in the East at dawn. Here the Agni is understood as the form of Sun to the beings of this earth. The term Ritvik means one of the four priests who conduct the rituals. The ritual is being expressed in the form of the solar day from dawn to dawn. The four Ritviks sit in the four corners of the earth which we call the four cardinal points. They are the East, the South, the West and the North that are respectively marked by the position of the Sun at dawn, noon, dusk and midnight. By these four points, the day of 24 hours is divided into the four equal parts of six hours each. This is the fundamental pattern of all the Yagnas that express through space and time. The term Deva denotes the Lord of Brilliance. Light exists in many planes, some of which can be perceived by the human eye, mind, Buddhi, the soul and the spirit. The light of the Supra-Cosmic spirit Agni exists without fuel because the matter of the earth is formed from him and serves as fuel to make him manifest on the lower planes as plane. The term Hotha means one who burns the offering. Here Agni is described as the Lord of combustion. According to the Vedic arrangement of Gods, Agni exists in the three planes : spiritual, etherical and material. On the material plane, he is the Lord of combustion. On the etherical plane he is the Lord of the Light that is exposed to the senses and the mind; on the spiritual

plane he is the Light whom we call Pure Consciousness. The term Ratna means a spark that is self-luminous. The sun globe is a unit of the self-luminosity of Agni and he also enlightens the planetary bodies by acting as the planetary consciousnesses in them. In the individual these consciousnesses exist as the potentialities of the senses, mind, personality, intelligence etc.

STANZA-2 :

Since every one of us is made as a unit of the various sparks of Agni serving as the Microcosmic Devas, we can individually conceive nothing other than one or more of these splendours of Agni. Whatever we feel, think, conceive or create is bound to be the part of Agni. Hence whomsoever we pray, it is the Agni only. We awaken in him and find His existence already even before our awakening. That is why it is said that both the Ancients and the Moderns offer prayers to Agni. Every unit of creation, solar, planetary or individual, is bound to be an utterance forth from Agni. Every utterance of an individual is, therefore, bound to be an offering to Agni.

STANZA-3 :

Food for man exists as the animal, plant and mineral. Food for the animal exists as one of the three other forms. Food for the plant exists as the mineral, water, sunlight and air. All these things which interpenetrate and exist in and around the earth globe, are inherited from the sun since the earth globe itself has come out of the Sun-matter. Therefore, it is described that the Agni makes us enjoy the wealth and replenishment through the dawns of the sun of our earth. 'Yasa' means shining forth into

objectivity. Vigour is the essence which we call life. It keeps the whole unit of our constitution in synthesis. All these things are granted by Agni in the form of the Sun God.

STANZA-4 :

Yagna means an offering of the individual for an impersonal work. It is described as something that should not include killing. That means, the human being should find out a way of adjustment and co-existence with the other creatures of the earth. This way is called the Path given to man by the God. The term "Adhva" means the Path along which the individual should walk. This path is there immanent in all the Devas; for example, the sun shines, the wind blows, the clouds shower and the earth yields fruit to the beings of this earth for non-return. One who follows this path is said to walk among the groups of the Devas.

STANZA-5 :

Agni, as the Lord of combustion on the earth plane, is described as the one God who performs deeds that are poetical. Every bit of the creation is sweet and wonderful, and hence it is called poetic. The sunrise and the sunset, the fullmoon and the new moon, the splendours of the seasons in the fullness of their fauna and flora, the symmetry of the physical and mental vehicles of the beings are all really wonderful, beautiful and inimitable. The periodicities of the astronomical ages and the divisions of the planetary globes are all really poetic since they express symmetry of form and music. Hence Agni is here described as the doer of deeds that are poetic. He is the first and the last existence upon which all the other

splendours exist and hence he is described as System or the Trust of existence.

The term "Chitrasravasa" means the one who is with variegated colours. This means that the Lord is the Lord of colours and also the sounds as well as the faculty of sight and hearing. As the spectrum of the White Ray, he is the Lord of the Light and the sight and consequently the shape. As the vibrations of the Electro Magnetic field (E. M. F.) that fill the space, he is the Lord of the sound principle, the disturbance of which we call sound. He is consequently the Lord of the faculty of hearing. This automatically follows that he is the Lord of meaning, understanding etc. As the vehicle of these powers he entered the Devas who are the creative intelligences of the Macrocosm and Microcosmic unit.

STANZA-6 :

Everything around us is a part of the very same Lord. Everything can be used to contribute to the progress of one and all. Hence, that which he grants us as his own parts is granted for our own benefit and protection. This includes everything that we have and also everything that we get. In this capacity the Lord is called Angiras. The term means the one who bears the essence as the parts of his limbs.

STANZA-7 :

The light of the day and the darkness of the night are for us to work and to repose. They are the divisions for the objective and subjective activity of the life. The two phases can be called as the breathing-out and breathing-in of the life by the individual.

Both of them are described as the two counter-parts of the same Agni. The light of the day stimulates the objective activity and the light of the night, which we call darkness by our limitations, stimulates subjectivity. An alternation of the two states is essential for the very existence of the individual unit. Hence Agni is described as the one who replenishes us by day and by night.

STANZA-8 :

Light is known only depending upon the fuel on the earth plane but in fact light exists for ever, while the fuel of the earth plane comes out of it and goes into it periodically. Hence, light is described as self-luminous and self-propelling. He is described as the protector of the paths. This is because the paths of the planets around the sun are formed by Him and also the programme of the day, month and year of the individuals is formed by Him as the metabolic, social, official and spiritual activities.

STANZA-9 :

The manifestation of the son from the father is creation on the Higher planes and reproduction on the lower planes. The sun globe is created from Agni as the son of the father, So too, the planets from the sun and the atoms from the planets. The relationship between the father and the son is, therefore, taken as a comparison between the Agni and the individual. When it is understood properly Agni becomes nearer and approachable to the individual as the very spirit of His existence. Hence the prayer to Agni will always contribute to the welfare of the individual.

2. VAAYU SOOKTHAM

- 1) VAAYAVAA YAAHI DARSATHEME SOMAA ARAM-KRUTHAH, TESHAAM PAAHI SRUDHEE HAVAM.
- 2) VAYA UKTHEBHIRJARAN THE TWAAMACHCHHAA JARITAA RAH, SUTHA SOMA AHARVIDAHAH.
- 3) VAYOTHAVA PRAPRUNCHATHEE DHENAA GIGAATHI DAASUSHAE, VUROOCHEE SOMA PEETHAYAE.
- 4) INDRA VAAYOO EMAY SUTHAA UPA PRAYOBHI RAAGATHAM, INDAVO VAAMUSANTHI HI.
- 5) VAYAVINDRASCHA CHETHADHAH SUTHAANAAM VAAGINEEVASOO, THAAVAA YAATHAMUPA DRAVAT.
- 6) VAAYAVINDRASCHA SUNVATHA AAYAATHAMUPA NISHKRUTHAM, MAKSHVIDDHAA DHIYAA NARAA.
- 7) MITRAM HUVEY POOTHADAKSHAM VARUNAM CHA RISAADASAM, DHIYAM GHRUTAACHEEM SADHANTHAA.
- 8) RUTENA MITRAA VARUNAA VRUTHAA VRUDHAA VRUTHA SPRUSAA, KRATHUM BRUHANTHA MAA SAADHEY.
- 9) KAVEE NO MITRAAVARUNAA THUVIJATHAA URUKSHYAA, DAKSHAM DADHAATHEY APASAM.

STANZA - 1 :

'Oh', Vayu, the well-shaped ! Come here ! These are the Soma counter-parts well decorated and arranged in the shape of spokes in a wheel from centre to circumference and from circumference to centre. (This wheel is to be considered as a cross section of the globe which is later mentioned as the globe of food offered in sacrifice). You inhale them and also listen to them (while inhaling).

STANZA - 2 :

'Oh', Vayu ! Here are the praying individuals who are praying you and praying for you. They have squeezed the Soma and they know the day well. They pray you with utterances.

STANZA - 3 :

'Oh', Vayu ! Your word has known many individuals by taste and is touched by the taste. It reaches the one who gives you out.

EXPLANATION

This Suktam, which contains nine verses, is divided into three sections of three verses each. The first three Mantrams are addressed to Vayu. The second set of three are addressed to Vayu as Indra. The third set of three are addressed to Mitra-Varuna. This suktam is composed by Seer Madhuchhanda, son of Viswamitra, in Gayatri Meter. Vayu in the Vedas means pulsation which produces the

pulsation of the space globe in the Macrocosm and the pulsation of the breath in the Microcosm. In the Macrocosm it produces movement in space by which the space acts as space and air alternately. While moving it is air and while not moving it is space. The Vedic theory posits that the matter of space gives out the atoms of the finer matter which can be called the ether and which is the base of the vibrations of the Electro Magnetic Field (E.M.F.). These in their turn produce the atoms which make up the first units of the base gas.

The same pulsation exists in the space where we stand and produces the reflex action which we call breath. This is received by our nervous system which produces the inhalation and exhalation to manifest through the muscles of the lungs and the heart. Thus the respiration and circulation are posited by the Intelligence in space, in which we live as long as this body is permitted to live in synthesis.

In these three stanzas the Intelligence who works as the Lord of the pulsation is invoked. It is in fact a prayer of the utterance by one who utters the prayer.

STANZA - 1 :

Here the Seer invokes or feels the presence of his own utterance to whom he offers the prayer. Utterance mysteriously localised from a state of no-localisation. It is the birth of objectivity on the Background of Subjectivity. The term well-shaped indicates the shape not to the senses but to the mind itself. It is the dawn of consciousness to whom it becomes

conscious. Therefore, shape here means the spur to utter on the Background of Space as presence. The addressing 'come here' indicates the feeling of a presence of pulsation and receiving it in good spirit.

Soma is the name of the mystic root from which the juice of soma is squeezed to be sipped and tasted by the one who performs the sacrifice. In fact Soma means the spirit of music which manifests through sound and which makes the breath manifest. Music exists as the beat of periodicity and the proper arrangement of the sound principle. The consciousness of music in space is called the Lord Soma who is the Gandharva (The Musician). By his power of beat, the pulsation of Space and the breath of the living beings comes into utterance. The regularity of the pulsation in Space and breath is called Sama, the music of Soma.

The counter-parts of Soma are the layers of the seven spheres of air around the earth as well as around each planet including the Sun globe and the Solar System. These are arranged as layers in space when the cosmic globe begins to breathe out the univesres into the various base principles of the Solar System. These are arranged as the many spokes within the globe from centre to circumference in many planes. Along such a centre of the individual, these spokes will form at the time of fertilisation or even earlier. Along these spokes, the nervous system and the blood vessels make their manifestation around the heart and lungs as well as around the Cerebro-spinal region. At a later stage, the respiration of the individual is carried through these

nerves and blood vessels. It also conceals the utterance which makes the child cry at the time of birth. This impulse of respiration also conceals the potentialities of the various musical scales into which the individual is trained to speak out his emotions through various intonations, when even not trained everything is carried out instinctively. When the individual is initiated into the secrets of training his vocal sounds, he develops the same music through his voice and sings in glory of the Unknown God in whom he has learnt all these things.

The Soma counterparts exist everywhere in space and manifest as regular patterns with fixed number etc. For example every point of space manifests only 360 degrees in one plane. Such divisions exist potentially in space and produce what we call the gas, the air and the blow of the breeze.

‘Ara’ in Sanskrit means a spoke. “Arankruta” means made in the fashion of the arrangement of spokes.

STANZA - 2 :

Squeezing the Soma is but a figurative description of feeling the unheard music and shaping it through breath and voice. This is the real juice of the mystic root Soma. The one who performs this prayer is expected to utter his breath and think of it. He is also expected to utter the vocal voice and listen to it. This is the original formula of what the Yoga Teachers called Pranayama at a later date. Thinking of the very utterance with veneration while thinking, is itself the higher form of prayer and self-offering. This is the highest form of Yagna.

STANZA - 3 :

When many individuals know the taste of the experience which we call prayer, then the Vayu Himself experiences through these many individuals. It is posited here that an individual can offer prayer only when the prayer-consciousness as his own Lord permits him to offer and pray. It means that the utterance of prayer itself is the showering of the grace of the Lord upon the individual to allow him to utter the prayer. This is the point where man and GOD meet.

SECOND SET OF THREE MANTRAMS :

This is addressed to Indra and Vayu forming a pair. Indra is the Lord of the Devas.

STANZA-4 :

'Oh' Indra-Vayu come to receive the squeezed Soma juice made for you.

STANZA-5 :

'Oh' Vayu, yourself and Indra live in the offering and receive it running for it.

STANZA-6 :

'Oh' Vayu, yourself and Indra squeeze the Somas and approach the Somas purified and well arranged. You are full of vitality and hence you make the offering true by the application of the will.

EXPLANATION

STANZA-4 :

As previously explained Soma is the Lord of music and Somas are the counterparts of music well-arranged in space by the power of breath and utterance. The whole space of a cosmic egg is compared with a root from which the juice is squeezed. Cosmic Consciousness exists as immanent or potential music in space and this is compared with the juice of the herb. The name of the herb is also Soma, for various scientific reasons which will be explained later. Squeezing the juice from the root means squeezing or making manifest the music that is potential.

