

MASTER E.K.  
**SUPARNA SŪKTAM**



**KULAPATHI BOOK TRUST  
VISAKHAPATNAM**

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Master. E. K.  
**SUPARNA SŪKTAM**

Commentary On  
The Hymn of Suparṇa

English Translation:  
Dr. Tejaswi Katravulapally



**Kulapathi Book Trust**  
Visakhapatnam

# SUPARNA SŪKTAM

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## *About the Book*

The book, “Suparna” was written by Sriman Ekkirala Anantacharya garu in the year 1962 in English. It is a rare and advanced commentary on “Suparna Suktham” which is from Rigveda.

Master EK was the eldest son of Sriman Anantacharya garu. After 60 years, he wrote a commentary on “Suparna Suktham” in Telugu in 1982. Apart from Suparna Suktham, Master had written commentaries to Vishnu Suktham, Rudra Suktham, Purusha Suktham, Sri Suktham in Telugu. The commentary of Suparna Suktham is a rare commentary and people who sincerely read this book will definitely become enriched with a lot of wisdom. It is sure. It is like a blessing from all the great Rishis.

Chy. Dr. Tejaswi, Doctorate in Quantum Physics, really ventured to translate the Telugu Suparna Suktham into English. It is an uphill task. He has also written commentary on Lalitha Sahasranamam in English. He is a blessed one. May the almighty and Master bless him and his family.

May the Master bless Sri K. Rama Prasad also for his contribution in proofreading. Sri Satyadev showed a lot of interest in publishing this book. May the Master bless these two brothers.

1- 1- 2024,  
Machilipatnam.

**Ch.S.N. Raju,**  
Chairman,  
Kulapathi Book Trust.

## *A word from the translator*

Kulapati Ekkirala Krishnamacharya, known among his followers as Master.E.K. in the East and the West, is one of the prominent personalities of this century. His works cannot be confined to a particular genre, because he covered many branches of wisdom paths and brought to light the ancient art of perceiving TRUTH. Some of his works are: Spiritual Astrology, Yoga of Patañjali, Spiritual Psychology, Science of Man, Music of The Soul, Wisdom of Pythagoras, The Mandra Scripture (Bhagvadgīta), etc. Thus, it is easy to see how vast the domains of his works spread!

My life has changed dramatically after getting into touch with his works. His works made a huge impact on my perception of the world and world scriptures. An inner inspiration urged me and guided me to take upon the task of translating one of his seminal works – SUPARNA SUKTAM, from Telugu to English.

I remember vividly, seeing this book, in the house of Sri N. S. S. Ram (my astrology teacher and one of the disciples of Master. E. K) and asking him what that book is about and if I can read it. He said, “Well, when the time is right, you will know what it is” and he smiled at my inquisitiveness. And three years later, the right time found me, gave me the necessary impulse and helped me translate the book. From the seed state of not knowing what the book is about to a fruit state of translating this book, shows the rearing and nurturing hand of the MASTER behind the veil of mundane activities.

I dedicate the effort and the fruit of the effort, which is this translation, at the lotus feet of our Master E. K.

- Dr. Tejaswi Katravulapally, Ph.D.

# *Offering Gratitude*

Sri Ch. SathyaDev, Director of Services of The World Teacher Trust has always given me proper and benevolent guidance. His constant support was very conducive to my efforts in translating this work **Suparṇa**.

I humbly thank Kulapathi Book Trust and its Chairman Sri Ch. S. N. Raju for the permission and his encouragement to me to do this sacred work. I thank Sri K. Rama Prasad who helped to make the final shape of this book. I thank the World Teacher Trust Brotherhood for always guiding the younger generations to a true sense of group living.

I bow down to the revered Masters of wisdom, respected Sri K. Parvathi Kumar who guided The World Teacher Trust Brotherhood and Dr. Ekkirala Ananthakrishna, the eldest son of our Master E. K.

1- 1- 2024,  
Hyderabad.

Dr. Tejaswi Katravulapally, Ph.D.





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The publishing unit is constituted to propagate the Ancient Wisdom given out to Humanity from time to time. The proceeds from the sale of the book are utilised for reinvestment in similar books in pursuance of the objective of the propagating Truth.

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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May his family be blessed by the Divine Grace of Master E. K.

**Kulapathi Book Trust**

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# Suparna

“.... The Suparna in his supreme stage expresses himself in two forms. One enters into the forms of life in the universe of beings, but the greater form remains expressed in the voices of Brihaspati, entering into the Samas and Sthomas of the high-tone singing of Udgitha through the music of Chandogana which is received into the pure and noble ascent of the seers, as the Para Sabda or Brahma. The Suparna is therefore said to take the form of each and every God. Agni, Vayu and Savitha are said to be the originators of Vasus, Rudras and Adityas, in the Prithivi, Antariksha and Diva. They are all the beings of Light or Devas. Light is the essence of Devas, and the Devas exist in the Divine Light. The Devas are said to be lying hidden within all forms of objects, plants and beings, taking many shapes for different varieties of beings and of activities just as the cells of a living organism multiply themselves into the structural modifications of a whole constitution for varied functions.....”

“....The Suparna formula is a complete expression of full grown Agni from the stage of his inherence in the chafing waters, through his hiding stage in their condensed form of the Golden egg of Brahmanda or the globe of light. As also through the stages of birth, feeding, growth and flight as Garuthman. The first stage of development is of Fire or Agni from the womb and centre of the sphere of darkness into the dawn of light with the birth of the Surya. The second stage is of the development of Surya with the assistance of Vayus, Maruths, i. e. the Rudras, into Savita, the progenitor and regenerator at the end of the year, renewing himself through the sequence of seasons afresh from the Time-Eternal or creative Prajapathi. The third stage consists of the development of Savita into the being of Suparna, who later on appears in two forms. All these are the forms of Agni. Agni is therefore named as the brain of heaven and the hump of the bull god of fire on Earth.....”

— Dr. E. Anantacharya

*(Excerpts from Suparna - The integral Unity of Vedic Outlook, published in 1962. Digitized by Archeological Survey of India.)*

# Introduction

What is in the Veda? Is it the artistic descriptions and personifications of powers of Nature? Or is there actually something that the hymns of these scriptures proclaim? If yes, what is it? Is it a routine fact or a special one or is it unique? This '**Suparṇa Sūktam**' is the answer for all such questions. If one needs to arrive at the right answer, they need to practice the Veda for themselves. Practicing the Veda includes neither mere reading of the texts nor translations. There is a way of practice that has been coming down since the dawn of time.

Following the footsteps and suggestions of the wise ones who tread that path will give the clues on how to practice the Veda. A constant perseverance, in this path, in associating and assimilating different aspects of the Veda will lead one to realize the fact that **there is ONE omniscient Lord having the mantras of the Veda as his limbs, that this whole creation is his expanse and that the beings of that creation exist as his seed forms.**

Veda itself has some sūktās (*a sūktam is a collection of hymns*) that makes the process of learning of an earnest disciple, who is in the above mentioned path, more easier. They are **Puruṣa sūktam, Srī sūktam, Viṣṇu sūktās, Narayaṇa sūktam, Rudra sūktam, sūktams of Viśve Devās, Agni sūktās and Suparṇa sūktam.**

Thus, this Suparṇa sūktam, being one amongst the many sūktās that proclaim the VEDIC essence with clarity, takes a prominent role. In order to clearly explain this sūktam and expand its essence, purāṇās and itihāsās have the chapter of '*Garuḍopākhyāna*' eulogized in them. **Suparṇa** of this sūktam is described as **GARUḌA/Eagle-GOD** in those chapters.

The mother of the hymns of all the four Vedas is the Rig Veda samhita (collection). Different hymns of the Rig Veda samhita are arranged, re-arranged and transmuted into different parts of the remaining Vedas. All the aforementioned sūktās are part

of Rig Veda.

The hymn of the present book of *Suparṇa sūktam*, is the 164<sup>th</sup> hymn of the 1<sup>st</sup> canto (Mandala) of Rig Veda. It is also called by the name '*Asya Vāmasya sūktam*'. Seer of this sūkta is '*Dīrghatama*'.

It has 52 mantras. These mantras are called 'Ṛks'. The ancient wisdom pertaining to the lights (Jyotirvidya) and salvation (mokṣa-vidya) is extolled in them. Also, there are 32 wisdom paths that form practical manuals for the practice of respective paths. Some of them are explored in this sūktam. At respective places, the formulas of the following wisdom paths are given out: *Akṣi Vidya*, *Dahara Vidya*, *Antarāditya Vidya* and *Pancāgni Vidya*.

In this sūkta, following devās were established as the devās presiding over respective mantras: *Viśve devās*, *devās of Vāk*, *Āpas*, *Soma*, *Agni*, *Sūrya*, *Vasūs*, *Sakadhūmam*, *Kāla*, *Sādhyās* and *Parjanya*. Having all these devās as part of him, *Suparṇa is the main deity of the whole hymn*.

Following authors have written commentaries for Rig Vedic hymns and thus to this hymn as well: Sāyanācārya, Uvvaṭa, Mahīdhara, Ātmānanda, Kapardi Swāmi and Dayānanda. Sāyana's commentary takes a prominent role among all the others.

In 1956, **C. Kunhan Raja** published a work that establishes the uniqueness of this hymn. In it, he has given a word-to-word meaning and commentaries of Sāyana and Ātmānanda to every mantra, an English rendering and translation at the later part of this book and a great introduction at the start of the book. His introduction is his own, being unbiased and of the nature of TRUTH revealing.

Because of the unavailability of the practical information related to the symbolical words or aspects that have been coming down since antiquity or the paths of practical wisdom (vidyās) or about the meters (chandas), he could not describe

these things in his work, but he did what he could for the best of his knowledge. His earnest endeavor lies in unbiasedly dispelling the myths and falsehoods proclaimed by many western authors and showing the path of unity for right understanding in as much as he was aware of.

Following content will explain some of the aspects and meaning to the words associated with the ancient culture in regard to the Veda:

**Chandases (metrics):** Except for the meaning that is in vogue, i.e., that these are metrics pertaining to poetry, deeper meanings and truths that shed more light on these chandases are engulfed by the sands of time. At the start of creation, divisions of space-time occur. Many divisions starting from Rays, Seven Colors, measures of Year-Cycles, Ayanās, Ṛtus (seasons), till the divisions of Liptās and Viliptās occur in the solar system – a unit form taken by the infinite Ākāśa. Also, in accordance with the above divisions, formation of globes, inner-globes, heliocentric globe of lights, geocentric globe of lights and related measurements occur. Beings' spans of life and age-differences occur accordingly.

The ancient and foremost of the rishis, who keenly observed these facts, called them **CHANDASES**. They eulogized the dynamics of creation as the metrical-songs. Whichever dynamical aspect of the creation they eulogized, the same associated meter was used in composing and glorifying the concept. Secrets pertaining to this aspect are embedded in the 24, 25 and 26<sup>th</sup> mantras/stanzas of this hymn. One can look at the commentaries given underneath these stanzas for a deeper understanding.

**Suparṇa (the eagle-bird):** The meaning of this word is 'The one with majestic wings'. Binaries such as northern & southern hemispherical SUN travels, days & nights, inhalations & exhalations, births & deaths, states of wake & sleep, etc., form his wings.

**Aśvam (horse):** This is the fire of LIFE force. It is that part of FIRE which comes down from SUN as the life-force of the



beings on Earth and works as their vital-sheath. This has been extolled as the SUN's horse that comes down to Earth, in ancient mythologies. Different yajñas/sacrifices like Aśvamedha-Yāga, etc., are the paths of wisdom that establish this truth.

**Ratham (chariot):** It hints about the solar-orb. It has been praised that SUN's chariot has only one wheel. Different wheels that are embedded in it, are explained in this sūktam along with many intricate astronomical secrets. Physical body of the beings, which is formed in terms of the same measures, is also addressed by the same name Ratham. In that sense, 'senses' are horses, 'mind' is the rein and the 'being' is the charioteer.

**Dhenu (cow):** It is the Parā-Prakṛti (Nature beyond Nature) that brings forth the solar-orb from the depths of dark spaces as an utterance. Sun as its udder, four parts of the year-cycle as its four nipples, sunlight & warmth as its milk and vatsaram/year-cycle as its calf – these are the kind of simile-descriptions given. Earth is also expressed as a cow that showers the treasures. The bliss that is showered in us, upon enjoying these treasures, by the glands of our body – named as Amgirasās – are also described as cows.

**Rig Veda and Sāma Veda:** Physical utterance of the vocals, named Vaikhari Vāk, is Rig Veda. Its foundation, the breath, is governed by the pulsation called Sāma Veda. Devās produce Rig Veda from Sāma Veda. This implies that from breath occurs the vocal utterances. Humans achieve Sāma Veda from Rig Veda. This implies that from the vocal utterances, they produce music. Another symbolism suggests that the music thus achieved, is the squeezed nectar of Soma. Two stones are used in order to squeeze it. Each stone is named 'Grāvāṇam'. They are symbolic to vocal cords. This is a mystic word to suggest the entity that produces the trill (Rāvāṇam/Rāvam).

**Peepala Vṛkṣam (peepal tree):** This tree describes the cyclical and periodical aspect of birth: trees and seeds being born from each other. It also suggests that there is no start, middle or end for this aspect, by virtue of it being cyclical. This is also called the tree of samsāra. In Bhagavadgīta, it has been

described as ‘Aśvattha Vṛkṣam’. **“Those who know that tree, know the Veda”** - is the proclamation about this peepal tree (Ficus Religiosa) of the Veda, given in Gīta. Having its roots as the causes and its branches as effects, it is also immortal along with the omniscient one. On it, two Suparṇās – Jīva/the being and Puruṣa/the omniscient Lord, reside. The fear of entangling into the depths of this tree has not occurred to the seers of this hymn. Even the Gīta suggests that such fears are unnecessary.

### **Baseless Arguments**

Some of the westerners who tried to understand the Vedic lore, made some serious mistakes. Some of those mistakes owe their origins to ignorance, while the others owe their origins to the then political agendas. The mistake can also be of the westerners who studied or the Indians who taught them. They can be grouped into following points:

- **“When the Aryans invaded the land of Bhārat, the scriptures that they brought with them were Vedās. They pushed the Dravidian races southward and occupied the northern regions and established the Vedic culture.”**

*Max Muller was the foremost person reasonable for such mishaps. The base for these kinds of things cannot be actually seen anywhere in the Vedic lore, except that they might have originated only in his mind. Till today, none was able to show the proof for the existence of Aryan and Dravidian races. This kind of exposure leads to hatred between northern and southern parts of India. Thus, these kinds of arguments are fruitless and the Indians who believe them are indeed foolish*

- **“Vedic hymns are the prayers uttered out of the fear of natural calamities. Their culture has many meaningless sacrifices, but not the Vedanta. In modern times, Kṣatriyās created the Upanishads, as a form of wisdom treasures. This is to oppose the prosperity achieved by the**

**Brāhmins. It is only from the time of the Upanishads, that the real intellectual era has started that led to the high philosophical era of Buddhism.”**

*This is completely baseless. Only an unclear vision lets one to think that the seers of the Vedic Lore belong to the Brāhmin Caste. No where in the Veda, can one see the words ‘Brāhmin’, ‘Kṣatriya’, etc., used as the name of a class or a caste. When it has been expressed that the head, arms, thighs and feet have the properties of Brāhmins, Kṣatriyās, Vaiśyās & Śūdrās respectively, the division of a society into the functions of teaching, protecting, rearing & serving and the society that understood this is being explained. Rest of the interpretations have their eyes obstructed by layers of ignorance, and are qualitative in their nature of usage. Even in the Upanishads, there are no proofs for the arguments given by them. If anyone is ready to show me, I am ready to learn. One needs to learn the Vedās and Upanishads on their own in order to arrive at the conclusion that the Upanishads are commentaries that help us understand the Veda better.*

- **A faulty proclamation that Vedās preach ‘Karma-kāṃḍa’ or sacrifices and the Upanishads preach ‘Jñāna-kāṃḍa’ has been made.**

*This wrong division was first made by Indians themselves. And in the right time, the westerners grasped it and expounded it. The aspect of a sacrifice/Karma-kāṃḍa is attached to the word yajña only by scholars but cannot be seen anywhere in the Veda. When one learns the Veda, as per the tradition, will easily arrive at the conclusion that the Veda is the wisdom of macrocosm and microcosm and also that which bridges a relation of synthesis between these both. The birth of the Solar system, Earth, year-cycles, divisions therein, birth of humans who knew these, their related lives, etc. have been embedded as visual treats in these hymns. In them are expounded the*

*wisdom pertaining to Astronomy, Earth-globe, Astrology (Jyotirvidya), Self (Ātma-Vidya), cosmos (Brahma Vidya) and the meditations on the one that permeates everything (Antaryāmi Dhyānam).*

It can be clearly seen that those who suggest that the Veda has polytheism and that Vedic people used to pray for Agni, Indra, Yama, etc. as different god-heads, are ignorant fools who have not understood the Veda at all. In the 46<sup>th</sup> mantra of this sūktam it has been positively suggested that “*Those who know the unity of Indra, Mitra, Varuṇa, Mātariśva, Yama, etc. as verily the Suparṇa – The Eagle God, are singing his glory*”. When those who ‘know’ are singing the glories of the TRUTH, how can the blabbering of polytheism by those ‘who do not know’ be a base of fact at all?

The unification of synthesis of that which permeates everything as the: Puruṣa – by Puruṣa sūktam, Prakṛti – by Śrī sūktam, Rudra – by Rudra sūktam, Viṣṇu – by Viṣṇu sūktam, etc., is the path of wisdom leading to the realization of the ONE and ONLY, is what is established in these mantras. The different devās were recognized and realized as different limbs of the same body of Lord almighty.

When the westerners, who expounded the aforementioned fallacies, encountered with Suparṇa sūktam or Puruṣa sūktam, feared that their arguments would not hold. Hence, they made another baseless argument that these sūktams were written at a later era. In order to support their arguments, they invented another pseudo argument, apparently from etymological sciences, just like the creation of Viśvāmitra.

All those arguments would fall off the moment they are touched upon, just like a house of cards. Let the genuine earnest readers, read the hymns like Suparṇa sūktam, not from the glasses of these baseless arguments, but on their own. Dr. C. Kunhan Raja, has vividly explained and dispelled all such baseless arguments in his introduction. Hence he is very respectable in the circles of those who learn and explore individually.

Similarly, Sri Aurobindo has written many works that expounds the TRUTH of the Vedic lore. There are, yet, some more traditional secrets that are embedded deep in these mantras, that were not accessible to such stalwarts. In order to unveil some of such deep hidden treasures, the Himalayan sage – Djwālā Khula, inspired his student Helena Petrovna Blavatsky and brought out some of the wisdom to light through her works. Even after many such works, the grand unification did not happen in those times.

Sri Ekkirala Ananthacharya, who was born for this cause of unification, in his English works, has unveiled most of the deep hidden secrets. Not only did he synthesize the works, he also brought to light the existing synthesis. Most importantly, he brought to light the subject of how the Vedic outlook exists in the qualitative aspects of Suparṇa. The related work is the one that which he has written in English and published under the title '**Suparṇa**'. This sūktam is like the underlying soul to that work. The present attempt in this book is to give the reader a clear understanding of the heart of this subject.

16-05-1982,  
Visakhapatnam.

– Master E. K.

-: Suparṇa Sūktam :-

**1. asya vāmasya palitasya hotu  
stasya bhrātā madhyamo astyaśnaḥ  
ṛtīyo bhrātā ghr̥tapṛṣṭho  
asyātrāpaśyam viśpatim saptaputram**

**Word to word meaning:**

**vāmasya** = to the short statured one; **palitasya** = to the one with the grey hair; **hotuḥ** = one who performs the fire ritual; **asya** = for this man; **aśnaḥ** = The one having the habit of eating; **bhrātā** = brother; **asti** = exists; **tasya** = for him; **ṛtīyaḥ** = third one; **bhrātā** = brother; **ghr̥ta pruṣṭhaḥ** = one having ghee (clarified butter) smeared on his back; **atra** = here; **viśpatim** = one who is the king of people; **sapta putram** = having seven sons; **apaśyam** = I have seen.

**Import:**

*I have seen a short statured one. He has grey hair and is performing the fire ritual. He has a brother who is always eating. There is another brother for him, whose back is smeared with clarified butter. He is the king of the people. He has seven sons.*

**Explanation:**

The creation manifests itself in three worlds (planes) which are symbolized as the three brothers. The first one is the world of *LIGHTS*. It is called 'Divam'. It is filled with the effulgence of all-pervading consciousness. Here, the term 'grey hair' is used to symbolize this bright effulgence. 'Vāma' also means one who is handsome.

*In the 7<sup>th</sup> Rik, in some detail, it is described that he is a short bird. It is finally concluded in 52<sup>nd</sup> Rik that he is none other than the divine suparṇa himself. In 25<sup>th</sup> Rik, it is described that another suparṇa is living along with this former mentioned suparṇa. In 21<sup>st</sup> Rik, it is said that there are many more suparṇas who bring the AMBROSIA and live with these former suparṇas. In the 22<sup>nd</sup> Rik, it is*

*said that the conscious intelligences (prajñas) of all these worlds, symbolically described as birds, are cherishing the sweet nectar called the COSMOS. To unveil that these birds are made up of the fabric of space and time, in 26<sup>th</sup> Rik, they are described as the very CHANDASES (measurements or metrical divisions of TIME) themselves. In the 7<sup>th</sup> Rik, it is depicted that the cows are drinking the water and are giving out the milk, over the suparṇa's head. In 33<sup>rd</sup> Rik, it is explained that the sky is his father and the earth is his mother. In 35<sup>th</sup> Rik, it is said that the place of his birth is the ritualistic altar and it is verily the center of the arrangement of these worlds. In 39<sup>th</sup> Rik, it is stated that this is the place which expresses, in the divine space, as an imperishable form of the utterance (Akṣaram) and manifest as the presiding deities of Cosmos. It is also warned, rhetorically, that those who do not know these intricate subtleties, cannot have any use with these Mantras/Riks. In 46<sup>th</sup> Rik, it is said that, even though the conscious cosmic intelligences like Indra, Varuṇa, Mitra, etc., are working individually as a devā, the short statured bird-suparṇa alone exists in all these devās.*

He is described as short statured because he is being expressed as limited perceivable existence from an un-perceivable state. The grey hair is used to symbolize that he is the self-luminous SUN in the manifested blue sky. Fire engulfs and takes the manifested into unmanifested and brings the unmanifested to the manifested. This is what is highlighted when he is described as the one performing the fire ritual. It may seem that when a fire ritual is performed, the base substances are being burnt or perished, but in reality, their essence is being taken to the original state through the gates of the fire. The life-fire in us helps the various elements around to take the form of a body.

The fire principle named VAIŚVĀNARA, in the form of hunger, helps in combustion and digestion of the food material that we take in, which in turn helps in the formation of the bodily tissues (dhātūs). Due to the mind,



different aspects of an object are taking the shape of different thoughts. Due to Buddhi/Discriminative-WILL, the thoughts polarize into good & bad, sin & virtue, eternal & non-eternal, things that are suitable to the present or not, etc. By the fire of Ātmaśakti, the intended things are freed from the clutches of karma as un-intended things and are becoming the light of the fire-ritual. Because of all these reasons, he is Hota / the one who performs the fire ritual.

It seems that his brother always eats. This is where the idea of differentiation of the one who assimilates and the assimilated, giving rise to the dual existence, is being expressed. They become the eater and the eaten. One form of matter grows by consuming the other forms of matter and energy. The five elements (panca-bhūtās) are transformed and transfused into the multipurpose food materials, by the same kind of division as space-time. So, this second brother, grows on by eating this food material and thus is none other than the śakti or the prāṇa personified.

The third brother has his back smeared with clarified butter. 'Back' means the portion that is behind us or the physical creation which has the dual front-back as one of its characteristics. 'Front' means the feeling of 'I am' and the 'back' means the body and different associated properties. Ghṛtam is clarified butter which is used in the fire ritual. A burning stick has fire on it. Without the stick, there is no fire and without the fire there is no burn/light/warmth from the stick. Similarly, the layer of prāṇa sticks to the physical body and causes the life expectancy. Also, it is useful to express the mind and senses. All this happens for no selfish motive and for the benefit of the whole world and hence is termed as YAJÑA.

So, the yajña is used, as an oil for the lamp, to create the physical body. The same yajña helps in formation of sperms and the waters of life for the seeds to sprout. On the cosmic scale, this process helps in the precipitation of the matter into physical worlds whereas in the micro-

cosmic scale, it helps in the precipitation of the matter into bodily tissues. The property of clarified butter is to coagulate at room temperature. Hence it is symbolized that his back is smeared with clarified butter.

This third brother is the king of the people. It means, he presides over the principle of the birth of Jīvās/living entities. He also takes care of their growth process. He causes the differentiation of the gender into male and female. He gives the dualness role of prajña-śakti / conscious force – energy. He arranges for Personal Karma. He arranges one life form as the food for another. Because he extracts seven colors from the sun's rays, he is said to have seven sons. The elements that are born due to him cause the formation of many more compound materials. He creates the leaves and makes his green color as their food. He causes the inhalations and exhalations and associated vocal utterances. From them, he produces the letters, the words, their meanings, the literary legacies, the wisdom branches and the diversity. Hence he is the king of people.

In the creation, those conscious entities who preside over the measurement of time, are called 'Prajāpatīs', and are born out of Him. So do the planets and their atoms. The devās, called chandases (sanskrit-prosody), cause the rotations of planets, their time divisions such as year-cycles, seasons and many more of such vivid glories are born out of him. Hence in the mythology, it is said that suparṇa is the eagle-god born with the body of chandases.

These three brothers, starting from the first, have their bodies belonging to **Svarloka**, **Bhuvārloka** & **Bhūloka** respectively. Among them, the first one is described as "Āditya varṇa" in the Vedās. He is the one beyond the darkness of the vacuum of the objective space. He is the same eagle-god, who in the mythologies, was born out of the golden egg. Amongst these three, the third brother is the one on the earth, as an observer (Paśyaka) whereas the second one is the one who is being observed (Kaśyapa). The day-SUN is described as the golden egg. In

the Vedās, ‘aditi’ and ‘diti’ are described as devās presiding over the sun rise and sun set respectively. In mythology, they are named as Vinatā and Kadruva. In all those stories, they are the two wives of Kaśyapa.

Among the three, the first one is the ‘BRAH̄MAM’ of the Vedānta. The second one is the Vishṇu of mythologies. The third is the four-faced Brahma. The Eagle-god is the body of the very creation in which these three are combined into one unit of existence. The all-pervading one, comes down as HARI on this eagle’s back. This all-pervading almighty is described as VISHṆU in Vishṇu-sūktam. This Vishṇu comes down in three steps. He is different from the Vishṇu of the mythological holy-trinity.

In saying “*I have seen this man (vāmana)*” it is said that the soul awakens and realizes its true self and that is possible by this Suparṇa-Vidya i.e., the wisdom of suparṇa. From here after, the creation comes down in seven planes of existence and hence the third brother has seven sons. The physical body has seven dhātūs/body-tissues. For an enthusiastic disciple, his conscious intelligence awakens through seven doors. For this purpose, the ṣaṭcakrās and sahasrāra (seven lotus-centers) have been formed. Mind has seven layers. The vocals have seven tones, in three levels. Sun’s rays blossom into seven vibrant colors. The layers of air around the earth are seven in number. Atoms are manifested in their seventh stage. The five elements, prāṇa and mind work as seven kinds of arrangements.

Irrespective of the number of items that can be divided into sets of seven, the basic roots are NUMBERS. These numbers have been existing even before the creation itself. They exist as cosmic principles. Those intelligences who preside over the numbers, are called **Prajāpatīs**.

In the womb, the body grows as a fetus, grows its hands, bones, teeth etc. consistently, showing the role of

numbers, which have been existing even before man and the creation.



**2. sapta yunjanti ratha mekacakra  
meko aśvo vahati saptanāmā  
trinābhi chakra majara manarvam  
yatremā viśvā bhuvanādhitasthuḥ**

**Word to word meaning:**

**eka cakram** = *Having only one Wheel*; **ratham** = *chariot*; **sapta** = *seven members*; **yunjanti** = *tying (tying the chariot to the horses)*; **ekaḥ+aśvvaḥ** = *one horse*; **saptanāma** = *has the name seven or has seven names or has seven folds*; **trinābhi** = *having three centers (or being the center of the three)*; **cakram** = *to one wheel*; **ajaram** = *that which never ages*; **anarvam** = *that which can never perish (or that which doesn't have anything else to surpass it)*; **ratham** = *chariot*; **vahati** = *making it dynamic*; **yatra** = *in which*; **imāviśvā** = *everything*; **bhuvanāḥ** = *the worlds*; **adhitasthuḥ** = *presiding over*.

**Import:**

*The chariot with only one wheel, is being tied by seven beings, with the help of seven horses. The one horse, with seven names, is pulling this chariot. The wheel of this chariot has three centers. But it exists as the center for all*

*three. It never ages. It doesn't have any wear and tear. All the seven planes of existence preside in it.*

**Explanation:**

In the first stanza, three suparṇas are described. It has been conveyed that the third suparṇa is the king of people. These three have three centers. But, suparṇa exists as common center to all these three centers. The body composed in the form of creation is his chariot. It has only one wheel. This chariot is nothing but the SUN centered solar system. It has the Sun at the center and all other planets revolving around the Sun and so it has been

described as having only ONE center. As per the Vedāntic axiom – ‘**Śarīram Rathamevaca**’, the physical body of every being in this system is a mini chariot.

In the chapter 19 that occurs after Bhagavadgīta, it has been said that if one realizes the god in this mini chariot, there is no re-birth at all. Upanishads say that Body is a chariot, with its five senses as its five horses, mind as the steering element and the ātma as its charioteer. The Sun’s seven rays are described as seven horses. A ray of the sun has all the seven colors embedded in it and hence, only ‘one horse’ is said to pull the chariot, but with seven names. The association of prāṇamaya kośa (vital body) being the horse, shows the poet’s contextual creativity in the VEDA.

They symbolized the body and its fluids as a chariot and its life force as a horse. Prāṇamaya kośa is working as the propeller of Annamaya kośa and so the life force has been described as a vehicle (that which pulls). Also, since the dawn of time, man has used horses to travel, and hence, the vehicle-Life force is symbolized as a horse. In a horse, its nervous system has speed as its primary quality, and hence, for swiftness, the horse became an apt symbol.

With respect to someone standing on the surface of the earth, its horizon seems to be a wheel/circle. With respect to an atom’s center, its existence is a wheel. The myriad of stars, which are nothing but self-luminous SUNS, revolve around a common center and hence each of their paths is a wheel/circle. The whole creation has ĀTMA as its center and hence it is the ascended chariot of the charioteer.

Seven beings are pulling this chariot. They are the seven devās presiding over seven numbers. Even in the human body, amongst the seven tissues (dhātūs) six are related to the cakrās and one - semen - is related to creation. Here, ‘nāmas’ (names) imply ‘folds’. These are the worlds that unfold the space.

They are as follows:

1. **Bhūloka (Plane of Matter)**
2. **Bhūvarloka (Ethereic Plane)**
3. **Suvarloka (Plane of Consciousness)**
4. **Maharloka (Plane of Light)**
5. **Janaloka (Plane of Generation)**
6. **Tapoloka (Plane of Heat-Light-Electricity-Magnetism)**
7. **Satyaloka (Plane of Truth of Existence of all the six lower planes)**

The seventh plane is called the *“loka of Aja (one who has no birth)”* and hence they used the word ‘Ajaram’. All these seven planes are root causes for the birth of the solar system and hence the Sun’s light shines as seven rays onto the beings of the Earth. Eyes recognize each color from each of these rays. Each planet that revolves around the Sun, is born from each of these rays. They are Earth, Moon, Mars, Mercury, Jupiter, Venus and Saturn. The names of the days of the week, since ancient times, have been named after these seven planets. Earth, along with other planets, revolves around the SUN. But, because we are on this Earth, it appears that all those planets and the SUN revolve around our Earth. Hence, even SUN behaves as a planet from the Earth’s frame of reference.

Thus, this chariot is made up of seven folds. Seven colors unfold themselves from the rays of the SUN and shine forth onto the Earth. Such a chariot is being pulled by the horse, which is the Universal life-force. Horse is called by the name “Aśva”. A + śva (that which has neither today nor tomorrow) = eternally new or forever are its meanings. ‘śva’ means tomorrow. Time cuts ‘tomorrow’ and forms the

point of death. śva symbolizes śava in relation to the physical body, when it dies. Also, when śva is associated with the 'Nādam' (property beyond the audible sound) it becomes śvā, which means a dog. A dog hears those frequencies that are not heard by humans and is the primary animal symbolized in association to the first trial of utterance of nādam, in our body. In the science of Mantras, it is symbolized as 'Pātāla Śakti' (Sub-Conscious effort), 'Bhairavam', etc. So, all these words such as **Aśvam**, **Śvāsa**, **Śavam**, **Viśvam**, etc, are derived from the word **śva** which is profound, deep, esoteric and very ancient.

