CHAPTER II

The Chando-darśana

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1. Introduction

The Chando-darsana is a collection of four hundred fifty riks which were revealed to Daivarata Sharma when he was in deep meditation in Padavetta near Arunacala (TamilNadu). Shri P.V.Acarya, a Kannada journalist, describes that event in one of his articles thus - "... fate is strange, it makes the disciple the seer of new mantras and it makes the preceptor the commentator of those new mantras ....".¹ True, Vasishtha Muni was the preceptor and Daivarata was his disciple and it is also true that if Vasishtha Muni had not accompanied Daivarata during the time of the revelation of the mantras, the mantras would not have seen the light of the day.

Vasishtha Muni not only took down those new mantras but also wrote an elaborate and exclusive Sanskrit commentary on the mantras. "The mantras", declares the preface to the commentary, "were revealed to Daivarata in 1917 AD". The preface to the Anvaya-bhasya of Vasishtha Muni gives each and every detail of that revelation of the mantras. According to the Bhāsyā the revelation of the mantras continued for sixteen days, in the scale of three hours a day, beginning from the full-moon day of Kārtika in the year of 1839 of Shalivahana Shaka.²

Now the Chando-darsana will be taken for evaluation. While evaluating the work, those factors, which are necessary for a thorough critical survey, will be considered, like its arrangement, metre, presiding deities, etc. Thus a sincere effort is made here in evaluating the Chando-darsana in the following pages and it may also be noted here that every section of the chapter is dealt with with a critical viewpoint.

II. The arrangement of the riks and hymns in the Chando-darsana

As it is observed previously, Vasishtha Muni was taking down the mantras all
the sixteen days during the period of the revelation. But he was not capable of collecting all the mantras which were revealed to Daivarata. Because some mantras were not audible as Daivarata was chanting the mantras, while he was viewing them, in a whispering voice. Vasishtha Muni was not able to note down some other mantras because of the speed with which they came out of the lips of Daivarata. In the preface to the commentary Vasishtha Muni thus declares "....Some of the mantras which came out of Daivarata's lips could not be taken down on account of the speed with which they came out; some were not distinct enough; some of the mantras were only audible in parts. All such mantras have been discarded. Only those mantras which were complete, clearly audible and which could be taken down in full have been compiled ...".  

In that way Vasishtha Muni had collected the new mantras. After he collected the mantras, he then arranged them in a systematic way on the basis of the presiding deities praised in the hymns. The hymns and Anuvākas were thus arranged in the logical order. Says Vasishtha Muni in the preface "..... similarly the sūktas and mantras and Anuvākas have been arranged in logical order according to devatās involved .....".  Thus, the arrangement of the riks, sūktas and Anuvākas will be dealt with in the following pages.

1) Some common features in the arrangement of the Chando-darśana:

While compiling the hymns and Anuvākas, Vasishtha Muni had taken devatās into consideration and on the basis of devatās presided over the mantras, he arranged the mantras in the Chando-darśana. However, there are some features which are common to the arrangement of all hymns of all the Anuvākas of the Chando-darśana.
Every hymn begins with the respective serial number of the *Anuvāka* and the respective serial number of the hymn in a *Anuvāka* to which the hymn belongs. Then the other elements like the seer of the *mantras* in the respective hymn, the metre of that hymn and the presiding deity of the hymn do follow.

If there is a change of the metre and change of the presiding deity among the *riks* belonging to the same hymn, the change is suggested in the beginning of the hymn itself. For instance, in the second hymn of the first *Anuvāka*, the change of the presiding deity among the *riks* of the hymn is suggested in the beginning of that hymn. The presiding deity of the hymn is *Sāvitr*, but in the 4th, 5th, and the 6th *mantras*, *Agni*, *Indra*, and *Sūrya* are the presiding deities respectively. The example for the change in the metre can be found in the third hymn of the first *Anuvāka* where *Tristubh* is the metre of all the *riks*, but the third *rik* in the hymn is in the *Jagati* metre.

II) The *arrangement of hymns and of Anuvākas*:

Vasishtha Ganapati Muni had collected individual *riks* or *mantras* during the period of revelation. Afterwards he had arranged them in an acceptable manner.

If we go through the text of the *Chando-darsana*, we will find that the whole text is divided into eight sections or *Anuvākas* and *Anuvākas* are further divided into *hymns*. And every hymn is formed by a number of *riks*. In other words, the *mantras* or *riks*, which were solitary ones when they were collected during that deep meditation of Daivarata were exactly four hundred and forty-eight in number; they were compiled and edited and all the four hundred and forty-eight *riks* were arranged in fifty hymns and further all the fifty hymns were arranged in eight sections called *Anuvākas*. While arranging the hymns or while arranging the *Anuvākas*, Vasishtha Muni based the arrangement on the deities involved in the *riks*. Thus, four hundred
and forty-eight riks are distributed into fifty hymns and again fifty hymns are distributed into eight Anuvākas on the basis of the presiding deities involved in the mantras. Thus follows a section-wise survey of the Chando-darsana, for a closer understanding of the arrangement of the mantras in the Chando-darsana.