Vayu becomes the pair of Devas - Indra and Vayu in these Riks. Vayu means the property of pulsation in space as previously explained. Pulsation is double in nature, centripetal and centrifugal. Hence the one Vayu is a pair of Devas during the process of pulsation in space and respiration in the individual. Breath is also two-fold - inhalation and exhalation. Breath is nothing but the pulsation of space, manifested locally through the individual. Respiration is but the breath manifesting through the matter of the lungs. The whole thing contributes to the utterance of the Word which is nothing different from the Lord Agni who is Omnipresent. The name Indra means one who becomes conscious of "this". When the pulsation manifests, there is the consciousness which separates from it and which conducts the pulsation as a centre. The one who takes in breath and the one who breathes out is conducted by the Indra-consciousness who is

just separated from the whole (Agni). Later this pair of Devas will be known as the numerical potencies one and zero among the Numerical Gods. The one comes out of the zero. This means the consciousness is separated from space. Then it will be number 10. This means there are 10 stages or units for the cosmic Agni to manifest as Purusha. This will be explained in the Purusha Suktam.

Here foods mean the powers of utterance coming out as the energies to utter. The impulse to produce the pulsation which manifests as the intention to make an extension of utterance is the real food. All the material food we take in the form of plant or animal matter or water or air is only to make a release of the nuclear and the biological energies of the units of matter. These energies form units of real food, while we roughly call the matter as food.

The term Indu means the Moon. He represents Soma whose presence is reflected by the Moon. Soma is roughly understood as the Moon. Scientifically speaking Soma is the Lord of music in space and the Moon is the satellite who goes round the earth conducting the process of germination, fertilisation and fecundation by fixing up the periodicities for these three functions. Periodicities belong to music and they are imparted to the Moon as potencies by Soma. The Moon is only a physical substitute or a blind to Soma. The Moon reflects the rays of the Sun upon the earth on the solar plane. He also reflects the energies of Soma from space upon this earth. The energies of Soma are channelised as energies from consciousnesses by the heavenly body when we call Neptune. The satellite Moon reflects the rays of the

Sun upon the earth as Moon-beams and also the invisible rays of Neptune as the energies which conduct the chemotaxis (bio-chemical attraction) of the gametes (the bride and bridegroom in the seed of everything). Hence Neptune is the manifestation of Soma on the planetary level and Moon is the reflecting medium of Neptune principle on earth. To the beings of this earth, Soma, the Gandharva presides over music, romance and the attraction of the sex.

STANZA-5 :

Vayu and Indra are here described as the Devas who exist in the food of the offering. They form the food value of the food and the energy which first makes its manifestation as the impulse to breathe and utter.

The term "Vaji" means the horse. In the Vedic symbolism the horse means the aspect of force in space, the solar energy of the sun in the Sun's rays to the beings of this earth and the Prana (vital force) in the bodies of the living beings. This exists as the grosser layer of force and the subtler layer of matter. If we can imagine a rarer state of matter than the volatile form of petroleum then we can understand what Prana is. This flows through thought channels in the space of the embryo along which the nerves are formed later. Then the nerves work as channels of the vital force to flow in order to galvanise the physical matter of our bodies. The same thing is done through the Sun's rays that reach the earth. What we call electricity is the manifestation of this

vital force. When it makes its manifestation through the machine of the physical body, we call it Life. The term 'Vaji' means speed and movement and also means the horse. What we know as movement of bodies who are units of matter, is only the displacement of the units by virtue of movement which is in no way physical. Movement exists in space as the resultant of the activity of Devas in space. We know it as thought on the mental plane and as movement on the physical plane only as its effect when particles undergo displacement. The vital body in the living beings is technically called the horse in the Veda. In space also it is called the horse of Indra. In the clouds it is called the elephant of Indra with the lightnings as its tusks and thunder as its roar. At this stage, it is called 'Iravatha' which will be described later.

The author of the Mantram invokes the double Devas of pulsation to approach running. This means the vital force makes the consciousness flow through lines of impulse, intention and extension.

STANZA-6 :

When the utterance is squeezed, the double Devas Vayu and Indra act as Naras. The term 'Nara' indicates the active consciousness. The term literally means the man in every living being and also the flow of individualised active consciousness through every living being. What we call virility and ability is indicated by this term. Whenever there is the birth of a pulsation in space or an utterance in the individual, there is the birth of the uttering-consciousness as Indra, the utterance-consciousness as Vayu and the vital consciousness as Nara and also the vital force as the horse.

All this process is inaugurated by another consciousness called "Dhi". The term "Dhi" means literally the principle of consciousness-power, which is potential in the point. It exists as the point in space and every point is a coiled coil of consciousness-power. Whenever there is a release of the pulsation or utterance, then there will be the unwinding of the coil. This is called the release of the will in the individual and the release of the potentiality in space.

The term 'Itha' means thus. The whole activity described in these three stanzas forms a beautiful succession of the operation that makes up the pulsation or utterance, the total of which is called "Thus," in this way or the Law of Existence.

STANZA - 7 :

I invite Mitra who is pure and able. I also invite Varuna. Both of them will make the earth moist and achieve its fertility.

STANZA - 8 :

I invite Mitra and Varuna who develop and magnify the deed (Yagna) and who can develop Ruta with the help of Ruta.

STANZA - 9 :

Mitra and Varuna are omni-born and multi-born since they are poets. They are the Lords of outpouring and withdrawal and hence they provide everything.

E X P L A N A T I O N

These three stanzas or Mantrams are addressed to double Deva Mitra-Varuna. Since Vayu is the Deva of pulsation who has made his manifestation from the all-pervading Agni, He produces Indra as the consciousness who conducts the act of pulsation. Then the actual pulsation is conducted by the two Devas Mitra and Varuna. In fact they are the two counter-parts of the one Double Deva Mitra-Varuna. Mitra means one who produces the measures and one who measures. He is the Lord of the consciousness which keeps tune with all the unit consciousnesses. Therefore, He is considered to be the friend of all and in Sanskrit the word Mitra also means a friend. Mitra can be considered as the L.C.M. of all the numerical potencies and the geometrical centre of all the polygons that are produced in space as patterns for a space-globe, the solar system, an atom or a cell.

Varuna means one who surrounds and encircles. He is the Lord of the outline of everything that can be called an individual or a unit. He serves as the circumference of the circle in the geometrical patterns and the value of "Pi" in the numerical patterns. When an individual stands on this earth and marks the rising and setting of the sun as the beginning and ending of the day from and into the night, Mitra marks the East which is the point where the sun rises and Varuna points the West where the sun sets. In between there is the semi-circle produced by the horizontal line which joins the East and West upon which the individual stands and the arc of the semi-

circle which is described by the sun during his course of moving in the day. This semi-circle which is luminous is called the day and the other semi-circle which is below the diameter is called the night. These two semi-circles are mentioned as "Arthagarbhas" (half-globes) in the later Mantrams.

Mitra and Varuna, therefore, represent the two gods who preside over the centripetal and the centrifugal pulsations. In the individual they preside over the activity of the exhalation and inhalation, the double pulsation of life called Prana-Apana. In this stanza Mitra is described as "Poota" or pure since he makes the movement of pulsation in space which produces the breeze of air or the birth of gas-atoms from space. This causes the sacrament of purifying the space with air. In the individual this governs the act of inhalation which causes the supply of Oxygen and purification of the blood. Mitra is also called 'Daksha' or the capable. This means that the air in space makes the space vital. In the individual the supply of Oxygen is the cause of the replenishing of the vital body and the stimulation of the set of chain-actions which we call the combustion of the respiration, which in its turn produces heat and energy for the individual to live and work.

He is also described as the consumer of those who afflict. This means the act of inhalation eats away the toxic ethers and carbonising poisons which are known as the forces of death. Mitra and Varuna together make the earth moist by the fertilising agent which is known as "Ghrita". Ghrita means water in the cosmic level. On the ethereal, geographical and

the individual levels it is water that is produced by the co-operation of the two Devas Mitra and Varuna. On the biological plane it is the seminal-tissue that reproduces the bodies. In fact it is the fertilising agent of all. The seed of the plant and the seed of the animal are fertilised by the real seed which we call the water. All this is indicated by the term 'Gritha.' Besides this it indicates the oil produced from the seed and the oil produced in the body of an animal. Generally speaking the term also indicates butter and ghee that are produced as oils from milk to be used by the human being to lead the Yagna way of living without killing.

STANZA-8 :

Mitra and Varuna magnify by multiplying the process of Yagna which we call creation. They do this with the help of 'Ruta' and what they magnify is also nothing but 'Ruta'. The term 'Ruta' indicates the truth of existence that was there before the creation, and that is there in the creation. Even when the creation goes away into dissolution, the truth of the whole detail of the creative activity exists as potentiality. This is known as 'Ruta' and one who knows Ruta will live throughout his life with all the activity of his life as Ruta itself.

At first Ruta exists in space. Pulsation starts from Ruta and brings out Ruta only as the creation. Even the individual exists in Ruta from which his respiration starts and it is only Ruta that he respire, where the energy and the intention to respire as well as the context, which we call the air, is all made up of Ruta and filled by Ruta. Thus Ruta is the truth that forms

the background and the content of the whole creation. It can be understood as the one all-engrossing nature of all-pervading Agni.

STANZA-9 :

Mitra and Varuna are described here as the two poets. The poet is the one who creates everything through the power of the word, sentence, meaning and utterance. Mitra and Varuna produce the various counter-parts of creation as the Devas. As if out of magic, they produce them and it appears that they describe the whole creation with all its Devas as the one song of creation which is perfect in order, meter, beat and rhythm.

Mitra and Varuna are also described as the omniborn. At first they are only two Devas or a pair of double Devas of pulsation in space with the help of the Somas that are described in the second set of three Stanzas. Mitra and Varuna become many and then they become many Devas who arrange themselves in groups. Each group is constituted as a constitution which we call the individual with his body, life, mind and plan, let it be a planetary body or a human body.

Mitra and Varuna are said to arrange the construction and destruction of everything. The double pulsation of space produces the existence and the non-existence of the whole creation. Similarly the inhalation produces the construction of the metabolism and the exhalation produces the destruction of the carbon used and the toxic tissues through the act of combustion.

3. ASWINI SOOKTHAM

- 1] ASWINAA YAJUAREERISHO DRAVATPAANEE
SUBHASPATHEE, PURUBHUUJAA CHA NASATYAM.
- 2] ASWINAA PURUDAMSASAA NARAA SAVEERAYAA
DHAYAA, DHISHNYAA VANATHAM GIRAH,
- 3] DASRAA YUVAAKAVAH SUTHAA NAASATYAA VRU-
KTHA BARHISHAH, AA YAATHAM RUDRAVARIHA
NEE.
- 4] INDRAA YAAHI CHITRA BHAANO SUTHAA EMAY
TWAAYAVAH, ANVEEBHISTHANAA POOTHAASAH.
- 5] INDRAYAAHIDHIYESHITHO VIPRAJOOOTHAH SUTHAA-
VATAH, UPA BRAHMAANI VAAGHATAH.
- 6] INDRAYAHE THOOTHUJAANA UPA BRAHMAANI
HARIVAH, SUTHEY DADHISHVA NASCHANAH.
- 7] OMAA SASCHARSHANEE DHRUTHO VISWE DEV-
AASA AAGATHA, DWAASWAAMSO DAASUSHAH
SUTHAM.
- 8] VISWE DEVAASO APTHURAH SUTHAMAA GANTHA
THOORNAYAH, USRAA EVA SWASARAAVE.
- 9] VISWE DEVAASO ASRIDHA EHIMAAYAASO ADRU-
HAH, MEDHAM JUSHANTHA VAHNAYAH
- 10] PAAVAKAANAH SARASWATHEE VAAJEBHIRVAJINEE-
VATHIH, YAGNAM VASHTU DHIYAA VASUH.
- 11] CHODAYITHREE SOONRUTHAANAM CHETHANTHEE
SUMATHEENAAM, YAGNAM DADHE SARASWATHEE.
- 12] MAHO ARNAH SARASWATHEE PRACHETHAYATH,
KETHUNAA, DHIYO VISWAA VIRAAJATHI.

RIGVEDA MANDALA - I Sukta - III

INTRODUCTION :

The first two Suktams are composed in nine Mantrams each, after the pattern of the nine Devas who preside over the numerical potencies. The first Suktam is addressed to Agni from whom all the nine Number - Gods emerge. The first set of three Mantrams in second Suktam is addressed to Vayu who manifests from Agni as pulsation. The second set of three Mantrams in it are addressed to Indra - Vayu who preside over the cause of the double process of pulsation. The third set of three Mantrams is addressed to Mitra-Varuna, the Devas of the process of pulsation. This third Suktam is composed in twelve Mantrams after the pattern of the months in the year. These are the Presiding Devas for the twelve months with their various atmospheric conditions upon the earth. This along with the previous Suktams is composed in the Gayatri Meter which contains 3 lines of 8 Syllables each. The solar year is divided into three equal parts of four months each and eight lunations in each part. The solar day is similarly divided into three equal parts of 8 hours each. After this pattern, the Gayatri-meter is arranged by the Rishis of the Vedas. This Suktam is also composed by Madhuchhanda, the son of Viswamitra.

