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शक्तिपीठम्

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Aim and Scope

The e-journal, **vEda vaaNee**, is open to all bona fide scholars in Vedas, Vedaṅgas, Vedantic, Sanskrit and other allied subjects of Sanatana Dharma. The journal is intended to publish articles, reviews, and news including conferences, details, proceedings, meetings, PhD projects of students etc. We may consider a column of answers to comments on articles published in the journal, with final comment by the author. The present journal is a platform where scholars from different disciplines can examine and explore the inter-related nature of the disciplines of Vedas and Sanatana Dharma using a holistic approach.

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Patron's Page

आचारः प्रथमो धर्मः श्रुत्युक्तः स्मार्त एव च ।

तस्मादस्मिन्समायुक्तो नित्यं स्यादात्मवान् द्विजः ॥

aacaaraH prathamO dharmaH shrutyuktaH smaarta eva ca |
tasmaadasminsamaayukto nityaM syaadaatmavaan dvijaH ||

Whatever sadaacaara (*sadaacaaraH*) - practicing traditional customs or practices spoken in Vedas (*vedaaH*) and smruti (*sm-ruti*) scriptures (*granthaH*) is Dharma (*dharmaH*). Therefore, those in search of aatmaa or Brahman (*parabrahma*) must always follow the path given in Vedas (*vedaaH*), Upanishads (*upaniSadaH*) and PuraaNaas (*puraaNaani*) etc.

hariH om

I recently saw these quotes on display at a public place:

“The Purpose of our lives is to be happy” -Dalai Laama

“Look deep into Nature and then you will understand everything better.” Albert Einstein.

In Prakruti (*prak-rtiH*) / Nature, there is *caitanyam/puruSaH/paramaatmaa*/almighty behind, in deep layers. That is why *sanaatana dharma's* goal or way of living is to see *caitanyam/aatmaa/puruSaH/ paramaatmaa*/almighty within all human beings, in stone, in tree, and in everything in Nature /Prakruti(*prak-rtiH*). That is why we shall strive to behave like *paramaatmaa*, reflecting Divinity in our daily way of living. Nature is *embodiment of triguNaaH: satva rajas and Tamas guNaaH*. Whereas *paramaatma* reflects all of above *triguNaaH* and at the same time being one within Nature.

Man has Buddhi (*buddhiH*)/*vivevekam*/intellect which other elements of Nature, which appear to human senses/*indrias(indriyaaH)*, do not have. But man has 6 Enemies and Ego too. *kaamaH* (attachment), *krodhaH* (anger), *lobhaH* (greed), *mOhaH* (passion), *madaH* (madness), and *maatsaryaH* (envy) and *ahamkaaraH* (Ego). These are to be controlled to see *paramaatma* within oneself and in others and in the outside Nature. If one has these Enemies within him/herself cannot understand the real value of Nature and Aatma(*aatmaa*) within him/herself. Our continuous effort should be to control them and live without *raaga(raagaH)*, *dvesha(dveSaH)* and with balance of mind (*stita prajJata*).

Yes, the illustrious scientist Einstein declared correctly to look deep in Nature including oneself, since we are part of Nature.

Protect Nature and do not harm Nature, including human relations which spoil due to *raagaH* (intense desire) and *dveSaH* (hostility) which are generated by 6 enemies within ourselves. When life is not there in our human / physical body, it is to be burnt or to be mixed with five elements/*panca bhUtaaH* as part of Nature. To realize this one should not wait till old age. Our culture, *sanaatanadharmaH* says it is to be practiced from childhood.

Our quest should be “to live in harmony with nature”, which on its own promotes peace and harmony, leading to happiness all around - like the breeze that merely exists! The pollination, spreading of the fragrance, enjoyment of all that by people, animals and plants, ... are all outcomes of nature, unknown to the breeze!

Our quest shall be to cultivate good qualities and understanding of the nature around us and to practice *sadaachaaraaH*. To achieve these goals, our Rishis/Saints (*-rSayaH*) who digested our vedavaangmayam and *sanaatana dharma(dharmaH)* formulated *SoDhasha smaskaaraaH* ie.16 types of *devata araadhana*/functions scheduled to be performed during lifespan of every human being.

Hence all our activities right from birth are linked with *samskaaraaH* (rites of passage) with systems of living conditions.

Right from *jaata karma* and all 16 *samskaaraaH* including *upanayanam* (thread ceremony), *viwaaham*(marriage), *antyeShTi* (the *smaskaaram* to be done when *aatmaa* separates the body ie *death*) are done with *niyamaaH* /Rules/Duties/*dharmaH*. These practices are cultivated in the human, right from childhood in the interest of his future correct understanding of Nature and to lead happy life.

Every *samskaaraH* is associated with *niyamaaH*/procedures and dictums to be followed by the human during and after every *samskaaraH*.

Not following *niyamaaH* after the function will not provide the correct *sadaacaaraH* and *saadhanaa* to the boy/girl and performing these *samskaaraaH* remain hippocratic and money-wasting functions and do not give correct *samskaaraH* to the person.

Under the wrong perspective, people are avoiding these *samskaaraaH* and do not cultivate *niyamaaH* to their children but spend money for functions for their pomp and show. These pomp and show are only limited to our pleasure and satisfaction but not really helping the child who does not follow *niyamaaH* and practice thereafter, to become good successful confident, and *dhaarmic* human being.

Practice makes people perfect. This is applicable to all, irrespective of age. Knowledge obtained from books is not complete unless it is practiced.

आचार्यात् पादमादते पादम् शिष्यः स्वमेधया ।

पादम् सब्रह्मचारिभ्यः पादम् कालक्रमेण च ॥

aacaaryaH paadamaadate paadam shiSyaH svamedhayaa |
paadam sabrahmacaaribhyaH paadam kaalakrameNa ca ||

One gets one quarter of knowledge from teacher, second quarter is to be cultivated by the intellect of the student, the third quarter is to be obtained from peers, and the knowledge will be 100% complete only after due practice/saadhanaa during the lifetime.

आनन्दो ब्रह्मेति व्यजानात् ।

aanando brahmeti vyajaanaat |

The goal for humans is eternal happiness/*mokSaH*. All human desire eternal happiness and lead life with peace.

— *Shubham bhUyaat* —

— *Om TAT SAT* —

A.H. Prabhakara Rao

Patron

vEda vaaNee

Founder & President, Veda Samskruti Samiti (VSS)

October 2025



Editorial Page ----

– Sri Rama Jayam –

The Editors are pleased to present to you the Volume 3, Issue 3, October 2025 of vEda vaaNee, e-Journal of the Veda Samskruti Samiti (VSS), Hyderabad. The next three months herald the Fall season, when the seasonal plants shed their leaves, while the evergreen thrive and sustain themselves! Such changes are all aspects of nature (Brahman), each element and component within it serving its purpose. We hope you find some essays in the vEda vaaNee issues of immediate or short-term use, like the seasonal leaves, while others are found to be of sustainable value, over long horizons in time! October is also the time to celebrate Diwali / Deepavali, the festival of lights. Our very best greetings to all our readers for a Happy Deepavali!

“Practicing traditional customs (samskaaraaH) or practices spoken in vedas and smruti and scriptures is Dharma. Those in search of aatmaa or Brahman must always follow the path given in Vedas, Upanishads and Puraanaas”. Sri Prabhakara Rao, in his Patron’s message points out: “Under the wrong perspective, people are avoiding the samskaaraaH (traditional practices following Sanatana Dharma) and do not cultivate niyamaaH (knowledge and habit) to their children but spend money for functions for their pomp and show. They are limited to our pleasure and satisfaction but not really helping the child who does not follow niyamaaH and practice thereafter, to become good successful confident, and dharmaic human being.”

Section 1, Research Articles, is composed of four papers. The first article **An Etymological Study of the Head and the Neck Movements as described in Nāṭyaśāstra** is authored by Smt. P.B. Vaishnavi. This paper concentrates on the etymological understanding of the descriptive terms used for movement, known as *āṅgika abhinaya*, which basically describes various body movements. The body is divided into major and minor limbs called Anga and Upanga. The major limbs, also known as Shadangas, are Śira (Head), Hasta (Hands), Vakṣa (Chest), Parṣva (torso), Kaṭi (Waist), and Pāda (Feet). Since probing into all the six angas in detail would become a complex and vast study, this paper is restricted to understanding the movements of the Śira (head) and its supportive limb Grīva (neck) exclusively.

The second article on **Plaster Making Art in Ancient Indian Texts** by Smt. R. Chitra, is a fascinating documentation of the natural and organic materials used in plaster making and their use for construction of buildings, temples and sculptures. This article is an attempt at gleaning the information from ancient Sanskrit texts about many types

of plaster, and to bring out the scientific validity of the same. The author asserts that through this rich resource of traditional knowledge, there is vast potential for eco-friendly plasters made of natural products which could reduce our reliance on synthetic chemicals for the same purpose!

The third article is on **Axioms of Vedic Philosophy - Tools for Being and Becoming a "Good Samaritan"** authored by Dr. Krishnamoorthy (Subbu) Subramanian addresses the need for deep and sustained reflection on the principles enunciated in Vedic Philosophy. Good Samaritan is a parable from Bible. It describes a person who instinctively lends a helping hand to anyone in need, without a second thought. The author states that being and becoming a true Good Samaritan instinctively is as much a practical philosophy as it is the need in our society worldwide. It requires deep and sustained engagement on the Axioms of Vedic Philosophy, not as academic information, but in their sustained reflection and practice in our daily life! With an implicit faith and belief in the veda *Maha Vakya* (Grand Pronouncement) *Tat Twam Asi* (You and the Universal consciousness are one and the same), we are always in tune with anyone, everyone implicitly, without distinctions and differences!

The fourth article in the Section 1 is titled **Unified Field Theory vs vedavaaGmayam/ Or PuruSaH in Prak-rtiH Form**. It is authored by Sri A.H. Prabhakara Rao. Unified Field Theory (UFT) is a study in physics that aims to unify the fundamental forces of nature, into a single, comprehensive framework. The UFT can be seen as a modern scientific approach that parallels the concepts described in the vedaaH. While modern physics seeks to unify fundamental forces, upaniSadaH explore the nature of reality, consciousness, and the ultimate reality. The author suggests "intersection of these two perspectives could lead to a deeper understanding of the world and our place in it. Whole vedavaaGmayam / sanaatanadharmaH is about that ultimate reality, that the creation is by that cosmic force. Hence unified field theory and ultimate reality according to upaniSadaH have similarities".

Section 2, the Sanatana Dharma, begins with continuation of Durga Suktam, mantras 3 and 4 by Dr. Raghava S. Boddupalli. Mantras 1 and 2 with their meaning were presented in our earlier (July 2025) issue of vEda vaaNee. Durga Suktam is a highly revered and popular hymn chanted along with *Durga Saptashati* (*Devi Mahatmyam*) during *Navaratri* (the festival of nine nights dedicated to the mother goddess). *Durga Suktam is primarily a hymn addressed to Agni (the god of fire), praying him for protection from difficulties and obstacles.*

The second article is on **Cow is a trustworthy and faithful mother** is a brief essay in Telugu on Cows and how they are venerated in Sanskrit literature (Veda *Vangmaya*) as well as in our tradition as Kamadhenu! The author Dr. Somanchi (Tangirala) Visalakshi

concludes “As long as the Cows are honored and taken care, the human race can survive happily”.

The short story by Mr. J. Udaya Bhaskar in Sanskrit is titled **Hell – Heaven**. It is an imaginative and creative writing in Sanskrit, expressing the need for learning Sanskrit language, to understand the principles and meaning behind all the traditional prayer services and chanting (Mantra). Earlier papers in Section 1 also emphasize the same point. It is not just a matter of learning Sanskrit as a language, even though that is certainly a steppingstone. We encourage the readers to further read many other thought-provoking essays that delve deep into the meaning and principles of Vedic Philosophy and their relevance in Santana Dharma for a life of peace and harmony!

Section 3, the Sanatana Dharma News, of our current issue begins with a brief write-up on the **Significance of Navaratri – the Divine Nine Nights**. This section further continues with book reviews, a summary report on two valuable books:

1) **Spiritual Culture in the Corporate Drama** – author Dr. N. H. Atthreya. This book was published in 1997 by Vijay Foundation, Mysore, India.

It is a simple, short and yet elegant summary of Vedic Philosophy and how we bring it into play at our workplace. Following a few brief excerpts:

“By spiritual culture, we mean understanding, conceding and obliging spiritual reality. It is another dimension of all of us, a vital dimension, an integral dimension. It is a dimension that, when recognized, brings out the best in us, the very best in us, the divinity in us, so to speak. We tend to bless all; we tend to make winners all. Spiritual reality is not denial of other realities. Instead, it is an enveloping reality that is pervasive and supports all other realities such as the material, physical, emotional and intellectual realities that we bring into use in our role excellence”.

“There are four key stakeholders in any stage play: The audience, other players in the show, the producer or organizers as well as the player involved. The same applies to any corporate function or responsibility. Here we have the customers, fellow workers or employees, corporate owners or management as well as the professional or the employee. Everyone has to play their part - their roles - for the show to go on!”

Every player and every role in a stage play is equally important. It is equally true for a spiritually minded person. All are to be regarded as equals. “To respect every role, we need to understand and appreciate each role and its place in the overall scheme of the play. We also need to have a deeper understanding of the role which has an impact on our own role and in turn how our role impacts on others. For the roles of others close or intimately connected to us, we can constantly ask ‘how can I make it easy for you to play and excel in your role?’”

One could take every excerpt above, as well as all other details in this book and literally apply to every facet of our life and living!

2) **Vrikshayurveda - Ancient Indian Plant Science** – author Professor Avinash Khaire.

This book was published in August 2025 by: Motilal Banarsidass Publishing House, Delhi.

This book elaborates on the Botany in Vrikshayurveda for Colleges and Universities teaching Botany, Medical Science in Vrikshayurveda for Ayurvedic Medicinal Colleges and Agricultural Science in Vrikshayurveda for Agricultural Colleges and Universities.

The book aims to encourage readers to think and act courageously in finding new avenues to create a happy, healthy, and peaceful life for both humans and plants, so that plants, in turn, can provide the same benefits to mankind, carrying forward the legacy of our ancestors. At the same time, readers must keep in mind that the knowledge passed down from our ancestors is time-tested, truly scientific, and unbiased.

We welcome all comments and suggestions as well as your ideas to improve and enhance the vEda vaaNee publication. We also solicit research papers, essays, poems and other written articles that are based on Sanatana Dharma. The goal is to learn, spread and assimilate the vast body of knowledge and promote a culture that seeks the goal of Sanatana Dharma: “*Sarve JhanaH Sukhino Bhavanthu*: May everyone and indeed everything remain happy, in peace and harmony!”

– DhanyawaadhaaH –

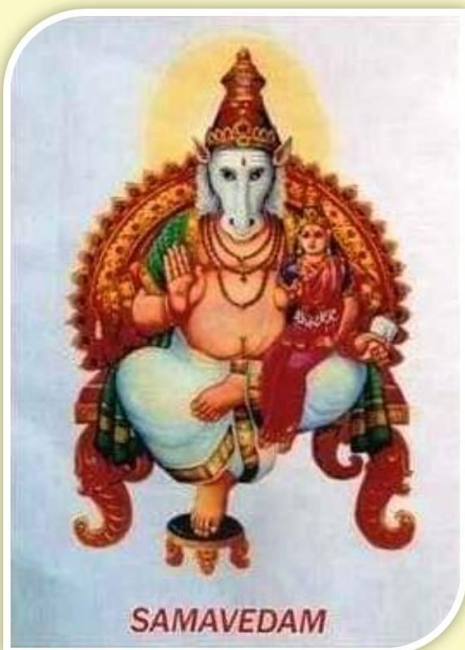
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Section One

Research Articles



An Etymological Study of the Head and the Neck Movements as described in *Nāṭyaśāstra*

P. B. Vaishnavi

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नृत्तावसाने नटराजराजो ननाद द्दक्कां नवपंचवारम् ।
उद्धर्तुकामः सनकादिसिद्धानेतद्विमर्शो शिवसूत्रजालम् ॥१॥

- Nandikeswara Kaarika

Nataraja, the absolute form of cosmic dance, sounded his drum fourteen times at the end of his dance. These emanated sounds have created the fourteen aphorisms called Maheswara Sutrams to elevate the Siddhas, such as Sanaka and others.

Abstract

This article concentrates on the etymological understanding of the descriptive terms used for movement, known as *āṅgika abhinaya*, which basically describes various body movements. The body is divided into major and minor limbs called *Aṅga* and *Upanga*. The major limbs, also known as *Shadāṅgas*, are *Śira* (Head), *Hasta* (Hands), *Vakṣa* (Chest), *Paṛṣva* (torso), *Kaṭi* (Waist), and *Pāda* (Feet). Since probing into all the six *aṅgas* in detail would become a complex and vast study, this paper is restricted to understanding the movements of the *Śira* (head) and its supportive limb *Grīva* (neck) exclusively. Proper interpretation of word etymologies would reveal newer practical dimensions. Yāska emphasized the importance of Etymologies in his *Niruktam*, one of the six *Vedāṅgas*. Hence, the presentation is confirmed to study the etymologies of select words that disclose the derivational meanings of verbal roots. This article is based on primary and secondary sources and discussions with scholars in Sanskrit and dance.

Introduction

One of the most ancient and significant vehicles of Indian culture that has ensured its posterity is language. Apart from serving as a medium for communication, it also plays a key role in understanding the emotions and culture of mankind. Sanskrit, being one of the foremost languages to take shape and form in this land, stands as a cultural identity of the country. This Indo-Aryan language has been employed across disciplines to perpetuate knowledge for centuries. Believed to be the language of the gods, it has been the primary language of innumerable branches

of studies in Indian tradition, ranging from arts, philosophy, and mythology to mathematics, economics, and various other sciences. This enormous and vast literature, in which the presence of the Sanskrit language is found, teaches several aspects of life, from the most mundane to the highest philosophy; from the code and conduct of human behavior to sciences required for the nation's progress, and to arts that nourish and sustain cultural posterity.

Sanskrit literature is mainly categorized into Vedic literature and Classical Sanskrit literature. Vedic literature is the period of the Vedas, and this period is up to 500 BCE. This is when one can find the language used in the texts as running texts, mainly preserved through oral tradition. Meanwhile, to understand the Vedic literature, six ancillary sciences were formed, called Vedāngas¹. Around 500 BCE, the grammar of Sanskrit was standardized with the emergence of Panini's *Aṣṭādhyāyī*. Since then, it has become the most prominent and widely accepted text for the science of grammar. During this period, the literature in the Sanskrit language emerged out from its Vedic philosophy into various fields such as life aspects, medical sciences, philosophical sciences, mythology, arts, and humanities, therefore, marking the beginning of the Classical Sanskrit period. In line with the same, the prominent scripture for arts in the Sanskrit language is *Nāṭyaśāstra*, a treatise, essentially dedicated to the science of performing arts in the Indian subcontinent. Ascribed to Bharata Muni, believed to have been written between 2nd BCE and 2nd CE, *Nāṭyaśāstra* is considered the primary treatise for *Nāṭya* (Dramaturgy, Dance, Music, Literature). One of the studies claims that *Nāṭyaśāstra* is a product of a magnum opus called *Nāṭyaveda*, which consists of 12,000 verses, and is an extract from the *Gāndharva Veda* written by Brahmā, consisting of 36,000 slokas. The *Nāṭyaśāstra* available now is a final consolidated version having only 6000 verses from the aforementioned works². The period in which *Nāṭyaśāstra* is believed to have been written falls in line with the texture of language employed in the text, indicating that the text was written after Panini's period. The language used in *Nāṭyaśāstra* follows Panini's *Aṣṭādhyāyī* sutras, and the definitions found in it are encoded in the sutra format, which in English can be loosely translated as a rule. A sutra is generally understood as an aphorism that provides a general understanding of the subject it defines. Hence, it can be deduced that the *Nāṭyaśāstra* is a text that contains aphoristic regulations to understand the science of *Nāṭya*.

Most contemporary Indian classical dance forms find their roots in the principles prescribed in this text. Across centuries, scholars and practitioners have put forth several perspectives of understanding the sutras proclaimed in *Nāṭyaśāstra*, and this understanding finds itself manifested in the dancing bodies of that time frame in terms of movement. These perspectives arise from studying the sutras, which contain the basis for executing a movement in terms of direction, energy, time, space, etc. Hence, a deeper understanding of these terms and sutras is essential to further enhance the interplay between *śāstra* and *prayōga*. Thus, this paper concentrates on the etymological understanding of the descriptive terms used for movement,

¹These Vedāngas are the science of phonetics, geometry, grammar, etymology, meter, and astronomy. These are formed to understand the Vedas and Upanishads, which were running texts. This is an aspect only of *kalpa* texts – broadly they are texts on *dharma*.

² Anup Pande, 'A Historical and Cultural Study of Bharata Nāṭyaśāstra', Kusumanjali Book World, 1996, pp. 1.

known as *āṅgika abhinaya*, which basically describes various body movements. The body is divided into major and minor limbs called *Anga* and *Upanga*. The major limbs, also known as *Shadangas*, are *Śira* (Head), *Hasta* (Hands), *Vakṣa* (Chest), *Parṣva* (torso), *Kaṭi* (Waist), and *Pāda* (Feet)³. Since probing into all the six *angas* in detail would become a complex and vast study, this paper is restricted to understanding the movements of the *Śira* (head) and its supportive limb *Grīva* (neck) exclusively. Also, the author of this paper, despite being an amateur in the Sanskrit language, is trying to concentrate on the meanings and etymology of the technical terms that are given in the text and would not delve deep into the grammatical aspects but gives an idea of basic grammar rules to strike a balance between the verbal language (Sanskrit) and the Body language (Movement). Proper interpretation of word etymologies would reveal newer practical dimensions. Yāska emphasized the importance of Etymologies in his *Niruktam*, one of the six *Vedangas*. Hence, the presentation is confirmed to study the etymologies of select words that disclose the derivational meanings of verbal roots. The paper is based on primary and secondary sources and discussions with scholars in Sanskrit and dance.

The alphabet in the Sanskrit language, categorized as vowels and consonants, is further divided into fourteen aphorisms, called *pratyāhāras*⁴, derived from the sounds of Lord Siva's *Damaruka*. These aphorisms are explained in the *Śivasutras*, also called *Mahēswarasutras* of *Aṣṭādhyāyī*. Any word in Sanskrit starts with a verbal root called '*dhātu*,' which consists of one or more consonants and vowels. There are around 2400 verbal roots in the Sanskrit language, from which an innumerable number of words have emerged. These *dhātus* undergo changes when case endings or terminations are added to form a noun or a verb. Especially when they are to be used in a sentence, they should form a *subanta* (Noun suffix) or *tinanta* (Verb suffix). After adding such case terminations, a *dhātu* can become a complete word that can be used in a sentence. Along with the case terminations, at times and if needed, *upasargas* (prefixes) / *avyayas* (indeclinable) are also added to the *dhātus* to form a word. These *upasargas*, when added, periodically change the whole meaning of the *dhātu* (root word) or carry forward the exact meaning of the root⁵. This establishes a precise path to understanding the *dhatu*. Here again, one must know that every complete word, whether a noun or a verb, that is formed has its root from a *dhātu*, which primarily denotes an action. Hence, even a nominal form has an underlying action in the Sanskrit language. These words are called *krudanta* forms. Therefore, just as the language, when every word has an underlying action, it is safe to propose that there can be a movement to every action of the term described,

³ तस्य शिरोहस्तोरःपार्श्वकटीपादतः शङ्कानि
नेत्रभ्रुनासाधरकपोलचिबुकान्युपाङ्गानि

Prof. Pullela Sriramachandrudu, '*Bharatamunipranita Nāṭyaśāstramu*', (Telugu), Samhita Graphics, Hyderabad, 2014, pp. 308.

⁴ M R Khale, '*A Higher Sanskrit Grammar*', Motilal Banarsidass Publishers Private Limited, Delhi, 2011, pp. 2.

⁵ उपसर्गेण धात्वर्थे बलादन्यत्र नीयते ।

प्रहाराहारसंहारविहारपरिहारवत् ॥

M R Khale, '*A Higher Sanskrit Grammar*', Motilal Banarasi Publishers Private Limited, Delhi, 2011, pp. 224

especially under the category of *āṅgika abhinaya*. This understanding is further used to justify the sutras given to execute the movements in *Nāṭyaśāstra* under the category of *Angikābhinaya*⁶.

The contemporary classical dances we see now combine *nritya*, *nāṭya*, and *nritya*. *Nritya* is pure dancing to which there is no bhava or meaning attached, *Nāṭya* corresponds to drama, and *Nritya* is a combination of *nāṭya* and *nritya*, where gesticulation is performed to the words sung in a musical melody. For any/all of these categories, the body is the medium to execute the movement. Though *nritya* as a category had developed post-Bharata period, the movements used for *nritya* also find their basis in *Nāṭyaśāstra*, as *nritya* incorporates *nritya* along with *abhinaya*. This is one of the primary reasons for classical dance forms to follow the principles of *Nāṭyaśāstra*, especially those pertaining to *āṅgika abhinaya*. This, being one among the four *abhinayas*, is defined as a medium to communicate through body by using it to perform certain types of movements. The *āṅgika abhinaya* in *Nāṭyaśāstra* is explained in the eighth, ninth, tenth, eleventh, and twelfth chapters, of which the major and minor limbs are focused upon in the eighth and ninth chapters. In the eighth chapter, Bharata elucidates on *śira* and *grīva* karmas and their *upāṅgas*⁷. The ninth chapter talks about the *hasta*, *vakṣa*, *pārśwa*, *kaṭi*, and *pāda* karmas. The *śiro* karmas are the head movements and are thirteen in number, while the *grīva* karmas are neck movements and are nine in number. Since the neck is the immediate connecting part of the body to the head, it is essential here to study it together. One interesting observation is that while explaining the head movements, Bharata gives a detailed and technical description of how to perform a head movement in different directions in space for every term, and then clarifies its usage. Whereas, while defining the nine various neck movements, the execution of movements is in accordance with a particular action-oriented circumstance. That means the action that leads as an automatic reaction of the neck becomes the ‘actual’ movement orientation of that particular term, respectively. Also, he states that neck movements must go in harmony with head movements while implementing them. The rest of the paper deals with the various *Śira* and *Grīva* *bhedas* described in the text. For this study, the text, ‘*Bharata Muni Pranita Natyasastramu*,’ authored by Pullela Sriramachandrudu, is referred to throughout.

Siro Karmas

आकम्पितं कम्पितं च धृतं विधुतमेव च
परिवाहितमाधूतमवधूतं तथाञ्चितम् ।
निहञ्चितं परावृत्तमुत्क्षिप्तं चाप्यधोगतम्

लोलितं चेति विज्ञेयं त्रयोदशविधं शिरः ॥ - Nāṭyaśāstra, Ch. VIII, Verse 17, 18

The thirteen *śira* karmas are as follows -- *ākampitam*, *kampitam*, *dhutam*, *vidhutam*, *parivāhitam*, *ādhutam*, *avadhūtam*, *añcitam*, *nihañcitam*, *parāvṛttam*, *utksiptam*, *adhogatam*, *lolitam*. Among the thirteen head movements, Bharata pairs some of them together while providing

⁶ Bharata has described four types of *abhinayas* viz., *āṅgikam*, *vācīkam*, *sātvīkam* and *āhāryam*

⁷ Upangas are the minor limbs viz., Eyes, eyebrow, nose, lips, cheeks and chin

their technical explanation. This method of describing illustrates the connection between the two movements and also highlights the similarly pronounced terms with the same *dhātu* (verbal root), and the change is seen in the *upsargas* of the term. The table below provides the etymological construction of all thirteen *śira karmas* listed above, including the *dhātu* (verbal root), *upsaraga*, and the *pratyaya*.

