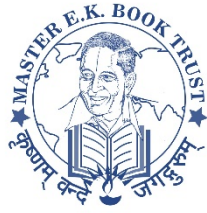


AŚVINI SŪKTAṀ



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AŚVINI SŪKTAṀ
(Ṛgvēda - Mandalaṃ-I, Sūktaṃ-III)

- 1) aśvinā yajvarīriṣō dravatpāṇī śubhaspatī |
purubhujā canasyatam ||
- 2) aśvinā purudaṃsasā narā śavīrayā dhiyā |
dhiṣṇyā vanataṃ giraḥ ||
- 3) dasrā yuvākavaḥ sūtā nāsatyā vṛktabarhiṣaḥ |
ā yātaṃ rudravartanī ||
- 4) indrā yāhi citrabhānō sūtā imē tvāyavaḥ |
aṇvībhistanā pūtāsaḥ ||
- 5) indrā yāhi dhiyēṣitō viprajūtaḥ sūtāvataḥ |
upa brahmāṇi vāghataḥ ||
- 6) indrā yāhi tūtujāna upa brahmāṇi harivaḥ |
sūtē dadhiṣva naścanaḥ ||
- 7) ōmāsaścarṣaṇīdhṛtō viśvē dēvāsa ā gata |
dāśvāṃsō dāśuṣaḥ sūtam ||
- 8) viśvē dēvāsō apturaḥ sūtāmā ganta tūrṇaya |
usrā iva svasarāṇi ||

- 9) viśvē dēvāsō asridha ēhimāyāsō adruhaḥ |
mēdham juṣanta vahnayaḥ ||
- 10) pāvakā naḥ sarasvatī vājēbhirvājinīvatī |
yajñam vaṣṭu dhiyāvasuḥ ||
- 11) cōdayitrī sūnṛtānām cētantī sumatīnām |
yajñam dadhē sarasvatī ||
- 12) mahō arṇaḥ sarasvatī pra cētayati kētunā |
dhiyō viśvā vi rājati ||

INTRODUCTION

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

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

The second three Mantrams are addressed to Indra, the Deva of the Centre. The third Mantram is addressed to Viswedeva, the group of all the Devas arranged in a pattern to work as a constitution in the team work of Yajna which we call the Creation. The fourth is addressed to Chitrabhanu, the light in variegated colours. The fifth and sixth are addressed to Indra. The seventh, eighth and ninth are addressed to Viswedeva. The tenth, eleventh and twelfth are addressed to the Goddess Saraswati who is the flow of the utterance into the various

expressions. She is described as the river which flows in and through all the planes to utter forth the story of the creation and its Intelligences. In fact she is the flow of electricity into a current and also the flow of the individual consciousness into the utterance, word, sentence and import through the respiration with the help of creative intelligence.

MEANING

STANZA - 1:

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

STANZA - 2:

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

STANZA - 3:

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

EXPLANATION

STANZA - 1:

In the Vedic terminology the word Isha has a profound meaning. In general it means fulfilment of desires. In particular it is the brick of consciousness which forms the unit of a universe as well as an individual. It is called the brick which makes the existence of the manifest consciousness possible as a unit. It is described as the pattern of a perfect cube which exactly fits in the globe of a unit space. Space unbound awakens as a globe of space with its geometrical centre as the first manifestation of consciousness. This centre is called Agni or the Ignition point. The shell of the globe which forms the surface to differentiate the inner space from the outer is called Vishnu or the culmination of pervasion. In between there is space awakened into pervasion and existence. All the other Devas make their manifestation between the centre and the globe. They come into existence as the perfect cube

in its geometrical pattern. The cube contains numbers as its Numerical Devas or potencies making their manifestation. For example, number 4 manifests as the square which represents the side of the cube. Number 3 manifests as the corners of the cube which includes three right angles in three dimensions. Number 6 manifests as the six sides of the cube. Number 8 manifests as the eight corners of the cube. Number 12 manifests as the 12 sides. Number 24 manifests as 3×8 right angles around the cube. Thus we have the units of numbers which form the 12 months, 24 lunations and 6 seasons of the solar year. The eight represents the Vasus or the Devas of materialisation. With all these potentialities the cube is called the symbol of fulfilment and the perfection of the individual that is gradually worked out by the individual consciousness.

The spreading arms and palms represent the various numerical and geometrical potencies and patterns that expand into the creation. The expanding palms also represent the various colours of the light that manifests from the basic absolute light which we call darkness. Later they are called “Chitrabhanus” or the variegated patterns of light. The spectrum we see from the earth through the human eye is only a part of it and it is worked out by the numerical potency of the Deva whom we call

seven. This causes the septenary division of matter, consciousness and sound and the spheres of space around the earth globe in the later Mantrams.