'Three navels' imply three centers. This wheel is a weird one. How can one wheel have three centers? In the 14<sup>th</sup> mantra it has been pointed out that this wheel has no circumference (Anemi Cakram). So, at the start of creation, these three centers do not exist in independent states. Just like the three leaves of a tree, that are yet to be born, are in a subtle state inside a seed, these three centers stay hidden as one single point. When creation starts expressing itself, these three centers are expressed as three manifested existences of the same point. They are:

1. **Cit Bindu (Point of Experience)**
2. **Prakāśa Bindu (Point of Stimulation)**
3. **Vimarśa Bindu (Point of Self – Awakening)**

This was described by sage Puṇyānanda in his work "**Kāmaklāvīlāsam**". These three, form into three external centers namely the Sun, the Moon and the Earth, for the beings on this Earth. Inside every being, they form the sense of 'I AM', the 'mind' and the 'physical body'.

For, it appears that Sun and Moon revolve around the Earth, we take Earth as the center of observation to form a correlated synthesis of the three aspects. If Earth's core is taken as center, then its surface is a boundary, Moon's path is a boundary and Sun's path is a boundary. All these boundaries/circumferences are paths of different radii having the same center and hence this creation



corresponds to such a chariot. In this bodily chariot of ours, this wheel of three centers works as the Earth, the Moon and the Sun in relation to the physical body, mind and sense of 'I AM', respectively. Every being's self-aware consciousness forms a center and the creation that surrounds it, seems to revolve around it. Forthcoming stanzas reveal that, in this manner full creation is woven around one suparṇa. It has been mentioned that this wheel is ajaram and anarvam. 'Jaram' means old age, so ajaram means that which doesn't age. So, unlike the physical body or its tissues, it doesn't transform or deteriorate over time. Pseudo Vedantins claim that this creation is ephemeral. It seems so, to them, as they see each one of the arrangements as if seeing through the windows. If one studies Vedanta, without the Veda, such false conclusions are inevitable. The whole story of this creation occurs in this wheel and ends in this wheel all by itself. 'Anarvam' means that which can't be deformed/destroyed. The rigid grip in the poise of this wheel will never shake. From atoms to beings to solar systems everything appears and disappears. 'Anarvam' also means that one can't cross it. Everything originates, sustains and merges in it and hence there is nothing that can surpass it. 'Anarvam' also means that which has no spokes. It means that, even though it has many divisional and sub divisional aspects, it rotates as one unit-wheel.



### 3. imam rathamadhi ye sapta tasthuḥ saptacakram sapta vahantyaśvāḥ saptasvasāro abhisamnavanthe yatragavām nihitā saptanāma

#### Word to word meaning:

**imam** = *this*; **saptacakram** = *which has seven wheels*;  
**ratham** = *chariot*; **ye + sapta** = *those seven members*;  
**adhitasthuḥ** = *who preside over*; (**te** = *they*); **sapta**  
**svasāraḥ** = *seven sisters*; **abhi** = *face to face*; **sam**  
**navante** = *synchronously singing*; **yatra** = *in which*  
*chariot*; **gavām** = *cows*; **saptanāmaḥ** = *seven names*;  
**nihitā** = *stay hidden or kept*.

#### Import:

*Seven sisters preside over this chariot of seven wheels.  
They are singing the glory of the Lord, sitting face to face.  
The seven names of the cows are kept hidden in this  
chariot.*

#### Explanation:

The chariot with only one wheel, is again described here as a chariot with the seven wheels. The seven planets revolve around the Sun, having a common center, but of different radii, thus seven wheels are embedded in one wheel itself. The common center is inside the Sun. Number of planets that revolve around the Sun, including our Earth, are six. Though the Moon revolves around the Earth, along with the Earth, it also revolves around the Sun. Hence along with the Moon, the number of planets is seven.

Our physical body can be considered as the planet Earth. That means, this gross body is made up of 'Annamaya kośa/physical sheath'. Its moon, the mind, keeps hovering around it. Having the brain as its seat, the mind exerts its

influence on the physical body. The way the Moon's rays influence the Earth, our mind also influences the physical body. Hence, in the microcosm, the five elements, the mind as the sixth and the Buddhi (discriminative-WILL) as the seventh, hover around the consciousness of 'I AM'. This 'I AM' is nothing but the Sun. The paths of the seven planets around the Sun are seven wheels. All these seven wheels' paths are embedded and confined to one single plane and thus work as one wheel/disk. The invisible space inside the Sun- the 'I AM' in us, which interlinks everything that hovers around it, is called as "Daharākāśam " and is just like the axle-hole of a wheel.

In the first canto of The Mahābhārata, sage Veda Vyāsa describes about this wheel - 'ṣaṅṅābhi, ekākṣam, ṛtasyadhāram'. Every planet also rotates around itself. Hence, he hinted that every planet has its own center of vortex. Sun is like an axle hole of a wheel. Around it, are the planetary paths. On these paths, each planet forms a small center of vortex. Thus, this whole system rotates as a single wheel having seven individual vortices.

In the past stanza, three centers: Sun, Earth and Moon were described. These three are of primary importance and the rest are created based on these three. In the microcosm, as well, the mind (Moon), the body (Earth) and the soul (Sun) are the primary trio. Life force (Mars), Buddhi/Discriminative-Will (Mercury), Jñānam/Knowledge (Jupiter), Experience of Pleasure (Venus) and Personal Karma (Saturn) are the other five. As the beings of the Earth are on its own frame of reference, it appears that the rest of the seven principles hover around and work on it, i.e., the creation appears in such a way that including the Sun, these seven planets revolve around the Earth.

The utterances (Vyahrtīs), that evolve this creation, are said to be seven in number. Amongst them, Bhūḥ, Bhuvāḥ and Suvaḥ are the primary triad. Hence, in the Vedic recitations, it is customary to invoke the primary triad first and then all the seven including the primary triad. In

parallel to the above scenario, two sets of functional dynamics can be summarized –

1. **Sun, Moon and Earth form the centers of primary functionality.**
2. **All the seven planetary principles hover around the Earth and affect it.**

The first set of dynamism should be understood as the important triad of Solar, Lunar and Earth principles respectively. The second set of dynamism should be recognized as the planetary intelligences which produce the seven planetary bodies, seven tissues etc, symbolizing this fact, in prāṇāyāma and other ritualistic acts, the invocation of triad at first and then the full septenary utterances, have been structured. In 'Puruṣa-Sūktam' it has been stated that for the creation to express itself in its complete form, in the cosmic ritual, it divides itself into  $3 \times 7 = 21$  fuel sticks (or bricks of creation).

The first three utterances work as Nature's triangular-force which causes objectivity (aitareya). The rest four work as a Quadrangular-force which is a foundational seat for the first triad. The archaic tāntric texts describe these intricate subtle points. These forces group themselves in us, as groups of periodicities (related to chandases/sanskrit prosody) and groups of utterances (related to Vāk/speech). They form in the same way as depicted by the symbol of a standing triangle on a square.

The whole schematic manifests itself as a lotus where each triangle forms one of its petals. According to this scheme, the presiding deities over the numbers, group themselves into  $3 \times 4 = 12$  in number and are responsible for the formation of the years and months in each year. This grouping is the same as the grouping of the ritualistic bricks, as described by **Chayana Vidya**. The individual's self-aware consciousness – the Jīva Prajña – includes the

above grouping schematic and so is expressed as a lotus flower in the egg of space. The directions - east, west, north, south, zenith and nadir - are formed inside it. Because of this, two closed lotuses, one above and one below, are formed. One can remind themselves of this form from the mahānyāsam of Rudrābhiṣekam. In the Gāyatri-meditation, this form of double lotus is called as '**Aravindayugaḷam**' or '**Double Pyramid**'.

This chariot is being presided over by seven beings. The seven members as mentioned in the second mantra preside over numbers. In this third mantra, the seven members mentioned, preside over singing. They are described as females. They arise from the property of sound. In the Gāndharva Vidya, they are called the seven svarās or seven musical notes. In Indian classical music, they are symbolized by **Sa, Ri, Ga, Ma, Pa, Da** and **Ni**. That which is uttered forth by vocals and heard by the ears is called Śruti-Vidya (this is 'that' which is being uttered and heard, but not the meaning of it). Because of the link between these svarās or musical notes and the aforementioned seven planets, the creation on this Earth is occurring as seven days/stages. Being the beings of this creation, we use these self-aware intelligences of the devās and carry out our daily routine.

Some people are trying to know the correlation, linkage and rulership among these musical notes, numbers and seven planets. But that is the wrong approach. Every planetary principle has other planetary principles as its integral parts. From every musical note the other notes emerge and merge back. Every number interacts with another number to form the results of arithmetic. In the form of one hundredth or one thousandth form, all other numbers are hidden in each number. The synthesis of these will lie just like the petals of Indian chamomile flowers. Because of this, it falsely appears that the creation has no synthesis and has only admixtures. Those, who stay still in poise with the help of dhāraṇa, dhyāna and samādhi states, and yet carry out the normal life in the everyday world, through their five senses, can understand

the correlations and interlinking synthesis of these concepts. It is beyond the understanding capacity of those who either close their eyes to achieve samādhi or open their eyes to indulge in sensual pleasures of the mundane.

Therefore, the truths in the Veda shine like the effulgent light and cannot be constrained to the intellectual plane with technical jargon. If one tries to individually lock the properties belonging to numbers, planets and musical notes, they won't be successful for much longer. The moment one tries to form a relevant theory, their vision gets disturbed. But, when one realizes the unified structure, the principles of their own truth are expressed as the Veda. Veda is a collection of realized truths, realized from the states of synthesis and poise but are not the texts or the linguistic contents therein. Vedas are infinite, but the volumes which express Veda, in literal form, might be limited to three or four or ten. For example, if one decides to write about the state of happiness that they had experienced, then any new experience that they would experience, would be something different and new from what they have already written. So, that which expresses this subtlety is 'Veda Vidya'.

**'Sapta Svasārah'** means seven sisters. Sva + Sārah = special talent is another meaning. Each one of them has a special property related to: planet, musical-note and linguistic-letter (varṇa) and has a special relation to one number. All these are living by having suparṇa, the primordial nature, as their essence. These properties are being created as the budding roots of this main essence. In the Veda, at some places, one can find special and witty usage of words. They used "Svasārah" instead of "Svarah". In the Mahābhāratam, Vyāsa has used the word 'Vatsaram' as 'Vatsam'. Here, one should realize that the musical notes are the seven sisters who are facing each other and singing the Lord's glory. These songs are the 'body of praise' for the Suparṇa, who is an embodiment of chandas. These songs have chandas as their form and are not the regular songs we hear in everyday life. It means that the music itself is the stotra/praise and not the words or

meanings. It means that the music itself is a form of praise for Suparṇa. In the Nannaya Bhattu Mahabharata -- he describes that **“Bṛndāraka muni bṛnda....”** in the episode when suparṇa is born and there the author relates the aforementioned concept. Because, this music expresses through the periodicities of the planetary movements, from them seven devās, having the form of chandas, are originating and singing all the time.

It has been described that in this chariot, seven names of cows are embedded. We know that cows drink the water from lakes and rivers and give us milk in return. Similarly, the Sun's rays drink the waters of the lakes and rivers through the process of evaporation and give the sunlight, which plays the same role as milk, to the whole earth. This analogy is given by Vyāsa in the Mahābhāratam. **“Svathe gharma mukthyam”** in the seventh mantra, one can see more description of the related concept. In the Indra mantra, it has been stated that the rays drink the waters from water bodies and form the clouds and give thunderbolts, which are a form of electricity. In the Sāma Veda, one can notice that the uttered words in the form of musical notes are realized as those that use the waters of will and uttering capacity to produce the milk of music. These rays and the uttered tones are embedded in this chariot – a synchronous form of macrocosm and microcosm. When in the stage of dissolution, they exist as unperceivable seed principles and in the stage of creation, they are systematically arranged. When we utter something, we have a seed-point at first, which develops into sound, then into Nāda and blossoms into tones, letters, words, sentences and meanings of sentences.

Seven names mean seven folds. All the seven tones, stay folded, during the stage of Nāda and unfold in the stage of utterance and separate in the stages of letters, words, sentences and word-meanings. Similarly, the seven colors lie enfolded in the sun's rays, and unfold when interacting with and expressing the physical world. In the Purāṇās, the birthplace of the Creator is described as a Lotus, which symbolizes this concept of unfoldment. Purāṇās have

taught us that, from the state of no difference between the creation and the created, to the state of their separation, the whole stage-play is the world of almighty-creator. The jīvās originate in the form of inhalations and exhalations of the cosmos and entangle with the physical bodies. In the Purāṇās, the same is described as lord hari coming down from the heavens to the earth, on the seat of eagle-god, for the sake of these jīvās. The inhalations and exhalations are Suparṇa's wings. The all-pervading one in him is the ascender of the vehicle of Eagle.

The physical body-chariot is made up of head, shoulders, stomach, limbs etc. and has the sensory properties of hearing, sight etc. embedded in the mind. The devās of space-time, sounds, and songs are riding this chariot. This is the poetic splendor of this mantra.





**4. ko dadarśa prathamam jāyamāna  
masthanvantam yadanasthā bibharthi  
bhūmyā asura sṛgātmā kvasvit  
ko vidvāmsa mupagātpraṣṭu metat**

**Word to word meaning:**

**asthanvantam** = the one who has bones; **anasthā** = that which has no bones; **yat** = for which reason; **bibharti** = it is bearing (such); **prathamam** = as the first one; **Jāyamānam** = who is taking birth; **kaḥ dadarśaḥ** = who has seen?; **bhūmyāha** = the Earth's; **asuḥ** = life; **asruk** = blood; **ātmā** = self; **kvasvith** = where he existed?; **vidvāmsam** = to the one who knows; **etat** = in relation to this one; **praṣṭum** = to question; **kaḥ + upagāt** = who approached?.

**Import:**

*The one with no bones who is rearing the one with the bones, is the foremost one. Who has seen him taking birth as the first one? Where did the Earth's waters, blood and life exist before? Where is the sense of 'I AM'? How is it? Who can approach the one who has an answer for these queries?*

**Explanation:**

The one who is born is the Jīvi/living being. Therefore, the living beings can know about each other, but in general, do not attempt to know about the first born. They never try to perceive the all-permeating one in the creation which they are seeing. Such questions about the first born are very rarely asked and hence it has been rhetorically questioned that "Who would ask?". When this question arises, where does it originate? It should be born from that first born, otherwise, these second born cannot create the question. This is what the elders say as 'divine grace'. Also, the language and properties of the all-pervading one are not known to those who are born out of him. Hence, 'HE'

should let himself know through his grace. Then the questions pertaining to the first born are born and then one is absorbed into meditative states. So, the first unified unit of existence that is born, is Suparṇa (Hari who comes on the eagle-God vehicle)

We are able to see a human or for that matter, any being, only after it has taken birth as a baby/little one. When it is inside the womb, we cannot see it, but can imagine it. Similarly, we can meditate about the one in the seed form. Semen is for the human in the same way the seeds are for the trees. HE lies hidden as the ability that grows. In that state, he doesn't have any solid material like bones or muscles. He exists in a subtle state. But he is the one who is creating the bones, the tissues, etc., and giving bodies to the beings and nourishing them. The formation of elements on the Earth and the atoms in the microcosm, also happens in this accord. Even the Sun's birth is taking place from the seed principle of Nature in space.

From the invisible states, the subtle fluids and bodies are born and from them the gross physical tissues, bodies and other frameworks. Similarly, from the same invisible states, this creation, including the rivers and mountains, is formed. This is the reason why it is being said that the bone-less is bearing and rearing the one with the bones. From sperm itself, which does not have any solid/hard material, the rest of the six tissues are formed and sustained. Just like an ice is formed from the waters, the physical bodies of plants and trees are born from the seed's creative ability. The way a clarified butter gets coagulated soon after it is heated, even the gross aspect of creation keeps originating and sustained from the life force of the rays of the solar energy.

Thus, from this first aspect of apparent nothingness, who was the first-one to have seen and could talk about, the way and the form of the beings who came down all the way to this physical domain? As, seeing is an aspect that has meaning only after the creation happens, the rhetorical question points out that such a stage before the creation is

beyond the ability of our sight/comprehension. Who can see this state of origins without being separated from it? Only the one who knows his way into and out of that state. He is none other than Suparṇa. To describe the state where the seen and the seer are separated, one should compare and contrast with the state where they were not separated. But these both states are mutually exclusive. These states are symbolized as the two wives of Kaśyapa, the father of Suparṇa, who never got along with each other.

These kinds of analogies show the creativity of synthesis of the ancient seers. For the Vedic mantrās, Purāṇās and Itihāsās are the best commentaries and none can beat them. In the Suparṇa's story, one can see that one of the wives of kaśyapa, named Vinatha, conceives lights and thus sees and resonates with sun rise, whereas the other wife, named Kadruva, conceives darkness which creeps into the holes. These kinds of symbolic episodes are very interesting in that story. The self-realization state is linked to Suparṇa and the state which binds us to the body and senses is linked to Sarpās/Snakes.

In the question “**kaḥ + dadarśa**”, both the question of “**who has seen?**” and the answer that “**the one who is embodiment of waters has seen**”, exist. (kaḥ = who, kaḥ = waters). In between the subtle layers of sky and air and the gross layers of earth, water is forming a layer of bridge. From the fire of thunder, air condenses into water. To acquire the Earth's gross property, water helps the plant kingdom and semen helps the animal kingdom. So, in one of the forthcoming mantras, it has been told that one of the forms of Suparṇa, takes over the Waters.

One more question that is posed is “**where are the Earth's life, blood and soul?**”. From the boneless, those with the bones are being born and sustained. From the states of potential to the states of dynamism, the energies are born, from which the fluids of the gross creation originate. So, it implies that blood is also formed in a similar way. Among the minerals, Iron gets a stimulus

of life force when mixed in water, because of the Sun's rays and thus forms its blood. For these kinds of chemical transformations, energy is needed. They are expressed by the Sun light that shines on the Earth, in the form of electricity. We call it LIFE/ Prāṇa.

In this way, life is infused into the Earth. In the same way, life awakens in the atoms of the Earth and becomes the cause of many chemical transformations. This life-force forms as a sheath of Life (Prāṇamaya Kośa) around the jīva and arranges a unified framework for the formation of physical body and its related aspects like appearance, etc. Life and blood, which occur because of the Life force, are the Suparṇas which come from **'The Suparṇa'**. Their unification is what is being expressed as eternal 'I AM'. This is called 'ātma'. According to the typical Vedāntins, ātma is that which doesn't include body, mind, senses, discriminative-will, etc. but something that is beyond these. But according to the Vedās, ātma is that unified principle which originates and holds all these aspects (like body, mind, etc.) together. It means that, though the ātma is beyond the bodily aspects, it is the substratum of everything. Forthcoming stanzas say that such an ātma, takes the form of two birds, namely, Jīvātma and Paramātma under the shelter of the one tree of creation.

Our body is a parallel entity to our Earth. The Earth's elements are source principles for the elements in our body. Just like our body, Earth has life. Just like our blood, Earth has the waters that have minerals mixed in them. Earth has ātma, which is the energy source for its rotation and revolutionary aspects. We call it 'Bhū-Devī'. In similar lines, we are all spread throughout our body as the sense of 'I AM', which is nothing but the ātma. **"To enquire about these Prāṇa, Blood, ātma, who can approach the wise one?"** is the question posed in this mantra. It means, it is very rare for the question to be asked and approached for the answer. Unless blessed, one can neither ask such questions nor answer them. **"Kaḥ + Upagāt = Who could approach?"** **"Kaḥ + Upagāt = Suparṇa, the embodiment of waters, alone could**

**approach**". In this way, both the question and answer lie in the same mantra.



**5. pākahaḥ pṛcchāmi manasā vijānan  
devānā menā nihitā padāni  
vatse baṣkaye dhi sapta tantūn  
vitatnire kavaya otavā u**

**Word to word meaning:**

**pākaha** = *The one who should get more ripe*; **Manasā** = *by the mind*; **vijānan** = *knower of the specialities*; (**manasā** + **avijānan** = *unable to know the specialities by the mind*); **pṛcchami** = *I am asking the question*; **enā padāni** = *these words*; **devānām (api)** = *even for the devās*; **nihitā** = *kept in secret or hidden*; **baṣkaye** = *in the one whose age is one year*; **vatse** = *in the calf*; **adhi** = *taking it as the support*; **sapta tantūn** = *seven threads*; **kavayaḥ** = *poets*; **otavai** = *to weave*; **vitatnire** = *spread*; **u** = *yes this is the truth*.

**Import:**

*The words in the schema of this Suparṇa's body are hidden in a very mysterious manner even to the devās. Inside the calf, of 1 year age, they are embedded as seven threads. The poets are trying to weave them as the vertical threads of the very creation. I came to know the truth about these words because of my ripened state of life. Even then, I keep asking the question, as an ignorant person, due to the unripe state.*

**Explanation:**

Life is just a part of this whole creation. This part, to some extent, is experienced by every individual in his own way. Because it is not separate from the creation itself, there will always be something that cannot be perceived. The glorious deva, who descends from the intangible into the tangible, is Suparṇa.

Devās are the lights of the laws that work through the atoms, five elements, mind, discriminative-will, ego, etc.

As we are formed from their divine drama (Yajña), they know more about us than what we know about ourselves. Because we have a mind, we know (what we know) clearly. But that is limited by the capacity of the mind. For the devās, as they have no mind of their own as such, (because, mind is also created by them), the cosmic principles become the very experiences to them than mere information to the mind. So, these devās only know the principles, but not the opinions or any other associated attributes. Mistakes (intentional or unintentional) are done by the humans, but not by the devās. The devās, who maintain the heat in the fire and the cold in the ice, never make any mistake. For humans, depending on the surroundings or the state of existence of their mind, they acknowledge the existence of good and bad. Hence, human behaviour also expresses good and bad and thus, sometimes mistakes.

Even then, the principles are the very nature of these devās and are not “known” to them per se. They exist inside them even without their knowledge. (like the playful nature of a baby is hidden in it, without its knowledge). These principles are being formulated as some opinions by humans, but in fact, they too do not know properly. Hunger, thirst, sexual urges, sleep, pregnancy, birth, death, etc., are being formulated as mere opinions by humans, but they stay as hidden principles, in the form of experiences, in them. One might know that a child is born to them, but it is impossible to know the true meaning of the child or its birth. So, a human lives only in the world of opinions concerning these principles or the world of sounds that convey these opinions in the form of words/sentences. But those principles that are beyond these worlds are called ‘Dharmās’ or ‘Eternal Principles’. They are self-expressive TRUTHS i.e. they exist independently. The elders called the independence of these truths as VEDA.

So, the consciousness in which these exist is nothing but the sum total of the conscious principles pertaining to the TRUTHS, SATYA-LOKAM. Hence it is depicted that the

Vedās are born out of BRAHMA, who belong to SATYA-LOKAM, and are being expressed through and praised by the jīvās in the form of their vocal utterances and related opinions. Even then, these vocal utterances are unable to utter the VEDA in its complete glory and thus are reverting back. So, the rishi, who realized the secret of the divine drama/yajña of ‘SAPTATANTU’ or ‘Seven-Threads’, which are formed in the SATYA-LOKAM (Plane of TRUTH), in the schema of the SUPARṆA, is questioning through this mantram.

The fabric of the creation containing the principles of seven colors and the principles of seven musical notes, which were explained in the past mantrās, is being expressed here. These are tied to nature's body, which is formed in the image of the SUN, as seven threads. They exist hidden even from the knowledge of the devās. Seven colors, seven tones and conscious principles (prajñās) belonging to the seven worlds (lokās) originate through them. They are weaving the seven dhātūs as wool and web in the human body. For this nexus to happen, the seven threads descend from the SUN and become the very causes. Hence, they are described as vertical threads. These form the reason for the formation of backbone and the seven centers of ‘chakras’ (including the sahasrāra) in it. They form as the base knots for the formation of seven conscious principles of the seven worlds and their corresponding energies. In a mother's womb, the fetus has these knots at seven places in its vertebral column, which weave the physical body around it.

In the year-cycle, for the formation of full moons and new moons, the movements of SUN and MOON become the cause and form the form of yajña. This is called as ‘**Darśapornimāsa yajñam**’. 24 nodal points are formed in the Gāyatri chandas (the metric scale of Gāyatri) due to the 12 full moons and 12 new moons of a year-cycle. Along with this, the remaining six metrical scales (Chandas) of the Vedās combine to give sapta-chandas. Due to these phenomena, male and female bodies are fabricated. In a female body, Moon influences the periodicity of the



monthly periods and the pregnancies (Moon takes 28 days to revolve around the Earth and the same number of days also represent the periodicity of menstrual cycles of a female). Hence, the measure of units of a year-cycle is directly associated with the impregnation, the origin of the fetus and the birth of the baby. The time interval between the impregnation and birth of a baby is 3/4ths of the duration of a year i.e., 9 months. In this interval, the total number of full moons and new moons are 18. The potency of this number is correlated and propagated through the epic of Mahābhāratam, having 18 cantos describing the 18 days of war by the 18 armies (akṣauhiṇis) and having in it the 18 chapters of the God's gospel – Bhagavad Gīta, by sage Veda Vyāsa.

This year-cycle is the reason for the functioning of the holy drama (yajña) of the seven threads (saptatantu) and hence it has been depicted that this drama is being carried out by presiding over a one-year-old calf. Here, 'VATSAM' implies a calf. It is a witty way of usage of the word 'VATSARAM'. In Mahābhāratam, Vedavyāsa states, in the form of mantras, that "groups of 360 cows are feeding the milk in many a cowshed to a single calf which is an embodiment of year-cycle" and "In the form of sunlight, they are giving the warmth as the milk".

**Baṣkam** means a 1-year-old calf i.e. "Bah + ka = That which squeezes the TRUTH in the form of Nature through the Sunlight or a YEAR". In the Vedās, KAVI (poet) has a special meaning attached to it. According to them, KAVI doesn't mean the one who weaves the poems, but the one who weaves the TRUTH. He is the one who weaves the LIGHTS or the one who sees the LIGHT or is the LIGHT itself. He is the one who sees/realizes and begets all the forms of this creation (as his children). According to Vedic terminology, SUN is the first KAVI. A mantra states that "***Kavirmanīṣi pari bhūḥ svayambhūḥ***". Sun creates the surroundings and is born in it and hence he is the KAVI/Poet who articulated the forms of the creation.

Later, his rays are divided on the basis of different properties (guṇās) which lead to formation of different seasons (ṛtus), etc., and thus presiding over them, he becomes the ‘Gaṇapati’ (ruler of gaṇās/groups). In grouping the seven tonal notes and forming the capacity of uttering the sounds as letters/words, he becomes the Ruler of speech or Vāk Gaṇapati. **“Kavim Kavenām Upamaśra Vastavam”** is the description of Gaṇapati (in the Vedās). When he later descends as the Lord of utterances, he is called by the name ‘Bṛhaspati’. When he descends as the all-permeable meanings behind the utterances, he is described in the puraṇās as ‘Kaca’, the son of Bṛhaspati. Kaca means a tuft. It means that the meaning behind the utterance is like a tuft. This is the creation of the world of DEVĀS (deva-lokam).

Later, the physical creation happens apart from this and causes the formation of gross bodies for the Jīvās. The forms form due to the semen or Śukra Dhātu (one of the seven tissues of the body). Sage Śukra, who presides over this function and the tissue, is also said to be a KAVI. In the Vedās, he is known by the name UŚANASA. In Bhagavad Gita, Sri Krishna says that **“Among the poets, I am Uśanasa”**.

So, Kavis are the light who visualize and shape the creation. The seven threads (Sapta-tantu) are described as seven poets in the creation. They are entwining the threads which are their very form.

When a calf is in its mother’s womb, it takes the form of an ARC. Four legs are curved. Head and tail form the ends of the arc, pointing towards each other. First the head is born and from it, the backbone originates and grows in a curved fashion. In the head, the conscious intelligence that belongs to the senses exists, in the form of a knot. Along the backbone, the conscious principles required for the formation of the rest of the body parts, exist as different knots. From these knots, lines of forces originate, just like unwinding of a thread bundle, and physical matter starts to accumulate along these lines of force (like iron filings

over a magnet) and forms into respective bodily organs and tissues. These threads are the Sapta-Tantu/Seven threads. This drama is enacted in the fetus and hence it is a symbol of the field of cosmic activity – the yajña. Temple design takes this as a blueprint. The symbolism is as follows: Backbone is the Pillar, the God’s chamber (Garbhālayam) is the mother’s womb, the devotee’s revolution around the temple is the Jīva’s birth cycle, the Lord’s sight or Darśanam is the realization of the ĀTMA, Gopura or the dome of the temple is the vertical line formed when a human is in standing pose. (just like in the backbone even the Pillar (Dhvajasthambham) of the temple is created with small pieces).

The Lord of the yajña – yajña puruṣa – taking the role of Lord of year cycles (samvatsara puruṣa) but getting captured by the devās as a sacrificial beast, Grīṣma (summer) as fuel sticks, Vasantam (spring) as clarified butter, Śarat (autumn) as offering material and other similar secrets pertaining to devā kingdom are to be linked up here, borrowing the understanding from the Puruṣa Sūktam.



**6. acikitvāñcikituṣa ścidatra  
kavīn pṛchāmi vidmanena vidvān  
viyastastambha ṣaḥimā rajām  
syajasya rūpe kimapi svidekam**

**Word to word meaning:**

**acikitvān** = being the one who doesn't know the detail; **cikituṣa + cit** = to the ones who know little; **atra** = in this occasion; **kavīn** = poets; **pṛchāmi** = I am asking; **vidmane** = to know; **vidvān + na** = because of being ignorant; **yah** = who; **kimsvit + api** = anything; **ekam** = one thing; **ajasya** = one having no birth; **rūpe** = in the form; **imā** = him; **ṣat rajāmsi** = 6 particles; **viyastastambha** = studded into special places.

**Import:**

*Being ignorant in this matter, I am asking those poets who know at least a little. I want them to tell me about the one who is forming a form for the one having no birth, by embedding the seven grains in a special manner.*

**Explanation:**

The almighty has no births. He is said to be the Yajña Puruṣa, Nārāyaṇa and Viṣṇu. The pictorial representation of his descent as the creation, is SUPARṆA. One can only meditate upon him, but cannot “know” him. The one without births is being born. But this fact is not understood by the mind. So, the act of “**the one without births being born**” is only a TRUTH and not a piece of information that is normally understood by the mind. Hence, the plane of his descent is SATYA LOKAM. From this, all other six planes descend. They are the six ‘Rajas’, which means particles or atoms (basic fundamental blocks). Because the six planes descend from the satya lokam, they all have these atoms. Every plane has a set of atoms corresponding to its own plane of existence. Those that belong to the physical plane (BHŪ lokam) has

physical atoms as its rajas. In these rajas, the rest of the rajas belonging to gross and subtle planes, exist in a mixed fashion. With the weaving of the physical atoms, the nature of five elements (pancha bhūtās) are being formed. With the weaving of the rajas of other planes, the natures therein are formed. All these natures are stacked and held together in all these planes. This is the form of the whole creation. This form is the body of the creator in which the bodies of the beings are constructed.

All these are originated by differentiating themselves from the creator, in Satya Lokam. Apriori, all these were one with HIM i.e., HE exists but they did not exist (independently). Just like the organs of our body exist as part of us, but not independently! Similarly, in the almighty, all these planes exist as part of him. But in these planes, he exists as the jīvas and hence, for the jīvas, all these planes have a separate existence. They all exist as one unit, only inside HIM. But for themselves, they all have separate existences. Hence in Bhagavadgīta, Sri Krishna states that ***“They all exist in me but I do not exist in them”***.

Just like the uttered word separates us, all the six planes separated from the Satya Lokam. Before the impulse to speak, that word was within us, as part of us (not separate from us). Similarly, in AJA (the one with no births), we do not exist separately. How did the first separation happen from the state of no separation? To know this is impossible. But still it can be realized. The realization is for the meditative state but not for the intellectual state of mind (that which “tries” to know) - (Those who want to realize, should submit themselves to IT/HIM. But one cannot bring IT/HIM to their own level of understanding). This truth is known to KAVĪs or the Grand Poets - those who bring forth and observe the creation from the divine light. ***“Being ignorant, I ask these KAVIs who know”*** – means that from the state of ignorance, he is transcending to the level of a KAVI through meditation, but in a humble fashion (by bowing his head).

A person who thinks he knows, is limited by his knowledge and is always ignorant. But the submitted intelligence of his, actually belongs to the KAVĪs and hence he is always known to that higher intelligence. It implies that the inseparable wisdom of the gods descends as the ignorance (limited knowledge) into the jīvās and those jīvās can get back the true understanding/wisdom, by the grace of the KAVĪs, through meditation (dhyāna).

The existence of the six planes, namely – Bhū Lokam, Bhuvar Lokam, Suvar Lokam, Mahar Lokam, Jana Lokam and Tapo Lokam – is riveted in the Satya Lokam. The creator residing in this Satya Lokam is “AJA”. It means that from the state of no births, HE is born, for the sake of becoming a creator. Just like an ice, floating on water, is not different from water, the AJA is not different from his plane of Satya Lokam. The rulers of other planes originate separately from their respective planes and exist, just as the ice floats on water. Above or prior to satya lokam, there is a plane called ‘Alokaṁ’. It means that in this alokaṁ, there are no planes or beings or the rulers. For the beings of the lower planes, this alokaṁ is full of impenetrable darkness. But that which exists beyond this darkness is the Antaryāmi Lokam (the plane of all-permeating god).