i) First Anuvāka

The Chando-darsana is divided into eight sections called Anuvākas as previously noted. The first Anuvāka is "Trīdaivatya Anuvāka." Three deities are praised in this Anuvāka; hence the name Trīdaivatya Anuvāka. The three deities praised in the Anuvāka are Savitr, Agni and Indra. Some other deities like Rudra and Maruts are also praised in some of the hymns of this Anuvāka, even though the name Trīdaivatya signifies only three deities. There are eight hymns in this Anuvāka. The first hymn is Savitram Suktam which has only three mantras and which is in the Gayatri metre and the deity praised is Savitr. The second hymn is again a Savitram Suktam which has seven riks in the Anuṣṭubh metre. The third, fourth and fifth hymns are Agni-Suktas, which have four riks, ten riks, ten riks respectively. Agni is the presiding deity of the three hymns and Jagai is the common metre. The sixth hymn is "Marutvān-Indra-Sūkta" which has five riks and Marutvān-Indra is the deity involved. The seventh hymn is Indrāvan-Vāyu-Sūkta which has also five riks and Indrāvan-Vāyu is the deity. The eighth hymn is Marut-Pitru-Rudra-Sūkta which has five riks and Rudra the father of Maruts is the presiding deity. The sixth, seventh and eighth hymns are in the Jagai metre.

Thus, there are eight hymns and forty-nine riks in the Trīdaivatya Anuvāka.
ii) Second Anuvāka

*Sarasvata Anuvāka* is the second *Anuvāka* of the Chando-dārsana. There are twelve hymns in the *Anuvāka*; all hymns, except the first hymn which is called *Vāk-Sūkta*, are *Sarasvati-Sūktas*. The presiding deity of all these eleven hymns i.e. from second hymn to twelfth hymn is *Sarasvati* and *Vāk* is praised only in the first hymn. Again the metre is also almost identical as *Jagati* is the metre of all the hymns except in the first one which is in the *Anustubh* metre. The number of riks of these hymns—from the first hymn to the twelfth hymn—are 1) twelve, 2) eight, 3) eight, 4) eight, 5) eight, 6) eleven, 7) eight, 8) nine, 9) eight, 10) eight, 11) nine and 12) twelve respectively.

Thus, the section is the biggest of all the *Anuvākas* of the Chando-dārsana as it has one hundred and twelve riks distributed in twelve hymns.

iii) Third Anuvāka

The third *Anuvāka* is *Brahmanaspati Anuvāka* in which all the six hymns are *Brahmanaspati-Sūktas* and *Jagati* is the metre of all the six hymns. The presiding deity of all the hymns of this *Anuvāka* is *Brahmanaspati* except of a few riks of the last hymn. *Sarasvati* is the deity of the 2nd, the 4th and the sixth mantras of the sixth hymn. The first two hymns and the last two have eight riks each and the remaining third and fourth hymns have nine each. Hence, this *Anuvāka* is a composition of six hymns and the total number of riks involved in this *Anuvāka* is fifty.

iv) Fourth Anuvāka.

The fourth *Anuvāka* is *Aindra Anuvāka*, named after the deity presided over i.e. *Indra*. The hymns of this *Anuvāka* are six in number. The number of riks ar-
ranged in these six hymns is sixty. The distribution of the total *riks* in these six hymns is as follows: The first and the fifth hymns have eight *riks* each. The second and the sixth have ten each and the third and the fourth have twelve each. The first four are in the *Tristubh* and the last two are in the *Jagaiñ* metres.

v) Fifth *Anuvåka*

*Ātman Anuvåka* is the name given to the fifth *Anuvåka* as the hymns in this *Anuvåka* which are totally four in number are devoted to *Ātman*. The deity praised is *Ātman*. In all, the four hymns have ten *mantras* each and the third has fourteen. The last hymn contains only eight. The first and the last hymns are in the *Jagaiñ* metre and the remaining hymns are in the *Tristubh* metre and the total number of *riks* of this *Anuvåka* is only forty-two.

vi) Sixth *Anuvåka*

The sixth *Anuvåka* is *Puruṣa Anuvåka*. There are four hymns in this *Anuvåka* and *Puruṣa* is the deity of all the hymns. The number of *riks* arranged in these four hymns is fifty. The first hymn contains eight *riks* and the second has ten *riks*, whereas the last two hymns are containing sixteen *riks* each. The *Jagaiñ* is the metre of all the four hymns of this sixth *Anuvåka*.

vii) Seventh *Anuvåka*

The seventh *Anuvåka* is *Ab-Daivaryya Anuvåka*. There are four *Ap-sûktas*. The presiding deity of these hymns is *Ap*. The first hymn of this *Anuvåka* contains ten *riks* and the second hymn has eleven *riks*; the third and the fourth hymns contain eight and seven *riks* respectively. Hence, this *Anuvåka* has four hymns
consisting of only thirty-six mantras. The Anustubh, and Tristubh are the metres used in the hymns of this seventh Anuvaka. The Jagati metre is also used in a few riks in the second and the third hymns.

viii) Eighth Anuvaka

The eighth Anuvaka is Vaisvadaiicya Anuvaka. The first two hymns of this Anuvaka are Go-Suktas which contain ten riks each and are in the Anustubh metre. Go, the Cow, is the presiding deity of the first hymn whereas Go, Sarasvati, Śṛīh, Soma, Indra, Savitṛ, Āpi, Agni, Vāyu, Sūrya and Prajāpati, Jyoti and Ādirya are the presiding deities of the mantras of second hymn.