- **ākampitam and kampitam** –
Etymological Construction:

Term	Upasarga	Dhātu (Root)	Root Meaning	Suffix	Meaning
Ākampitam	आ	कम्प् - 'कपि चलने'	to shake, quiver, or tremble	क्त + अम्	Slow vertical shaking of the head
Kampitam	—	कम्प् - 'कपि चलने'	to shake, quiver, or tremble	क्त + अम्	Fast, repetitive vertical head movement

Definitions:

- ***ākampitam***: शनैराकम्पनादूर्ध्वमधश्चाकम्पितं भवेत्⁸ → Shake the head up and down at a slow pace.
- ***kampitam***: द्रुतं तदैव बहुशः कम्पितं कम्पितं शिरः⁹ → Repeat the same movement as above at a faster pace

Key observation: Despite sharing the same root, the upasarga “आ” in ākampitam gives it a gentler quality, while kampitam implies speed and repetition.

- **dhutam and vidhutam** –
Etymological Construction:

Term	Upasarga	Dhātu (Root)	Root Meaning	Suffix	Meaning
Dhutam	—	धु - विधुनने	to shake off, toss, expel	क्त + अम्	rhythmic head shake
Vidhutam	वि	धु - विधुनने	to shake off, toss, expel	क्त + अम्	Faster rhythmic horizontal head shake

⁸ Nāṭyaśāstra, Ch. VIII, Verse 19.

⁹ Ibid, Ch. VIII, Verse 19.

Definitions:

- **dhutam:** ‘शिरसो रेचनं सम्यक् शनैस्तद्धृतमिशष्यते¹⁰ → In popular opinion, it is understood as moving the head horizontally from side to side. But, the word ‘रेचनम्’ means to turn in a rhythm to that of a horse gallop, and the word ‘सम्यक्’ means to do it perfectly. Therefore, it can be translated as – to shake the head horizontally with an underlying rhythm to that of a horse’s gallop.
- **vidhutam:** ‘द्वुतमारेचनादेतद् विधुतं तु भवेच्छिरः¹¹ → Repeat the same movement as *dhutam* at a faster pace.

Key Observation: Similar to the above movement progression from ākampitam to kampilam, the movement for vidhutam is also executed at a faster pace than that of *dhutam*. And hence, the *upasarga* वि, is considered as ‘reverse to’. But here again, we must be conscious that the movement, even if done faster, has to be in a rhythm with that of a horse’s gallop.

parivāhita and ādhutha –**Etymological Construction:**

Term	Upasarga	Dhātu (Root)	Root Meaning	Suffix	Meaning
Parivāhitam	परि	वह् – प्रापणे	to carry, transport	क्त + अम्	Rounded, alternate side to side movement
Ādhutam	आ	धु – विधुनने	to shake	क्त + अम्	Obliquely carry the head upwards

Definitions:

- **parivāhitam:** ‘पर्यायतः पार्श्वगतं शिरः स्यात्परिवाहितम्¹²’, → To carry the head from one side to the other, alternatively.
- **ādhutam:** ‘आधुतमुच्यते तिर्यक् सकृदुद्धृतं तु यत्¹³’, → To carry the head obliquely in an upward direction.

Key Observation: Though the roots of the term differ along with their phonetic pronunciation, these two are paired for the very reason that the movement texture, especially while explaining the movement, has a sense of carrying. The *upasarga* परि in *parivāhitam* is understood as all

¹⁰ Ibid, Ch. VIII, Verse 23.

¹¹ Ibid, Ch. VIII, Verse 23.

¹² Ibid, Ch. VIII, Verse 25.

¹³ Ibid, Ch. VIII, Verse 25.

around or about, which makes the movement more rounded than just turning from side to side, and the upasarga आ in *ādhutam* makes its movement more gentle and softer.

- **Avadhutam**

Etymological Construction:

Term	Upasarga	Dhātu (Root)	Root Meaning	Suffix	Meaning
Avadhutam	अव	धु - विधुनने	to shake, tremble	क्त + अम्	Downward single shake of the head

Definition: ‘यदधःसकृदाक्षिप्तमवधुतं तु तच्छिरः¹⁴→ The head must be directed downwards only once.

Key observation: The upasarga ‘अव’ indicates downward direction. Although it takes the same root as *dhutam*, the execution of the movement is restricted to a single downward movement.

- **añcitam** –

Etymological Construction:

Term	Upasarga	Dhātu (Root)	Root Meaning	Suffix	Meaning
Añcitam	—	अञ्ज - गति पूजनयोः	to move	क्त + अम्	Neck slightly bent to the side

Definition: ‘किञ्चित्पार्श्वनतग्रीवं शिरो विज्ञेयमञ्चितम्¹⁵’ → to bend down the neck slightly to the side.

- **nihañcitam** –

Term	Upasarga	Dhātu (Root)	Root Meaning	Suffix	Meaning
Nihañcitam	नि	अञ्ज - गति पूजनयोः	to move	क्त + अम्	Movement involving raised shoulder and curved eyebrow

¹⁴ Ibid, Ch. VIII, Verse 29.

¹⁵ Ibid, Ch. VIII, Verse 30.

Definition: ‘उत्क्षिप्ताम्सावसक्तं यत् कुञ्चितभ्रूलतं मनाक् ।

निहञ्चितं तु विज्ञेयं स्त्रीणामेतत्प्रयोजयेत्¹⁶ ॥, → while the head is in *ancita* position

as above, the shoulder is raised and the eyebrows are curved to form *nihañcitam*.

Key Observation: This method of describing a movement is very peculiar to Bharata. It also indicates the depth of awareness of the physiological aspects of a movement. Rather than assigning a particular movement to the main *anga*, i.e., the head, focus is given to other supporting limbs, which automatically constitute the movement of the main *anga*. Also, it is interesting to note that only for this particular, it is specifically mentioned that it should be done by women.

- **parāvṛtta**

Etymological Construction:

Term	Upasarga	Dhātu (Root)	Root Meaning	Suffix	Meaning
Parāvṛttam	परा	वृत् - वर्तने	to turn, roll, to occur	क्त + अम्	Turning the head backward

Definition: ‘परावृत्तानुकरणात् परावृत्तमिहोच्यते¹⁷’, → The head is turned away or backwards.

Key Observation: This seems to be the simplest definition of all the *śiro karmas*. The *upasarga* परा can be assumed both as away or back, as the movement is a turning away or turning back kind of movement.

- **utkṣipta**

Etymological Construction:

Term	Upasarga	Dhātu (Root)	Root Meaning	Suffix	Meaning
Utkṣiptam	उत्	क्षिप् - प्रेरणे	to throw, send, direct	क्त + अम्	Throwing the head upward

Definition: ‘उत्क्षिप्तं चापि विज्ञेयमुन्मुखावस्थितम् शिरः’¹⁸ → The head is raised upwards.

Key Observation: Although it indicates that the head is raised upwards, the term *utkṣipta* carries a subtle texture of force-like action, making movement inherently hold a momentum while executing it. The *upasarga* ‘उत्’ indicates the upward direction.

¹⁶ Ibid, Ch VIII, Verse 31.

¹⁷ Ibid, Ch VIII, Verse 33.

¹⁸ Ibid, Ch VIII, Verse 34.

- **adhogatam**

Etymological Construction:

Term	Avyaya	Dhātu (Root)	Root Meaning	Suffix	Meaning
Adhogatam	अधः	गम् – गतौ	to go	क्त + अम्	Movement of the head downward

Definition: ‘अवाङ्मुखस्थितं चापि बुधाः प्राहुरधोगतम्’¹⁹ → When the head is directed in the downward direction, it is *adhogatam*

Key Observation: Unlike other terms with *upasargas*, this term has an *avyaya*. An *avyaya* is an indeclinable word that conveys a contextual meaning when added to a *dhātu* (verbal root). In this case, it directs the movement in the downward path.

- **Lolitam**

Etymological Construction:

Term	Upasarga	Dhātu (Root)	Root Meaning	Suffix	Meaning
Lolitam	—	लुल – विमर्दे	a state of unrest	क्त + अम्	Complete rotation of the head

Definition: ‘सर्वतो भ्रमणाच्चैव शिरो लोलितमुच्यते’²⁰ → The head is completely rotated in all directions.

Key Observation: The term literally means shaken, agitated, tremulous, etc, and it is the only term that is not directly derived from a movement-oriented root. It rather denotes a state of emotion, which reflects through a circular motion.

While observing all these terms, it is justified that the addition of *upasargas* to the *dhatus* plays a crucial role in understanding the movement orientation. These affixations aid in defining the direction, space, and energy involved in executing a movement.

Among the thirteen *sira karmas* (head movements) discussed above, the common root words between the terms are ‘कम्प् – कपि चलने’ (to shake), ‘धु – विधुनने’ (to shake), ‘वह् – प्रापने’ (to carry), ‘वृत् वर्तने’ (to turn), ‘गम् – गतौ’ (to go) and ‘क्षिप् – प्रेरणे’ (to throw). Though they are closely related in meaning, their characteristics are quite distinct when executed with utmost attention. For instance, within the idea of movement, there is a significant difference between ‘to move’ and ‘to shake.’

¹⁹ Ibid, Ch VIII, Verse 35.

²⁰ Ibid, Ch VIII, Verse 36.

The first two pairs, ‘*ākampitam–kampitam*’ and ‘*dhutam–vidhutam*’, are normally understood as moving the head up and down in a slow and fast manner, and side to side again in a slow and fast manner, respectively. Nevertheless, for both pairs, the root meaning establishes a sense of shake. But the texture of shaking is different for both pairs. For *ākampitam*, it is a shaking that indicates questioning, hinting, inviting, and for *kampitam*, it is warning, threatening, anger, etc. Just by the change in the pace of the same up-and-down movement, the texture and intention of the movement change from soft to rigorous, i.e., from a sense of inviting to a sense of threatening.

Whereas the second pair, *dhutam* and *vidhutam* which again means to shake, has an intention of rhythm because the sutra says that it has to be ‘*recanam*’, which translates as shake in a rhythm of a horse gallop. This dimension of having a sense of rhythm within the movement open up for a deeper interpretation of movement. The texture of shaking varies between *dhutam* and *vidhutam*. For *dhutam*, it is a sense of unwillingness, sadness, etc, and for *vidhutam*, it is used to show panic, fear, etc. and by this, we assume that the direction of the movement to be a horizontal (side-to-side) movement.

Similarly, in the case of *parivāhita* and *ādhutam*, the movement is often reduced in practice to a simple turning of the head from side to side. However, the etymology of the terms suggests something more nuanced, i.e., *vah* meaning “to carry” or “to transport.” When the head is envisioned as being gently carried from one side to the other, the movement acquires added beauty and a distinct texture. Also, the pairing of non-rhyming terms is resolved in the *sūtras*, where it is explained that *ādhutam* essentially performs the action of *udvāhitam*. Literally, *ādhutam* denotes a slight raise of the head, implying ‘carrying’ or ‘transporting’ the head upward with care. Because *ādhutam* continues naturally from the action of *parivāhita*, and also is essentially doing the movement *udvāhitam*, the two are paired together, creating a seamless progression in movement. Following this is the action of *avadhutam*, where the precise meaning of the word is to shake the head in the downward direction, but in the sutra, Bharata uses अथः सुक्रुत् आक्षिप्त, here the word *kship* means to throw and *ākshipta* means to throw a little. However, one cannot literally throw the head in the space but, definitely involve an action that combines resistance and fall to bring the head down. A similar interpretation can be used for *utkṣipta* too, where the head is carried upwards, again involving certain amount of force and resistance.

Therefore, by dwelling deeper into the etymological understanding of each term, it is inferred that movement just doesn’t mean mere ‘moving’. It involves certain qualities such as ‘shaking’, ‘carrying’, ‘turning’, ‘throwing’ etc.

Grīva Karmas

समा नतोल्लता त्र्यश्रा रेचिता कुञ्चिताञ्चिता ।

वलिता च निवृत्ता च ग्रीवा नवविधार्थतः ॥ - Nāṭyaśāstra, Ch. VIII, Verse 171

The nine neck movements are ‘*sama*’, ‘*nata*’, ‘*unnata*’, ‘*trasya*’, ‘*recita*’, ‘*kuñcita*’, ‘*añcita*’, ‘*valita*’, ‘*vivṛta*’.

- **Sama**

Etymological Construction:

Term	Upasarga / Avyaya	Dhātu (Root)	Root Meaning	Suffix	Meaning
Sama	sama (avyaya)	—	equal, straight, plain	—	Neck in a natural, steady position (no movement)

Definition - ‘समा स्वाभाविकी ध्यानस्वभावजपकर्मसु’²¹

Key Observation - It is an *avyaya* by itself, with connotations such as straight, together, equal, countless, full, or plain. In this context, it refers to a movement where the neck is kept in its natural, steady position, as in meditation or mantra chanting. Hence, it is understood as a static posture, one that involves no movement.

- **Nata** –

Etymological Construction:

Term	Upasarga	Dhātu (Root)	Root Meaning	Suffix	Meaning
Nata	—	नम् - नमो नमस्कारे	to bend, salute, bow	क्त	Neck bent downward as in salutation

Definition - ‘नता नतास्यालङ्कारबन्धे कण्ठावलम्बने’²²

Key Observation - *Nata* is the action of bending the neck, either as if wearing ornaments around the neck, or a gesture used in support to hold or seize the neck.

- **Unnata** –

Etymological Construction:

Term	Upasarga	Dhātu (Root)	Root Meaning	Suffix	Meaning
Unnata	उत्	नम् - नमो नमस्कारे	to bend	क्त	Neck raised upward, looking above

Definition - ‘उन्नताभ्युन्नतमुखी ग्रीवा चोर्ध्वादिदर्शने’²³

Key Observation - When the neck is raised along with the head as if to look at something that is placed at a height above the person, it is the movement of *Unnata*.

²¹ Ibid. Ch. VIII, Verse 172.

²² Ibid. Ch. VIII, Verse 172.

²³ Ibid. Ch. VIII, Verse 173.

- **Tryaśra** –

Etymological Construction:

Term	Upasarga	Dhātu (Root)	Root Meaning	Suffix	Meaning
Tryaśra	—	त्रस् भयचञ्चलयोः	to tremble, quiver, be afraid	—	Neck moved horizontally to the sides, as if burdened

Definition – ‘त्र्यश्रा पार्श्वगता ज्ञेयो स्कन्धभारे च दुःखिते’²⁴

Key Observation – The neck is moved, rather quivered horizontally to either side, as if there is weight on the shoulders. This is also performed when a person is in grief.

- **Recita** –

Etymological Construction:

Term	Upasarga	Dhātu (Root)	Root Meaning	Suffix	Meaning
Recita	—	रिच् वियोजनसम्पर्चनयोः	to turn, move	क्त	Fast, rhythmic, churning-like neck motion

Definition - ‘रेचिता विधुता भ्रान्ता भावे मथननृत्तयोः’²⁵

Key Observation - The neck is moved at a rapid pace, resembling the action of churning. This movement is described through three qualities: *recita* (rhythmic), *vidhuta* (fast), and *bhrānta* (wandering or revolving). Together, these indicate that the motion must be rhythmic, swift, and slightly erratic in character. This movement is primarily employed in *nṛtta*.

- **Kuñcita** –

Etymological Construction:

Term	Upasarga	Dhātu (Root)	Root Meaning	Suffix	Meaning
Kuñcita	—	कुञ्च् वक्रणे	to curve	क्त	Curving of the neck, as if to protect it

Definition - ‘कुञ्चिता कुञ्चिते मूर्ध्नि भरिते गलरक्षणे’²⁶,

Key Observation: To curve the neck as if to protect it from the weight that is put on the head.

²⁴ Ibid. Ch. VIII, Verse 173.

²⁵ Ibid. Ch. VIII, Verse 174.

²⁶ Ibid. Ch. VIII, Verse 174.

- **Añcita**

Etymological Construction:

Term	Upasarga	Dhātu (Root)	Root Meaning	Suffix	Meaning
Añcita	—	अञ्ज गति पूजनयोः	to move	क्त	Neck bent back, head raised upward

Definition - ‘अञ्जितापसृतोद्धन्धकेशकर्षोर्ध्वदर्शने’²⁷

Key Observation - *Añcita* is employed to express situations of unwanted happenings (*apasṛtam*), or when the hair is pulled (*bandha-keśa-karṣa*). In this movement, the neck bends backward so that the head is raised, thereby justifying its use in the contexts described.

- **Valita**

Etymological Construction:

Term	Upasarga	Dhātu (Root)	Root Meaning	Suffix	Meaning
Valita	—	वल् सञ्चरणे	to cover, move about, to return	क्त	Oblique sideward raising of the neck

Definition - ‘पार्श्वोन्मुखी स्याद्वलिता ग्रीवाभङ्गे च वीक्षिते’²⁸,

Key Observation - It refers to turning the neck to the side, and is further noted as a movement glancing sideways with a neck fracture (ग्रीव भङ्गे).

- **Vivṛta**

Etymological Construction:

Term	Upasarga	Dhātu (Root)	Root Meaning	Suffix	Meaning
Vivṛta	वि	वृत् वर्तने	to turn, revolve, occur	क्त	Neck moved slightly apart/forward (looking opposite)

Definition - ‘विवृत्ताभिमुखी भूता स्वस्थानाभिमुखादिषु’²⁹

Key Observation: A movement where the neck is slightly popped outward from its natural position, as if to view something located opposite to one’s face.

²⁷ Ibid. Ch. VIII, Verse 175.

²⁸ Ibid. Ch. VIII, Verse 175.

²⁹ Ibid. Ch. VIII, Verse 176.

Conclusion

It is noteworthy that Bharata does not prescribe technical rules for the execution of neck movements. Instead, he illustrates them through actions drawn from familiar and everyday situations. The technical terms assigned to each *grīva* movement correspond closely to these scenarios. Since the neck joint is a pivotal joint that enables rotation, upward–downward, and lateral movements, Bharata’s method of linking them to commonly observed actions make the explanations both vivid and practical. This approach not only helps practitioners grasp the movements easily but also analyzes them with greater clarity. Furthermore, Bharata emphasizes that all neck movements should always be performed in coordination with head movements.

Movement notation and its analytical frameworks are more prevalent in the West, and many of these theories are now being adapted to Indian dance. However, Indian tradition itself holds a vast reservoir of *śāstras*, layered with meanings and subtle analyses awaiting exploration. Engaging in such inquiry can greatly enhance the aesthetic depth of our dance vocabularies. While several practitioners, scholars, and critics in recent times have interpreted the movements described in the *Nāṭyaśāstra*, the qualitative essence of these movements is often overlooked. The traditions handed down through generations constitute the first layer of analysis; yet, by revisiting them with greater attention to the precise words used in the *śāstra*, we can uncover the nuanced textures of movement. This approach not only strengthens the connection between *śāstra* and *prayoga* from a linguistic perspective but also highlights the dialogue between two languages: the verbal and the gestural, each comprehending and enriching the other. As Anup Pande observes, “*Nāṭyaśāstra, in the analysis of dance movements and gestures, presents a well-nigh perfected grammar, leaving to posterity only the development of special and complex dance forms which combined pure dancing into musical operas.*”³⁰ If the movements of the head and neck can be understood with such specificity—going beyond general interpretation—then extending this perspective to other parts of the body will enable the formulation of a unique and comprehensive theory for analyzing movements in Indian dance.

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Plaster Making Art in Ancient Indian Texts

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Abstract

Bricks and stones were carefully laid and joined by using special plasters. Plaster is known by different names such as *Sudhāśilā*, *Vajralepa*, *Vajratala*, *Vajrabandha*, *Vajrasaṅghāta*, *Aṣṭabandhana*, and *Śarkarākalka*, according to the place and context it is employed. We find elaborate descriptions on how to prepare the above plasters in the *Bṛhat Saṃhitā* and *Viṣṇudharmottara purāṇa*, which works on sculpture and in some of the Agama texts such as *Vimānārcana Kalpa*. *Vajralepa*, adamantine medium, is essentially a glue. This article is an attempt at gleaning the information from our ancient texts about many types of plasters, and to bring out the scientific validity of the same.

Keywords: *Sudhāśilā*, *Vajralepa*, *Vajratala*, *Vajrabandha*, *Vajrasaṅghāta*, *Aṣṭabandhana*, *Śarkarākalka*, *Sudhā-kalpana*, *Bṛhatsaṃhitā*, *Viṣṇudharmottarapurāṇa*, *Vimānārcana Kalpa*, *Ajitāgama*, *Rauravāgama*, *Pādma saṃhitā*, *Kaśyapasilpaśāstra*, and *Śilparatna*.

Introduction

Temples, palaces, and mansions in ancient India were built of stones, bricks, wood, or a combination of these materials. Whatever the material may be, the constructions were carried out with precision. Highest level of accuracy is maintained by the Indians in the construction of monuments, whether the base materials are wood, brick, or stone. When cement and other modern materials were unknown, preparation of adamantine glue was closely connected with that of construction of temples, palaces and mansions etc. in ancient India. Bricks and stones were carefully laid and joined by using special plasters.

The *Bṛhat Saṃhitā* was authored by Acharya Varahamihira. Varahamihira, son of Adityadasa, also called Varaha or Mihira, born in the year 505 in Avanti, Ujjain, Madhya Pradesh, India and died in 587. In his *magnum*

opus, the *Bṛhat Saṃhitā*, he mentioned two varieties of *Vajralepa* prepared with natural products such as the resins of trees, barks, fruits, flowers and so on. A plaster called *Vajratala* was prepared with the horns of cows, buffaloes and goats, hair of donkeys, skin of buffaloes and cows, and the various parts of trees and plants. A paste composed of eight parts of lead, two of bell-metal, and one of iron rust was known as *Vajrasaṅghāta*. Saivāgamas like *Ajitāgama* and *Rauravāgama* give detailed description about plaster in the context of installing Liṅga on its pedestal. In this context the plaster is called *Aṣṭabandhana*, comprising eight materials from various sources. Texts on architecture also deal with the preparation of this *Aṣṭabandhana*. Other methods like *Śarkarākalka*, *Sudhā-kalpana* are found in Vaiṣṇava-āgama texts like *Pādma Saṃhitā*,

and *Śilpa* texts like *Kaśyapasilpaśāstra*, and *Śilparatna*.

Plaster is known by different names such as *Sudhāśilā*, *Vajralepa*, *Vajratāla*, *Vajrabandha*, *Vajrasaṅghāta*, *Aṣṭabandhana*, and *Śarkarākalka*, according to the place and context it is employed. We find elaborate description of how to prepare the above plasters in *Br̥hat Saṃhitā*, *Pādma Saṃhitā*, *Śilparatna*, *Viṣṇudharmottarapurāṇa*, and works on sculpture and in some of the Agama texts such as *Vimānārcana Kalpa*. Some of them are dealt with here.

I. VAJRALEPA

Vajralepa, is prepared either by pure vegetable substances or from an animal substance. It is known for its durability and firmness in the construction field; hence the name ‘*Vajralepa*’. Generally, *Vajralepa* is a glue cement, carefully mixed with several ingredients with the granulated and powdered lime from gravel and conch shell and kaolin, viscous residues etc. When various glue-substances are mixed with the plaster, the whole mixture is also called as *Vajralepa*. It is also the ground for the wall paintings. It is distinguished from the *Sudhā* plaster.

Vajralepa according to *Br̥hat Saṃhitā*

- i. The *Br̥hat Saṃhitā* talks on four varieties of *Vajralepa* as an external application on stone and brick. Among the four, *Vajralepa* into two varieties, contain herbal products as their ingredients, the other two are *Vajratāla* and *Vajrasaṅghāta*. All the four varieties are given below:
 - a) The first type of *Vajralepa* is prepared with natural products such

as the unripe *tinduka* and *kapittha* fruits, flowers of the silk-cotton tree, seeds of *śallaki*, skin of *dhanvana* and *vacā* – all are to be boiled in a *drona* (a type of measurement) of water and reduced to 1/8 of its original volume and finally mixed with *śrīvāsaka* (resin of tree), *rasa*, *raktabola*, *guggulu*, *bhallātaka*, *kundurūka* (resin of *devadāru*) resin of *sarja*, linseed, *atasī* and *bilva* fruit. The resulting paste is termed as *Vajralepa* (*Br̥hat Saṃhitā*, 57,1-3):

आमं तिन्दुकमामं कपित्थकं पुष्पमपि च शाल्मल्याः।

बीजानि शल्लकीनां धन्वनवल्को वचा चेति॥

एतैः सलिलद्रोणः क्वाथयितव्योऽष्टभाजशेषश्च।

अवतार्योऽस्य च कलको द्रव्यैरेतैः समनुयोज्यः॥

श्रीवासकरसगुग्गुलुभल्लातककुन्दुरुकसर्जरसैः।

अतसीबिल्वैश्च युतः कल्कोऽयं वज्रलेपाख्यः॥

This glue, is said to last for a crore of years, when being heated, where used in the construction of temples, mansions, windows, walls and wells, as well as in fixing emblems and idols of gods (*Br̥hat Saṃhitā*, 57-4):

प्रासादहर्म्यवलभीलिङ्गप्रतिमासु कुडयकूपेषु।

सन्तप्तो दातव्यो वर्षसहस्रायुतस्थायी॥

- b) The second type of *Vajralepa* was prepared in the same manner from lac, resin of *devadāru*, *guggulu*, *gr̥hadhūma*, kernel of the *kapittha* and *bilva* fruits, fruits of *nāga*, *nimba*, *tinduka* and *madana*, *madhūka*, *mañjistha* resin of *sarja* and *tripphala* (*myrobalon*) fruit (*Br̥hat Saṃhitā*, 57: 5-6):

लाक्षाकुन्दुरुगुग्गुलुगृहधूमकपित्थबिल्वमध्यानि।

नागफलनिम्बतिनदुकमदनफलमधूकमञ्जिष्ठाः॥

सर्जरसरसामलकानि चेति कल्कः कृतो
द्वितीयोऽयम्।
वज्राख्यः प्रथमगुणैरयमपि तेष्वेवं कार्येषु॥

c) **VAJRATALA**

This is considered as the third variety consisting of animalic glue. This plaster called *Vajratala* was prepared with the horns of cows, buffaloes and goats, hair of donkeys, skin of buffaloes and cows, and nimbi and *kapittha* fruits (*Feronia elephantum*) and *rasa*. (*Br̥hat Samhitā*, 57.7):

गोमहिषाजविषाणैः खररोम्णा महिषचर्मगव्यैश्च।
निम्बकपित्थरसैः सह वज्रतलो
नामकल्कोऽन्यः॥

This mixture too should be boiled and reduced as mentioned earlier. In this glue, some organic substances are also included.

d) **VAJRASAṆGHĀTA**

A paste composed of various metals in certain proportions such as eight parts of lead, two of bell-metal, and one of iron rust is known as *Vajrasaṅghāta* (*Br̥hat Samhitā*, 57.8):

अष्टौ सीसक भागां कांसस्य द्वौ तु
रीतिकाभागः।

मयकथितो योगेयं विज्ञेयो वज्रसङ्घातः॥

According to the commentator *Utpala* on the *Br̥hatsamhitā*, this compound includes other materials as well, but they are to be used in equal quantities. It means to say that the materials mentioned in the previous verses may also be added to this mixture in equal quantities.

i) *Vajrālepa* according to *Śilparatna*

Śilparatna talks about a high-grade plaster with many binding and adhesive substances. It is a rich and creamy white, discreetly shining, like polished ivory or

some ancient enamel. This special kind of plaster was used in building and in wall paintings.