The first three Mantrams are addressed to the Aswins who are the Twin Gods and who come down

from the double God Mitra-Varuna. The Aswins preside over the double phenomena existing as twins in the following order: beginning and ending; emerging and merging; birth and death, inhalation and exhalation, day and night, consciousness and un-consciousness, existence and non-existence. They are described as the twin horses with wings since they are the two counterparts of the same vital body or prana sareera. The neutral charge of space manifests as electricity with its transmitting and receiving poles. So Aswins stand as the two Devas who preside over the electricity in space. It is in no way different from the individual's vital activity which is produced by respiration.

The second three Mantrams are addressed to Indra, the Deva of the Centre. The third Mantram is addressed to Viswedeva, the group of all the Devas arranged in a pattern to work as a constitution in the team work of Yagna which we call the Creation. The fourth is addressed to Chitrabhanu, the light in variegated colours. The fifth and sixth are addressed to Indra. The seventh, eighth and ninth are addressed to Viswedeva. The tenth, eleventh and twelfth are addressed to the Goddess Saraswathi who is the flow of the utterance into the various expressions. She is described as the river which flows in and through all the planes to utter forth the story of the creation and its Intelligences. In fact she is the flow of electricity into a current and also the flow of the individual consciousness into the utterance, word, sentence and import through the respiration with the help of the creative intelligence.

TRANSLATION :

STANZA-1 :

'Oh', Aswins, you are the bringers of Yagna. You cause the ability for fulfilment. You are the Devas with mighty arms and spreading palms. You preside over the many auspicious things. You increase the wealth of food.

STANZA- 2 :

Oh ! Aswins, you honour our utterances with your will and discrimination. You are capable of bringing into action the many auspicious things. By your strength you have the capacity to travel in speed.

STANZA- :

Oh ! Aswins, you destroy the inimical forces. You are not untruthful and not non-existing. You have the behaviour of the Rudras. You come to accept the juice of the Soma and take your seat upon the sacred grass which we spread. You never live away from one another.

EXPLANATION

STANZA-1 :

In the Vedic terminology the word Isha has a profound meaning. In general it means fulfilment of desires. In particular it is the brick of consciousness which forms the unit of a universe as well as an individual. It is called the brick which makes the existence of the manifest consciousness possible as an unit. It is described as the pattern of a

perfect cube which exactly fits in the globe of an unit space. Space unbound awakens as a globe of space with its geometrical centre as the first manifestation of consciousness. This centre is called Agni or the Ignition Point. The shell of the globe which forms the surface to differentiate the inner space from the outer is called Vishnu or the culmination of pervasion. In between there is space awakened into pervasion and existence. All the other Devas make their manifestation between the centre and the globe. They come into existence as the perfect cube in its geometrical pattern. The cube contains numbers as its Numerical Devas or potencies making their manifestation. For example, number 4 manifests as the square which represents the side of the cube. Number 3 manifests as the corners of the cube which includes three right angles in three dimensions. Number six (6) manifests as the six sides of the cube. Number 8 manifests as the eight corners of the cube. Number 12 manifests as the 12 sides. Number 24 manifests as 3×8 right angles around the cube. Thus we have the units of numbers which form the 12 months, 24 lunations, and six seasons of the solar year. The eight represents the Vasus or the Devas of materialisation. With all these potentialities the cube is called the symbol of fulfilment and the perfection of the individual that is gradually worked out by the individual consciousness.

The spreading arms and palms represent the various numerical and geometrical potencies and patterns that expand into the creation. The expanding palms also represent the various colours of the light that manifests from the basic absolute light

which we call darkness. Later they are called "Chitrabhanus" or the variegated patterns of light. The spectrum we see from the earth through the human eye is only a part of it and it is worked out by the numerical potency of the Deva whom we call seven. This causes the septenary division of matter, consciousness and sound and the spheres of space around the earth globe in the later Mantrams.

The term Purubhuja indicates the many arms of the Aswins. This represents the various sides of the geometrical crystal that forms the crystal of the whole universe. In fact the Aswins exist in pairs even in the cube. Bisect the cube diagonally and you will get the pair of pyramids which the Vedic Rishis call Hiranyastupas. Purubhuja also means the producer of the various types of food. Space, time, fire, air, water and earth form the various types of food for the individual units of consciousness which we call the living beings.

The Aswins reveal the vedic splendour of creation from non-existence to existence. Hence they preside over the phenomena of non-existence and existence. For this reason they are described as those who produce the various auspicious things. Since they bring the creation from seeming nothingness to apparent something, they are described as Nasatyas. The term means that they are not non-existent. It also means that they are non un-real. The double negative indicates the positive existence of the pair of Devas in creation as well as out of creation as the background of creation.

In the individual they inaugurate the double pulsation of the heart beat. Before that they inaugurate the existence of the child as different from the mother and prior to it, the existence of the child as different from the father. Hence they are always the Lords of the Pairs. After the child-birth, they inaugurate the double pulsation of respiration. In the frame of the body they govern the longitudinal division of the physical frame which bears the pairs of ribs on either side. On the biological plane they preside over the differentiation of sex and the act of creation and reproduction. They are described as the pair of horses since they represent the vital body in its double function of respiration. They are represented as having wings since the birds have their wings and the capacity to fly by virtue of the function of the pairs.

STANZA - 2 :

The Aswins are said to receive our utterances by their will and discrimination. This means that the will causes the utterance of the word with the help of the double process of respiration. In this respect the Aswins also preside over the pair of vocal cords which are described as the two millstones to produce the flour of food which we call the import of a passage. The consciousness is milled into the flour of meaning and import by this pair of Devas. With their help we have the pairs of the word and meaning, the meaning and the sentence, the sentence and the import, the import and the content. The whole creation is rendered into a living scripture with the help of this pair of Devas. Therefore, the Aswins receive our

prayer utterances by will and discrimination. By worshipping them, the human being can use his speech by discrimination and make a creation of his own in the minds of others to be kept as the edifice of a constructive thought pattern which holds its sway through centuries. The many builders of divine work in the name of philosophies and religions can do this. They are called Master Builders who appoint the pair of Devas as the inner light and the outer light at the door of the Temple. Those two lights represent the sense of subjectivity and objectivity.

People listen to the conversation of others and receive the import and make it acceptable with the help of the Aswins. In fact the Bruhaspathi, Saraswathi and Angiras preside over the sound principle, utterance of the word through sound and listening work with the aid of the Aswins.

The Aswins are described as Naras. That means they form channels of the consciousness to become the human consciousness. It is the current which we call the ability of man. It is in fact a desirable succession of the units of current which flows through the human edifice.

The Aswins are also described as 'Purudamsas'. The term generally means those who perform many good acts. In general it means the various patterns of the mechanism of utterance which we call the mouth. It means that the set of teeth is formed by the detail of the double patterns of the Aswins. The teeth are to set in the pair of jaws to protect the tongue which supplies food to the vehicle and in return which serves as the vehicle of utterance.

The Aswins are also described as the Lords of Speed. Here speed means movement in space which enables the units to undergo displacement. Vedavyasa describes the Aswins as "shifting the parts of the universe into their right places with the blow of their wings." Speed first exists on the supra-mental and mental planes of space. On the vital plane it manifests as power applied as energy and on the physical plane it works as displacement.

STANZA - 3

The Somas are squeezed and the juice is kept for the Aswins to drink. This means that the Gandharva-consciousness which is supra-cosmic, is made into the units of space and time to be operated by the Aswins. The space and time divisions are co-ordinated to manifest the music of the Gandharvas which is already existing before the manifestation of all the devas including Agni. These divisions are called 'Chandasas' which arrange the whole creation into a song which will be sung by the individuals as the expression of their own life and which is to be tuned with the music of the Gandharvas. For this reason music always make the individual mind merge on the background mind and experience the ecstasy of bliss which is the ultimate truth and goal of existence.

The Aswins are described as the destroyers of the evil forces. Evil forces are the product of the wrong arrangement of forces. A right arrangement of forces will destroy evil and protect the forces. This is the province of the Aswins.

It is also described that the Aswins behave as the Rudras. Rudras are the Devas who preside over the plane of vibration. They are eleven in number. But the pair of Aswins divide themselves into Rudras as follows :

The one Indra-consciousness stands as Agni or the Ignition Point which forms the geometrical centre of the globe. Then the rest of the ten Rudras arrange themselves around the centre in pairs of five. This will be described when we speak of the five syllabled meter called "Pankti Chandas". By virtue of this Chandas, the matter of the universe is divided into the five states called the "Five Bhootas". The individual will have the activity of the five sense organs, five objects of the senses and five gross organs. The manifesting centre acts as number one and the eight Vasus operate as the remaining 8 numbers. This set of nine is culminated by the shell of the globe which is Zero or the tenth. This will be explained in detail in the explanation of the later Mantrams. The Aswins take the seat on the sacred grass spread for them in the Yagna. The sacred grass represents the lines of forces from centre to the shell of the globe. These lines work as spokes which form the ducts to convey the current of existence, that manifests at the centre through the act of double pulsation of the Mitra-Varuna and the Aswins. At a later stage, when the solar systems are being born, these spokes work as the rays of light that shine forth from and through the globe of sun into the objectivity of space, to form the various paths of the planetary creation.

STANZA - 4 :

Oh ! Indra, you shine in variegated colours. Come here and take these Somas. They are squeezed for you by the fingers and are always kept pure.

STANZA-5 :

Oh ! Indra, you come here and have the juice of Soma. Be stimulated in the Buddhi of the men of wisdom and keep them in the work of Brahma through their prayers.

STANZA - 8 :

Oh ! Indra, be quick in approaching us. Have the food from the juice of Soma prepared by us and give in the food.

E X P L A N A T I O N

STANZA - 4 :

Inviting Indra is but inviting the consciousness that exists in space and in one-self. Always an invocation of Indra is nothing but the meditation of consciousness by which the meditator receives more and more light of self-consciousness. The Soma juice which is the background musical consciousness of the Gandharva plane is intended to be offered to Indra. In the head of a human being, there is a centre which is called the birth place of Indra. It is what we call the "Pineal gland" which is the centre governing the musical sense, harmony and bliss. It also controls the behaviour of the individual which is different from the knowledge of the individual. This prayer

is also an invocation of Indra consciousness through this centre so that the individual may live in a blissful state while he acts in the objective world. Then he is said to live in and for the work of Yagna. An objective offering to the Indra consciousness bestows a state of active subjectivity in which an adept lives. This is quite different from the passive objectivity or routine consciousness in which the ordinary man lives and struggles. The experience in the state of active subjectivity is called Samadhi by the subsequent Masters of Yoga. Such a state is described as the effect of the juice of the Soma root which keeps an individual in purity always.

Soma is described as squeezed by the fingers. Here the fingers represent the rays of consciousness in space which produces the Hierarchy of the Devas as well as the rays of consciousness which produce the various layers of wisdom and intelligence in the individual and these layers are synthesised by the unheard music which works as the background.

STANZA-5 :

Here Indra is described as being stimulated by the prayers of the Vipras. The term 'Vipra' generally means a Brahmin who lives in the consciousness of Brahma (Cosmic-consciousness). Literally speaking the term 'Vipra' means variety in arrangement. It is the unity in diversity from which point of view the whole creation is experienced as a unique-verse. All the details of the various levels of the creation will be re-arranged in the rhythm of music so that the Vipra sees only the music of the Gandharvas and the presence of Brahman in everything and all. The

Vipras are said to utter the prayers in the presence of Brahman. This means that every utterance, word, sentence, conversation, hearing and understanding is being conducted in the synthesis of the music of Brahma. The everyday life of a Vipra becomes a prayer of totality of his activity. All this is made as an offering for Yagna.

STANZA-6 :

Here Indra is described as riding swiftly on a green horse and approaching Brahman in the form of food. This is the description of Indra coming down through one of the Sun's rays which is green. While doing so he produces what we call chlorine by the power of which the minerals of the earth are made to awaken into the plant kingdom with its characteristic greenness of the chlorophyll. This plant kingdom forms the basis of organic food for all the souls of the animal and human kingdoms. Such a change in the minerals is called the second awakening of consciousness into their dawn of a new consciousness. This dawn is described as Ushas (existence) by which the minerals begin their career of conscious existence which is higher than their previous nuclear existence. By this Ushas established in them, they become Oshadhis or the herbs and cereals. All these things are conducted by the green ray of the solar spectrum which is in fact one of the seven vehicles of Indra approaching the earth as Surya (the deliverer).

STANZA-7 :

Oh ! Viswadevas (The Devas of the Universe), you come here and receive the Soma juice offered to

you. You be the Lord Protectors and the Food-givers of the living beings.

STANZA-8 :

Oh ! Viswadevas, you approach us with speed and accept the soma juice that is being squeezed by us and offered to you. Give us in return the showers of rain and the rays of sun during the days to come.

STANZA-9 :

Oh ! Viswadevas, you are unspendable and you have no nature that is detrimental. You have the power to live as all the things around us and keep us in illusion that they are many things around us. You carry the clouds to us and for us.

