

NĀSADĪYA SŪKTA

SOLVING THE COSMIC RIDDLE

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This work is dedicated to my revered Guru,

Master E.K.

*whose divine presence is ever felt
in every ebb and flow of my life.*

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Introduction

THE present work embarks on a journey into trying to solve the Cosmic Riddle by exploring one of the most profound and enigmatic hymns of the Vedic Corpus: the Nāsadīya Sūkta from the Ṛg Veda, often called the Hymn of Creation. This revered text, the 129th hymn of the 10th Maṇḍala (RV 10.129), was envisioned by the seer Parameṣṭhī Prajāpati.

In this commentary-style work, each śloka is given in its Sanskrit Devanāgarī form as well as the English transliterated form. The word-for-word meanings of each śloka and their imports in simple language have also been given. The subsequent unfolding of meaning and the deeper explication of the hymn's verses are born from a process of inner contemplation and a humble submission to the guiding light of the MASTERS.

Beyond this core shloka-by-shloka exposition, several aids have been incorporated to enrich the reader's experience and understanding:

- A thorough glossary, containing many embedded insights, is provided at the end; dedicated reading of the glossary is highly recommended.

- To visually simplify the intricate conceptual sequences within the Sūkta, flowcharts and abstract images are included where appropriate.
- Recognizing the need for broader context, supplementary appendices on the Seven Planes, the Seven Chakras and the cosmic triple principles; have been added to clarify points relevant to the commentary.

The reader is invited to approach the commentary with an open mind, to invest time in understanding the perspectives offered herein, to compare them with established knowledge and their own insights, and ultimately, to embrace what resonates most deeply with their own consciousness.

Foundational Keys to Understanding a Vedic Hymn (*Sūkta*)

To truly unlock the wisdom encapsulated within a Vedic Hymn (*Sūkta*), particularly one as profound as the Nāsadiya Sūkta, certain foundational elements must first be apprehended. These elements serve as guiding lamps, illuminating our path and preventing misinterpretations that can arise from a purely superficial or decontextualized reading. Without these four keys, our interpretive compass may falter.

1. The Vedic Context: The Luminous Ray of Ṛg Veda

The Nāsadiya Sūkta is an integral jewel of the Ṛg Veda, the most ancient of the sacred Vedic texts. The very name “Ṛk” signifies a ray of light, as well as the sacred utterance (trill of vocals). Basically it is a luminous vibration. Therefore, any hymn found

within the Ṛg Veda, including the Nāsadiya Sūkta, inherently partakes of this nature: it is an expression, an emanation, a radiant beam from the Omniscient, the ultimate source of all knowledge and light. Understanding this helps us approach the Sūkta not merely as ancient poetry, but as a transmission of profound, illuminative wisdom.

2. The Seer (Ṛṣi): Channel of Cosmic Intelligence

A common misunderstanding must be addressed at the outset: the seer, or Ṛṣi (ऋषि), of a Vedic Hymn (*Sūkta*) is not its “author” or “inventor” in the modern sense. This notion is a profound misapprehension of the Vedic tradition. A Ṛṣi is, more accurately, a conduit for Cosmic Intelligence, a highly evolved consciousness capable of perceiving and bringing down a “RIK” – a Ray of Divine Light or Truth – into the realm of human comprehension and language. When an individual, through profound meditation and spiritual discipline, attains a state of heightened resonance with these cosmic truths, they may “utter” or bring forth a hymn. In doing so, they give due credit to the specific Ṛṣi or guiding Cosmic Intelligence that illuminated their inner vision. Just as the universal principle of hunger (Vaiśvānara Agni) acts through all beings, so too do these cosmic Ṛṣis act through receptive and purified human personalities who dedicate themselves to transmitting wisdom from the subtle, invisible planes to the manifest, visible world.

The designated seer of the Nāsadiya Sūkta is Parameṣṭhī Prajāpati (परमेशी प्रजापति). Parama + Iṣṭhi = The one who stands in the highest summit and Prajāpati = the progenitors and lords (pati) of beings (prajā). To grasp the hymn’s purport, we must under-

stand who a Prajāpati is. The Prajāpatīs are often described as the “first-born sons of creation,” the primary creative powers or intelligences that emerge into awakening at the dawn of a cosmic cycle. Before their emergence, they exist as seed-principles within the Cosmic Egg (Brahmāṇḍa). These Prajāpatīs are also esoterically linked to the fundamental principles represented by numbers (1 through 9, with 0 signifying their unified totality). While a deeper exploration of this numerical symbolism warrants its own discussion, the essential point here is that a Prajāpati embodies the “creator-consciousness” that operates through these foundational cosmic laws and properties.

The seer of this hymn, Parameṣṭhī Prajāpati, can be understood as the “Supreme Prajāpati,” the beloved and intimate creative aspect that stands beyond and at the highest summit. Given that the Nāsadīya Sūkta expounds the profound wisdom of creation’s origin, it is fitting that its seer is this very principle of Creator-Consciousness (Brahmā the creator is also known by the same name Parameṣṭhī in the purāṇas). This also resonates with other scriptural accounts, such as the Lalitā Sahasranāma, which states that creation itself arises from the Divine DESIRE (Kāma) of Parameśvara (the Supreme Lord).

3. The Meter (Chandas): The Rhythm of Creation – Triṣṭup

In Vedic tradition, the meter (Chandas) of a hymn is not arbitrary; it embodies the rhythm and vibrational quality of the specific aspect of creation or cosmic principle being invoked or described. The Nāsadīya Sūkta is composed in the Triṣṭup (त्रिष्टुप्) meter. The defining characteristic of Triṣṭup is its structure of

four lines (Pādas), each containing eleven syllables ($4 \times 11 = 44$; but kindly note that for brevity this book uses $2 \times 22 = 44$ format when depicting the ślokas). The number eleven itself is highly symbolic. If the Prajāpatis (linked to numbers 1-9, with 0 as unity) are the “first sons” of creation, then the principle associated with eleven can be seen as a “second son” or a subsequent wave of creative power. This “second son” is Rudra (रुद्र), the powerful Vedic deity who manifests in eleven primary modes (hence the traditional enumeration of eleven Rudras, such as Śaṅkara, Manu, Kāla, etc.). Rudra is the Master of Rodaśī (the two worlds, or often, the vibrant, dynamic space between heaven and earth), the Lord of etheric Vibrations. These primordial vibrations can be understood as the subtle fluctuations in apparently “empty” space (Rodaśī), the undulations whose various modes and frequencies give rise to the spectrum of matter, energy, and perhaps even what modern physics terms dark matter. (It is intriguing to note the parallel with M-theory in modern physics, which posits an 11-dimensional reality). Thus, a meter of eleven syllables, Triṣṭup, is inherently suited to hymns that expound upon these fundamental vibratory principles of creation. The Nāsadiya Sūkta, being a profound hymn of Cosmogenesis, naturally employs this meter to convey the unfolding of the universe from these primordial Rudra-vibrations.

4. The Deity (Devatā): The Encompassing Essence – Bhāvavṛttam

Every Vedic Hymn (*Sūkta*) is understood to be presided over by a specific Devatā (Deity). This Devatā is not merely an external god, but the encompassing consciousness, the singular symbolic embodiment of the hymn’s entire character and essence. The

presiding Devatā of the Nāsadiya Sūkta is Bhāvavṛttam (भाववृत्तम्). This profound name can be understood as “The Globe (or Cycle) of Becoming/Meaning/Essence”. The great poet Kālidāsa beautifully illustrates a similar concept when he describes Pārvatī and Parameśvara (Śakti and Śiva) as being as inseparable as an utterance (Vāk) and its meaning (Artha). If the Rudras, through the agency of the Prajāpatis, are “uttering” creation forth as their cosmic “Cry” or vibration (Rodana in Rodaśī, giving rise to the name Rudra), then the inherent purpose, the essential meaning (*bhāva*) of this vast creative act, must necessarily be presided over by this Bhāvavṛttam. The term “*Vṛttam*” (globe, circle, cycle) further underscores the cyclical and often globular nature of cosmic processes, from atoms to universes themselves. Creation is not a linear event but an eternal, rhythmic unfolding.