The *Śilparatna* (XIV 58-75) describes different kinds of lime-plaster from gravel, powdered shell and with a proportion of sand to which the following liquids are added: the sap of various milky trees, *aśvattha* (*Ficus religiosa*), *palāśa mukula* (*Butea monosperma*), *kadamba* (*Neolamarckia cadamba*), *triphala* (*Myrobalan*) and mango juice or curd, milk, coconut water, ghee, as well as ripe bananas, pulse, rice-gruel etc., according to the different types or desired qualities of the plaster (*Śilparatna*.14. 59-61, 68, 75. p.63):

चूर्णोपयुक्ताः पञ्चते सुधाप्रकृतयो मताः।

अभयाक्षबीजमात्राः शर्कराः सार्धचूर्णिताः॥

ताः स्युः करालका मुद्गतुलया याः क्षुद्रशर्कराः।

सैव मुद्गीति कंथ्यन्ते शिल्पशास्त्रविशारदैः॥

सार्धत्रिपादत्रिगुणकिञ्चल्कसिकतान्वितम्।

चूर्णतु शर्कराशुक्तयोर्यद् गुल्मासं तदुच्यते॥

दधिदुग्धं माषजूषैर्गुलाज्यकदलीफलैः।

नालिकेराप्रफलयोर्जलैश्चैतत् प्रकल्पितम्॥

चतुस्त्रिद्वयमासान्तमुष्टिका युक्तिर्मदिता।

श्रेष्ठमध्योत्तमा ज्ञेया सुधासौधादिबन्धिनी॥

The qualities of the various ingredients used in the preparation of plaster *Vajrālepa*).

- **Guggulu** (*Commiphora caudata*) produces a resinous sap known as gum *guggulu*. The extract of this gum, called *gugulipid*, *guggulipid* or *guglipid*.
- **Devadāru** (*Cedrus deodar*) is in great demand as building material because of its durability, rot-resistant character and fine, close grain, which is capable of taking a high polish. Its historical use to construct religious temples and in

landscaping around temples is well recorded. Its rot-resistant character also makes it an ideal wood for construction. It also has anti-fungal properties and has some potential for control of fungal deterioration of spices.

- **Bilva** (*Aegle marmelos*) is a mid-sized, slender, aromatic, armed, gum-bearing tree.
- **Nimba or Neem oil** (*Azadirachta indica*) has been shown to avert termite attack. Neem is a key ingredient in (NPM), providing a natural alternative to synthetic *pesticides*.
- **Palāśamukula** is also a host to the Lac insect, which produces natural lacquer.

All these possess gum and acts as an anti-insecticide.

Thus, it is clear that the ingredients had anti-fungal, Pesticidal and anti-ageing properties along with adhesive properties.

II. AṢṬABANDHANA

The *Aṣṭabandhana* is a kind of glue prepared mainly out of vegetable substances by way of a certain process of cooking. Saivāgamas like *Ajitāgama* and *Rauravāgama* give detailed description about this kind of plaster. This glue is mainly used in the context of installing Liṅga on its pedestal. The plaster is called *Aṣṭabandhana*, comprising eight materials from various sources. Texts on Architecture also deal with the preparation of this *Aṣṭabandhana*.

Following are the list of items used in the preparation of *Aṣṭabandhana*:

- *śrīveṣṭaka*, the resin of the *Pinus Longifolia*
- *kunduruṣka*, the resin of a plant, *Olibanum*
- *guggula* or *guggulu*, exudation of *Amyris* *Agallochum*

- *guḍa*, molasses which are hardened by cooking
- *sarjarasa*, turpentine
- *gairika*, red chalk or red ochre
- *ghṛta*, ghee or clarified butter and, lastly
- *taila*, oil extracted from the sesame seeds

The quantity of ghee and oil to be used in this preparation not mentioned in the text. But it is known by practice that a good amount of this is to be used in order to get the sticky consistency. Apart from these two, the remaining six are to be taken in a proportion as follows in the making of *Aṣṭabandhana*:

- *śrīveṣṭaka* – 4 parts
- *kunduruṣka* – 3 parts
- *guggula* – 5 parts
- *guḍa* – 1 part
- *sarjarasa* – 8 parts
- *gairika* – 3 parts

Thus, the total number of parts (*aṃśa*) are 24.

Preparation of *Aṣṭabandhana* is described in Chapter 18 of *Ajitāgama*. The components are lac (*jatu*), red chalk (*gairika*), beeswax (*siktha*), *sarja* resin, *blellium* (*guggulu*), molasses (*guḍa*), sesame oil (*taila*) and lime-stone powder (*sarkaracūrṇa*). These different substances are to be mixed and boiled, so as to get a fluid substance to which will then be added equal amount of *sarja* resin, lime-stone powder, lime (*cūrṇa*) and cow, buffalo butter (*ghṛta*) (*Ajitāgama* 18.216 – 218. p.162):

जतुगैरिकसिक्थैस्तु सर्जगुगुलुसंयुतैः।

गुलतैलसमायुक्तैः शर्कराचूर्णमिश्रितैः॥

पाकेन सान्द्रतां नीतैर्नीरन्ध्रः तैः प्रकल्पयेत्।

यद्वा सर्जरसचूर्णं शर्कराचूर्णसंयुतम्॥

माहिषं नवनीतं च सममभ्युक्ष्य देशिकः।

तेन चावर्तयेद्विद्वान्सम्प्रातिं लिङ्गपीठयोः।

- a) In chapter 29 (V.28.p.34) and 30 (V.51.p.45) of *Rauravāgama*, *Aṣṭabandhana* is described as about on the same line.

वज्रबन्धाष्टबन्धं वा सुधापाकं परिस्तरेत्।
नन्द्यावर्तशिलां योज्य बन्धोर्ध्वे पङ्कमालिपेत्॥
गन्धादिभिः समार्च्य घृतशिरोऽर्पणंकुरु।
मुहूर्ते लिङ्गमुद्धृत्य गर्भगेहं समाविशेत्॥

- b) We find a slight difference in the preparation of *Aṣṭabandhana* according to *Pāḍmasaṁhitā* (28.31-33. p.189).

लाक्षा सञ्जरसं चैव गुग्गुलं च गुलं तथा।
सर्वेषामर्धतस्तैलं पाचयेन्मृदुदहिना॥
घनचूर्णं मधूच्छिष्टं कुरुविन्दं च गैरिकम्।
एकैकं च समांशेन ग्राह्यं सञ्जरसं तथा॥
तैलेन पाचितं सार्धमष्टबन्धनमिष्यते।
स्थापयित्वा दृढं तेन पुण्याहमपि वाचयेत्॥

- c) The *Vimānarcana kalpa* gives the following method to prepare *Aṣṭabandhana* (18; p.85):

..... श्रीवेष्टकं चतुरंशं मृदुरुष्टं पञ्चांशं
गुग्गुल्वेकांशं गुडमष्टांशं सञ्जरसत्र्यंशं
धातुचूर्णत्र्यंशं एतैस्सहगव्यंघृतं तैलं च
संयोज्य शुद्धपात्रे संगृह्यपाचयेत्।

Preparation of *m&t!* (mud) to be applied on clay-idol frame (*sula*) is also found in the same chapter (p.87).

I. ŚARKARĀKALKĀ

Śarkarā is a technical term, which means a pebble with lime content and the word *kalka* means paste.

Therefore, *Śarkarākalka* is the paste made out of lime-stones.

According to *Vimānārcana Kalpa* (p.88), it can be obtained in a holy place or in the bank of a river, or else in any pure and beautiful place

अथ शर्कराग्रहणं वक्ष्ये पुण्यनक्षत्रे समीपे नदी
तीरे वाऽन्यस्मिन् मनोरमे शुद्धे देशे खनित्वा
आहत्य प्रक्षाल्य सम्शोध्य चूर्णीकृत्य
त्रिफलोदकेन सिंचन् शनैः शनैः शोषयित्वा
कपित्थनिर्यासतोयेन

Kaśyapaśilpa (ch.84.2b. p254) shares information about the texture and place where it can be collected such as strong (*sudṛdhā*), born in pure water (*śuddhajalajā*), and composed of gross grains, or otherwise a granular.

सुदृढा शुद्धजलजा स्थूलवालुकमुद्रिता।

In general, they all say that, the lime-stone should be washed and dried. When they are dried, a fine powder should be made out of it. This powder, then, should be ground well on a grinding stone (*peṣaṇī* or *śilāpṛṣṭha*) and added with the decoction made from three *myrobalans* (*triphala*, fruits of *Terminalia Chebula*, *Terminalia Bellerica* and *Phyllanthus Emblica*) and out of this paste one should make balls which should be allowed to dry. This is only the first stage in the process. According to rough, medium or fine coat, these balls should be mixed with other materials in the given proportions.

In this manner *kalka* using *śarkarā* is prepared to various varieties using different ingredients based on the requirement.

According to *Rauravāgama* (30.54.p.45), *Kalka* is described as,

नन्दावर्तशिलां योज्य परितः शांकरादिषु।

कल्केनैवाष्टबन्धैर्वा बन्धयेत्तेदृढं यथा॥

Other methods of plasters are also found in *Vaishnavāgama* texts like *Pādma Samhitā*, *Rauravāgama* and *Śilpa* texts like *Kāśyapaśilpaśāstra*, and *Śilparatna*.

Kāśyapaśilpaśāstra also talks about the method of applying this paste and application of *Śarkarākalka* in several layers helps in repairing the cracks that have already occurred. Some of the ingredients used in the preparation of various varieties of *Śarkarākalka* are:

- *Triphala*, *Myrobalan*
- *Kayastha*, *Terminalia chebula*,
- *Bibhitaka*, *Terminalia bellerica*
- *Dhatri* / *Amlaka*, *Philanthus emblica*
- *Kapittha*, *Feronia elephantum* (wood apple)
- *Kārpāsātūla*, cotton
- *Marīci triphala*,

Kūrca, *Eragrostis cynosuroides*

Pādma samhitā gives the method of preparing सधुाकल्प. Here one finds three types of white washing as rough, medium and fine coat similar to that of present day.

Other plasters like *Vajrabaddha*, an adamantine plaster used as ground for paintings and *Sudhāśilā* where it is advised to use in temples alone are found in the texts like *Mānasollāsa* and the *Isānaśuvagurudevapaddhati*.

Plaster in Modern Times

Similarly, we see some plasters which are used in modern days which possess the same quality, such as

Lime Plaster

Lime plaster is a common building material for wall surfaces in a process known as

lath and plaster, whereby a series of wooden strips on a studwork frame was covered with a semi-dry plaster that hardened into a surface to stabilize the lime plaster during curing, small amounts of plaster of Paris were incorporated into the mix, as it sets quickly.

Cement Plaster

Cement plaster is a mixture of suitable plaster, sand, Portland cement and water which is normally applied to masonry interiors and exteriors to achieve a smooth surface. Interior surfaces sometimes receive a final layer of gypsum plaster.

Heat Resistant Plaster

Heat resistant plaster is a building material used for coating walls and chimney breasts. Its purpose is to replace conventional gypsum plasters in cases where the temperature can get too high for gypsum plaster to stay on the wall. Heat resistant plaster should be used in cases where the wall is likely to exceed temperatures of 50°C.

Conclusion

India is well-known for our temples, monuments and other architectural work built on the stones, wood, brick and so on. For all these, the lime has been used as the base binding material. There are innumerable temples and monuments in India that stand testimony to our indigenous knowledge of building technology. The towering Brahdīsvara temple of Tanjore, which holds a kumbam of 80 tons on its top is the standing monument over centuries, stands one as a proof for the durability of these construction materials.

Our ancient preserved the art of preparing such binding materials, possessed with natural ingredients, in various texts.

Brhatsamhitā, *Pādma samhitā*, *Śilparatna*, *Viṣṇudharmottarapurāṇa*, works on sculpture and in some of the Āgama texts such as *Vimānārcana Kalpa*, *Rauravāgama* and *Ajitāgama* spreads out a wide range of information with regard to this plaster making. The various plasters like *Vajralepa*, *Vajratāla*, *Vajrasaṅghāta*, *Aṣṭabandhana* and *Śarkarākalka* are well explained with its composition, measurement and its place of use according to the requirement.

The medium for the colors in the context of painting is also called *Vajralepa*, the description of which, one finds in *Viṣṇudharmottara purāṇa* and other texts on Architecture apart from the description of other plasters.

As a quote in Tamil ‘*kani iruppa kaikavarndatru*’, i.e., where the ripe fruit is very much available, why to resort on raw fruit. When the availability of natural products is abundant, why not we rely on such eco-friendly plasters, instead of latest chemical one. It is the time for us to awake and save the nature and as a part of my duty, through this research paper; I have tried to bring out the availability of eco-friendly plasters, which are harmless to the humanity and safe guard our eco-system.

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Axioms of Vedic Philosophy

– Tools for Being and Becoming a “Good Samaritan”

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Abstract

Spirituality in Practice – being and becoming a true Good Samaritan instinctively – is as much a practical philosophy as it is the need in our society worldwide. It requires deep and sustained reflection on the Axioms of Vedic Philosophy, not as academic information, but in their sustained reflection and practice in our daily life!

Parable of Good Samaritan

The Good Samaritan is a parable told by Jesus Christ in the Gospel of Luke (Luke 10:25-37). It tells the story of a traveler who is beaten, robbed, and left for dead on the road from Jerusalem to Jericho. A priest and a Levite, both figures of religious importance, pass by without offering help. A Samaritan, a person from a group traditionally despised by Jews, stops and cares for the injured man, even taking him to an inn and paying for his care. The parable is a lesson on loving one's neighbor, particularly those in need. The parable challenges the idea of who is considered a neighbor⁽¹⁾. The reference cited – a blog-post – also calls our attention to remind each of us to become Good Samaritans, especially now, where being a neighbor and friendly in nature to help each other is being challenged on many fronts including economic security and concerns, fake news, self-isolation fostered by social media, etc.

The same powerful thought and its simple, yet universal message for humanity is also noted in the Vedic Philosophy (i.e.) learn to see anyone and everyone and for that matter

anything as yourself, as an undivided part of nature – *Tat Twam Asi*. This thought enables anyone to become and behave like a Good Samaritan, instinctively! While I am just another ordinary human, to the extent I think and try to live true to the above principle, the joy of uplifting others – anyone – seems to come alive naturally like the fish floating and swimming effortlessly in a body of water or the leaf fluttering in its space as the wind passes by.

When I drew attention to this to another friend, he acknowledged the valuable message of the parable and its resonance with the Vedic grand pronouncement (*Maha Vakya*) mentioned above! He added: “from childhood, norms and customs train us to be most efficient to take care of our own needs, may be exclusively to the point of avoiding others and their needs, like the priest and the Levite in the above parable. These limitations have been there for eternity. May be the priest and the Levite who stood aside, were even tired of their good deeds they have done in the past?” Such personal limits in our behavior come to the surface as long as we think of ourselves and others as different from each other. To think

and live in that thought that “I” and everything else are all part of the same substratum is the first axiom of Vedic Philosophy ⁽²⁾.

Three Axioms of Vedic Philosophy

Axiom 1:

Everyone and everything are an integral part of nature, the same “Universe” (*Tat Twam Asi*). The entirety of nature and its description by the human mind, the mind itself and its capabilities are all enabled by countless phenomena, represented through a single common noun “**Brahman**”. Such Brahman is indescribable, without features or characteristics, except that assigned by the human mind. Brahman is “*Nirgunathvam*” – without association or connection with anything. It remains in and on its own accord.

Axiom 2:

Enabled by our mind, as human beings, we are required to live a life of our own identity – different from others. This self-identity (*Gunathvam*) and the belief that “I” exist independent of others and independent of nature and its forces is also described as “ego”! Ego is stated as *Ahamkaram* in Sanskrit language. It implies: “I” am the agent responsible for this outcome; this is “I”, these are “mine”. You, I or anyone exist thanks to the connections (*Guna*) created by our mind with nature, through our Knowledge, Bias and Ignorance. Hence, we exist and live a life of Tranquility, Turbulence and Inertia (known as the three *Guna*). The Sanskrit term *Guna* literally means rope or that which connects and ties things together! These three connectors co-exist all the time and create a spectrum depending on the time, place, context,

circumstances, etc. It is this pattern – the spectrum or wave like constant variations – that we call as individual life and its experiences. One can understand his/her own connections (*Guna*) as precisely as one can – at an instant, in an event or as part of a course of events – through Objectivity (equal regard for all evidence of K, B and I) and looking at the evidence by stepping away from them (non-attachment). This outlook is described as *Sagunathvam*. This leads to equal treatment or equal response to all happenings around us. The ideal person is in the state of *Sagunathvam*. Hence God, defined as the “ideal” person – *Purusha Uttama* - is described as being in the state of *Sagunathvam*.

Axiom 3:

Our lives as integral part of nature and our lives as individuals different from others are symbiotic, each linked to the other, intimately without any separation like the waves on the surface and the deep ocean in which the waves reside! *Nirgunathvam* (Nature)

and *Gunathvam* (Being a human with all our life experiences) are like two sides of a coin, always co-existing. It is also like the rider and his bicycle, driver and his car, Charioteer and his Chariot.

The seed and the tree that grew from it are inseparable. Illumination and what we see as a result are inseparable.

Axiom 1 reflects the “enabler” and Axiom 2 reflects all that is “enabled”. They are inseparable, the entirety of both sides (mentioned above as Axiom 3) is also identified as “Brahman”

Beyond the two-sided coin analogy, there are several other models used to describe the universe:

Purusha (Axiom - 1) and Prakruthi (Axiom -2);

"Creator" and "Creation",

"Dehinam" and "Deham",

"Charioteer" and the "Chariot", etc.

Universal Outlook

Axiom 1, as expounded through the Vedic Grand Pronouncement “*Tat Twam Asi*” leads to a universal outlook. It is one of undivided union with all, without exception. It is also Self-evident. We are made up of materials just like all other objects of material universe. We are born and grow and perish just as the corn plant grows from its seeds, yields more corn and perishes at the end of the season ⁽³⁾. One does not feel like a “doormat” and the indignities associated with it, if our mind truly believes that everything including a doormat are objects of nature, worthy of regard and respect. It is precisely for this philosophic universal outlook children are trained to abstain from kicking any object with disregard! When such thought extends further our mind thinks and believes that all objects and living beings are worthy of care and protection.

Episodes from Indian literature are replete with examples of characters who display the universal outlook often in terms of profound and instinctive generosity, or “*dāna*”, a fundamental virtue in Hinduism. This goes beyond mere charity; it emphasizes giving without expecting anything in return and often involves a spontaneous, selfless act driven by compassion and a deep understanding of our interconnectedness. Thus universal outlook from Sanatana Dharma is noted in the well-

known story from ancient Tamil literature of Pari Vallal, a Tamil chieftain renowned for his exceptional generosity. It is said that he gifted his chariot to a jasmine creeper ⁽⁴⁾. The story recounts how King Pari, while traveling, noticed a jasmine vine on the roadside, struggling to grow without support. Moved by compassion, he dismounted from his chariot and offered his chariot as support for the plant. This act of kindness reflects a mind that sees the self – “I” – as an integral part of everything around us. *Tat Twam Asi*.



A statue of King Paari giving away his chariot as a support to a climbing vine
[source: Wikipedia]

Here are a few more examples:

When a dove, pursued by a hawk (Indra in disguise), seeks refuge in King Shibi's lap, he vows to protect it. The hawk demands the dove as its rightful prey, but Shibi, driven by compassion, offers a portion of his own flesh equal to the dove's weight. He consistently cuts flesh from his body, but the scale never balances. Finally, in an act of profound self-sacrifice, the king places himself on the scales, demonstrating his willingness to give his entire being to save another life. This narrative ⁽⁵⁾ reflects a deep sense of responsibility towards all living beings, even a bird at its time of need!

King Rantideva during a time of famine in his kingdom shared in the suffering of his subjects by fasting for 48 days. ⁽⁶⁾ As he was about to break his fast, he encountered a thirsty man and gave him his glass of water. Shortly after, a hungry guest arrived, and Rantideva offered his morsel of food. When another thirsty man appeared, Rantideva, despite his own extreme hunger and thirst, offered his remaining water without hesitation. He expressed his desire to take on the suffering of all beings to free them from misery. This empathetic response to the suffering of others is driven by a desire for universal well-being.

These stories illustrate that the universal outlook in Sanatana Dharma goes beyond material offerings. It's about a fundamental shift in perspective where the well-being of others is prioritized above personal comfort, security, or even life itself. Such acts are driven by compassion, selflessness, and a deep understanding of the interconnectedness of all beings, leading to spiritual growth and the attainment of higher states of consciousness. Higher the level of "Objectivity" and "non-attachment" in our act of generosity, closer the individual reaches the divine nature. In such acts and behavior of compassion and unity with nature – *Tat Twam Asi* – one transforms into a Good Samaritan unknowingly and without declaration! Being and becoming a Good Samaritan is an outcome and not a goal for those who pursue the Axioms of Vedic Philosophy as a way of life (i.e.) practitioner of Sanatana Dharma.

This concept of "Universal Outlook" may be seen in the teachings of Ramana Maharishi. While meeting this saint, the devotees would express their personal anguish to him. It is said that he would simply ask them

to reflect on a simple question: "Who am 'I'?". When the notion of "I" as an individual dissolves into the notion that "I" am an inseparable and integral part of everything else (*Tat Twam Asi*), our problems transform into events enabled by forces of nature. In that instant our "problems" disappear. When someone is in an open space under pouring rain and thunder, one feels helpless! As soon as the person thinks of himself as another living being in nature, fears and apprehensions go away. These emotions are replaced by valiant efforts to seek shelter for oneself as well as for anyone around us.

This spirit of being a "Good Samaritan" is revered in some families on the banks of river Cauvery. They celebrate a festival "*Kaappulavadu Samaaradhana*" in the beginning of any happy family occasion such as wedding, etc. It is a feast offered to the entire village as a show of respect for "*Kaappulavadu*". The story, several decades old, is recanted even today: Many families were being swept away in the floods due to the swelling flow of the river. An unknown person – good Samaritan - is said to have shown up with his boat and carried the families to safety. The term "*Kaappulavadu*" in Telugu language literally means one who protects and hence "*Kaappulavadu Samaaradhana*" translates into a feast in honor of the one – unknown - who protected us!

In a recent Webinar on Suddha Sadhakamu⁽⁷⁾ Sri Haragopal refers to liberation (Moksha) as the state of mind that sees oneself as integral with the universe. The Telugu phrase mentioned in this talk "*Neynu Neyne*" reflects the thought, while I exist as part of nature, integral and inseparable, whatever is conceived by myself as "I" is created by the notion of who

I believe I am! Hence being a good Samaritan is a genuine and instinctive reflection of Self-control, where our mind sees the needs and well-being of anyone as the needs for oneself!

As individuals, being a Good Samaritan is also inevitable if one truly appreciates Axiom 2 of Vedic Philosophy, as stated above. It reflects on how we manage our mind to reflect ourselves in the situation of others. Consider a serious roadside car accident. The moment our mind sees a role reversal and “I” am the person involved in the accident, jumping into action to help – being a Good Samaritan – is almost instinctive. Developing such thought – of role reversal – as a natural part of our living is suggested by Objectivity and non-attachment, hallmarks of divinity in our daily life. Some may find asking for help a bit too naive and shameful. While we are all integral and inseparable part of nature, we remain divided as individuals thanks to our knowledge, bias and ignorance (Vedic Philosophy – Axiom 2). (Please see above). Feeling naive to either ask for help when genuinely needed or hesitant in volunteering to help when a need truly arises, are both “biases” built into our thinking and in the society! This self-isolation may be at the core of many mental health disorders today, especially in our youth and in their parenting.

Our knowledge, bias and ignorance are also the impediments that pose constraints on being a good Samaritan. Vedic Scriptures relentlessly address the issues of Bias and Ignorance and the need to minimize them. That effort, by its very nature enhances our knowledge and engagement into action as good Samaritans.

Conclusion

Spirituality in Practice – being and becoming a true Good Samaritan instinctively –

is as much a practical philosophy as it is the need in our society worldwide. It requires deep and sustained reflection on the Axioms of Vedic Philosophy, not as academic information, but in their sustained reflection and practice in our daily life!

Hari Om.

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Kathopanishad 1.1.6.

अनुपश्य यथा पूर्वे प्रतिपश्य तथाऽपरे ।

सस्यमिव मर्त्यः पच्यते सस्यमिवाजायते पुनः ॥६॥

anupaśya yathā pūrve pratipaśya tathā'pare.

sasyamiva martyaḥ pacyate sasyamivājāyate punaḥ ..6..

Nachiketa said: Look back and see how it was with those who came before us and observe how it is with those who are now with us. A mortal ripens like corn and like corn he springs up again.

अनुपश्य Consider यथा पूर्वे the way your forefathers behaved प्रतिपश्य तथा परे and

consider also how the others behave now. सस्यम् इव Just like corn मर्त्यः man पच्यते decays सस्यम् इव अजायते पुनः and is reborn like corns sprouting.

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Unified Field Theory vs *vedavaaGmayam* / वेदवाङ्मयम् Or *PuruSaH* in *Prak-rtiH* Form

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ॐ

अथवा बहुनैतेन किं ज्ञातेन तवार्जुन विष्टभ्याहमिदं कृत्स्नम् एकांशेन स्थितो जगत् ॥

(भ. गी. - १०.४२)

athavaa bahunaitena kiM jJaatena tavaarjuna |

viSTabhyaahamidaM k-rtsnam ekaaMshena sthito jagat || (bha. gI. - 10.42)

He *arjuna*! What is the advantage of explaining in so detail of my power/*shaktiH*? The whole universe/*brahmaaNDaH* is created with only one part/one *amshaH* of my *prak-rtiH* / *swabhaaH* / nature or my power or my *shaktiH*.

प्रकृतिं पुरुषं चैव विद्ध्यनादी उभावपि ।

(भ. गी - १३.१९)

prak-rtiM puruSaM caiva viddhyanaadI ubhaavapi | (bha. gI. - 13.19)

Both *prak-rtiH* and *puruSaH* are known to be without any beginning i.e. exist from the beginning of creation and eternal/*anaadi*.

Abstract

Unified Field Theory (UFT) is a theoretical framework in physics that aims to unify the fundamental forces of nature, including gravity, electro-magnetism, and the strong and weak nuclear forces, into a single, comprehensive framework. This theory seeks to merge the principles of quantum mechanics and general relativity into a consistent theory, to provide a deeper understanding of the universe.

The Unified field theory can be seen as a modern scientific approach that parallels the concepts described in the *vedaH*, while modern physics seeks to unify fundamental forces, *upaniSadaH* explore the nature of reality, consciousness, and the ultimate reality. The intersection of these two perspectives could lead to a deeper understanding of the world and our place in it.

Whole *vedavaaGmayam* / *sanaatanadharmaH* is about that ultimate reality, that the creation is by that cosmic force. Hence unified field theory and ultimate reality according to *upaniSadaH* have similarities. *prak-rtiH* is *puruSaH* in physical form - Visible to the naked eye.

Keywords: *vedaH*, *sanaatanadharmaH*, *unified field theory*, *caitanyam/cosmic force*, *paramaatmaa*, *paramjyotiH*, *jJaanam*, *light*, *puruSaH*, *prak-rtiH*, *vedavaaGmayam*, *pancabhUtaaH*.

1.0 Introduction - Purpose of this Paper:

The paper is not meant to equate *paramaatmaa* (*brahman*) with Unified Field Theory (UFT). *parabrahma* in physical form is *prak-rtiH*. An *amsaH*/a part of that *prak-rtiH* is comparable to UFT.

The purpose of this paper is not to explain the concept of *paramaatmaa*, or *tatva jJaanam*. Or *vedaantam* or explaining *shaktiH* of *paramaatmaa*. It is about the role of UFT in *sanaatanadharmah*.