STANZA-7 :

The Viswadevas are the Devas arranged in the order of the universe and are considered as a team or a unit which is addressed by the Vedic Seers as one. They include the Devas of the three regions, ie Devas of light, Devas of vibration and Devas of materialisation. It is the arrangement that makes them known as Viswadevas. As the person who performs the Yagna utters the prayer, the utterance itself forms into a channel between the utterer and the universe. Then the utterer comes to know the Law of Correspondences. By this knowledge he discovers parts in himself which are working as the counterparts of the various regions of the earth, other planets, solar system and the cosmos. After a certain degree of praying, the disciple

learns to work out the presence of the Creative Devas by invoking them in the corresponding parts in himself. By this he learns how to squeeze the Soma experience of the Gandharvas and enjoys it in himself also. The art of tuning the individual consciousness with the universal consciousness with all the counterparts lies in the ritualistic key of the Viswadevas. In this stanza he addresses the Viswadevas as the protectors. It is the balance among the various forces of Nature that protects the beings on the planet. We see the balance in the various phenomena like the chain action of events in the solar year. The knowledge of the cycle of the waters is one among them and is well described in the Bhagavad Gita. Here the Viswadevas are also glorified as the Food-givers. The consciousnesses that govern the properties of the various minerals, gases, water, temperature and the Sun's rays are governed by these Devas. As the water of the earth is evaporated by the sun-light of the summer, it condenses as clouds which come down as showers of rain to fertilise the earth. This is the cycle of waters which prepares the material of the earth as the food for the various beings.

STANZA-8 :

The Viswadevas approach us with speed. The speed of the rays of light from the sun, moon and other planets and the speed of sound is well-known to the Modern Science. These Devas of light, sound, heat, electricity and radiation approach us with great speed which maintains the equilibrium to keep up the textures of the various atoms, cells and the individual bodies. All this is attributed to the power of pulsation

and utterance of the universal existence as space and all this process is described as the squeezing of the Soma juice.

STANZA-9 :

The Viswadevas are unspendable. For example, space and its properties are unspendable. They continue to work out their lot as a result of the vibration of space-matter. The birth of air from space shows that all the secondary and tertiary states of matter are also unspendable. The states are periodical but the process is eternal. There is nothing determinant in the nature of these Devas because the properties of matter, space and time are all of the perfect order including the waves of creation and dissolution alternating. Whatever is determinant is prepared only by the individual mind when it feels the absence of the rest of the universe. A sense of separation from the other counterparts of the universe makes the individual behave out of tune and this is determinant. The background work that is going on under the direction of the Viswadavas is not determinant in any part.

We see the things and persons around us and mentally accept their existence, which is only an illusion. Just as a house is nothing but the co-existence of all the counterparts of the building, there is nothing like a building other than these counterparts. Similarly there is nothing in the universe other than the Viswadevas though they exist as the many things in the world and create an illusion that the other things live. The formation of clouds is a good example of the illusion and hence it is mentioned here. The

cloud is in no way different from water, gas and electricity. Yet we see something with our eyes; we call it as cloud !

STANZA-10 :

Saraswathi is purifying and food-giving. She is the very embodiment of the wealth of elightenment, May she ever live in our Yagna with all her speed.

STANZA-11 :

Saraswathi awakens utterances of truth. She stimulates the minds of those who have good mind. Oh ! you Such a one, live ever in my Yagna.

STANZA-12 :

The branching stream of the river Saraswathi makes the ocean of light more and more conscious. She makes the wills of the various beings more and more illumined.

Introduction to Stanzas 10 to 12 :

Saraswathi is the goddess of the flow of self-expression after it is being uttered. In the human beings She exists as speed. In all the living beings She exists as the undercurrent which escapes through utterance into objectivity. In all the conscious, sub-conscious, supraconscious beings, she lives as the word that is concealed, half-revealed and fully uttered. In the inanimate beings she lives as the 'Mandra' level of consciousness and from her these inanimate beings make their properties manifest. She is described as the mighty flow of a river which pushes its

own droplets of consciousness on and on to culminate into the ocean of light which is called self-realisation. She is also described as the embodiment of the word that is being uttered when she travels upon the swan of respiration.

E X P L A N A T I O N

STANZA-10 :

Saraswathi is addressed as having purifying nature and as an embodiment of the wealth of wisdom. The utterance of the word emerges far beyond the levels of the objective mind. In the realms of semi-subjective slumber of consciousness, she makes her first appearance. Impurities of intention, presentation and interpretation belong to the conscious mind which is on the very surface. Hence these impurities cannot touch the Goddess of Speech. At the worst they can join with the level of sentence formation and the attachment of commonly accepted meaning to the words. The very origin and development of the utterance into a word is never influenced by intention. Therefore, Saraswathi is described as the Goddess who purifies and who remains pure. One who meditates upon the utterance and traces its origin will become purified in mind.

She is described as having the wealth of food. The intention to utter is the same centre as that which governs the intention to feed the body and the mind. The centre of consciousness is also the centre of utterance and the centre of vitality. The centre of

consciousness causes the intention to utter. The centre of vitality gathers Agni and other Devas as food to make the necessary energies grouped for the utterance. This is the wealth of food that is gathered by Saraswathi. This includes the intake of food, water, air, etc. through metabolic activity. Then the vehicle is made ready to make the utterance. The centre of consciousness is worked out by Agni, Indra-Vayu and Mitra-Varuna. The vital centre is worked out by the Aswins and the Viswadevas with the help of Indra. The utterance of the word as voice and speech is worked out by Saraswathi with all her group of Devas. From the very awakening of the cosmos, the Devas work out the pulsations and the utterances of the universes, solar systems, atoms and individuals. Therefore, the Yagna of making an utterance of self-expression in an individual is the highest point of realisation for all the Devas. They find their object realised in the utterance of the individuals when the utterance is tuned with the pre-cosmic levels of consciousness on the plane of the Gandharvas.

Saraswathi is the synthetic Goddess of all the efforts of the Devas. She forms the very stream of utterance and hence she is described as having high speed. It is a matter of experiencing a beautiful flow of speed that is unimpeded.

STANZA-11 :

According to Samaveda School (the musical approach of the Vedic Science) the utterance of the individual in perfect tune of thought and word in the

shape of music is the fulfilment and realisation of Yagna. It is the experience of music that gives the culmination and fruit of Yagna. Hence, she is described as the conductor of the whole Yagna.

The origin of the word is the origin of truth. It lies in the innermost levels of consciousness that cannot be approached by surface mind and the objective utterance. When the mind joins the word, then there is the possibility of defective utterance and misrepresentation. Beyond these levels lies the origin of utterance and hence Saraswathi is described as the one who stimulates truth as utterance.


When the individual mind is made to merge into the plane of the workings of the Devas, then the speech is also embellished with truth. Here truth does not only mean a true representation of known facts, it also means the true representation of all the unknown levels and the universal truths.

For those who keep the mind good-intentioned and happy, Saraswathi touches that mind with her utterance of speech and makes it awakened and enlightened. The very intention to be happy or otherwise exists only on the surface mind. If the intention is to be happy and good, then Saraswathi joins it and makes it a part of herself. If the intention is otherwise, then Saraswathi has to oppose it and explode it with a disturbance that results in mental struggle and agitation.

STANZA-12 :

Here Saraswathi is described as the mighty flow of a big river. She is described as having streams

that are branching. The branches represent the various modes of approach and the various applications of the utterance to shape into the various branches of wisdom. It also represents the various tones and intonations that follow the intentions and humours of the utterer. She is also described as having these streamlets flown into the ocean. Here the ocean is described as that of light. As the speech awakens us into the many branches of wisdom in the shape of the one who teaches and the one who receives, then the wisdom culminates into the one who receives. Then the wisdom culminates into the one experience of wisdom which is enlightenment. The highest consciousness of enlightenment is the musical experience of the Gandharvas. At first the voice is used by the animals and the birds to express their own feelings and requirements. So too with the human being when he is primitive in evolution. As he is more enlightened, his voice contributes to learning and teaching and explaining things. In the next level, it is being trained by the individual to contribute to the construction of sentences with all their counterparts and carry the import. Finally the voice will be trained to become musical and get tuned for singing. This contributes to the melting of the individual mind on the background of the Gandharva plane consciousness. Thus the streamlet makes its culmination into the ocean of experience.



4. INDRA SOOKTHAM

- 1) SUROOPAKRUTHNU MOOTHAYE SUDUGHAAMIVA
GODUHEY, JUHOOMASI DYAVIDYAVI.
- 2) UPANAH SAVANAA GAHI SOMASYA SOMAPAAH
PIBA, GODAA ID REVATHO MADAH.
- 3) ADHAATEY ANTAMAANAAM VIDYAAMA SUMATHEE
NAAM, MAA NO ATHIKYHA AAGAHI.
- 4) PAREHI VIGRAMASTRUTHA MINDRAM PRUSCHAA
VIPASCHITAM, YASTHE SAKHIBHYA AA VARAM.
- 5) UTHA BRUVANTHU NO NIDO NIRASYATHASCHI-
DAARATA, DADHAANAA INDRA ID DUVA.
- 6) UTAHANAH SUBHAGAAGAM ARIRVOCHEYURDASMA
KRUSHTAYAH, SWAAMEDINDRASYA SARMANI.
- 7) AEMAASUMAASAVE BHARA YAGNASRIYAM NRU-
MAADANAM, PATHAYAN MANDAYATSAKHAM.
- 8) ASYA PEETHWAA SATHAKRATHO GHANO VRU-
THRANAA MABHAVAH, PRAVO VAAJESU VAAJINAM.
- 9) TAM TWAA VAAJESU VAAGINAM VAAJAYAAMAH
SATHAKRATHO, DHANAANAA MINDRA SAATHAYE.
- 10) YORAA YO 3VANIRMAHAANTH SUPAARAH SUN-
WATHAH SAKHAA, TASMAA INDRAAYA GAAYATHA.

STANZA-1 :

Every day we call forth Indra who performs deeds of grace. We call him every day just as we call the cow with calf for milk.

STANZA-2 :

Oh ! Indra, the drinker of Soma ! drink from the juice of our Soma cups. Oh ! wealthy being, your bliss lies in giving out cows.

STANZA - 3 :

Oh ! Indra, drink Soma. Then we know you while you are being praised behind the back of those who praise you. Let your speech not be devoid of us. May you not abandon us any time. Always be with us.

STANZA - 4 :

Indra is learned and wise. He is the best of all those who are friends. Approach Him and always speak of Him.

STANZA - 5 :

May those who hate us be expelled even from others, abodes. Those who are authorised to serve Indra may praise Indra here itself.

STANZA-6 :

Oh ! Indra, the destroyer of enemies, may the enemies also speak progressive and graceful of us by

your grace. Let us live witnessing this among those who cultivate.

STANZA-7 :

Oh ! Indra ! Maintain us by taking the Soma juice completely. It is the speed among the speedy, the bliss among the blissful and it is like the friend who causes pleasure. It is the very deity of protection. It is the very wealth of Yagna.

STANZA-8 :

Oh ! the Lord of the hundred rites ! Drink this juice and dilute the dense nature of the layers that surround us into total absence. By your splendour you protect the speed among the speedy.

STANZA-9 :

Oh ! the Lord of the hundred rites ! We make you the Lord of Anna. You are the very Prana of the powers of Prana that are speedy.

STANZA-10 :

Great is Indra who accomplishes the deeds. He is the very friend of the one who squeezes the Soma juice. He is the protector of all the forms of wealth. Sing in His glory.

INTRODUCTION

This fourth Suktam is composed in ten mantrams after the pattern of the Prajapathis or the Number gods. They are addressed by Madhucchandas' son Viswamitra, and are composed in the Gayatri meter.

They are addressed to Indra as Gopala and Karshaka. Gopala means one who looks after the cows and the bulls. 'Karshaka' means one who performs the act of cultivation.

Indra is the centre-forming deity of consciousness and is formed from Agni and Vishnu just like the other gods. He is the one among those who preside over the utterance stage of the word. In the ethereal phenomena He is one among the Rudras, who preside over the formation of clouds, thunder, lightening and rain. Hence He is described many times in the Vedas as the cultivator of this earth. Since the rays of the sun gather the clouds and cause them shower the rain, they are called the energies of the bull, and the earth is called the cow which receives them. Indra is also pictured as the one who takes care of the agricultural cattle.

The First Mantram addresses Indra in the form of a milk-cow whom the Rishi invites to perform progressive and auspicious works. Fertilisation of the earth and the germination of the seeds to grow into crops for the food of men and cattle includes the symbiosis of plant, animal and man which is the highest ideal according to the Vedic Seers. Kingdom in the ancient times includes the above said symbiosis as the daily spiritual practice of the human being to live in the experience of the Omni-presence. Manu, the father of the present humanity, has injected kingdom to man with the inclusion of the above said duties towards the fellow beings. This cult names the king Janaka as father and his fellow beings are known as his children. For this reason we

find that the Manu has hundred children etc. among the stories of the Puranas.

The Second Mantram is addressed to Indra who drinks the juice of the Soma. It is praised that Indra is an ever-wealthy being who rejoices in offering cows to others in plenty. In the days of old wealth means that which is reproductive. For example the seed of the earth, the fruit of trees and the crops and the cattle which multiply unto posterity, are considered to be the different forms of wealth. Of all these, the cattle are used as an exchange medium and hence they stand for money in all the Vedic Literature. Of course, there are also evidences of gold coins etc., the use of which has been restricted to the city exchange and only on temporary basis. Indra is described as the wealthy one since the clouds and the rain multiply the seeds of the earth and make the cattle live. Among the subjective gods, He presides over the Pineal gland which is responsible to induce the sense of harmony and music in the expression of man for the sake of experiencing God-presence in the creation.