These four foundational elements—the Vedic source, the Seer-principle, the Meter-rhythm, and the Deity-essence—are the seeds that contain the potential for a deeper understanding of the Nāsadiya Sūkta. It is essential to sow these seeds in the fertile soil of our contemplative minds now, so that we may reap the rich harvest of wisdom as we explore the hymn stanza by stanza.

An Interesting Correlation: The Significance of Seven Stanzas

It is noteworthy that the Nāsadiya Sūkta comprises seven stanzas. The number seven holds a profound and intimate connection with the processes of creation and manifestation across numerous spiritual traditions. The septenary principle pervades the cosmos: the seven primordial rays of light, the seven notes of the musical

scale, the seven Maruts (storm deities, principles of cosmic motion), the seven classical planetary deities (and their corresponding planes of consciousness), the seven planes of existence, and so forth. The articulation of this hymn of creation in seven stanzas thus subtly encodes the truth of these septenary splendors, reflecting the multifaceted, sevenfold rhythm of cosmic unfolding.

The Hymn: Embarking on the Stanzas

Having laid this groundwork, let us now proceed to a contemplation of the Nāsadīya Sūkta, stanza by stanza. We will consider the word-for-word meaning, a translation reflecting the inner sense, and an unfolding explanation of its profound import.

Chapter 1

Before the Dawn

THE first śloka of the Nāsadīya Sūkta ushers us into the profound enigma of pre-creation, a realm that defies ordinary comprehension. It courageously attempts to articulate a state utterly prior to our familiar universe, a condition characterized by the striking absence of conventional dualities such as being and non-being, existence and nothingness. This opening verse paints a picture of an unutterable mystery, challenging the limits of language and thought.

The seer *Parameṣṭhī Prajāpati* invites us to contemplate this “Unmanifest Deep,” a state referred to as “*nāsadāsīn no sadāsīt*” – neither non-existence nor existence was then. The sūkta derives its evocative name from these profound opening words “*nāsadā....*” – consequently known as the “*nāsadīya sūkta*.” This verse opens up a new perspective, not to emptiness, but to a space full of untapped possibilities, the silent, unformed womb from which all subsequent cosmic principles will stir. It sets a contemplative tone, urging the reader to look beyond apparent realities to the very fount of all possibilities.

नासदासीन्नो सदासीत्तदानीं नासीद्रजो नो व्योमा परो यत् ।
किमावरीवः कुह कस्य शर्मन् अम्भः किमासीद्गहनं गभीरम् ॥ १ ॥

1. nāsadāsīn no sadāsittadānīm nāsīdrajō no vyōmā parō yat ।
kimāvarīvaḥ kuha kasya śarmann aṃbhaḥ kimāsīd gahanam gabhīram

न (<i>na</i>)	not
असत् (<i>asat</i>)	non-existence; non-being
आसीत् (<i>āsīt</i>)	(it) was; existed
नो इति (<i>no iti</i>)	nor indeed (no = na u)
सत् (<i>sat</i>)	existence; being
आसीत् (<i>āsīt</i>)	(it) was; existed
तदानीम् (<i>tadānīm</i>)	at that time; then
न (<i>na</i>)	not
आसीत् (<i>āsīt</i>)	(it) was; existed
रजः (<i>rajaḥ</i>)	realm of space (or rajo guṇa)
नो इति (<i>no iti</i>)	nor indeed
व्योम (<i>vyoma</i>)	sky; firmament; space
परः (<i>paraḥ</i>)	beyond; further
यत् (<i>yat</i>)	which; what
किम् (<i>kim</i>)	what?
आवरीवः (<i>āvarīvaḥ</i>)	enveloped; covered; concealed
कुह (<i>kuha</i>)	where?
कस्य (<i>kasya</i>)	whose?
शर्मन् (<i>śarman</i>)	protection; shelter; abode
अम्भः (<i>aṃbhaḥ</i>)	water (primordial waters)
किम् (<i>kim</i>)	what?
आसीत् (<i>āsīt</i>)	(it) was; existed
गहनम् (<i>gahanam</i>)	deep; profound; impenetrable
गभीरम् (<i>gabhīram</i>)	abyssal; unfathomable

*At the moment when there was Naught nor was
Aught, when neither Rajas nor an abode presided over
the ultra space (which) enveloped the waters of the
unfathomable deep abyss?*

Commentary

The initial verse of the Nāsadiya Sūkta serves as an invitation, encouraging reflection on the state of existence preceding the creation of the cosmos as we perceive it. It attempts to articulate an indescribable condition—a period when concepts like “being” and “non-being” were irrelevant since the universe had yet to be formed. The seer wrestles with the monumental challenge of articulating this primordial commencement within the confines of human language. It’s not due to a lack of understanding on his part, but rather because no group of words can adequately convey its true essence to the human mind—it remains an enigma to any physical pursuit, accessible solely through the profound practice of meditation.

Key Terms: Understanding the Ancient Words

To truly grasp what this verse is saying, we need to look closely at some of its special words. These aren’t just ordinary words; they are like keys that unlock deeper meanings.

Sat/Asat: What Is Real and Unreal?

The words *Sat* and *Asat* are often translated as “Existence” and “Non-Existence,” or “Being” and “Non-Being.” These are big ideas.

In this context, *Sat* can mean what we see and experience as real. But think of it as the “truth of what seems real to us.” This truth can change depending on who is looking.

For example, if you look at the moon, you can say, “Yes, the moon exists.” That’s *Sat* for you. But if you can’t see it, or if your eyesight isn’t clear, then whether the moon “exists” becomes a matter of what you believe or remember, not a direct fact. This shows that what we call “real” can depend on us, the observers.

So, when the Sūkta says there was neither *Sat* nor *Asat* (“*nāsadāsīn no sadāsīt*”), it’s suggesting a state that is beyond these ideas of “real” or “not real” that we usually use. It points to a deeper reality that existed before we could even think of things as separate from ourselves. This is the Unmanifest – the source from which everything comes, before it takes any form we can recognize.

Rajas: The First Spark of Action

Think about an atom. It seems stable, but it’s full of energy and movement. Or imagine a tornado – a powerful swirl of air that picks up dust and becomes visible. In both cases, there’s a hidden energy or movement that comes before we see the final effect.

Now, picture this on a cosmic scale. Before anything in the universe took shape, there must have been a first stir, a first wave of energy. The basic unit of this first cosmic movement or activity is called “Rajas.” This isn’t just physical dust or air. It’s the principle of action, movement, and the creative energy that breaks the stillness of the very beginning. It’s like the first creative urge. In ancient stories (Purāṇa (पुराण)), this is sometimes shown as the “churning of the ocean,” or as symbols like the Swastika, which

represents dynamic, unfolding power. The Sūkta suggests that without *Rajas*, the universe couldn't have started to form. Otherwise why to mention it at all?

Ambah (अम्भः): The Cosmic Ocean of Potential

In the Vedas, another word for *Ambah* is *Āpas* (आपस्). While this literally means “waters,” in these ancient spiritual texts, it refers to the “Divine Waters.” Imagine these not as ordinary water, but as a vast, unformed cosmic ocean of pure potential. This is like the symbolic “milk ocean” in some stories, where the “churning” by *Rajas* (the first stir of energy) takes place. Just like countless waves rise from the ocean and fall back into it, all of creation comes out of these Divine Waters and eventually returns to them. So, *Ambah* stands for the unformed, complete potential from which everything can be born. It's the ultimate background, calm but holding everything within itself.