The third hymn is Vaiśvadāicya-Sūkta of which Visvedevaḥ are the presiding deities. There are eight mantras in this hymn and they are in the Jagati metre.

The fourth hymn is Agniṣomiya-Sūkta which contains nine mantras. Agni-Soma is the deity praised in this hymn and the hymn is in the Jagati metre.

The fifth hymn of the eighth Anuvaka is Aditi-Sūkta which contains seven riks and they are in the Jagati metre. Aditi is the presiding deity of this hymn.

The last hymn of the last Anuvaka is Bhāva-pāṇa-Sūkta which contains five mantras and the metre of the hymn is Tristubh. The deity praised is Bhāva-pāṇa.

Thus, forty-nine mantras are arranged in six hymns of the eighth Anuvaka.

It is to be noted that the credit of arranging the mantras which were revealed to Daivarata must go to Vasishtha Muni. He not only collected them while revelation, but also arranged them and commented upon them.

Thus, in the four hundred and fifty riks and in fifty hymns of the Chando-darśana totally fifteen deities are praised.
A) General introduction.

As we have observed in the previous section, the mantras have been arranged in several hymns and the hymns have been arranged in several Anuvākas. And also we have observed that the fundamental principle on which the arrangement of mantras and hymns was based is the deities praised in those mantras. Here in this section, an effort is made in surveying the deities praised in the several mantras of the Chando-darsana.

In the four hundred and fifty riks, there are mainly fifteen deities praised. Thus follows a brief account of the names of those deities with corresponding number of riks and hymns devoted to each deity.

1) Savitṛ- Savitṛ has two hymns of the first Anuvāka having ten riks.

2) Agni- Agni has been praised in three hymns independently. Moreover, Agni along with Soma has also been praised in one hymn. Total mantras of the three hymns in which Agni is praised are twenty-four.

3) Sarasvati- Twelve hymns are devoted to Sarasvati and she is the deity of all the twelve hymns of the second Anuvāka which is the biggest Anuvāka in the Chando-darsana. Those twelve hymns have, in all, one hundred and twelve mantras.

4) Brahmanaspati- If whole of the second Anuvāka is devoted to Sarasvati, the whole of the third Anuvāka is dedicated to Brahmanaspati. He is praised in fifty riks in six hymns of the third Anuvāka.

5) Indra- Indra is independently praised in all the hymns, which are six in number, of the fourth Anuvāka. There are sixty riks in this Anuvāka.

In addition to this, Indra has been praised along with some other deities.
Itidra along with Maruts and Indra with Vāyu are praised in one hymn each in the first Anuvāka.

6) Ātman - All the four hymns of the fifth Anuvāka are devoted to Ātman. There are forty-two riks in this Anuvāka.

7) Puruṣa - Puruṣa is the deity of the sixth Anuvāka. There are four hymns having a total of fifty riks in this Anuvāka.

8) Ap - Ap is the deity of the four hymns containing thirty-six riks of the seventh Anuvāka.

9) Go (the Cow) - Go is the deity of the first hymn of the eighth Anuvāka. There are ten mantras in that hymn.

10) Viśvedevas - One hymn of the eighth Anuvāka is devoted to Viśvedevas which has eight riks.

11) Aditi - One more deity included in the eighth Anuvāka is Aditi and one hymn with seven mantras is devoted to the deity.

12) Rudra (The father of Maruts) - Rudra is praised in a hymn in the first Anuvāka. The hymn is of five riks.

13) Other deities - The last hymn of the last Anuvāka having only five mantras is devoted to different deities. However, the highest reality is involved mainly in the hymn even though Savitṛ and Aditi are also praised in the hymn.

Deities like Maruts, Soma, and Vāyu are praised in the mantras, but not independently. They are praised as associated with some other deities like Indra among others.

Prowess, Powers, Epithets and other aspects of the presiding deities of the Chando-darsana.

The Chando-darsana can be called a collection of mantras devoted to differ-
ent deities which are none else but personifications of super-natural powers. Thus, It is now time for having a closer look into the various aspects like prowess, powers etc., of each deity described in the mantras of the Chando-daršana with a critical view-point.