The Third Mantram speaks of the importance of prayer. Expression becomes prayer when there is harmony between the subjective consciousness and the objective entities among whom we see others. Praise is different from prayer in that the praise addresses the created beings for the specific localised purpose while prayer addresses the same beings as a training to recognise the presence of the creative gods and the presence of the God in them. Spirit of prayer while conducting conversations with other

people in daily life is addressed to Indra, the Lord of ecstasy in this Mantram. Soma juice, as explained previously, is the experience which brings the expression of human concept into thought and word, again to be realised as bliss that is harmony between man and man. The author, (or more correctly the Seer) requests Indra not to leave him while conducting conversation. He invites Indra for a constant contact in all his expressions and speech.

From the Fourth Mantram onwards Indra is mentioned, not as addressed but as a third person. He is described as the best of all friends and is praised as wise. Here the wisdom of the pure consciousness is understood as Indra. Wisdom belongs to the Will while intelligence belongs to the psychological mechanism which is the surface layer of man's consciousness. Just as the beams of light that are diffused from the point of illumination cannot trace either themselves or the things backwards to the source, similarly the surface layers of human psychology cannot trace the Will which is their source. Stimulation should be from Will to intelligence in order to get the pervasion of the human being by wisdom. Hence the prayer is an attempt to place the consciousness in the Will which shines forth as wisdom to purify the diffused raylets of intelligence. None of the thoughts that start from the intelligence can be counted upon as a real friend who causes real happiness. Hence Wisdom is praised as the cause of happiness and the Will that emanates it, is praised as the best of all friends. The Seer advises others to approach him and question him about him. While conducting conversation in daily life everyone is expected to approach

the Will of the other person and make an appeal to it when he can meet the best of all friends.

The Fifth Mantram speaks of those who hate one another and what to do with. A worship of Indra as self-expression in the form of Will makes one understand that those who hate are only the thoughts of other people which do not emerge from their will. Thoughts belong to intelligence as already explained and hence there is no use of attacking them on that plane. Expel thoughts of hatred from others by appealing to the Will of others while speaking. This is the real way of expelling those who hate. Those who are authorised to do it by placing themselves at the service of Indra can do it by praising Indra through the method of constantly remembering His presence in every conversation.

The Sixth Mantram speaks of destroying the enemies for the development of oneself. Conversation conducted in the presence of Indra consciousness (Will-Wisdom) destroys the enemies both in the speaker and in the listener. It is obvious here that the word 'enemies' does not belong to persons but it belongs to the unprogressive and self-destructive traits of the psychological mechanism. They cannot be destroyed by praying or meditation in silence. They can be destroyed only by conducting conversations with others in the Indra plane of consciousness. Indra makes us speak in a progressive and auspicious way. Let everyone behave and converse in the same way towards all those who cultivate the land for food outside and the mind for good inside. This idea is a little expanded by Lord Krishna in the

Bhagavadgita when He says, "this body is verily the field for you to cultivate."

The Seventh Mantram speaks of Soma, the food of Indra. It is speedy, blissful, protective and forms the main wealth of Yagna (impersonal work). Soma is verily like a friend who creates bliss. One who is to perform the Soma sacrifice is expected to squeeze the juice out of his own self-expression and make Indra enjoy that juice. The Soma sacrifice is, therefore, one of the inevitable counterparts of all the other main sacrifices of the Vedic Rishis.

The Eighth Mantram invites Indra in first person to drink the juice of Soma and dilute the layers that ever surround us. These layers are the layers of the intelligence, mind and senses. They create objectivity, as a path of realisation but at the same time they solidify as individual concepts to prove themselves as different from others. This causes difference of opinion which is the cause of all misery.

Breaking the layers through and establishing His presence in their stead is described in many places as the splendour of the kingdom of Indra in establishing His kingdom. In fact this is the thing that is described elaborately in the story of Indra killing Vritra, the demon, made of layers.

In the Ninth Mantram Indra is described as the Lord of 'Anna' which is the Prana of all Pranas. Anna means food in the normal sense but it means something more in the Vedic, the Upanishadic and the Puranic lore. It is the chain action of the matter-state of spirit contributing to the metabolic activity

of the various vehicles that provide a body to the spirit consciousness to work as a unit. The biological activity of absorbing the inorganic and organic substances to be kindled into the flame of self-expression through the functions of the bye-products which we call the pranas, is known as Anna. Prana means pulsation. It is the sign of life respiring from the eternal principle of spirit through Indra-consciousness. Our respiration is also due to the activity of Prana. Various functions of Prana are described as the various Pranas which are mainly ten. They are all maintained by Anna and hence Anna is described as the Prana of Pranas. Indra is said to preside over the above activity for the sake of experiencing the wealth of bliss. Here He is described as the Lord of a hundred actions that can be traced under the heading of the biological and metabolic activity while the living beings take in food, drink, air and ideas.

The Tenth Mantram advises us to sing the glory of Indra. Indra is really the Greatness in the Great, the Accomplishment in the Accomplished, the friend who attempts to squeeze out Soma and the one who protects all the forms of wealth.

5. PURUSHA SUKTA

The splendour of the Cosmic Man is the content of this glorious song called Purusha Sukta. It is sung in two different places in the Yajurveda : 1) In the Upanishad portion which we call Yajur Aranyaka or Taittiriya Aranyaka. 2) In the ritual called "Manushya Medha", the symbolic Man-sacrifice. Here we will give the text with the concise meaning to familiarize the text enough to lead the reader to the commentary.

STANZA-1 :

SAHASRA SEERSHA PURUSHAHA, SAHASRAAKSHA
SAHASRA PAAT, SA BHUMIM VISWATO VRUTWA,
ATYATISHTA DASANGULAM.

Glossary : Purushaha = Person (the Cosmic personality); Sahasraseersha = thousand headed; Sahasraaksha = thousand - eyed; Sahasrapaat = thousand-footed; Sa = He; Bhumim = This earth (solid which is the seat of sprouting); Viswato = multi dimensionally; Vrutwa = having pervaded; Atyatishtha = exceeded and stood by; Dasangulam = a sum of ten digits.

Meaning : The personality of the whole Cosmic Man has a thousand heads, thousand eyes and thousand feet. (This is because) He has pervaded this matter in all dimensions and stood (eternally) by exceeding (Himself) in ten digits (each time).

STANZA-2 :

PURUSHA EVEDAGAM SARVAM, YAD BHUTAM YACHHA-
BHAVYAM, UTAMRUTATWA SYESHANAHA, YADANNE
NATIROHATI.

Glossary : Yat = that which; Annena = by food (matter); Atirohati = outgrows (surpassed); Yat = that which; Bhutam = past (born or took shape); Yat + Cha = also that which; Bhawvyam = is to take place; Tat = that; Idam = this; Sarvam = all; Amrutatvasya = of the Immortal; Isanaha = The Lord; Purusha = person; Eva = verily; Uta = also.

Meaning : That which sprouts by taking in food (through the accumulation of matter) while being beyond food, that which has already taken shape (of physical matter or food) and also that which is to take place (the mind which sets the reflection of the Immortal principle as Sankalpa for the so-called future), all this verily is of the Purusha who is the Lord of Immortality. (Here the Jeeva born, the matter is made up of and the time he lives in, are described as the projection of the Immortal nature of Purusha because Purusha is the Lord of Immortality.)

STANZA-3 :

ETHA VAANASYA MAHIMAH, ATO JAYAGUMSCHHA
PURUSHAHA, PADOSYA VISWA BHOOTANI, TRIPADASYA
AMRITAMDIVI.

Glossary : Asya = His; Mahima = splendour; Etavan = this much; Chha = and also; Purusha = The Cosmic Person (Spirit); Ataha = Than this;

Jayagum = greater; Viswa = various; Bhootani = beings; Asya = His; Paadaha = one fourth; Asya = His; Tripat = three fourths; Amrutam = Immortal; Divi = in the brilliance.

Meaning : This much is the splendour of Purusha. Yes! And greater He is than this. All these beings in the universe are one fourth of Him. The remaining Three-fourths is in his Immortality in (His one) brilliance. Here "this much splendour" refers to the splendour described in stanzas 1 and 2. The remaining portion of the stanza means that the definable or the manifest is only one fourth of the total personality. The remaining three-fourths belongs to his own brilliance which is Eternal in Nature.

STANZA-4 :

TRIPAD URDHWA UDAIT PURUSHAHA, PADO SYEHA
BHAVAAT PUNAHA, TATO VISWANGA KRAAMATU,
SAASANANASANE ABHI.

Glossary : Purusha = the Cosmic person (Spirit); Tripat = three fourths; Urdhwa = up (greater still); Udait = occupies; Aa = All; Bhavatu = became; Tataha = then; Saasana = organic; Anasane = inorganic; Abhi = towards; Viswanga = the many paths; Nyakramatu = occupied.

Meaning : The Purusha has outgrown His three-fourths, His one fourth (which has grown out of the three-fourths) becomes all this world. It is then (in this one fourth) that He grows out into the many manifestations of the organic and the inorganic entities.

Meter of the Stanza :- Anushtup (Four quarters of eight syllables each).

Rishi - (The Rishi of a Mantra means the meditator and the meditated. Mantra is the object of meditation. Deity is meditation. All are different in the beginning and one in the end.)

The Rishi of this Mantra is Narayana.

STANZA-5 :

TASMAAD VIRAAADAJAYATA, VIRAJO ADHI POORU-SHAHA, SAJATO ATYA RICHYATA, PASCHAD BHUMI MADHO PURAHA.

Glossary :- Tasmad = from Him (Purusha); Virat = Virat (the brilliant Lord of the separated entity); Ajayata = was born; Adivirajaha = on the basis of Virat; Purusha = Purusha (was born) Saha = He (Purusha); Jataha = having been born; Bhumin = Earth (matter); Paschat = backward, Westward; Adhaha = downward; Puraha = forward or Eastward; Atyarichyata = pervaded and surpassed.

Meaning : From the Purusha (who is one-fourth in manifestation and three-fourth unmanifest and who is described in the last stanza) Virat is born. From Virat, Purusha is again born. Having been born He (newly born Purusha) permeated the whole matter backwards, downwards and forwards (in all directions) and yet surpassed it. (Virat means the Lord Consciousness of the newly separated globe or universe. He comes out in the form of mundane egg from the

Eternal Purusha. He is the consciousness of becoming who comes out from being. The term will be amply explained in the commentary that follows under the heading Veda).

STANZA-6:

YAT PURUSHENA HAVISHAA, DEVA YAGNA MATAN-
VATA, VASANTHO ASYASEEADAJYAM, GRISHMA IDHMA
SARADHAVIHI.

Yat = since ; Purushena = by the Cosmic Person ;
Havisha = fire offering ; Devaha = The Gods ;
Yagnam = The Offering ; Atanvata = magnified ;
Asya = for this (offering) ; Ajyam = ghee ; Vasanta =
the spring season ; Idhmaha = fuel ; Grishmaha =
summer ; Havihi = The matter of offering ; Sarat =
The moon season ; Asit = It was so.

Meaning : Since the Gods magnified the offering (of creation) by the Cosmic person as Oblation, the Spring season was used as ghee for the offering, Summer was the fuel and the Moon season was the matter of cereal grains for offering.

Meter of the Stanza : Anushtup (four quarters of eight syllables each).

Rishi : The Rishi of this Mantra is Narayana.

STANZA-7 :

SAPTAASYASAN PARIDHAYAHA, TRISAPTA SAMIDHA,
KRITAH. DEVA YADYAGNAM TAN VANAHA, ABADHNAN
PURUSHAM PASUM.

Glossary : Yagnam-The sacrifice ; Tanvana = causing to expand ; Devaha = The Devas (Creative Intelligences) ; Purusham = The Cosmic Person ; Pasum = The being sacrificed ; Yat = since ; Abhadnam = tied to the sacrificial pole ; Asya = to this person ; Paridhayaha = layers ; Sapta = seven ; Asan = were ; Trisapta = three times seven ; Samidha = sticks of fuel ; Kritaha = made.

Meaning : The Creative Intelligences (who came out of the Cosmic Person) tied the same person as the sacrificial beast to expand the concept of Yajna (offering of Himself to serve as the creation and its content); seven are the layers (of existence) and three times seven are the sticks of fuel made.

Meter of the Stanza :- Anushtup (4 quarters of 8 syllables each).

Rishi : The Rishi of this Mantra is Narayana.

STANZA-8 :

TAM YAGNAM BHARISHI PROUKSHAN, PURUSHAM
JAATAMAGRATAHA, TENA DEVA AYAJANTA, SAADHYA
RUSHAYASCHA YE.

Glossary : Tam = Him ; Agrataha = at first ; Jaatam = born ; Purusham = person ; Yagnamu = sacrifice ; Barhishi = upon the sacred grass ; Proukshana = sprinkled, spread over ; Tena = by him ; Devaha = The Devas (Creative Intelligences) ; Saadhyaha = The unmanifested Devas ; Rishaya Scha = also the Rishis (units of wisdom) ; Ye =

those who exist; Te = They; Ayajanta = performed the sacrifice.

Meaning : The Devas manifest and unmanifest as well as the units of wisdom have sprinkled (the matter of) the first born Purusha for the sacrifice and out of Him they performed the sacrifice.

Meter of the Stanza : Anushtup. (Four quarters of eight syllables each).

The Rishi of this Mantra is Narayana.

STANZA-9 :

TASMAAD YAGNAT SARVAHUTAHA, SAMBHRUTAM
PRUSHAADAJYAM, PASUGUSCHAKREVAVYANO AARAN-
YAN GRAMYASCHAYE.