Understanding the Verse: Looking from End to Beginning

To understand this verse deeply, it sometimes helps to read it backward, starting from the last idea mentioned and working our way to the first. This is like tracing a river back to its source.

1. Gahanam Gabhīram (गहनं गभीरम्): The Deep, Unfathomable Mystery

The verse ends by describing this early state as a “Deep Abyss,” something profound and impossible to fully penetrate with our minds. It's “deep and abyss” because there was no one there to see it or describe it. Think about it: when everything was perfectly ONE, with no separation, there was no “observer” and nothing



Figure 1.1: The Unmanifest or The Deep.

“observed.” Can you ask yourself “Am I asleep?” when you are in the deepest, dreamless sleep? It’s a similar idea. This state is beyond our usual way of understanding because it’s before the separation of “knower” and “known.” The Bhagavad Gītā (II.16) says that what is unreal never truly comes to be, and what is real never ceases to be. This points to an eternal Something from which all creation comes.

2. Śarman (शर्मन्): The Ultimate Shelter

The Sūkta suggests that this Deep Abyss is where everything comes from. When it asks about *Śarman* (meaning shelter, protection, or home), it implies that this Deep Abyss is the ultimate home for everything that will ever exist. It’s not an empty noth-

ingness, but the source and final resting place of all. So, when the poet asks, “Where was the abode?” (*kuha kasya śarmann*), the hidden answer, in the Vedic way of putting answers in questions, is: “Of course, IT (the Deep Abyss) IS the Abode!” It’s the unshakeable foundation.

3. Ambah (अम्भः): The Waters of Life

This Deep Abyss, the ultimate home, is then described as being filled with, or giving rise to, *Ambah* – the Primordial Waters. “This abode floats on the waters.” This means that the first step from the completely Unmanifest (the Abyss) towards something that *could* become manifest is these Divine Waters. Think of how water vapor in the air, which we can’t see, condenses to form clouds and then rain. This is a small example of how something unseen can become seen, a natural process that reflects this cosmic idea.

4. Āvarīvaḥ (आवरीवः) & Māyā: The First Veil

If this Abode is filled with the Waters of Life, the very idea of moving from the Unmanifest to something with the potential to manifest means that a kind of boundary or first distinction must appear. This is like the first subtle veil. Later philosophies called this *Māyā* – not meaning that the world is unreal, but that the One has the power to limit itself and create the appearance of many forms. This veil “envelopes” (*Āvarīvaḥ*) the Deep Abyss and the Waters, making a distinction between the “inside” (the potential) and an “outside” that hasn’t yet formed.

5. *Paro Vyoman* (परो व्योम): The Space Beyond Space

What is the ultimate stage for this beginning? The Sūkta calls it *Paro Vyoman* – the “Space Beyond,” or ultra-space. The space we see around us, which seems empty, is itself contained within something larger. *Paro Vyoman* is the space that is the background even to our idea of emptiness. It’s a limitless, unconditioned expanse where the Abyss, the Abode, and the Waters exist. *Para* (meaning beyond, or supreme) is often linked with God beyond all cycles of creation, and *Vyoman* (space) with the all-present Sustainer (often Viṣṇu). So, *Paro Vyoman* hints at an omnipresent, unchanging Lord, the ultimate foundation within whose infinite awareness the whole play (*Līlā*) of creation happens.

6. *Rajas* (रजः): The Spark of Cosmic Movement

In this order of beginnings, what makes the still Waters of the Deep Abyss start to move and form things? Just as clouds need movement and friction to produce rain, the Divine Waters need a STIR, a WHIRLPOOL of energy. This natural, emerging force is *Rajas*. It’s the first spark of activity, the cosmic creative desire that arises in the stillness, causing everything to begin to revolve and spin. This original motion is found in all later creation – in the spinning of galaxies, the orbits of planets, the vibration of tiny atoms, and even in the way our thoughts circle around an idea. *Rajas* is the very first DYNAMIC force, appearing when creation is ready to emerge from the dark, life-filled Waters.

7. Kāla (काल): The Beginning of Time

The birth of *Rajas*, this cosmic spinning, also marks the birth of TIME as we experience it – time as a sequence of moments, as duration. This is *Kāla*. It’s like a great serpent (*sarpa*) ever moving, different from the idea of *Nāga* (the Timeless Absolute, sometimes shown as a serpent eating its own tail, a symbol of eternity). Here, with *Rajas*, the Sūkta describes the start of sequential time, the framework needed for things to happen and change. That’s why all our ways of measuring time are based on revolutions, rotations, and vibrations – all effects of *Rajas*.

8. Sat/Asat (सत्/असत्): The Dawn of “Real” and “Unreal”

This first dynamic energy, *Rajas*, stirring the Waters, starts the process of them condensing into the later stages of creation. And with this first differentiation, this first movement, the basic ideas of *Sat* (what is) and *Asat* (what is not) arise. These are like two sides of the same coin of EXISTENCE. Before *Rajas*, such a distinction didn’t make sense; with *Rajas*, the possibility of perception, and therefore of relative truth, is born.

The Figure.1.2 shows the flowchart of these processes.

The Answer Hidden in the Question

So, the first verse of the Nāsadiya Sūkta, though it sounds like a series of questions, is actually a powerful and poetic description of the orderly unfolding of the state before creation. If it wasn’t meant to teach us this order, why would the seer mention these specific things – *Rajas*, *Śarman*, *Ambah* – in a hymn about something so hard to grasp? Why not mention a comb, a sweet, or a

toy? It's because the Ṛṣi, Parameṣṭhī Prajāpati, wants to share the deep knowledge of this sacred order, using these words as guiding lights.

Beyond Misunderstandings: The Vedic View of How Things Began

The hymn does not suggest there was absolutely nothing before creation, nor does it indicate that the seer was confused. It does not align with modern interpretations like the Big Bang theory, which some associate with the universe originating from nothing. The answer is a firm NO, as considering otherwise is seen as an attempt to reconcile contradictions between science and religion. The Veda does not claim an absolute void existed before creation. In fact, no one can truly claim that. If they did, then “NOTHING” would have to be “something” to be talked about. Can you even imagine pure nothingness? If you try, your imagination itself is “something.” What are you imagining? People often forget this simple logic when they try to interpret the Veda. Unless we understand it properly, the Veda can seem very mysterious.

So, the opening line, “*nāsadāsīn no sadāsīt*” (“Then, neither what is not nor what is existed”), isn't saying there was a blank void. Instead, it's a profound statement for meditation. It invites us to think about a Reality that is beyond our usual categories of “being” and “non-being.” It points to something that always exists, that was never created, the silent witness to all the cycles of the universe.