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

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

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

STANZA - 2:

The Aswins are said to receive our utterances by their will and discrimination. This means that the will causes the utterance of the word with the help of the double process of respiration. In this respect the Aswins also preside over the pair of vocal cords which are described as the two millstones to produce the flour of food which we call the import of a passage. The consciousness is

milled into the flour of meaning and import by this pair of Devas. With their help we have the pairs of the word and meaning, the meaning and the sentence, the sentence and the import, the import and the content. The whole creation is rendered into a living scripture with the help of this pair of Devas. Therefore, the Aswins receive our prayer utterances by will and discrimination. By worshipping them, the human being can use his speech by discrimination and make a creation of his own in the minds of others to be kept as the edifice of a constructive thought pattern which holds its sway through centuries. The many builders of divine work in the name of philosophies and religions can do this. They are called Master Builders who appoint the pair of Devas as the inner light and the outer light at the door of the Temple. Those two lights represent the sense of subjectivity and objectivity.

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

The Aswins are described as Naras. That means they form channels of the consciousness to become

the human consciousness. It is the current which we call the ability of man. It is in fact a desirable succession of the units of current which flows through the human edifice.

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

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

STANZA - 3:

The Somas are squeezed and the juice is kept for the Aswins to drink. This means that the

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

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

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

The one Indra-consciousness stands as Agni or the Ignition point which forms the geometrical

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

MEANING

STANZA - 4:

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

STANZA - 5:

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

STANZA - 6:

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

EXPLANATION

STANZA - 4:

Inviting Indra is but inviting the consciousness that exists in space and in one-self. Always an invocation of Indra is nothing but the meditation of consciousness by which the meditator receives more and more light of self-consciousness. The Soma juice which is the background musical

consciousness of the Gandharva plane is intended to be offered to Indra. In the head of a human being, there is a centre which is called the birth place of Indra. It is what we call the “Pineal gland”, which is the centre governing the musical sense, harmony and bliss. It also controls the behaviour of the individual which is different from the knowledge of the individual. This prayer is also an invocation of Indra consciousness through this centre so that the individual may live in a blissful state while he acts in the objective world. Then he is said to live in and for the work of Yajna. An objective offering to the Indra consciousness bestows a state of active subjectivity in which an adept lives. This is quite different from the passive objectivity or routine consciousness in which the ordinary man lives and struggles. The experience in the state of active subjectivity is called Samadhi by the subsequent Masters of Yoga. Such a state is described as the effect of the juice of the Soma root which keeps an individual in purity always.

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

STANZA - 5:

Here Indra is described as being stimulated by the prayers of the Vipras. The term 'Vipra' generally means a Brahmin who lives in the consciousness of Brahma (Cosmic-consciousness). Literally speaking the term 'Vipra' means variety in arrangement. It is the unity in diversity from which point of view the whole creation is experienced as a unique-verse. All the details of the various levels of the creation will be re-arranged in the rhythm of music so that the Vipra sees only the music of the Gandharvas and the presence of Brahman in everything and all. The Vipras are said to utter the prayers in the presence of Brahman. This means that every utterance, word, sentence, conversation, hearing and understanding is being conducted in the synthesis of the music of Brahma. The everyday life of a Vipra becomes a prayer of totality of his activity. All this is made as an offering for Yajna.

STANZA - 6:

Here Indra is described as riding swiftly on a green horse and approaching Brahman in the form of food. This is the description of Indra coming down through one of the Sun's rays which is green. While doing so he produces what we call chlorine

by the power of which the minerals of the earth are made to awaken into the plant kingdom with its characteristic greenness of the chlorophyll. This plant kingdom forms the basis of organic food for all the souls of the animal and human kingdoms. Such a change in the minerals is called the second awakening of consciousness into their dawn of a new consciousness. This dawn is described as Ushas (existence) by which the minerals begin their career of conscious existence which is higher than their previous nuclear existence. By this Ushas established in them, they become Oshadhis or the herbs and cereals. All these things are conducted by the green ray of the solar spectrum which is in fact one of the seven vehicles of Indra approaching the earth as Surya (the deliverer).

MEANING

STANZA - 7:

Oh! Viswadevas (The Devas of the Universe), you come here and receive the Soma juice offered to you. You be the Lord Protectors and the Food-givers of the living beings.