Glossary : Tasmad = from that; Yagnat = Sacrifice; (Named as Purusha Sacrifice); Prushad + Ajyam = churned butter; Sambhrutam = acquired (then the Purusha); Vayavyan = those pertaining to the air; Pashun = beasts; Chakre = made; Yescha = also those; Aranyaha = pertaining to the Arani (fire-churning); Gramyaha = group beings (group souls); Cha = then also; Chakre = made.

Meaning : From that sacrifice, Purusha Medha, butter churned out and acquired. Then the Purusha made the beasts ethereal, fiery and the group souls.

Meter : Anushtup. (four quarters of eight syllables each).

The Rishi of the Mantra is Narayana.

STANZA - 10 :

TASMAADYAGNAAT SARVAHUTAHA, RUCHASSAMAANI
JAGNIRE, CHANDAGUMSI JAGNIRE TASMAAT, YAJUSTAS-
MAAD AJAAYATA.

Glossary : Tasmaat = from that; Yagnaat = sacrifice (named as Purusha-Sacrifice); Sarvahutaha = by the holocaust of everything; Rushah = The Riks; Saamaani = The Saamas; Jagnire = Were realised; Tasmaat = from that; Chandaansi = meters; Jagnire = were realised; Tasmaat = from that; Yajuh = the ritual; Ajaayata = was born.

Meaning : From that sacrifice, where everything was holocaust, the Riks (Mantras) and the Saamas (Songs) were realised. From that the meters were realised. From that the ritual was born.

Meter of the Stanza is Anushtup. (Four quarters of eight syllables each).

The Rishi of this Mantra is Narayana.

STANZA-11 :

TASMAADASWAA AJAAYANTA, YEKECHOBHAYAADATAHA,
GAVO HA JAGNIRE TASMAAT, TASMAAJAATAA AJAA-
VAYAHA.

Glossary : Tasmaat = from that (sacrifice); Aswaah = horses (and); Eke = some; Ubhayaadatah = the two tusked beings (elephants); Ajaayanta = were born; Tasmaat = from that; Gaavah = cows and bulls; Jagnire = were realised; Ha = of course; Tasmaat = from that; Ajaah = the rams; Aavayah = and the sheep; Jaataah = were born.

Meaning : Horses and some types of two-tusked beings were born out of that sacrifice. Cows and bulls were born ; rams and sheep were also born.

Meter of the Stanza : Anushtup (four quarters of eight syllables each).

The Rishi of this Mantra is Narayana.

STANZA-12 :

YATPURUSHAM VYADADHUUH, KATIDHAA VYAKALPAYAN,
MUKHAM KIMASYA KOW BAAHU, KAAVURU PAADAAVU-
CHYETE.

Glossary : Yat = wherefore ; Purusham = the Cosmic Person ; Vyadadhuhu = placed Him there ; Katithaa = in how many ways ; Vyakalpayam = they have shaped Him ; Asya = His ; Mukham = face ; Kim = what ; Baahu = arms ; Kow = which ; Paadah = feet ; Kow = which ; Uchete = they will be explained.

Meaning : What for is the Cosmic Person located and arranged ? In how many ways He is shaped ? Which is His face ? Which are His feet, thighs and arms ? All these will be explained below.

Meter of the Stanza : Anushtup. (four quarters of eight syllables each).

The Rishi of this Mantra is Narayana.

STANZA-13 :

BRAHMANO ASYA MUKHAMASIT, BAHURAAJANYA
KRUTAHA, VUROOTADASYA YADVAISYAHA, PADBH-
YAGUM SOODRO AJAAYATA.

Glossary : Asya = His; Mukham = mouth; Brahmanaha = the knower of Brahman; Asit = it was so; Bahu = two arms; Rajanyaha = the king; Kru-taha = made; Yat = that which is; Uruu = his thighs; Tat = that; Vaisyaha = the business man; Padbhya-gum = from the feet; Soodraha = the labourer; Ajayata = was born.

Meaning : The knower of Brahman was His mouth (utterance). His arms were made as the king (ruler). His thighs were shaped into the Trader. The labourer was born out of His feet.

Meter of the Stanza : Anushtup.

The Rishi of this Mantra is Narayana.

STANZA - 14 :

CHANDRAMA MANASO JAATAHA, CHAKSHOH SURYO
AJAAYATA, MUKHAA DINDRA SCHAGNISCHA, PRANAAD
VAYURAJAAYATA.

Glossary : Chandrama = the Moon; Manasaha = from the mind; Jatah = was born; Suryah = Sun; Chakshoh = from the eye; Ajayata = was born; Indraha Cha = and Indra, Agnihi Cha = and also Agni; Mukhat = from the mouth; Vayuhu = Air, Pranaath = from the breath; Ajayaatha = was born.

Meaning : Moon was born of the mind and Sun from the eye of the Purusha. Indra and Agni were born from His mouth. Vayu was born from His breath.

Meter of the Stanza : Anushtup.

The Rishi of this Mantra is Narayana.

STANZA-15 :

NAABHYA AASEDANTARIKSHAM, SEERSHNODYOH SSA-
MAVARTATA, PADBHYAGUM BHUMIR DISHAH STRO-
TRAAT, TADHA LOKAGUM AKALPAYAN.

Glossary : Naabhya = By the navel ; Anthariksham = the interplanetary space ; Aaseet = existed (became) Seershno = from the head ; Dyoh = the vault of Heavens ; Samavartata = well occurred ; Padbhyaam = from the feet ; Bhumi = the earth ; Srotraat = from the ear, Disah = the directions ; Tadha = like that ; Lokaan = the worlds ; Akalpayan = created.

Meaning : From the navel of the Purusha there was the manifestation of space. The vault of heaven was formed out of His head, the earth was created from His feet and the directions from His ears. Thus the Devas created the worlds.

Metre of the Stanza : Anushtup.

The Rishi of this Mantra is Narayana.

STANZA-16 :

VEDAHAMETAM PURUSHAM MAHANTAM, ADITYA
VARNAM TAMASASTU PAARE, SARVAANI RUPAANI
VICHITYA DHEERAHA, NAMAANI KRITVA ABHIVADAN
YADASTE.

Glossary : Dhiraha = the stable one ; Sarvani = all ; Rupani = forms ; Vichitya = having gathered ; Namani = names ; Kritva = having made ; Abhivadan = uttering ; Yat = for which reason ; Aste = Exists ; Etam = Him ; Mahantam = the Great one

who occupies all ; Aditya Varnam = of the sounds and colours of the Son of Aditi ; Tamasaha Tu = to darkness ; Pare = beyond ; Aham = I ; Veda = know.

Meaning : I know the Grand Purusha whose name has the sound and colour of "The Son of Aditi." He has gathered all the forms and names and stands stable by uttering them.

Metre of the Stanza : Anushtup.

The Rishi of this Mantra is Narayana.

STANZA-17 :

DHAATAAPURASTHAD YAMUDHAJAJAARA, SAKRAH-
PRAVIDWAN PRADISHASHCHATASRAHA, TAMEVAM VID-
WAN AMRUTHA IHA BHAVATHI, NAANYA PANTHA
AYANAAYA VIDYATE.

Glossary : Purustat = in the beginning or in the East ; Dhaata = the creator ; Yam = whom ; Ut + Ajahara = uttered forth ; Pravidwan = the well learned ; Chatasra = the four directions ; Pradisha = located ; Yeyam = thus ; Vidwan = learned ; Saha = he ; Iha = here (in this world) ; Amruthaha = immortal ; Bhavati = becomes ; Ayanaaye = for the journey ; Anyaha = another ; Pandha = path ; Na Vidyathe = does not exist.

Meaning : Know Him (Purusha) as the One whom the Creator has uttered forth in the beginning in the East and as the One whom the Lord of Sacraments has located as the fourfold principle by which

He became a knower. One who knows Him thus becomes immortal. There is no second path to take a journey to Him.

Meter of the Stanza : Tristup.

The Rishi of this Mantra is Narayana.

STANZA-18 :

YAGNENA YAGNAMAYAJANTA DEVAHA, TANIDHAR-
MAANI PRADHAMANYAASAN, TEHANAKAM MAHIMAA-
NASACHANTE, YATRA PURVE SAADHYAH SANTI DEVAHA.

Glossary : Devaha = the gods ; Yagneny = by sacrifice ; Yagnam = the sacrifice ; Ayajanta = the sacrificed ; Tani = those ; Dharmani = laws ; Pradhamani = fundamentals ; Asan = they were ; Santi = exist ; Nakam = that heaven ; Te Mahimaanaha = those great ones ; Sachante = are gathering.

Meaning : The Gods offered the sacrifice through sacrifice. The laws stood as the original laws to be followed. Before (creation) all the Devas were in a subtle state. Those great ones include as the laws of creation.

Metre of the Stanza is Tristup (it contains eleven syllables in each line. 4 lines make one stanza).

The Rishi of this Mantra is Narayana.

STANZA-19 :

ADBHYAHSAMBHOOTHAH PRUDHIVYEI RASAACCHA,
VISWAKARMA SAMAVARTATAADHI, TASYA TWASHTA
VIDADHADROOPAMETI, TAT PURUSHASYA VISWA MA-
JANA MAGRE.

Glossary : Adbhyaha = from the waters ; Pruthivyei = of the earth ; Rasat + Cha = from the essence ; Sambhuthaha = born ; Viswakarmanaha = from the Architect of the deeds of the Universe ; Adhi Sam Avartata = He became present by pervading everything in full ; Tasya = to Him ; Twasta = Twastha by name ; Roopam = shape ; Vidhadhath = deciding ; Eti = He comes down ; Agre = in the beginning, Purushasya = to the person (who is the Lord) Tat + Viswam = all that universe, Ajanam = existed in His awareness.

Meaning : How it came to pass that this Lord came to exist in the universe ? It is explained thus. He is born from the waters (germinating medium) and the essence of this earth (fertility) with the help of Himself as the Lord of all the deeds of the universe. Himself as Twastha (the one who etches and engraves) shaped Him into shapes. Before He came to exist in this universe, everything was in Him as His own awareness.

The Metre of the Stanza is Tristup.

The Rishi of this Mantra is Narayana.

STANZA-20 :

VEDAAHAMETAM PURUSHAM MAHANTAM, AADITYAVARNAM
TAMASA PARASTAT, TA MEVAM VIDVAAN
AMRUTA IHA BHAVATI, NAANYA PANDHA VIDYATE
AYANAAYA.

Glossary : Mahantam = the great one ; Adityavarnam = One who has the brilliance of the Sun ; Tamasaha = to the darkness ; Parastat = beyond ,

Etam Purusham = this Purusha ; Aham Veda = I know ; Tam = Him ; Evam = thus ; Vidvaan = one who knows ; Iha = here ; Amrutaha = immortal ; Bhavati = becomes ; Ayanaaya = for attainment ; Anyaha = another ; Pantha = path ; Na Vidyate = does not exist.

Meaning : "I know this Purusha (person), this Great One, who is the Light of the Sun, shining beyond darkness." One who knows Him like this; becomes immortal. There is no other path for attainment.

The Meter of the Stanza is Tristup.

The Rishi of this Mantra is Narayana.

STANZA-21 :

PRAJAAPATI SCHARATIGARBHE ANTAHA, AJAYAMANIO
BAHUDHA VIJAAYATE, TASYA DHEERA PARIJAANANTI
YONIM, MARICHINAAM PADAMICCHANTI VEDHASAHA.

Glossary : Antaha = inside ; Garbhe = the womb ; Prajapatihi = the Lord of Reproduction ; Charati = moves ; Ajaayamanaha = not being born ; Bahudha = in many forms ; Vijayate = He is born ; Dheeraha = the stable ones ; Tasya = His ; Yonim = Birth place ; Parijananti = perceive ; Vedhasaha = the creators ; Marichinam = of the rays ; Padam = pedestal ; Icch-anti = desire to attain.

Meaning : The Lord of Reproduction moves inside the womb (of space). Though He has no birth, He is born into many forms (like the space in many rooms). Those who perceive in tranquility, can

perceive His birth place (as space). The Creator-consciousness always desires to attain the pedestal of the rays during their course of creation.

The Meter of the Stanza is Tristup.

The Rishi of this Mantra is Narayana.

STANZA-22 :

YO DEVEBHYA AATAPATI, YO DEVANAAM PUROHITAH,
POORVO YO DEVEBHYO JATAHA, NAMO RUCHAYA
BRAHMAYE.

Glossary : Yo = who ; Devebhyah = for the devas ; Atapati = shines forth as heat ; Yo = who ; Devanam = of the devas ; Purohitah = preceptor ; Yo = who ; Devebhyaha = for the devas ; Poorvaha = as the first one ; Jatah = born ; (Tasmi = for Him) ; Ruchayah = for the shining one ; Brahmayah = for the one with wisdom ; Namah = I salute.

Meaning : I bow down to the shining one, the manifestation of wisdom who shines forth as heat for the devas and who works as the preceptor of the devas. He is the one who is born first for the work of the devas.

The Meter of the Stanza is Anustup.

The Rishi of this Mantra is Brihaspati (the preceptor of Devas).

STANZA-23 :

RUCHAM BRAAHMAM JANAYANTAH. DEVA AGRE-
TADABRUVAN, YASTVEIVAM BRAAHMANO VIDYAAT,
TASYA DEVA ASAN VASE.