B) Savitr- Two hymns, ten riks in all, describe the greatness of Savitr covering various aspects of the deity. Firstly, Savitr is described by the name Mitra as the first mantra of the very first hymn of the Chando-daršana opens with the passage thus, - “Asau mitra....”. The pronoun asau clearly signifies Savitr and Mitra is the meaningful name ascribed to Savitr as Savitr is the Mitra or the friend of all beings. Vasishtha Muni remarks in his commentary thus - “....he is the friend of all, because he illumines and is the highest god existent. Further, he stands by everybody with ready help. like a friend....”5 And Mitra is Divaspati - the lord of the sky. This epithet of Savitr also occurs in the very first mantra and the word Divaspati also means the lord of three worlds. Vasishtha Muni thus explains in his commentary - “He is the lord of the sky as the singular class-name indicates. Divah stands for all the three worlds..... ether is indicated by the word dyu ; though one by nature it expresses itself in three forms, viz., Bhuh, Bhuvah and Svah, the consummate form of which is Aditi and her Lord is Āditya. So, Divaspati may mean Āditya also.”6

Moreover, Savitr is praised as the greatest of all the seers-Drastiṇāṁ Vasistḥah7

Again Savitr is the Girah Patih - the Lord of Speech. Vasishtha Muni can be quoted for giving a synthesis of this epithet ascribed to Savitr. According to him “...He is the lord of speech, of Gāyatri. Gāyatri is the Vak- the Pratyakṣa Brahman....He (God Savitr)is therefore Brahmanaspati.”8
Savitr is "Visvatha Ciketa"⁹ He is the omniscient. Ciketa is the Vedic form for Ciketati in Classical Sanskrit from the root kita to know.

Thus Savitr is the lord of all worlds, the seer of all and of everything. Moreover, he is the king of all speech and arts and is omniscient. The logical conclusion of these characteristics is that Savitr is the Atman - the innermost soul. Because he dwells in the hearts of all the beings as Pratyagatman concealed within.

Thus it is established that Savitr is the indweller of all living beings. Then follows another mantra which is in logical sequence with the previous one and states that Savitr activates all living beings by his intelligence and by three rays of light as he is the indweller of all living beings. The text of the mantra in this context runs thus -

"Ayam visvani bhūtāni pra cetayati cetasa |
Tisrbhiḥ rocanābhīḥ"¹⁰ The word cetasa in the mantra comes from the root cit to know. It means knowledge or activity of knowledge. "Or the word cetasa denotes Vāk, Prāṇa and Manas- the result of triple evolution (Trī-vṛt-karana) in the form of Tejas, Āpah and Anna - the elements of fire, water and earth. These are the three components which form the Antah-karaṇa"¹¹ Savitr thus, being the indweller of all living beings on the one hand and having the form of Antah-karaṇa on the other, activises all living beings.

One more praise in that mantra is noteworthy here. That word is "Tisrbhiḥ rocanābhīḥ."¹² And this Tisrbhiḥ rocanābhīḥ has been interpreted by Vasishtha Muni as three rays of light. The commentator explains this phenomenon thus - "The three lights -Agni, Indra and Āditya in the universe; and vāk, prāṇa and manas in the individual, are the forms of knowledge, viz., the three forms of jñāna, kriyā and icchā."¹³ In this way Savitr activates all living beings by his intelligence and knowledge.
Savitr not only activises all living beings but it is by Savitr that the whole universe has been born and he exists in all living beings as Isvāra. The mantra which sprung out from the deep meditation of Daivarata Sharma describes these attributes of Savitr thus - “Asau yaḥ sahasā tapan parītah praiṁ nīṣṭhāt | Viśvasya savitaryasminnāmsmin samidam jagat”\(^1\)

Moreover, he is Viśva-cakṣus and Viśva-āyus”.\(^1\) That is he sees all and everything. He stands burning by all his might and thus illumines all and everything. Hence he pervades the whole universe.

Thus Savitr has manifested in different forms and names on different planes. He is Agni on earth and is burning; he is Indra in the mid-air and thunders; he is Sun in the sky and shines. “Trīṇi te anusya padāni yat prathamāni jyoṣimī”\(^1\), i.e. they are the first three lights which are the three names or steps of Savitr. Further, Agni, Indra and Sūrya are signified as Purusa-s and those Purusa-s are said to be having Ātman as the inmost core. “Ātmānaṁ yaṁ te bibhratī garbamātmanī purusōh”\(^1\). Thus the mantra explains that Savitr is one and he is the highest reality even though he is manifested under many names and forms.

Finally, two aspects of Savitr remain uncovered so far but they deserve to be noticed and without mentioning them the study would not be complete and full. In one of the mantras, Savitr is addressed as - He satya savitar.....\(^1\) etc. Firstly, this mantra is meant to say that Savitr is Truth and none else. Secondly, it also means that he is inspirer of Truth on the basis of the positions of the words, i.e. satya savitar in that rik. Thus Savitr is Truth. Second aspect which is to be noticed is the real nature of Savitr. In the Chando-darsana two hymns are devoted to Savitr. The concluding stanzas of those hymns are almost identical in matter and in spirit. The seer
is praying for attaining the fourth stage or poise of Savitr for the attainment of the highest reality. Thus, the mantra covers the aspect of the deity Savitr. He is able to lead all beings to the highest goal viz., liberation. The text of almost identical mantras runs thus: “Tat te savitasturīyām padam paśyāmi darśataṁ | Jyotirśivasya darsaya.” Thus Savitr is Pratyagātman and Paramātman; he is the creator of this universe. He activates all living beings and illumines all and everything. He is Truth and inspirer of Truth. He is manifested in three forms, viz, Agni, Indra and Sūrya; still he remains unmanifested. The seer wants to realise that unmanifested poise of the deity which is the inmost core of the manifested ones. The Chando-darsana thus presents a vivid and complete portrait of the deity. Finally it attracts the śādhaka to the final realisation of the fourth poise of Savitr which is the highest Reality which remains unknown.