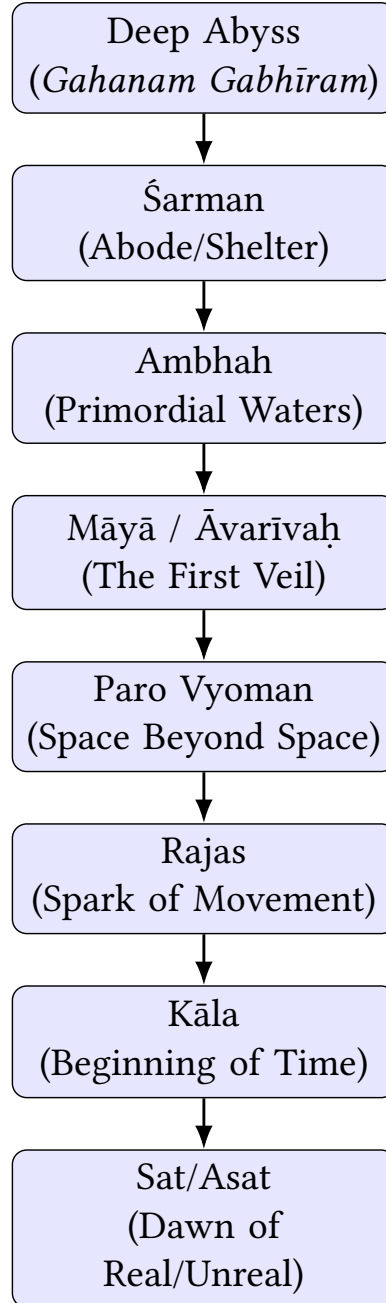


Figure 1.2: The Order of Beginnings

Chapter 4

Dawn of Will and Mind

THE fourth śloka of the Nāsadiya Sūkta signifies a momentous transition in the cosmic unfolding, moving from the unified self-awareness of “Tat Ekam” to the very first stirrings of what might be termed cosmic mentality and volition. This verse is crucial as it introduces principles that bridge the gap between the singular, undifferentiated Being and the potential for a manifold creation. It explores how Kāma (Divine Will or Cosmic Desire) emerged, not as an arbitrary impulse, but as the Retas—the primal, potent seed—of Manas (Cosmic Mind or Intellect).

Furthermore, this śloka introduces the Kavayah (the Seers or “Cosmic Suns”), highlighting their profound act of perception. By looking deep within their spiritual Hṛdi (heart) with illumined thought (*Maniṣā*), these wise ones are said to have discovered the Bandhu—the kinship, the connecting link—between Sat (manifest Existence) and Asat (the Non-existent, or the Unmanifest potential of the eternal “I AM”). This verse thus not only describes a stage in cosmogenesis but also hints at the faculty of inner vision required to comprehend these ultimate realities.

कामस्तदग्रे समवर्तताधि मनसो रेतः प्रथमं यदासीत् ।
सतो बन्धुमसति निरविन्दन् हृदि प्रतीष्या कवयो मनीषा ॥४॥

4. kāmastadagre samavartatādhi manaso retaḥ prathamam yadāsīt |
sato bandhumasati niravindan hr̥di pratīṣyā kavayo manīṣā ||

कामः (<i>kāmaḥ</i>)	desire (of divine nature)
तत् (<i>tat</i>)	that
अग्रे (<i>agre</i>)	in the beginning
समवर्तत (<i>samavartata</i>)	came upon, arose
अधि (<i>adhi</i>)	in a big way, therein
मनसः (<i>manasaḥ</i>)	of the mind, Intellect
रेतः (<i>retaḥ</i>)	seed, primal seed, effect
प्रथमम् (<i>prathamam</i>)	first
यद् (<i>yad</i>)	which
आसीत् (<i>āsīt</i>)	was
सतः (<i>sataḥ</i>)	of the existent, Existence
बन्धुम् (<i>bandhum</i>)	the bondage, the kin, anchor
असति (<i>asati</i>)	in the non-existent, Non-existence
निरविन्दन् (<i>niravindan</i>)	concluded, found
हृदि (<i>hr̥di</i>)	in the heart
प्रतीष्या (<i>pratīṣyā</i>)	contemplated or searching thoroughly
कवयः (<i>kavayaḥ</i>)	the wise, wise-singers
मनीषा (<i>manīṣā</i>)	in their wisdom, by thought

*In the beginning, upon Tat (That), Kāma (Will)
arose therein in full measure, which indeed was the
first Retas (primal seed) of the Manas (Intellect).
The Kavayah (wise singers), by means of thought
(Maniṣā), searching thoroughly in their Hṛdi (heart),
found the Bandhu (anchor) of the Sat (Existent)
within the Asat (Non-existent).*

Commentary

The journey from the undifferentiated Unity of “Tat Ekam” towards a universe of form and experience requires the arising of mediating principles. Śloka 4 addresses this by introducing the very “primal seeds” of cosmic thought and volition. It speaks of Kāma (Divine Will) not as a mere emotion, but as the fundamental, all-potent Retas (seed) from which Manas (Cosmic Mind) itself germinates. This section will explore how these initial differentiations within the Godhead provide the impetus for creation and the framework through which the ancient Kavayah perceived the deepest truths of existence.

Key Concepts: The Dawn of Mind and Will

From “Tat Ekam” to Manas (मनस्): The Cosmic Mind

Following the emergence of “Tat Ekam” – the unified “I AM” born from Tapas as described in śloka 3 – the Sūkta implies a further step: this pure Awareness, this “I-am-ness,” begins to form a kind of subtle layer or field around itself. This is Manas, the Cosmic

Mind. It's not yet individual mind, but a universal field of potential mentality, a primary bi-product of the interaction between pure Consciousness and its inherent Power.

Retas (रेतस्): The Primal Seed of Thought

Within this nascent Cosmic Mind (Manas), the śloka states, a “Throb” or potent impulse arose. This is called Retas, the “primal seed.” Retas symbolically is an “all-potent white fluid” (like semen or milk), contrasting with the “all-Darkness” of the previous shloka. This “Bright White” quality of Retas signifies a dynamic, interactive awareness, the very seed of the power to think. It is the first potential for thought, the essence from which mentality will spring.

Kāma (कामः): The Divine Will, The First Movement

The Sūkta declares, “*kāmastadagre samavartatādhi*” – “Desire (or Will) in the beginning came upon it.” This Kāma is not mere personal wanting; it is the fundamental Divine Will or cosmic urge. This innate capacity to think, which is inherent in the Cosmos (as Puruṣa, the conscious spirit), is to be connected with the primordial Kāma. So, from the “pit of fire of Consciousness” (Tapas, as per śloka 3), what is the very next emergence? It is Kāma, the Divine Will. This is a crucial insight: without this foundational WILL of the Supreme, no further unfolding of creation would be possible. Everything would remain in its Unmanifest, static state. Kāma is thus the prime MOVEMENT in all Creation, the ultimate cause of all dynamism and evolution.

Kavayah (कवयः): The Seers, The Cosmic Suns

The śloka then says that “wise ones” or “seers” (*Kavayah*), through deep contemplation in their hearts, found the link between what exists (*Sat*) and what seems not to exist (*Asat*). Instead of just “wise men,” we need to see it as “Kavis” being created in the very “flow” of this Divine Will. A Kavi is not just a poet, but a “Sun” – a being embodying the Solar Principle, the illuminating consciousness that generates light and, by extension, creation itself. (Lord Krishna in the Bhagavad Gītā says, “Among Kavis, I am Uśanas”). So, these Kavis – these Solar Principles, these “I AM” Logoi (singular: Logos) at a cosmic level – took a more defined form, solidifying from the interplay of Kāma (Will), Retas (Seed-Thought), and Manas (Cosmic Mind) that were previously described.

Hṛdi (हृदि): The Heart as the Locus of Truth

Where did these Kavis (Suns) search and find this profound connection? The Sūkta says, “*hṛdi pratiṣyā*” – by searching thoroughly in the heart. As these Solar Principles descended or focused their awareness into more specific modes of being, the HEART became their abode. This is not just the physical organ, but the pulsating, throbbing spiritual Center – both of a Sun (a star system) and of the individual beings that would eventually emerge within it (the heart chakra, *Hṛdaya Guhā*). Etymologically, HR + DA + Ya = Hṛ (to take, to hold, related to breath/life) + Da (to give, to place) + Ya (to regulation). Thus, the heart is the “room of fire” where life’s periodicity, its exhalation and inhalation, takes vibrant form of regulated rhythm. To “live” truly means that the “I AM” principle has settled in the heart-center

of beings who can then “weave creation as poetry of the Cosmos.” And how did these Solar Kavis look within? They used the principle of Mind (*Manas*) that had poured down from the earlier stages of cosmic unfolding. This Cosmic Mind, when individualized, is later associated with “Manu” (the archetypal thinker or Man), and his descendants, “Manuṣya” (human beings, literally “born of Manu”).