It is to show that modern science research concepts are already there in *sanaatanadharmah*. The science is nothing but *prak-rtiH* which is an *amshaH*/a *swabhaavaH* of *paramaatmaa*.

The basis for paper is not about *paramaatmaa*. It is about roots of modern science in *vedavaaGmayam/sanaatanadharmah* and its scriptures.

विष्टभ्याहमिदं कृत्स्नम् एकांशेन स्थितो जगत् ॥
(भ.गी. - १०.४२)

In effect, UFT is nothing but an *amshaH* of *paramaatmaa*. In fact, UFT/universe is an *amshaH* of *yogamaayaa* / *prak-rtiH* which is an *amshaH* or *swabhaavaH* of *paramaatmaa*. (*bha.gI*- 10.42).

प्रकृतिं पुरुषं चैव विद्ध्यनादी उभावपि ।
(भ. गी - १३.१९)

Both *paramaatmaa* and *prak-rtiH* are *anaadi* ie eternal. (*bha. gI*-13.19).

Like the various force fields in Physics and the widely different forces of nature integrated into a common term “*brahman*” or *parabrahma* or *paramaatmaa*.

Beyond that, **UFT and *brahman/parabrahma* / *paramaatma* / cosmic force are substantially different.**

There might be greater good to explore the significance and value/benefits on clear comprehension of *parabrahma*, its simplicity, elegance and profound use in daily life for every ordinary person.

This might be far more inviting and acceptable than forcing a contrived equivalence between a limited scientific endeavor (albeit huge in its own merit such as the UFT) and a profound philosophic concept (i.e.) *parabrahma*, also to be understood as Universal Consciousness, Soul, *aatmaa* ... “*parabrahma*” is an abstract conceptual entity, without description. To the extent we see ourselves as human as separate from “Nature”, we conceive of Consciousness, *puruSaH*, and conclude from “*tat twam asi*” as You and the Universe are one and the same. i.e *puruSaH* is the “creator” and *prak-rtiH* is the “created”.

If we can move away from this human centered view of the Universe - True Liberation or *mokSaH* in our mind - we can translate the above *mahaavaakyam* as “*tat* (anything) is integral with the Universe”. Then all that exists are the “Enabler” – the phenomena of nature and the “Enabled” (all else).

Finally, we are still waiting for the development, results and benefits of the UFT. Yet, we have here, in our own hands - literally in our own mind - the benefit of the concept of *parabrahma* (also *puruSaH*) (i.e.) A mind that looks at anything and everything in the Universe at large, without distinctions: *tat twam asi*. In this liberated state of mind, there is no inferior or superior, no identity and separation as individuals, no rich/poor.

This is one side of the coin we can identify in the universe as a two-sided coin - the enabler and the enabled.

Research is continuous process. Any research of science is part of *prak-rtiH*. Any science topic is connected to *pancabhUtaaH*. Whole science is original from *pancabhUtaaH* i.e *Sky/Ether,Air,Fire,Water and Earth*. *pancabhUtaaH* are an *amsaH*/a part of *prak-rtiH*. *prak-rtiH* is *swabhaavaH* of *prabrabrahma*. *prak-rtiH* generates universe/*brahmaaNDaH* in the beginning of *kalpa* and withdraws it, into itself at the end of *kalpa*.

UFT is part of science research which is part of study of *pancabhUtaaH* which are part of creation of *prak-rtiH*, which is *aparaa shakti swabhaavaH* of *parabrahma/paramaatmaa*. UFT is the physical force in different physical forms. These forces are equal to forces in *pancabhUtaaH* in the form of *tanmaattraaH*.

These *tanmaattraaH* alongwith *pancabhUtaaH* are the representation of *paramaatmaa* in physical form or at least an *iotaa/ amshaH* of *paramaatmaa* in physical form.

2.0 What is unified field theory in modern science

Unified Field Theory (UFT) is a theoretical framework in physics that aims to unify the fundamental forces of nature, including gravity, electromagnetism, and the strong and weak nuclear forces, into a single, comprehensive field. This theory seeks to merge the principles of quantum mechanics and general relativity into a consistent theory, providing a deeper understanding of the universe.

Key Components:

- Gravitational Field: Describes the curvature of spacetime around massive objects, as per general relativity.

- Electromagnetic Field: Describes the interaction between electrically charged particles.

- Quantum Fields: Mathematical descriptions of fundamental particles and forces.

- Spacetime: The fabric that combines space and time, curved by massive objects.

Theoretical Approaches:

- Loop Quantum Gravity: Attempts to merge quantum mechanics and general relativity.

- String Theory: Postulates the existence of extra dimensions to unify fundamental forces.

- Grand Unified Theories (GUTs): Aim to unify strong, weak, and electromagnetic forces, but exclude gravity.

Challenges:

- Reconciling general relativity and quantum mechanics, two fundamentally different theories.

- Experimental validation of UFT predictions, such as cosmic microwave background polarization and gravitational waves.

2.01 Recent Developments:

A recent UFT proposal, developed by Javier Muñoz de la Cuesta with mathematical assistance from Grok (xAI), introduces a novel paradigm based on a layered structure of interacting fields and a resonance mechanism. This UFT bridges Gravitational forces and Quantum Mechanics, unifying all fundamental forces while providing a new explanation for quantum phenomena.

3. How do we interpret this unified field theory in the angle of *vedavaaGmayam* and *sanaatanadharmaH*?

Unified Field Theory (UFT) in modern science aims to unify fundamental forces like gravity, electromagnetism, and nuclear forces. From the perspective of *vedavangmayam* and

sanaatanadharmah, UFT resonates with ancient concepts.

3.01 Key Parallels:

- Unified Field as *parabrahma/paramaatmaa*: In *sanaatanadharmah*, the unified field can be likened to physical presence of *paramaatmaa* in the universe, the ultimate reality that pervades everything. The *vedaah* describe this unified field as a singular state of Being that is subjectively intelligent.

- *samsk-rtam* and the Unified Field: The oral transmission of the *vedaah* in *samsk-rtam* reveals experientially what quantum physics describes as the unified field. *samsk-rtam* syllables form the sonic building blocks of creation, emanating in complex patterns as *mantraah*.

- *vedaantam* and the Nature of Reality: *vedaantam* explores the nature of reality, consciousness, and self. The *upaniSadaH* and *bhagavadgIta* provide insights into the ultimate reality, which can be seen as analogous to the unified field in modern physics.

- Six Orthodox Systems: *sanaatanadharmah*'s six philosophical systems, or *SaDdarshanaani*, include *nyaaya*, *vaisheSikaa*, *saaGkhyaa*, *yoga*, *meemaamsaa*, and *vedaantam*. These systems provide a framework for understanding the world/universe and the ultimate reality. In this mainly *vaisheSikaa* interprets *padaartha jJaana*, laws of nature i.e. laws of motion, *aNu siddhaantaH*/atomic theory, nuclear forces etc. i.e. the nature of *pancabhUtaaH*- in modern terms physical sciences.

3.02 Interpretation:

The Unified field theory can be seen as a modern scientific perspective on the ancient concepts described in the *vedaah* and *sanaatanadharmah*. While modern physics seeks to unify fundamental forces,

sanaatanadharmah explores the nature of reality, consciousness, and the ultimate reality. The intersection of these two perspectives can lead to a deeper understanding of the world/universe and our place in it.

3.03 Key Takeaways:

- Interconnectedness: Both UFT and *sanaatanadharmah* emphasize the interconnectedness of all things.

- Ultimate Reality: The unified field in modern physics and the physical form of *parabrahma/paramaatmaa* in *sanaatanadharmah* represent the ultimate reality that underlies the world/universe.

- Holistic Understanding: *sanaatanadharmah*'s emphasis on the interconnectedness of all things and the ultimate reality can provide a holistic understanding of the world/universe, complementing the scientific perspective of UFT.

The Unified Field Theory (UFT) aims to unify the fundamental forces of nature, including:

- Gravitational Force: the force of attraction between objects with mass

- Electromagnetic Force: the force acting between electrically charged particles

- Strong Nuclear Force: the force holding quarks together inside protons and neutrons

- Weak Nuclear Force: the force responsible for radioactive decay.

3.04 Key Concepts

- Field Theory: describes the fundamental forces and particles in terms of fields that permeate space and time

- Quantum Mechanics: explains the behavior of particles at the atomic and subatomic level

- General Relativity: describes gravity as the curvature of spacetime caused by massive objects.

3.05 Theories and Approaches

- String Theory/M-Theory proposes that particles are vibrating strings, potentially unifying forces
- Loop Quantum Gravity attempts to merge quantum mechanics and general relativity
- Grand Unified Theories (GUTs) aim to unify strong, weak, and electromagnetic forces, excluding gravity.

3.06 Challenges and Status

- Unification of Forces: the main challenge is to reconcile general relativity with quantum mechanics
- Experimental Validation: UFT predictions need to be tested through interdisciplinary studies and experiments
- Current Status: UFT remains an open line of research, with ongoing efforts to develop a comprehensive theory.

"The *upaniSadaH* and *bhagavadGIta* and other *vedic* scriptures provide insights into the reality, which can be seen as analogous to the unified field in modern physics" This can be further justified with reference *shlokaaH* from *upaniSadaH* and *bhagavadGIta* and other *vedic* scriptures.

4.0 Vedic scriptures vs Unified Field theory:

The *Vedic* scriptures explore the nature of ultimate reality, consciousness, and the self. Here are some references that can be seen as analogous to the unified field in modern physics:

4.01 upaniSadic Insights-

4.01.01 taittirIyaupaniSad (2.1.1): The mantra: सत्यं ज्ञानम् अनन्तं ब्रह्म "satyaM jJaanam anantaM brahma" indeed describes parabrahma as truth, knowledge, and infinite, echoing the idea of a unified, all-encompassing field.

4.01.02 chandogyaupaniSad (6.1.3-6.1.6): The phrase: तत् त्वम् असि "tat tvam asi" or "That

Thou Art" highlights the unity of the individual self (*aatmaa*) with the ultimate reality (*parabrahma*), mirroring the concept of interconnectedness in unified field theory.

4.01.03 aitareyaupaniSad (1.1.1): The verse:

आत्मा वा इदमेक एवाग्र आसीत् "aatmaa vaa idameka evaagra aasIt" describes the ultimate reality as the sole existence, analogous to the unified field concept.

4.02 bhagavadGIta perspectives

The *bhagavadGIta* offers several relevant verses:

4.02.01 bhagavadGIta (7.04 to10):

भूमिरापोऽनलोवायुः खं मनो भुद्धिरेव च ।

अहङ्कार इतीयं मे भिन्ना प्रकृतिरष्टधा ॥

अपरेयमितस्त्वन्याम् प्रकृतिं विद्धि मे पराम् ।

जीवभूतां महाबाहो ययेदं धार्यते जगत् ॥

एतद्योनीनि भूतानि सर्वाणीत्युपधारय ।

अहं कृत्स्नस्य जगतः प्रभवः प्रलयस्तथा ॥

मत्तः परतरं नान्यत् किञ्चिदस्ति धनञ्जय ।

मयिसर्वमिदं प्रोतं सूत्रे मणिगणा इव ॥

रसोऽहमप्सु कौन्तेय प्रभास्मि शशिसूर्ययोः ।

प्रणवः सर्ववेदेषु शब्दः खे पौरुषं नृषु ॥

पुण्यो गन्धः पृथिव्यां च तेजश्चास्मि विभावसौ ।

जैवनं सर्वभूतेषु तपश्चास्मि तपस्विषु ॥

बीजं मां सर्वभूतानां विद्धि पार्थ सनातनम् ।

भुद्धिर्बुद्धिमतामस्मि तेजस्तेजस्विनामहम् ॥

bhUmiraapo'nalovaayuH khaM mano
bhuddhireva ca |

ahaGkaara itIyaM me bhinnaa prak-
rtiraSThadhaa||

apareyamitastvanyaam prakr-rtiM viddhi me
paraam |

jIvabhUtaaM mahaabaaho yayedam dhaaryate
jagat ||

etadyonIni bhUtaani sarvaaNItyupadhaaraya|

ahaM k-rtsnasya jagataH prabhavaH
 pralayastathaa ||
 mattaH parataraM naanyat kiJcidasti
 dhanaJjaya|
 mayisarvamidaM protaM sUtre maNigaNaa
 iva||
 raso'hamapsu kaunteya prabhaasmi
 shashisUryayoH |
 praNavaH sarvavedeSu shabdaH khe
 pauraSaM n-rSu ||
 puNyo gandhaH p-rthivyaM ca tejashcaasmi
 vibhaavasau |
 jeevanaM sarvabhUteSu tapashcaasmi
 tapsviSu||
 bIjaM maaM sarvabhUtaanaaM viddhi
 paartha sanaatanam |
 bhuddhirbuddhimataamasmi
 tejastejasvinaamaham ||

He! *mahaabaahu! arjuna!* The earth, water, fire, air, sky/ether, mind, intellect, *jeeva* are eight physical natures of mine called *prak-rtiH*. They are also called *jaDaparak-rtiH* or physical which can be identified as inert. Other than this inert phenomenon there is another *prak-rtiH* which is *jeevaroopa/caitanyam prak-rtiH*/living phenomenon which gives life to this *jaDaparak-rtiH* or inert physical phenomenon of the universe.

All living beings are being generated from these two -*paramaatmaa(paraaparak-rtiH-caitanyam)* and *prak-rtiH(aparaaparak-rtiH-inert)*. *bhagavaan* says that he is root for existence of the whole universe. The *s-rStiH*/generation and *layaH*/destruction are being done by Him only.

bhagavaan declares that *HE* is the sound in *aakaashaH*/sky, the movement force, the sense of *sparshaH* in *vaayuH*, the brightness, the shape/*rUpa* in *agniH*/fire, the *rasa/ruci*/taste in *jalam*/water and *gandhaH*/smell in *p-*

rthviH/earth. HE is the velour in living beings, and HE is *prakaasham*/light in *shashi*/Moon and *sUryaH*/Sun. He also confirms that the *caitanyam*/life in all living beings of the universe. He also says that HE is the seed/gene in all living beings, intellect and brightness in all intellectual human beings.

bhagavaan kriSNaH explains that the entire universe is pervaded by him in his unmanifest form, describing the ultimate reality as a unified field underlying all existence.

4.02.02 bhagavadGIta (9.4-9.5):

मया ततम् इदं सर्वम् जगद् अव्यक्त मूर्तिना ।
 मत्स्थानि सर्वभूतानि न चाहं तेष्ववस्थितः ॥
 न च मत्स्थानि भूतानि पश्य मे योगमैश्वरम् ।
 भूतभृन्न च भूतस्थो ममात्मा भूतभावनः ॥

"mayaa tatam idaM sarvam jagad avyakta
 mUrtinaa |

matsthaani sarvabhUtaani na caahaM
 teSvavasthitaH ||
 na ca matsthaani bhUtaani pashya me
 yogamaishvaram |
 bhUtabh-rnna ca bhUtastho mamaatmaa
 bhUtabhaavanaH" ||

The whole universe is within me whereas I do not have shape or body/I am *niraakaara parabrahama*. I am the base for all living beings. *k-rSNaH* further emphasizes the interconnectedness of all existences with the ultimate reality, stating that all beings exist in him, yet He is not confined to them.

4.02.03 bhagavadGIta (13.13-13.14):

सर्वतः पाणिपादं तत् सर्वतोऽक्षिशिरोमुखम् ।
 सर्वतः श्रुतिमल्लोके सर्वमावृत्य तिष्ठति ॥
 सर्वेन्द्रिय गुणाभासं सर्वेन्द्रिय विवर्जितम् ।
 असक्तं सर्वभृच्चैव निर्गुणं गुणभोक्तृ च ॥

"sarvataH paaNipaadaM tat
 sarvato'kSishiromukham |

sarvataH shrutimalloke sarvamaav-rtiya tiSThati ||
sarvendriya guNaabhaasaM sarvendriya vivarjitam |
asaktaM sarvabh-rccaiva nirguNaM guNabhokt-r ca” ||

The hands, feet, eyes, ears, heads and faces of *paramaatmaa* are everywhere in this physical form of universe. *paramaatmaa* cannot be identified by any of these senses of living beings yet the cosmic force/*paramaatmaa* has knowledge which the *indriyaaH*/senses of living beings can perceive in day-to-day life. The *paramaatmaa* has no qualities such as *saatvik*, *raajas* and *taamas* (*selfless*, *selfish* and *ignorant*) yet he has experienced all these qualities as he is associated with the physical form of universe/*prak-rtiH*.

The wise are said to see the same Self in all beings, describing the ultimate reality as a unified field underlying all existence.

4.02.04 *bhagavadgIta* (14.3, 14.4):

मम योनिर्महद्ब्रह्म तस्मिन् गर्भं दधाम्यहम् ।
 सम्भवः सर्वभूतानां ततो भवति भारत ॥
 सर्वयोनिषु कौन्तेय मूर्तयः संभवन्ति याः ।
 तासां ब्रह्म महद्योनिः अहं बीजप्रदः पिता ॥

“*mama yonirmahadbrahma tasmin garbhaM dadhaamyaham |*
sambhavaH sarvabhUtaanaaM tato bhavati bhaaratata ||
sarvayoniSu kaunteya mUrtayaH saMbhavanti yaaH |
taasaaM brahma mahadyoniH ahaM bIjapradaH pitaa ||

All living beings (84laks living beings /all genes of universe) of the universe are generated from *mUla prak-rtiH* . I am keeping my *caitanyam beejam* in my root nature ie

mUla prak-rtiH from which all these living beings are generated.

The entire universe is pervaded by Me in My unmanifest form. My physical form/*mula prak-rtiH* is mother of this universe. Since my *caitanyam*/is seed for the living beings I am the father of this universe. This describes the ultimate reality as a unified field that underlies all existence.

These references from the *upanishadaH* and *bhagavadgIta* provide insights into the nature of ultimate reality, consciousness, and the self, which can be seen as analogous to the unified field in modern physics.

4.03 *viSNu sahasranaama stotram*:

The first stanza of the *viSNu sahasranaama stotram* is given here under.

विश्वं विष्णुर्वषट्करो भूतभव्यभवत्प्रभुः ।
 भूतकृद्भूतभृद्भावो भूतातात्मा भूतभावनः॥
 (महाभारतम्-अ.प-वि.स.स्तो-१)

vishvaM viSNurvaSaTkaarO bhUtabhavyabhavtprabhuh |
bhUtak-rdbhUtabh-rdbhaavO bhUtaatmaa bhUtabhaavanaH ||
 (*mahaabhaaratam-a.pa.v.s.sto-1*)

"*bhagavaan vishnuH* is the creator of the universe, the *bhagavaan* of the past, present, and future, and the one who exists in all beings. He is the soul of all beings and nourishes or supports them."

There are nine names of *paramaatmaa* in this shloka/verse.

They are explained in detail as follows:

4.03.01. *vishvam* – This whole universe is the manifestation of *paramaatmaa*. *paramaatmaa* has **created and entered** the entire universe, as the All-Pervading Reality/*caitanyam* and called as the *viraaT-puruSaH*. The cause is always present in the effects and as such That Form, from which the whole universe has emerged out

can only be its own manifestation. The whole cosmos of gross forms is His own expression, and therefore, He is called as **viraaTpuruSaH**. In *samsk-rtam vishwam* is created from the root word 'vis', the ONE who entered is **vishwam**. And hence it justifies the entire universe is nothing but *paramaatmaa*.

upaniSadaH also presents similar ideas. The intellectual representation of *paramaatmaa* is the **cause** of the universe. Since the **effect** is created the cause, there can be no world/*vishwam* other than Him. In fact, there is nothing other than the Supreme/*viraaTpuruSaH*. In the *maandUkya upaniSad* we read 'omkaara evedam sarvam'. In *gIta* 'om ityekaakSaram brahma'. These also justify that whole *vishwam* is nothing but *paramaatmaa*.

4.03.02 viSNuH -The word *viSNuH* is dissolved as *veveSTi vyaapnoti iti viSNuH* - That which pervades everywhere is *viSNuH*. He is the one who pervades all and nothing ever pervades Him. '*eeshaavaasyam Idam sarvam*' -All this is, permanently present, pervaded by the *paramaatmaa*. This very same idea is described in the *puraaNaani*, in the incarnation of the Him as *vaamana*, presenting himself in very small, short stature and who, with His three feet, measured the entire universe. Because of this act, He got the name *viSNuH*, says *mahaabhaaratam*. *paramaatmaa* is not limited by space (*desha*), time (*kaala*) or substance (*vastu*).

4.03.03 vaSaTkaaraH - The word *vaSaTkaaraH* means: He who is invoked, and for propitiating whom, the oblations are poured in *vedic* ritualism, using *mantras* ending with *vaSat* in *karma kaaNDa* of *vedaH*.

4.03.04 bhUta-bhavya-bhavat-prabhuH - *paramaatmaa* is the *bhagavaan* (**prabhu**) of the

past (**bhUta**), the future (**bhavya**) and the present (**bhavat**). This talks about Time concept of the intellect. He is the Illuminator/cause of all changes, meaning the Consciousness (*aatmaa*) is the *paramaatmaa*. He is the One who is not conditioned by time. He is the permanent reality/*shaashvataH/nityaH*.

4.03.05 bhUta-krit - The Creator (*krit*) of all creatures/living beings/*jeevakoTi* (*bhUtaaH*). One who creates and sustains and destroys the creatures (*bhUtaani karoti iti bhUtaaH-krit*).

4.03.06 bhUta-bhrit -One who nurtures ("brith") and nourishes all beings (living creatures: "*bhUtaH*") in all their attitudes is this great Reality and, therefore, He is called the *bhUtabhrit*. He Himself performs all the functions of the body and mind, and apparently nurtures and nourishes the living beings, who are in fact nothing other than Himself. This concept is very well explained in the 15th chapter of *bhagavadgIta*.

4.03.07 bhaavaH -One who 'becomes' (*bhavati iti bhaavaH*) Himself into the movable and the Immovable beings and all things in the world. He is the Pure Existence in all the sentient organisms and the insentient objects in the universe. Hence, He is indicated by the term *bhaavaH*.

4.03.08 bhUtaatmaa -He is the *aatmaa* (**soul**) of all the living beings ("**bhUta**") : Just as the same universal space manifests in all rooms as the room-space, so the Infinite Life manifesting through any given vehicle is called the *aatmaa* of the vehicle. It is well known that space everywhere is one and the same; so too, the One Reality sports as though different *aatmanaH*. This One Universal Soul is called in *vedaantaH* the Supreme *brahma* (*para-brahma*). In *bhaagavata*, the *bhagavaan* is

addressed as “You are the Oneself in all living creatures ever illumining all their experiences.” In *kaThopaniSad*: “The One enchanting Truth that reveals in every form manifesting in plurality”.

4.03.09 bhUta-bhaavanaH -One who creates and multiplies the creatures; meaning the One, who is the cause for the birth and who is responsible for the growth of all living creatures.

4.04 dakSiNaamUrtystotram:

भूरंभांस्यनलोऽनिलोम्बर महर्नाथो हिमांशुः
पुमान् इत्याभाति चराचरात्मकमिदं यस्यैव
मूर्त्यष्टकम् ।

नान्यत्किञ्चन विद्यते विमृशतां यस्मात्परस्माद्विभो
तस्मैश्रीगुरुमूर्तये नम इदं श्रीदक्षिणामूर्तये ॥८॥

*bhUraMbhaaMsyanalo 'nilombara
maharnaatho himaaMshuH pumaan
ityaabhaati caraacaraatmakamidaM yasyaiva
mUrtyaSTakam |*

*naanyatkiJcana vidyate vim-rshataaM
yasmaatparasmaadvibho
tasmaishrI gurumUrtaye nama idaM
shrIdakSiNaamUrtaye ||8||*

This *shlokaH* from the *dakSiNaamUrtystotram* is a profound tribute to the revered *guru*, often identified with *bhagavaan shivam* in the form of *dakSiNaamUrtyH*, who embodies the ultimate reality and the source of all knowledge. Let's break it down:

4.04.01 Word-to-Word Meaning:

- bhUrambhaasyanalaH*: *bhoomiH*/Earth, *ambaaH*/ waters, *analaH*/fire
- *vaayuH*: Air
- *nabhaH*: Ether (space)/*aakaashaH*
- *mahaarṇavaH*: The great ocean
- *naathaH*: *bhagavaan*/lord
- *himaamshuH*: The moon
- *pumaan*: The person (or the ultimate reality)

- *iti aabhaati*: Appears like

- *caraacaraatmakam*: The universe with all its moving and non-moving entities

- *idam*: This

- *yasya eva mUrtyaSTakam*: Whose eight-fold form

- *na anyat kimcana vidyate*: There is nothing else

- *vim-rshataam*: For those who contemplate

- *yasmaat parasmaat vibhoH*: From whom, the supreme, all-pervading

- *tasmai shrI gurumUrtaye namaH*: To that revered *guru* form, I bow

- *shrI dakSiNaamUrtaye*: To the revered *dakSiNaamUrtyH*

4.04.02 Total Meaning/Purport:

The *shlokaH* describes the eight-fold form of the ultimate reality, which encompasses the five elements (earth, water, fire, air, and ether), the sun (implied by the context of creation and sustenance), the moon (*himaamshuH*), and the ultimate person or reality (*pumaan*). It emphasizes that this reality is the essence of the entire universe, with all its moving and non-moving entities. The *shlokaH* concludes by paying homage to the revered *guru* form, identified with *dakSiNaamUrtyH*, who embodies this ultimate reality and is the source of all knowledge and wisdom.

The purport of this *shlokaH* is to highlight the all-encompassing nature of the ultimate reality and the *guru's* role in guiding seekers toward this understanding. It encourages contemplation and reverence for the *guru*, who is seen as a manifestation of the divine.

4.04.03 This shlokaH vs Unified field theory from Modern science

The *shlokaH* describes the ultimate reality as an eight-fold manifestation, encompassing the five

elements (earth, water, fire, air, and ether), the sun, the moon, and the conscious being. This concept can be linked to the Unified Field Theory in modern science, which aims to unify the fundamental forces of nature.

4.04.04 Similarities Between the Concepts

- Unified Description: Both the *shlokaH* and the Unified Field Theory attempt to describe the underlying unity of diverse phenomena. In the *shlokaH*, the eight-fold manifestation represents the ultimate reality, while in the Unified Field Theory, the goal is to unify the fundamental forces.
- Interconnectedness: The *shlokaH*'s description of the ultimate reality as an all-encompassing, eight-fold manifestation implies interconnectedness, like the Unified Field Theory's aim to show the interconnectedness of fundamental forces.
- Fundamental Nature: Both concepts touch on the fundamental nature of reality, with the *shlokaH* describing the ultimate reality and the Unified Field Theory seeking to understand the fundamental forces governing the universe.

4.04.05 Key Differences

- Approach: The *shlokaH*'s approach is rooted in spiritual and philosophical inquiry, while the Unified Field Theory is a scientific pursuit.
- Scope: The *shlokaH*'s description is more metaphysical, encompassing the nature of consciousness and reality, whereas the Unified Field Theory focuses on the physical universe.
- Methodology: The *shlokaH*'s understanding is based on spiritual practices and philosophical inquiry, whereas the Unified Field Theory relies on empirical evidence and mathematical formulation.

4.04.06 Insights from DakSiNaamUrtystotram

The *dakSiNaamUrtystotram*, an ancient *vedic* text, provides insights into the nature of reality and consciousness. Its teachings can be seen as complementary to the Unified Field Theory's pursuit of understanding the fundamental nature of the universe. Some key insights from the *stotram* include.