C) Agni

According to the order of the hymns in the Chando-darsana, Agni is placed next to Savitr. This deity is praised in twenty-four riks distributed in three hymns. Thus follows a survey of various characteristics and epithets of Agni.

The third, fourth and the fifth hymns of the first Antvāka are devoted to Agni. The seer invokes Agni heartily and warmly in the hymn. He commences his invocation towards Agni in a very fascinating way. He praises: “Agni tavemeyoyamaṇīḥa bhaso yanme prāṇāscaksuṣi āvīṣantaḥ | Tvam me deva vāgasi vīśvarupā vācām devin manasā pra braviṣṭi

(I-3-1)

“O!Agni, the vital forces entering my eyes are thy rays which are shining in the mid-air. They enter my eyes as life-force and
enable them to see. O! shining one, thou art my vak, who hath the universal power and giveth utterance to vak by thy mind-power." Thus, Agni is shining in the mid-air region and enters into the eyes of the seer in the form of vital force. He is the all-pervading vak also. Vasishtha Muni while commenting upon these aspects of Agni in his commentary states that Agni is the eye among jñānendriyas or sense-organs and vak or speech among the karmendriyas or action-organs. Though Vāk has the universal power, it is Agni that gives the utterance to Vāk by his power.

Further, the seer invokes Agni in the following manner. Agni is both the Earth and Savitṛ, who are the mother and father of the seer respectively. Agni is the heavens and it is Agni who is the creator, guide and medicinal herb and inspirer of all speech of the seer. Also, Agni is the protector of the invoker. Each one of these characteristics brings him special designations; he is grhapati - the master of the house because he belongs to earth; he is Barmanaspati he is generating Vāk. Agni is Divaspati - as he shines in the mid-air region.

Moreover, Agni is the established one and is immortal. He indwells in all mortal beings, human and non-human.

Another epithet ascribed to Agni is purusa which is a very significant concept in vedic mythology. The word purusa occurs many times in the hymns of the Chandodarsana.

Agni is called purusa in the very first rik of the fourth hymn of the Chandodarsana. The text reads thus “Agnirayam puroṣaḥ sannamṛtaḥ...” etc. The mantra states that Agni is purusa- the immortal. This purusa in combination with his own creation, namely immortal Vāk, created this universe from Vāk. Subsequently the second rik of the fifth hymn mentions that Agni is purusa and therefore he is activator and is himself active. In addition to this, it is said in one of the mantras that Agni
is sacrificer and he is *purusa*. Lastly one more *rik* is to be noted here which states that *Agni* is *purusa* and therefore he is one existing in all and knowing all. Hence, being the *purusa*, *Agni* is the creator of this world, activator of this universe, sacrificer and indweller of all.

One more aspect may be noted here which is closely related to the above-mentioned epithet- i.e. *purusa*. *Agni* is called *Visvavat* and *Jātavedas*. He is omniscient and self-luminous. The *mantras* in this connection give a beautiful description of these aspects and the commentary follows thus - “...This *Agni* knows all and everything and so he is omniscient and is the creator of this universe, *svaḥ*; self-effulgent. Therefore he is *Jātavedas* (born with knowledge) by name, form, quality and function. He knows all and everything which is born of himself. He is *Jātavedas*”. 

Further, *Agni* is called *Vaiśvānara* in some of the *mantras*. Under this epithet *Agni* becomes all-pervasive. He has entered into the whole creation and all the human beings. That fire which is in our stomach as digestive power is *Agni* himself.

*Agni* is on earth; but the divinity of the same is an equally important aspect inspite of his existence on earth. First quarter of a *mantra* begins thus - “Agnirayam devo *dvyaḥ*...”. The term *dvyaḥ* clearly shows that *Agni* is divine.

Moreover, *Agni* is called *Savītṛ*. The commentary on the respective *mantra* reads thus - “He is *Savītṛ*. He is in the sky, seated in his self-luminous and original home, the orb of the Sun. He shines beyond all worlds and beings ....” 

In the same way, *Agni* is called *Indra*. In this regard the following *mantra* is relevant—“Agnirayam *vidyuḥ* jyotiṣendro ’ntarantarikṣe pavate maruvaṁ tsvaram | Yo rājate pārthivam raṇo ’nucistah...” (1-4-9)
As Indra, Agni moves in the mid-air, as lightning and the light thereof. He moves there accompanied by Maruts as thunderbolt; he comes down to this world and enters the earth and its particles and manifests as fire....”  