To descend from that plane, the God Almighty, takes the state of SUPARṆA as his vehicle. This is extolled as ‘Garuḍa Vāhana rūḍha’ in the purāṇās. Bhagavad Gīta says that **“all the lower planes- up to the Brahma Lokam, are cyclical”**. Any atom, to get a physical existence, it needs to descend through all these six planes and attain the state of the Bhū Lokam. After attaining the state, it again goes back and dissolves into its original state. This cyclical descent and ascent happen continuously in the experimental ground called Solar-System. Suparṇa manifests as his medium of flight between the manifested to the unmanifested states and vice-versa.



**7. iha bravītu ya ī manga  
vedāsyā vāmasya nihitam padam veḥ  
śīrṣaha kṣīram duhrate gāvo  
asya vavrim vasānā udakam padāpuḥ**

**Word to word meaning:**

**iha** = now/here; **īm** = about what is being told; **anga** = definitely; **yaḥ vedā** = one who knows; **bravītu** = may explain detailedly; **asyavāmasya** = about this short statured one; **veḥ** = of the one who flies (bird's); **nihitam** = kept; **padam** = state; **asya** = his; **śīrṣaḥ** = from the head; **gāvaḥ** = cows; **kṣīram** = milk; **duhrate** = secreting the milk; **vavrim** = surroundings; **vasānaḥ** = covering (or weaving clothes); **udakam** = waters; **padā** = by the legs; **āpuḥ** = drunk.

**Import:**

*If there is someone who knows the secret of this short statured bird, may solve the following riddle as soon as possible. Cows are secreting the milk from the bird's head. They are weaving the surroundings as clothes and are covered by them. From their feet, they are drinking the waters.*

**Explanation:**

The drama of this SUPARṆA itself is like a puzzle that needs to be solved. Sun is his head. The light is his sight. The creation of seven planes is his body. The rays that are coming from him are the cows. The parts where they touch the Earth are his feet. With these feet, the waters of the earth are being drunk in the form of vapors. The warmth and light that originate from the rays, is the milk that nourishes Nature and its beings. The SUN is surrounded by the fabric made of paths of light, down to the plane of Earth which is physical, which in turn weaves the planetary paths and the physical bodies.

This short statured bird is the same short statured one who was posited in the first mantra. One cannot say instantaneously about the whereabouts of his concealed identity. It means that this TRUTH can only be envisioned but cannot be known with the mind or logic. His identity is concealed - implies that he is existing as omnipresent. First stanza describes that he exists in this whole creation as the three states of Pṛthvi (Matter), Divi (Brilliance) and Antarikṣam (Medium of Energy). For the earthlings, his three states are expressed as the Earth, Sky and the Air. This SUPARṆA, in the form of waters and lands, exist beneath us.

Cows drink water and give milk. Sun's rays evaporate the waters and shower rains. They also shower warmth and heat. Solar orb forms and functions as SUPARṆA's head. Hence, it has been said that from the bird's head, cows are secreting the milk. As the bird's state is omnipresent in all these, it has been described as a 'concealed secret identity'.





**8. mātā pitaramṛta ābabhāja  
dhītyagre manasā samhijagme  
sā bībhatsurgarbharasā nividdhā  
namasvanta idupavāka mīyuh**

**Word to word meaning:**

**mātā** = mother; **pitaram** = to father; **ṛtī** = in the ṛtam; **ā babhāja** = divided completely; **dhīti** = due to the act of dhāraṇa (or concentration); **agre** = at first; **manasā** = with mind; **samhi jagme** = united or approached; **sā** = she; **bībhatsuḥ** = feared; **garbharasā** = having the amniotic fluids in the womb or being pregnant; **nividdhā** = being wounded heavily; **namasvantaḥ** = paying salutations; **it + upavākam** = the word that is spoken in private; **īyuh** = got.

**Import:**

*Mother completely divided and gave a share in the ṛtam to the Father and respected him. At first, she approached HIM only with her mind. Initially she doubted that she would get hurt due to her pregnancy. Later on, the rest of them approached a little further towards HIM and surrounded HIM with salutations. From HIM, they got the perceivable or positive WORD.*

**Explanation:**

Here ‘mother’ means Nature/Prakṛti. A year-cycle’s division helps in the formation of nature around the Earth. She takes the form of the Earth and those year divisions. These divisions give rise to the space-time measurements. ‘Mātā (Mother)’ means that which measures and ‘Mānam’ means the measurement.

She gave a share in the ṛtam, to HIM, and respected him. Ṛtam means latent TRUTH. That is his form. HE is GOD-Almighty. When he takes the role of the SUN, she takes the

role of his Prakṛti, in the form of the LIGHT and RAYS around him and expresses his latent TRUTH in the form of many divisions (varieties). While the SUN is formed as Suparṇa's head, a golden brilliant orb/egg is formed around him causing the origins of measurements of year-cycle. Along the arrow of time, the planets and their paths have also been formed. One more brilliant orb/egg is formed, but this time having Earth as its center. From that, again some measurements have originated. From one sunrise to the next, another egg is formed, called "Ahorātram". The eastern light, which originates by cracking this egg, every day at sunrise, is the Suparṇa's head. These measurements and related calculations are described in forthcoming mantrās. The omnipresent almighty is Suparṇa, in the form of golden brilliant globe. From him, a division of three brothers was made (they have been described in the first mantra). From one of them, seven sons were differentiated (a week has seven days). In similar fashion, the divisions and differentiations occurred in the months, seasons, etc. resulting in the formation of man, horses, cows, birds, trees and other living organisms. In this manner, the Mother gave a divided share in the ṛtam, to the Father. They both could acknowledge, respect and approach each other only because of these divisions/shares and hence, instead of wife and husband, they stayed as Mother and Father from the beginning.

She approached HIM, at first, only with her mind/Dhāraṇa. At first, she thought of him, then craved for him and then approached him physically. It means that at first Prajñā or the conscious-intelligence is born and it could acknowledge HIS existence. Then the mind is born and it could acknowledge him. Later on, the physical creation is formed and it could see him physically. 'At first' implies a state where the 'self' is non-existent. All the states between the states of HIS lonely existence to the state where SHE came forth as a separate existence are described in this. Mantrās of the Veda have proclaimed that **"At first HE alone was there. He doesn't have an existence. HE**

***was there. He willed that he would become many”.***

Because of her pregnancy, she was hesitant to approach HIM at first. HIS experience is hidden in her separately. Having got separated like this and viewing separately is **‘hesitation’**. This is called **‘Aitareyam’**, meaning the birth of something different from the ONE having no second, in the Vedas. The suffering here should imply the different phases in Nature like pregnancy, giving birth, plowing the Earth, sowing the seeds, Earth affected from the seasonal effects, etc. So, the beings so born become the progeny of the FATHER and share HIS existence as their progeny. The birth of the creation from the lord almighty and the birth of a son from a father are two sides of the same reality (YAJÑA-KARMA). The creation is the verbal utterance of the Yajña-Puruṣa. Similarly, father’s utterances are his children. Here, instead of uttering a speech (vocal) as such, the utterance of HIMSELF as the progeny (the speech) is to be understood. In the 16<sup>th</sup> mantra of this sūktam, it has been stated that the one who knows this secret of the yajña, is becoming the father of the father. It has also been warned that, though all these beings are created by NATURE, they think that they are the PURUṢHĀs.

‘Upavākam’ means the word/speech that is received by approaching nearer to the utterer. That is the ‘I AM’ consciousness. So, a son from a father, a student from a master and jīva from a yajña-puruṣha get their existence by this initiation (upadeśam).



**9. yuktā mātā siddhuri dakṣiṇāyā  
atiṣṭhadgarbho vṛjanīṣvantaḥ  
amīme dvatso anugāma paśya  
dviśvarūpyam triṣu yojaneṣu**

**Word to word meaning:**

**mātā** = mother; **yuktā** = tied to a stick; **āsīt** = exists; **dhuri** = vehicle's stick; **dakṣiṇāyāḥ** = towards right side; **atiṣṭhat** = stood; **garbhaḥ** = womb; **vṛjinīṣu** = surrounded by layers of waters; **antaḥ** = inside; **amīmet** = shouted; **vatsaḥ** = calf; **gām anu** = following the cow; **apasyat** = seen; **viśvarūpam** = having all the forms; **triṣu yojaneṣu** = up to three yojanās.

**Import:**

*The Mother is tied towards the right side of the vehicle. The womb is surrounded by layers of water. The calf shouted and looked at the mother. This calf takes all the forms and covers a distance of three yojanās.*

**Explanation:**

Here 'mother' means the mother-cow. This is symbolic of the nature which gave birth to the creation. Also symbolic for the Earth which is the cause of the physical bodies for the jīvās. **“Mother is tied to a pole/rod”** means that the Earth's north and south poles form the axis which constrains the Earth to be in circular motion. **“Tied towards the right”** implies that the Earth rotates from right to left. Because of this rotation, we find that all the planetary paths form near circular orbits around the Earth. Because of this the days and nights are being divided appropriately. This leads to the motion of the year-wheel which causes the birth of different species of beings.

The **“tying to the pole/rod”** also indicates that the body is the chariot and for its formation a backbone is constructed and in that the physical body is constructed.

The womb is surrounded by layers of water implies that a movement occurs in space causing the birth of the cosmic globe. Also, by the layers of lights from the Sun and other planets, a brilliant globe is formed around the Earth. Also, the waters of the Earth group into oceans and are spread across. During the Northern journey of the Sun, the waters evaporate and become the potent clouds. The clouds condense and form the creative period of the year – the Rainy season. When a jīva takes the physical form, he is surrounded by layers of water in the womb. The layers of a seed, when come in contact with water, get the ability to sprout. Bird's eggs are formed with the layers of fluids as well. Because of this, a difference of 'inside and outside' is formed.

The calf takes the Universal form implies that the jīvās take different physical forms. It has been said that ***“this calf is traversing a distance of three yojanās”***. 'Yojanam' means a unit of measurement with respect to distance. Today, no one knows the absolute value of a unit of Yojana. Because of the lost continuity of the ancient culture, it is impossible to express it in the units of miles or meters. Some say a yojana is 7 miles while some say it is 8 miles and some others say it is 10 miles. Because these are having no substantial proof, we can't take them as standards.

In the ancient times, one can notice that yojanam has no such meaning attributed to it. This word meant ***‘that which unites’*** or ***‘a patch’***. It might mean that the jīva is being attached to the physical frame in three patches. They are the planes of physical, ether and consciousness. Even in the brilliant globe that surrounds us, we can find the three patches to be the Earth, the Sky and the Beyond (divam). These have the aspects or characteristics of the Earth, the Lunar and the Solar principles respectively. All the different forms of jīvās are formed with these three aspects.

***“Calf shouted and saw the mother”*** implies that thunder in the clouds occurs and water reaches Earth in the form of raindrops. It also implies that the being is born from the mother's womb and utters the vocal sounds and grows by her breast milk. The light rays that start from the Sun reach the Earth and form the year-cycle.



**10. tisro māṭṛū strīn pitṛūn bibhradeka  
ūrdhva stasthau ne mavaglāpayanti  
mantrayante divo amuṣya pṛṣṭhe  
viśvavidam vāca maviśvaminvām**

**Word to word meaning:**

**tisraḥ** = three; **māṭṛūḥ** = mothers; **trīn pitṛūn** = three fathers; **bibhrat** = bearing; **ekaḥ** = one; **ūrdhvḥ** = the one which is vertical; **tasthau** = stood standing; **īm** = these; **na ava glāpayanti** = not making it tiring; **mantrayante** = speaking with a secretive voice; **divaḥ** = heaven's; **amuṣya** = this; **pṛṣṭhe** = back side; **viśvavidam** = that which understands everything; **vācam** = the spoken word; **aviśvaminvām** = that which doesn't move.

**Import:**

*There is the one, who is bearing three mothers and three fathers inside him, standing vertically. They cannot tire him or exhaust him. They are standing beyond the heavens and uttering a WORD in secret. This WORD reveals everything. But this cannot make that WORD known.*

**Explanation:**

Aforementioned planes of existence (in the last mantra), namely the plane of physical, the plane of ether and the plane of consciousness are the three mothers that are being mentioned here. Those who are performing the selfless sacrificial drama in those planes (Yajña-Puruṣās) are the fathers – The Prajñās. These are the same three who were invoked in the first mantra. Because a jīva's body has many such intelligences, HE is bearing them inside him. It implies that a jīva is being materialized into a physical body by possessing the nature of the Earth (physical), etc., inside him. All these schematics are born, worn and torn but the jīva is immutable or stable. Hence it

is pointed out that they are not causing any tire or exhaust to HIM. “He is standing vertically” implies that he is a pure consciousness and that the state of nature doesn’t affect him. Also, among the beings of the Earth, humans are the vertical beings. Just like Suparṇa, a human’s head is towards the SUN.

The one who is born knows the three pairs of mothers and fathers and also the whole creation. But it was told that these six did not know him. The one who is the jīva can know the Prakṛti, but the Prakṛti cannot know who he actually is. He sees through the eyes, but the eyes cannot see him. Similarly, all other aspects of Nature.





**11. dvādaśāram nahi tajjarāya  
vavarti cakram paridyāmṛtasya  
ā putrā agne mithunāso atra  
saptaśatāni vimśatisca tastuḥ**

**Word to word meaning:**

**dvādaśāram** = having twelve racks/spokes; **ṛtasya** = unmanifested truth's; **cakram** = wheel; **dyāmpari** = surrounding the divam; **vavarti** = revolving; **tat** = that; **jarāya** = to get digested; **nahi** = no; **agne** = fire's; **putrāḥ** = sons; **saptaśatāni** = seven hundred; **vimśatiḥ+ca** = twenty; **mithunāḥ** = pairs; **atra** = here; **atastuḥ** = took a place in the absolute.

**Import:**

*The wheel of the unmanifested truth is revolving around the divam with twelve spokes. It never gets destroyed or disrupted or stands still. In that, stood seven hundred and twenty sons of the cosmic fire, in pairs.*

**Explanation:**

The wheel of time which helps the avyakta/unmanifested to take the form of the year-cycle is described here. It is from this avyakta that everything which is manifested is being expressed. Around such an expression, the Sun, all the planets are revolving. Due to the Earth's rotation, a wheel of revolving-surrounding is formed around it. In that, twelve months are being formed. They are having the new moons and full moons as a measure of divisions. These twelve months are nothing but the twelve spokes of the wheel. This wheel never gets destructed – implies that, even after the dissolution of Sun and Earth, these principles exist as potential seeds in the ṛtam (truth beyond mental perception). Whenever a solar system is born, these principles are expressed dynamically through them. The all-pervading cosmic fire, when it takes the form of the Sun, his sons take the form of the rays and

cause the divisions around him. In twelve months, there are 360 days. In that, there are 360 pairs of sunrises and sunsets making a total of 720.



**12. pañcapādāṃ pītaram dvādaśākṛtīm  
diva āhuḥ pare arthe purīṣaṃ  
atheme anyā upare vicakṣaṇam  
saptacakre ṣaḥara āhu rarpitam**

**Word to word meaning:**

**pañca pādāṃ** = *that which has five feet;*  
**dvādaśākṛtīm** = *that which has twelve shapes;* **divaḥ** =  
*to divam;* **pare arthe** = *in the other half;* **purīṣaṃ** =  
*that which has the purīṣam;* **pītaram** = *as a father;*  
**arpitam** = *that which has been as is;* **āhuḥ** = *they have  
told;* **atha** = *and;* **sapta cakre** = *in the one that has  
seven wheels;* **ṣaḥare** = *in the wheel having six leaves;*  
**vicakṣaṇam** = *having special eyes;* **anye** = *some others;*  
**upare** = *envisioned and were happy.*

**Import:**

*Some people discovered these 12 shaped wheels as the  
Father with five feet. He has his second half smeared with  
purīṣam. Some others have discovered a wheel having  
seven wheels within it. Yet some others have discovered a  
wheel of six leaves, which they associated with their  
special eyes.*

**Explanation:**

The aforementioned wheel of twelve-spokes has twelve  
‘ākṛtīs’. ‘ā + kṛti’ means good karmas. Depending on the  
behavioral and the karma patterns, living beings are born  
in twelve divisions. The twelve zodiacal signs hint about  
these divisions. Here, it has been said that the zodiacal  
wheel is rotating and giving rise to the living organisms  
(‘zoo’ in greek means, a group of beings and hence the  
twelve signs are named as zodiac.)

Apart from this another wheel of five-fold division is  
described here. In the forthcoming mantra, it has been  
named ‘**pañcāram**’. When the year-cycle is divided into

five equal divisions, we get five sectors having 72° each. This is the “Five-Pointed Star”. It is thus stated that the elders have discovered this division as the form of The Father. It means that it hints us about the path of the Pitṛ-Devās. Those intelligences who preside over the formation of the body through Pancha-Bhūtās (five fundamental states of existence), formation of the five senses, five sense organs & five motor organs for the sake of materializing the jīvā's existence, the embryonic development, the bodily principles of male and female, formation of menstrual cycles in a woman, the duration of pregnancy & the stage of delivery, sprouting of a seed, etc., are called the Pitṛu Devās. They start their journey from the Sun and get reflected by the moon and come onto the Earth as the ‘Lunar-Rays’. Hence, Moon is said to be the abode of the Pitṛ Devās. Because the amāvāsyā (new moon) days hint about the periods, they are said to be the days for the rituals related to Pitṛūs (piṇḍa pradāna). All the calculations in relation to this can be derived from the Pañcāram. But the astrological science pertaining to this branch of study has been unavailable for a long time.

It is being said that the second half of the body is smeared with Purīṣam. In the cycle of the cycles of Days and Nights, the second half is completely dark (Night). Here, except for the Jīvā's consciousness, everything else is the gross physical body. Because its evolution is based upon him, it is named as “Purīṣam”.

Initially, there is no bad meaning (it is now associated with excreta) attributed to the word purīṣam. Neither in the Vedās nor in the Upaniṣads, do we see such meaning to the word purīṣam. It might have mutated over time. Actually, Pura + īṣam means that which desires for a stable home, i.e., physical body. Because a jīva resides in it, he is called as Puruṣa. Similarly, the word 'Ucciṣṭam' transformed in its meaning over the time. Popular meaning is defiled food (associated with saliva). Actually, it is ‘**Ut + Śiṣṭam**’ meaning that which remains superficially. For example, name, form, physical body, etc., are named as Ucciṣṭam in Atharvaṇa Vedam.

Some others have discovered another wheel which embeds in itself seven more wheels/cycles. All the seven planets have their own cycle of rotation around their own axes as centers. Our solar system is a bigger wheel having all these cycles embedded in it, having SUN at its center. Some sages discovered this. From these, seven planetary influences yield the seven atmospheric layers, seven groups of elements (periodic table has 7 rows), plant and animal kingdoms, seven races of humans having seven natures, etc., seven tissues of the physical body, seven tones of the vocals, five senses along with mind and discriminative-will, making a total of seven Prajñās, are formed.

Other than these, there is one more wheel, by the name ṢAḌARA, which is made of six spokes, that has been discovered by these sages. Six pairs of two months each give rise to six seasons (Ṛtūs) in total, due to the influence of this sixfold wheel. The seasonal properties, the weather variations, the temperature variations, every season's fructification (flowers, fruits, grains, etc.) animals, birds and many other divisions are formed. The method of dividing every day into 60 ghaṭīs and every ghaṭī into 60 vighaṭīs, is formed. Every season (Ritu) is divided into 60 days. Even the 60-year cycle starting with Prabhava, Vibhava, etc., is formed due to this (Ṣaḍara). It is also the cause for the formation of the phenomenon of 360° around any given point in this sun-centered space.

Until now, the wheels of **12-fold**, **5-fold**, **6-fold**, **7-fold**, **360-fold** and **720-folds** have been described. It has been depicted that all these wheels rotate around a common center. In the forthcoming mantras, it will be stated that this Earth is the “Nābhi” or center of this universe. The question -- **“where is the center for this Bhuvanam?”** and the answer **“This Vedi is the center for this Universe”**, both are described in forthcoming mantras. “Vedi” means the physical earth globe. For persons, their physical body is the Vedi. Because the observer takes his body (which stands on this Earth) as the

reference center, all the astronomical measurements are being taken from Earth's frame of reference.

Among the aforementioned astronomical theory's wheels, only the pañca-pāda is obsolete in the present age. In the Vedās, many parables and explanations are there in relation to this wheel. This discipline is named as 5 syllabled metric or pankti metric (pankti chandas) in the YajurVeda. This whole creation is made in the form of five foundational chapters of a book. They are the five **adhikaraṇās** (5 causal worlds) as follows:

1. **Adhi-Lokam (Arrangement of Planes)**
2. **Adhi-Jyautiṣam (Arrangement of Lights)**
3. **Adhi-Vidyam (Arrangement of Utterances)**
4. **Adhi-Prajam (Arrangement of Reproduction)**
5. **Adhi-Ātmam (Arrangement of vehicle of utterance)**

Each of these is a basis for the formation of the creational plan of the bhūtās. Each one of these has four sub parts.

1. **Pūrva Rūpam (Transmitting Principle)**
2. **Uttara Rūpam (Receiving Principle)**
3. **Sandhi (Meeting Place)**
4. **Sandhānam (Fitness)**

In the zodiacal wheel, these divisions are to be incorporated in the following manner: From the position of the moon at an Amāvāsya (new moon), the zodiacal wheel is divided into five equal divisions. Each arc has six tithīs (moon phases). Each tithi gives an angle of 12° in between the MOON and the SUN. So in total,  $6 \times 12^\circ = 72^\circ$ , i.e. we have 72° for each division of the five-fold wheel.

In the cycle of day and night, including the cycle of the Pitr devās, the second half has the puriṣam. In the jīva, the mind, the discriminative-will, the ego, the consciousness and the senses correspond to the subtle properties of the

first half. The remaining part is the physical gross body. The jīva takes this second half and lives in it. From one sunrise to the other, when divided into two equal halves, the second half is the night. During the night, the jīva experiences darkness through his eyes. He enters into his inner worlds through his mind and experiences sleep.

In this temporal division, the sunlight resides beneath people (during their night time). In this scenario, the earth principle gains upper hand and the solar principle gets a lower hand. It means, the knowledge about the ātma is hindered and this is achieved due to the sleepy state (ignorance). The elders have linked the night time to the sleepy state, nature's physical state and to the jīvā's death state. All these are also linked with the southern journey of the SUN (Dakṣiṇāyana) and to the reducing phases of the moon (Kṛshṇa Pakṣa – from full moon to new moon). The jīvā's prajña that experiences these, is said to tread the path of the pitṛs – Pitṛyānam. The day is linked with wakeful state, conscious state, the increasing phases of the moon (Śukla Pakṣa – from new moon to full moon) and to the northward movement of the SUN (Uttarāyana). That jīva, which experiences these states, is said to tread the path of light/Brightness (Śukla Gati).

The Bhagavadgīta states, “these two are the permanent paths of the universe”. These two are the wings of SUPARṆA. In the body of the prāṇa, these both are identified as the two winged horses (aśvinī devatās). Those practices that concern with these two paths are nothing but the Śukla and Kṛshṇa Yajurvedās. In this kali yuga, they are known as two different books. Suparṇa is a symbol for the path of light (śukla gati or ūrdhva gati) and the Tittiri bird is the symbol for the path of dark (kṛshṇa gati). In one of the chapters of Mahābhārata, that relates to SUPARṆA, eagles are symbolized for the path of light and snakes for the path of dark, as egg-born. From tittiri bird, the ‘Kṛshṇa yajurveda’ and the ‘taittirīya śākha’ have originated.



**13. pañcāre cakre parivartamāne  
tasminnātasthu rbhuvanāni viśvā  
tasya nākṣa stapyate bhūri bhāraḥ  
sanādeva na śīryate sanābhiḥ**

**Word to word meaning:**

**pañcāre** = having 5 leaves/spokes; **cakre** = in the wheel; **parivartamāne** = which is rotating; **tasmin** = in that; **viśvā** = everything; **bhuvanāni** = worlds; **ātasthuḥ** = have been comprehensively poised; **tasya** = of that; **akṣaḥ** = axle; **bhūri bhāraḥ** = very heavy; **na tapyate** = not heated up; **sanābhiḥ** = that which has the center (this wheel); **sanāt+eva** = from times immemorial; **na śīryate** = not perishing.

**Import:**

*While a wheel of five divisions is rotating, all the worlds are existing in it, in a self-sufficient manner. Its axle is not getting heated up in spite of being heavy. It is not burning or melting. The wheel, having its center, is never perishing.*

**Explanation:**

In the 12<sup>th</sup> mantra, the zodiac has been described as a pentagon. Here, a wheel of five spokes is being described. With respect to the stellar space, these both describe the same wheel. But in the jīvās, the second wheel describes the externalization of the behaviours of the five sense organs (pañcendriya-vṛtti). This wheel is obtained by taking the moon, at the time of birth, as origin and dividing the natal chart in five equal divisions. Depending on the planetary positions, the special characteristics of the five sense organs, their nature and health or ill health related information can be obtained. The division having the birth moon will describe the eyesight and the health of the eyeball. The second division from it, in clockwise direction, describes the hearing strength and the health of



ears. Third division describes the taste and tongue related information. Fourth one describes the nose and smell related aspects. Fifth one describes the skin and touch related aspects.

This wheel can also be visualised as a pose of a man who stands with his feet separated and hands spread horizontally. Head, 2 hands, 2 legs - form the five points of the wheel, which are to be corresponded and meditated. Associate the 'Ascendant/Lagna' with head, third division with right hand, 11<sup>th</sup> division with left hand, 6<sup>th</sup> division with right foot and 9<sup>th</sup> division as the left foot. Now, depending on the planetary positions in the respective divisions, would shed light on the strength, deterioration, health, ill-health and the time of ill-health of the head, hands and legs.

The pose described above is called '**Pañcāra Mudra**'. Posing this way, towards the EAST, if one meditates, performs prāṇāyāma and prayers, the malicious qualities of the five sense organs will be eliminated from the body through the five edges of the prāṇamaya-kośa. The life force, from the space around, enters the body from these five points of correspondence and vitalizes the body. If one practices to periodically bend and touch the left foot's thumb with the fingers of the right hand and right foot's thumb with the fingers of the left hand, the mind and buddhi will get filtered off of the malicious qualities and become pleasant, improving the sharpness of the senses. One will start to understand others' mindsets and also get control over their own mind.

In the Vedic lore, there is a story wherein the mind is personified to be lord YAMA and the five sense organs as his children. This five-pointed wheel is related to that story. That story has been specially adopted into the epic MAHĀBHĀRATA by Vyāsa. *In that, each sense-organ is born from the boon of specific devata. Hearing from Yama, Eye sight from Indra, sense of smell from Vāyu, taste and touch are from Aśvinīs. When sense organs are working (or take prominent role) mind is vanished into*

them and hence it has been depicted in the story that the king Pāṇḍu (father of the pāṇḍavās) died after the birth of the five sons. These five travels, under the protection of the mother prakṛti and in the path of Rṣīs, towards the capital city (center of Prajña/Consciousness). There, the layer of "I AM" - the ego layer works predominantly. This has been described as blind king Dhṛtarāṣṭra – The one who held tight the whole plan as his city. When one observes the world, they observe through their ego-lens of perception which acts as a layer of contamination and thus causes them to bias the judgments about the nature of others. This is the reason why he is said to be a blind king (he is for ego-self). Because of this, the five senses are dispersed externally outwards. Hence the story of Pāṇḍavās being exiled away from the city into outside world. The fights with demons like Bakāsura and Hiḍimbi symbolize the fights of these senses with evil forces. Later they reach the city of Pāñcāla – The WILL which unites all the randomly dispersed senses into one proper direction. The power of this WILL personified is Draupadi. To achieve this, one has to take the eyebrows as a bow, concentrating through its center, and shoot the FISH (the AIM) using the 5 sensory attributes as the arrows. In the zodiac, the Pisces, represents the third-eye which is inside our head behind the brow center. This is 'The FISH'. After that, they all marry the so called 'power of Sankalpa named Kṛṣṇa' that arose from the Yajña. This is when, they first meet lord Sri Kṛṣṇa. It means, the one in every one's heart bestows us with his appearance. Because of his WILL, the whole kingdom is divided between the five pāṇḍavās and the blind king. This symbolizes the acceptance of good by applying discrimination between good and bad. This is called "Vivekam". Later on, "Indraprastham" was built as their capital city. The 'Indragranthi' is the center of the will power. This burns away the fruits of actions. This is the 'Khāṇḍava Dahanam'. The radiant body of 'antaḥkaraṇa' is built and brought near to the indragranthi. This is Mayasabha. Then, one gets full control over the senses, sensory purposes, activities of prāṇās, etc. This is rājasūyam. GOD rides the physical

*body, which is the basis of all these things, as a chariot and he as the charioteer, guiding us from time to time. This is Gītopadeśam (discourse of Gīta). A life lived like this is victorious indeed. So Vyāsa composed this whole story as a divine drama in the name of 'JAYA (Victory)'. His students elaborated and propagated it in the form of historical epic. All this is the explanation in regard to the subtle concepts associated with the wisdom of the five-pointed wheel – Panchāram. This tradition has inside it, all the wisdom of Vedās including the six keys (ṣaḍaṅgās).*

In our solar system, this panchāram is created by the devās namely, Indra, Vāyu, Yama and Aśvins. They created it and expanded it from the fire altar of the SUN. In that, all the worlds are embedded sturdily and come into existence. This wheel has a center of axle, which is 'Akṣam'. This expresses itself as the solar rays that reach every nook and corner of the world. "It is very heavy", means that it is weighing the weight of the beings of the world. Bhū + Ri = that which causes the births; Bhāram = that which tolerates and/or Bhā + Ra = that which has the property of externalizing the LIGHT. Because it is the traditional account of the ballad of man, the work written by Vyāsa is propagated by his disciples in the name "Bhāratam". A king named "Bharata", constructed the seven islands on this Earth from the Sun's light and ruled them. Hence, Bha + Ratam = all this is the play of the rays.

This axle never heats up, never burns. Heating and burning are physical properties. They only work on physical entities. The earthlings have a physical body and physical material wealth and hence it is not inappropriate for them to perceive the heating up and burning, as properties of Agni. Sun has no physical attributes. It is an embodiment of light and pure consciousness (tejomaya and prajñāmaya). Hence, there is no possibility of heating or burning there. Fire can burn other physical materials, but not itself. This center is creating, heating up, burning and absorbing the worlds into it. The visible sun is not the core of this center. The invisible solar deity or the space

that permeates it, is the true core of this center. He is the sūryāntarvarti – the one who presides inside the sun's heart/center. He is Sanātana – the eternal one. The visible suns constantly and periodically emerge and dissolve in HIM. He stays as the center of the wheel in the form of a hole inside it.



**14. anemicakra majaram vivāvṛta  
uttānāyām daśayuktā vahanti  
sūryasya cakṣū rajasyai tyāvṛtam  
tasminnarpitā bhuvanāni viśvā**

**Word to word meaning:**

**anemi** = *having no boundary*; **cakram** = *wheel*;  
**ajaram** = *that which doesn't deteriorate*; **vi + va + avṛt**  
= *pecially woven*; **uttānāyām** = *to the wheel that  
spread upwards*; **daśa** = *ten*; **yuktāḥ** = *connected*;  
**vahanti** = *bearing*; **sūryasya** = *Sun's*; **cakṣuḥ** = *eye*;  
**rajasā** = *by the dust*; **avṛtam** = *covered*; **eti** =  
*approaching*; **tasmin** = *in it*; **viśvā** = *entire*; **bhuvanāni**  
= *worlds*; **arpitāḥ** = *are sustained*.

**Import:**

*Here is another wheel rotating seamlessly, not having any boundary or any deterioration. It is weaving the threads of lights like a cloth. This wheel which is glowing in the upward direction is being pulled by 10 horses. Sun's eye is seen as covered by the dust. In this wheel all the worlds are sustained as eternal truth.*

**Explanation:**

In the 11<sup>th</sup> Rik, a wheel of 12 spokes was described. In the 12<sup>th</sup> Rik, a wheel of 5 spokes was described. In the 13<sup>th</sup> Rik, a wheel of 5 spokes was described. These three wheels are of primary importance. Other than these, in the 12<sup>th</sup> Rik a wheel of 7 spokes was described. In the same Rik, the wheel of ṛtam, having 6 spokes was described. These two are of less importance.

According to 13<sup>th</sup> Rik, it can be inferred that all these 5 wheels are arranged on the same axle. Hence it was told that the axle was carrying heavy weights. All these wheels are the blueprints for the worlds of action. They are built from the six worlds of rajas that were described in the 6<sup>th</sup>

Rik. All these wheels originate, sustain and merge into a sixth wheel. It is an “All Causal” wheel. In it, all the blueprints belonging to the aforementioned five wheels exist dynamically. When the final dissolution takes place for all the five wheels, their principles exist as eternal truths in the sixth wheel that is being described here in this 14<sup>th</sup> Rik. This wheel is verily the “Parā Prakṛti”, whose nature is to utter forth the five wheels into existence. The seventh one that exists above it, is “Para Tatvam”.