- Non-duality: The *stotram* emphasizes the non-dual nature of reality, which can be seen as analogous to the Unified Field Theory's aim to unify diverse forces.
- *maaya*/illusion and Reality: The *stotram*'s discussion of *maaya* (illusion) and reality can be related to the scientific pursuit of understanding the fundamental nature of the universe.
- Consciousness and Reality: The *stotram*'s exploration of consciousness and its relationship to reality can be seen as relevant to the Unified Field Theory's pursuit of understanding the universe.

4.05 mantrapuSpam (The flower of vedic chants)

This *vedic* hymn called '*mantrapuSpam*' is used at the time of offering flowers to the deities at the very end of the *pUjaa*. It is part of the *taittirIyaaraNyakaH* and speaks of the unlimited benefits which will be conferred by the secret knowledge of the waters, fire, air, the sun, the moon, the stars, the clouds and time.

4.05.01

योपाम् पुष्पं वेद, पुष्पवान् प्रजावान् पशुमान् भवति ।

चन्द्रमा-वा-अपाम् पुष्पं पुष्पवान् प्रजावान् पशुमान् भवति ।

य एवमं वेद, योपामायतनं वेद, आयतनवान् भवति ॥

oM yopaam puSpaM veda, puSpavaan prajaavaan pashumaan bhavati |

*candramaa-vaa-apaam puSpaM, puSpavaan
prajaavaan pashumaan bhavati |
ya evaM veda, yopaamaayatanaM veda,
aayatanavaan bhavati ||*

He who understands the flowers of water, becomes the possessor of flowers, children and cattle. Moon is the flower of the water, He who understands this fact; He becomes the possessor of flowers, children and cattle. He, who knows the source of water, Becomes established in himself.

4.05.02

अग्निर्वा अपामायतनं, आयतनवान् भवति ।
यो-अग्नेरायतनं वेद, आयतनवान् भवति ।
अपो वा अग्नेरायतनं आयतनवान् भवति ।
य एवमं वेद, योपामायतनं वेद, आयतनवान्
भवति ॥

*agnirvaa apaamaayatanaM, aayatanavaan
bhavati |
yo-agneraayatanaM veda, aayatanavaan
bhavati |
apo vaa agneraayatanaM aayatanavaan
bhavati |
ya evaM veda, yopaamaayatanaM veda,
aayatanavaan bhavati ||*

Fire is the source of water; He who knows this; Becomes established in himself, Water is the source of fire; He who knows this, Becomes established in himself. He, who knows the source of water, Becomes established in himself.

4.05.03

वायुर्वा अपामायतनं, आयतनवान् भवति ।
यो वायोरायतनं वेद, आयतनवान् भवति ।
अपो वै वयोरायतनं, आयतनवान् भवति ।
य एवमं वेद, योपामायतनं वेद, आयतनवान्
भवति ॥

*vaayurvaa apaamaayatanaM, aayatanavaan
bhavati |*

*yo vaayoraayatanaM veda, aayatanavaan
bhavati |*

*apo vai vayoraayatanaM, aayatanavaan
bhavati |*

*ya evaM veda, yopamaayatanaM veda,
aayatanavaan bhavati ||*

Air is the source of water, He who knows this, becomes established in himself, Water is the source of air, He who knows this, Becomes established in himself. He, who knows the source of water, Becomes established in himself.

4.05.04

असौ वै तपन्नपामायतनं, आयतनवान् भवति ।
यो-अमुष्य तपत आयतनं वेद, आयतनवान्
भवति ।

अपो वा अमुष्य तपत आयतनं, आयतनवान्
भवति ।

य एवमं वेद, योपामायतनं वेद, आयतनवान्
भवति ॥

*asau vai tapannapaamaayatanaM,
aayatanavaan bhavati |*

*yo-amuSya tapata aayatanaM veda,
aayatanavaan bhavati |*

*apo vaa amuSya tapata aayatanaM,
aayatanavaan bhavati |*

*ya evaM veda, yopaamaayatanaM veda,
aayatanavaan bhavati ||*

Scorching sun is the source of water, He who knows this, becomes established in himself, Water is the source of scorching sun, He who knows this, Becomes established in himself. He, who knows the source of water, Becomes established in himself.

4.05.05

चन्द्रमा वा अपामायतनं, आयतनवान् भवति ।

यश्चन्द्रमस आयतनं वेद, आयतनवान् भवति ।
अपो वै चन्द्रमस आयतनं, आयतनवान् भवति ।
य एवमं वेद, योपामयतनं वेद, आयतनवान्
भवति ॥

*candramaa vaa apaamaayatanaM,
aayatanavaan bhavati |
yashcandramasa aayatanaM veda,
aayatanavaan bhavati |
apo vai candramasa aayatanaM, aayatanavaan
bhavati |
ya evaM veda, yopaamayatanaM veda,
aayatanavaan bhavati ||*

Moon is the source of water, He who knows this, becomes established in himself, Water is the source of Moon, He who knows this, Becomes established in himself. He, who knows the source of water, becomes established in himself.

4.05.06

नक्षत्राणि वा अपामायतनं, आयतनवान् भवति ।
यो नक्षत्राणामायतनं वेद, आयतनवान् भवति ।
अपो वै नक्षत्राणामायतनं, आयतनवान् भवति ।
य एवं वेद, योपामायतनं वेद, आयतनवान् भवति
॥

*nakSatraaNi vaa apaamaayatanaM,
aayatanavaan bhavati |
yo nakSatraaNamaayatanaM veda,
aayatanavaan bhavati |
apo vai nakSatraaNamaayatanaM,
aayatanavaan bhavati |
ya evaM veda, yopaamayatanaM veda,
aayatanavaan bhavati ||*

Stars are the source of water; He who knows this becomes established in himself, Water is the source of Stars; He who knows this, becomes established in himself. He, who knows the source of water, becomes established in himself.

4.05.07

पर्जन्यो वा अपामायतनं आयतनवान् भवति ।
यः पर्जन्यस्यायतनं वेद आयतनवान् भवति ।
अपो वै पर्जन्यस्यायतनं आयतनवान् भवति ।
य एवं वेद योपामायतनं वेद आयतनवान् भवति
॥

*parjanya vaa apaamaayatanaM aayatanavaan
bhavati |
yaH parjanyasyaayatanaM veda aayatanavaan
bhavati |
apo vai parjanyasyaayatanaM aayatanavaan
bhavati |
ya evaM veda yopaamaayatanaM veda
aayatanavaan bhavati ||*

Clouds are the source of water; He who knows this becomes established in himself; Water is the source of clouds; He who knows this, becomes established in himself. He, who knows the source of water, becomes established in himself.

4.05.08

संवत्सरो वा अपामायतनं, आयतनवान् भवति ।
यस्संवत्सरस्य आयतनं वेद, आयतनवान् भवति
।

आपो वै संवत्सरस्यायतनं, आयतनवान् भवति ।
य एवं वेद, योऽप्सु नावं प्रतिष्ठितां वेद, प्रत्येव
तिष्ठति ॥

*saMvatsaro vaa apaamaayatanaM,
aayatanavaan bhavati |
yassaMvatsarasya aayatanaM veda,
aayatanavaan bhavati |
aapo vai saMvatsarasyaayatanaM,
aayatanavaan bhavati |
ya evaM veda, yo'psu naavaM pratiSThithaaM
veda, pratyeva tiSTati ||*

Rainy season is the source of water; He who knows this; Becomes established in himself,

Water is the source of rainy season, He who knows this, becomes established in himself. He knows that there is a raft available, becomes established in that raft.

4.05.09

ओं राजाधिराजाय प्रसह्य साहिने, नमो वयं वै श्रवणाय कुर्महे ।

स मे कामान्-काम-कामाय मह्यं, कामेश्वरो वै श्रवणो ददातु ।

कुबेराय वैश्रवणाय, महाराजाय नमः ॥

*oM raajaadhiraajaaya prasahya saahine,
namo vayam vai shravaNaaya kurmahe |
sa me kaamaan-kaama-kaamaaya mahyaM,
kaameshvaro vai shravaNo dadaatu |
kuberaaya vaishravaNaaya, mahaaraajaaya
namaH ||*

King of Kings, we praise thee, who is the giver of all victories, who is the fulfiller of all desires, please bless me with wealth, to fulfil all our desires, oh, *kubera*, we praise thee, Salutations to the King of Kings.

4.05.10 The *mantrapuSpam* is a revered *vedic* hymn that describes the ultimate reality, *parabrahma*, as the source of all existence and the goal of human pursuit. The *mantrapuSpam*'s purport is to guide the seeker towards the realization of the ultimate reality, *parabrahma/paramaatmaa*. It encourages the individual to contemplate the nature of existence, recognize the interconnectedness of all things, and ultimately offer reverence to the supreme ruler of the universe.

By reciting and reflecting on the *mantrapuSpam*, one can cultivate a deeper understanding of the ultimate reality in physical form and their place within the grand scheme of existence/universe/*prak-rtiH*.

4.06 Interpretation of Unified field theory of modern science in *puruSasUktam* of *vedaaH*

The *puruSasUktam* of the *vedaaH* describes the ultimate reality as a unified, all-encompassing field that underlies all existence. This concept resonates with the modern scientific idea of a unified field theory, which aims to unify the fundamental forces of nature.

4.06.01 Key Similarities- Unified Description:

The *puruSasUktam* describes the universe as emerging from a single, unified source, echoing the unified field theory's goal of describing all fundamental forces as aspects of a single underlying field.

- Interconnectedness: The *sUktam* emphasizes the interconnectedness of all existence, reflecting the unified field theory's aim to demonstrate the interconnectedness of fundamental forces.

- Cosmic Evolution: The *puruSasUktam* describes the evolution of the universe from a single source, mirroring modern scientific theories of cosmic evolution.

4.06.02 *puruSasUktam*'s Insights- *puruSaH* as the Ultimate Reality: The *sUktam* describes *puruSaH* as the ultimate reality, encompassing all existence and transcending space and time.

- Cosmic Man: The *puruSasUktam*'s description of *puruSaH* as the cosmic man, with his body comprising the universe, can be seen as a metaphor for the interconnectedness of all existence.

- Unified Field: The *sUktam*'s description of the universe emerging from a single source can be interpreted as a unified field that underlies all existence.

4.06.03 Unified Field Theory's Perspective- Fundamental Forces: Modern physics seeks to unify the fundamental forces of nature, including gravity, electromagnetism, and strong and weak nuclear forces.

- Unified Description: A unified field theory would provide a single framework for understanding all fundamental forces, echoing the *puruSasUktam's* unified description of the universe.

4.06.04 Connections and Differences- Philosophical vs. Scientific Approach: While the *puruSasUktam* approaches the concept of a unified field from a philosophical and spiritual perspective, modern science seeks to understand the unified field through empirical evidence and mathematical formulation.

- Context and Focus: *puruSasUktam's* focus is broader, encompassing the nature of reality, consciousness, and existence, while unified field theory is specifically concerned with unifying fundamental forces in physics.

4.07 The roots of unified field theory in *vaisheSikadarshanam*.

vaisheSikadarshanam, an ancient Indian philosophical system, written *maharSiH kaaNaada* shares intriguing parallels with modern scientific concepts, including the Unified Field Theory. While not directly addressing Unified Field Theory, *vaisheSikaH's* principles offer insights into the nature of reality and the universe.

Key Similarities- Atomic Theory: *vaisheSikaH's* concept of "*aNu*" or atoms as indivisible particles resonates with modern atomic theory. This ancient philosophy posits that the universe is composed of various combinations of atoms, interacting to form diverse entities.

- Categorization of Reality: *vaisheSikaH's* categorization system, including substances (*dravyaani*), qualities (*guNaH*), actions (*karmaaNi*), and universals (*saamanyaaH*), provides a framework for understanding the universe's complexity. This systematic

approach aligns with modern scientific inquiry's emphasis on classification and analysis.

Potential Connections to Unified Field Theory- Unified Description: *vaisheSikaH's* categorization system and atomic theory can be seen as attempts to unify understanding of the universe's diverse phenomena. Similarly, Unified Field Theory aims to unify fundamental forces and provide a comprehensive description of the universe.

- Interconnectedness: *vaisheSikaH's* emphasis on the interconnectedness of entities and processes might be compared to the Unified Field Theory's goal of demonstrating the interconnectedness of fundamental forces.

Limitations and Differences- Philosophical vs. Empirical Approach: *vaisheSikadarshanam* is a philosophical system, whereas Unified Field Theory is a scientific concept grounded in empirical evidence and mathematical formulation.

- Context and Focus: *vaisheSikaH's* focus is broader, encompassing metaphysics, epistemology, and the nature of reality, while Unified Field Theory is specifically concerned with unifying fundamental forces in physics.

While *vaisheSikadarshanam* does not directly link to Unified Field Theory, its principles and concepts offer valuable insights into the nature of reality and the universe, demonstrating the richness and diversity of ancient Indian philosophical thought.

5.00 Understanding *paramatmaa* and *prak-rtiH* - *puruSaH* in *prak-rtiH* form

5.01 *paramatmaa*: In *sanaatanadharmah* philosophy, *paramatmaa* refers to the ultimate reality, the supreme self, or the universal spirit that pervades all creation. It's considered the source of all life, intelligence, and energy and

interpreted by *panditaaH* as *caitanyam/puruSaH*/cosmic force/ divine light/*jJaanam*.

5.02 prak-rtiH: *prak-rtiH* represents the fundamental nature of the universe, encompassing physical, mental, and emotional characteristics. It is composed of three gunas: *sattva*, *rajas*, and *tamas*, which influence an individual's behavior and tendencies. It is in the form of five elements/*pancabhutaH*, Sun, moon and *jeevaatma* (84laks *jeeva raasi* /genes) which are having life due to the presence of *caitanyam/puruSaH*/cosmic force/ divine light/*jJaanam*.

5.03 Connection to Unified Field Theory

While Unified Field Theory is a scientific concept aiming to unify fundamental forces which experience with *pratyakSa pramaaNa*, *paramatmaa* and *prak-rtiH* can be seen as philosophical counterparts, which was experienced by great *vedic -rSayaH* with ardent devotion and *tapas* only. *paramatmaa* can be understood as the unified, underlying reality, while *prak-rtiH* could symbolize the diverse manifestations of this reality, the universe.

5.04 puruSaH in prak-rtiH form

paramaatmaa/parabrahma is *paramjyoti*. *parabrahma* is *jyoti swarUpaH/jJaanam*/light. Knowledge is *jJaanam*. Knowing/understanding *paramaatmaa* is knowledge. We cannot see *jJaanam* but we can see light rays which represent *jJaanam* in physical form. Hence knowledge can be considered as Light or light rays in visible/physical form to human eye.

paramaatmaa created this *prak-rtiH* and occupies that *prak-rtiH* as *puruSaH* and gives life to it. This life is also called *caitanyam*. This *prak-rtiH* is nothing but

pancabhUtaaH/five elements plus sun, moon and *jeevaatmaa* as given in *dakSiNaamUrty stotram*, *bhagavadGIta*, *upaniSadaH*, *viSnu sahasranaama stotram* and other *vedic* scriptures.

Hence science behind this *paramaatmaa* in *prak-rtiH* form is Unified field theory which is nothing but *caitanyam*/cosmic force of this universe. Whole *vedavaaGmayam* is about that ultimate reality / *paramaatmaa* / *shuddhacaitanyam* and the creation by that cosmic force. Hence unified field theory and ultimate reality have resemblances. *prak-rtiH* is *puruSaH* in physical form - Visible to naked eye.

Paramaatmaa / divine light (*paramjyotiH*) / *caitanyam* (life force) / *paramaaNuH* / *jJaanam*/cosmic force created this *brahmaaNDaH* (the whole universe in the form of great Egg). All the above *vedic* references elaborate as to how *paramaatmaa* is appearing in this *vishwam*/universe. This *brahmaaNDaH* is also interpreted as *swabhaavaH* / *maayaa* / illusion of *paramaatmaa* ie also called as *prak-rtiH/apara prak-rtiH* / *jaDaswarpaH* (inert form). In *bhagavadGIta* also in tenth chapter/*vibhUti yoga* and also at various references in various places, *bhagavaan shree k-rSNaH*, explained with various examples how HE is present in this universe/*brahmaaNDaH* and finally *bhagavaan* also presented in eleventh chapter, *vishwa roopa sandarshana yoga*, to arjuna the physical form of *paramaatmaa* in which the whole universe / *brahmaaNDaH* and various time-based changes of this *prak-rtiH*/universe/*brahmaaNDaH* in all three times-past/present and future (*bhUta*, *vartamaana*, *bhaviSyat kaalaaH*). This concept is interpreted in this paper as "*puruSaH*

in *prak-rtiH* form” in the following diagram. In this diagram the *paramaatmaa/paramjyotiH* (divine light) is shown as light rays present everywhere in this universe and the eight *pra-krtiH*/physical forms of *paramaatmaa* ie *aakaashaH* (ether-sky), *vaayuH* (air), *agniH* (fire), *aapaH/jalam* (water) and *bhUmiH* (earth), Sun, Moon and 84laks *jeevaaH* (Genes-living beings in this universe). The *tanmaatras*/senses/qualities of *panchabhUtaaH*/five elements ie *shabdaH* (sound), *sparshaH* (touch sense), *rUpaH* (shape), *rasaH* (taste) and *gandhaH* (smell) of sky, air, fire, water and earth respectively (Figure - 1 given below).

5.05 Basic information for understanding the figure - 1

Cosmic force = *caitanyam* = *paramaatmaa* = *jJnaana*

swarUpaH=*paramjyoti*=*prakaasham*=light→ represented by light rays in the universe/*prak-rtiH* in physical visible form to human senses. Universe=*paramaatmaa* in physical form=*prak-rtiH*=*brahmaaNDaH* (huge egg shape) =represented by *pancabhutaH* (five elements) plus *aadityaH/sUryaH* (sun light) plus *candraH/somaH* (moon-reflections of sun light) plus 84 lak *jeevaaH/jeevaatmanaH* (innumerable genes-all living beings).

Hence *paramaatmaa* in physical form is =*bhUta swarUpa*=Five elements=

1. *aakaasaH* (sky/ether) =*shabdaH tanmaatras* (sound)→ represented by sound waves along with light rays

2. *vaayuH* (air)=*sparshaH tanmaatras* (movement, force, temperature)→ represented by movement (speed, velocity, acceleration, force), heat and

cold waves along with sound waves and light rays.

3. *agniH* (Fire)=*rUpaH tanmaatras* (shape)→ represented by electromagnetic/lightening waves, fire shape along with movement, heat, cold, sound and light.

4. *aapaH* (water)=*rasaH tanmaatras* (taste) →represented by *rasaH/ruciH*/taste, along with qualities of fire-shape, movement, heat, cold, sound and light.

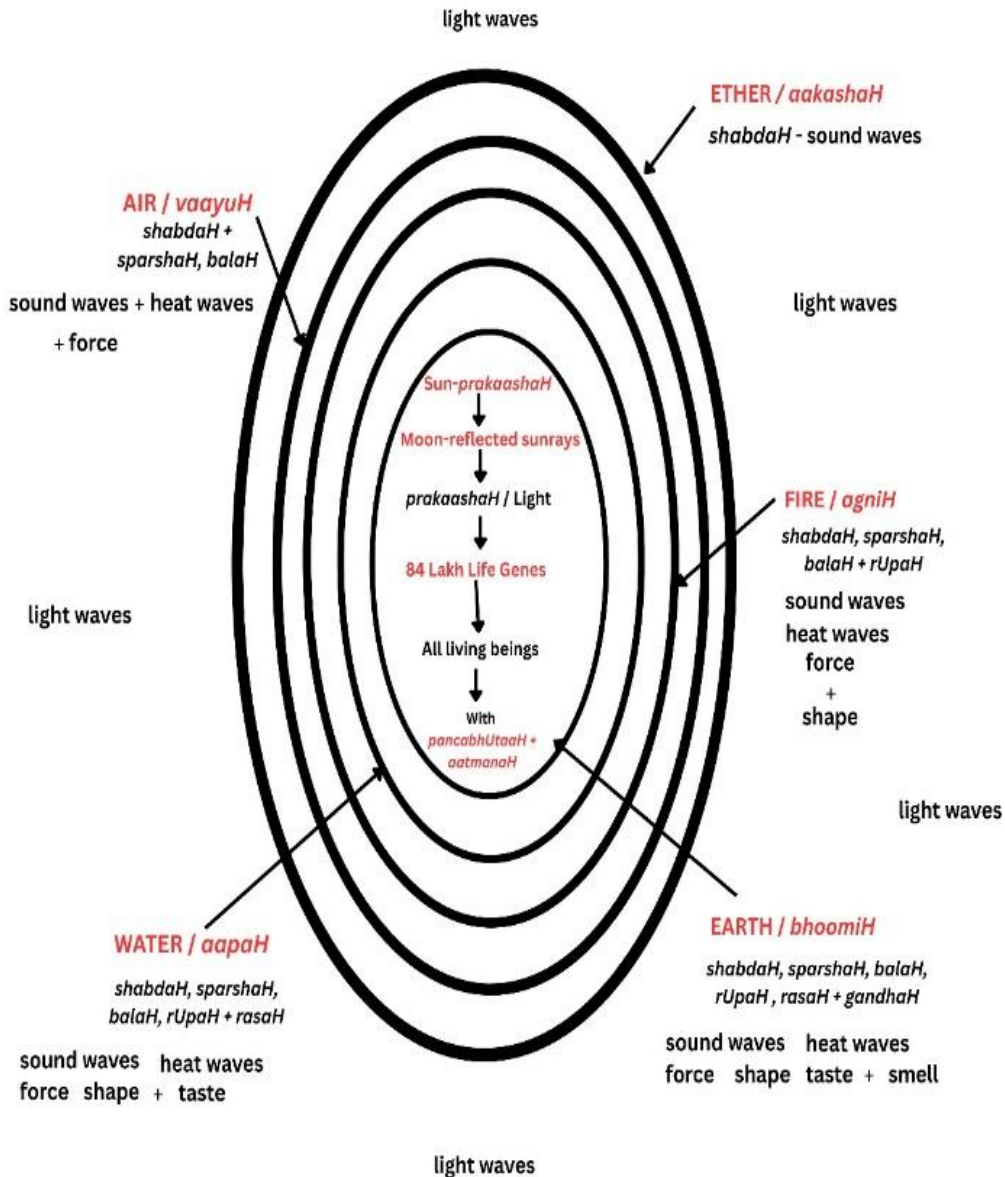
5. *p-rthviH* (earth)=*gandha tanmaatras* (smell)→ represented by whole solid mass in the universe in the form of various *grahaaH*, *nakSatraaNi* etc, *vaasanaa*/smell, along with qualities of taste, fire-shape, movement, heat, cold, sound and light.

The above five *bhUtaaH*/five elements are represented in the diagram as five egg shaped zones to represent *brahmaaNDaH*.

Over and above these *panca bhutaH*, there are the following forms of *paramaatmaa* in physical form. They are

6. *aadityaH/sUryaH* (sun)= *prakaashaH* (light) /*pratyakShya deva* (God in physical form visible to naked eye) having all qualities of *pancabhUtaaH* plus *prakaashaH*.

puruSaH - in prak-rtiH form



7.somaH/candraH(moon)=himaamshu (cold and reflected light) (God in physical form visible to naked eye) having all qualities of *panchabhUtaaH* plus sun light.

8.84 laks *jeevaaH* = (all living being in the universe/all genes in the universe) having all qualities of *panchabhUtaaH* (the human body is *pancabhuutaatmakam*-made of above

mentioned five elements), and sun & moon in all the bodys of all living beings of universe/all *aatmanaH*. Sun is *aatma kaarakaH*(life-oxygen in the body), Moon is *manaH kaarakaH*(mind in the body). In addition, has *buddhiH* (intellect) in human body. Hence Human being is supreme in the *sh-rSTi* of *paramaatmaa*. These details are provided in the figure -1.

5.06 All the above scriptures support the above explanation for the presence of *paramaatmaa* in physical form through *prak-rtiH* which is believed to be generated at the beginning of the *kalpa* and perished at the end of the *kalpa*. As per *sUrya siddhaanta* this *kalpa* is *sveta varaaha kalpa* the first one which started around 200crores years (around 20million years) before and destined to get perished after another 200 crores plus years (20million+ years). Average Human life in *kaliyuga* is estimated as hundred (100) years. This human life of 100 years when compared to *kalpa* 400 years, which is the life of present universe/*prak-rtiH* (*paramaatmaa-puruSaH* in *prak-rtiH*/physical form) is insignificant.

The life of Human is apparently permanent when compared to life of insects. The present *kalpa* time ie above 400crore years ie life of present *prak-rtiH* /present universe lifetime, is apparently permanent when compared to human life of 100 years. Hence *bhagavan shree k-rSNaH* advocates in *bhagavadgIta* that *paramaatma* is eternal and his *swabhaavaH*/quality/*maayaa*/illusion/*prak-rtiH*/universe is also relatively permanent when compared to Human life.

"प्रकृतिं पुरुषं चैव विद्धिनादी उभावपि" ।

prak-rtiM puruSaM caiva viddhyanaadi ubhaavapi | (*bha.gI*- 13.19)

Both *prak-rtiH* and *puruSaH* are known to be without any beginning ie. exist from the beginning of creation and eternal/*anaadi*. At the beginning of *kalpa* *prak-rtiH* emerges out of *puruSaH* and *puruSaH* gives *caitanyam* to *prak-rtiH*. At the end of *kalpa* the *puruSaH* exits from *prak-rtiH* and *prak-rtiH* will be absorbed in *puruSaH*. This is an eternal cycle. Repeats in every *kalpa*.

Though, in a period of *kalpa*, *prak-rtiH* emerges and joins from *puruSaH*, *prak-rtiH* is also relatively eternal like *puruSaH* when compared to life span of living beings.

This is the theory of Relativity.

6.00 Conclusion

6.01 Physical form of *paramaatmaa* (ie *pancabhautika prak-rtiH*) vs Unified field theory:

By critical study of all the above *Vedic* scriptures it reveals that these five elements/*pancabhUtaaH*, Sun, Moon, stars/*nakShtraaNi*, Clouds/*parjanyaH* and these 84 *laks jeevas*/genes exist as a unified cosmic force, in the universe with the basic theories that are propounded in Unified field theory such as:

- Gravitational Field,
- Electromagnetic Field,
- Atomic /nuclear theories,
- Quantum Fields,
- Spacetime concept,
- Theoretical Approaches such as:
- Loop Quantum Gravity,
- String Theory, and
- Grand Unified Theories (GUTs).

6.02 CAUSE AND EFFECT

Thousand years of invasions with destruction of libraries, manuscripts (which has huge basic knowledge of science in *samsk-rtam* scriptures), and temples (which had records of history in the form of inscriptions) and 200 years of colonial rule replacing age old *gurukula* system of *samsk-rtam* medium based education system by English medium based education system, kept away *bhaaratIyaaH* from research and development of science in *samsk-rtam* and local mediums. As a result of

this *bhaarat* is lagging in modern science though there are basic roots of modern science in *bhaarateeya vedic* scriptures.