Agni is referred to as Parjanya in one of the mantras” .... Amrityasvāpamāyāṁbhūyāṁ...  

This part of the mantra says that Agni raises the water to the sky and brings the water from there downwards. Hence, Agni, according to the mantra, acts like Parjanya. Unlike other epithets like Savitr, Indra and Rudra, the term Parjanya is not used directly in the mantra. However, the description, i.e. raising water and pouring down on the earth, clearly shows that Agni is acting like Parjanya and hence he can be called Parjanya. The commentary approves this with the help of a mantra of the Rigveda. 

Further, Agni is Rudra according to the following rik- “Agnirayam rudro vācā madhyamayā rauti svarantyāntarikṣe yo bahyāṁ | Marutāṁ yah piṭā pranāṁ prāṇānāṁ tad rudriyāṁ jyotirvisvāya darsāyati ||” (1-4-10). “Agni is Rudra, who roars with the sounding madhyamā vāk; he is in the mid-air and is strong. He is the father of Maruts and leader of prānās(vital airs). The light of Rudra illumines the universe.” Thus Agni is Rudra. 

One more significant epithet of Agni is Brahman. The rik in this context runs thus-  

Agnirayam brahma sadamrāṁ brahma bhṛṅhate jyotisābhī visvathāṁmanā |  
Visvametad bhṛṅhayaṁ praçetanaḥ so agnir bhṛhan tvadhayācitah || (1-5-3)  

It means: Agni is Brahman and he is immortal. “By all means, he grows by his light independently. He is the activator and so he makes this inactive world expand. This is indeed Agni, the great...” The mantra brings forth the etymological meaning of the word Brahman”. Thus Agni is Brahman in the true sense of the term.
Agni is popularly known as one who is closely related to the oblations offered to the gods, in one way or the other, in *vedic* mythology as well as in post-*vedic* literature. And *Agni* has the key position in the sacrificial acts. The hymns of the *Chando-darśana* also refer to this aspect “This is *Agni* who receives oblations intended for gods. He is in the sacrificial altar. He carries oblations to the gods. Oblations are offered to him with *mantras*....*Agni* not only carries the oblations for gods but also he is both the sacrificer and the sacrifice. The following *mantra* brings out these aspects. Thus- “*Agnirayam yajño yajñapatiḥ paraḥ san yajamāno yo yajate prati yajnāni | Yo vācā dhībhīraviśā yajñenāntah so agnirṣaṣā pratnāthātmā puruṣāḥ*”

Thus *Agni* is the sacrifice and he is the lord of the sacrifice. He is to be worshipped in sacrifice by speech, intellect and oblations. In this way *Agni* is the receiver of oblations. He is a vehicle of those oblations carrying them to various gods. He is the sacrifice itself and is the master of sacrifice. Thus he is the oldest and all-pervading Ātman and Purusa.

*Agni* is a good leader also as the *mantra* states “*Agnirayam sunīnḥ*” and he can lead and guide us to happiness on a noble path as he is ‘*Supathā Aṣmān*’*43* Also *Agni* is the commander of all - as the *mantra* declares - “*Senanītiśvasya pracetanah*”*43*

This deity is called Bhūātmā as this *Agni* exists in all the inactive elements like ākāśa. In his elemental form like a subtle atom, *Agni* glows in every-thing concrete like the earth etc. Further, he pervades all living beings maturing them with his invisible existence and so he is Bhūātmā*44*

Also *Agni* receives oblations offered to deities with *mantras*. Hence he is certainly divine. Thus he is devatātmā - “....*Divyāḥ Ātman*”*45* Moreover, *Agni* is Jyotirātmā. He shines beyond all worlds and beings and by his light shines all-
around, illuminating all. Therefore Agni is Jyotiratman - "Sa idagnirjyotiratmā 'bhrajate 
tapan". 46

Agni is “Visvātman” the universal soul. He indwells in the hearts of all beings and pervades everything. He is satya - the Truth- Agnirayam satyah... 48

Thus Agni is Gṛhapati, Brahmaṇaspati and also the lord of the mid-air region, Divaspati. He is all-pervading Purusa and omniscient Visvavit and Jātavedas. He is Vaiśvānara-entering in all beings and the digestive power in the stomachs of the animals. Moreover, Agni acts like Parjanya . He is Indra and Rudra. Agni is Ātman and Satya - the Truth.

Thus, the Chando-darsana presents Agni in an elaborate way, just like this established god is praised by the mantras of the vedas. Various aspects, epithets and deeds of this deity are brought to light in full and complete form.

May the following mantra be the conclusion - Agnirayāṁ dhamasu triṣu rājate
bhūr bhuvavascav mahobhiḥ parītaḥ \frac{1}{4} Turīyaṁ tat padam prati rtah so agnih paro jyotir-visvasya darśaya! (1.5.10)

This Agni shines in the three abodes ,Bhūḥ, Bhuvah and Svah surrounded by the three lights. Even he goes to the fourth abode , which is higher than these three. This Agni is Param Jyotih-the light -pur excellence and illumines all.