The Buddhi/discriminative-WILL of the jīva is made beneath these wheels. It is formed by the cyclical rotation of these wheels. From it comes the mind and from the mind comes the sensual nature. Mind, Senses and discriminative-WILL together exist as one unit of “EGO Consciousness”.

The wheel that is described in this Rik has been described as having no circumference. It is only the principle of the wheel, but not the physical wheel. It is the wheel of LIGHT. It keeps on rotating, and from it, the wheels of creation i.e., the solar systems, originate and merge into the same. Hence it is ‘**Ajaram**’. Because this occurs in SPACE, unlike the wheel drawn on a paper, it will look spherical. Some describe it as a GLOBE and others as an EGG. From it the worlds and living beings are born and in it they grow. Hence calling it an EGG is more appropriate. There are a countless number of such EGGs which give rise to innumerable solar systems. They are the EGGs of BRAHMĀs – Brahmāṇḍās.

For the trees, the seed also acts the same way because inside them, countless numbers of trees lie hidden. Even in a female human being, such eggs exist and a Jiva enters one such egg and is born physically through it. These are called Eggs of Embryos – Piṇḍāṇḍās. The luminous EGG that is observed from the Earth’s frame of reference is also a similar one. It is called Hiranyagarbhāṇḍa. One part of this EGG is the wheel of LIGHTS (Jyautiṣa Cakram). In this wheel, all the wheels that were described until now, exist integrated.

It is said that this wheel, having no boundary, rotates in the upward direction. That means, it rotates from the center to the circumference as the form of light. Because of this rotation, layers are formed. This egg is nothing but the totality of these layers. Having been formed from all directions and because of rotating upwardly, different directions (like east, west, etc.) are formed.

It has been described that the eye of the SUN, having been covered by rajas, is coming unto us. One may question what is the Sun's eye here? The form of the SUN that our eyes perceive is the eye of the SUN. We perceive it as a globe because our eyes are spherical. The Sun has no spherical form as such. It has no form at all.

Here the eye of the SUN implies the spherical form of the SUN. It is a reflection of SUN but not the SUN in itself. It consists of atoms and other particles of rajas. Rajas are being uttered forth through it. They are the cause for its form aspect. Hence it is said that these rajas covered the eye of the SUN. This should be understood as an analogue of the human body (where the “I am”) is covered with the skin, muscles, bones and other physical tissues.



**15. sākam janānām saptatha māhu rekajam  
 ṣaḷidyamā ṛṣayo devajā itī  
 teṣā miṣṭāni vihitāni dhāmaśaḥ  
 sthatre rejante vikṛtāni rūpaśaḥ**

**Word to word meaning:**

**sākamjanānām** = in those who are being born together; **saptatha** = that which is being born in seven ways; **ekajam** = born to only ONE; **āhuḥ** = they have told; **ṣat+it+yamāha** = among them, six exist as pairs; **ṛṣayaḥ** = they are the sages; **devajāḥ** = who were born from the devās; **itī** = thus they told; **teṣām** = their; **iṣṭāni** = likes and dislikes; **dhāmaśaḥ** = in the houses in a sequential fashion; **vihitāni** = kept separately; **rūpaśaḥ** = by the forms; **vikṛtāni** = they were made differently; **dhātre** = for those who want a place in it; **rejante** = they are dynamic and luminous.

**Import:**

*In such group of groups that are being born, there exist seven brothers. They are born to the same father, yet live in seven different ways. Some say that six of them live in pairs. Their houses are arranged in a series, according to their likes and dislikes. They exist in different kinds of forms. They exist as their core principles/laws in accordance with the omnipresent who resides inside them.*

**Explanation:**

The boundary-less wheel is the biggest of all the wheels. It rotates as a ball of light. Seven different personalities have been born to mobilize the other wheels that are inside it. They are the children of the father in the boundaryless wheel of light. They come down to Earth in the form of seven colors through the SUN of our solar system. They descend to the Earth in the form of seven musical notes,



from the source of all sound potencies, the SKY/Ākāśa (It is from them that the seven worlds and other septenary chains are born). In the third mantra, these musical notes are depicted as women. In the first mantra, it was described that seven sons are born from the ‘ghṛtapṛṣṭha’. In these mantras, the descriptions of seven musical notes as women and the seven rays’ consciousness as men, are described distinctly.

Among the set of these seven, six of them exist in pairs. In the musical scale, except for the “Sa”(Ṣadjamam) other six notes exist separately. In the visible spectrum, except for the Blue color (sky-blue) all other colors exist separately. “Sa” (Ṣadjamam) is the mother of all other musical notes. This gives birth to all the six notes and yet it is again born in all these notes.

**“*ṣaṅṅām svarāṅām janakaḥ ṣadbhīrvā janyate svarah |***

***ṣadbhīrvā jāyatem gebhyaḥ ṣadja ityabhīdhīyate ||”***

Thus spoke the musical treatise of India. Amongst the colors, Blue is the SKY/Ākāśa. From it, all other colors are born. This blue meets with other colors, becoming seven, and merges in the white. There exists a second “Sa” to all the notes that are born from the first “Sa”, where they all end in. For the first “Sa”, the other six are like its children. It is like the SKY’s blue color. The remaining six notes are similar to the rest of the six colors. White is like the second “Sa”. Whilst in the music and colors, the “Sa” and White are taking a special stand, the other six notes and six colors are just existing as pairs. According to the Vedās, colors are born out of sounds and sounds are born out of colors.

Thus, while the six pairs of couple just exist, the blue and the white exists as the eternal principle that is beyond any comprehension, like Rādha and Kṛṣṇa.

The mantra says that these six exist as YAMĀs. Yama means the one who constrains (or controls) and paves paths. These six, in pairs, in the role of YAMA, are the cause of expression of the six seasonal (Rtu) properties. They are causing the splendors of different jīvās of respective R̥tūs/seasons. For example, during the season of Vasanta, the cuckoo bird sings, mango tree flowers and during the rainy season the rains showers, etc. These six control the six dhātūs (tissues) of the human body, except the semen (śukra). Śukra is like the “Sa” (ṣadja). The śukra, which is the essence of the six other dhātūs, which in turn are the essence of the food that we eat, when impregnated into an ovum, generates all other dhātūs once again.

These seven are described as R̥ṣīs/Sages, which also means “Seers”. They are the ones who realize the essence of the laws, the laws that are to be followed and the essence of the ONE who constrains them. Which means, they are Prajñās or conscious-Intelligences. So, they exist in other beings expressing through the doorway of the mind, becoming the cause for the birth of sciences as well as the study and understanding of these sciences.

It was described that they were born from Devās, which means that they are born from the LIGHTs. These LIGHTs or Devās, exist as mere principles in the subtle worlds. The conscious-intelligences that are born out of these principles are these R̥ṣīs. The properties and the order of creation is recognized and uttered forth because of these R̥ṣīs. The creation’s behavioral and utilitarian principles are attributed to the Deavs, in respect to the Yajña of Creation (Sṛṣṭi Yajña). These devās give rise to the birth of jīvās in the domain of the solar system. In order to follow and express the properties and laws of Nature, the R̥ṣīs take host of these jīvās and express themselves. The same relation that exist between the lights of conscious-intelligences, namely Brāhmins and Kṣatriyās of the VEDA, exist between the R̥ṣīs and the Devās.

It has been described that the houses are built as per the likes of these Ṛṣīs. Dhāma means the place where you live – a home. But, the primary meaning is LIGHT. The very LIGHTs as homes, specially for Ṛṣīs, were made through the devās. These lights are the LIGHTs of the SUN. Ṛṣīs live in them and propagates the wisdom and knowledge of the eternal LAW in the form of colors and sounds. In every SUN, these Ṛṣīs reside. But each SUN is a host for one main property belonging to one of the Ṛṣīs. All the millions of suns exist in seven groups based on this primary property that they host. From each group of this group of seven, one of the Suns separates and sets of seven such suns exist as another group. So, among them different properties of the Ṛṣīs take different prominent roles. When the groups of seven such suns are formed, the suns belonging to the groups of seven Ṛṣīs, form a particular shape. Such groups of seven suns are innumerable. That which are visible to us, like the Sapta-Ṛṣi mandala Kṛttika constellation, etc., are but few such groups. In the Sapta-Ṛṣi mandala, Vaśiṣṭha takes the prominent role while others take normal role. In the Kṛttika, 6 suns form a group and in the midst of them, the seventh exists as ‘**Dr̥śyādṛśya**’ (visible-invisible).

All the suns which evolved to the state of seven ṛṣi-dharmās, form groups of seven. Those suns that are young yet to reach such a state exist separately. These principles of seven sages are not yet expressed among those young suns. Such suns form a group of five and associate themselves with a group of seven elevated suns – the sapta-ṛṣi maṇḍalas. This is a Teacher-Disciple association. These five and the other seven combine to form a group of 12 suns – Dvādaśāditya maṇḍala – and revolve around a common center. Such groups of 12 suns exist as crores in number. Our Sun, to which we belong, is one of the five young suns among the group of 12 suns. He is influenced by the intelligences of the seven Ṛṣīs and thus helps in the propagation of their teachings and wisdom. From those seven suns, seven kinds of spiritual rays are showered upon him. He accepts/receives it and shares it with all his planets, including our Earth. Accordingly, the humanity of

this Earth exists in seven groups based on their soul characteristics.

To elevate these humans, each of those seven principles personifies periodically on this earth in order to guide the group of people belonging to the respective main characteristics. Such Ṛṣīs embody themselves on this earth always. It is because of them that the VEDA (or wisdom) is explained and scripted in different languages at different places in different periods of time. The Rāja Yogīs, who belong to this path, follow the path of eternal LAW (Dharma) while making a meditative correspondence between the cakrās of their spinal column and the seven Ṛṣīs, and achieve the states of dhāraṇa, dhyāna and samādhi. Some others meditatively correspond the kṛttika constellation, vertically upwards from the brow-center and stimulate the gland called third-eye and live joyfully in the experience of the wisdom of the Ṛṣīs. They are freeing themselves from the individual plan, only to get in tune with the cosmic divine plan and thus are attaining mokṣa or salvation.

The seven sages of all these different dimensions are intended by this mantra. They all are shining differently due to the different forms they take. Here, 'form' means the property of a group/branch, the properties of the jīvās, the wisdom that surrounds these properties, their actions that attract these paths, the different ways of exercising them, their food and lifestyles, culture, etc.

Each of these Ṛṣīs has a Sthāta/Founder. He is the invisible SUN – the eye of our SUN. At his behest the Solar system takes its birth.



**16. striyaḥ satīstā u me pumsa āhuḥ  
paśya dakṣaṇvāna viceta dandhaḥ  
kaviryaḥ putraḥ sa ī māciketa  
yasā vijānāt sa pituṣpi tāsat**

**Word to word meaning:**

**striyaḥ** = women; **satī** = having been; **tāḥ** = they; **u** = interestingly; **me** = to me; **pumsaḥ** = that they are men; **āhuḥ** = spoke; **akṣaṇvān** = having the eyes; **paśyat** = seeing; **andhaḥ** = blind; **navicetat** = unable to know; **yaḥ** = who; **kavi** = being a poet; **putraḥ** = child; **saḥ** = he; **īm** = in relation to this; **aciketa** = understood properly; **yaḥ** = who; **tā** = him; **vijānāt** = realizes; **saḥ** = he; **pituḥ** = to the father; **pitā** = father; **asat** = became.

**Import:**

*Being women, they told me that they were men. Those who have eyes are able to know by direct sight. But the blind cannot see. Only the son of a poet can, in totality, understand it with his power of discrimination. The one who is realizing this is becoming a father to the Father.*

**Explanation:**

Seven people that were mentioned earlier, being women, are describing themselves as men. The sounds and lights that are coming down to us from the solar planes cannot be divided into male or female aspects. But in an applied sense, they all have their own natures and hence are existing as feminine aspects. The Prakṛti/Nature, being embodiment of qualities and having the puruṣa as its source, it is described as a female. The solar rays and other entities, because they are nothing but different kinds of nature, are all females in the applied sense.

But as all of them have the omnipresence one as their substratum, they should also be attributed with the male aspect and hence should be described as men. The one

who resides in the beings as 'jīva', being the very substratum of all, is puruṣa and hence male. The body and other elements that make up the matrix of a living entity are qualitative in their applied sense and hence the being should also be described as a female. To depict this truth, the drama of one being born from the other occurs in the form of separation of sexes into males and females.

This leads to couple-hood, pregnancy and childbirth. The omnipresent one exists as a father in the form of a jīva. Nature exists as a mother by providing him with the bodies and other utilitarian entities. Then, from HIM, HE is being born again. But fatherhood is born only after a child is born and hence the child is the cause for the birth of the father. Hence, he is becoming the father of the Father. The child that is born from his father gives rise to another child and becomes a father once again. That is why it has been described that he is becoming the father of his father, because he is begetting his Father, in the form of his child.

It has been described that the one with the eyes can see. When the solar rays emit from the sun, they are part of his nature but not separate entities. Hence, the women base on HIM and the same 'HE' is being born as the ONE who sees and hears these rays. The creation is created, especially for him to perceive (in a sense of separation) as mentioned above and so it is said that the one with the eyes alone is able to see. When a puruṣa is born as a jīva, separate from the solar plane, he perceives the whole solar system as a separate entity. He is able to utter "...He is Āditya". To tell or perceive another being as a separate entity from himself, the son is being born from the father – This is called 'Asāvāditya'. When seen with the eyes, the son perceives his father as a separate being from him. But when he realizes that the eye, eyesight and the light are one and the same, he will perceive that he is verily his father.

Thus, the one who knows the eyes and not the things seen with the eyes, is the real one with the eyes. If not, even when seen with his eyes, he is still blind to the vastness of his existence. He would get into the web of bondages when

he sees the events like his birth or birth of his child. But when he sees them as verily his eyes, he would live in the LIGHT. He alone is becoming the father of the Father. When one sees the nature around them as a separate entity from them, they cannot get the vision of unity and hence will be bonded to the mundane. But when one sees the unity as the puruṣa of the solar plane, he lives in the LIGHT as the one beyond the creation. The son of the poet alone is recognizing the women who are in the camouflage of men's attire. "Kavi" means the one who can 'SEE'. But it does not mean the one who sees with the physical eyes, but instead it means the one who has the wisdom to see the eyes. He would see the female aspects of the solar rays, sounds etc. He would realize the omnipresent one in all of them. Only then the TRUTH is experienced by him. Only then he would realize all these female aspects as verily the male aspect – puruṣa.

**"Akṣanvanta"** generally means the one who has eyes. But the special meaning is the one who has "Akṣams". Akṣam symbolizes the spokes of a wheel that express outward from the axle. The spokes are the senses that are expressed from a human and the human is like an axle. The same scenario is seen in the matrix of physical tissues that forms around a jīva's consciousness. The reason for it is the solar rays which have their origin in the sun, which revolves around the Earth in the cyclic units of one year, forming a selfless sacrifice – Yajña. In the past mantras it has been described that the sun's center is carrying heavy loads, because it is carrying out these kinds of magnificent cosmic works in the form of Yajña. So, the one who sees with them, will be a puruṣa, like the Solar GOD (SUN), and sees the TRUTH through his body.

In the Vedic language, "Akṣa" and "akṣi" are used in a special manner. In the words similar to "Sahasrākṣa" etc, akṣa is associated with rays. In the purāṇās, "Sahasrāmśa" is the SUN and the "Sahasrākṣa" is Indra. In the Vedās, "Sahasrākṣa" is used in such a way that, when taken in general meaning, symbolizes the SUN and when taken in deeper meaning, will symbolize Indra. Akṣivanta, should

have been used to give the name for the one who has eyes. But in many places of the Veda, to utilize the aforementioned multiplicity of a word's meaning, they use the word "Akṣanvanta".

Similarly, the word karṇa, whose general meaning is "ears" is also used to depict the base of an equilateral triangle. In such depictions, special usages like "Karṇebhiḥ", etc., are found. Akṣanvanta, Karṇebhiḥ are not from the grammar that we know of. One needs to understand these differently. These cannot be called grammatical errors. Pāṇini did not take these into his treatise on Sanskrit Grammar, for the reason that they are scientific secrets and were not of much use to the purpose of his treatise. If not separated and learnt specially, one will be confused with these kinds of usages and hence Pāṇini did not mix these with the aphorisms of his treatise.

Similarly, "Bhadram", has a general meaning of auspiciousness, but in its special usage, it would depict a geometrical figure obtained by the intersection of two diagonal lines of a quadrilateral which are perpendicular to each other. In Earth's frame of reference, when the line joining the sun rise and sun set intersects the line joining the noon and midnight, "Bhadram" is formed which means that this causes the existence of the beings. When we form a quadrilateral out of these diagonals, we get four divisions of equal angles.

Opposite to these four angles, four segments or "Karṇās" are formed. Between the four segments that are formed from the center of this figure, there exists 90 akṣams each (which means 90 degrees). This can be seen in Vishṇu sūktam as "Caturbhiḥ sākam". All this is realized by the Vedic ṛṣis in the form of the following blessing mantras:

***"Bhadram karṇebhiḥ śruṇuyāma devāḥ  
bhadram paśyema akṣabhiḥ yajatrāḥ"***

The general meaning is that



***“with the ears, let us hear the auspicious sounds and with the eyes, let us see the auspicious things”.***

But few special meanings would be

***“Let us be steady in the cyclic formula of the creation that is formed by the solar matrix in the form of akṣams and bhadrams” or***

***“From the state of seeing through the eyes to seeing the eyes and from hearing through the ears to hearing the ears, let us transform and know the omnipresent puruṣa while existing in this body”.***

Here, in this present mantra, the special meaning of the statement would be: “Akṣanvanta has seen. He is becoming the father of the father”.



**17. avaḥ pareṇa para e nāvareṇa  
padāvatsam bibhratī gaurudasthāt  
sā kadrīcī kamsvidartham parāgāt  
kvasvit sūte nahi yūthe antaḥ**

**Word to word meaning:**

**pareṇa** = compared to the one who is above; **avaḥ** = the one who is below; **avareṇa** = compared to the one who is below; **paraḥ** = the one who is above; **enā** = because of this; **padā** = by foot; **vatsam** = calf; **bibhratī** = bearing; **gauḥ** = cow; **ut + asthāt** = stood; **sā** = she; **kadrīcī** = to which direction she went; **kamsvit + artham** = to which half; **parā agāt** = escaped; **kvasvit** = in which way; **sūte** = giving birth; **yūte antaḥ** = in the herd; **nahi** = no.

**Import:**

*By this interesting foot, the cow kept standing, bearing the calf. They both exist as one top of the other and vice versa. In the meantime, neither in which direction it went nor to which half the cow escaped nor the way it is giving birth to the calf, is known. It, for sure, did not give birth to the calf while it was in its herd.*

**Explanation:**

The relative top and bottom positions that are being spoken about, in this mantra, are symbolic to the subtle and gross aspects. The spherical sky around the Earth globe has half part bright and half part dark at any point in time. The time when one has the light of the day, is relatively dark of the night to others and vice versa. The ones who have the light of the day, have the dark of the night beneath them (the other half of Earth) and similarly, the ones with the dark of the night, have the bright of the day beneath them. So, for some, the light is above and the

darkness is below and for some others, the light is below and the darkness is above.

Similarly, to the conscious entity, 'I AM' in all, the gross form of physical matter arranges itself beneath it, in the form of bodies and other aspects, and exists as "purīṣam" (as explained in previous mantras). Due to the rotation of the Earth around its own axis, some people see the sun rising and the others see the sun setting. When someone is consciously active, others are dormant in sleep. While some exist in the path of svarga/heaven - 'Devayāna', some exist in the path of 'Pitṛyāna', which is a body conditioned state.

This whole creation comes down from the subtle aspects of the 'Para tatva' to the gross forms. The beings of the lower gross forms, evolve over time and travel on a journey upwards to the subtle worlds. On the Earth, some seasons evaporate the waters into the skies, while some seasons bring down the same water from the skies, in the form of rain, onto the Earth. Thus, the whole creation is a unit existence made of two contrasting halves. The questions about the truthfulness of either of these will depend on the observer's perception. The one who is involved in the gross aspects of the world, has the subtle aspects hidden in the darkness beneath him. The one who realizes the subtle aspects of creation, has the gross aspects hidden in the darkness beneath him. The same idea is reverberated in the Gita when it is said that, ***"that which is night for those who achieved the state of SAMYAMAM, is the day for those who did not achieve it. Similarly, that which is night for the others, is the day for those who achieved the state of SAMYAMAM."***

The COW is standing on the foot that divides the whole unit existence into this kind of equal halves. It implies that the zodiacal belt/solar path and principles of nature are sustained as is. This cow is pregnant. It contains the seed principle of the YEAR cycle as its calf. The YEAR cycle is interestingly expressed as the calf i.e., vatsaram as vatsam.

One cannot say in which direction this cow is walking. For the beings on Earth, the Earth actually rotates from west to east while the SUN revolves around them from East to west. One half of it is going from the light into darkness and is culminating in the state of dissolution (symbolically – sleep). The other half is going from darkness into the light and is being awoken into a conscious world. On one side, the SUN travels from the state of rise to the state of its set, while on the other side it travels from the state of set to the state of rise, as TIME proceeds. Hence, one cannot say in which direction this movement actually is. But the COW, standing on its four feet - which are associated with four positions of SUN namely: Sunrise, Sunset, Noon and Midnight, while it is pregnant with the calf of YEAR-cycle. One does not know to which half this cow is running to. In which of these stages does it give birth to the year cycle and the creation, no one knows.

It implies that, the wheel of DAY (both day and night included), at what point it starts and expresses, no one knows. In the womb of time, one cannot exactly say when the year cycle has started. But for all practical purposes, we accept the sun rise as the starting point of the day. It is relative to our own wakeful state, but as such there is no start to it. But one can say that, for sure, amongst these aspects that are changing continuously, there is no actual starting point for any of these. From wherever you start, it will end at the same point. An 'END' is only a 'BEGINNING' for the one that is yet to come, but not an END in its actual sense. The COW's movements are in a similar way. No one knows even where this COW got pregnant. In the Vedās, the depictions of SUN as a BULL, EARTH as a COW and Year-cycle as a CALF, are the poet's creativity. The deeper meaning to these is what is explained by this Mantra.



**18. avaḥ pareṇa pitaram yo  
asyānu veda para enāvareṇa  
kavīyamānaḥ ka iha pravoca  
ddevam manaḥ kuto adhiprajātam**

**Word to word meaning:**

**pareṇa** = with respect to the top; **avaḥ** = bottom; **avareṇa** = with respect to the bottom; **paraḥ** = top; **enā** = because of this; **asya** = his; **pitaram** = father; **yaḥ** = who; **anuvēda** = recognizes him conveniently; **devam** = the one with this LIGHTS/brilliance; **kutaḥ** = from where; **adhi prajātam** = the one who took this as the base for birth; **kavīyamānaḥ** = behaving like a poet; **manaḥ** = the one with a mind; **kaḥ** = who; **iha** = this information; **pravocat** = explained in detail.

**Import:**

*Who recognizes his father, from the cyclic movement of the bottom of the top - to the top of the bottom, in a proper way? Who is recognizing the one behaving like a poet, having a mind and surrounded by LIGHTS? What does he know of the origins of this being?*

**Explanation:**

This mantra is like an explanatory note to the previous mantra. Here, recognizing the father means the realization of the ONE father of every being. But it doesn't mean to recognize one's biological father. That, can by default, be known. Even his biological father was born to another father and hence he has been existing as a father only for a limited time. Just like his father existed before him, even the father of his father existed before his father. All these people exist only for a limited time. Before birth, none of them were there. When none of them even took birth, the SUN-GOD has always existed as the true father. It is from him that all these LIGHTS, cycles and planetary globes have been originated. He is the true FATHER because

everything has originated from him. His origins were from the lord who dwells inside him – **sūryāntarvarti** – in the form of true brilliance. That brilliance is the one that has come down to the Earth into this body. Hence knowing this in-dweller – not the body, not the ego, but the one beyond, is the true knowledge about the Father. He who knows the Earth as the mother principle and the in-dweller of the Sun as the father principle, can alone realize the concept of worshipping and serving his biological parents. One who doesn't know how to respect and serve his parents, can never claim to have attained the wisdom of the Vedās or yoga or brah̥ma vidyā, etc. Such a person would not understand the secret wisdom hidden in them.

While the in-dweller is becoming the father, the sun globe and the planetary globes that originate from him, the zodiacal belt, different beings, etc., are becoming part of the creative womb. This is the womb that has been described in the previous mantra as the womb of the cow. In this womb, the calf (vatsaram) is born and brought up and also is the cause for the top and bottom aspects. When the Sun is at the top and we are at the bottom, we are awake/conscious - 'Ahas' is being formed. When we are at the top and the sun is at the bottom, we are in sleep or the darkness. This causes us to lose the light of self-knowledge or the knowledge about ātman, and makes us dwell in the darkness of the body and the sensory aspects of the body. But when we are awoken into the light of self-knowledge, the body and the sensory aspects become part of us, which would then exist beneath us.

Only the one who can express all these aspects through the vision of a poet, can actually know the father who impregnated the aforementioned cow. It has been questioned **“Who is knowing things?”** i.e., **“Who is the jīva, that is realizing all these things?”** The answer implied in this question is none other than the Father himself. He is the POET. Only he can know. He comes down into multitudinous forms and realizes himself. Only a mind that is attuned to this aspect, can know HIM. Only when one trains their mind in the lines

mentioned above can realize HIM. This poet, who is none other than the in-dweller of the Sun, can know all these things - only when he comes down as different beings. Only when he impregnates himself into the womb of this plethora of aspects of creation and is born as a jīva, then alone can he realize himself. If neither the sun nor the zodiacal belts nor the jīvas exist, only the aspect of his existence exists, but not the aspect of him realizing the fact that he exists. The purpose of his creation is to know (himself as) his father by becoming a poet. To express this aspect in the words of language, Krishna has uttered the following in the Bhagavad Gīta: ***“I am the father, mother, creator and father of the father for this whole cosmos”***.



**19. ye arvām castā u parāca āhu  
rye parāncastā u arvāca āhuḥ  
indraśca yā cakrathuḥ soma tāni  
dhurā nayuktā rajaso vahanti**

**Word to word meaning:**

**ye** = who?; **arvām caḥ** = who are on this side or those who are born in between this duration; **tān u** = them (who are on the other side or the ancestors who were born and have died before him); **parācaḥ** = as the one who are beyond the other side; **āhuḥ** = are telling; **ye** = who; **parāncāḥ** = weather they are on the other side or as ancestors; **tān u** = rest of them; **arvācaḥ** = who are on this side or as those who are born after; **āhuḥ** = are telling; **soma** = Oh Soma!; **indraḥ + ca** = you, who also being the Indra; **yā** = whom; **cakrathuḥ** = created; **tāni rajasaḥ** = those rajas; **vahanti** = organizing/working; **dhurā** = to the pole of the chariot; **yuktāḥ** = joined; **vahanti** = pulling.

**Import:**

Those who are on this side are saying that the others are on the other side. Those who are born recently are recognizing the elders as the ones who were born before them. Those who are on the other side are recognizing the rest of them as the ones from this side – or – recognizing them as the ones who are younger to them. Oh Soma! The rajas, built by you and Indra, are arranging the schemes of these aspects of recognition. The horses tied to this chariot are pulling it forward.

**Explanation:**

At every place on this Earth, there exists relative geographical space-time divisions like east-west or noon-night. Some call the others as westerners while the others call the former as easterners. We call Europeans as westerners and they call us Easterners. In reality, East and



West apply to both parties. People belonging to the American continent are relatively beneath us. Similarly the ancients think of their successors as the future generation. We would think of the ancients as those who lived in the past.

The same relation applies between a son and a father. A son says that his father is older while a father says that his son is younger. They both are the same LIGHT that descends from the SUN through the wheels of time and light. As an antarātma – the inner soul – SUN exists forever. Amongst the son and the father, who descended from HIM (the almighty), none is younger or older. Similarly, on the rotating Earth, none is a westerner or an easterner. None exists at the top or bottom. Depending on the post-pre-divisions that occur in the womb, the same division is being externalized and recognized in the dynamical world. But all this creation is embedded in the wheel of the YEAR-cycle. The YEAR itself is being impregnated into the womb and is conceived as a calf. It has no post- and pre- differences. The womb is always pregnant with the YEAR-calf. The womb always gives birth to the YEAR-calf. Puruṣa sūktam says that “**HE, having been born, is born again in multitudinous ways**”. While the PURUṢA in the heart of the SUN is PARAMA PURUṢA, the same when in the womb, is the VIRĀT PURUṢA of the egg of creation. “**From PURUṢA comes the womb/egg of the VIRĀT and from VIRĀT is again born the PURUṢA**”.

Soma is a gandharva. For his sake, the WORD and the MUSIC are being born in the form of a year-cycle, as verily the Soma. To squeeze that essence, the creation of these physical bodies etc. This is the symbolism of the Soma-YĀGA (Soma sacrifice). While Soma is singing as a gandharva, the rotational dynamism occurs. From it, in the form of sunrise, INDRA creates the days and nights. Again, Soma presides over the OCEANS in the name of VARUṆA and merges all the creation into the dark depths of his unmanifested music - the sublime mute (darkness). Soma and Indra are together creating the divisions of East

& West and are creating the rajas. They both are running the wheel of this creation in different existential and functional aspects, namely, Indra-Soma, Mitrā-Varuṇa, Indrā-Viṣṇu, Agnā-Viṣṇu and Aśvini Twins.

“Rajas” means small grains. They are more subtle and fundamental than atoms. They are born as the quality of RAJAS (RAJO-GUṆA) and have no form. Then a center is born and so the rotations therein. The rotations are a form of RAJAS and rajas are born later. While the rotational aspect occurs in the center, the ĀKĀŚA (space) takes the form of rajas and becomes VĀYU (air). This is the cause for the birth of the solar system and the planetary globes therein. The rotations of the planetary globes occur due to the aforementioned inherent property of the space and hence are not the characteristic properties of the planets. If that property were not there, there wouldn't be any planets or their rotations. While INDRA-Soma are creating RAJAS from the quality of the RAJ, they are causing these rotations in the form of horses. Here “HORSE” means the LIGHT, HEAT and the RAYS that originate from the SUN.

It is said that these horses are tied to the yoke of the chariot. East & West, being two fundamental nodes, form a path along which SUN's rays are showered upon the Earth. This path is the POLE. The same aspect in the human body, that made the left and right divisions with respect to the spinal column, is functioning as the aforementioned pole. SUN functions as INDRA at the time of sunrise. Here, his thousands of rays work as Akṣam/eyes. Thus, they call him **SAHASRĀKṢA (One with a thousand eyes)**.

Moon, being the doorway for the devās of PITṚS, governs the impregnation, growth of the fetus, germination of seeds, etc. Lunar rays initially originate from the SUN and reach the Earth via the reflection of the moon. Vedās describe Soma as the ruler of the devās of PITṚS. Solar and lunar revolutions cause the moon phases, like the new moon or full moon, which are the causes of the menstrual cycles and impregnation (in women). Also, in the annual

astrological wheel, they act like the hands of a clock and preside over the growth of a fetus, birth of a baby, measurements of spans of life, etc. RAJASES are born due to these dui. This causes the birth of the RAJAS which forms a preparatory stage for the impregnation. Due to the birth of these measurements, birth & death and hence the concept of an age and thus the divisions of ancients and the future ones are being formed. But in actuality, only HE – the PURUṢA or the inner SOUL – alone exists. HE (as SUPARṆA) is hovering over the schema of this WOMB, having his wings as the very binary divisions like DAYS and NIGHTS, Solar and Lunar movements, etc.

***In the creation, this SUPARṆA exists as the one who is an individual to each individual and as the one who has the whole creation as his two halves, and yet, they both are embedded into each other, existing as ONE (unit).***



**20. dvā suparṇā sayujā sakhāyā  
samānam vṛkṣam pariṣasva jāte  
tayo ranyaḥ peepalam svādva  
tтыanaśna nnanyo abhicākaśīti**

**Word to word meaning:**

**dvā suparṇā** = the two suparṇās (two birds having good wings); **sayujā** = being as one unit having two halves; **sakhāyau** = being companions, flying in one sky; **samānam vṛkṣam** = to one tree or to a tree having measurements; **pari + śasvajāte** = they take shelter around and live on it; **tayoḥ** = amongst them; **anyaḥ** = one; **swādu** = sweet; **peepalam** = the fruit of rāvi (fruit of ficus religiosa/sacred fig); **atti** = he is eating; **anyaḥ** = the other one; **anaśnan** = not eating; **abhicāka śīti** = he is looking at it.

**Import:**

Two birds, having beautiful wings and existing as two halves of one unit, took shelter and lived on a tree that was formed by some measurements. Amongst these birds, one is eating the sweet fruits of the sacred fig tree. The second one is just looking at it instead of eating.