Glossary : Devah = the Devas ; Agre = in the beginning (of every creation) ; Brahmam = the all-expanding one ; Rucham = light ; Janayanthaha = having generated ; Thath = About Him (Purusha) ; Abruvan = spoke out ; Yaha = who ; Braahmanaha = possesses the wisdom of Brahma ; Evam = thus ; Thu = (thwa) you ; Vidyath = knows ; Thasya = to him ; Vase = under control ; Davaha = the Devas ; Asan = existed.

Meaning : In the beginning of the creation all the Devas generated the light, which was filling the self-expanding consciousness. Then they blessed : "To Him who knows you like this, to that knower of Brahman all the Devas will be under control."

STANZA-24 :

HREESCHA TE LAXMIEESCHA PATNYO, AHO RAATRE
PARSWE'NAKSHATRAANI ROOPAM ASWINOW VYAATTAM,
ISTAM MANISHAANA, AMUM MANISHAANA SARVAM
MANISHAANA.

Glossary : Hrischa = sense of shame towards shameful behaviour ; Lakshmi + Cha = also splendour, the goddess of wealth ; Te Patno = your two wives ; Aho Ratre = day and night ; Parswe = your lateral halves ; Nakshatraani = the divisions of the moon path ; Roopam = shape ; Aswinow = The two Aswins ; Vyaattam = till the lips of your mouth opened ; Istam = desire as offering ; Amum = this ; Sarvam = all ; Manishaana = accept and excuse.

Meaning : Sense of shame towards shameful behaviour is a beloved of yours. The Goddess of Splendour is your second beloved. Night and day

are your lateral divisions. The division of the space between your lips wide open. Accept my desire as your offering. Accept this (being as) my offering to you. Accept the all (that is in me) as my offering and excuse me.

The meter of the Stanza is Ati Jagathi or of a mixed type.

The Rishi of this Mantra is Rupa (or the shape of the Stellar Deity).

6. SRI SOOKTHAM

INTRODUCTION :

The fifteen Vedic Hymns which became famous as Sri Sooktham, are among the most popular passages of the Vedas. The Sri Sooktham forms part of the Rigveda Appendix and is considered by the orthodox Indians to be most holy. Since thousands of years upto date we find people who recite Sri Sooktham daily in their houses. It is considered most auspicious and wealth-giving to recite this Sooktham daily in the houses, as well as in the temples. The daily puja of an orthodox Brahmin with the 16 Upacharas [services to the Lord] is done by many with a recital of the Sri Sooktha Mantrams separately. Some do Pooja with Purusha Sooktha while others do it with Sri Sooktha.

The God is invoked as either masculine or feminine by the devotee according to his liking and the mode of worship. When the invocation is in the form of a female, it is called Sri or Lakshmi. The term 'Sri' means that which adheres to the masculine principle of the God in the form of shape, number, name, colour etc. Power and consciousness are the two aspects of the God as seen by man. Consciousness is understood as the Purusha, the male principle who is the steering intelligence of Power. Power is worshipped as female principle, Sri, since it depends upon the masculine principle, is to be steered. The whole creation is understood as the manifestation of the Lord and hence it is included in the Sri aspect of

Lord. Since the creation is nothing but the splendour of the Lord, Sri is understood as splendour and wealth. This aspect is well-defined and described in stanzas of Sri Sooktha. The male aspect of God is beyond attributes but it is Omni-present in the female aspect which includes all the attributes like shape, name, number, colour, position, quality etc.

Sri Sooktha occupies an important role in the Science of Temple Ritual which is called Agamsastra. Also in the Tantric way of worship (which is in fact a true copy of the Vedic Ritual in its original), Sri Sooktha plays a very important role. The Ritualistic Science of the Royal Path, which is known as Sri Vidya, is but a scientific and practical way of glorifying the Goddess Sri. The Mantras of this Sooktha as well as those of Purusha Sooktha are highly significant in their scientific value. For example the Purusha Sooktha begins with 'Sahasra Seersha', the first two syllables 'S' & 'H' form consonants that govern the respiration. Hence they include the Mantram SOHAM which is the Mantram of our breath. Sri Sooktha begins with 'Hiranyavarnam'. So it begins with the second syllable of Purusha Sooktha which is the second of the pair of consonants 'S' & 'H'. As the Vedic students of Yoga know 'S' is the consonantal sound which governs inhalation while 'H' is the consonant which governs exhalation. Hence the Goddess Sri governs the exhalation aspect of the Lord. That means : she forms the splendour of the expression of the whole from the Lord as His own out-breathing.

Three Rishis named Ananda, Kardama and Chiklita are said to be the seers of the Goddess of

Splendour. The first of these, Ananda, is described as Anandanadha, the Lord of Bliss in Sri Vidya. From this comes the tradition of naming the Sanyasis of a particular School of Sri Vidya as Anandas, like Sradhananda, Pranayananda, Hamsananda etc. In many ways the science of Sri gained prominence in ancient India and expressed itself as the various schools of ritualistic philosophy. Even the school of Alchemists who claim that they transmute the baser metals into gold, take their scientific procedure from Sri Vidya and Sri Sooktham.

STANZA-1 :

HIRANYAVARNAAM HARINEEM SUVARNA RAJATASRA-
JAAM, CHANDRAM HIRANMAYEEM LAXMEEM JATAVEDO
MAMAVAHA.

Glossary : Hiranyavarnam = Her who is of the golden hue ; Harineem = Her who is of the yellowish hue ; Suvarna Rajatasrajaam = who has the golden and silvery necklaces. Chandram = who is of the lunar nature ; Hiranmayeem = who is of the splendour of gold ; Laxmeem = who is the emblem (of the creation) ; Jatavedaha = Oh, God of fire from whom the Veda is born ; Mama = For me ; Avaha = you make her possess.

Meaning : Oh ! Lord of Fire ! From you the wisdom of the Vedas is born. You make the Goddess of creation possess me, the Goddess who is an expression of the golden yellow hue and who is Herself an embodiment of the splendour of gold. She, who is adorned with jewels of gold and silver and who is of the Lunar nature, may possess me (as her own child).

STANZA-2 :

TAM MA AVAHA JATAVEDO LAKSHMI MANAPAGAMI-
NEEM, YASYAM HIRANYAM VINDEYAM GAMASWAM
PURUSHANAHAM.

Glossary : Jatavedaha = O fire, the birth place of Veda; Anapagaminim = her, who does not desert, tam = her; Lakshmin = the Goddess of Wealth; Me = to me; Avaha = bestow; Yasyam = by whom; Hiran-yam = the splendour of gold; Gaam = the cow; Aswam = the horse; Purusham = the persons; Aham = I; Vindeyam = can obtain.

Meaning : Oh! Lord of Fire, from you the Wisdom of the Vedas is born. You bestow upon me the Goddess of Splendour, who will not desert me. By virtue of Her presence, I inherit Gold, Cattle, Horses and attendants.

STANZA-3 :

ASWAPURVAM RADHAMADHYAM HASTINADA PRABO-
DHINEEM, SRIYAM DEVI MUPAHVAYE SREERMA DEVI
JUSHATAM.

Glossary : Aswapurwam = She who is preceded by the horses; Radhamadhyam = having the chariots in the middle and she who is sitting in the midst of the chariot; Hastinada = by the roars of elephants; Prabodhinim = being awakened; Devim = the one with divine light; Sriyam = the Goddess who always supplements the Lord; Upahwaye = I approach and address; Devihi = The Goddess of divine light; Srihi = She who supplements the Lord; Mey = Me; Jushatam = favour.

Meaning : I approach and address Her who is preceded by horses, seated in the midst of the chariot

our body) and who is being awakened by the roars of elephants. May the Goddess of the Lord's supplementation favour me.

STANZA-4 :

KAMSOSMITAM HIRANYA PRAAKAARAM, ARDRAAM JWALANTEEM TRUPTAM TARPAYANTEEM, PADMESTHITAAM PADMAVARNAAM, TAAMIHOPAHVAYE SRIYAM.

Glossary : Saha = He (God, the Veda Purusha); Kam = of which Lady; Asmitam = As the Awareness of 'I am'; Hiranyaprakaram = who has golden layers around; Ardraam = wet (moisture); Jwalantheem = shining; Truptam = accomplished; Tarpayanteem = causing satisfaction; Padmesthitaam = Seated in the Lotus; Padmavarnam = lotus-coloured; Tam = Her; Sriyam = The Lady of Splendour; Iha = here; Upahvaye = I invite near to.

Meaning : I invite the Goddess of Splendour who manifests in layers of gold, liquid or molten gold, who shines forth as accomplishment and the accomplished one, who is seated in a lotus being herself lotus-coloured and whom the Lord visualised as the awareness of "I AM" in all.

STANZA-5 :

CHANDRAAM PRABHASAAM YASASA JWALANTEEM, SRIYAM LOKE DEVAJUSHTAM UDAARAAM. TAAM PADMI-NEEM EEM SARANAMAHAM PRAPADYE, ALAKSHMIR ME NASYATAAM TWAM VRUNE.

Glossary : Chandraam = Her who is shining like moonlight; Prabhasaam = shining forth; Sriyam = Goddess of possession; Loke = in the world; Yasasa = by Her fame (presence); Jwalanteem = who is shining; Deva-Jushtam = who acquired the liking of the Gods;

Udaaraam = Whose Rays travel upwards; Tam = Her; Ihm = who is called this; Padminem = who is of Lotus - nature; Aham = I; Saranam = refuge; Prapadye = I fall (at Her feet); Twam Vrune = by your taking me up; Me Alakshmi = my imperfection; Nasyataam = may be destroyed.

Mean ng : I take my refuge in Her who is of the Lotus nature, who shines with upward beams of Moon-light which exist around Her, as Her splendour. If you take hold of me, Oh Goddess of Splendour, may the imperfection in me go away from me.

STANZA-6 :

ADITYA VARNE TAPASODHI JATO VANASPATISTAVA
VRUKSHODHA BILWAHA, TASYA PHALANI TAPANU-
DANTU MAYANTARAYASCHA BAHYAA ALAKSHMIH.

Glossary : Aditya Varne = Oh, the Goddess of colours and sounds of the Sun-God; Adha = And now; Tava Tapasaha = by virtue of the warmth of your devotion; Adi Jataha = born out of; Vrukshaha = the tree; Vanaspatihi = a classification of plants; Bilwaha = the Bilwa tree; Tasya = its; Phalani = fruits; Antarayaha = inward ones; Cha = also; Bahyaha = outward ones; Maayaha = self-projections; Alakshmihi = undesirable things; Tapasa = by the warmth of your affection; Nudanthu = may be expelled.

Meaning : Oh Goddess of the colours and sounds of the Sun-God, who is the child of Aditi ! Bilwa is the one plant which is born out of the warmth of your devotion. May its fruit dispel the undesirable self-projections, objective and subjective, by virtue of the same warmth of your devotion.

STANZA-7 :

UPAITU MAAM DEVASAKHA, KIRTISCHA MANINAASAHA,
PRADUR BHUTOSMI RASHTHRESMIN, KIRTIM RUDDHIM
DADATUMEH.

Glossary : Devasakhaha = the friend of gods;
Kirthih + Cha = and also fame; Manina Saha = along
with brilliant gems; Mam = me; Upa + Yetu = may
he approach; Asmin Rashthre = in this province;
Pradurbhuthaha = born; Asmi = Am I; Me = to me;
Kirtim = fame; Ruddhim = prosperity; Dadathu = may
He bestow.

Meaning : May the will, the friend of God, who
is always with fame and the essence of all merit
approach me. May He bestow prosperity upon me
who is born in his province.

STANZA-8 :

KSHUT PIPASAMALAM JESHTHAAM, ALAKSHMIR NASA-
YAMYAHAM, ABHUTI MASAMRUDDIMCHA, SARVAN-
NIRNUDA ME GRUHAT.

Glossary : Kshut = hunger; Pipasa = thirst;
Malam = filth; Jeshtam = inauspiciousness; Alaksh-
mir = non-splendrous; Aham = I; Nasayami = destroy;
Abhutim = non-prosperous state; Asamruddim =
insufficiency; Cha = also; Sarvam = all; Me Gruhat =
from my house; Nirnuda = drive out.

Meaning : I will destroy the goddess of ill-luck,
whose signs are hunger, thirst and filthiness. You
banish insufficiency and non-prosperous tendency
away from my house.

STANZA-9 :

GANDHADWARAAM DURADARSHAAM, NITYA PUSTHAM
KARISHINEEM, ISWAREEM SARVA BHUTAANAM, TAMI
HOPAHWAYE SRIYAM.

Glossary : Gandhadwaraam = She, who has fragrance as Her gateway; Duradharsham = who is not easily accessible; Nitya Pustam = who is always fulfilled; Karishinim = accessible through rays as hands; Sarvabhuthanam = to all the beings; Iswareem = the Goddess of Mastery; Tam = Her; Sriyam = Goddess Sri; Iha = herewith; Upahwaye = I invite to make an approach.

Meaning : I herewith invite to make an approach towards the Goddess of Mastery over all the beings. She opens Her own fragrance as the gateway to our approach. An approach to Her is not easy. One should approach Her through the rays of Her presence as his own hands of good deeds. Then She is ever present, fulfilled.