6.03 Present Need:

1. Hence in independent *bhaarat* it is the prime requirement to promote research and development of science and technologies based on the roots available in *vedaaH* and *Vedic scriptures*.
2. All *bhaaratIyaaH* shall learn *samsk-rtam* and concentrate on research on science and technologies based on *vedaaH* and *vedic scriptures* available as on date with us.
3. *bhaaratIya Government* also need to give importance to bring back the *vedaaH* and *vedic* based manuscripts shifted out of the country to various foreign countries in the past.
4. *bhaaratIya Government* also need to promote *vedic* research-based education system in curriculum of all universities across the country.
5. *bhaaratIya* Government also may consider starting *Vedic* scriptures-based research foundations in collaboration with other countries where our *Vedic* scriptures and manuscripts were shifted for various political and economic reasons in the past. In the long run such research foundations will help the humanity of the world at large.

satyam vada, dharmam cara
(speak truth, follow dharmam)
sarve bhavantu sukhinaH
(All living beings shall live with comfort)
sarve santu niraamayaaH
(All living beings shall be free from illness.
they must be healthy).
om tat sat
(that paramaatmaa is omkaara swarUpaH)

shubham bhooyaat
(May good happen)
oM shaantiH shaantiH shaantiH
(om peace, peace, and peace)

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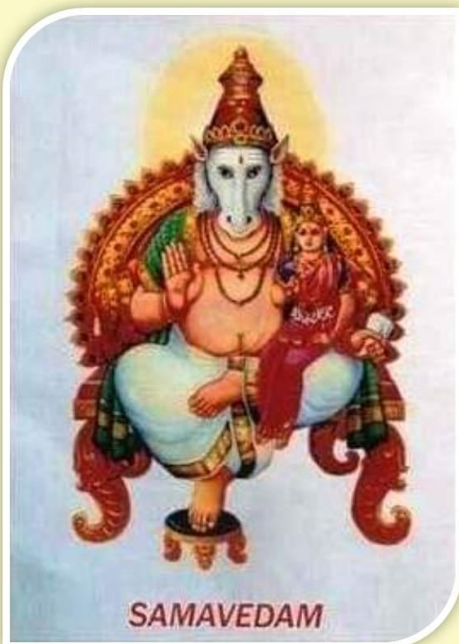
RIGVEDAM



YAZURVEDAM

Section Two

Sanatana Dharma



SAMAVEDAM



ATHARVANAVEDAM

Durga Sukтам

Panacea to the Minds that Fear Afflictions

(Continued from the previous issue)

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Abstract

मननात् त्रायते इति मन्त्राः - A mantra is that which protects when contemplated upon. Mantras are powerful tools for spiritual unfoldment and have been part of our spiritual tradition right from the Vedic age. Chanting mantras becomes more engaging and fruitful when their meanings are clearly understood. This section presents the meaning and significance of some commonly recited Veda mantras.

अग्ने त्वं पारया नव्यो अस्मान्स्वस्तिभिरति दुर्गाणि विश्वा ।
पूश्च पृथ्वी बहुला न उर्वी भवा तोकाय तनयाय शं योः ॥

– *Rgveda Samhitā* 1-189-2

विश्वानि नो दुर्गहा जातवेदः सिंधुं न नावा दुर्गितातिं पर्षि ।
अग्ने अत्रिवन्नमसा गृणानोऽस्माकं बोध्यविता तनूनाम् ॥

– *Rgveda Samhitā* 5-4-9

Introduction

The first two mantras of the *Durga Sukтам* highlighted Agni's role in bringing clarity of intellect and depicted Durga's nurturing and protective nature, reflecting the essence of Vedic counselling. They expressed prayers for knowledge, emotional support during distress, and material wellbeing, showing how inner clarity and divine grace can help one overcome life's challenges. The mantras 3 and 4 continue this Vedic counselling, addressing *Agni* and Goddess *Durga*, invoking their transformative power to overcome calamities and attain holistic well-being.

This analysis aims to explore the profound meanings embedded in the mantras are discussed here. The 3rd and the 4th mantra of the *Durga Sukтам* are being discussed in this issue of Veda Nada Sarit (VNS).

Etymology

The etymological meaning of *Durga* is – *dur* + *gam* + *ḍa* + *ṭāp* - means *duḥkhēna gamyatē prāpyatē* - Hard to obtain. Durgā devi.

Word meaning for 3rd Mantra

अग्ने – O Agni! त्वम – You, पारय – help us cross, नव्यः – the one worthy of worship, अस्मान् – us, स्वस्तिभिः – with means of well-being and protection, अति – greatly, दुर्गाणि – calamities / misfortunes, विश्वा – all, पूः – dwelling place, च – and, पृथ्वी – (be) vast, बहुला – (let it be) abundant, wide, नः – our, उर्वी – the agricultural field, भव – be, तोकाय – for our grandchild, तनयाय – for (my) offspring, शंयोः – the one who brings well-being.

Word meaning for 4th Mantra

विश्वानि – all, नः – our, दुर्गहा – remover of misfortunes, जातवेदः – O Inspiration of knowledge! सिन्धुम् – the ocean, न – as if, नावा – by boat / ship, दुरिता – sins, misfortunes, अतिपर्षि – help cross, अग्ने – O Agni! अत्रिवत् – like Sage Atri, मनसा – through the mind, गृणानः – uttering words of blessing, अस्माकम् – of us, बोधि – be attentive, अविता – as protector, तनूनाम् – of our bodies.

Translation

O Agni! You, the one worthy of worship, help us cross all calamities and misfortunes with means of well-being and protection. May our dwelling place and our agricultural fields be vast and spacious. Bring well-being to my offspring and their children.

O Jātaveda, the inspiration of knowledge! Remover of all our misfortunes, like a boat/ship that helps cross the ocean, carry us across all sins and troubles. O Agni, like Sage Atri who is blessed with a focused mind, be attentive to us and protect our bodies as our guardian.

Explanation

The repetition of the imagery of a boat or ship crossing the ocean of potential misfortunes and calamities in these Vedic mantras should not be seen as a lack of novelty. Rather, it reflects the mind's persistent inability to escape worries about feared misfortunes and mishaps. Vedic

mantras comfort the mind with repeated prayers and imagery by seeking consolation from Goddess Durga.

In the 3rd mantra, three specific boons are sought from Goddess Durga: a comfortable and spacious dwelling place, a wide expanse of agricultural fields, and well-being for the next two generations. In life, concerns about food, shelter, and the welfare of one's immediate family naturally dominate people's minds, and the fear of misfortune befalling these aspects is universal. This reflects the deep connection of the Vedas with the real concerns of human life, offering soothing mantras to calm worried minds.

In the 4th mantra, two aspects stand out along with the usual prayer. (1) Agni is asked to act like Maharishi Atri, whose mind is always with prayers for the well-being of all. Sāyaṇācārya, the commentator, explains that 'Atri' denotes one without the three (a-without, tri- three), referring to freedom from the three types of afflictions—personal (*adhyatmika*), interpersonal (*adhibhautika*), and cosmic/natural forces (*adhidaivika*). Sāyaṇācārya augments that a person like Atri, a *jivanmukta* (liberated being), is always full of unconditional prayers for universal well-being. The mantra remarkably asks the divinities Agni and Durga to emulate a human sage who has transcended limitations. This highlights the greatness of Sanatana, Vedic Dharma, which places a realized soul even above the gods, setting a model for divinities to follow. Such reverence underscores the Vedas' respect for human life and its divine potential.

(2) The 2nd aspect in the fourth mantra, the phrase 'protect our bodies' (*tanunam*) uses the plural form. Although the traditional commentator is silent on this, it may be interpreted as a prayer for the protection of the bodies of countless devotees. In the Vedantic framework, every living being possesses a physical body (*sthula sarira*), a subtle body (*sukshma sarira*), and a causal body (*karana sarira*, associated with ignorance). Well-being is sought at all these levels, indicating a prayer that touches every layer of human life, not merely the surface.

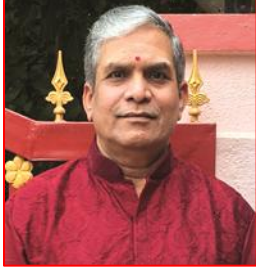
Thus, the blessings of Goddess Durga are thoughtfully invoked to grant safety, sanctuary, and well-being across all dimensions of life.

(to be continued ...)

– Harih OM –

– OM Tat Sat –

About Author



Dr. Raghava S. Boddupalli, MSc., PhD – Worked as a scientist in the field of Plant Biology for over 35 years. In the last fifteen years, he has completed studying the Krishna Yajurveda. This has inspired him to publish several research articles on Vedas in relation to Botany in national and international scientific journals. He has also completed two Veda Projects titled, '*Plant Biology of Yajurveda*' and '*Plants of Atharvaveda - Their Descriptions and Uses*' sponsored by the Indian National Science Academy (INSA), New Delhi. He has edited and published three Veda books namely, '*Taittirīya Yajurvēdīya Āśīrvāda Manjarī*', '*Abhiśravaṇa Mantrah*' and '*Agnimantra Manjarī*'. Dr. Raghava has been serving as an Editor-in-Chief for the vEda vaaNee e-Journal since its inception.

గావో విశ్వస్య మాతరః

[Cow is a Trustworthy and Faithful mother]

సోమంచి (తంగిరాల) విశాలాక్షి

వైస్ ప్రెసిడెంట్, వేద సంస్కృతి సమితి, హైదరాబాద్

Abstract

Our Bhaarateeya Cows came directly from God Brahmadeva and emanated from Ksheera Saagara at the time of churning. All three crores of Gods exist on the body of *Kaamadhenu*. All our cows are the progeny of *Kaamadhenu*. Vedas, Upanishads, Puraanaas praised the greatness of *Kaamadhenu* by several ways, in several Suktas like *Go Sukta*, *Gopushthi Sookta* etc. Desheeya Cows possess *GangaDolu*, *Moopuram*, which contains SwarNa NaaDi in it, which receives the SunRays and creates gold in it. Cows breath in the Oxygen and leave oxygen. The winds that come out of the body of a Cow got medicinal power and they cure many diseases. Milk - *Goksheera*, Curd - *Godadhi*, Ghee - *GoGhruta*, *Gojala* and *GoMaya* - are called as *Panchagavyaas*. *Panchagavya* praashana removes our sins and cures all the diseases. At this present age, Aayurveda doctors did research and proved the greatness of the treatment of medicines prepared from *Panchagavyaas*. We can come out of the problems of *Graha Doshaas* by giving correct good food to the cows. As long as the Cows are honoured and taken care, the human race can survive happily.

గావః విశ్వస్య మాతరః

గవామంగేషు తిష్ఠంతి

భువనాని చతుర్దశ

నమో గోభ్యశ్రీమతీభ్యః

సారభేయిభ్యశ్చ యేవ!

పవిత్రాభ్యో నమో నమః!!

వేదగ్రంథాలలో గోవు లేక ఆవును అతిథి, ధేనువు, అభర్షణ వేదంలో 331 సార్లు - మొత్తం 1331 సార్లు అఘ్నాయిక లేక అఘ్నాయ మొదలైన పేర్లతో ప్రస్తావించబడింది. అదేవిధంగా ఆవును ఉద్దేశించి పిలవబడుతుంది. గోవు గురించి ఋగ్వేదంలో 723 సార్లు, అఘ్నాయిక అనే పేరుతో ఋగ్వేదంలో 20 సార్లు, యజుర్వేదంలో 87 సార్లు, సామవేదంలో 170 సార్లు, యజుర్వేదంలో 5 సార్లు, సామవేదంలో 2 సార్లు మలియు

అథర్వణ వేదంలో 33 సార్లు ప్రత్యేకంగా ప్రస్తావించబడింది. ధేనువు అనే పదం ఋగ్వేదంలో 76 సార్లు, యజుర్వేదంలో 22 సార్లు, సామవేదంలో 25 సార్లు, అథర్వణ వేదంలో 43 సార్లు ఉపయోగించబడింది. ధేనువు అంటే తృప్తిని ఇచ్చునది అని అర్థం. సనాతన ధర్మానికి భారతీయ గోవుకు అవినాభావ సంబంధం ఉంది. భారతీయ గోవునందు చతుర్దశ భువనాలు ఉన్నాయి. గోమాత స్తుతి, గోసూక్తము, గోవుష్టి సూక్తము వేదములలో ఉన్నాయి. గోవు సాక్షాత్తుగా ముక్కోటి దేవతల ప్రత్యక్ష స్వరూపము. గోమాతను పూజించాలి, సేవించాలి. 'గోవును అసలు ఎప్పుడూ ఎవరూ బాధింపరాదు' అని వేదము పేర్కొన్నది.

ప్రజాపతి బ్రహ్మదేవుడు సృష్టి కార్యం చెయ్యటానికి ముందు అమృతం త్రాగి ప్రసన్నత పొందినప్పుడు, ఆయన శ్వాస నుండి సుగంధము వెలువడి, సుగంధ భరితమైన సురభి కామధేనువు ఉత్పన్నమైనదని శతపథ బ్రాహ్మణంలో ఉన్నది.

గోలోకంలో శ్రీకృష్ణ పరమాత్మ ఒకసారి ధ్యానం చేస్తూ మధుర పదార్థం త్రాగాలి, అనుకున్నాడుట. వెంటనే ఆయన వదనంలోనుంచి ఒక ధేనువు ఉద్భవించింది. ఆమెయే సురభి కామధేనువు. ఆమె పాలను రాధాదేవి ఒక బంగారు పాత్రలో పోసి శ్రీకృష్ణునికి ఇచ్చింది. శ్రీకృష్ణుడు ఆ పాలను పానం చేసి, సురభిని పూజించాడు. సురభి సంతానం స్వర్గంలో వర్షిల్లుతున్నాయి. అలాంటి ధేనువును భూలోకంలో మహర్షులు యజ్ఞార్థం ప్రార్థన చేశారు. అప్పుడు ఆ కామధేను సంతానం దివి నుంచి భువికి, మన భారత దేశానికి దిగి వచ్చింది. కామధేనువులు మహర్షుల తపస్సు వల్ల వచ్చాయి. వాటి సంతతే మన భారత దేశీయ

గోవులు. ఆ సురభి కామధేనువే క్షీరసాగర మథన సమయంలో, తిరిగి ప్రాదుర్భవించింది. ఆ సురభి ధేనువు సంతతే నందిని, కళ్యాణి, సుభద్ర మొదలైన కామధేనువులు. మన భారత దేశంలోని గోసంతతంతా వారి నుంచి ప్రభవించినవే! ఈ గోవులను పాలించే వాడే గోపాలుడు - శ్రీకృష్ణ పరమాత్మ! గోలోకాధినేత!

ఇంతటి మహత్త్వము కలిగిన గోమాతలను సంరక్షించే గోశాలలను నిర్వహించటము అంటే దైవారాధన చెయ్యటమే! సకల మానవ సంక్షేమాన్ని కాంక్షించి కృషి చేయటమే! గోశాలలను నిర్వహించటం వలన పరిసర ప్రాంతములు, మన దేశము, ప్రజలు శుద్ధి పొందుతారు, ఆరోగ్య వంతులవుతారు, దేవతలు ప్రీతులవుతారు.

గోమాత గురించి ఋగ్వేదంలో (8-101-15) ఇలా వర్ణన చేయబడింది:

**మాతా రుద్రాణాం దుహితా వసూనాం,
స్వసాన్దిత్యానామమృతస్య నాభిః!**

**ప్ర ను వోచం చికితు షే జనాయ మా
గామనాగామదితిం వధిష్ట!!"**

దీని సూక్ష్మ అర్థం ఏమనగా, 'గోమాత రుద్రులకు తల్లి, వసువుల కుమార్తె, ఆదిత్యుల సోదరి, అదితివంటిది'.

ఋగ్వేద సంహిత (6-28-1) గో సూక్తము ద్వారా గోవులను సోత్రించింది -

ఆ గావో అగ్మన్న త భద్రమక్రన్ త్సీదన్తు గోష్ఠే రణయన్త్యస్మే ।

ప్రజాపతిః పురురూపా ఇహ స్యురిన్ద్రాయ పూర్వీరుషసో దుహినాః ॥ 1

ఇన్ద్రో యజ్ఞనే వృణతే చ శిక్షత్వ్య పేద్ దదాతి న
స్వం ముషాయతి ।

భూయోభూయో రయిమిదస్య వర్ధయన్మభిన్నే ఖిలే
ని దధాతి దేవయుమ్ ॥ 2

న తా నశన్తి న దభాతి తస్యరో నాసామామిత్రో
వ్యథిరా దధర్షతి ।

దేవాగ్ంశ్చ యాభిర్వజతే దదాతి చ జ్యోగీత్ తాభిః
సచతే గోపతిః సహ ॥ 3

న తా అర్వా రేణుకకాటో అశ్నుతే న
సంస్థతత్రముప యన్తి తా అభి ।

ఉరుగాయమభయం తస్య తా అను గావో మర్తస్య
వి చరన్తి యజ్ఞనః ॥ 4

గావో భగో గావ ఇన్ద్రో మే అచ్ఛాన్ గావః సోమస్య
ప్రథమస్య భక్షః ।

ఇమా యా గావః స జనాస ఇన్త ఇచ్ఛామీద్ధదా
మనసా చిదిన్తమ్ ॥ 5

యూయం గావో మేదయథా కృశం చిదశ్రీరం చిత్
కృణుథా సుప్రతీకమ్ ।

భద్రం గృహం కృణుథ భద్రవాచో బృహద్ వో వయ
ఉచ్యతే సభాసు ॥ 6

ప్రజావతిః సూయవసం లిశన్తిః శుద్ధా అపః
సుప్రపాణే పిబన్తిః ।

మా వః స్నేన ఈశత మాఘశంసః పరి వో హేతి
రుద్రస్య వృజ్యాః ॥ 7

ఉపేదముపవర్షనమాసు గోఘాప వృచ్ఛతామ్ ।

ఉప ఋషభస్య రేతస్య పేంద్ర తవ వీర్యే ॥ 8

అధర్వణ వేద దశమ సూక్తంలో - 'వశా గౌ'

సూక్తం ఉన్నది. పంచమ సూక్తం బ్రహ్మగవి సూక్తము.

నవమకాండలో చతుర్థ సూక్తం - వృషభ సూక్తము

ఉన్నాయి. అధర్వణ వేదము - ద్వితీయ కాండము - 26^వ

సూక్తము - గోపుష్టి సూక్తము - ఇందులో 5

మంత్రములున్నాయి. గోమాత ప్రాశస్త్యాన్ని వేదములు

కీర్తించాయి. ఉపనిషత్తులలో గోప్రాముఖ్యత

తెలియజేయబడింది. ఇతిహాసాలు, పురాణాలు,

కావ్యనాటకాలు గోమహిమను కీర్తించాయి.

సంవత్స ఇవ మాతృభిరిన్దుర్లున్వానో అజ్యతే!

దేవా వీర్యదో మతిభిః పరిష్కృతః!!

సామవేద సంహితా - ఉత్తరాల్పికః - 109^వ
మంత్రము (4-19-2)

లేగదూడను తల్లి ఆవు ఆప్యాయంగా నాలుకతో
నాకుతూ తడిపి వేస్తుంటుంది. (శుభ్రపరుస్తుంటుంది.)

అలాగే దేవరక్షకుడగు అందమైన ఈ సోముడు
మన నాలుకలపై నుంచి పుట్టిన స్తుతులచే తడిపివేయ
బడుచున్నాడు.

అధర్వణ వేదములోని తృతీయ కాండలోని
చతుర్దశ సూక్తము - గోష్ఠ సూక్తము. ఇందులో 6
మంత్రాలున్నాయి. వేదమాత అక్కడ ఇలా చెప్తోంది -

ఓ గోవులారా! నా ఇంటిలోనికి రండి. గ్రాసమును
భుజించి పరిపుష్టములుగా ఉండండి. ఇచ్చటనే
లేగదూడలను చూడండి. నాపై మీకు ప్రేమ కలుగుగాక!

సంవో గోష్ఠేన సుషదా సం రయ్యా సం
సుభూత్యా!

అహర్ణాతస్య యన్నామ తేనావః సం సృజామసి!!

1. (అధర్వణ వేదము - 458^వ మంత్రము - 3-14-1)

"సం జగ్మానా అభిభ్యుషేరాస్మిన్ గోష్ఠే కలిషిణీః!

బభ్రతీః సోమ్యం మధ్వనమీవా ఉపేతన!!³
(అథర్వణ వేదము - 460^వ మంత్రము) - 3-14-3)

అస్మిన్ గోష్ఠే - ఈ గోష్ఠము నందు, అభిభ్యుషే - నిర్భయులై, సంజగ్మనాః - ప్రేమ పూర్వకముగా మీరు ఉండండి. ఇక్కడే మీ గోజలములను, గోమయములను వదిలి వేయండి. అమృత తుల్యమగు మధు క్షీరములు మాకు ఇవ్వండి. మీరు ఆరోగ్యంగా సంతోషంగా ఉందురు గాక!

మయా గావో గోపతినా సచధ్వ మయం వో గోష్ఠ ఇహ పోషయిష్యుః!

రాయస్థోషేణ బహు లాభవస్త్రిల్లివా జీవన్తిరుప వః సదేమ!! (అథర్వణ వేదము - 463^వ మంత్రము -3-14-6).

ఓ గోవులారా! మీ యజమానుడనగు నాతో కలిసి ఉండండి. ఇచటనున్న ఈ గోష్ఠము మిమ్ములను పోషింప తగినది. మాకు గల ధన ధాన్య సంపదలతో పరిపుష్టములై వృద్ధినిొందుడు. మానవులమగు మేము సజీవములగు మిమ్ము సేవింతుము గాక!

ఈ మంత్రమందు గోరక్షణము, దాని వలన ధన ధాన్య సమృద్ధి చెప్పబడినది. జీవంతవః - అను ఈ శబ్దము వలన యజ్ఞములందు పశువు హింస, మాంస భక్షణము మున్నగినవి వేదమున లేవు అని తెలియుచున్నది. వైదిక సంస్కృతి యందు ఏ ప్రాణికిని కష్టము కలిగించు ప్రసంగములు ఉండవు. సర్వజన వికాసము, సర్వప్రాణి కल्याణము మన సంస్కృతి యొక్క మూల సూత్రములు. తమ స్వార్థము కొరకు ఇతర ప్రాణులను హింసించు అధికారము మానవులకు లేదు. "అహింసా పరమో ధర్మః", అహింసయే పరమోత్కృష్ట ధర్మము.

కృష్ణ యజుర్వేద తైత్తిరియ సంహితలో మొదటి

మంత్రం చివరిలో - ".... యజమానస్య పశూన్ పాహి" - యజమాని పశువులను రక్షింపుము - అనే ప్రార్థన ఉన్నది.

ఇషే త్వీర్ణే త్వా వాయవ స్థ దేవో వః సవితా ప్రార్థయతు శ్రేష్ఠతమాయ

కర్మణఽఅప్యాయధ్వమభ్యూఽఇన్ద్రాయభాగం ప్రజావతీరనమీవాఽఅయక్ష్యా మా వ స్తేనఽఈశత మాఘశగ్ం సో ధ్రువాఽఅస్మిన్ గోపతా స్యాత బహీర్వజమానస్య పశూన్ పాహి (కృష్ణ యజుర్వేద తైత్తిరియ సంహితా - 1-1-1),

సామవేద సంహితలో ఉత్తరార్చికలో, ప్రథమాధ్యాయం, ప్రథమ ప్రపాఠకం, ప్రథమోఽర్ఘ్య లో - 3^వ మంత్రం - (1-1-1-3).

స నః పవస్య శం గవే శం జనాయ శమర్మతే! శం రాజన్షోషభీభ్యః!! - అనే మంత్రం ఉన్నది. దాని అర్థము - ఓ పరమాత్మా! మమ్ములను ఆవులకు శుభకరములుగా, పరివారమునకు శుభకరములుగా, అశ్వములకు సుఖకారులుగా, వృక్ష లతా గుల్మములకు వృద్ధికారులముగా ప్రేరేపించుము. ఈ మంత్రమందు గోవులను, అశ్వములను గురించి విశేషముగా చెప్పబడినది. ఇవి మిగిలిన వాటికంటే విశేషముగా మనకు ఉపకరిస్తాయి, ఆవును ధేనువు అంటారు. ధేనువు అనగా త్రాగుటకు పాలు ఇచ్చునది అని అర్థము. యాగికార్థము దృష్ట్యా పాలిచ్చే జంతువులన్నీ ధేను శబ్ద వాచ్యములే! కానీ, భారతదేశమందు ఆవు, గేదె, గొర్రెలు ధేను శబ్ద వాచ్యము లైనట్లే, అరేబియా దేశములో ఒంటెను కూడా ధేను శబ్దంతో చెప్తారు. గుర్రములకు అర్హత్ అను పేరు కలదు. వానిని

వాజి అని కూడా వ్యవహరిస్తారు. గార్ధభములపై స్వాతి చేసే దేశములందు రాసభము కూడా వాజియే! అనడ్వాన్ (అనస్ వః) - బండీని లాగునది. కనుక ఎద్దును అనడ్వాన్ అంటారు. అలాగే బండి లాగే దున్నలు, ఎడ్లు, ఒంటెలు, కొండ మేకలు - అన్నింటినీ అనడ్వాన్ అంటారు. మానవులకు నిజపరివార రక్షణము వలె వీటి రక్షణము కూడా అవశ్య కర్తవ్యము. పశువులన్నింటిలోకి గోవు శ్రేష్ఠమైనదిగా అంగీకరించబడినది. మనము నిజానికి గోవును ఎప్పుడూ జంతువుగా చూడము. గోమాతా అని సంబోధిస్తాము.

సంస్కృత భాష యందు గో శబ్దమునకు అనేక అర్థములున్నవి.

క్షీరం చాన్దం తథా జ్ఞానం

లోకేభ్యో దీయతే యయా!

గోమాతా సా సదా సేవ్యా

ధేనుః వృశ్చీ సరస్వతీ!! అన్నది వేద మంత్రము.

పాలు ఇచ్చునది కనుక గోవు మనకు మాత. అన్నము ఇచ్చునది అగుట వలన భూమి మనకు మాత. జ్ఞానమునొసగుచున్నది అగుట చేత సరస్వతి మనకు మాత. సంస్కృతమందు పై మూడింటికిని గోశబ్దమును ఉపయోగిస్తారు. అందువలన గోవు సర్వదా పూజింపదగినది. గోవు అంటే వేదములు, వేదవాక్యములు, గోవు అంటే భూమి. గోవు అంటే "కిరణములు", "జ్ఞానము" అనే అర్థములు కూడా ఉన్నాయి. వేద వాక్యములలో ఉన్న శక్తి, సూర్య కిరణములలో ఉన్న శక్తి గోవులో ఉంది. గోవుల దేహము మొత్తం మంత్రశక్తి మయము. గోవులు చేసే అంభారావములో కూడా మంత్రశక్తి ఉన్నది.

మనదేశీయ గోవుల శరీరములో దివ్యశక్తులున్నాయని మహర్షులు గుర్తించారు. మన దేశీయ గోవులలోని గంగడోలు, మూపురము మామూలు గోవులకు ఉండవు. మూపురము లోని స్వర్ణనాడి అత్యంతప్రత్యేకమైనది. గోవులలోని స్వర్ణనాడి సూర్య కిరణాలలోని శక్తిని గ్రహించి, దానిని బంగారంగా మారుస్తుంది. ఆవు సాధుశీలి, సత్త్వగుణ సంపన్న.

ఇహైవ గావ ఏత నేహో శకేవ పుష్యత!

ఇహైవోత ప్రజాయధ్వం మయి సం జ్ఞానమస్తు వః

- (అధర్వణ వేదము - 461^వ మంత్రం - 3 -14-4).

గోమాత ఇంటిని దేవాలయంగా మారుస్తుంది. భూమిని స్వర్ణంగా మారుస్తుంది, గ్రామాన్ని గోకులంలా, బంజరు భూమిని సస్యశ్యామలంగా, రోగిని ఆరోగ్యవంతునిగా మారుస్తుంది. గోమాత బలహీనుడిని బలవంతునిలా, దృఢంగా ఉండేలా చేస్తుంది. పేదవానిని ధనికునిగాను, కుసంస్కారులను సంస్కారవంతులుగాను, వాతావరణాన్ని పవిత్రంగాను చేస్తుంది. ఒకప్పుడు మన భరతవర్షంలో - ఈ ప్రపంచంలో ఎంతమంది మానవులుండేవారో, అన్ని గోమాతలు ఉండేవి. గోవులు ఆనందంగా జీవిస్తున్నంత కాలం భారతదేశం రత్నగర్భలా విలసిల్లింది. గోమాతను రక్షించుకున్నప్పుడే మన దేశం తన పూర్వవైభవాన్ని పొందగలుగుతుంది.