**Explanation:**

The first bird is being born as the Father-Son duo. This duo is born in yet another bird, which is the second bird. They both have beautiful wings. First bird has two wings – he (or son) and his father. As this bird is embedded inside the second bird, the mention of the two wings of the second bird also includes the wings of the first bird. In reality, this big bird has no wings. Its wings are nothing but the duo of those two birds. When a bird lays an egg and a chick comes from it, there exist two birds and four wings in total. Before laying the egg, the egg was in the womb of the parent bird. Before that, the entity of the egg existed (as a reproductive principle) in the bird. Before

that, the content of the egg existed as (*one with the self of*) the parent bird. Before that, only HE (the ONE in all) exists. This last state of existence is neither the start nor the end of this series, which means that the principle of time cannot be applied to that state. It exists in all other states of existence as the very substratum (*inner-soul of everything*).

The two birds are existing as a pair and yet are living as one (just like a single bird having two wings). As the duo of Father-Son, there are two birds. But the ONE alone is expressing himself as this duo. In parallel with these birds, the whole creation is existing as the brilliant orb and its center having a SUN. Hence, the two birds are hovering cyclically in the skies. These two birds took shelter under a single tree. That is the expanse of the YEAR-Cycle. In this, the birth of seed, tree, flower, raw fruit, fruit and again seed – occur in a cyclic fashion. The tree of shelter is embedded in this cycle itself. It is based on the measurements of the YEAR-cycle. The formation of SUN, orbits and planetary rotations imply the formation of TIME. Time exists as measurements, but not as something that is beyond. When it is beyond, it exists as the “ONE in All” and hence does not have any measurable attributes. Impregnation, birth, growth, death, etc., are all measurable episodes of life but not ourselves. Because of the measurements, the occurrence of all these events is happening. Embracing such a tree, the aforementioned two birds exist. That means, they all hover in the vicinity, yet exist in it. Even the birds that have nests on trees, hover around the tree yet live in the tree. Similarly, having expanded himself, first in the form of Nature as the measurements of the year-cycle, he exists himself in it as Puruṣa.

The one who exists as a jīva, has his surroundings separate from him. The others exist separate from him. They all have some kind of relation with him – like a relative or a friend or a foe, etc., but are not ‘him’. Due to the senses and sensory perceptions, these bonds are experienced by the jīva within the body. The pain and pleasures therein

are experienced as tastes. Hence the bird, which is the jīva, is eating the fruit and experiencing the taste. But the second bird, being the ONE in all, is not experiencing anything. The atoms that belong to the tongue and the food do not have any distinction between them. Hence, they are not experiencing the taste. Similarly, the space around and within a house has no relative distinction and hence no experience is attached to this aspect. But the people in the house feel the space in the house is different from the rest of the space. Hence, they apparently have divisional truths like – kitchen, bedroom, living hall, etc. In this way, the first bird is eating and enjoying, while the second bird is seeing this and enjoying.

From the concept of these two birds, later in the Vedānta philosophies, the concept of “jīvātma” and “paramātma” has originated. But since the time the Vedānta had lost its Vedic foundations, the wars between birds of different schools of philosophy, like Advaita, Dvaita and Viśiṣṭadvaita, have been taking place. In these fights, one bird is seen as ‘Saguṇa Braḥma’ and the other as ‘Nirguṇa Braḥma’ and the wars made each of them superior to the other. There are also those who do not even know that this mantra belongs to the Rig Veda. They are exemplifying this mantra as an Upaniṣadic mantra. When one studies the Veda as per the tradition and then understands the Vedānta, these kinds of mistakes would be rectified.

From these two birds, all the jīvās come into existence and experience their karmic fruits. Hence in the forthcoming mantras, these jīvās are described as many suparṇās. A grand systematization – birth of Prakṛti from the ‘ONE in All’; they both forming a pair of Prakṛti and Puruṣa (*first couple*); birth of groups of jīvās from this first couple through the solar system – has formed. According to the same systematization, the higher facts like the birth of Earth from the SUN, they both becoming parents to the beings on the Earth, etc., are all embedded in the same schema. Thus, the division of sexes into male and female and the children being born from their union, occurs in similar fashion. The essence of this mantra exists in a lotus

having all these stories as its different petals (which are ever unfolding).

Based on the everyday life example of “***the birds living on the sacred fig tree and eating their fruits***”, comparison is taken in the context of this mantra. When birds eat sacred fig fruits, seeds do not die. They come out of the bird, in the form of their feces, fall onto the ground and germinate again into trees. The sacred fig is chosen to exemplify the concept of “***infinite continuity (Ananta)***” in the creation. Also, the sacred fig tree is symbolic for the brilliant glow in the face (*pertaining to creator Brahma*) and the banyan tree is symbolic for the self-understanding of the scriptures. Also, these trees are required for the vow to achieve those elite states. One who takes up the initiation to recite Vedās, under a sacred fig tree, becomes a true Vedic seer due to the Glow (of creator) in his face. One who takes up the initiation to recite Vedās under the banyan tree, becomes a true Vedic seer due to the self-understanding capability of the scriptures. The first one is achieved in the form of LIGHT, while the second one is achieved in the form of SILENCE. These both have been described as “**Hayagrīva Vidya**” and “**Dakṣiṇāmūrti Vidya**” respectively. The one who follows the path of “Hayagrīva (horse faced one)” lives under a sacred fig tree and lives on the sacred figs and water. To divulge this secret, they named this tree as “**Aśvattha Vṛkṣa**” (*Aśva = horse*).



**21. yatrā suparṇā amṛtasya bhāga  
manimeṣam vidathābhi svaranti  
ino viśvasya bhuvanasya gopāḥ  
samādhīraḥ pāka matrāviveśa**

**Word to word meaning:**

**yatrā** = where; **suparṇāḥ** = the birds with glorious wings; **amṛtasya** = of immortality; **bhāgam** = part; **animeṣam** = having no blink of the eye; **vidathā** = separated in different forms; **abhisvaranti** = turned face to face and singing; **viśvasya** = of everything; **bhuvanasya** = of the world; **gopāḥ** = guard; **inaḥ** = lord; **saha+dhīraḥ** = that intelligent one; **mā** = me; **atra** = in this; **sākam** = known; **aviveśa** = entered.

**Import:**

*Where, these birds with glorious wings are cooing, without even blinking their eyes, and where, they are trying to know the part of the immortality to beget it and save it, there, the embodiment of intelligence who is the protector, is not only entering into the perfection but also creating an entry for me.*

**Explanation:**

From the aforementioned tree of creation, in the above mantras, crores and crores of light rays emerge. Suparṇa holds all this schematic as the schema of the globe of lights and as his bodily blue prints. Hence, he is working as the vehicle of the omnipresent one. The light is reaching every nook and corner just like his many feathers. Many wheels, made of these rays, are ever rotating. This has caused the birth of planets & year cycles, and thus, the living beings on Earth. Beings, after being born, are treading their own separate paths. All these beings have same schema that suparṇa has, but each individual experiences it differently. It has embedded the following states in it:



1. The three persons described in the first mantra.
2. Seven persons (puruṣās) that are born from one person (puruṣa)
3. Chariot of LIGHT belt/Globe (Jyotirmaṇḍala)
4. The chariot has but one wheel and this wheel is pulled by seven horses as the seven rays.
5. Seven musical notes are born as Chandases (Sanskrit Prosody).
6. Birth of wheels of twelve, five and six - spokes. These wheels have a common center and rotate as part of one wheel.
7. From the seven rays, except for the sun, the five planets and moon are born as elementary units – Rajas, and each has a vortex motion.
8. Formation of planetary globes as well as the aforementioned wheels simultaneously.
9. Formation of Earth as center, surrounded by the LIGHT globe, named as “COW”, and its movement as its “WOMB”.
10. The aforementioned “Cow” stands on the feet of four cardinal points: sunrise, noon, sunset and midnight.
11. The different binaries like day & night, etc., forms the two wings of suparṇa.
12. The formation of two suparṇa birds: the omnipresent Puruṣa and the Jīva.
13. They both utilize the fruit of relation that exists between a seed & a tree, and take shelter on the same tree.
14. The first two birds become the cause and many a life form – many suparṇās – are formed from the tree.

These fourteen states are later extolled in the mythologies and epics as fourteen Manūs, so as to express these sublime Vedic concepts. The measurements pertaining to them are named as “Manvantarās”. Miniaturizing these manvantarās, the tithīs – formed from relative positions of

the Sun and the Moon with respect to earth – are formed on the earth. In the present mantra, the last state of the aforementioned list is being described. Many suparṇās are taking the forms of many beings. All these beings have the associated births & deaths, and similar winks. But these associations exist for the body, mind and other related entities but not to the inner consciousness (of the Suparṇās). They are immortal. They bring the juice of immortality amidst these events, measured by the units of minutes (time), and share amongst themselves. **They are sharing the part of immortality. They are sharing and eating the fruit of immortality.** This implies that they, who are beyond the states of birth and death, enjoy their eternal state in-between the births and deaths. The sense of time exists for the mind but not to them. Breath, heartbeat etc., do not exist for the soul. This implies, there is no (absolute)time division as well.

The protector of all these worlds exists as their very substratum. He is embedded into all the things. He is controlling the different animalistic aspects of the mundane schema in all the bodies and related entities and dynamically existing through them. “Gopa” means the one who takes care of cows. This secret is embedded by later sages in the story of Sri Kṛṣṇa. “Gopa” means the one who rules the schema of rays. That ONE enters in every one as their very substratum and exists as the omnipresent one. HE is being called “**INA**”. INA means HE (‘this’, the reference is to the one nearer). HE first comes down as the SUN and utters forth the creation. Hence INA means SUN. Because he exists in every heart as the sense of ‘I AM’, he is also the “**ĀTMAN**”. Vedic mantras proclaim that **SUN is the ĀTMAN of all the beings.** The wisdom of LIGHTS (Jyotirvidya) suggests that SUN is the cause of the ātma.

It has been mentioned that he is a DHĪRA. It means, he is the one who stimulates and awakens the beings’ discriminative-WILL (buddhi) and intellect. Different Suparṇās live and roam in different buddhīs. Gāyatrī mantra suggests that the one in the center of our solar system is the one who is stimulating our buddhīs. HE acts

as our intelligence and maturity. It is because of him that we have the aspect of knowing something. Bhagawadgīta says that “***Īśvara exists in all the beings’ core and runs them like machines***”. The machines are nothing but the wheels, chariots and horses mentioned in these mantras. Because INA enters us in the form of our intellect, we are able to know and understand his schema, the Veda, this mantra, the seer who realized it and the meaning of it.

“Pākam” means ripe/perfect. It is the fruit of the Ficus religiosa tree mentioned above. In the act of eating it, Puruṣa enters into it. His entrance into the beings is based on the form of the fruit i.e., the food, the consumer of the food and the act of consumption.



**22. yasmin vṛkṣe madhvadaḥ suparṇā  
ni viśante suvate cādhiviśve  
tasye dāhuḥ peepalam svādvagre  
tannonna śadyaḥ pitaram naveda**

**Word to word meaning:**

**adhi viśve** = inside the one that is presiding over everything; **yasmin vṛkṣe** = in which tree; **madhu adhaḥ** = cherishing the sweet; **suparṇāḥ** = these birds; **niviśante** = entering; **suvat** = gaining the essence; **tasya** = it's; **it, Svādu, peepalam** = about this sweet sacred fig fruit; **agre** = foremost; **āhuḥ** = they told; **yaḥ** = who; **pitaram** = father; **naveda** = cannot know (he); **tat** = that; **na, ut, naśat** = cannot jump and catch.

**Import:**

*From the tree that presides over all the creation, these birds are cherishing the sweet nectar. They are entering this tree and hovering over with a lot of enthusiasm. The foremost sages were talking about nothing but the sweetness of this tree's sacred fig fruits. They also stated that one who cannot recognize the father can never get the experience of the sweetness of these fruits.*

**Explanation:**

This tree's fruits are of an amazing sweetness is a fact extolled by ancient seers and we came to know this only from them. Here "ancient seers" implies those who existed before us. The series of father, father to this father, etc., is the series which helps us to know the aforementioned fact. Because we are born, we are able to "know". If there were no birth, there would be no meaning for the aspect of "knowing". One who cannot know that we are being born, we are becoming a son for a father, every one of us are originating from the inner SUN & existing in HIS glorious self, cannot understand the concept of **IMMORTALITY**. They will only know the problems and solutions that exist

between birth and death. One should not be caught in the clutches of death by taking only a small part of the immortal aspect. Bliss is to live in the full aspect of Immortality. For the sake of livelihood, one can bring some water from the flowing waters of a river and utilize it. But one should not obviously bring such waters and let it rot over time by not using it. So, whilst the suparṇa brings the elixir of immortality vessel in the form of brilliant globe of LIGHTS, we should taste it and enter the realms of immortality by living in it, instead of trying to cage it inside us and push ourselves into the clutches of death. The **Garuḍopākhyāna** suggests that such negative trials were performed by serpents in the past.

These beings, i.e., suparṇās, should realize contentment, strength and enthusiasm in the essence of immortality. The same almighty lord is being tasted in the form of food and water. He is also the one who tastes the taste. Those who meditate and yearn for self-knowledge, attain the same immortality. The dual existence of themselves in the omnipresent ONE and the omniscient ONE in themselves, is the true meaning of being immortal. This also symbolizes the drama of living as the year-calf in the womb of the cow. One needs to leave the aspect of the question of uncertainty of where and when the cow gave birth. That means, we should live without the thought that we are born separately from the omnipresent one. This is the meaning of living by knowing thy father. The one who cannot live like this, cannot know the taste of it.

Here, the parallels are drawn between **the tree, the jīva** (or the being) and **the omnipresent ONE**. There are some more explanations about this tree in the Gīta and upaniṣads. This tree has its roots upwards and branches downwards. This tree, being originated from SUN, has its subtle aspects towards the SUN and the gross aspects towards the EARTH. Because we exist on Earth having feet towards it and head towards SUN, we observe that the land has on it the waters, waters have the fire in the form of warmth of SUN over it, the Sun light has Air over it and the air has SPACE/SKY over it and beyond that we have

the SUN. The five elements originate from the Sun's rays and they branch out into the physical realm while the rays themselves originate from the ONE-INNER-SUN. Even in our body, we have our mind and senses (Jñānendriyās) upwards in the head while the locomotive organs (Karmendriyās) downwards. In similar lines, other aspects are to be understood.

Here, the many suparṇās symbolize the "**Kṣara puruṣa**" – the one with many names and forms, which are doomed to perish, whereas the one associated with the tree and immortality symbolizes the "**Akṣara puruṣa**". He doesn't eat, but enjoys the sight of other birds eating the fruit. He forms the vehicle of the omnipresent one and descends.

The aspect of Garuḍa landing on an ancient tree from the story of Garuḍopākhyāna, reverberates the same truth. After landing and breaking a branch of that tree, it begets the vessel of immortality. This Suparṇa's story embeds all the secret formulas and thus is extolled by all the great seers since the dawn of time.



**23. yadgāyatre adhi gāyatra māhitam  
traīṣṭubhā dvā traīṣṭubham niratakṣata  
yadvā jagajjagatyā hitam padam  
ya ittadviduste amṛtatva mānaśuḥ**

**Word to word meaning:**

**yat** = which; **gāyatre adhi** = presiding over the gāyatri; **gāyatram** = related to gāyatri; **āhitam** = supported; **yat** = which; **traīṣṭu bhāt** = because of triṣṭubham; **traīṣṭubham** = having names of three Stobhās; **nir+atakṣata** = one has constructed; **vā** = and; **yat** = which; **jagati** = in the universe; **jagat padam** = being the word called jagat; **āhitam** = filled with; **tat it** = that being this; **ye** = who; **viduḥ** = who knows; **te** = they; **amṛtatvam** = immortality; **ānaśuḥ** = experienced.

**Import:**

*One who knows the wisdom of establishing the essence of Gāyatri by the Gāyatri chandas, the construction of things related to triṣṭup by the triṣṭup chandas, and embedding the universal secret in the Jagatī chandas, will know that “**That is verily This**”. Only those who know this fact are the ones who are enjoying the bliss of immortality.*

**Explanation:**

Here the very ancient wisdom of Chandas/Sanskrit-Prosody is being contextualized. We all know that “Chandas” implies a group of syllables and their combinations in poetry or songs. At the beginning, there were only songs, no poems or ślokās. Even the Vedic mantras were songs. But they were also received as ślokās. *The reception in the form of songs is called the path of Sāma Veda. The reception in the form of ślokās is called the path of Rig Veda.* Songs form upon the wisdom of periodicities (LAYA). The word division follows this LAYA closely. The wisdom of periodicities came to mankind from

PRAKṚTI. The early men have discovered the divisions that exist between one sun rise and the other, day and night, northern and southern tilt of the Earth's axis, from one full moon to the other, from one new moon to the other, from one new moon to a full moon and vice versa, half of such a division having seven days, 12 new moons and 12 full moons in a year cycle, or combined 24 divisions of new moon and full moon in the year cycle, etc. They even discovered the divisions of ghaṭika, vighaṭika, lipta, past, present and future, etc.

The opening and closing time of offices and shops, snack and meal times, etc., can be seen to be organized. Similarly, the work hours, sleep hours, etc. But what is that power that is forming a basis of this organized temporal observation? It is the same aspect that divides the YEAR into so many divisions. The same aspect also facilitates the periodicities in heart beats, breath, hunger and thirst, etc. This aspect is the Devi – the Power/Śakti – in the form of chandas. She was described as “Māriṣa” in the puraṇās as the wife of “Prachetas”. The presiding deity over this power is SOMA. He is a Gandharva king, meaning he presides over singing. The experiential juice that utters from the vocals in the form of songs is nothing but Soma's Nectar.

It is described that this nectar is being squeezed. The experience of rhythms and beats that originate from him, is the song with a Chandas/metric. Its divisions are the Chandases/metrics. In order to explain each of such divisions, the ancient ones discovered a few statements. The essence of those statements is the wisdom of metrics/ Chandas-Śāstra.

***The specialty of these statements is that the statements about which they describe, have the same number of syllables that correspond to the metrical division about which the statement speaks.***



Hence, they were composed in the same metric about which they speak of. If one learns the things in this way, one gets a good synthesis in understanding. Otherwise, the Vedic mantras are left with just literal meanings. All these are like the skeleton of the Veda Puruṣa (omnipresent one) but not the Veda puruṣa himself. Can we count the number of bones in a body and know the person? Similarly, if one does not utilize the chandas and other five keys to unlock the Vedic wisdom, they are left with just the dry bones to pick up.

Scholars like Max Muller and others were busy in picking up such countless dry bones and lost the essence & the true path in their search. The true ones who guide us in the direction of realization of the Veda Puruṣa, are the ṚṢIS. Some of them are known to the modern world as Masters (Himalayan hierarchy). There are some, who in these Masters' light, exposed the true wisdom of the Vedās. *H.P.Blavatsky, Sir John Woodroffe, Sri Aurobindo, Sri Anantacharya, etc.*, were few amongst such people. If one needs to understand what Vedās are, the works of these people are the only torches that we are left with in this modern era. In the aforementioned list, ***Sri Anantacharya is my revered father***. He has published a prominent book, synthesizing the secret wisdom of SUPARṆA.

In the Vedās, the seers discovered these chandas to be innumerable. Amongst them, the important ones are:

1. **Praṇavam** --- 1 syllable
2. **Gāyatri** --- 6 syllables
3. **Uṣṇik** --- 7 syllables
4. **Anuṣṭup** --- 8 syllables
5. **Bṛhathi** --- 9 syllables
6. **Tristhup** --- 11 syllables
7. **Jagatī** --- 12 syllables

Amongst these, the Praṇavam has the omnipresent one in the form of SUN as its essence and meaning. He is being expressed as the One syllabled BRAHMAN before the

creation and is being known by the beings that are born later. In the forthcoming mantras, it will be described that “*this becomes an indestructible syllable of a RIK in the vastness of the pious SPACE/ Paramākāśa*” and “*From it, the indestructible (akṣaram) is becoming destructible (kṣaram) and it is making the whole universe alive...*”. The birth of a SUN in the space, sunrise and our birth, all these occur as a symphony of the song of this Chandas-Praṇavam. It is the first and foundation of all other meters/Chandas. That is why Sri Krishna says “***I am Praṇavam amongst the Chandases***” in Bhagawadgīta.

**Gāyatrī** chandas is discovered as six syllables of four lines each by some ( $6 \times 4 = 24$ ), eight syllables of three lines each by some others ( $8 \times 3 = 24$ ) and three syllables of eight lines each by some others ( $3 \times 8 = 24$ ). The innumerable styles of divisions of this meter are found in Brāhmaṇās. Jaiminiya Brāhmaṇa, which specially focuses on the style of chandas of Sāma Veda, has specially dealt with the multitudinous ways of expressing Gayatri Chandas. But the essence of all such divisions is to be understood as in correspondence with the 24 spoke wheel of the year cycle having 12 new moons and 12 full moons. This same aspect is given in the ‘Udankopākhyāna’ of the first canto of Mahābhārata, as “***Chakre chaturvimśati parvayoge ṣaḍvai kumārāḥ parivartayanti***”.

**Uṣṇik** Chandas is a song of 7 syllables. The essence of it relates to the Sun’s 7 RAYS, 7 colors, 7 musical notes, etc.

**Anuṣṭup** Chandas has 8 syllables. The essence of it relates to the Aṣṭa-Vasūs of the realm of VASŪS.

**Triṣṭup** Chandas has 11 syllables. Its essence relates to the 11 Rudrās of the realm of Rudrās.

**Jagatī** Chandas has 12 syllables. Its essence relates to the 12 Adityās of the realm of Ādityās.

The Ādityās, Rudrās and Vasūs work in every cosmic creation. Ādityas belong to the realm of divine LIGHT. Rudrās belong to the vibratory realms of Space/Rodasi. Vasūs belong to the realm of names and forms of creation. In order to express the stories pertaining to these three realms, the seers use the Jagatī, Triṣṭup and Anuṣṭup chandas respectively. The SĀMA sung in respective chandas, works as the nectar of SOMA prepared by the presiding deity of the realm of that chandas. In order to sing these glories, there are innumerable styles such as Stotrās, Stobhās, Savanās, Śastrās, etc. This wisdom of prosodies, which is one amongst the 6 keys of wisdom (ṣaḍangās – 6 angās/limbs), is embedded in a subtle way in the Vedic mantras. One should get initiated from the elders and take to study the Vedās. Similarly, one needs to study the wisdom pertaining to Kalpam, Vyākaraṇam, Śikṣa, Jyauṭiṣam and Niruktam, in association with the sixth – Chandas, and understand the Vedās. These six are called ṢAḌANGĀS. Not much is obtained from the “books” that are written about them. Only through the oral way of learning, can this wisdom be obtained from elders and only then can one study the Veda and envision the essence of the Veda.

Along with the six prosodies that were explained earlier, the **Br̥hatī** Chandas has 9 syllables. This relates to the presiding deities of numeric potencies, called Prajāpatīs. Also, the measurements related to the circular (closed smooth curve) rotations and revolutions is known from this meter. Hence the divisions associated with these measurements are divisible by 9 (eg: 360, 30, 90, etc.). Puruṣa comes from Virāt in a decimal form or tenfold way (10), he comes down as 4 leveled WORD and he comes down as Br̥hatī Chandas (9) – all these cause the math of creation to give birth to degrees ( $10 \times 4 \times 9 = 360$ ). Because of the one-tenths system, called DAŚĀMŚA, arithmetic doesn't work properly for the calculations of planetary movements. Therefore, the ancients introduced the system of one-ninths, called NAVĀMŚA. In the present era, this kind of arithmetic is not used widely. It seems

that Varāhamihira wrote a treatise on NAVĀMŚA GAṆITA, but it is not available now. Elders say that the 9 numbers can be formed into groups of three and each such group belongs to a particular type of arithmetic. According to the nature of numbers, Pythagoras divided the 9 numbers into three groups of three numbers each:

- 1 – 5 – 7 --- **Indivisible**
- 2 – 4 – 8 --- **Divisible**
- 3 – 6 – 9 --- **Circular Numbers**

This division also affirms the aforementioned system of one-ninth.

According to the core essence, the following are the assertions made in this mantra:

1. The wisdom related to Gayatri is to be sung in **Gayatrī Chandas.**
2. The wisdom related to Rudrās is to be sung in **Triṣṭup Chandas.**
3. The wisdom related to Ādityās is to be sung in **Jagatī Chandas.**

It should be realized that the stories about the Chandas are nothing but the stories about the Devās of this creation and that the order and mechanism in the Chandas is nothing but the order and mechanism of the creation. Also, one should realize that it exists in the solar orb as well as inside the seer.

The Taittirīyam, in the name of antarāditya vidya, asks us to realize that – “**that which exists in Purusha as well as in Aditya is ONE alone and that we are verily THAT**”. One who knows this is experiencing immortality. That means, he will realize that he is beyond that which is bound by time and space.

The word “**padam**” used in this mantra hints at the meaning of one fourth of the mantra written in a Chandas. Every mantra has four pādams/lines. Every line has the same number of syllables as in the numerical potency of that Chandas. Such groups of mantras having four lines each, as per the numerical potency of the meter, are called RIKS. When they are sung as songs, they are called SĀMĀS. Even in Atharvaṇa Veda, the mantras that exist are similar to RIKS. In Yajur Veda, not only the prosodical mantras exist, but also the prose form.

In an applied sense, these four lines represent the division of one full DAY into four equal parts. Sarasvatī mantras suggest that the creation comes down in four stages (four-fold creation). The wheels that are born around SUN rotate in the form of the Gayatrī Chandas or Triṣṭup Chandas, etc. From them, the creation is uttered forth in the form of four stages namely Parā, Paśyantī, Madhyamā and Vaikharī Vāk. From them, four states of existence are formed. “Padam” also means state of existence.



**24. gāyatrena pratimimīte arka  
markeṇa sāmatriṣṭubhena vākam  
vākena vākam dvipadā catuṣpadā  
kṣareṇa mimate saptavaṇīḥ**

**Word to word meaning:**

**gāyatrena** = by Gāyatri; **arkam** = arka; **pratimimīte** = specially constructing; **arkeṇa** = from arka; **sāma** = Sāma; **triṣṭubhena** = by triṣṭup Chandas; **vākam** = vākam; **vākena** = from vākam; **vākam** = vākam; **dvipadā** = from those having two lines/feet; **catuṣpadā** = from those having four lines/feet; **akṣareṇa** = by akshara; **saptavaṇī** = seven words; **mimate** = are constructing.

**Import:**

*They are first constructing ARKA from Gāyatri. From Arka they are constructing Sāma and from triṣṭubham they are constructing vākam. Again, from vākam, they are constructing vākam. They are constructing seven utterances in the division of two lines and four lines each.*

**Explanation:**

In this mantra, the symbolism of Vedic secrets, in an applied sense, is worked out. Divine beings like devās and rishis, who originate from SUN, are uttering forth the SUN as an imperishable syllable or akṣara. From him, they are uttering the day and night as two syllable words. They are arranging the sunrise, noon, sunset and midnight as four parts of the four-syllable word. These divisions are causing the formation of 'Aho-Rātrās' (days and nights) and thus the related pakṣams/half divisions. Also, they are causing the formation of new moon and full moon which in turn form the 24 syllabled Gāyatri chandas. The beings of the Earth perceive the SUN in all his varied degrees due to this YEAR-cycle of Gāyatri chandas. Different seasons cause different splendors of HIS rays. SUN, having all these

splendors, is known by the name “ARKA”. RIK means a light ray. Hence, the one with the RIKS/Rays is ARKA. It means that during the whole year-cycle of Gāyatri, beings revere the SUN by cherishing his multitudinous splendors, which expresses in the form of food and flavor of different seasons.

They are realizing the Gāyatri chandas of 6 syllables per line and incorporating 6 seasons in it and they are constructing the RIKs in the same meter, having in total four lines each. RIK means Rig Vedic mantra. The personified essence of those RIKS is Arka. It means that they are constructing and singing the science of secrets of the year-cycle in the form of RIKs which are in Gāyatri chandas.

The vital force (Prāṇa) that stimulates the breath, is known as Sāma Veda, and the physical sounds (Vaikhari Vāk) that we utter through vocals are known as Rig Veda. Chāndogya Upaniṣad says “**vāgeva ṛgvedaḥ prāṇassāmavedaḥ**”. To suggest that the beings are born from the year-cycle and are uttering forth the vocal sounds, it has been stated that they are constructing ARKA from Gāyatri. SAMA is being sung by ARKA. That means, the vocal sounds are uttered and through them the Vedas are being sung in the form of SĀMĀS. Because the breath causes the sound of vocals, it can be said that Rig Veda is born out of Sāma Veda. But later, it is being sung by the vocal sounds and hence it can be said that Sāma Veda is being born out of Rig Veda.

VĀKAM is one kind of mantra method in Vedic mantras. That which is used in conversation is called VĀKAM. From Triṣṭup, vākam is being constructed. It means, from the 11 syllabled chandas, which relates to the realm of RUDRĀS, vākam/statement (uttered sound) is being born. The 5 sense organs, 5 motor organs and mind total to 11 different functionalities in us. Rudrās preside over these functional attributes. It means that when mind and organs work, a statement originates, in order to express the inner expression.

It is being stated that utterance is constructed from utterance (Vāk). When one utters a statement, another statement sprouts in the person to whom this statement is uttered to. Thus, they start a conversation. So, it means that the WORD inspires a WORD. The essence of Gāyatrī mantra suggests that the impulse that inspires the buddhi to utter forth a statement, is verily the Gāyatri, because the essence of the mantra is given in the same corresponding meter. When a person utters a statement, another gets inspired to speak another statement. All these statements are being born with two lines and four lines. The beings who can utter these statements are also being born from the binary division of day and night and from the quaternary division of sunrise, noon, sunset and midnight. Hence, beings with two feet and four feet are able to utter sounds through their vocals. But the beings with multiple feet, can not utter such vocal sounds. Not even the feet-less snakes have such capability to utter a vocal sound.

Even though such a myriad of statements are being uttered by innumerable beings, they are constructing the WORD/statement in seven ways only. It means that all these utterances exist in, and are bound by, seven fundamental musical tones. SUN comes down as the all-permeating lord in 7 colored rays. He is coming down in the form of a jīva who has the body of 7 dhātūs.





**25. jagatā sindhum divyastabhāya  
drathantare sūryam paryapaśyat  
gāyatrasya samidha stisra āhu  
statomahnā praririce mahitvā**

**Word to word meaning:**

**jgatā** = by the Jagat/universe; **sindhum** = river; **divi** = in the world of lights/heaven; **astabhāyat** = frozen/fixed; **rathantare** = in the SĀMA variety of “rathantaram”; **sūryam** = SUN; **pari + apaśyat** = gazed over; **gāyatrasya** = to gayatri; **samidhaḥ** = firewood; **tisraḥ** = three divisions; **āhuḥ** = they told; **tataḥ** = hence; **mahno** = by the greatness; **mahitvā** = expanded; **praririce** = glowed.

**Import:**

*Through the Jagat, the Yajñapurusa held the Sindhu in the realms beyond the sky/realm of LIGHTS. They saw the SUN in the Rathantara way. The ones who knew, said that the essence of gayatri is three-fold. Through its greatness of utterance, this creation is expanded and made brilliant by him.*

**Explanation:**

*With the help of Jagat, the sindhu is held in the realm of LIGHTS: the waters of Earth are evaporated and held in the skies in the form of clouds. This is a selfless act performed by SUN for the creation. With the help of Jagat - implies the involvement of “Jagati Chandas” having 12 syllables, which are nothing but the 12 months of the year-cycle that helps the water to be held in the form of clouds. Also, it implies that beings are held in the womb, in the form of fluids.*

There are a myriad of ways to sing SĀMA Veda. Among those, only two take prominent roles. One is “Bṛhat-Sāma” and the other is “Rathantari-Sāma”. The second one is

sung during the noon, with high vocal pitches. The former one is sung at midnight with low vocal pitches. Those which are sung during twilight are called “Savanams”.

There is a secret in singing Rathantari-Sāma during only noon. The word means “*that which helps the chariot to cross*”. NOON is the apex of the path of the SUN rising from the East and setting in the West. Elsewhere, it has been described as a mountain. Every day, the devās are ascending and descending this mountain. Our exhalations and inhalations are SĀMA Veda. The duration for uttering a physical sound (Vaikharī Vāk) with the start of exhalation, is SUN rise. In that ARKA rises in the form of a RIK. The attempt of this vocal sound reaching its peaks is Rathantari SĀMA. It is equivalent to a NOON. *They saw the SUN in ‘Rathantara’*, which means that they are uttering the mantra in a loud voice and meditating the SUN in their voice while listening to it. This is called **Udgīta Vidya**. In uttering so, three kinds of levels are observed. Hence it is said that Gayatri has three fuel sticks. GAYATRI means that which protects the one who sings it. In the Year-cycle, three fuel sticks made up of four months each, forms three specific durations. They are summer, rainy and winter seasons. Here, Gayatri is divided into 3 lines of 8 syllables each. In accordance with this symbolism, beings’ minds are constrained by the three-fold division of time as past, present and future. According to this, the vocal sounds are also divided into three levels. If the earlier mentioned Sapta-Vāṇī – 7 ways of word construction is multiplied with the 3 levels of vocal utterances mentioned here, one gets 21 fuel-sticks. The jīva is approaching one another by uttering the imperishable syllables formed by these many myriad divisions of meters and WORDS, thus expanding and becoming effulgent.