STANZA - 8:

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

STANZA - 9:

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

EXPLANATION

STANZA - 7:

The Viswadevas are the Devas arranged in the order of the universe and are considered as a team or a unit which is addressed by the Vedic Seers as one. They include the Devas of the three regions, i.e., Devas of light, Devas of vibration and Devas of materialisation. It is the arrangement that makes them known as Viswadevas. As the person who performs the Yajna utters the prayer, the utterance itself forms into a channel between the utterer and the universe. Then the utterer comes to know the Law of Correspondences. By this knowledge he discovers parts in himself which are working as the counterparts of the various regions of the earth, other planets, solar system and the cosmos. After a certain degree of praying, the disciple learns to work out the presence of the Creative Devas by invoking them in the corresponding parts in himself. By this he learns how to squeeze the Soma experience of the Gandharvas and enjoys it in himself also. The art of tuning the individual consciousness with the universal consciousness with all the counterparts lies in the ritualistic key of the Viswadevas. In this stanza he addresses the Viswadevas as the protectors. It is the balance among the various forces of Nature that protects

the beings on the planet. We see the balance in the various phenomena like the chain action of events in the solar year. The knowledge of the cycle of the waters is one among them and is well described in the Bhagavad Gita. Here the Viswadevas are also glorified as the Food-givers. The consciousnesses that govern the properties of the various minerals, gases, water, temperature and the Sun's rays are governed by these Devas. As the water of the earth is evaporated by the sun-light of the summer, it condenses as clouds which come down as showers of rain to fertilise the earth. This is the cycle of waters which prepares the material of the earth as the food for the various beings.

STANZA - 8:

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

STANZA - 9:

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

We see the things and persons around us and mentally accept their existence, which is only an illusion. Just as a house is nothing but the co-existence of all the counterparts of the building, there is nothing like a building other than these

counterparts. Similarly there is nothing in the universe other than the Viswadevas though they exist as the many things in the world and create an illusion that the other things live. The formation of clouds is a good example of the illusion and hence it is mentioned here. The cloud is in no way different from water, gas and electricity. Yet we see something with our eyes; we call it as cloud!

MEANING

STANZA - 10:

Saraswati is purifying and food-giving. She is the very embodiment of the wealth of enlightenment. May she ever live in our Yajna with all her speed.

STANZA - 11:

Saraswati awakens utterances of truth. She stimulates the minds of those who have good mind. Oh! You such a one, live ever in my Yajna.

STANZA - 12:

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

INTRODUCTION (STANZAS - 10, 11 and 12)

Saraswati is the goddess of the flow of self-expression after it is being uttered. In the human beings She exists as speed. In all the living beings She exists as the undercurrent which escapes through utterance into objectivity. In all the conscious, subconscious, supraconscious beings, she lives as the word that is concealed, half-revealed and fully uttered. In the inanimate beings she lives as the 'Mandra' level of consciousness and from her these inanimate beings make their properties manifest. She is described as the mighty flow of a river which pushes its own droplets of consciousness on and on to culminate into the ocean of light which is called self-realisation. She is also described as the embodiment of the word that is being uttered when she travels upon the swan of respiration.

EXPLANATION

STANZA - 10:

Saraswati is addressed as having purifying nature and as an embodiment of the wealth of

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

She is described as having the wealth of food. The intention to utter is the same centre as that which governs the intention to feed the body and the mind. The centre of consciousness is also the centre of utterance and the centre of vitality. The centre of consciousness causes the intention to utter. The centre of vitality gathers Agni and other Devas as food to make the necessary energies grouped for the utterance. This is the wealth of food that is gathered by Saraswati. This includes the intake of food, water, air, etc. through metabolic activity. Then the vehicle is made ready to make the

utterance. The centre of consciousness is worked out by Agni, Indra-Vayu and Mitra-Varuna. The vital centre is worked out by the Aswins and the Viswadevas with the help of Indra. The utterance of the word as voice and speech is worked out by Saraswati with all her group of Devas. From the very awakening of the cosmos, the Devas work out the pulsations and the utterances of the universes, solar systems, atoms and individuals. Therefore, the Yajna of making an utterance of self-expression in an individual is the highest point of realisation for all the Devas. They find their object realised in the utterance of the individuals when the utterance is tuned with the pre-cosmic levels of consciousness on the plane of the Gandharvas.

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

STANZA - 11:

According to Samaveda School (the musical approach of the Vedic Science) the utterance of the individual in perfect tune of thought and word in the shape of music is the fulfilment and realisation of Yajna. It is the experience of music that gives the

culmination and fruit of Yajna. Hence, she is described as the conductor of the whole Yajna.

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

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

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

STANZA - 12:

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

singing. This contributes to the melting of the individual mind on the background of the Gandharva plane consciousness. Thus the streamlet makes its culmination into the ocean of experience.