SATO BANDHUM ASATI NIRAVINDAN: Finding the Kin of Existence in Non-Existence

This final line of the śloka is indeed cryptic: “They found the kin (or bond, or anchor) of Existence (*sataḥ*) in Non-Existence (*asati*).” *Sat* (Existence) and *Asat* (Non-Existence) are not absolute opposites but are relative and interdependent. *Asat* is not a void, but the seeming non-existence from which *Sat* (perceived existence) arises. Consider photon for a moment. Photons are generated when an excited state electron jumps from its higher energy state to lower energy state. But before it was emitted from an atom, where was it? Is it in the higher energy state of the electron or the lower or in an atom somewhere? We should say that it is in a state of *Asat* (not findable, yet holding potential). Its current existence is rooted in that prior “non-existence.” So, the Solar Kavis, looking deep into their own heart-centers, found the true, eternal “I AM.” This “I AM” is the ever-present *Sat*, the ultimate Reality. From this central point, like a spindle, they could then weave forth their own creations (solar systems, life). In the dense fabric of these creations, the original “I AM” might seem to disappear or become hidden (*Asat* from the perspective of the created forms), and only the forms and names themselves are recognized as “real” (*Sat*). However, the truly WISE Kavi – one who can el-

evate their consciousness back to that Solar level – can always look into their heart and find that eternal “I AM” (the ultimate *Sat*) as the true Anchor for all relative realities (*sats*). This is the profound discovery.

Understanding Bandhu (बन्धु)

Bandhu signifies the link, the bond, or the anchor. It’s what connects perceived existence to its underlying source. The physical is bonded to the mental, and the mental to the spiritual. All these bonds, these connections, are ultimately “bundled” or centered in the HEART – the pulsating, throbbing core of both the Cosmos and the individual. This gives another crucial hint for spiritual practice: unless we go deep into our own heart-center, we cannot understand the true intent of Creation and will remain perceiving only the surface appearances. The way to this Center is through observing (*pratīṣyā*) the “Heart” – not just the physical beat, but the total rhythm of our being, which includes the breath (symbolized by OM, ओम्) and the inner sense of “I am” (*Aham*, अहम्, often linked to vocalized or mental utterance).

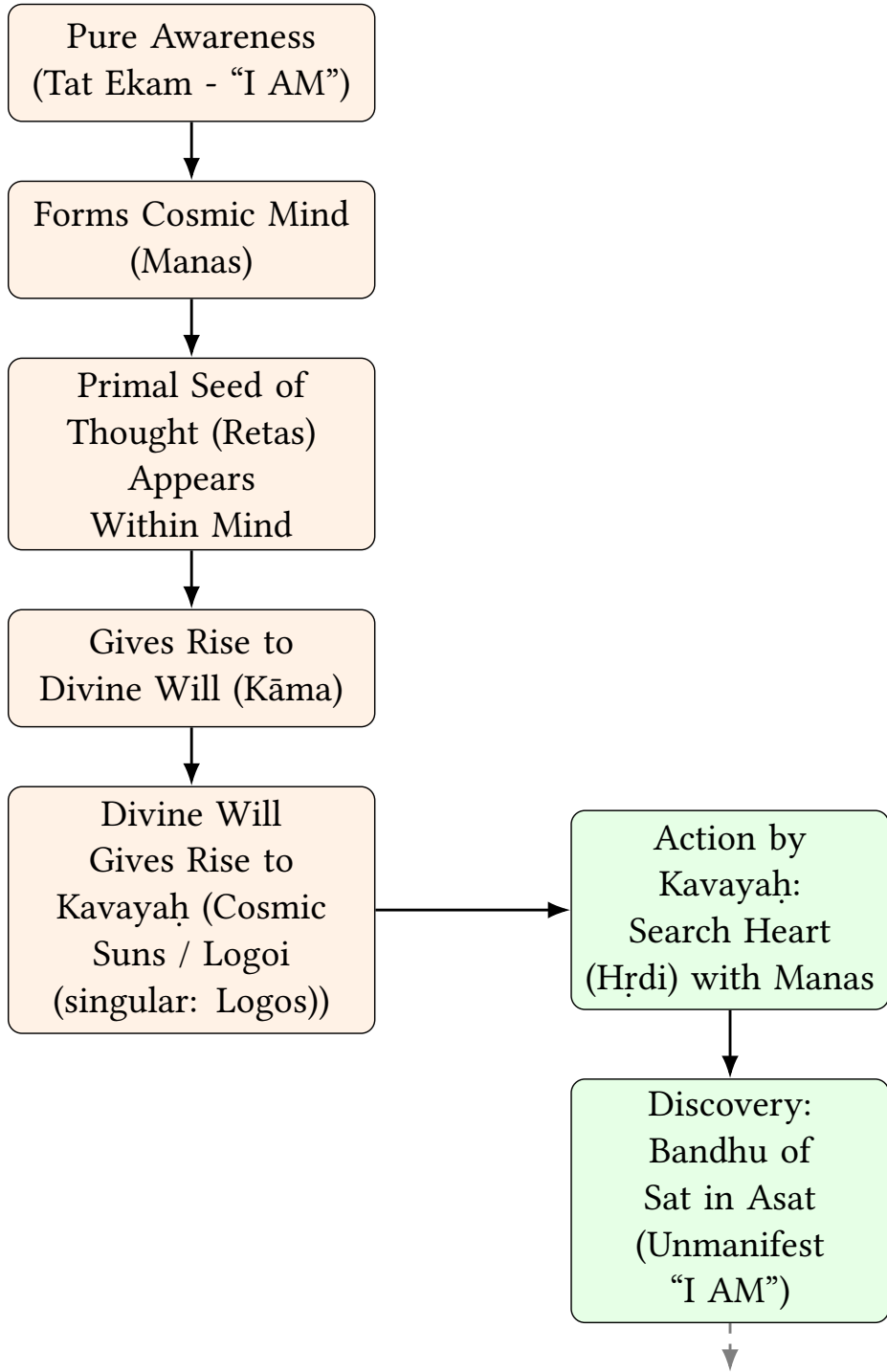
Summary of śloka 4: The Emergence of Will and Mind

śloka 4 charts the course from the unified “I AM” to the dawning of Cosmic Mind and the stirring of Divine Will.

- From the pure Awareness of “Tat Ekam,” a field of Cosmic Mind (*Manas*) forms.
- Within this Mind, the Primal Seed of thought (*Retas*) appears as a potent, luminous impulse.

- This gives rise to Kāma – the Divine Will or Desire – which is the fundamental force driving all cosmic movement and creation.
- This Will, in turn, gives rise to the Kavayah (Cosmic Suns or Logoi (singular: Logos)), who embody the “I AM” at a creative level.
- These Kavayah, by looking deep within their own Heart-centers using the nascent Mind, discover the ultimate truth: that all existence (Sat) is anchored in and arises from what appears to be Non-Existence (Asat), but is actually the Unmanifest potential of the eternal “I AM.”
- This connection, this Bandhu, is found in the Heart, the spiritual center of all being.

This shloka, therefore indicates the path for the human seeker: to turn within. See Figure.4.1.



*This dual process describes cosmic unfolding
and indicates the path for the human seeker
to find the anchor of being within the Heart.*

Figure 4.1: śloka 4: Emergence of Will & Mind

Chapter 8

A Dialogue with Modern Science

OUR journey through the Nāsadīya Sūkta, guided by an intuitive and symbolically rich interpretation, has taken us to the very threshold of cosmic manifestation and the profound mystery of Being. We have traversed a landscape where darkness concealed darkness, where existence and non-existence were yet undifferentiated, and from which, through a cascade of emergent principles—PULSATION, Kāma (Will), Manas (Mind), and Awareness (Raśmi)—the variegated creation (Visṛṣṭiḥ) poured forth. The Sūkta culminates not in dogmatic certainty, but in a sublime contemplation of the ultimate Adhyakṣa (Overseer) and the inherent limits of conceptual knowing when faced with the The Absolute.