**26. upahvaye suduhām dhenu metām  
suhasto godhu guta dohadenām  
śreṣṭhamsavam savitā sā viṣannobhīddho  
gharma staduṣu pravocam**

**Word to word meaning:**

**etām** = *this*; **sudughām** = *which gives milk easily*; **dhenum** = *cow*; **upahvaye** = *called it towards me*; **uta** = *and*; **enām** = *her (that cow)*; **suhastaḥ** = *the one with good hands*; **godhuk** = *one who milks*; **dohah** = *milked*; **savitā** = *sun (the one who gives birth)*; **naḥ** = *our*; **śreṣṭham savam** = *the pure thing that was milked*; **sāviṣat** = *believes that it is special*; **gharmaḥ** = *sunlight/warmth*; **abīddhaḥ** = *lit towards*; **tat + u** = *that*; **supravocam** = *uttering as a good word*.

**Import:**

*I called this good dairy cow towards me. It is approaching me. The cowherd, with good hands, came and milked the cow. We are singing the glorious early morning songs so that our lord Savita should specially accept the offering of this freshly milked milk and that we should be showered upon by the warmth of the sunlight.*

**Explanation:**

The cow that bears this creation is not only a pregnant cow, but also a dairy cow. It means that this cow not only bears the beings in her womb, but also gives birth to them simultaneously and forever. Previously, it was explained that the beings are seen, but no one knows how they are born. The seer stated that he was seeing flora & fauna and humans. He was seeing them getting pregnant (or pollinated) and giving birth to their off-springs. But he suggested that the details of “how” of this birth and impregnation, are known to none. We know that a bud blooms into a flower, but how this happens, no one knows. In a similar way, it was extolled in one of the previous

mantras that no one knows where the earth-cow gave birth to its calf. Such a cow is a dairy cow, having a year-calf called “Vatsaram ” with it. It gives plenty of milk. It means that the milk in a mother for the sake of a baby, the food and water for the sake of beings, are being arranged by the Earth, naturally. *“I called such a dairy cow, towards me”*, means that the beings learnt to have a good relation with the Earth and started to grow crops. To call the cow towards him implies the humans respecting and serving the fields for crops, and cattle for milk. It’s been hinted here that it is his DHARMA, for a human, to behave in tune with the selfless sacrificial drama of the year-cycle that is happening on this Earth. Gīta says that ***“those who are not in synchronization with the rotation of this wheel, are sinners”***.

In the previous mantra, it has been stated that SUN is the protector of the worlds – GOPA. So here the statement *“with good hands, the cowherd milked the cow”*, implies that the SUN with his pure hands, which are verily his RAYS, is extracting the essence of the Earth as the food material for all the beings. Also, milking implies the process of evaporation of the waters of the Earth into formation of clouds. Thus, the beings of the Earth started to learn to respect and serve the lands and cows. *“Let the milked milk be specially accepted by the Savita”*, implies that whoever does cultivation or cow-tendering, the fruits are to be offered to Savita. ‘Savita’ means the one who gives birth to everything. If one remembers that the fruits of all actions, which here are implied by pure fresh milk, belong to Savita, then his morning RAYS will shine forth on life, making it brilliant.

When one starts to respectfully grow crops in the fields, water the plants, use some of the share of this vegetation to feed the cattle and use the cattle’s manure back to fertilize the vegetation, the SUN-RAYS are shine forth on his selfless actions and causes the rain to rain at the right times and in the right amounts, making his reap fruitful and thus making his life effortlessly fruitful. Living in this way is the essence of YAJÑA, a selfless sacrificial drama.

The fruits of actions belonging to such a lifestyle are the pure fruits and end results of the Yajña. Hence it has been described as the freshly milked milk which is being offered. “*Let Savita specially accept*”, implies that the **ONE in ALL**, in the form of beings, will be happy.

When one converses in such a mode of resonance, the conversations are not mundane anymore, but are the glorious songs of the morning twilight – **SUPRABHĀTAM**. Here the dharma of the brāhmin, vaiśya and śūdra has been described as karma of YAJÑA. The dharma of a kṣatriya is described through the role taken by SUN as the world protector. When people surrender the fruits of their actions to their king, the king will shower the happiness unto people, multiplied by a thousand-fold. This fact is artistically embedded in the historical and mythological stories of the kings Pruthu, Raghu, Rāma, etc.

The sky is blue in color. The center that is formed in the sky is SUN. SUN (with its glow) appears to be spherical to us, but in fact it is not. The spherical shape of the SUN is due to the spherical shape of our eye-ball. It is impossible to understand how the blue skies give forth the SUN’S light and warmth. It is also impossible to understand the production of milk in a being of flesh and blood. Hence, to compare SUN with the cow’s udder and its light with the milk, is contextual creativity of the Vedic seer. Even in the epic Bhāratam, the same simile is used- “***Ekamvatsam suvate gharmamukthyam***”. In this, the hidden meaning of milked milk is sunlight. Hence, in this mantra, it is compared to sunlight lighting the skies as “**Abhīddhohgharmah**”.



**27. himkṛṇvatī vasupatnī vasūnām  
vatsa micchantī manasābhyāgāt  
duhā maśvibhyām payo aghnyeyam  
sā vardhatām mahate saubhagāya**

**Word to word meaning:**

**himkṛṇvatī** = uttering the sounds (himkāra);  
**vasupatnī** = having ownership for the treasures;  
**vasūnām** = in all the treasures; **vatsam** = calf; **manasā**  
= with mind; **icchantī** = desiring; **abhi** = towards; **ā** =  
from far away; **agāt** = came; **iyam** = this cow; **aghnyā**  
= deserves not to be beaten; **aśvibhyām** = for aśvinī  
devatās; **payah** = milk; **duhām** = give; **sā** = she;  
**mahate** = grand; **saubhagāya** = for the wellbeing;  
**vardhatām** = shall prosper.

**Import:**

*Though being the queen of all the treasures, she treasures her calf in her mind and came to me, calling with 'himkāra (mooing). She is meek. One should not hit her. She gives milk for the sake of aśvinī devatās. May she prosper with all the treasures.*

**Explanation:**

The cow that is being described in this mantra is the queen of all the treasures. That means this Earth, being surrounded by the orb of LIGHT, is giving birth to a plethora of resources. It is arranging the food, water, air and sunlight for its beings. It is arranging the days and nights for the travels and rests of its beings. In the earlier mantras, this cow was described as the one that walks on the four feet which are nothing but the four points of the cycle of a full day. It was also pointed out that no one knows the direction in which, the ever rotating wheel of days and nights, is headed. It was also stated that no one knows whence this calf of creation was given birth to. Such a cow is desiring its calf more than any of her treasures.

The calf of the year-cycle (Vatsaram) is the most prominent one. Everything is born because of it and is dependent on it and hence takes a prominent role. “*It is desiring its calf with its mind*”, means that the rotation of the year-cycle is causing the birth and expression of the mind in the beings. “*The cow is coming towards, from very far*”, means that all the aspects like sunrise, sunset, days and nights, etc., exist only relative to the observer. Even though the rotation is one, for the appropriate dynamics to work out, the wheel is approaching the beings in the form of TIME. “*It is mooing*”, means that the externalization of the principles of uttering sounds through vocals, expression of meanings and inner feelings, mutually correlated love, etc., are made to occur in the beings. It expresses itself as the corresponding vocal sound of each being. The same relation that exists between the Earth and its beings is expressed as the love between a mother and her child. This attempt of expressing and externalizing is depicted as the “MOO” of the cow.

“*It is desiring with mind and approaching*”, means that the mutually correlated love is understood by the mind alone and has nothing to do with physical proximity. It also signifies the fact that the being is living in the form of mind but not in the form of physical body. Mind is formed to make all the connections and links.

It is being said that this cow should not be hit. The hint here is that, the essence of brahma-vidya, which is the wisdom pertaining to the lord absolute, and which is being described through this sūkta, is only for those who have a soft nature and who do not harm the world around them. Only those who remember that all the beings of this Earth belong to the progeny of this cow, are eligible to enter and practice the path of LIGHTS/Cows, called “**Gavāmayanam**”. According to this, one can get the clarity that all of the sacrificial rites like Aśvamedha, Ajamedha, Gavāmayana, etc, do not have animal killings as part of their rituals. The act of killing animals in the name of sacrifice was started and developed by a group of beings who were morally degraded. It exists only in the

“books named Kalpa” but nowhere in the Vedās. Depending on the character of the follower, the same mantras are either understood in a positive way or a negative way. Just like there are utterly degraded people who recite the mantras of Gāyatri or Hanumān Chālīsā for the sake of selfish benefits, there are people who made the pseudo-kalpas, having animal sacrifices and stitched it with the Vedic lore.

It is said that the cow is giving milk for the sake of aśvinī devatās. It means that the cow is giving milk, which is the divine light that comes down from the SUN, for the sake of the calf of year-cycle which again is made up of binaries such as day - night, waxing - waning phases of the moon, birth - death, wake - sleep states, male - female forms, etc, which are nothing but the expression of the twin gods – Aśvinī devatās. Let such a cow enrich the resources of this creation!





**28. gauramīme danuvatsam miṣantam  
mūrdhānam himkṛṇo nmātavā u  
sṛkvāṇam gharma mabhivāvaśānā  
mimāti māyum payate payobhiḥ**

**Word to word meaning:**

**gauḥ** = cow; **miṣantam** = opening the eyes; **vatsam** = calf; **anu** = approached; **amīmet** = mooded; **mūrdhānam** = head; **mātavai** = for closeness; **him akṛṇot** = uttered the sound of “himkāra”/mooed; **gharmam** = sunlight; **sṛkvāṇam** = tip of the lips; **abhi** = towards; **vāvaśāna** = calling; **māyum** = the sound “mā”; **mimāti** = uttering; **payobhiḥ** = by milk; **payate** = making it drink.

**Import:**

*The calf is blinking its eyelids as it looks at its mother and the cow mooded at the sight of its calf. To express the bond, before licking the head of its calf, it will moo once again. Seeing the calf under sunlight, it will again moo by moving the lips, with the intention of calling it towards her. Some way or the other, it makes the calf drink the milk.*

**Explanation:**

Different prosodic meters have been described in the previous stanzas. When the arrangement of these meters are in the form of Riks, such an arrangement forms the matrix of the body of Suparṇa. But, when the arrangement of the prosodic meters is in the form of Sāmās, such an arrangement forms the matrix of ‘vedātma (soul of Veda)’ which is called Gau/Cow. In Ayurveda, glands of the body are called gau/cows. The being feels the sense of happiness because of the secretions of these glands or poetically called “**showers of the cows**”. Hence, the meters/chandas that intend the sāma way of singing are called gau/cows. The sages describe these with an alternate name

“**Angirasās**”. Nirukta describes Amgirasās as those who shower bliss into each and every organ of the body. This method of singing Sāma is the sacrificial act of **Gavāmayanam**. The 10<sup>th</sup> canto of Bhāgavatam exactly shows this concept, through the scenes of Sri Kṛṣṇa having strolls with cows and his flute recitals/music in Bṛndāvanam.

Cow moored when it saw its calf. In the previous stanzas it has been established that the breath in the beings is the Sāma, which comes forth into vocals as Rik, and calf/vatsaram means year-cycle. Calf’s head implies the start of the year. When a being/jīva enters the womb, the physical organ that first develops is the head. That is the beginning of the year for that being. It has also been described that after the formation of the head, the formation of vertebral column takes place in which 7 energy centers are created which act as 7 threads that tie the jīva/the being to the physical body like a rope that binds an animal to a pole. Cow moored in order to touch the head of the calf. “*Mātavai*” also means to facilitate the measurements. The body’s measurements are based upon the measurements belonging to the year-cycle. Puruṣa sūktam suggests that for the yajña-puruṣa, the year itself is the body. Here, the summary is that, the year-cycle takes the role of presiding deity named - Prajāpati, and becomes the cause of the formation of the head of the body of the being and associated measurements. The epic was created in the story of Dakṣa Yajña, where the sacrifice named ‘**Ajamedha**’, is completed by replacing the head of Dakṣa with that of a Ram/Aries.

“*This calf stood in the direction of sunlight*”, implies that the soul of a jīva and its life there upon are being formed due to the brilliance of the lord of the year-cycle – SUNLIGHT. “*The cow is moving the lips to utter the moo*”, implies that Nature has provided the beings with the lips and teaches the beings how to express themselves through the sounds of vocal utterances. The cow calling with “**Himkāra**” means that nature teaches the beings how to produce the sound - “**Himkāra**” (or the trill of the

vocals). It is making the calf drink milk, which implies that nature is facilitating the food, as well as the hunger to consume the food, in the beings.



**29. ayam sa śimkte yena gaurabhīvṛtā  
mimāti māyum dhvasanā vadhiśritā  
sā cittibhiḥ nihi cakāra martyam  
vidyudbhavantī prativavri mauhata**

**Word to word meaning:**

**saha ayam** = such a calf; **śimkte** = moored with its tender vocals; **yena** = because of which; **gauḥ** = cow; **abhīvṛtā** = turns back; **māyum** = moo; **mimāti** = shouts; **dhvasanau** = in the group of cows; **adhiśritā** = joining; **sā** = she; **cittibhiḥ** = by thoughts; **martyam** = to the mortal; **ni cakārahi** = spread down!; **vidyut** = like a thunderbolt; **bhavantī** = perceived as; **vavrim** = the necklace of bells around its neck; **prati + a + ūhata** = responded.

**Import:**

*Whenever the calf moored, the cow turned back, bellowed and joined the herd. Knowing the basic needs of the calf, by her thoughts, this cow is arranging the mortals beneath. Also, whenever the calf moored, her mother cow moves at lightning speed and sounds the bells of the necklace around her neck.*

**Explanation:**

It thus happens that the cow turns around, the moment it hears its calf moo, and also, whilst the year cycle is in motion, lord almighty's brilliance is being impregnated. While the calf of the year cycle is in motion, the birth of the beings and associated properties of prosodic meters occur in them. Also, the vocal utterance, after the birth, is expressed as the bond of love that exists between a mother and her child. When a baby is born, it cries, even though it doesn't know that it should. The cry utters forth through the vocals of the baby on its own. It means that the breath expresses through the vocal sound. All the beings are connected to one another through these vocal sounds.

These vocal sounds are called **Vāk**. Desires are expressed through Vāk. If this Vāk is utilized properly, the desires are quenched with the help of other beings. Veda says that a properly uttered Vāk works as a '*Kāma Dhenu – A boon giver*' in all the three worlds.

In knowing the thoughts of her calf through hers, she is above mortals (martyus). Common meaning would be that the relationship of mother-child exists more strongly in cows than in humans. But here, "**Martyūs**" does not mean humans, but the beings with birth and death. The Earth, which is beyond birth and death, is COW. Its child, the calf/the year-cycle, is also beyond birth and death. The relation between the Earth and the year-cycle is far superior to that of the relation that exists between a mother and her child amongst humans. Earth is the cause for the birth and sustainer of the lives of its beings which occurs through her power of attraction.

When the calf moos, the mother cow turns around like a lightning bolt. Here, "*like a lightning bolt*" has a general meaning. But "**exists verily as the lightning**" is the contextual meaning for "**Vidyut Bhavanti**". When the clouds on Earth are ready to rain for the sake of its beings, they take the role of the COW and it produces electricity in the form of lightning. This vitalizes the water that is to be showered as rain with the life element. Hence, as soon as it rains, the seeds sprout and the lands flourish with crops.

It seems that when COW turns around for her calf, the bell in her necklace sounds. Here, the thundering sound of the clouds are being hinted. Indian musical treatise suggests that thundering sounds of clouds resonate with the pitch of "*Gāndhāram*" note (the third note 'Ga', ascending from 'Sa') of the musical scale. Because "*Gāndhārayati*" - *that which bears the Earth, this sound is called Gāndhāra*. Similarly, love filled vocal utterances are enabling beings to live and prosper in peace. "**The necklace of bells**" hints about the path of the zodiacal belt that exists around the Earth, in which the SUN revolves. Because the space is

associated with sound property, it brings forth sound in beings through vocal utterances. “*When the calf moos, the COW is going back to its herd*”, which means that when one sings, the other who listens dissolves himself in ecstasy.



**30. anacchaye turagātu jīvameja  
ddhruvam madhya āpastyānām  
jīvomṛtasya carati svadhābhi  
ramartyo martye nāsayoniḥ**

**Word to word meaning:**

**anat** = performing inhalations and exhalations; **jīvam** = life; **turagāt** = moving swiftly; **ejat** = moving hither and thither; **dhruvam** = stable; **śaye** = stationary; **pastyānām** = of the houses; **madhye** = amidst; **ā** = expanding uniformly; **mṛtasya** = for the one who died; **jīvaḥ** = one who lived; **martyena** = with martya/mortal; **sayoniḥ** = becoming a sibling; **amartyaḥ** = having no death; **svadhābhiḥ** = with a self-ability to wear; **carati** = moving around.

**Import:**

*This cow is standing very stable without any movements inside the one who is inhaling and exhaling the air. She exists in the state of absolute rest inside those who move from place to place with great speeds. She is moving uniformly/full-fledgedly in the midst of many homes. She is wearing her own self as the life of the deceased. Though she is immortal, she is still a sibling to the mortals.*

**Explanation:**

The COW's omnipresent aspect as the NATURE, is being described here. When the beings inhale and exhale, she exists stable in them as their breath (periodicity). If this stability is not there, there is no question of breathing again. It means that she exists as the matrix of the body that causes and sustains the breath. She exists as a dhruvam (a pole) or in a state of absolute rest amongst those who are in constant motion. If this stationary aspect were not there, beings would not have the ability to move from one place to the other. Because she exists in the

hearts of beings, as the governor of their lifespan, beings are able to move and interact socially. **Dhruvam** means the pole of gravitational/attractive force in the body. If that is not stable, the beings cannot move from place to place. She is roaming in between the houses in a full-fledged manner. Here houses (gr̥ham) mean the bodies. She is working as the force of action through the bodies without which there remains only the corpses/houses without life.

It is roaming as the jīva, with the help of “**Svadha**”, of the dead people. Svadha means the food offered to the devās of reproduction/ Pitṛ devās. Even the words that are uttered in a sacrificial rite, addressing to pitṛ devās, are called Svadhās. **Sva + Dha = bearing/wearing its own self**. The power that presides over the ability to take in food, assimilate and distribute the consumed energy to the bodily parts, is Svadha. This is the cause of the relationship between the consumer and consumed between the being and the food. Pitṛs enter the seventh tissue/dhātu of the body, which is ŚUKRA/SEMEN, with the help of this Svadha. This tissue creates new bodies for the dead beings. Thus, this cow is giving life to the dead while in the state of pregnancy.

She is immortal, yet she is a sibling to the mortals. Birth and death exist to the physical body, but not to the life force itself. Whenever the being is born, she is born in them as their life force, but in reality, she is not born (she exists eternally). In this mantra, the synchronization that exists between apparently contradicting dualities, like birth-death, momentary-eternal, dynamic-stationary, etc, are being explained.

In the modern oriental literature, these kinds of writings form inspirations for “**figures of speech (one kind gives importance to the word and the other to the meaning) - Śabdārtha Alamkāṛās**”. In the Vedās and purāṇās, this aspect was incorporated and used as much as required for practical purposes. One can see such ingenuity among the modern writings of Kālidāsa and



Bhavabhūti. But in others' writings this aspect just went into wild wilderness. In this mantra, the truth of the COW existing eternally as the Mūla Prakṛti, is established. Puruṣa and Prakṛti are immortal, and yet, enact the drama on the stage of creation for the beings who are mortal.



**31. apaśyam gopā manipadyamāna  
mācaparāca pathibhiścarantham  
sa sadhrīcīḥ viṣūcī rvasāna  
āvarīvarti bhuvaneṣvantaḥ**

**Word to word meaning:**

**pathibhiḥ** = along the paths; **carantam** = one who is treading; **anipadyamānam** = one who never slipped his feet; **āca** = this side; **parāca** = that side; **carantham** = one who is walking; **gopām** = cowherd's; **apaśyam** = I have seen; **saḥ** = he; **nadhrīcīḥ** = shrinking inward; **viṣūcīḥ** = expanding outward in all directions; **vasānaḥ** = weaving; **bhuvaneṣu** = in the worlds; **antaḥ** = inside; **āvarīvarti** = he is existing on all sides.

**Import:**

*I have seen one cowherd who is treading on all the paths. He never slipped his foot and fell. He always moves hither and thither. He shrinks inwards into himself and expands outwards into the surroundings. Amongst these worlds, he is living as a weaver.*

**Explanation:**

**Gopā** means cowherd. The meaning implies that the poet has seen the one who is the protector of the previously mentioned COW, who is also the inner SUN/Sūryāntarvarti of the solar orb. “*I have seen one*”, implies that ONE alone exists as omnipresent. Gopā also means the protector or the lord. He is always on the move. The Sun's motion never ceases. Inside us, in the name of jīva, he is always in motion which forms our lifespan. “*He has never slipped and fell*”, means that neither the sun's path nor its speed nor the properties of seasons, which thus arise, are disturbed from their norm. “*HE moves hither and thither*”, means that he is traveling from East to West during the day and from West to East during the night.

Also, it implies that his movements are the cause for the appearance of directions.

*“He is shrinking inward and expanding outward”*, implies that on one side HE is creating the bodies and the related matrix, which is birth, while on the other side, he is preparing the ground for the dissolution of the same, which is death. The consciousness shrinks into itself in the state of sleep and expands while in the state of wake. Sunlight recedes as the sun sets and again expands in all directions as the sun rises.

HE is weaving the whole creation and the nature therein with the threads of RAYS. Thus, HE is creating the colors and forms. HE always weaves black and white clothes which are nothing but the nights and days respectively. HE treads in this world implies that HE is roaming in the form of three PURUṢAS: Body, Jīva and Almighty. Bhu + Vanam = the fluids that cause birth. So ‘HE’ exists as the omnipresent one in those fluids as their very potent property that causes life. In the past mantras, prakṛti was described as a COW and the year-cycle as a CALF. In the present mantra, the omnipresent PURUṢA is being described.



**32. ya īm cakāra na soasya Veda  
ya īm dadarśa hiruginnu tasmāt  
samātu ryonā parivīto antarbhahu  
prajā nir ṛti mā viveśa**

**Word to word meaning:**

**yaha** = who; **īm** = this; **cakāra** = made; **saḥ** = he; **asya** = about this person; **naveda** = does not know; **yaḥ** = who; **īm** = this; **dadarśa** = saw; **tasmāt** = from him; **itnu** = this; **hiruk** = who is inside; **saḥ** = he; **mātuhu** = mother's; **yonā** = in the place of birth; **privītaḥ** = covered by layers; **bahu prajāḥ** = has children; **nirṛtim** = amidst sorrows; **aviveśa** = entering completely.

**Import:**

*Even the one who created this, does not know who actually created it. It stays hidden inside, from those who see it. He is entangled in numerous layers inside the womb of the mother. He, having many children, is entering into many problems.*

**Explanation:**

The brilliant EGG of creation, called VIRĀṬ, comes from the omnipresent almighty. HE is again born through the egg and expresses himself as the PURUṢA of the creation. He does not know the previous state of existence. The jīva does not know the puruṣa who is behind the creation. Even though HE comes down as the jīva, the jīva does not know HIM. When the jīva exists separate from HIM, he looks at HIM as a GOD who is different from him and hence the associated ignorance prevails. Even though he knows that himself is verily HE, the opinions in regard to these aspects cause troubles for him and shield him from experiencing the truth of unity. Even when he exists as verily HIM, the creation doesn't exist, as such, and hence again he is unaware of this fact of "unity". Even in the vedanta, when one recites the statement "**All this is**

**verily BRAHMAN**", his mind is accepting the existence of "**all this**" and "**Brahman**" simultaneously, and hence, two entities exist for his mind, which means that he is still unaware of the fact of unity. When one accepts these two entities - "all this" and "Brahman", it is called the BOND of the MUNDANE or **SAMSĀRA-BANDHA**. But without that, there is no creation and hence, it is not something that we brought with us. It is foolish to think and fear that this bond is problematic, in the name of VEDANTA. It is also foolish to want or get rid of this bond of the mundane. He is an ignorant person who thinks and desires the sun to rise or set in other than its natural course. Thus, the one who creates all this schema, is not being realized by the created.

IT is hidden from those who are trying to look at it. Name, form and other aspects shield the very content of the thing from being observed. Anyone only sees what they are looking at, but not what actually is. For example, when one sees a pot, only the shape of the pot and its name are known to the observer but not its content with which it is made. If someone says that the content is clay, even then the name-clay and its form are known, but not the substratum which permeates the clay as itself. Similarly, anything in this universe: atoms, molecules, space, etc. When one says "She is my wife", she is a "wife" only with respect to him, but not by birth!

On parallel lines, the omnipresent one is shielded from us by the names, forms, and other aspects of the effulgent cosmos. We only know the solar orbs' globular structure, the name we gave it and the effulgent light it emits, but not the inner-SUN who is the omnipresent one. If someone wants to say what they are looking at is the omnipresent one, it is also the name that they gave, but not the omnipresent self as such. **That/HE** cannot be seen by eye sight. So, other than looking at a thing and filtering the name and form factors, there is no other way to realize the omnipresence of the lord of the lords. When one claims that they have attained the state of Mokṣa/Salvation or that they experienced something divine or that they have

attained the powers of miracles, all these experiences or states are relative to themselves but they do not exist to **IT**. Thus, **IT** is establishing its eternal aspect by being hidden from those who observe and yet is being observed/ experienced in the form of the NATURE around.

He is wrapped in the womb of the mother in numerous layers. Solar-systems are formed in many layers of effulgence. LIGHT is its substratum and the layers are formed in it. It does not exist other than in the layers. Also, it itself exists as layers but not as some other thing in the layers. When one looks and points out that “It is ONION”, the onion exists as the combination of many layers. But if one tries to peel off the layers one by one in order to find the onion, he ends up at apparent nothingness. The same observation applies to the schema of the UNIVERSE as well as to the beings in it. A Vedantin repeatedly says that “*I am in this body, but I am not the body*”. But actually, he does not exist separately from his body. He exists in every atom of his body, as himself, yet he is not the atom as such. The lord’s independent existence is related to the devotee, but not to the lord himself. When HE comes down and entangles himself in the layers, as a jīva, he finds HIM as the lord omnipresent. If not, there is no he (jīva) or **HE** (the omnipresent one). The avyakta (unmanifested) BRAHMAN is for the thoughts alone and not an actuality.

It has been said that he has begotten many children and thus got entangled in many difficulties. Because there is no other way than to exist in the form of layers, HE begets himself in the form of the Universe, solar-systems and the beings therein. Over that, the self-imposed layers of relations and complexities, such as wife, children, husband, etc., and the ideas and thoughts of their mutual dependence in matters of onerous responsibilities, opinions, difference of opinions, protection and providing succor - he feels all these belong to him. Moreover, he thinks “I am nourishing all these people. How can they develop without me? They are paying a deaf ear to my

words”. Like this, he creates tangles to himself and rolls in the same layers of complications.



**33. dyaurme pitā janitā nābhi ratra  
bandhurme mātā pṛthivī mahīyam  
uttānayo ścamvoryo nirantaratrā  
pitā duhiturgarbha mādāt**

**Word to word meaning:**

**dyauḥ** = Divam (light/sky); **me** = my; **janitā** = who gave life; **pitā** = father/one who feeds; **atra** = here; **nābhiḥ** = belly button/center; **me bandhuḥ** = my relative; **mātā** = mother; **īyam mahī** = this big; **pṛthivī** = Earth; **uttānayoḥ** = stacked vertically or one over the other; **śamvoḥ** = two bowls'; **antaḥ** = in between; **yonih** = birth place; **atra** = here; **pitā** = father; **duhituḥ** = to daughter; **garbham ādhāt** = made pregnant.

**Import:**

*This DIVAM is my father and feeder. This navel is my relative. This big Earth is my mother. The space that is formed in between the bowls that are placed one over the other, is my birth place. In that, Father impregnated the daughter.*

**Explanation:**

SUPARṆA, having the whole cosmos as his two-winged body, is narrating his story through these lines. *This DIVAM is his father.* Divam means LIGHT or SKY. In the SKY, the orb of solar light is born which then takes the form of SUPARṆA and hence the SKY is his FATHER. Prakṛti, Puruṣa, space, time, matter, measurements and their usage which constitute the ritualistic forms of the entire cosmic body is born from the sky.

This navel is his relative. Here, nābhi/navel means 'a center'. Formation of the center is nothing but the formation of the Solar orb. Here, Bandhu/relative means that which holds tight/bonds, so that the bound object does not lose its path/state. All the planets of the solar



system are tightly bound to the SUN and hence they do not change their course of revolutions. Earlier mantras proclaimed that from this center, three centers were born. They are the centers of SUN, MOON and the EARTH. From there, beings are born with three centers namely Soul, Mind and Body, and are roaming about on Earth without any distortion. It has been already mentioned earlier that from these, six centers are formed which rotate as a single wheel and also that these six centers rotate individually as six wheels. Moon and five planets revolve around the SUN while rotating around their own axes. Due to this, the beings are born from nature, having their SUN center corresponding to the head center and other six centers corresponding to the Six-Cakrās of the spinal column, on this Earth. This forms the seven threads that weave around as a globe in the mother's womb, while the zodiacal belt, which creates it, forms a concentric belt of space parallel to the equator of the Earth. Because the formation of these centers bind the jīva to the body, SUPARṆA is saying that this center is his BANDHU.

Because the matter of the body is formed from the elements of the Earth, Earth is said to be his mother. Even in the mother's womb, the fetus's bodily tissues are formed in a similar manner. MĀTA means that which felicitates the measures for measurements. The year-cycle of this Earth exists only to those who are on this Earth. According to the measurements of the year-cycle, the period of impregnation and the lifetime are imposed onto the beings. Even the menstrual periods are in sync with the measurements corresponding to the periodicity of the new-moon or the full-moon. Lifespan, Daśās, etc., are also calculated on similar lines and hence the EARTH is the 'Māta'.

He is saying that when one bowl is placed on the top of the other, the space thus confined is his birth place. In the ritual of creation, called Sṛṣṭi Yajña, two bowls are placed on top of one another. They are called Camasa Pātrās or Camuvulu. They offer Soma Juice to the devās, in those bowls. This is the schema of Soma Yāga. The bowl that is

at the bottom is made of silver and is called 'Dakṣiṇa Camasam'/Southern Bowl. The bowl that is at the top is made of gold and is called 'Uttara Camasam'/Northern Bowl. These both correspond to the two hemispheres of day and night as observed from the Earth: The NIGHT-hemisphere is filled with the influence of the MOON and hence silver, while the DAY hemisphere is filled with the influence of the SUN and hence gold. The space that exists in this sphere, having hemispheres of Day and Night, has been called as YONI, meaning birth-place. In this schema, night is symbolic to a woman while the day is symbolic to a man. Their union felicitates the birth of the beings and hence it is the birth-place.

It has been said that the father impregnates the daughter. Because the space in the womb is born out of the space that is omnipresent, she is the daughter. This space is filled with the effulgent light of the SUN and hence it is impregnating the Earth. Earth is born from the SUN and hence she is his daughter. SUN's rays are the cause of the birth of the jīvās on the Earth and hence, the father is said to impregnate the daughter. SUN, with his four heads of sunrise, noon, sunset and midnight, takes the role of BRAHMA and utters forth the creation as his WORD. In this WORD, the meaning/potential creation is impregnated and hence he married his daughter, Sarasvati- who is born out of him, and he made the Mental-Creation/Mānasa Sṛṣṭi. Similarly, the creation of this whole cosmos.



**34. pṛchhāmi tvā paramantam pṛthivyāḥ  
pṛchhāmi yatra bhuvanasya nābhiḥ  
pṛchhāmi tvā vṛṣṇo aśvasya retaḥ  
pṛchhāmi vācaḥ paramam vyoma**

**Word to word meaning:**

**pṛthivyāḥ** = *This Earth's*; **paramam antam** = *about the other side border*; **tvā** = *you*; **pṛchhāmi** = *I am asking*; **yatra** = *where*; **bhuvanasya** = *to this world*; **nābhiḥ** = *belly button/center*; **pṛchhāmi** = *I am asking*; **vṛṣṇaḥ** = *having the property to rain*; **aśvasya** = *horse's*; **retaḥ** = *about semen*; **tvā** = *you*; **pṛchhāmi** = *I am asking*; **vācaḥ** = *speech's*; **paramam** = *the other side border*; **vyoma** = *about sky*; **pṛchhāmi** = *I am asking*.