STANZA-10 :

MANASAH KAMAMAKUTIM VACHA SATYAMASEMAHI,
PASUNAGUM RUPAMANNASYA MAYI SRIHSRAYATAAM
YASAHA.

Glossary : Manasa = of the mind; Kamam = desire; Akutim = interest; Vachah = of the word; Satyam = truth; Pasunam = of the cattle; Annasya = of the food; Rupam = shape; Asimahi = we enjoy; Yasa = fame; Srihi = plenty; Mayi = in me; Srayatam = may they gather.

Meaning : Oh Goddess of plenty ! we shape our desires and interests of our mind. We share our food.

our cattle and their food. May the Goddess of splendour approach me in the form of name and fame.

STANZA-11 :

KARDAMENA PRAJAA BHUTAA MAYI SAMBHAVA KARDAMA, SRIYAM VASAYAME KULE MATARAM PADMA MALINEEM.

Glossary : Kardamena = by the Prajapati Kardama; Prajabhutaha = She became mother of children; Kardama = Oh Sage Kardama; Mayi = in me; Sambhava = be born; Padmamalineem = Her, who has the garland of lotuses; Mataram = Her, who is the mother; Sriyam = Her, who is the Goddess of Splendour; Mekule = among my clan; Vasaya = make Her live.

Meaning : The Goddess of Splendour, who is adorned with the garland of Lotuses, is made the mother of children by the Prajapati Kardama. Therefore Oh Kardama, you be born in me. Make Her live among my clan.

STANZA-12 :

APASRUJANTU SNIGDHANI CHIKLEETA VASA ME GRUHE, NICH A DEVEEM MATARAGUM SRIYAM VASAYA ME KULE.

Glossary : Chikleeta = Sage Chikleeta; Apaha = the waters (of life); Snigdhani = the glittering ones; Srujantu = may they create; Me Grube = in my house; Vasa = to live; Maataram = Her, who is the mother; Sriyam Devim = Her, who is Goddess Sri; Me Kule = in my clan; Ni Vasaya = make Her live.

Meaning : Oh Sage Chikleeta ! You see that waters of life create beings on earth that are glittering and radiant with life. To that effect you live in my house. You pray the Goddess of Splendour that She continues to exist in my clan.

STANZA-13 :

AARDRAAM PUSHKARINEEM PUSHTHEEM, PINGALAAM
PADMA MALINEEM, CHANDRAAM HIRANMAYEEM LAKSH-
MEEM, JATAVEDO MAMA VAHA.

Glossary : Jaatavedah=Oh Fire, the birth-place of Wisdom; Aardraam=red and; moist; Pushkarineem=one who causes fullness; Pingalaam=of honey-colour; Padmamalineem=bearing a wreath of lotuses; Chandraam=the Goddess presiding the Moon; Hiranmayeem=of golden colour; Lakshmeem=The Goddess of wealth; Mamavaha=may She possess me.

Meaning : Oh God of Fire, the birth-place of Wisdom; may the Goddess of wealth possess me. She is the Splendour of fullness in glowing red, who radiates honey-colour. This Goddess of the Moon shines in golden beams and is found decorated with a garland of Lotuses. May the Goddess possess me.

STANZA-14 :

AARDRAAM YAH KARINEEM YASHTIM, SUVARNAAM HEMA
MALINEEM, SURYAAM HIRANMAYEEM LAKSHMEEM, JATA-
VEDO MAMA VAHA

Glossary : Aardraam=red with the rays of rising sun; Karineem=the female elephant, or the ray of

light; Yashtim = having its trunk as a beam; Suvarnaam = of good coloured or gold coloured, also having sonorous sounds; Hemamalineem = garlanded by golden glow; Suryaam = the Goddess who is the Splendour of the Sun God; Hiranmayeem = who, full of golden beams; Lakshmeem = having the creation as Her symbol; Jataveda = Oh Fire ! who gives birth to the Wisdom; Mama Avah = let her possess me.

Meaning : Oh, Brilliant Fire ! You bring the Light of Wisdom as my dawn with its red ray before me, to bring the splendour of the Goddess Lakshmi, with her lifted trunk of elephant and the golden yellow glow around Her. May the Goddess of Splendour possess me as the Dawn of my day.

STANZA-15:

TAAM MAAVAHA JATAVEDO LAKSHMEEMANAPAGAMINEEM, YASYAM HIRANYAM PRABHUTAM GAVO, DASYO ASWAN VINDEYAM PURUSHANAHAM.

Glossary : Jatavedaha = Oh Agni, born of the Vedas and the birth-place of the Vedas; Yasyam = in whom; Hiranyam = gold; Gavaha = cows (the rays); Dasyaha = Servants; Aswan = horses; Purushan = men; Aham = I; Vindeyam = may obtain; Tam = Her; Anapagamineem = who has the nature of not deserting any one; Lakshmeem = The Goddess of wealth; Ma Avaha = make Her possess me.

Meaning : Oh ! Brilliant Fire ! I pray to you to make the Goddess of wealth possess me. By that I will be able to obtain the cows, the servants, horses, attendant-men and the hold of everything. Her nature is not to desert anyone when she favours.

PURUSHA SOOKTHAM

[TEXT]

Sahasra Seersha Purushaha,
Sahasraaksha Sahasra Paat,
Sa Bhumim Viswato Vrutwa,
Atyatishta Dasangulam. 1

Purusha Evedagum Sarvam,
Yad Bhootam Yachhabhavyam,
Utamrutatwa Syeshanaha,
Yadanne Natirohati. 2

Etha Vaanasya Mahimah,
Ato Jayagumschha Purushaha,
Padosya Viswa Bhootani,
Tripadasya Amritamdivi. 3

Tripaad Urdhwa Udaitpurushaha,
Paado Syeha Bhavaat Punaha,
Tato Viswanga Kraamatu,
Saasanaanasane Abhi. 4

Tasmaad Viraadajayata,
Virajo Adhi Poorushaha,
Sajato Atya Richyata,
Paschad Bhumi Madho Puraha. 5

Yat Purushena Havishaa,
Deva Yagna Matanvata,
Vasantho Asyaseedajyam,
Greeshma Idhma Saradhavihi. 6

Saptaasya sanparidhayaha,
Trisapta Samidhakritaha,
Deva Yadyagnam Tan Vaanaha,
Abadhnan Purusham Pasum. 7

- Tam Yagnam Barihishi Proukshan,
Purusham Jaatamagrataha,
Tena Deva Ayajanta,
Saadhya Rushyascha Ye. 8
- Tasmaad Yagnat Sarvahutaha,
Sambhrutam Prushadaajyam,
Pasunaguschakrevvayavyano
Aaranyan Gramyaschaye.
- Tasmaadyagnaat Sarvahutaha,
Ruchassamaani Jagnire,
Chandagumsi Jagnire Tasmaat,
Yajustasmaad Ajaayata. 10
- Tasmaadaswaa Ajaayanta,
Yekechobhayaadataha,
Gavo Ha Jagnire Tasmaat,
Tasmaajjaataa Ajaavayaha. 11
- Yatpurusham Vyadadhuhu,
Katidhaa Vyakalpayan,
Mukham Kimasya Kow Baahu,
Kaavuru Paadaavuchyete. 12
- Brahmanosya Mukhamasiteet,
Bahuraajanya Krutaha,
Vurootadasya Yadvaisyaha,
Padbhyagum Soodro Ajaayata. 13
- Chandrama Manaso Jaataha,
Chakshos Suryo Ajaayata,
Mukhaa Dindra Schagnischa,
Pranaad Vayurajaayata. 14
- Naabhya Aaseedantariksham,
Soershnodyoh Ssamavartata,
Padbhyagum Bhumir Dishah Strottraat,
Tadha Lokagum Akalpayan. 15

Vedahametam Purusham Mahantam,
Aditya Varnam Tamasastu Paare,
Sarvaani Rupaani Vichitya Dheeraha,
Namaani Kritva Abhivadan Yadaste. 16

Dhaataapurasthad Yamudaajahaara,
Sakrahpravidwan Pradishashchatasraha,
Tamevam Vidwan Amrutha Eha Bhavathi,
Naanya Pantha Ayanaaya Vidyate. 17

Yagnena Yagnamayajanta Devaaha,
Tanidharmaani Pradhamanyaasan,
Tehanakam Mahimaanachante,
Yatra Purve Saadhyah Santi Devaha. 18

Adbhyah-Ssambhoothah Prudhivyei Rasaaccha.
Viswakarmana Samavartataadhi,
Tasya Twashta Vidadhadroopameti,
Tat Purushasya Viswa Majana Magre. 19

Vedaahametam Purusham Mahantam,
Aadityavarnam Tamasah Parastaat.
Ta Mevam Vidvaan Amruta Eha Bhavati,
Naanya Pandha Vidyateyanaaya. 20

Prajaapati Scharatigarbhe Antaha,
Ajayamano Bahudha Vijaayate,
Tasya Dheera Parijaananti Yonim,
Marichinaam Padamicchantiaedhasaha. 21

Yo Devebhya Aatapati,
Yo Devanaam Purohitaha,
Poorvo Yo Devebhyo Jataha,
Namo Ruchaya Brahmeye. 22

Rucham Braahmam Janayantaha,
Deva Agretadabruvan,

Yastveivam Braahmano Vidyaat,
Tasya Deva Asan Vase. 23

Hreescha Te Laxmiescha Patnyo,
Aho Raatre Parswe Nakshatraani Roopam
Aswinow Vyaattam,
Istammanishaana,
Amummanishaana, Sarvam Manishaana. 24

SRI SOOKTHAM

(TEXT)

Hiranyavarnaam Harineem,
Suvarna Rajatasrajaam,
Chandram Hiranmayeem,
Laxmeem Jatavedo Mamavaha. 1

Tam Ma Avaha Jatavedo,
Lakshmi Manapagamineem,
Yasyam Hiranyam Vindeyam,
Gamaswam Purushanabam. 2

Aswapurvaam Radhamadhyaam,
Hastinada Prabodhineem,
Sriyam Devi Mupahvaye,
Sreerma Devi Jushatam. 3

Kaamsosmitam Hiranya Praakaaraam,
Aardraam Jwalanteem Truptam Tarpayanteem,
Padmesthitaam Padmavarnaam,
Taamihopahvaye Sriyam. 4

Chandraam Prabhasaam Yasasa Jwalanteem,
Sriyam Loke Devajushtam Udaaraam,
Taam Padmineem Eem Saranamaham Prapadye,
Alakshmir Me Nasyataam Twam Vrwue. 5

Aditya Varne Tapasodhi Jato,
Vanaspatistava Vrukshodha Bilwaha,
Taasya Phalani Tapasanudantu,
Maayantarayaascha Bahya Alakshmih. 6

Upaitu Maam Devasakha,
Keertischa Maninaasaha,
Pradur Bhutosmi Rashthresmin,
Kirtimruddhim Dadatumeh. 7

- Kshutpipasa malam Jeshthaam,
Alakshmir Nasayamyaham,
Abhuti Masamruddimcha,
Sarvannirnuda Me Gruhat. 8
- Gandhadwaraam Duradarshaam,
Nitya Pustham Karishineem,
Iswareem Sarva Bhootaanaam,
Tami Hopahwaye Sriyam. 9
- Manasah Kamamakutim,
Vacha Satyamaseemahi,
Pasunagum Rupamannasya,
Mayi Srisrayataam Yasaha. 10
- Kardamena Prajaa Bhutaa,
Mayi Sambhava Kardama,
Sriyam Vasayame Kule,
Maataram Padma Malineem, 11
- Apasrujantu Snigdhani,
Chikleeta Vasa Me Gruhe,
Nicha Deveem Mataragum,
Sriyam Vasaya Me Kule. 12
- Aardraam Pushkarineem Pushtheem,
Pingalaam Padma Malineem,
Chandraam Hiranmayeem Lakshmeem,
Jatavedo Mamaavaha. 13
- Aardraam Yah Karineem Yashtim,
Suvarnaam Hema Malineem,
Suryaam Hiranmayeem Lakshmeem,
Jatavedo Mamavaha. 14
- Tam Maavaha Jatavedo,
Lakshmeem manapagamineem,
Yasyam Hiranyam Prabhutam Gavo,
Dasyoswan Vindeyam Purushanaham. 15



ABOUT THE AUTHOR

Kulapati Ekkirala Krishnamacharya, better known as Master E.K., is a Teacher of Ancient Wisdom, a Healer in its true sense, an author, a poet and a ritualist of high order. He gave a synthetic understanding of the Ageless Wisdom and its usefulness in daily life. Through his lifestyle he proved that the Scriptural way of living is possible even in the materialistic world. He made it clear that the so called material is none other than the offspring of the spirit and hence is spiritual in essence. He was emphatic that those who pretend as knowers classify the creation into spiritual and material. But the real knowers always saw the spiritual. To them the material is an aspect of the spiritual. In Master E.K.'s understanding there are no good and bad things or people. He promoted the doctrine of pure love.

He built a spiritual bridge between East and West among those who followed him, his teachings and his way of life. Those who lived in proximity to him know him as a representative of the Hierarchy, sent out to spread the Yoga of Synthesis, which is age-old. His writings are many but the undercurrent of every topic drives the reader into synthesis. He gave practical training to all sections of the society. He is a true healer and trained many into the healing activity. Under his guidance number of children schools and healing centres have been opened and operate to serve society.