D) Marutvān- Indra

The first Anuvāka of the Chando-darsana presents deities independently like Savitṛ and Agni as surveyed earlier. At the same time it presents deities like Indra, Vāyu and Rudra in association with some other deities - i.e. Maruts, praised independently otherwise in vedic literature. The sixth hymn is devoted to god Marutvān-Indra or Indra in association with Maruts, Indra is praised independently in one
full Anuvāka in the Chando-darsana. But here Indra is praised in one single hymn when this deity is associated with Maruts. The mantras thus portray Marutvān-Indra in the following way:

Indra rules over the three worlds; Visvdevas and Maruts are with him; he is the lord of the mid-air.49

"Yo marutāṁ sakha" - he is the friend of Maruts. This Marutvān-Indra is innermost soul and intelligence of all. This deity lords over all as he likes...Rājate yathākāmaṁ.50

Moreover, Marutvān-Indra inspires the whole universe. He roars with thunder extensively in the mid-air. He generates excellent sound everywhere in the sky.51 "Yo naḥ paro yo draṣṭā na sandreś'bhūt..." - Such is the greatness of Marutvān-Indra that he is beyond us and best of us and the mantra further declares that he is the best of the seers. And he is the light par excellence and illuminates all.52

The commentary of Vasishtha Muni declares on the basis of the Nighantu that the four words viz., - irajyati, kṣayati, patyati and rajati indicate kingly functions.53 Each and every mantra of Marutvān-Indra-Sūkta has one identical line- i.e. "Sendro marutvān rājaṁh sa madhyamah" - in which the verb rajaṁh occurs. Thus the superiority and kingly functions are suggested of Indra in the hymn. Thus Indra with Maruts is praised magnificently even though only one single hymn is devoted to him.

E) Indravaṁ - Vāyu

Like Marutvān - Indra, Vāyu has been praised in association with Indra. The seventh hymn of the first Anuvāka is devoted to this deity. Thus follows a survey of the aspects and epithets of this deity viz., Indravaṁ-vāyu
Indravān - Vāyu pervades all the ten directions and moves about in the skies. He is - Saprānah- full of vital force and Āmanvī; self-dependent and this deity inspires the inner life - "citate antah". Vāyu with Indra is the lord of the mid-air region. 54

Vāyu is the good friend of Indra - "Sakhā sannindrasya". He is Vāsi - independent. This god Vāyu carai yathākāmaṁ... - wanders at his will. He is - Jyāyān, the oldest. And this god is equal to Indra in strength. 55

Vāyu is the internal prāṇa - the vital force of living beings-"Antardhā prāṇah prāṇabhṛtāṁ..."56

He makes a mighty sound while moving in the mid-air and the sound echoes: "..Yo bahirdhā vahan tvaratyaantarikṣe..."

And Vāyu with Indra expresses the inner wisdom through speech. Thus the mantra: "Yo'ntardhā'nu vidam vadaṁha vācā."57 "...Yo na dṛṣṭā'kram adarśa'vo yenedam darśatāṁ babhau" .... - It is certainly not possible to see him - the mantra says; but everything is seen by him. Vāyu in association with Indra lights up all and everything. 58

Thus Vāyu, "sahasendravān sa madhyamah", with Indra occupies the mid-air region.

F) Rudra-the father of Maruts

Marutpiṭa Rudra has been praised in one single hymn. This hymn has only five mantras which bring forth the aspects, epithets and deeds of Rudra associated with Maruts.

"Marutpiṭa sa rudro madhyamah" This is the key - line of the hymn which occurs in all the five riks. It declares the abode of this deity. Thus Rudra dwells in
mid-air region according to this mantra. And Marut, the son of Rudra animates the universe. 59

God Rudra - Prabhrjate yo da'asau diru... shines ten-fold in all the ten directions though he is only one within. This Rudra dwells in Maruts as their father. 60

Then Rudra is recognised by seers and knowers as Ātman, the indweller, immortal and the master of all i.e. men, beasts and even gods. The mantra in this respect runs thus “....Yah paśūnām paśuḥ - Ātma amṛtaṇām.....” 61

Rudra, being the indweller of all, pervades in the form of lightning. He is shining along with his own force - i.e. Rudrāṇis. Rudra is manifested as ten prānas equal to one another accompanied by various deities. 62

This deity inspires prānas within and roars in all the ten directions with powers of his knowledge. Thus Rudra is praised in a magnificent way in the Chando-darsana.