**Import:**

*I am asking you: where is the outer edge for this Earth; where is the center of this world; where is the semen that this horse showers and where is the sky which is the boundary of the speech.*

**Explanation:**

These are the four questions expressed by SUPARṆA, whose answers are in the next mantra. SUN is the culmination to the boundary for the Earth. The center of this world is Yajña. The semen showered by the horse is Soma. The boundary to the speech is Brahman. These are the answers proclaimed in the next mantra. Here, Aśva/Horse is symbolical to the vital sheath/prāṇamaya kośa, that comes down as SUN RAYS. It showers LIFE upon the beings. It fills the bodies with vitality and energizes them with life force. Different colors are nothing but different horses, which are verily the RAYS. These RAYS cause dynamic movements in space. Following those movements, all other movements occur. Horse has been compared to the light rays because of its speed. The PRĀṆA/Life-Force carries this body. Without PRĀṆA, the

body collapses and disintegrates. Horses carry humans. Hence the comparison and symbolism.

The question “*Where is the sky which is the boundary of the speech?*” indicates an instruction to meditate on whence the speech comes. Speech utters forth “through” the vocal cords, but not “from” them. It is not born even in the lungs. Lungs have air and associated oscillations depend on the WILL. WILL occurs from the mental-heart/hṛdaya. But it is not born anywhere inside the physical heart, as a mental aspect can not arise from a physical one. Physical heart is the seat for the mental-heart but both are not one and the same. Then where does the mental-heart exist? It exists in the space contained by the physical heart. So, the space enveloped by the physical heart awakens as a mental-heart. The reason for the formation of a physical heart is to awaken the space that it envelopes and make it pulsate (or speak). The space thus awoke inside the physical heart is called DAHARĀKĀŚA. Just like a separate personal space is formed when a house is constructed, a separate space, enveloped by the physical heart, awakens as the jīva, in the being. This causes the lungs to respire. Respiration felicitates the vocals to speak. That means, the space awakens, moves and comes out as sound. This is Śabda-Brahma. This is the birthplace for the speech and also the place of culmination. Here, the culmination occurs in the being who hears the WORD through the bodily ear. So, the space awakens as the one who utters the WORD, exists as the WORD uttered and culminates as the being who hears the WORD. Thus, the states of birth, sustenance and death are occurring to the WORD in this BRAHMAM.



**35. iyam VEDIḥ PARO ANTAḤ PṚTHIVYĀ  
 ayam YAJÑO BHUVANASYA NĀBHIḤ  
 ayam SOMO VṚṢṆO AŚVASYA RETO  
 brahmāyam VĀCAḤ PARAMAM VYOMA**

**Word to word meaning:**

**iyam vedīḥ** = *this sacrificial altar*; **pruthivyāḥ** = *to the Earth*; **paraḥ antaḥ** = *extreme boundary*; **ayam yajñāḥ** = *this yajña/sacrifice*; **bhuvanasya** = *to the world*; **nābhiḥ** = *center*; **ayam somaḥ** = *this soma*; **vṛṣṇaḥ** = *having the property to shower*; **aśvasya** = *horse's*; **retaḥ** = *semen*; **ayam brahmā** = *this brahma*; **vācaḥ** = *speech's*; **paramam vyoma** = *the dead-end of the sky*.

**Import:**

*This altar is the Earth's limit for the innermost boundary. This yajña/sacrifice is the center of the world. This Soma is the semen showered by the horse. This Brahma is the speech's outermost boundary.*

**Explanation:**

“**Vedi**” means an altar or a central structure in a sacrificial rite. In the sacrificial rite of the creation – sṛṣṭi yajña, SUN is the altar. Around him, the whole drama of the creation takes place. In it, Agni/Fire takes the form of a HOMA and gives out the Devās and the worlds through its RAYS and other related aspects. In MAN, the place which points to the concept of “this”, is the sacrificial-altar. That is the inner most boundary to the physical body having earthly properties. Because this exists in the form of a concept inside the head, HEAD is an altar for the physical body.

This yajña/sacrifice is the center for the world. It means that it is the dynamic causality of the periodic birth of the creation. Because of the dynamic causal relations that

exist in the solar system, the creation occurs and hence the yajña is its center.

Concept of Soma has been already dealt with in the previous pages. Rays of Soma are filled with the juice of experience. Experience is nothing but the wakeful state that occurs in the creation. Soma presides over happiness, satisfaction and other properties that exist in the creation. Soma is the cause for the growth of the plant kingdom and also for the satisfaction of hunger in humans through it. Hence, the satisfaction showered by the horse named PRĀṆA/Life-Force is the said showers of semen by the horse. That is nothing but the Soma caused satisfaction. The purpose of this creation is to experience the satisfaction in the form of beings of this creation. The speech/WORD is born in the space confined by the physical heart and culminates in the space contained by the hearing ear. This property is expressed by the sound. ĀKĀŚA (SPACE/SKY) is filled with the property of sound. Just like the water in a pond, sound exists in space. So, just like waves appearing the moment there is a disturbance in water, sound is externalized by the disturbance caused by utterance. Again, like the waves disappear, the sound also recedes into its background ĀKĀŚA. Similarly, this whole creation comes forth from ĀKĀŚA, exists as waves and recedes into the background ĀKĀŚA. Hence it has been said that BRAHMA is the ĀKĀŚA which is the background limit to the speech/WORD.



**36. saptārdhagarbhā bhuvanasya reto viṣṇo  
stiṣṭhanti pradiśā vidharmaṇi  
te dhītibhirmanasā te vipaścitaḥ  
paribhuvāḥ paribhavanti viśvataḥ**

**Word to word meaning:**

**sapta** = seven; **ardha garbhāḥ** = half formed wombs; **bhuvanasya** = for the world; **retaḥ** = becoming semen; **viṣṇoḥ** = vishnu's; **vidharmaṇi** = for the sake of different laws; **pradiśāḥ** = the places have been appointed; **tiṣṭhanti** = that which exists; **te** = they; **vipaścitaḥ** = becoming intelligent; **paribhuvāḥ** = sprouting all around; **dhītibhiḥ** = By the conscious intelligences that are meditating; **manasā** = by the mind; **viśvataḥ** = in all directions; **paribhavanti** = surrounds in the form of layers.

**Import:**

*The seven wombs that are half formed became semen for these worlds and took their stable abode in the multitudinous expressions of the eternal-laws of Viṣṇu.*

**Explanation:**

A year is the womb in which 'Prajāpati' grows. Two divisions occur in it, forming half wombs which are nothing but the path of SUN towards north and south on celestial spheres, called Uttarāyaṇa and Dakṣiṇāyaṇa. In them, months are formed and each month acts as one unit of the womb. Each month contains two half wombs namely, 'Śukla Pakṣa' and 'Kṛṣṇa Pakṣa' or the waxing and waning moon periods. In it, 30 complete days are formed where each complete day acts as one unit of the womb. Each day is again divided into two half wombs namely day and night.

Sun and Moon form two half-wombs for these kinds of measurements. From these, male and female bodies are

formed as two half wombs and their union causes a complete womb. In each pakṣa or phasing period of the moon, two divisions occur which are nothing but two weeks of seven complete days each. In seven complete days, there are seven days and seven nights which form the semen for this world. Due to these, once in every seven days a change occurs in the oceans and atmospheric layers forming the seasonal properties and the physical bodies made up of seven tissues. In the period of seven manvanatarās, the fourth part which is this manifested Universe, attains perfection. Having received this truth, in the Old Testament, genesis, 1st canto, it is said that creation took place in seven days.

All the aforementioned aspects belong to the body of eternal law of the omni-present Viṣṇu and are expressed through the physical bodies of the beings. The seven days of a week form one fourth of a unit. It is said that Viṣṇu occupied the universe in three steps. He put his steps on Earth, Sky and Divam. It means that this creation occurred as a homogeneous mixture of physical matter, life force and consciousness.

These half wombs are intact by the capacity of mind and meditative power of buddhi. It means that the five elements, mind and buddhi combine to form the beings which then acquire the capacity to think, understand and meditate. These seven half wombs surround in all directions and act upon to create the illusion of separate existence to each being.

Seven-day division of a week has been existent since the times of early-man. *This Suparṇa-Sūktam, having 52 riks, is constructed in similar fashion pertaining to the 52 weeks of a YEAR.*





**37. na vijānāmi yadi veda masmi nniṇyaḥ  
sannaddho manasā carāmi  
yadā māgan prathamajāḥ ṛtasyādi  
dvāchośnu ve bhāgamasyāḥ**

**Word to word meaning:**

**yadivā** = if at all; **idam** = this; **asmi** = my being; **navijānāmi** = I am unable to know it; **niṇyaḥ** = being hidden; **sannaddhaḥ** = I being interrupted; **manasā** = by mind; **carāmi** = I am moving; **yadā** = always; **āagan** = when I want to come; **ṛtasya** = of the unexpressed truth; **prathamajāḥ** = the first born; **asyāḥ** = her; **vācaḥ** = words/speeches; **ātvit** = from far and near; **bhāgam** = praise worthy (speech); **aśnave** = experiencing.

**Import:**

*Even I do not know the cause of how I am everything other than me. I am hidden in the layers and I move with my mind. I come down whenever I wish and I am experiencing the WORDS contained in the first born ṚTAM. Praise worthy WORDS of her are being experienced by me from close proximity as well as from a long distance.*

**Explanation:**

While HE comes down as the SUPARṆA – an embodiment of the universal egg – the devās, humans and other beings exist as his bodily parts. Thus, HE exists in multitudinous layers of existence of many forms of the different beings. So, HE is acting separate from his original nature. In the state of omniscience, his sense of himself is different. As the lord of this cosmos, he knows himself as SUPARṆA. When HE separates as RAYS, HE knows himself as each individual RAY. When the year-cycle rotates, HE knows himself as the lord of the year-cycle and behaves thus. When HE comes down as the Earth, he behaves in

accordance with the principles of the Earth. When HE comes down as a being, HE behaves as an individual human or the animal corresponding to the form HE takes. Even though we all think that we are the omnipresent one, we are not “being” omnipresent. We all live and behave in an individualistic manner. That is why SUPARṆA is saying he is existing as something else, but not as himself. Even he does not know why this is so. It means that it is natural for him but there is no CAUSE for this creation.

When HE is hidden in the layers, he is acting as per the nature of the layer. When physical layers are not formed, movement happens mentally. Even when the embodied beings move, their WILL is what is truly moving. Bodies follow it. So, movement is not actually physical. For example, when one goes to a place, he cannot be there physically, unless he is there mentally.

HE is coming down from the un-manifested domains of immortal divinity. When he is coming down, the WILL to come down happens. In the state of immortality, this WILL to come down doesn't exist. Only when the “WILL to come down” occurs, can he actually “WILL” - to come down. This WILL is the first-born WORD. That which precedes its state of existence is ṚTAM. Hence, the first WORD that is born from the ṚTAM is becoming praise worthy to him. When it comes down, it exists as a mutuality. It is becoming differentiated into a speaker speaking, process of speaking and a listener listening. To facilitate this, the breath and the vaikharī-vāk (physically uttered vocal sounds) have originated. Thus, the WORDS differentiated into different instruments that utter the words. From them, words are uttered in different ways. To associate (the beings) with this, the aspect of near and far have originated.

Accordingly, one is able to speak and hear. One is able to use his vocal sounds, because the other is separate/far from him. One is able to hear, because the other person is not too far off or is near to him. If the speaker is very far away, his own self, uttered forth as his word, sublimates

into the unmanifested background and the hearer would not be able to hear him. But one cannot give a particular cause to the process that is happening here. The AVYAKTA/un-manifested aspect, has no cause-and-effect relationship. Hence, there is no cause for the birth of beings from it. The temporary relations that form after the birth, will apparently seem to be the cause. In two halves of a water body, there does not exist two different waters. Hence the water in the lakes has no near/far aspects associated. But if two ice blocks float in that water, the aspects of near and far can be attributed to the distance between them.



**38. apān prāṇeti svadhayā gr̥bhīto  
Smartyo martyenā sayoniḥ  
tā śaśvanta viṣūcīnā viyanta  
niśnyam cikyurna nicikyuranyam**

**Word to word meaning:**

**amartyaḥ** = immortal; **martyaḥ** = with the mortal; **sayoniḥ** = sibling; **svadhayā** = he is bearing himself; **gr̥bhītaḥ** = entering the womb; **apān** = backwards; **prāk** = forwards; **eti** = attaining; **tā** = they both (the immortal and the mortal); **śaśvanta** = being eternal; **viṣūcīnā** = having attained different positions (moving around in all directions); **viyanta** = trading different paths; **na anyam** = that which is not multitudinous (as oneness); **cikyuh** = they realized; **anyam** = another one; **na cikyuh** = they cannot know.

**Import:**

*The Immortal is being a sibling to a mortal. He bears himself, enters into the wombs and moves forward and backward. They both, being eternal, are going in every direction and treading every path. They realized one thing completely. But they could not understand the other thing in its totality.*

**Explanation:**

Suparṇa is an immortal. Different beings that are born out of him are mortals. Whenever a mortal is born, the immortal also is born along with him as his sibling (*the omnipresent one is becoming the many beings. Whenever an ice is born out of the water, water is also born from the ice*). He is entering the womb as a being and is being fed to grow. But he is the omnipresent one who exists as the being, the womb and the food that is fed. So, it has been said that he is bearing himself and he is feeding himself. Hence, in the capacity of svadhā, he is accepting the womb. The desire to be born or not is according to HIS

desire alone and not as per the desire of the mind that is formed from the being, which is actually born later. It is foolishness of the mind that learns vedanta and says that it doesn't want any more lives. Similarly, it won't pass if one speaks of staying in the body and not leaving for eternity. Only the omnipresent one, in the form of the ĀTMA/SOUL, can order the mind and body to either be born or be-gone. When death approaches, ĀTMA dictates the mind to leave the body. If that mind "knows" the ĀTMA, it will leave the body and exist as ĀTMA. But if the mind knows only the body, it will die along with the body. Also, if it fears, it will die before the body. This is called falling unconscious.

That immortal, is embodying along with the mortal, and roaming here and there and forward and backward. That means, he is knowing the births and deaths as the movements happening inside him. These two alone are roaming in the inside, the outside and in all the other directions of this creation. They both are knowing one thing in its totality. But they are unable to know the other thing completely. They know that all this creation is verily HIM. Through the process of meditating on the omnipresent, this realization occurs. "*They are unable to know the other thing*", implies that whenever one sees the other thing as "the other thing", only the "other thing" is being seen and not the ONE that is seeing through him or the same ONE that is being seen by them. That which is being seen appears in names and forms. Hence, it is only half in the aspect of knowing IT completely. It's like a half ticket to intelligence. When he perceives the world through the window of his mind and senses, as being different from him, only that separateness is being perceived. Hence, they both are seeing the ONE (the oneness) in its totality. But the other (the aspect of separation of the observer and observed) is not known in its completeness.



**39. ṛco akṣa re parame vyoman  
yasmin devā adhiviśve niṣeduḥ  
yastanna veda kimṛcā kariṣyati  
ya ittaḍvidusta ime samāsate**

**Word to word meaning:**

**rucaḥ** = *Riks'*; **akṣare** = *in the akṣara/syllable/imperishable*; **parame** = *the greatest*; **vyoman** = *in the sky/space*; **yasmin** = *in which*; **devāḥ** = *devās*; **viśve adhi** = *presiding over all that is*; **niṣeduḥ** = *who sat*; **tat** = *that*; **yaḥ** = *who*; **naveda** = *does not know (he)*; **ṛcā** = *with the riks*; **kimkariṣyati** = *what can he do?*; **yadvat** = *till what*; **tat** = *that*; **te** = *they*; **viduḥ** = *understood*; **ime** = *as them*; **sam āsate** = *sit with ease*.

**Import:**

*The space/sky or the imperishable (akṣara) which is also the birthplace of riks, is being presided over by the devās in the form of the cosmos. One who does not know this, what will he do with these riks? Those who know it, exist in it as verily itself but only as much as they understand it.*

**Explanation:**

The birthplace of RIKS is the ultra-space (parama ākāśa) or the imperishable – akṣara or which has no perishable - kṣara. The birthplace of solar rays, is the DIVINE-LIGHT that we call SUN. The place from which the solar orb is born, is the plane of the omnipresent one/ Parama Ākāśa. That is where all the devās exist. When a cosmos is born, these devās are the ones who preside over it. They exist as 'Sādhyās' prior to the creation and as 'Siddhās' after the creation. SUN appears as the first bridge between the ultra-space and the creation in the form of WILL. He is the contour to the imperishable akṣara that is beyond him. The creation that occurs hence forth from him, is perishable/kṣaram. In the previous mantras, it has been

said that from IT, which is imperishable, the perishable comes-forth. Though a being resides in this perishable domain, only those who realize the imperishable in the ultra-space, can utilize the RIKS. Solar rays have two utilities. One, to perceive the created world and the second is to see the omnipresent one. For the former, physical eyes and other senses are the instruments. But for the second, his-self which is verily the omnipresent, is the instrument. In the later view, all the riks form the nectar of immortality to the perception of the observer. 'RIKS' means RAYS.

RIKS are the mantras of the Rig Veda. The trill of the vocal cords that utters audible sounds is also Rig Veda. Hence, all the conversations that we make with vocal sounds are RIKS. They can be utilized in two ways. To associate meanings to particular forms of sounds and interacting with each other to gather information about everything else, is the first utility. Here, the words express meanings, pertaining to everyday life, which are not their true selves. In this mode, the utility is achieved through action/karma rather than the words. For example, the statement "having food" does not actually have food in it. One has to cook food separately in the plane of action. Second utility is to hear the uttering WORDS. **This is practiced through the meditation on utterance of Praṇavam/AUM (Praṇavopāśanam).** When one utters any mantra/AUM and meditates on it, it will be automatically understood. It means that one who utters verily becomes the meaning of the uttered.

Through this practice, the practitioner reaches the domains of ultra-space from which his vocal sounds are originating. The aspect of WILL beyond his uttered speech and the aspect of ultra-space, which is verily the SELF, which is beyond the aspect of this WILL, will be understood. This is called 'Gāyatri Sādhana'. One induces the spark of the thought of "**The ONE who kindles the intellect ....**" and becomes the meaning itself and reaches the domains of omniscience.

All the devās pertaining to the utterance are expressed through this WORD itself. Hence, the WORDS are working as RIKS. Then, whatever is uttered, becomes equivalent to uttering the RIKS. Any mantra of any devā, when uttered, in essence, becomes the utterance of the omnipresent one who exists in the form of Nāda (inaudible basis of audible sound). In it, all the devās preside. One who does not know this, manmade meanings and commentaries are the only means with which he can probe. What is the use of these? They are the meanings associated with man, but they do not exist in those as such. When one utters the mantra and hears it and meditates on it, instead of hearing the meaning of what he associated with it, he will hear what it actually contains.

Depending on the level of realization of this aspect by a being, determines the level with which the devās and the omnipresent one presides in him. When there exists a distinction between the utterer, uttered and the process of utterance, the person understands devās only in terms of associated word-meanings and omnipresent-ONE will be understood as an extrapolated commentary. But, for the one who meditates on the uttered sounds, all the syllables become devās and the omnipresent-ONE will become the meaning as well as the goal of the utterance. To what extent he follows this, to that extent he becomes that.





**40. sūyavasā dbhagavatī hi bhūyā  
atho vayam bhagavantaḥ syāma  
addhi tṛṇamaghne viśvadānīm  
piba śuddha mudaka mācarantī**

**Word to word meaning:**

**aghnye** = *Oh, cow! (you)*; **sūyavasāt** = *with good wheat grass*; **bhagavate** = *having many treasures*; **bhūyāḥ** = *may you become*; **athohi** = *only after that*; **vayam** = *we*; **bhagavantaḥ** = *having riches*; **sāmya** = *becoming (you)*; **viśvadānīm** = *till eternity*; **tṛṇam** = *grass*; **addhi** = *eat*; **ācarantī** = *roaming freely*; **udakam** = *pure waters*; **piba** = *drink*.

**Import:**

*Oh, Cow! Become rich with a good amount of treasures of wheatgrass. Only after that, can we become rich! May you eat grass till eternity, drink pure waters and roam freely.*

**Explanation:**

It is being said in this mantra that if the cow grazes, drinks plenty of fresh water and roams freely, we would also become powerful with many resources. When clouds condense and rain fresh water, grass starts to sprout on the Earth. It means that the trees and crops like wheat, etc., will grow sumptuously. Feeding on them, cattle, other animals and humans on this Earth become rich/resourceful. It means that they will get good nourishment. Waters on the Earth become purified with the help of clouds.

For the WORD to be uttered through vocals, the physical body needs to be nourished with the resources from water bodies and plant kingdom. As long as the waters and plant food nourish the body, vocals deliver the WORD and again in the form of SĀMA this uttered WORD is revered. With

that the WORD becomes a COW, uttering the song in many prosodies making the cows (glands) in the body, rich/powerful. Here one needs to append the mantra which explained that the essence of food and water is VĀK/WORD and the essence of WORD is Praṇavam/AUM. A Human needs to serve the WORD just the way he serves the COW. He needs to feed his body with pure water and good food and has to pursue meditation on the uttered WORD. He needs to utter AUM in its metrical expansion and hear it and thus pursue the ‘Udgītopāsana’. From it, many meters of different periodic scales will emerge. In the same way he was expressed from the meters, through the year-cycle, the prosodical BRAHMAM will be expressed through him. Symbolizing this, one practices the act of serving cows and feeding them with fresh waters and grass. One needs to establish this as a Yajña/sacrifice pertaining to the year-cycle. These prosodies were first in the form of measures pertaining to the year-cycle, inside the cow of LIGHT. It stands on its four feet, taking the form of Day and Night. The human, who is born out of this COW, again serves the COW in the form of an uttered WORD and the meters are born out of him, take the form of brilliance of consciousness and nourish him back. They loop in the vaikharī vāk (physically uttered WORD), which are the RIKs, into his breath as a cause of the occurrence of SĀMA. Again, from these SĀMĀs, RIKs are expanded as the cows that shower bliss.

Minerals, with the help of water, nourish plants. In them, the property of devās of VASŪS exist which form the imperishable syllables of meters and they enter the bodies of cows through the food and become the cause of production of the milk. Similarly, in our bodies, the seven chandases/meters are nourishing the seven dhātūs and are becoming the cause of birth of many thoughts/experiences. Just like SUNLIGHT was milked from the udder of SUN or like the dhātūs of COW are reformed from blood into the milk, the semen that is born out of our bodily dhātūs, reformed through the practices of brahmacharya (celibacy), etc., is expressed forth as a pure milk of experience. The sounds in our vocals are reformed

into music that showers the nectar of SOMA which nourishes us. The instructions pertaining to the practice of Veda as a form of meditation of utterance (Udgītopāsana) is being explained here. To hint that the whole drama beginning from the cow of LIGHT to the cow of vocals, the whole schema which is eternally established in this universe, the word **‘viśvadānīm’** is used in the mantra. **‘viśvada’** means that which gives everything. Also, it is a synonym to ‘sarvadā’. It means that whenever this upāsana/practice is undertaken, it gives all kinds of treasures unto us.



**41. gaurīrmimāya salilāni takṣa  
tyeka padī dvipadī sā catuṣpadī  
aṣṭāpadī navapadī babhūvuṣī  
sahasrākṣarā parame vyoman**

**Word to word meaning:**

**salilāni** = waters; **takṣatī** = splashing; **ekapadī** = having one foot; **dvipadī** = having two feet; **catuṣpadī** = having four feet; **aṣṭāpadī** = having eight feet; **navapadī** = having nine feet; **sahasrākṣarā** = having 1000 syllables; **babhūvuṣī** = being; **sā gaurī** = that cow of color 'gaura'; **parame vyoman** = in the ultra-space; **mimāya** = it mooded.

**Import:**

That **Gaura** colored cow is circling around and splashing the waters with one, two, four, eight and nine jumps, and is giving birth to thousand syllables while it mooded and jumped straight into the sky.

**Explanation:**

The aforementioned cow in the previous mantras, is described here as having the color of **gaura**. It means that it has SUNLIGHT as its color. It divided the "water of time" that was flowing in the space, into many divisions with its movements. Jumping on one foot implies that everything is revolving around one center – the SUN. With two feet implies the formation of all the binaries like days and nights, waxing and waning phases of the moon, northern and southern hemispherical travels of the SUN, physical and subtle aspects, prakṛti and puruṣa, etc.

Four feet implies that it formed the four-fold division of day and night, four states of WORD/VĀK, four feet of creation, etc. Eight feet implies the division of day and night into eight set of three hours by gāyatrī chandas (this has been vivified in the Bhāgavatam as aṣṭākṣarī mantra,

aṣṭa bhuja and aṣṭa bāhu etc.). This gives birth to the devās– called VASŪS - that construct the physical world. From this, eight natures are born that work throughout the creation, namely: Pancha Bhūtās/five elements, Manas/mind, Buddhi/discriminative-will and Ahamkāra/ego. All these natures dissolve, like the letters written on waters, into the water of time. Hence, it has been said that this cow is jumping and splashing the water surface. When this TRUTH is expressed as an Itihāsa, it has been said that, from the plane of BRAHMA while Ganga flew downwards, she begot eight children named vasūs, amongst whom seven were immediately dissolved into her. But the eighth one, named Prabhāsam (Objectivity), stood as Bhīṣma in the physical plane. Along with these eight natures, puruṣa also comes down. Though he is immortal, he is being born as a sibling to the mortals. In the itihāsa, Krishna being born as the eighth child, depicts the same reverberating TRUTH.

Nine foot implies the 9<sup>th</sup> aspect – Parā Prakṛti or the Mother of whole Cosmos. This kindles the beings in the name of ĀTMA/soul. This is dividing the Geo-centric circle of observation into nine equal divisions. Each division has forty degrees. When one divides an astrological birth chart into nine equal parts, starting from the lagna/ascendant and the planetary aspects on them, one can understand the soul wisdom and yogic attainment of the native.

This cow is giving birth to thousands of beings as numerous souls/ātmās and hence is called as sahasrākṣara. From its center, it is giving rise to thousand 'akṣams' and hence it brings thousands of incidents to life – named sahasrākṣams. Because of this ninth jump, SUN gets thousand rays as his thousand spokes/eyes and is becoming a Sahasrākṣa. It means, he is becoming the lord of senses – INDRA. Because this cow is facilitating this aspect, it is called '**sahasrākṣara**'. Also, it is embedding the Veda-Puruṣā's 'Sa' and 'Ha' potencies in the breath of the human and facilitating the expression of the breath as Sāma Veda and the trill of the vocals as Rig Veda. In this

way, in ultra-space, this cow is producing these orbs of light and circling around (being dynamic and periodic).



**42. tasyāḥ samudrā adhivikṣaranti  
tena jīvanti pradiśa ścatasra  
tataḥ kṣaratyakṣaram  
tadviśva mupajīvati**

**Word to word meaning:**

**tasyāḥ** = from it; **samudrāḥ** = oceans; **adhi vikṣaranti** = presiding over they are coming out like incessant flows directed (they are coming out as this cow's urine); **pradiśh** = divided/formed as places; **catasraḥ** = all the four; **tena** = because of it; **jīvanti** = living; **tataḥ** = from it; **akṣaram** = imperishable; **kṣarati** = sliding; **tat** = that; **viśvam** = all this; **upajīvati** = making others' lives dependent on it.

**Import:**

*Oceans are raining from the other side to this side, through this cow. Because of this, beings in all four directions are living. From it, the infinite slides into the aspect of finite and is coming towards this side. That is making all the life of this cosmos depend on it.*

**Explanation:**

Oceans are being formed from the jumps of this cow. Oceans symbolize the vast fore-grounds for the formation of creation. Because the impressions (mudrās) of the forthcoming worlds are inside them, they are called '**Samudrās**'/Oceans (field of action. This has been discovered as Electro-Magnetic-Field by modern scientists). From the deep slumbering state of Praḷaya (dissolution), this oceanic state occurs as the first point of creation. "**Night is formed as Praḷaya. From it, the ocean named ARṆAVAM is formed**" - says the Veda. From it, this cow begets the calf of the year-cycle.

In this year-cycle, four divisions occur. They are the two equinoxes and two solstices. As a replica of this, four equal

divisions also occur in the unit of day and night. From it, four faced Brahma – the creator comes forth and utters forth the creation in four stages of the WORD in the form of four Vedās. Vedic mantras like - ***“The one who was the first to be uttered by Dhāta, Śukra, becoming an expert by observing all this, guides the four ...”*** - are mainly to explain this state.

This cow is giving rise to the heliocentric cosmos, the aspect of infinite which is imperishable akṣara is being squeezed onto this side as a limited LIGHT orb. Because this is kṣaraṇam, the SUNLIGHT that is expressed is named as **“Kshīram”** - that which has been limited. It has been described in the previous mantras that SUN forms the udder from which SUN-LIGHT comes out as MILK for the sake of calf of year-cycle and also that 360 cows are feeding this one calf alone. The year-cycle thus formed becomes the foundation of the origins and sustenance of food and its distribution among the jīvās.

Importantly, in the revolutions of the year-cycle, the movement of the COW is completely explained in this mantra.





**43. śakamayam dhūmamārā dapaśyam  
viṣūvatā para enāvareṇa  
ukṣāṇam pṛśnimapacanta vīrā  
stāni dharmāṇi prathamāyāsan**

**Word to word meaning:**

**śakamayam** = formed from cow dung; **dhūmam** = smoke; **ārāt** = little far off; **apaśyam** = I have seen; **viṣūvatā** = that which spreads in different directions; **enā** = by this; **para + apareṇa** = having top and bottom parts; **vīrāḥ** = victorious elders; **pṛśnim** = having marks; **ukṣāṇam** = bull; **apacanta** = let it grow for right age; **tānidharmāṇi** = its behavior; **prathamāni** = the foremost ones; **āsan** = were there.

**Import:**

*From far off, the smoke coming from the dried cow dung is being seen. Along that direction, one can see a herd of cows and the top part of the covers filled with smoke. There, some heroes befriended one of the bulls having spots on it. Its actions formed the first behaviors.*

**Explanation:**

This physical Earth globe, that is formed from the brilliant globe of LIGHTS which originate from the year-cycle, is the dried cow dung. When one sees the cluster of light-orbs from the Earth, the physical eye perceives the LIGHT as a ray of forms and colors. But that LIGHT has no such divisions. Hence, the sun's rays, orb of sun, seven colors, seven air currents, etc., are all relative to the observer observing from a far-off distance (separate from them). They are like the combined perception of the dried cow-dung with fire and smoke. It means that, while the āditya has the pure FIRE, all that is observed are perceived as wobbly mirages from the smoke. This caused the division of above and below - Sun above and the Earth below- kind

of division. Similarly, day and night, good and bad, physical and subtle etc., are being attributed.

**Viṣūvat** implies that the movements, called viṣuvat (equinox), have occurred. Due to Earth's rotations and revolutions, two equinoxes have occurred – vernal equinox and autumn equinox. From these equinoxes, the beginning of the year cycle forms like a fire combined with its smoke. Here, smoke corresponds to the body and the fire corresponds to the Ātma. The path of smoke in which the radiance of Ātma/fire comes down as physical body/smoke along with the path of physical body/smoke being lit for utility of the Ātma/fire, run the creation. That is why, the binaries like black and white states, knowledge and ignorance, sleep and wakeful states, days and nights, etc., became revolutionary and formed many-spots of this creation. SUN comes down as puruṣa and gives birth to jīvās as a Jīva. Hence, he is compared to the bull. Because this bull is growing in the measures of the year-cycle, the heroes/devās have brought it up to the right age. Its actions are to grow, give rise to progeny, eat food to become strong, etc., These formed the first principles of the creation.



**44. trayaḥ keśīnaḥ ṛtuthā vicakṣate  
samvatsare vapata eka eṣām  
viśva meko abhicaṣṭe śacī bhi  
rdhrājirekasya dadṛṣe na rūpam**

**Word to word meaning:**

**trayaḥ** = three; **keśīnaḥ** = having fur; **ṛtuthā** = following the seasons; **vi cakṣate** = perceived as different things; **eṣām** = among those; **ekaḥ** = one; **samvatsare** = yearly once; **vapate** = is being shaved; **ekaḥ** = the other one; **viśvam** = all this; **śacībhiḥ** = with the hair of its fur; **abhicaṣṭe** = is seen towards; **ekasya** = one other's; **thrājīḥ** = its tracks; **dadṛṣe** = are seen; **rūpam na** = form is not seen.

**Import:**

*Three lions, having fur, are under good care. One of them gets shaved once a year. The other is always seen with its fur intact. The tracks of movements of the third lion are only visible, but not its form.*

**Explanation:**

From one āditya, three forms of rays form three types of creation having fur. One of them – the physical creation – expresses through the names, forms and the physical properties of matter. So, it is not self-luminous. The yearly-revolutions of Earth cause the physical properties to express. Since it has no self-luminosity, it is said that the rays are shaven.

The second is the SUN that we see. It always shines and spreads its light to all the worlds. Hence one can see it clearly with all its fur/RAYS intact. Third one is the inner-SUN or Antarāditya. One can conclude the existence of the inner-SUN only through the creation, SUN, SUN-LIGHT etc., but one cannot see him directly as he has no form. Hence it is said that only the tracks of the movements of

the inner-SUN is known, but not its form. One has to perceive him only through this creation of attributes. There is no other way to perceive him directly. Here, the '**Kṣara Puruṣa**', '**Akṣara Puruṣa**' and the '**Puruṣottama**' have been respectively depicted as three lions.