As we stand at this juncture, having explored the Sūkta's depths, it is natural to ask: how do these ancient insights resonate with the inquiries of our modern age, particularly those of contemporary science and philosophy? While the methodologies differ

vastly—spiritual intuition and meditative insight versus empirical observation and mathematical modeling—the fundamental questions often converge. This concluding chapter seeks to explore these fascinating echoes and points of dialogue.

The Primordial State: Beyond Nothingness and Being

The Nāsadīya Sūkta’s description of the pre-creative state—“*nāsadāsīn no sadāsīt*” (neither non-being nor being was then) and “*tama āsīt tamasā gūḍhamagre*” (darkness was hidden by darkness)—presents a profound challenge to our conventional understanding of origins. The present commentary has powerfully argued against interpreting this as an absolute void or a simple parallel to the Big Bang Model/Singularity singularity emerging from “nothing.” Instead, it points to a state transcending the very duality of existence and non-existence, a plenum of Unmanifest potential.

Modern cosmology, with its Big Bang Model/Singularity model, describes the universe expanding from an extremely hot, dense state. While often popularly misconstrued as an explosion “in” space from a point of nothingness, the theory actually describes the expansion “of” space itself from an initial condition of immense energy density where known physical laws break down. Before the Planck Epoch (approximately 10^{-43} seconds after the Big Bang Model/Singularity), current physics cannot definitively describe the state of the universe. This “unknowable” initial phase bears a faint, analogical resemblance to the Sūkta’s “Deep Abyss.” Both ancient insight and modern science acknowledge a frontier

Glossary of Key Terms

The Absolute In philosophy and theology, the ultimate, unconditioned, and transcendent reality; that which is free from all limitations, relations, or attributes. In the context of Nāśadiya Sūkta, it refers to the ultimate mystery beyond conceptual knowing. 63, 65, 73, 77, 78, 125

Adhyakṣa (अध्यक्षः) Overseer, Supervisor, presiding Eye, or witnessing Awareness. Refers to the ultimate presiding Consciousness or Intelligence that is aware of and governs the cosmic process from the Parame Vyoman. 63, 65–67, 70, 73, 77, 82, 126

Agni (अग्नि) is the Vedic god of fire and is one of the principal Devas in the Ṛg Veda. This concept significantly revolves around the three fires or Tretāgni, representing the three sacred ritual fires maintained by householders for conducting Vedic yajñas. Symbolically, Āhavanīyāgni is linked to the intellectual fire in the head, Gārhapatyāgni corresponds to the digestive fire in the stomach, and Dakṣiṇāgni is associated with the reproductive fire at the spinal base. Scriptural mentions of a seer performing Tapas between these three fires imply that the seer can balance and harmonize

these fires within their physical system - gaining complete control of their bodily functions. 29–31, 115, 123

Aham (अहम्) Sanskrit for I. Represents the ego-sense or the individual I-am-ness. In spiritual contexts, the inquiry Who am I? (*Koham?*) leads to understanding the true Self beyond the limited ego. Linked in the commentary to the inner sense of I am and vocal/mental utterance. 39, 68

Ahnaḥ (अहः) Genitive singular of *Ahan* (अहन्), Day. Symbolizes light or the awakeness of consciousness in the primordial context of Nāsadiya Sūkta. 17

Ahorātram (अहोरात्रम्) Full cycle of a day and a night (24 hours). 17, 90

Ambah (अम्भः) A term from Nāsadiya Sūkta (śloka 1) referring to the Primordial Waters or the cosmic ocean of unformed potential existing before differentiated creation. Often considered synonymous with Āpas. 5, 7, 9, 75, 83, 88

Amṛta (अमृत) Immortality or nectar of immortality. In the commentary's context, it (along with Mṛta) is explored in relation to Ṛtam, representing the principle of Life or Unendingness emerging from cosmic order. 16, 98, 109

Aṅga (अङ्ग) Limb or part of. It appears in śloka 7, in *so aṅga veda* and is interpreted esoterically in the commentary as hinting that even the Adhyakṣa in Parame Vyoman is but a part of a more ultimate Reality. 65, 67, 68, 77

Ānīd avātam (आनीदवातम्) A crucial phrase from śloka 2, translated as - It breathed windless. Interpreted in this commentary as signifying the first PULSATION of THAT ONE in

how the primordial state or the waters were contained or veiled. 7

Avātam (अवातम्) Windless or without air. Interpreted in the commentary not just as absence of air, but as the state where the underlying principle of vibration or PULSATION exists prior to its manifestation as physical wind (Vātam). 19, 116

Bandhu (बन्धु) Kin, relative, bond, connection, or anchor. In Nāsadiya Sūkta (śloka 4), it refers to the link or bond found by the Kavayaḥ connecting Sat (Existence) to Asat (Non-Existence), centered in the Heart. 33, 35, 39–41

Being In philosophy, the state or fact of existing; existence. Also refers to that which has existence, or the fundamental nature of reality. The Nāsadiya Sūkta explores the mystery of Being before conventional existence. 73, 76, 79

Bhagavad Gītā (भगवद् गीता) Bhagavad Gita is literally the Song of the Lord. It is a revered 700-verse Indian scripture, forming part of the epic Mahābhārata (Bhīṣma Parva). It unfolds as a profound dialogue on the battlefield of Kurukṣetra between the warrior-prince Arjuna and his charioteer Lord Kṛṣṇa, who reveals Himself as the Supreme Being. Faced with a moral dilemma about fighting his own relatives, Arjuna receives Kṛṣṇa's teachings on key philosophical concepts including Dharma (righteous duty), Karma Yoga (the path of selfless action), Jñāna Yoga (the path of knowledge), and Bhakti Yoga (the path of devotion), elucidating the nature of the Self (Ātman), the ultimate reality, and the means to liberation (Mokṣa). It is celebrated for its synthesis of diverse spiritual paths and its timeless wisdom on navigating

that there is a fundamental limit to the precision with which certain pairs of physical properties of a particle, known as complementary variables (e.g., position and momentum), can be simultaneously known. 78

Hōrā (होरा) Hour, a unit of time making up the Ahorātram. 17

Hṛdaya Guhā (हृदय गुहा) Cave of the heart. A term in Hindu spiritual traditions referring to the innermost recess of one's being, the spiritual heart, considered the seat of the Ātman (Self) and divine consciousness. 37

Hṛdi (हृदि) Locative singular of *hṛd* (हृद्) or *hṛdaya* (हृदय), meaning in the heart. In Nāsadiya Sūkta (śloka 4), it is the place where the Kavayaḥ search and find profound truths; the spiritual center or core of being. 33, 35, 37, 41, 123

Idam Sarvam (इदम् सर्वम्) This All. Its usage is interpreted in the commentary as hinting at a nascent duality or the potential for an observer and an observed, signaling the first stirrings of Awareness as I am. 29

Idealist Philosophies Philosophical traditions that assert that reality, or reality as humans can know it, is fundamentally mental, mentally constructed, or otherwise immaterial. They often posit Mind or Consciousness as primary. 76

Iha (इह) Sanskrit adverb meaning here, in this world, or in this case. In the commentary on śloka 6, it signifies the immediate reality, the here and now, which is the starting point for meditative inquiry into the nature of creation. 53, 55, 57, 58, 60, 62, 103

nally Indra Sāvarṇi (also known as Bhautya). Each of these Manus ushers in a new age with its own set of sages, deities, and an Indra. 38, 97