స్కాంద పురాణము గోమాత గురించి ఇలా చెప్పింది -

సృష్టి స్థితి వినాశానాం కర్తౌ మాత్రే నమో నమః!

యా త్వం రసమయైర్భావైరాప్యాయయసి

భూతలమ్!!

దేవానాం చ తథా సంధాన్ పితౄణామపి వై
గణాన్! సర్వే జ్ఞాతా రసభజ్జైర్మధురస్వాదు దాయినీ!!

త్వయా విశ్వమిదం సర్వం బలం
స్నేహసమన్వితమ్!

త్వం మాతా సర్వ రుద్రాణాం వసూనాం దుహితా
తథా!!

ఆదిత్యానాం స్వసా చైవ తుష్టా వాంఛితసిద్ధిదా!

త్వం ధృతిస్త్యం తథా పుష్టిస్త్యం స్వాహా త్వం స్వధా
తథా!!

బుద్ధిః సిద్ధిస్తదా లక్ష్మీర్ధృతిః కీర్తిస్తదా మతిః!

కాంతిర్లజ్జా మహామాయా శ్రద్ధా సర్వార్థ సాధినీ!!

త్వం మాతా సర్వ దేవానాం త్వం చ సర్వస్య
కారణమ్!

త్వం తీర్థం సర్వ తీర్థానాం నమస్తేస్త్వ
సదానఘే!!

శశి సూర్యాక్షిణీ యస్యాః లలాటే వృషభధ్వజః!
సరస్వతీ చ హుంకారే, సర్వే నాగాశ్చ కంధరే!!

ఉరః పృష్ఠే చ గంధర్వాః, వేదాశ్చత్వార ఏవ చ!
ముఖాగ్రే సర్వ తీర్థాని, స్థావరాణి చరాణి చ!!

గావః పవిత్రా మాంగళ్యా! గోఘ్న లోకాః
ప్రతిష్ఠితాః!! యద్ధృహే దుఃఖితా గావః! స యాతి నరకం
నరః!!

సృష్టి స్థితి లయలు చేయగల గోమాత ముక్కోటి
దేవతలకు నిలయము, సర్వదేవతా స్వరూపము. గోమాత
సకల శరీర భాగములు వివిధ దేవతలకు ఆవాస
స్థానములు. గోమాతను బాధించిన వాడు నరకానికి
పోతాడు. గోమాత వలన, గోక్షీరము వలన,

పంచగవ్యముల వలన, మనము ఆరోగ్యము, తుష్టి, పుష్టి,
కాంతి, మేథోవృద్ధి పొందుతాము. గోమయంలో లక్ష్మీదేవి,
గోజలంలో గంగాదేవి నివసిస్తారు. అవి అంతటి
పవిత్రమైనవి, శక్తివంతమైనవి. పంచగవ్యములు సర్వ
పాపహరములు, సర్వరోగ నివారకములు. పంచగవ్య
ప్రాశన వలన సర్వరోగాలు నివారితమవుతాయని మన
మహర్షులు చెప్పారు. అది ఇప్పుడు నిరూపించబడింది.
గవ్యము అంటే గోసంబంధమైనది. "పంచ గవ్యములు"
అంటే గోక్షీరము - ఆవు పాలు, గో దధి - ఆవు పెరుగు, గో
ఘృతము - ఆవు నెయ్యి, గోజలము, మలయు గోమయము
అనునవి. గోక్షీరము యొక్క సారము గోఘృతము.
గోఘృతమును యజ్ఞాగ్నిలో సమర్పిస్తే, అది అమృతంలా
దేవతలకు చేరుతుంది. వారు తృప్తులై సకల వర్షాలు
కురిపిస్తారు. పంచామృతములతో భగవంతునికి అభిషేకం
చేస్తారు. గోక్షీరంతో పరమాన్నము, గోదధితో దధ్యోదనము
వండి, గోఘృతముతో అభిశేకం చేసి దేవతలకు నైవేద్యం
పెడతాము. ఏ పదార్థాన్ని వండినా, గోఘృతముతో
అభిశేకం చేసి నైవేద్యం పెడతాము. ఆవు నెయ్యి వెయ్యటం
వలన ఆ పదార్థాలు అమృతమవుతాయి. ఆవు నెయ్యితో
అభిశేకం చేస్తే, నైవేద్యానికి అర్హములవుతాయి. అనాది కాలం
నుంచి మన మహర్షులు చెప్పిన సత్యాలను నేటి కాలంలో
విజ్ఞాన శాస్త్రవేత్తలు పరిశోధనలు చేసి నిజమని
నిరూపిస్తున్నారు, పంచగవ్యముల గొప్పదనాన్ని
వివరించారు.

యజ్ఞ యాగాదులు నిర్వహించేటప్పుడు, కల్యాణాది
శుభకార్యములు చేసేటప్పుడు, నిత్య నైమిత్తిక పూజలప్పుడు
కూడా శరీరములో ఎముకలను, చర్మము మొదలైనవాటిని

అంటిపెట్టుకుని ఉన్న పాపము తొలగిపోవడటానికి, శారీరిక, మానసిక, ఆధ్యాత్మిక శుద్ధి కలగటానికి, వైదిక కర్మలనాచరించే అధికారం కలగటానికి పంచగవ్య ప్రాశన చేయిస్తారు.

త్వగస్థిగతం పాపం దేహే తివ్యతి మామకే!

ప్రాశనాత్వంచగవ్యస్య దహత్యగ్నివేంధనమ్!!

నా శరీరము నందు ఎముకలలో, చర్మములో ఉన్న పాపము పంచగవ్య ప్రాశన చేయటముతో, అగ్ని సమిధలను దగ్ధం చేసినట్లుగా దగ్ధము చేయును.

గోక్షీరము - ఆవుపాలు సర్వ మానవులకు, పిల్లలకు, వృద్ధులకు, యువతకు కూడా పాష్టికాహారం, ఆరోగ్యప్రదం. చరక సంహిత ప్రకారము మానవులకు జీవన శక్తిని అందించే ద్రవ్యాలలో అత్యంత శ్రేష్ఠమైనవి ఆవుపాలు. ధన్వంతరి నిఘంటువు ప్రకారం ఆవు పాలలో శరీర ఆరోగ్యానికి కావలసిన రసాయన శక్తి, బలవర్ధకత్వము, హృదయానికి హితవు గూర్చే శక్తి, మేధస్సును వృద్ధి చేసే శక్తి, ఆయుర్వృద్ధి శక్తి, వాత పిత్త కఫములను సమతుల్యముగా ఉంచే శక్తి, రోగనిరోధక శక్తిని వృద్ధిపరిచే శక్తి ఉన్నాయి.

ఆవు పాలలో ఆమిన్ ఆక్సిడెంట్లు, మాంసకృత్తులు, విటమిన్లు, అనేక పోషకములు, కొద్దిగా బంగారము ఉంటాయి. అందుకనే ఆవుపాలు చాలా రుచిగా ఉంటాయి. ఇది సర్వశ్రేష్ఠ ఆహారము. కాచిన వేడిపాలను త్రాగితే కఫము పోతుంది. కాచి చల్లార్చిన పాలను త్రాగితే, అది పిత్తమును హరిస్తుంది. గోరువెచ్చని పాలు అమృత తుల్యములు, వాత, పిత్త, కఫములనే త్రిదోషాలను హరిస్తాయి. పాలు పితకగానే, గోరువెచ్చని ఆ పాలను ధారోష్ఠ గోక్షీరము

అంటాము. ఆ పాలను అలాగే తీసుకుంటే, మంచి బలము, ఆరోగ్యము కలుగుతాయి. ఆవు పాలతో చేసిన పెరుగు చాలా రుచిగా ఉంటుంది. మన భోజనము చివరిలో పెరుగు కానీ మజ్జిగ కానీ అన్నంతో కలపుకుని తింటాము. ఏదైనా మంచి పనిమీద బైటికి వెళ్ళేటప్పుడు పెరుగును తినటం ఆనవాయితీగా వస్తున్నది. పసిపిల్లలకు అన్నప్రాశన చేసేటప్పుడు "దధి మధు ఘృతోదనమ్" తో చేస్తారు. పెరుగులో ఎన్నో పోషక పదార్థాలున్నాయి. పెరుగును మజ్జిగ చేసినప్పుడు ఆయుర్వేదములో తక్రము, మథితము, ఉదశ్విత్, ఛచ్చికా అంటారు. వేటి ప్రయోజనాలు వాటివి. వెన్న, నెయ్యి ఆయుర్వృద్ధికరములు. శ్రీకృష్ణుడు నవనీతప్రియుడు. "ఆయుర్వృత్తమ్" - ఆవు నెయ్యి ఆయుర్దాయమును పెంచుతుంది. "ఘృతేన వర్ధతే బుద్ధిః, - ఆవునెయ్యి తెలివిని పెంచుతుంది అన్నారు. ఒకటి లేక రెండు చుక్కల నెయ్యి కళ్ళలో, ముక్కు రంధ్రములలో వెయ్యటం వలన ఆ ఇంద్రియములు చక్కగా పనిచేస్తాయి. గోఘృతము విషహరము. ఆవునెయ్యి విషమును హరిస్తుంది, మలబద్ధకమును పోగొడుతుంది, కేశ సంపదను వృద్ధి చేస్తుంది, చెడు కొలెస్ట్రాల్ ను తొలగిస్తుంది. "ఆహార శుద్ధా సత్త్వ శుద్ధిః". తేజస్సును, ఓజస్సును, స్ఫూర్తిని కలిగించే, సత్త్వగుణ వృద్ధిదములైన గోక్షీర, గోదధి, గోఘృత సేవనము వలన మానవులు సర్వవిధ శ్రేయస్సులు పొందగలరు.

గోమయము, గోజలములు పర్యావరణాన్ని పరిరక్షిస్తాయి. పూర్వం అందరూ ఇళ్ళను గోమయంతో అలికేవారు, గోజలంతో శుద్ధి చేసేవారు. గోజలం గంగాజలమంత పవిత్రమైనది. పూర్వం ఇళ్ళ లోగిళ్ళను

గోమయంతో అలికి ముగ్గులు పెట్టేవారు. ఇప్పటికీ మనం అలా ముగ్గులు పెడతాము. సంక్రాంతి పండుగలప్పుడు గోమయముతో - ఆవు పేడతో గొబ్బిళ్ళు పెడతాము. రథసప్తమి నాడు ఆ గొబ్బెమ్మలతో చేసిన పిడకల మీద పరమాన్నం వండి శ్రీ సూర్య భగవానునికి నైవేద్యం పెడతాము. ఆవు పిడకలతో చేసిన భస్మధారణ మహేశ్వరునికి ప్రీతికరము, మనకు శోక రోగ నివారకము. గోమయమునకు - ఆవు పేడకు క్రిమి కీటకాలను నశింప చేసే శక్తి ఉంది. గోమయంతో, గోపంచకముతో తయారు చేసిన ఔషధాలు అనేక రకాల జబ్బులకు తిరుగులేని ఔషధములు. గోమయము, ఉబ్బసమును, ఎక్కిళ్ళను, దగ్గు వంటి వాత రోగములను తగ్గిస్తుంది. గోమయముతో పళ్ళపాడి, కుంకుమ, అగరువత్తులు తయారు చేస్తారు. గోబర్ గ్యాస్ ను తయారు చేస్తారు. ఆవు పిడకలను ఉపయోగించి గోఘృతమును ఉపయోగించి చేసే యజ్ఞములలో, హోమ కుండము నుంచి వచ్చే పొగ వాతావరణ కాలుష్యాన్ని పోగొడుతుంది, పర్యావరణాన్ని పరిరక్షిస్తుంది. హోమములో "చరువు"ను వినియోగిస్తాము. అన్నంలో దేశీయ ఆవు నెయ్యిని కలిపి యజ్ఞ కుండములో హుతము చేయటం వలన ఎథిలీన్ ఆక్సైడ్, ప్రొపిలీన్ ఆక్సైడ్, ఫార్మాల్ డీహైడ్ మొదలగు వాయువులు ఉత్పన్నమవుతాయి. అవి వాతావరణంలో ఉన్న క్రిములను, చెడుబాక్టీరియాను సంహరిస్తాయి, పర్యావరణాన్ని పరిశుభ్రం చేస్తాయి, సకాల వర్షాలు కురిసేలా చేస్తాయి.

గోశాల నిర్వహణమంటే గోవులను సేవించే, రక్షించే అవకాశం పొందటమే ! అటువంటి గో సేవ చేసే గోశాల నిర్వాహకులకు అండదండల నందివ్వటం వలన

గోసేవ చేసిన పుణ్యాన్ని పొందవచ్చును. గోవులకు రక్షణ కల్పించి, వాటిని మన బడ్డలలా కాపాడుకోవాలి.

ఒక్క గోవు తన జీవితకాలంలో పాతికవేల మంది మానవులను పోషించగలదు. ఎంతటి దీర్ఘ రోగాలున్నవారైనా, గోసేవ చేస్తూ, గోశాలలో పడుకుంటే చాలు, జబ్బు తగ్గి ఆరోగ్యం కలుగుతుంది. గోవుకు మేత పెడుతూ కొద్ది క్షణాలు గో సమక్షంలో గడిపినా మన అనారోగ్యం తగ్గుతుంది, ఆరోగ్యం కలుగుతుంది. గోవు తన నాసికలోని ఒక గ్రంథి ద్వారా మన అనారోగ్యాన్ని తగ్గిస్తుంది. గోవు వదిలే గాలి - ఆమె నిశ్వాస తగిలితే, మన రోగాలు తగ్గుతాయి. పిల్లలు లేని వారు గోసేవ వలన సంతానం పొందుతారు. దిలీప మహారాజు, సుదక్షిణాదేవి, నందినీ కామధేనువును సేవించి, సత్పుత్రుని పొందారు.

గోవులను స్వేచ్ఛగా గడ్డిమేయడానికి వదిలితే, అవి గడ్డితో పాటు, మన రోగ నివారణకు అవసరమైన మూలికలను తిని, ఔషధం వంటి అమృతమయమైన పాలను మనకిస్తాయి. ఆ పాలు త్రాగడం వల్ల మన వ్యాధి నయమవుతుంది. ఇది మహా అద్భుతం! ఇటువంటి శక్తి కేవలము మన స్వదేశీ గోవులకు మాత్రమే ఉన్నది. గో ప్రదక్షిణ చేస్తే భూప్రదక్షిణ చేసిన ఫలం లభిస్తుంది. గోవు మూపురంలో ఉన్న స్వర్ణనాడి నుంచి ప్రసరించే శక్తి కణాలు, గోవు దేహంలోని ప్రతి రోమ కూపములో నుండి బయటకు వచ్చే శక్తి కిరణాలు, మనకు అత్యంత ఆరోగ్యప్రదమైనవి.

ప్రపంచంలో ఆక్సిజన్ పీల్చుకొని, ఆక్సిజన్ వదిలే ఏకైక ప్రాణి మన గోమాత.

మనం తల్లిగా భావించే ఈ గోవుతో ప్రతి రోజు కొన్ని నిముషాలు వాటికి మేత పెట్టడం, వాటితో పాటు

కొంత సమయం గడపటం వల్ల, మన శరీరంలో ఉన్న అసారోగ్యాన్ని, ఆ గోవు ముక్కులో వున్న ఒక గ్రంథి ద్వారా గ్రహిస్తుంది. అందుకే ప్రతి ఒక్కరి ఇంట్లో ఒక గోవు వుంటే దైవం మన వెంటే వున్నట్లేనని మన పురాణాలలో చెప్పారు. గోవు యొక్క విశిష్టతను మన పూర్వీకులు మన పురాణాలలో వివరించారు. అందుకే మన గోవుని మనం రక్షించుకుందాము, మన సంస్కృతిని మనం రక్షించుకుందాం. అప్పుడు ఆరోగ్యం మరియు ఆనందం మన స్వంతమవుతుంది.

పూర్వకాలంలో అందరూ ప్రతి రోజూ పంచగవ్య ప్రాశన చేసేవారు. అందుకే చక్కని ఆరోగ్యంతో పూర్ణాయుర్రాయము సుఖంగా జీవించేవారు.

నేటి ఆధునిక యుగంలో ఎందరో మహనీయులు పంచగవ్యముల మహిమను గుర్తించి, పరిశోధించి, వాటితో ఔషధములను తయారుచేసి, ఎటువంటి మందులకూ తగ్గని జబ్బులను కూడా తగ్గిస్తున్నారు.

గోక్షీరముతో - కూష్మాండావలేహము, బలాది తైలము, పంచగవ్యఘృతము, కామధేను కేశతైలము, నారాయణ తైలము, వాసలిగుడిక, చందనాదియమక, లఘుసూతశేఖరరసము మొదలగు మందులను తయారు చేసి, ఉపయోగిస్తున్నారు. అలాగే గోదధితో - హింగ్వాద్యఘృతమ్, పంచగవ్యఘృతమ్, మొదలైన ఔషధములను, దేశీ ఆవు నేతితో - గోఘృతముతో - అష్టమంగళఘృతం, అర్జున ఘృతం, పంచగవ్యఘృతం, ఫలఘృతం, పంచతిక్తఘృతం, హింగ్వాద్యఘృతం, లఘు సూతశేఖరరస, మొదలగు ఔషధములను, చందనాది యమక్, కామధేను జాత్యాదిఘృత్, శతధౌతఘృత్,

అర్మోహరమర్హమ్ మొదలగు లేపనములను అనగా ఆయింట్యంట్లను తయారుచేసి, వినియోగిస్తున్నారు. ఇంక గోజలముతో, గోమయముతో - కామధేను మూత్ర అర్ఘ్య, మేదోహర అర్ఘ్య, కామధేను నాలి సంజీవనీ సిరప్, కామధేను బల్య (ప్రమేహాల) సిరప్, కామధేను బాల్ పాల్ రస్, కామధేను హల్ధీ ఘనవటి, గోమూత్ర ఆసవ, విభీతకావలేహ, కామధేను శ్విత్రనాశక వటి, కామధేను శ్విత్రనాశక లేప్, కామధేను హర్దేచూర్డ్, కామధేను యాంటీ డాండ్రఫ్ లోషన్ మొదలగు ఔషధములను తయారుచేసి ఎందరికో ఉన్న ఎన్నో రకములైన జబ్బులను పూర్తిగా నయం చేస్తున్నారు.

గోవిజ్ఞాన కేంద్రమువారు పంచగవ్యములపై పరిశోధనలు చేస్తున్నారు. డా. కల్వార్, డా. సత్య శంకర్ వర్మజీ మొదలగు వైద్యులు గోమూత్ర అర్ఘ్య మొదలగు కొన్ని ఔషధములకు పేటెంట్ అధికారాన్ని పొందారు. పంచగవ్యముల ప్రయోజనముల మీద ఇతోధికంగా పరిశోధనలు జరగాలనీ, వాటివలన మానవాళి అధిక ప్రయోజనం పొందాలని ఆశిద్దాము.

భరతావనిలో జరిగిన అద్భుతమైన యథార్థాలను గమనిద్దాము -

గోవుల మధ్యలో గోవుల కాపరిగా ఉండటం వలన పోతులూరి వీర బ్రహ్మం గారికి, భవిష్యత్తు తెలిసి కాలజ్ఞానం రాశారు.

"గంగిగోవు పాలు గలిపడైనను చాలు" అని గోవు మాహాత్మ్యం గుర్తించిన వేమన ఒక గొప్ప యోగి అయ్యాడు.

గోవధ నిషేధం, గో రక్షణ, స్వతంత్రం కన్నా గొప్పదని చెప్పిన గాంధీ ఒక మహాత్ముడు అయ్యాడు.

ఆవు మాంసంతో తుపాకీలు చేస్తున్నారని తెలిసి,
మొట్టమొదటిగా సిపాయిలతో బ్రిటిష్ వారిపై తిరుగుబాటు
మొదలుపెట్టిన మంగళ్ పాండే మహనీయుడైనాడు.

గోశాలలో జీవిస్తూ, జీవిత పరమార్థం
తెలుసుకుని, ఒక గొప్ప గురువు అయ్యాడు మంత్రాలయం
రాఘవేంద్ర స్వామి.

సాక్షాత్తు శ్రీ మహా విష్ణువు, గోవుల మధ్య శ్రీ
కృష్ణుడి అవతారం ఎత్తి గీతను బోధించాడు. ఆ భగవద్గీత
మన నిత్య పారాయణ గ్రంథమైంది.

శ్రీ వేంకటేశ్వరుడు, పుట్టలో తపస్సు చేసుకొంటూ
గోవు పాలు త్రాగి, కలియుగ ప్రత్యక్ష దైవంగా తిరుమలలో
వెలిశాడు.

గో రక్షణ అవసరం గుర్తిస్తే గొప్ప జీవితం
అనుభవిస్తాము. గోభక్షణకు సహకరిస్తే అధః పాతాళానికి
చేరుతారు.

మనది వ్యవసాయ ప్రధానమైన దేశము.
పూర్వము ఎన్ని ఎక్కువ గోవులుంటే, అంత ఎక్కువ సంపద
ఉన్నట్లు లెక్కించేవారు. విద్వత్సభలలో, ఆధ్యాత్మిక
గోష్ఠాలలో గెలిచిన వారికి గోవులను బహూకరించేవారు.
జనక మహారాజు బ్రహ్మగోష్ఠిలో బ్రహ్మవేత్తగా, బ్రహ్మజ్ఞానిగా
నిరూపించబడిన యాజ్ఞవల్క్య మహర్షికి బంగారు
తొడుగులతో ఉన్న వెయ్యి గోవులను బహూకరించాడు.

దేవకీవసుదేవులకు శ్రీమహావిష్ణువు కుమారునిగా,
(శ్రీకృష్ణునిగా) జన్మించగానే, కంసుని చెరలో ఉన్న
వసుదేవుడు ఆనందాశ్రువులతో సచేల స్నానం చేసి,
మానసికంగా పదివేల పాడిఆవులను దానమిచ్చాడు.

నందగోప్రజంలో నందుని ఇంట యశోదా
మాతకు కుమారుడు (శ్రీకృష్ణ పరమాత్మ) జన్మించాడన్న
శుభవార్త వినగానే నందమహారాజు
సచేలస్నానమాచరించి, రెండు లక్షల పాడియావులను
దానమిచ్చాడు.

శ్రీపోతనామాత్య కృత శ్రీమదాంధ్ర
మహాభాగవతము, దశమ స్కంధము, పూర్వ భాగము, 3వ
అధ్యాయములో - 111, 112. పద్యములలో - వసుదేవుడు
కృష్ణ జననము జరగగానే మానసికంగా స్నానం చేసి,
పదివేల గోవులను మానసికంగా దానమిచ్చాడని చెప్పారు.

కం. "స్నానము సేయగరామిని,

నానంద రసాబ్ధి మగ్నుడై విప్రులకున్

ధేనువులం బదివేలను, మానసమున ధారవోసి
మఱి ఇచ్చటకున్." 112

౯^వ అధ్యాయంలో 172^వ పద్యంలో

నందమహారాజు పుత్రోదయమైన వార్త వినగానే రెండు
లక్షల గోవులను దానమిచ్చాడని చెప్పారు. అంటే ఏ
శుభవార్త విన్నా గోదానం చేసేవారని తెలుస్తోంది.

వేదవేత్తలైన బ్రాహ్మణులను, గోవిందుని,
గోవులను భక్తితో ఆరాధించే పాలకులకు అమంగళములు
కలుగవు.

న విప్ర గోవింద గవీశ్వరాణామ్!

భవన్త్యభద్రాణి సరేశ్వరాణామ్!!

ఉత్తర గోగ్రహణలో గోవుల నపహరించిన
కౌరవులు హతులయ్యారు. గోవులను రక్షించిన పాండవులు
విజయులయ్యారు. గోమాత సేవ విజయకారకము.

మనకు జాతకలీత్యా ఏ దోషాలున్నా, గోవులకు మేత పెడితే, అవి తొలగిపోతాయి. లేత గడ్డి, తెలకపిండి, కుడితి, అరటి పళ్ళు, నానబెట్టిన బియ్యము, శనగలు బెల్లంతో కలిపి తినిపించటం వలన గ్రహదోషాలు తొలగిపోతాయి. గ్రహదోషాలు తొలగిపోవాలంటే, మానసిక ప్రశాంతత కలగాలంటే, ఋణవిముక్తికి, విద్యా ప్రాప్తికి, ఉద్యోగప్రాప్తికి, ఆరోగ్య ప్రాప్తికి, స్వగృహ ప్రాప్తికి, ఇంకా ఎన్నో శుభ ఫలితాలు పొందటానికి గోమాతలకు, గోపాలకులను సంప్రదిస్తూ, ఏ ఫలితం పొందటానికి ఏ రోజున, ఏ వదార్థం పెట్టాలో తెలుసుకుని, ఆరోజున వాటిని తీసిపించాలి.

ఉలవలు, బొబ్బర్లు, గోధుమలు, కుసుమలు, శనగలు, పెసలు, మొదలైన దినుసులను నానబెట్టి, బెల్లంతో కలిపి గోమాతలకు తినిపించాలి. రాగిపిండి, గోధుమపిండి, బియ్యం పిండి, శనగపిండి, మొదలైన వాటిని కొద్దిగా నీళ్ళు, బెల్లం కలిపి తినిపించవచ్చు. తెలకపిండి, ఆకుకూరలు, కీరా, క్యారెట్, బీటూట్, దొండకాయలు, బెండకాయలు, దోసకాయలు వంటి కూరగాయలు, తోటకూర, పాలకూర వంటి ఆకుకూరలు, అరిటిపళ్ళు, పచ్చగడ్డి, ఎండుగడ్డి, చిట్టు, తవుడు, మొదలైనవి తినిపించాలి. కుడితి, మంచి నీళ్ళు త్రాగించాలి.

గోపూజ చెయ్యటమంటే ప్రత్యక్షంగా గోపృష్ఠమునకు షోడశోపచార పూజ చెయ్యటం మాత్రమే కాదు, గోవుల రక్షణ బాధ్యతను వహించటం గోపూజ అవుతుంది. ఎండ వానల నుంచి గోమాత రక్షణకు చక్కని షెడ్యూ వేయించాలి, గోశాలలను కట్టించి, గోవుల రక్షణను

బాధ్యతతో చూడాలి. గోమయమును ఎప్పటికప్పుడు శుభ్రపరుస్తూ, గోశాలలను శుభ్రంగా ఉంచాలి.

గోమాత గురించి ఎంత చెప్పుకున్నా, చెప్పుకోవాల్సింది ఇంకా మిగిలే ఉంటుంది. అన్ని విశిష్టతలున్నాయి గోమాతకు.

గోపూజ గోవింద పూజతో సమానము.

వైతరణీ నదిని దాటాలంటే గోదానం చెయ్యాలి.

గో సంపద ఉన్నచోట షోడశ సంపదలు ఉంటాయని శాస్త్ర వచనం.

గో పంచకము సర్వరోగాలకు అద్భుత నివారిణి.

భూమికి, గోవుకి అనీర్వచనీయమైన సంబంధం ఉన్నది.

భూమికి రక్ష గోవు క్షేమమే!

గోవులు క్షోభిస్తే, భూమికి సంక్షోభమే!

సూక్ష్మంలో మోక్షాన్ని పొందాలంటే గోపూజ, గోరక్షణ మన కర్తవ్యము.