**45. catvāri vākparimitā padāni  
tāni vidurbrāhmaṇā ye manīṣiṇaḥ  
guhā trīṇi nihitā nengayanti  
turīyam vāco manuṣyā vadanti**

**Word to word meaning:**

**catvāri** = four; **padāni** = parts; **parimitā** = having dimension of; **vāk** = WORD/speech; **ye** = who; **manīṣiṇaḥ** = having conscious intelligence; **brāhmaṇāḥ** = those who belong to the path of Brahma; **te** = they; **tāni** = him; **viduḥ** = know; **trīṇi** = three; **guhā** = in the cave; **nihitāni** = kept; **na+ingayanti** = won't move and come; **vācaḥ** = in those WORDs; **turīyam** = fourth; **manuṣyāḥ** = humans; **vadanti** = are speaking.

**Import:**

*This WORD is limited to four stages/parts. Those who know this are the intelligent and intellectual brāhmins. In them, three parts are hidden. Fourth part is being spoken by humans.*

**Explanation:**

“**Manuṣya**” means the progeny of MANU or the beings who live predominantly in the mental planes. Even though the minerals are jīvās, they do not have a mind of their own. They act as per their properties. Beings who live and utilize these minerals are devās, animals and humans. Among them, humans whose minds are well evolved are often pointed by the term Manuṣya. All the WORDS that they utter in order to interact with each other belong to the fourth part. The whole WORD has four parts where they utter only the fourth part which involves the utterance of a physical sound from vocal cords. This is the **Vaikharī Vāk** which is uttered forth as vocal sounds, known as the Rig Veda. Prior to it, the same WORDS are born mentally, in his own language. They belong to the third part, called

**Madhyamā Vāk.** Prior to this, they are born as thoughts and ideas without any relation to the language that is known. These belong to the second part, called Paśyantī **Vāk.** They exist as mere WILL. Prior to that, the utterer alone exists. There is no WILL in this part of the WORD. Hence, they are verily the first part of the WORD. It is called Parā **Vāk** or **Antarātma – Inner Soul.** Among these, three stages are inside and are not uttered forth. Only the vaikharī vāk is uttered outside.

These inner-souls, which are the parā vāk, exist in the form of beings/jīvās. It becomes the creation's vaikharī vāk and establishes itself through the name, form, action and mutual association. This is the expressed qualitative creation of names and forms. All this is vaikharī vāk for the goddess of speech of the creation. Beyond this, there exists madhyamāvāk of thought forms. It is that which exists in the form of our thoughts and opinions and resides in our minds. Before that, there are opinions pertaining to the formation of creation. They do not belong to the mental domains and hence cannot be grasped by the mind. They exist as the properties of nature. Hence, they exist in the plane of devās. This is Nature's paśyantī vāk. Before that, there was no nature at all. The 'para' property alone exists which is the cause for the birth of the later WILL. This is parā vāk. Hence, this creation is also uttered forth in four stages of the WORD. In this state, it is called as 'Sarasvati'. That is the reason why this mantra is also there in Sarasvatī sūktam. ***"In that, the fourth part of the WORD is this whole visible world of beings. Remaining three parts of the WORD exist invisible and imperishable in the plane of devās"*** -Thus says puruṣa sūktam.

Following the same pattern, our consciousness exists in four states: Wake, Sleep, Dream and Turīyam (existing in one's self as one's own self). In this division, the wakeful state is the outwardly expressed fourth part of the WORD. Remaining three stay hidden inside.

Following the same pattern, a year is also divided into four parts. The jīva stays hidden inside the womb for 9 months (three parts of the year) and is expressed outward and starts his life only in the 10<sup>th</sup> month belonging to the fourth part of the year. One who knows these four states, have their consciousness established in all parts of the WORD, as the omnipresent. Only those ones are called **Brahma Vidus or Brāhmins.**



**46. indram mitram varuṇa magni māhu  
ratho divyaḥ suparṇo garutmān  
ekam sadviprā bahudhā vadantyaḥ  
yamam mātariśvāna māhuḥ**

**Word to word meaning:**

**indram** = as Indra; **mitram** = as mitra; **varuṇam** = as varuṇa; **agnim** = as agni; **ahuḥ** = they told; **athaḥ** = below; **saḥ** = he; **divyaḥ** = having the effulgence of LIGHT; **suparṇaḥ** = having majestic wings; **saḥ** = he; **garutmān** = eagle god; **ekam** = one; **sat** = truth as being; **viprāḥ** = who are proficient in different things (brāhmīns); **agnim** = agni; **yamam** = yama; **mātariśvānam** = as the vāyu; **āhuḥ** = they are describing; **bahudhā** = in different ways; **vadanti** = are speaking.

**Import:**

*The one who is known by many names like Indra, Mitra, Varuṇa in the lower regions, is none other than the divine eagle-God having majestic wings on the other side. His one-existence was described in so many numerous ways by brāhmīns. They also named him Agni, Yama and Mātariśva.*

**Explanation:**

**Indra** is the lord of senses, organs and mind. In the space, he presides over the clouds and showers the life-force called PRĀṆA in the form of Electricity.

**Mitra** is the one who establishes measures. He arranges the creational-evolution through the measures of sunrise and sunsets. He takes the abode of a rising sun and works through us.



**Varuṇa** is the one who exists as an envelope or the one who arranges layers in creation or is the lord of envelopes. He is the reason for the layers of five elements - Earth, Water, Fire, Air and Space - to surround us in the form of layers. He takes abode in the waters that surround Earth and helps in the conception of beings by formation of layers like ice-caps. In everyday life, he envelopes us in the form of darkness/night and sleep by taking abode in the setting sun. He is also the lord for the layers in the womb that surround a fetus, the layers of tissues of our bodies and for the layers of mind, buddhi (discriminative-will), ego, etc.

**Agni** is the one who is hidden inside the organs that are made up of the aforementioned layers. Just like the potential aspect of fire in a match stick, he exists as an omnipresent one through his property. He is the first LIGHT that is invited/invoked before the formation of a body. Because he is the first (agram) and hidden (nihitam), he is called AGNI. He is the first deity that is invoked before the formation of solar-orb as the 'I AM' consciousness. In the Gīta, Krishna teaches the same thing by saying that "**At first, this 'I AM' is who taught yoga to the SUN**". In the body, he is becoming omnipresent by taking the role of a jīva.

**Yama** is the lord of limitation or an embodiment of time. He limits the dynamics of the planetary bodies. He causes the duration of lives to the beings. A body is able to maintain its form due to the constraints/limitations laid upon by him. He takes the abode in planetary deity SATURN and rules the skin which forms the factor of limitation of the forms for the bodies.

**Mātariśva** = Mātari + śva = one who is asleep in the mother itself. Vāyu, which is born out of ākāśa, exists in ākāśa itself. Agni that is born out of vāyu, exists in vāyu itself. Thus, in any scenario, the pre-state of evolution being Mother, the one that is being evolved is called as Mātariśva and the lord of this phenomenon is the deva Mātariśva.

All these devās are working through the scheme of this whole creation. This is a plane of action. In the regions beyond this plane of action, all these devās are ONE with the Eagle-God SUPARṆA and exist as his limbs.

These devās have no independent existence. Even though we have five fingers on our palm, they are part of us and are not individual in their existence. Similarly, the whole schema of this creation is SUPARṆA's body and thus the devās are neither individual nor separate entities from him. One needs to meditate on the mantras of devās only after thoroughly convincing themselves of the fact of this "diversity in Unity".

**Viprās** are those who invoke the lord of yajña through the devās of yajña, while resonating with the aforementioned fact of unity. Else, there will be personalized god-heads for each individual, causing the origins of different religions. With that, just like politicians, the religionists would try to proclaim the greatness of their religion in a chaotic manner. But the brāhmin, who realized SUPARṆA as an embodiment of yajña and chandas, would know HIM as the omnipresent one. The authors of Itihāsa and Purāṇās established HIM, in the name of Nārāyaṇa, as the one who rides on the eagle-god.



47. kṛṣṇam niyānam harayaḥ suparṇā  
 āpo vasānā diva mutpatanti  
 ta āvavṛtra ntsadanā dṛtasyā  
 didghṛtena pṛthivī vyudyate

**Word to word meaning:**

**kṛṣṇam** = the black one; **niyānam** = having complete movement; **suparṇāḥ** = having majestic wings; **harayaḥ** = green horses; **āpaḥ** = waters; **vasānāḥ** = having as clothes; **utpatanti** = jumping and diving; **tee** = they; **ṛtasya** = of the truth of immortality; **sadanāt** = from home; **āt it** = here and there; **ā avavṛtan** = having whirlpools in all directions; **ghṛtena** = in the clarified butter; **pṛthivī** = Earth; **vi udyate** = made wet in different ways.

**Import:**

Green horses having majestic wings in radiant clothes are jumping and diving into the water of the dark space. They are moving in the form of a whirlpool from the plane of Ṛtam onto this side, in all directions. This Earth is made wet in different ways by the clarified butter.

**Explanation:**

Space is the path of Kṛṣṇa/dark. Everything originates from it and dissolves into it. In it, Suparṇās are being born of colored rays. What are they made up of? They are made up of the movements that occur in space. These movements are called ‘āpas’. They are not waters of the five elements. **Āpas means that which is acquired.** When a pulsation occurs in the space, the space inside that pulsation originates as LIGHT. Their tender folds are the colors inside the light or Suparṇās. In the same way a bird’s wings are made up of feathers, these are also made up of pulsations. The consciousness that awakens in this are none other than the Suparṇās, having the āpas as their clothing. Vastra (cloth) means a residing body. Because

the body resides in the clothing, clothing is named as **'vastram'**. These Suparṇās exist as a cluster forming the solar orb. The omnipresent consciousness when wakes as a center, in the name of Agni, these Suparṇās form a brilliant orb of LIGHT around it. Because the formation of waters that belong to the five elements, occur in the same fashion, Sun's rays evaporate and attract the waters. They are rising from their abode and falling here and there. It implies the change of states of water in the form of cycles of rain and clouds. Even the light embodied Suparṇās come from the depths of darkness as LIGHT and go back into the darkness and hence are moving here and there. The creation that builds upon their fabric also originates and dissolves. Also, the beings are traveling between the states of physical and subtle in the form of bondage and freedom. Nothing is constant amongst these traveling entities except for the path of DARKNESS. That is the state of immortality. In it, these two states are occurring.

Winged horses imply the pulsations that facilitate the prāṇamaya kośa (vital sheath) in the solar system. They are born even before the birth of the SUN or the RAYS or the VĀYUS. From them, the solar system is weaved with the fabric of LIGHT. When these pulsations do not exist, such a state is called as Anantatvam / infinitude or Avyaktam/inexpressible. When they exist, they form the expressibility, finiteness and time.

There upon, vāyūs are formed from these. The pulsations that just precede these vāyūs are called **'Maruts'**. They appear here and there in the whole cosmos and also disappear. Wherever they appear, they give birth to LIGHTS from which solar-orbs originate. They are called 'maruts/maruvūs/marīcikās'. At a location of occurrence, there forms seven pulsations. Then each pulsation gives rise to seven more making a total of 49 pulsations to occur. In the itihāsa, the story of Diti's womb predominantly concentrates on this aspect. When the pregnant Diti is asleep, Indra divides her womb into seven parts. While these parts were crying, he divided each part into seven more parts. When they were still continuing to cry, he said

“**Māruda**” - do not cry. Since then, they have become “**Maruts**”. To facilitate these pulsations, part of the space separates from the whole space, as a pole. This causes the birth of two poles. They interchange their locations. Then the pulsations occur. Hence in the Itihāsa, it was said *that Indra divided Diti’s womb while she was asleep, laying her head in the place of feet and feet in the place of head.*

These pulsations cause the birth of light rays, colors, heat which in turn causes the occurrence of properties like melting, solidifying, etc. Hence it was said that clarified butter splashed over the Earth.



**48. dvādaśa prathayaścakra mekam  
trīṇi nabhyāni ka u tacciketa  
tasmintsākam triśatāna samkavo  
Ṣ rpitāḥ ṣaṣṭi rna calā calāsaḥ**

**Word to word meaning:**

**dvādaśa** = twelve; **prathayaḥ** = spokes; **trīṇi** = three; **nabhyāni** = centers; **ekam** = one; **cakranca** = wheels; **kaḥ** = who; **tat** = that; **ciketa** = understood; **tasmin** = in it; **naśamkavaḥ** = that which seem to be (iron-)nails, but are not; **triśatāḥ** = three hundred; **nacalāḥ** = which do not move; **ṣaṣṭiḥ** = sixty; **calāsaḥ** = which move; **sākam** = together; **arpitāḥ** = kept.

**Import:**

*Who can understand and achieve the one with 12 spokes, three centers and one wheel? In it, are the nails that are not nails among which 300 are immobile while 60 are mobile.*

**Explanation:**

For the question posed: “Who discovered the wheel of twelve months having three centers namely Sun, Moon and the Earth?”, the answer is there in this mantra itself. “**Kaḥ**” means the one who is an embodiment of water. Being embodied by waters, the lord of the year-cycle establishes three seasons (summer, rainy and winter) in the period of twelve months. 360 parts are rotating in this cycle. In between some of those parts are helping in the change of seasons and related transitions. They are the mobile nails. The remaining 300 are giving rise to the seasonal properties. They are stable nails. Also, in the day and night division, 60 nails are established at twilight. Rest is expressing the properties of day and night.



**49. yaste stanaḥ śaśayo yo mayobhū  
ryena viśvā puṣyasi vāryāṇi  
yo ratnadhā vasuvidyaḥ sudatraḥ  
sarasvati tamiha dhātave kaḥ**

**Word to word meaning:**

**sarasvati** = Oh, goddess Sarasvati!; **yaḥ** = which; **te** = your; **śaśayaḥ** = stable; **mayobhūḥ** = that which causes happiness; **stanaḥ** = breast; **yena** = by which; **viśvā** = all this; **vāryāṇi** = that which are best (boons); **puṣyasi** = nourish; **yaḥ** = which; **ratnadhā** = wearing diamonds; **vasuṣvit** = knowing about the treasures; **yaḥ** = which; **sudatraḥ** = having good quality to donate; **tam** = that; **iha** = at present; **dhātave** = wear and nourish; **kaḥ** = do.

**Import:**

*Oh, goddess Sarasvati! Your only breast is stable and causing firmness. It showers unto us all the boons that we pray for. It has diamonds as a decoration. Such breasts of yours are being the cause for the treasures of the world and the quality of donations. Now you are utilizing it for our nourishment.*

**Explanation:**

**Sarasvati** means a flow. It has been described as a cow (that which quenches the desires) in one state and as a four layered WORD in another state, and as the WORD uttered by the beings yet in another state. Here, the aspect of the cow is being described. One breast implies the cow's udder. "**catasra ūrjam duduhe payāmsi**" - Vedic mantras describe that it is showering the oorja as milk in four channels. This udder is what formed into a solar orb. From it, the milk of sunlight and warmth are being milked. It was formed for the sake of the vatsaram, the year-calf. Because it is being said that it is formed in space as an udder, it is being suggested that Sarasvati is the pulsation

that forms before the birth of a solar-orb. In the Mahābhārata, it has been described that sage Nārada saw Sarasvati at the other side and far beyond. Because all the creation arises from it – the SUN, sunlight, colors, worlds, five elements, jīvās etc., it is said that she gives whatever is asked for. Here, ratna/diamonds imply the colored rays. RATNA means that which is full of essence or that which is self-luminous. ‘rata’ means self-respect/curiosity. So, the Veda-mantras give the meaning of Ratna as that which expresses such a consciousness as LIGHT and beings. First mantra of the Rig Veda says that Agni comes forth as the **‘Ratnadhāta’** in the capacity of **‘Purohita’** (precedes us/who wishes for our wellbeing).

This udder has the quality to donate, implies that nothing stays in that udder – everything is expressed away. This has been described as the akṣam/pivot of an axle in a previous mantra. Solar orbs procreate this creation. Eye perceives the existence of a solar-orb or something of this creation, but that is only an illusion to the eye. In reality, there is no such orb there. Only a lump of LIGHT exists there. Even this light, which is a reflection, is the cause of the illusion of the sense of inside and outside of the blue sky. Everything is expressed and there is nothing inside it. It is like a conduit for a lake. Hence it is said to have the quality of donation. Dātram also means that which can tear or break. Solar orb, that creates a hole into the avyakta and brings forth this creation, is implied here.





**50. yajñena yajñamayajanta devā  
stāni dharmāṇi prathamānyāsan  
tehanākam mahimāna ssacante  
yatra pūrve sādhyā ssanti devāḥ**

**Word to word meaning:**

**devāḥ** = devās; **yajñena** = by the yajña; **yajñam** = yajña; **ayajanta** = they made the yajña; **tāni dharmāni** = that yajña's properties; **prathamāni** = first principles; **āsan** = are; **teha** = those devās; **mahimānaha** = expanding; **nākam** = heaven; **sacanta** = reaching; **yatra** = where; **pūrve** = prior to; **sādhyāha** = becoming sādhyās; **devāha** = those devās; **santi** = exist.

**Import:**

*These devās accepted the yajña from yajña and performed the yajña. By that they attained a place in heaven and they arranged their houses there. They were there even before. But they were there as Sādhyās.*

**Explanation:**

To start and express this whole creation, creating Marīcās, creating the orbs of LIGHT and the worlds therein, is all a big process and a huge task. There is no utility for this act. Creation being created and sustained is in itself its purpose. It is not a task for which a personal result is desired for. The aspect of Good to the world – ‘Jagaddhita’ is becoming the action, act and the fruit of action. Everything is verily the omnipresent that fills it. “**yajña bhuk, yajña kṛt, yajñaḥ**” - says Viṣṇu Sahasranāma. Because no result is anticipated, it is called a yajña/sacrifice. Where is the instruction manual for this? Inside it. Its birth causes the birth of the devās who in-turn again causes its birth to occur. A person who wakes, starts his daily routine. The ability to wake is not in his control (it occurs in him to wake). Similarly, while the yajña gives birth to the devās, devās again give birth to the yajña. How

do they know? It is as natural as realizing that we are awake.

How does a newborn baby know to breathe? How does sexual desire and related acts occur as per the age? Similarly, the devās also know everything that is happening. Their birth from the previous yajña is part of “**The Yajña**”. The same behavior of the devās after they are awake, symbolizes the performance of yajña from a yajña. Whenever fire originates, it burns. Wherever water is, it flows down the slope of inclination.

Similar is the case with all the principles of creation. Flower budding is a yajña. That is automatic. Everyone’s trial is embedded in it. These embedded principles became the first principles for the devās to learn. When a banyan tree dies, it again sprouts through its seed. The devās inside that seed are awoken and they naturally acquire the principles of the banyan tree, which they utilize for the growth of the tree (and cycle repeats) in which they reside. Thus, the devās expand everywhere and arrange their houses everywhere – is what is being described in this mantra.

They were there even before that. Banyan tree exists in the banyan seed. If not, how does it sprout? Similarly, as described in the previous mantra- “**Kṛṣṇam niyāṇam**”- they all exist, in the dark spaces, in the Sādhyā state/state of potential. When we are asleep in our homes, there are no homes or surroundings relative to us. Similarly, in a state of potential, devās do not exist to themselves, as they are asleep. This is the “**Sādhyā State**”. So, it is only this kind of non-existence that exists in the whole creation – but not the absolute non-existence.

That is why Krishna says in the Gīta that, “***That which has never been, can never come into existence and that which has been, can never cease to exist***”. This kind of awakening of the devās from a state of relative non-existence to a state of relative existence is part of the yajña. After that, their duties are also part of the

yajña. Devās knowing about all this is also part of the yajña. This last part is called VEDA. These three states combined form a yajña.



**51. samānameta dudaka  
muccaityava cāhabhiḥ  
bhūmim parjanya jinvanti  
divam jinvam tyagnayaḥ**

**Word to word meaning:**

**etat udakam** = these waters; **ahabhiḥ** = by the ahas/days; **samānam** = having measures; **utca** = upward; **avaca** = downward; **eti** = moves; **parjanyaḥ** = clouds; **bhūmim** = Earth; **jinvanti** = causing birth; **agnayaḥ** = Agnīs; **divam** = Divam/plane of LIGHTS; **jinvanti** = causing birth.

**Import:**

*These waters are measured through the scale of days and nights and they go upward as clouds and come down as rains. These clouds are causing the Earth to give birth while the fires of the solar rays are causing the skies to give birth.*

**Explanation:**

Water exists on the Earth as well as in the skies in the form of clouds and it is traveling upward and downward. The year-measures in the scale of days and nights are divided into two parts to facilitate these waters to travel. The northern and southern hemispherical travels of SUN – Uttarāyaṇa and Dakṣiṇāyana respectively, in the Earth's frame of reference, become and work as the two wings of Suparṇa. During the Uttarāyaṇa, the impure waters on Earth are purified into vapors of clouds. During the Dakṣiṇāyana, clouds condense and rain pure waters. Such waters help the Earth to give birth to many life forms. It implies that these waters help the seeds to sprout. If these waters are stagnant on Earth, they cannot help in the sprouting of lives. Instead, they become impure and would be the cause of many diseases through which they become the cause of death. When the ability to sprout exists in the

form of clouds, it is being received in the form of thunder and lightning. Electricity is working as the vital force/ PRĀṆA ŚAKTI. That vital force comes down through the rain with the ability to sprout the life forms.

*The fires that make the skies give birth to the plane of LIGHTS* implies that by the power of electricity, they produce the thunder and lightning which creates the life-giving ability to the waters of the clouds. Also, embodying the solar rays, they come down to the Earth as souls and create the bodies from five elements for the sake of jīvās. Ātma is Agni - Body is the Earth – Prāṇa is the Water – Fire of vital force (Prāṇāgni) is the Fire of Electricity (Vaidyutāgni). This yajña of creation facilitates the formation of two parts – above and below – and exists as the lord of year-cycle.



**52. divyam suparṇam vāyasam bṛhanta  
mapāngarbham darśata moṣadhinām  
abhīṣato vṛṣṭi bhistarpayantam  
sarasvanta mavase jo havāmi**

**Word to word meaning:**

**divyam** = related to the plane of divine LIGHTS;  
**suparṇam** = having majestic wings; **vāyasam** = having a good flight; **bṛhantam** = who is growing; **apām garbham** = baby of the waters; **oṣadhinām** = herbs'; **darśatam** = worthy of his vision; **abhīṣataḥ** = in accordance with the desires; **vṛṣṭibhiḥ** = by the rains; **tarpayantam** = one who is causing the sense of satisfaction; **sarasvantam** = one who is flowing/one who is the male counterpart of sarasvati; **avase** = for the sake of protection; **joyhavāmi** = I am inviting him again and again.

**Import:**

*This Suparṇa, who belongs to the plane of divine LIGHT, who flies with ease with his wings of LIGHT, who is growing day by day, is the child born to the waters. He is worthy of his vision to the herbs. He showers according to the likes of the beings and thus satisfies them. He is the male - Sarasvati. I am inviting the protection of such a Suparṇa, again and again.*

**Explanation:**

Because he is an embodiment of the orb of LIGHTS, the orb of SUN and their rays, he is said to belong to the plane of divine LIGHT. He has the day and night divisions as his majestic wings. Light travels in space. Around the solar orb, the remaining lights travel as planetary bodies. All these including SUN, is one unit – Suaparṇa, who is traveling in the space with ease. Corresponding to this aspect, Earth gave birth to birds, which fly, amongst its beings.

Light always travels to its surroundings. That is why the light embodied Suparṇa blessed the nature and its beings to grow and evolve day by day. *He is being worthy of the vision for herbs* implies that the SUN'S rays stimulate the first atoms to form the seeds of life for the plant kingdom. The green-ray of sun is what awakens the dormant atoms (Anaśanam) to the state of active life (Sāśanam) giving the vitals of life force to the plant kingdom. Such a life force comes from the solar aspect called **Uṣas** and hence the first plants that attained this, were named **Oṣadhīs**.

Also, the plants spread their leaves as tongues and receive sunlight as their food. Hence this Suparṇa is watch worthy for the plant kingdom. *He showers according to the likes of the beings*, implies that the rains occur in such a way that the beings get the food and their taste. Sun is the lord of such rains and hence Suparṇa causes the seasonal changes, beings (jīvas), beings' desires and rains that quench those desires.

**Sarasvanta** means the male aspect of the life force/prāṇa śakti that flows in the form of a WORD. Here, the life force is Prakṛti. Jīva is Puruṣa. They both originate from the omnipresent ONE and form two wings of one Suparṇa. *Sarasvati means the energy flow that occurs between two things*. He is also expressed along with her, in this creation, in four stages/aspects. In the present mantra, it can be seen that he is being depicted as the son of Sarasvati.

In the itihāsas and purāṇās, he has been praised as the son of Vinata. **Vinata** means the eastern horizon where the sky apparently meets the Earth. Hence the birth of Garuḍa/Eagle god from the brilliant and radiant egg is described in the purāṇās as a synonym to the birth of Suparṇa and his lights from the eastern horizon. Light embodied sages have realized him to be an embodiment of the fire of the SUN. Hence in Mahābhārata, it was said that the sages praised him with the "**Agni Sūktam**". In the present mantra, the concept of inviting him again and

again symbolizes the fact that every day during sunrise, the beings of Earth awaken into him.





## *Appendix*

Rig Veda samhitha consists of 1017 sūktās of 10,500 mantras. Many sūktas are about the one all-permeated being expressed as multiple devās. Rishis who discovered, realized and wrote these sūktās are many in number. This suparṇa sūktam belongs to the last part of the first maṇḍala which has twenty-five sūktās. The whole scripture is divided into 10 maṇḍalas. These 25 sūktas of the last part of the first maṇḍala were written by the sage named 'Dīrghatamasa'.

The family tree of the rishis who realized the sūktās of second and eighth maṇḍala can be clearly known. Ninth maṇḍala dedicates itself to the praise of SOMA. Tenth maṇḍala has descriptions of different devās. If the object of comparison is observed closely, one can see more similarities between first, second and eighth maṇḍalās. Madhucchanda, son of Viśvāmitra, has written the first ten sūktās of the first maṇḍala. Third maṇḍala has been completely written by Viśvāmitra and his family members. Amongst them, Jeta – son of Madhucchanda is also there. None of these sages are seen in third maṇḍala.

But one of the sūktās of ninth maṇḍala was written by Madhucchanda. Aghamarṣaṇa, son of Madhucchanda, wrote one of the sūktās of the tenth maṇḍala. Medhātithi wrote from 13 to 23 of the first maṇḍala. He belongs to Kaṇvā's family. Their sūktās specially exist in the eighth maṇḍala. Amongst the family of Kaṇva, Medhya and Medhātithi are also the sage-authors for the eighth maṇḍala. It has six sūktās which are written by Śunaśśepa. He was Viśvāmitrā's adopted son. Hiraṇyastūpa, belonging to the family tree of Angirasa, wrote five sūktās starting from the 31<sup>st</sup> of the first maṇḍala. Later sūktās were written, consecutively by: Kaṇva, son of Ghoraputra; Praskaṇva, belonging to the family of Kaṇva and Nothasa,

born in Gotama gotra; Parāśara, son of Śakti; Amgirasa Kutsa; five sons of Varṣāgira; again, by Kutsa and Kākṣivanta, son of Dīrghatamasa. 127 to 139 were written by Parucchepha, son of Divodāsa. Just next to these are the sūktās written by Dīrghatamasa. Adjacent to them are the sūktās written by Agastya, son of Mitrā-Varuṇa.

There is a stupid argument that the first maṇḍala of Rig Veda is modern and that from second to eighth maṇḍala are ancient. The reason for it being the completeness of the scientific and philosophical import of the mantras therein. It is foolish to suggest that all that makes complete sense belongs to a modern era. To prove this, they used language sciences, usage of words and meters, devās etc. These people argue that the authors of the second to eighth maṇḍalas are of the same family and hence guarded the book for ages until the modern sages appended at the start and end, their own literature.

If this is true, then the later authors should be more modern!? But, Madhucchanda – son of Viśvāmitra (who authored part of first maṇḍala), his son – Jeta, etc., also authored part of third maṇḍala. How can the sons and grandsons of authors of third maṇḍala belong to modern era – unless miraculously there occurs a centuries of gap/jump in time.

Similarly, Medhatithi, Praskaṇva belonging to Kaṇvā's family, authored part of eighth maṇḍala. The argument is that the part of the maṇḍala belonging to the Kaṇva is modern in its nature. First maṇḍala has Gotama Rahūgaṇa as one of its authors. Fourth maṇḍala has Gotama Vāmadeva as one of its authors. He is Gotama's son. According to these people's arguments, Gotama is younger to Vāmadeva. Thus, all their arguments are baseless.

### Story of Dīrghatamasa:

Itihāsās have the story of Dīrghatamasa. One can see it in the first canto of the Mahābhārata. Ucatya and Bṛhaspati are brothers. Ucatya's wife is Mamata. When she is pregnant, Bṛhaspati approached her for progeny. She was furious. Bṛhaspati cursed the child to be born blind. Because the child was born blind, he was called 'Dīrghatamasa'. He got his vision by meditating on Agni. He became an extremely wise and scholarly person.

When he was old, his wife, with the help of some servants, tied him to a log of wood and pushed him into the waters. Aśvini devatās helped him out. While he was drifting away, King Anga rescued him and took him to his home-kingdom. He prayed to him to bless her wife with children. Seeing that he was an old man, the queen sent her servant instead. Dīrghatamasa uttered purificatory mantras and blessed her with the child who was named later as 'Kākshīvanta'. He has realized ten sūktās of the tenth maṇḍala of the Rig Veda.

This story is filled with symbolism. Such stories are called 'Itihāsās'. Lord of the year-cycle being an old man, is reborn on the Makara Sankramaṇa as— Dīrghatamasa. This is akin to the story of Dakṣa in the Itihāsās. 'Dīrghatamas' implies the longest night of the year. It occurs on the start of the 'Sāyana' sun-sign Capricorn. Capricorn happens to be the sunrise of the devās. That means the sunrise after the longest night of the whole year is akin to the sunrise for the whole day. From then on, the duration of the day increases. It leads to the point of Vernal Equinox which is the start of 'Sāyana' sun-sign Aries.

Kākshīvanta is the sun-sign Aries. During the Vedic era, the names such as Aries or Capricorn were not in vogue. In the Vedās, the sunrise after the longest night is Dīrghatamasa and the sunrise after the longest day is Hiraṇyastūpa. These correspond to the days of Winter

Solstice (December 22) and Summer Solstice (June 22) respectively. The sages who described the beauties of these sunrises and the devās born there, adapted the names of these days as their own.

The suparṇa, described in this sūkta by Dīrghatamasa, is the Puruṣa of the present day 'Makara Sankrānti'. This Sankrānti actually occurs on the immediate sunrise after Dec 22nd unlike on Jan 14<sup>th</sup> as proclaimed by the present-day Indian calendars. In the Vedic era, all the calculations were made using 'sāyana' but not 'nirayana' - this can be proved from the astrological treatise, named 'Vedānga Jyautiṣa', written by Lagadha Maharṣi.

Since the dawn of time, a duration of five ghatikās prior to sunrise is extolled by sages as an auspicious time. 'Brāhmī muhūrtam' happens to be a subset of this duration. It has been described that during this duration, Rishis take the form of Pavana and sing the songs that wake the sun that is about to rise. The days of the month just before the day of the longest night of Dīrghatamasa is the 'Brāhmī muhūrtam' (the most auspicious duration) for the devās. It is now called by the name Dhanur-Māsam. There is a cultural tale that says that in this month, the Gopa-Kanyās took to the meditative practice/ritual (vratam) of Kātyāyani and also that even 'Godā Devi' also followed the same.

Similarly, there are many stories that are akin to waiting for the sunrise that is going to bring the vision to the eyes of Dīrghatamasa. It is an esoteric secret of the āgama Śāstrās which prescribe the idol of Vishnu, riding on the back of Eagle-God, to be brought out of the Northern Door during sunrise, for the devotees to see, on the day of 'Vaikunṭha Ekādaśi' which occurs during the aforementioned month. Here, the sight of the god through 'Northern Door' implies the start of Uttarāyaṇa (Sun crossing the celestial equator towards North). The Eagle-God described in the āgamās or itihāsās is the same suparṇa described here.

The 46th mantra of this sūkta suggests the same equivalence. The sūkta shows the splendors of him in the name of Indra, Mitra, Varuṇa and others. Here it has been established that He is ONE. In the āgamās it has been said that by the time the door opens for the eagle-God to come out, three crores of devās originate and come to greet him. This is the reason why 'Vaikunṭha Ekādaśī' is also called as 'Mukkoṭi (three crore) Ekādaśī.

When this underlying unifying thread is caught, one can see the synergy expressed through the Puruṣa sūkta, Sṛī sūkta, Viṣṇu sūktās, Pavamāna sūktās, Agni sūktās, sūktās of Viśve devās, uṣassūktās, rātrī sūktās, etc.

Those who are adamant to accept anything other than Vedās – like purāṇās or itihāsās, can never see the whole picture. Only those who do not reject anything and who are ready to receive the truth by churning the tradition, like taking rice after pounding the grain, can realize the reality.



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