Manuṣya (मानुष्य) Human being, etymologically linked in the commentary to Manu (the archetypal thinker), signifying born of Manu. 38, 96

Maruts (मरुत्) Vedic storm deities, warrior gods associated with Indra and Rudra, representing principles of cosmic motion, wind, and dynamic energy. Often enumerated in groups, including a septenary formation ($7 \times 7 = 49$). The story goes as ... Grieving the loss of her sons to Indra, Diti undertook severe penance to conceive a son powerful enough to slay the Deva king, adhering to strict vows of purity. Indra, alarmed, watched her closely and seized an opportunity when Diti inadvertently broke one of her vows. He then invisibly entered her womb and, with his Vajra, struck and fragmented the embryo into seven pieces, which he further divided into seven more each when they cried out, resulting in forty-nine pieces. To their cries, Indra commanded **Ma Rudha** (Do not cry), and through divine will, these fragments were born not as Indra's destroyer, but as the 49 **Maruts**, powerful storm deities who became Indra's loyal allies and companions... Also, Hanumān is the son of Marut (Vāyu) and hence named Māruti. ix

MASTERS Spiritual mentors or enlightened instructors, whose vast reservoirs of wisdom and profound illuminative presence, act as guiding lights, inspiring introspection and deep comprehension of sacred texts. The term Master in this tradition was first brought to the fore by Madame

Parame Vyoman (परमे व्योमन्) The highest plane beyond existence, in the supreme empyrean, or in the ultimate space. It signifies the most subtle, unconditioned stratum of reality, the birthplace of Light, and the ultimate abode of pure Being-Consciousness. Identified with Satya Loka or Mahā Pāre Nirvāṇa. 63, 65–71, 81, 82, 95, 112, 126

Parameṣṭhī Prajāpati (परमेष्ठी प्रजापति) The Sanskrit term Prameṣṭhī (परमेष्ठी), often transliterated as Parameṣṭhin, carries a profound meaning rooted in its linguistic components, signifying a supreme being or one who stands at the highest place. It is an epithet frequently employed in Vedic scriptures to denote ultimate authority and exalted status. Parame (परमे): This is the locative case of the Sanskrit adjective parama (परम), which translates to highest, most excellent, supreme, or transcendent. The locative case indicates in the highest place or in the supreme. Ṣṭhī (ष्ठी) or Ṣṭhin (ष्ठिन्): This part derives from the Sanskrit verbal root sthā (स्थ), meaning to stand, to be situated, to remain, or to exist. The suffix -in (इन्), often appearing as -ī (ई) in the nominative singular masculine form (Prameṣṭhī), creates an agent noun, signifying one who stands or one who is. Therefore, the literal etymological meaning of Prameṣṭhī is one who stands in the highest place or he who is established in the supreme.. v, vi, 10

Parameśvara Parama = Supreme + Īśvara = Lord.(परमेश्वर) The Supreme Lord or Ultimate Godhead in several Bhāratiya traditions, often identified with Śiva or the formless Absolute (Brahman). vi, viii

Paro Vyoman (परो व्योमन्) Sanskrit phrase from Nāsadiya

3. *Varṁśa*: The genealogies of gods (devas), celestial beings, and particularly of the ancient sages (ṛṣis).
4. *Manvantara*: The cosmic cycles or epochs, each presided over by a specific Manu, detailing the prominent sages, deities, Indra, and events within each era.
5. *Rāja-Varṁśānucaritam* (often referred to as *Varṁśānucaritam*): The detailed histories and deeds of prominent royal dynasties, especially the Sūryavaṁśa (Solar dynasty) and Candravaṁśa (Lunar dynasty), tracing their lineage and significant rulers.

While many texts bear the title Purāṇa, eighteen are traditionally distinguished as the Mahāpurāṇas (Great Purāṇas), collectively known as the **Aṣṭādaśa Purāṇas**. Their names and order can be remembered through a mnemonic śloka:

मद्वयं भद्वयं चैव ब्रत्रयं वचतुष्टयम् ।
अनापलिङ्गकूस्कानि पुराणानि विदुर्बुधाः ॥ *madvayam bhadvayam
caiva bratrayam vacatuṣṭayam |
anāpaliṅgakūskāni purāṇāni vidur budhāḥ ||*

This śloka translates to: Two starting with 'Ma', two starting with 'Bha', also three starting with 'Bra', four starting with 'Va'; then A, Nā, Pa, Liṁ, Ga, Kū, and Skā – these the wise know as the Purāṇas. Following this order, the eighteen Mahāpurāṇas are:

1. Matsya Purāṇa,
2. Mārkaṇḍeya Purāṇa,
3. Bhāgavata Purāṇa,
4. Bhaviṣya Purāṇa,

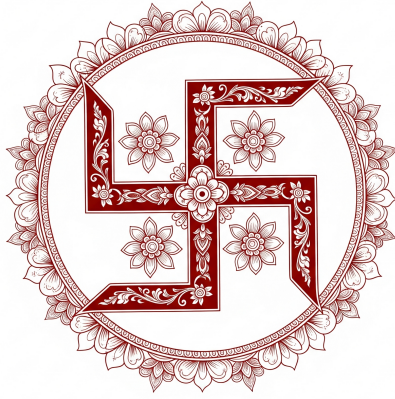
5. **Brahma Purāṇa**,
6. **Brahmāṇḍa Purāṇa**,
7. **Brahmavaivarta Purāṇa**,
8. **Vāmana Purāṇa**,
9. **Varāha Purāṇa**,
10. **Viṣṇu Purāṇa**,
11. **Vāyu Purāṇa**,
12. **Agni Purāṇa**,
13. **Nārada Purāṇa**,
14. **Padma Purāṇa**,
15. **Liṅga Purāṇa**,
16. **Garuḍa Purāṇa**,
17. **Kūrma Purāṇa**, and
18. **Skanda Purāṇa**.

. 4, 141

Puruṣa (पुरुष) Pura = Body + Īśa = Lord, therefore Puruṣa = The lord of the body or the consciousness. In the commentary, linked to the one in which there is the innate capacity to think, connected with primordial Kāma. 36

Puruṣa Sūkta (पुरुष सूक्त) A significant Vedic hymn of the Ṛg Veda (RV 10.90), dedicated to the Puruṣa, the cosmic person. It describes the Puruṣa as both immanent in creation and transcendent to it, and details how the cosmos, social orders (varṇas), and various aspects of reality emerged from the sacrifice of this cosmic Being. 48, 140, 141

Swastika (स्वस्तिक) An age-old and revered emblem. The Swastika signifies the dynamic, ongoing forces of the cosmos, with its whirling shape hinting at the vast process of becoming and the infinite cycles of life. Its design—a cross with bent arms—symbolizes the interaction of spirit (vertical line) and matter (horizontal line). The rotating arms



represent the perpetual cycles and the evolution of the universe and humanity. It serves as a connection between the divine and earthly realms, with the central point as the origin and its arms extending towards infinity. The four arms align with the cardinal points (North, South, East, West), and when including the zenith and nadir (indicating the poles and mystical center), the Swastika is characterized by the number six. This symbolizes the divisions of time and the ongoing cycles of existence stemming from a central, timeless axis. It is referenced in commentary as a representative of the power that is characteristic of Rajas. . 4

Tamas (तमस) Literally darkness or inertia. A fundamental cosmic principle and one of the three Guṇas. In this commentary

The Seven Cakrās - षट्चक्र

IN various yogic and tantric traditions, chakras (*cakra*, meaning “wheel” or “disk”) are understood as vital energy centers within the subtle body. They are focal points for the reception, assimilation, and transmission of life energies (*prāṇa*). While different systems may enumerate varying numbers of chakras, the most commonly recognized system features seven primary chakras arranged vertically along the spinal column, from its base to the point just behind the brow-center. Each chakra is associated with specific psychological and physiological functions, elements, seed sounds (*bīja mantras*), and levels of consciousness.