గోవు లేనినాడు సనాతన ధర్మము లేదు.

గోమాతలోనే భారతీయత కలిసి ఉన్నది.

సకలదోషాలను హరించే శక్తి గోపూజకు ఉన్నది.

ఇంట్లో ఆవు ఉంటే, మన ఒంట్లో ఒక్క రోగం కూడా ఉండదు.

ఆక్సిజన్ తీసుకొని, అక్సిజన్ ను వదిలే శక్తి ఒక్క గోమాతకే ఉన్నది.

ఒక్క తులం ఆవు నెయ్యితో యజ్ఞం చేస్తే, ఒక్క టన్ను ప్రాణవాయువు (ఆక్సిజన్) లభిస్తుంది.

భూలోకంలో ఆవు కామధేనువుతో సమానం.

గోవును మించిన దైవం దివిలో, భువిలో లేదు. దివిలో ముక్కోటి దేవతల సమిష్టి రూపం, భువిలో మాతృమూర్తుల సమిష్టి రూపం గోవులే అని ప్రతి మానవుడు - ప్రతి భారతీయుడు గుర్తుంచుకొని, తగినవిధంగా మెలగాలి.

జలస్థంభన విద్య తెలిసిన చ్యవన మహర్షి ఒకసారి ఒక సరస్సులో జలముల మధ్యలో కూర్చుని తపస్సు చేసుకుంటున్నారు. బెస్తవారు చేపలు పట్టడానికి వల వేస్తే, చేపలతో పాటు ఆయన కూడా వలలో పడి బైటికొచ్చారు. మహర్షిని చూసి బెస్తవారు భయపడి క్షమాపణలనడిగారు. ఆయన వారిని భయపడవద్దని చెప్పి, చేపలను అమ్మినట్లే తనను కూడా అమ్మి సొమ్ము చేసుకుని, తమ శ్రమకు ఫలితం పొందమని చెప్పారు. ఆ బెస్తవారు మహర్షిని మహారాజు వద్దకు తీసుకెళ్ళి, మేము ఏం చెయ్యాలని అడిగారు. మహారాజు మహర్షిని తాను కొంటానని చెప్పి, కొంత ధనమిచ్చాడు. చ్యవన మహర్షి ఆ ధనము తనకు సమానం కాదన్నారు. మహారాజు ఎంత ధనమును పెట్టినా, కోశాగారంలోని ధనమంతా సమర్పించినా, ఆ మహర్షి ఆ ధనము తనకు సరికాదన్నారు. మహారాజుకు ఏమి చెయ్యాలి తెలిక మరొక మహర్షికి తన సమస్యను చెప్పారు. ఆయన దూడతో ఉన్న ఒక పాడిఆవును చూపండి, అన్నారు. మహారాజు అలా ఆవును తీసుకుని రాగానే, మహర్షి చాలా సంతోషించి, తనకు వెలగా ఆ పాడిఆవును బెస్తవారికి ఇప్పించి, చాలాకాలం తనతో సహవాసం చేసిన

చేపలను, అమాయకులైన బెస్తవారిని, ధర్మాత్ముడైన మహారాజును కూడా తనతోపాటుగా సశరీరులుగా స్వర్గానికి తీసుకెళ్ళారు. గోవు యొక్క మాహాత్మ్యం అంతటి గొప్పది.

అటువంటి మహనీయమైన గోమాతను రక్షించుకుందాము. కోట్ల మంది సమృథాన్ని నిలబెడదాము. సమస్త సృష్టిలోకి పవిత్రమైన గోమాతను రక్షిద్దాము, పూజిద్దాము, సకల శుభాలను పొందుదాము.

ఓం నమో భగవతే గోమాతే నమోనమః!!

గోవు లేకపోతే నాగరికత లేదు.

గోమాతను పూజిద్దాము, రక్షిద్దాము. అవును అమ్మలా ప్రేమిద్దాము.

గోవును జాతీయ జంతువుగా ప్రకటించాలి. అందుకు మనమందరము కృషి చేద్దాము.

"గోమాతకు మన అండ!

గో సంరక్షణ మన జెండా!

గో సేవ మన అజెండా"!!

ఇది శ్రీ శంకర విద్యాభారతీ గో సంరక్షణ చారిటబుల్ ట్రస్ట్, హైదరాబాదు వారు చేస్తున్న నినాదము.

"గోమాతరో యచ్ఛభయన్తే అణ్ణభిస్తనూషు శుభ్రా దధిరే విరుక్మతః!

బాధనై విశ్వమభిమాతినమప వర్త్యాన్యేషామను లీయతే ఘృతమ్!!" (ఋగ్వేదము - ౧౦౮^వ మంత్రం - 1-85-౩).

- హరి: ఓమ్ -

- ఓం తత్సత్ -



రచయిత్రి గురించి



డాక్టర్ సోమంచి (తంగిరాల) విశాలాక్షి, ఎమ్.ఎ. (తత్వశాస్త్రం), ఎమ్.ఎ. (సంస్కృతం), ఎమ్.ఫిల్., పి.హెచ్.డి., - వీరు హైదరాబాద్ లో ప్రభుత్వ డిగ్రీ కళాశాలలో సంస్కృతం ప్రొఫెసర్ గా పదవీ విరమణ చేసియున్నారు. వీరు సంస్కృత భారతి నిర్వహించే వివిధ పరిక్షలకు హాజరయ్యే విద్యార్థులకు మరియు సంస్కృతం ఎమ్.ఎ. చదివే విద్యార్థులకు పాఠములను బోధించే అనుభవయుక్త అధ్యాపకులు. వీరు సంస్కృత భారతిలో శిక్షికా మరియు కార్యకర్త.

శ్రీమతి విశాలాక్షి గారు ఆధ్యాత్మికవేత్త మరియు సనాతన ధర్మముపై ఉపన్యాసాలు ఇస్తుంటారు. వీరు వన్ వరల్డ్ యూనివర్సిటీ ట్రస్ట్ అనే సంస్థలో చీఫ్ మేనేజింగ్ ట్రస్టీగా పనిచేశారు. రక్షా ఇంటర్నేషనల్ ఫౌండేషన్ వారు వీరికి విశిష్ట మాతృమూర్తి బిరుదునిచ్చి సత్కరించారు. వీరు వేద సంస్కృతి సమితి (VSS)లో వైస్ ప్రెసిడెంట్ మరియు సీనియర్ ఫ్యాకల్టీ, సనాతన ధర్మంలో సర్టిఫికేట్ కోర్సులో అసోసియేట్ డైరెక్టర్. వీరు వేద సంస్కృతి సమితి నిర్వహిస్తున్న సనాతన ధర్మము సర్టిఫికేట్ కోర్సు విద్యార్థులకు పాఠములను బోధిస్తున్నారు.

नरकः – स्वर्गः

[Hell – Heaven]

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एकदा एकः नरः मरणानन्तरं नरकलोकं गतवान्। तत्र सः सर्वं दृष्ट्वा दुःखितः अभवत्। तदा सः रुदन् यमधर्मराजं पृष्ठवान् - “हे प्रभो! अहं नित्यं देवपूजां कृतवान्। सर्वान् मन्त्रान् अपि पठितवान् तस्मिन् पूजाकार्यक्रमे। कदाचित् द्विवारं पूजां कृतवान् मन्त्रान् पठितवान् च। तथापि किमर्थं मां नरकलोकं आनीतवान्?” इति।

रुदन्तं नरं दृष्ट्वा यमधर्मराजः हसितवान्। हसन्तं यमं दृष्ट्वा नरः अधिकं रुदितवान्। सः तं प्रश्नं एव पुनरपि पृष्ठवान्।

यमधर्मराजः “भो नर! आम्, त्वं नित्यं देवपूजां अकरोः। मन्त्रान्नपि अपठः। किन्तु ते मन्त्राः संस्कृतभाषायां सन्ति। त्वं संस्कृतं न अध्यथाः। अतः सर्वैः दोषैः मन्त्राः अपठ्यन्त। अपि च तेषां अर्थं त्वं न जानासि। एतेन पापकारणेन त्वां नरकलोकं प्रति आहूतवान्।” इति उक्तवान्।

नरः “क्षम्यतां प्रभो, क्षम्यताम्! इदानीं मया किं कर्तव्यम्?” इति प्रार्थितवान्।

यमः नरं दयां कृतवान्। “प्रथमं संस्कृतभाषायाः अध्ययनं कुरु। दोषान् विना संस्कृतमन्त्रान् पठितुं प्रयत्नं कुरु। तेषां अर्थं अपि जानातु” इति यमधर्मराजः बोधितवान्।

“हे प्रभो! अहं बालः नास्मि। मम वयः षष्टिः। एतस्मिन् वयसि मह्यम् कः संस्कृतं बोधयति?” इति नरः पुनः पृष्ठवान्।

तदा यमधर्मराजः हसन् “भो नर! भूलोके संस्कृतभारती इति एका स्वलाभापेक्षरहिता संस्था अस्ति। तस्याः कार्यकर्तारः सर्वेभ्यः जनेभ्यः संस्कृतं बोधयन्ति। वयोभेदः तैः न दृश्यते। अहं तव प्राणान् प्रतिददामि। त्वं संस्कृतभारत्याः प्रथमस्तरस्य कक्ष्यायां पञ्जीकुरु। संस्कृताभ्यासं कुरु। ततः सर्वान् देवमन्त्रान् दोषरहितेन पठ। मरणानन्तरं स्वर्गलोकं गच्छ” इति उक्तवान्।

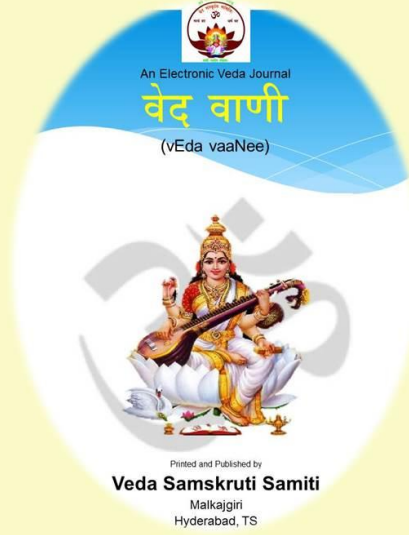
नरः आनन्देन हसितवान्।

हसन्तं नरं तस्य पत्नी उद्धापितवती। “किमर्थं निद्रायां हसन् असि?” इति पृष्ठवती अपि।
सः नरः उत्तरं विना दूरवाणीं नीत्वा संस्कृतभारतीसंस्थां आहूतवान्।

About Author



J. Udaya Bhaskar, is a retired software professional in the USA with two postgraduate degrees in Electronics and Computer Science. He also has a postgraduate diploma in German Language. He recently graduated from the “Kovida” class conducted by India’s “Sanskrita Bharathi.” In his childhood, he also graduated from “Rashtra Bhasha Praveena” class conducted by India’s “Dakshina Bharata Hindi Prachara Sabha.” He continues to study Sanskrit being conducted by the *Sanskrita Bharati*, USA. He authored few Sanskrit stories on ‘*Sambhashana Sandesa*’ and are ready for publication. He published two books featuring stories and essay collections in the Telugu language.



Section Three

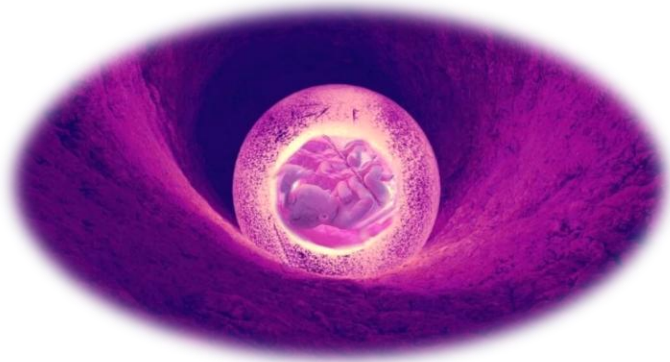
Sanaatana Dharma News



Significance of *Navaratri* – the Divine Nine Nights

The word *ratri* implies that which gives you deep rest or relief from three *tapas*. *Tapas* refers to the three types of fire or botherations of the human mind – the physical, the subtle and the causal: *Adi Bhautik* – the worldly botheration, *Adi Daivik* – botherations on the level of the cosmic angels or *devas*, and then botheration of the soul. Navaratri celebration is intended to provide a deep rest that can relieve the spiritual aspirant from all these botherations. So, it's a time of prayer and rejuvenation.

During Navaratri, your mind should be immersed in the divine consciousness. It takes nine months for a baby to be born. So, these nine days are like coming out of a mother's womb once again, having a new birth. During these nine days and nights, one should go inwards and remember the source. Ask yourself these questions, "How was I born?", "What is my source?". You should dwell on your consciousness and see these nine days as the nine months of your transformation from the universal being into an individual or a human being.



The three Gunas that we all possess: *Sattva*, *Rajas* and *Tamas* are reflected upon during these nine days according to our scriptures. The first three days are suggested as dedicated to *Tamo Guna* or inertia, the second three days to *Rajo Guna* or restlessness and activity, and the last three days to *Sattva Guna* or purity and high *prana*. And victory over all the *Gunas*, being centered and celebrating life – the final day is called *Vijayadashami* or the Victory Day.

A Time for Deep Rest: The Journey to the Source

These nine days of celebrations are meant to take one inward and upward – it's an inward and an upward journey. During these auspicious days, make sure that small things do not distract from the main goal. Our mind is so tricky that it just pulls us away from our goal and gets us stuck in small things. Just someone sneezing next to us or snoring near us is enough to pull us off track. When we become aware of our mind which is getting into the negative cycle, we become clever. It's then that we can win over the small chattering mind. Therefore, these nine nights are meant for us to rest.

*This whole cosmos is made up of that one energy called **Devi** (Shakti). The universe is made up of that vibrating and scintillating consciousness, and all our bodies are like the floating shells in the ocean of consciousness, which is unseen. You cannot see it, but you can feel it. So, during these nine days, one should feel the unknown. It's a journey towards the unknown.*

Deepening your experience of Navaratri

Navaratri is a celebration of the divine feminine power that protects and nurtures the universe from evil, showcasing that good always prevails over evil. During Navratri, Shakti is worshipped in her three forms of *Lakshmi*, *Saraswati* and *Durga* and their unique nine Avatars. In the ten days, we meditate and be with the Self. The best way to celebrate Navaratri is to usually fast and pray, then feast in the end. No need to fast without any food. It means eat less and have one or two fruits. Suppose if you are eating one whole meal, you can cut it down to half or quarter. Do not overindulge in any other sensory activities and give deep rest to all the five senses.

Yagnas are performed on each day of Navaratri. One can just sit and bathe in the vibrations of the *mantra* chants. It's called *Mantra Snaana*, bathing in the *mantras*.

Nava Durga: Significance of the Nine Forms of Durga

Day 1 – Shailaputri: The first aspect of Durga

Shailaputri is born out of *Shaila*, which means that which is extraordinary, One who is born out of the peak of an experience is Shailaputri.

Day 2 – Brahmacharini: the second aspect

Brahma means infinity, and **Brahmacharini** is the one who moves in infinity. Another meaning is the virgin aspect of Mother Divine- this energy is virgin, it's like the sun rays, though it is old, yet it is fresh and new. The newness is depicted in the second form of Durga.

Day 3 – Chandraghanta: the third aspect

Chandraghanta means *Chandra*, the moon or related to the mind, that which charms the mind, that which is the embodiment of beauty. Wherever anything appears beautiful to you, it is because of the Mother Divine's energy there.

Day 4 Kushmanda: the fourth name

Kushmanda means a ball of energy, of *prana*. Whenever you experience immense energy or *prana*, know that this is one aspect of Durga, the Mother Divine.

Day 5 – Skandamata: the fifth aspect

Skandamata is the motherly energy, she is like your own mother. Skandamata – the mother of all the six (6) systems, the six (6) schools of knowledge – *Nyaya, Vaisheshika, Sankhya, Yoga, Vedanta* and *Uttara Mimamsa*; six (6) *angas* or limbs of the *Vedas*, called the *Shadangas*. These include: *Jyotish* or astrology, music and then many other disciplines – the meters, phonetics, 64 different disciplines of art and science, of knowledge. Skandamata is the mother of all this wisdom.

Day 6 – Katyayani: the sixth aspect

Katyayani is that which is born out of the seer or witness aspect of consciousness; that consciousness which has intuitive ability.

Day 7 – Kaalratri: the seventh aspect

Kaalratri is the deep dark energy, the dark matter, that houses infinite universe, that brings solace to every soul. If you feel happy and comfortable, it is the blessing of the *ratri*. Kaalratri is that aspect of Mother Divine which is beyond the universe, yet brings solace to every heart and soul.

Day 8 – MahaGauri: the eighth aspect

MahaGauri is that which is so beautiful, that gives momentum and ultimate freedom in life. That brings you ultimate liberation.

Day 9 – Siddhidhaatri: the ninth aspect

Siddhidhaatri brings perfection in life and *siddhis*., Her blessings bring many miracles in life. What we think is impossible, she makes it possible.

And on the last day, the 10th day, **Vijaydashami** – you end the Navaratri with celebrations, emotionally balanced, spiritually charged, and intellectually uplifted.



*Book Review***Spiritual Culture in the Corporate Drama**

Author: Dr. N. H. Atthreya

Following is a brief review of the book titled **“Spiritual Culture in the Corporate Drama”**, authored by late Prof. N.H. Atthreya. It is a book written “to revolutionize role excellence and to make winners all in the workplace”. This book was published in 1997 by Vijay Foundation, Mysore, India.

The author Prof. Atthreya is a long-term student of human excellence in general and corporate excellence, in particular. Prof. Atthreya holds a Ph.D. in Business Administration and advanced degrees in Mathematics, Management Accounting and Organizational Psychology. He is a founding member of the Indian Management Association. Prof. Atthreya passed away in 2024 as he reached 100 years in life.

This book is comprehensive and well written. In the following review, we have compiled a few short passages from this book, as a summary!

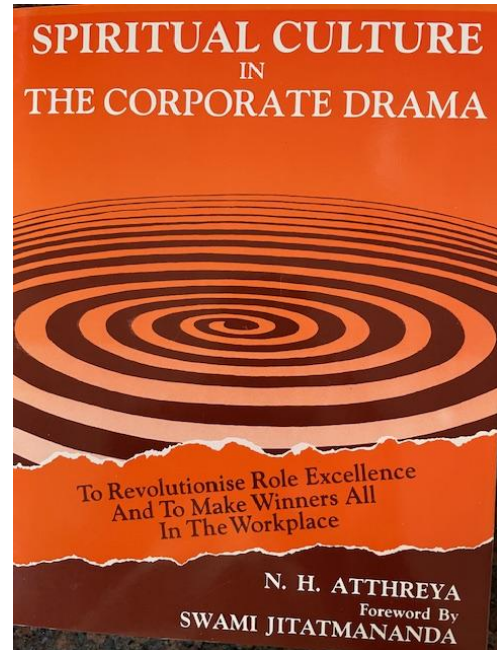
Spiritual Culture includes care and concern for “Others”. It reveals that we are all - “Sparks” of the same divinity.

We all play a role in life assigned to us. When we play this role well, we create joy for others as well as joy for ourselves. This role play on the stage, which we call life, also applies to corporate work life!

Role playing involves role excellence. The player in the stage play takes the role excellence as responsibility and enjoys such responsibility as long as the role lasts.

For corporate success we need role excellence. For role excellence we need role respect. Such respect for one’s role comes from within. It is not merely a matter of organizational structure or values laid out by others.

Role excellence requires persistent effort. Until the role holder chooses to strive, to persist, role excellence becomes merely a matter of chance. “This voice for role excellence is a matter of stage culture” states Prof. Atthreya. “In any play, to ensure role excellence, the player accepts the role, holds himself responsible, prepares for the role, plays the role well, each time better than the time before! He respects other’s roles, understands them and relates with them appropriately and intelligently. He makes sacrifices, does not take himself for granted, nor does he take others and their roles for granted. He knows he is



playing in a drama; he knows his role is part of a scene, one or few passing moments in the duration of the play, yet he knows that he must be fully engaged and be at his best for that duration of his role in the play!”

“He knows he is far different from his role, yet he performs by being one with the role, for the duration of the play. He is committed that while the show lasts, it must be a good show!”

“There are four key stakeholders in any stage play: The audience, other players in the show, the producer or organizers as well as the player involved. The same applies to any corporate function or responsibility. Here we have the customers, fellow workers or employees, corporate owners or management as well as the professional or the employee. Everyone has to play their part - their roles - for the show to go on!”

Every player and every role in a stage play is equally important. It is equally true for a spiritually minded person. All are to be regarded as equals. “To respect every role, we need to understand and appreciate each role and its place in the overall scheme of the play. We also need to have a deeper understanding of the role which has an impact on our own role and in turn how our role impacts on others. For the roles of others close or intimately connected to us, we can constantly ask ‘how can I make it easy for you to play and excel in your role?’”

“Awareness at a higher level makes a difference in the consistency of role excellence. Education helps awareness. Company-wide education and re-education continually and consciously helps every person to subscribe to the need and place of role excellence. We need to help everyone become aware of the fact that being true to a spiritual reality is a human privilege and one should treasure it.”

“By spiritual culture, we mean understanding, conceding and obliging spiritual reality. It is another dimension of all of us, a vital dimension, an integral dimension. It is a dimension that, when recognized, brings out the best in us, the very best in us, the divinity in us, so to speak. We tend to bless all, we tend to make winners all. Spiritual reality is not denial of other realities. Instead, it is an enveloping reality that is pervasive and supports all other realities such as the material, physical, emotional and intellectual realities that we bring into use in our role excellence.”

“One aspect of spiritual reality is the spark of divinity, the cosmic essence that provides infinite potential power within each of us. With God within us and with us, we can accomplish much for the benefit of all of creation. We can purposefully create, positively maintain and deservedly destroy, as an agent of the whole, an instrument of the divine.”

“Spiritual culture also reflects our interconnectedness. At one level we are all virtually connected. Brotherhood of all men is only the beginning; unity of all existence is the essence.”

“Whatever we think, say or do goes recorded in a sort of supercomputer, which works on the basis of cause and effect. No interference of any kind can extricate us from logical consequences. Today we make our tomorrows, in the larger and longer sense, knowingly and unknowingly.”

“Mankind wants happiness, peace, joy and bliss. They want freedom at its best: *Ananda*. They realize it often in unguarded moments.”

“When we oblige the above aspects of reality, we tend to observe some of the key components of the pursuit of human excellence (viz.) caring, sharing, loving, serving and sacrificing.” Over time, they become the foundations of role excellence, display of Spiritual Culture in The Corporate Drama!

Reviewer:

Dr. Krishnamoorthy (Subbu) Subramanian
Honorary Editor, *vEda vaaNee*

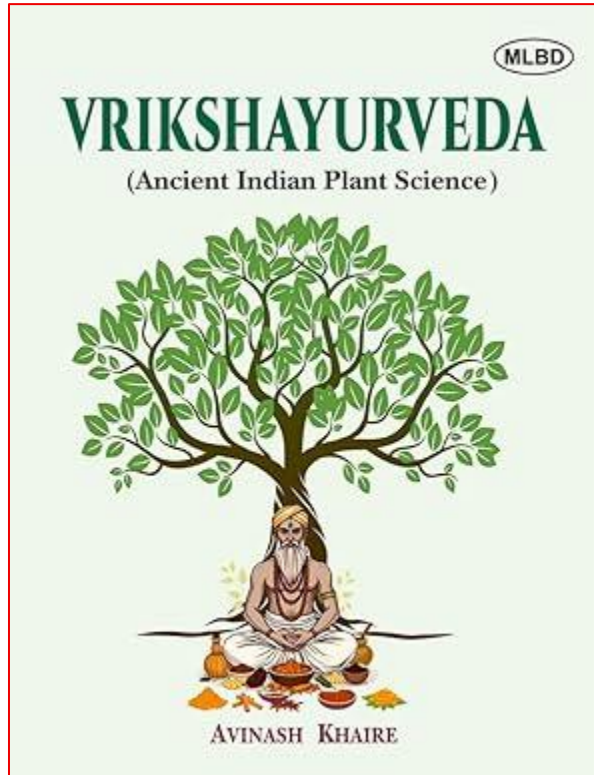
Book Review

Vrikshayurveda

Ancient Indian Plant Science

Author – Avinash Khaire

Since the evolution of unicellular organisms, the skill of eating for survival has reached different levels, contributing to a happier, healthier, and more peaceful existence for both flora and fauna. In this process, scientific principles have been applied. In the Indian context, the science of human health is known as Ayurveda. The Sanskrit word Ayur means life, and Veda means knowledge or science. Thus, Ayurveda refers to the science of health or the science of life. The Sanskrit word for tree is Vriksha. When combined with Ayurveda, the term becomes Vrikshayurveda, which translates to the science of tree life. Plants, which serve as a major source of food and medicine for humans, were studied using the principles



of Ayurveda, and these findings were recorded as Vrikshayurveda. This book aims to encourage readers to think and act courageously in finding new avenues to create a happy, healthy, and peaceful life for both humans and plants, so that plants, in turn, can provide the same benefits to mankind, carrying forward the legacy of our ancestors. At the same time, readers must keep in mind that the knowledge passed down from our ancestors is time-tested, truly scientific, and unbiased. In this regard, M. J. Filliozat, Professor at the Collège de France, states in the Journal of World History that: "Research in ancient India led very early to the development of theories which, although ahead of their time, were nevertheless logical systems of thought about the structure of reality, that is to say, of science." His observations specifically refer to astronomy and physiology as discussed in texts dating between 1500 BC and 500 BC. This statement is also applicable to Vrikshayurveda, as both astronomy and plant physiology are important components of it. Further research based on the principles of Vrikshayurveda is essential because, if the future of mankind is organic, then its foundation lies in Vrikshayurveda.

This book summarizes information mainly in four sections, useful for three branches of education, viz.

- 1) Introduction -
- 2) Botany in Vrikshayurveda (3 Sections - 10 Chapters) - For Colleges and Universities teaching Botany.
- 3) Medical Science in Vrikshayurveda (1 Section - 6 Chapters) - For Ayurvedic Medicinal Colleges.
- 4) Agricultural Science in Vrikshayurveda [3 Sections (5 Sub-sections) - 22 Chapters] - For Agricultural Colleges and Universities.

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Veda Samskruti Samiti

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Veenapani Nagar, Malkajgiri
HYDERABAD Telangana



Veda Samskruti is an inherent intellectual property of Bhaarata dEsham. It is the basic duty and right of every citizen in Bhaarata dEsham to protect this Intellectual property. Indian Constitution and Law provides provision for protection and preservation of its culture, its monuments, architecture etc.

The Chaturvedas said to have 1131 shaakhaas right up to the time of Aadi Shankaraachaarya and thereafter during last more than ten centuries, many shaakhaas are out of practice due to various reasons and presently only seven shaakaas are in the practice of Guru shiShya parampara.

There is a need to continuously preserve these available shaakhaas which may likely to disappear in future due to various external forces acting in the country vigorously with the power of money and global politics. It is time for the intellectuals of Bharata dEsham to wake-up and work collectively to protect and preserve Veda Samskruti of Bharata dEsham, by empowering the Youth of Bharat dEsham, the future care takers of this great Indian Heritage , with suitable education of our correct history and culture.

The above background led to formation of this Veda Samskruti Samiti which is registered under Societies acts of Government of Telangana, with Regd. No. 961/2016 by Sri A.H. Prabhakara Rao, who is the Founder and President of the Samiti.

The vEda vaaNee e-journal, [ISSN 2583-9020](#), is now publishing its Volume 3, Issue 3, October 2025.