For clarity, the author wishes to state an adherence to the Samayācāra tradition of Śrī Vidyā. A foundational text in this lineage is Saundarya Laharī, traditionally ascribed to the great Ādi Śankarāchārya. In line with the specific teachings found therein concerning the subtle body, the following table will describe Svādhiṣṭhāna Chakra as primarily fiery and Maṇipūra Chakra as primarily watery. While acknowledging that other respected texts, including the Haṭha Yoga Pradīpika, may present different elemental associations, the author shall endorse the aforementioned Samayācāra perspective. For additional insights, one may consult Sri Lakshmidhara’s commentary on śloka 9 of Saundarya Lahari (*mahīm mūlādhāre*).

Chakra Name	Location	Element, Color, Bija	Key Qualities & Associations
Mūlādhāra Chakra (मूलाधार चक्र) <i>Root Support</i>	Base of spine (perineum)	Earth (Pṛthvī); LAM (लं)	Grounding, security, stability, survival instincts, physical identity. Linked to Svadhā “below”.
Svādhiṣṭhāna Chakra (स्वाधिष्ठान चक्र) <i>One's Own Abode</i>	Sacral region (lower abdomen)	Fire (Agni); RAM (रं)	Personal power, will, self-esteem, vitality, transformation, digestion.
Maṇipūra Chakra (मणिपूर चक्र) <i>City of Jewels</i>	Solar plexus (navel area)	Water (Āpas); VAM (वं)	Emotions, creativity, sexuality, pleasure, flow, desires (Kāma), relationships.
Anāhata Chakra (अनाहत चक्र) <i>Unstruck Sound</i>	Heart center	Air (Vāyu); YAM (यं)	Love, compassion, balance, relationships, emotional healing, forgiveness. Links to Hṛdi as spiritual center.
Viśuddha Chakra (विशुद्ध चक्र) <i>Especially Pure</i>	Throat region	Ether/Space (Ākāśa); HAM (हं)	Communication, self-expression, truth, creativity, listening, purification.

Continued on next page...

...The Seven Chakras continued

Chakra Name	Location	Element, Color, Bija	Key Qualities & Associations
Ājñā Chakra (आज्ञा चक्र) <i>Command/Perceive</i>	Third eye (between eyebrows)	Light / Mind; OM (ॐ) or KṢAM (क्षं)	Intuition, insight, wisdom, imagination, visualization, perception beyond senses.
Sahasrāra Chakra (सहस्रार चक्र) <i>Thousand- Petaled</i>	Crown of head	Beyond elements; Silence or OM (ॐ)	Spirituality, enlightenment, unity, transcendence, connection to divine. Linked to highest plane for Prayati.

This overview provides a basic framework of the seven chakras as commonly understood. Deeper study reveals intricate connections between these energy centers and various aspects of human existence and spiritual development.

This Sūkta hints at the chakras in the following manner: Prayathi, representing Purpose, is found in the Sahasrāra (Head). Svadhā, symbolizing self-reliant power, resides in the Mūlādhāra (Base). Yet, the ONE that transcend perception is situated in the Anāhata (Heart). Meditation on this was suggested as the Sūkta concludes!

About the Author



DR. TEJASWI KATRAVULAPALLY, a renowned academic, holds a Doctorate in Quantum Physics from the EMJD-EXTATIC program (Ireland & Poland), focusing his research on interactions between ultrafast lasers and atoms. His robust academic background is fortified with an MSc in Physics from IIT Madras and a B.Tech in Electronics and Communication Engineering from LN-MIIT, Jaipur. Beyond his scientific career, Dr. Tejaswi is a skilled Carnatic flautist, dedicating over ten years of practice to the spiritual journey of Nada Yoga (Yoga of Sound), which he embarked

upon at ten years old. Raised in a religious Indian household, his spiritual growth was significantly influenced by his fervent relationship with his Guru, Master E.K. (Sri Ekkirala Krishnamacharya).

Dr. Tejaswi consistently engages with foundational texts like the Bhagavad Gita, the Upanishads, Śrī Vidyā, and other facets of Sanātana Dharma. Additionally, he is an author of five books that offer profound insights into Vedic and post-Vedic scriptures, featuring analysis or interpretations of works such as the Suparna Sūktam, Puruṣa Sūktam, Lalitā Sahasranāma, Māṇḍūkya Upaniṣad, and the Yoga Sūtras. Presently, Dr. Tejaswi is a part-time online faculty member at the Kriya Tantra Institute, USA, while also serving as an online guest lecturer at LNMIIT, Jaipur, for the UGC-required Indian Knowledge System (IKS) course.

His contributions to the promotion of Indian Knowledge Systems earned him the “Spiritual Scientist” award in 2024, conferred by the “All India Institute of Local Self Government” at Andhra University. He is ardently committed to exploring the confluence of Western scientific thought with Eastern philosophical and spiritual traditions, striving to foster enriched learning and a comprehensive understanding by integrating diverse perspectives.

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Further Reading

The Nāsadīya Sūkta and its profound themes touch upon a vast expanse of philosophical, spiritual, and scientific thought. For readers interested in delving deeper into related subjects, the following books are recommended:

- *A New Approach to the Vedas: An Essay in Translation and Exegesis* by Ananda K. Coomaraswamy. This work offers a comparative study of Vedic concepts.
- *Hymn of Creation (Nāsadīya Sūkta)* by Prof. Vasudeva Saran Agrawala. Provides a scholarly exploration of the Nāsadīya Sūkta itself.
- Commentaries on the *Rig Veda Samhita* (particularly the Xth Mandala) by Dr. R. L. Kashyap. These offer detailed insights into the Vedic hymns.
- *The Secret Doctrine, Vol. 1: Cosmogogenesis* by H. P. Blavatsky. A foundational text in Theosophy, exploring cosmic origins from an esoteric perspective.
- *The Secret of the Veda* by Sri Aurobindo. Offers profound insights into the symbolic and spiritual meaning of the Vedas.

- *Vaidika Sūkta Mañjarī* by Swami Tattvavidananda Saraswati. This work includes commentary on Nāsadiya Sūktam along with other significant Vedic hymns.
- *The Serpent Power (Being the Ṣaṭ-Cakra-Nirūpaṇa and Pādukā-Pañcaka)* by Arthur Avalon (Sir John Woodroffe). A classic work on Kuṇḍalinī Yoga and the chakra system.
- *Suparna Sūktam* (Commentary by Master E.K., translated by Dr. Tejaswi Katravulapally). For insights into other Vedic hymns and Master E.K.'s approach.
- *Cosmos* by Carl Sagan. An accessible and inspiring exploration of the universe from a scientific perspective.
- *The Snake and The Rope: Problems in Western Science Resolved By Occult Science* by Edi D. Bilimoria. Explores the intersection of scientific challenges and esoteric wisdom.
- *Tao of Physics* by Fritjof Capra. Examines the parallels between modern physics concepts (quantum theory and relativity) and Eastern mystical traditions (Hinduism, Buddhism, Taoism), suggesting an underlying unity in their view of reality.
- *A Treatise on Cosmic Fire* by Alice A Bailey. Offers a profound and extensive exploration of esoteric cosmology, detailing the underlying energetic structures of the universe and consciousness. The work primarily focuses on “Solar Fire,” the fire of mind, presenting a framework for understanding cosmic and human evolution based on ancient wisdom teachings.

Further Reading

This list is by no means exhaustive but provides a starting point for further inquiry into the vast realms of thought touched upon by the Nāsadīya Sūkta.