G) Sarasvatī

The whole of second Anuvāka, which is the biggest of all Anuvākas in the Chando-darsana, is devoted to this deity, Sarasvatī. This second Anuvāka is the biggest in respect of the number of hymns it has, as well as the total number of riks it contains. As many as one hundred and twelve mantras distributed in twelve hymns are devoted to praise this deity, Sarasvatī. All the hymns of this Anuvāka are, addressed to Sarasvatī except the first hymn which is addressed to Vāk. However, Vāk is ultimately a different name assigned to Sarasvatī according to the words and spirit of the mantras of the hymn. Thus Vāk is not treated as an independent deity. The aspects and characteristics of Vāk are considered to be the aspects of Sarasvatī in the following survey.
The mantras focus mainly on three aspects of Sarasvati. They are 1) Vāk, the power of Sarasvati; 2) Sarasvati through her power i.e. Vāk, created this universe; 3) In turn, Sarasvati is the wife (power) of Brahmaṇaṣpati or Parama Puruṣa or Paramātman and only through Sarasvati, Brahmaṇaṣpati, the invisible and unmanifested becomes visible and manifested in the form of this universe. Nine hymns out of the twelve exclusively cover these aspects comprehensively. All the mantras of these hymns surround mainly on the orbit of these three aspects. Other aspects which are complementary to these have been covered in the remaining hymns. The mantras of each one of these nine hymns have their own concluding feet which are identical in wordings. They are taken as the key-lines in covering up the aspects of Sarasvati in the following survey.

I) Vāg vīdā prātimā brahmaṇaḥ sā parā [O Vāk, you are indeed the personification of Brahma the great] II-hymn in II Anuvāka

Sarasvati is - Viśvasyaiva netrī - mātā and māya - the leader and guide of this universe and she is birth-giving mother of the universe as Sarasvati is the wife (power) of Brahmaṇaṣpati and only through Sarasvati, Brahma is manifested in the form of this universe. Hence Vāk or Sarasvati is the visible embodiment of the highest spirit - i.e. Paramātman though He is invisible. In other words, Sarasvati with her sound wisdom gives expression to her inmost spirit by means of Vāk.

Sarasvati is - Sainparītā - all-pervasive and Brhaī - the great one.

The seer of the mantras addresses and says that Sarasvati herself is Brahma or she is very close to Brahma. The mantras may be quoted in this respect thus- 1) "Sarasvati tvam brahma sāksād..."(II-2-7);2)......Tvam Brahmaivaśi sāksād"(II-2-7); 3) "Sarasvati tvam prātipūrṇa brahmaṇo" (II-2-8) and also the refrain reads -Vāg vīdā prātimā brahmaṇaḥ sā parā". First two mantras say that Sarasvati is nobody but
Brahman and third mantra quoted above says that Sarasvati is the very image of Brahman. Lastly, the refrain of the hymn says that Sarasvati is indeed the personification of Brahman. The statement that Sarasvati is Brahman, is very clear and it would mean they are one and alone bearing different names. But what would be the meaning of the statement that Sarasvati is the image or personification of Brahman? It is also very clear that Brahman, which is unmanifested and invisible became manifested and visible in the form of the universe only through Sarasvati or Vak as it is already mentioned. Thus Sarasvati is the perceivable body of Brahman, the great.

Further, it is very interesting to note that a sensible logic is inflowing like the under-current in the mantras of the Chando-darsana. Because, they further prove the above statement that Sarasvati is Brahman. She is Brahman because she is - citih - the pure consciousness (II-2-); Sarasvati is - samparita - all pervasive (II-2-5) and she is Brhati -great one and also Rasena samkṣaṇa. Sarasvati is equal to Brahman in essence. Thus Sarasvati is Brahman on account of her aspects like all-pervasiveness, greatness, and pure consciousness etc.

Moreover, Sarasvati is Brahmacodani (II-2-8), the great inspirer of Brahman; she inspires in us the truth about Brahman. The commentary explains the term thus “.....being equal in essence and being equated with him you inspire him...”67 In this way Sarasvati is the personification of Brahman and leads devotees to Brahman.

II) “Tvāvaṁ vāk prapūrṇa yādvān pūrṇaḥ” [O Vak, you are as true and as full of energy and power as the Lord himself].

These aspects which are covered by the mantras in the previous section have been continued here in this section also. Thus, following mantras of the third hymn
of Sarasvatyanuvāka convey the union of Sarasvati with Brahman and her relation with the universe.

1) "Sarasvati tvam puruse svā ātmanī samhitā..." [O Sarasvati, you are one with your Lord in your own heart] II-3-1

2) "Sarasvati tvam brahmaṇi svē puruse cinīḥ..." -(You are united with your Lord Brahman) -II-3-2

3) "Sarasvati tvam brahma brahmaṇastva pañih ..."-(O Sarasvati you are Brahman himself who is your Lord, the supreme Purusa)-II-3-3.

4) "Sarasvati tvam prairupā brahmanah" -(O Sarasvati you are a second Brahman) (II.3.4)

5) "Sarasvati tvam sañ viśvarūpātmava..."-(You are the wife of Brahman) -II-3-6

6) "Sarasvati tvam puruse svē parame..."-(O! Sarasvati you are united with the supreme person and reside in him in love and in full harmony) -II-3-8.

Thus, the mantras clearly convey that Sarasvati is united with Brahman and they present a vivid picture of the nature of that primordial union. Sarasvati is sañ or wife of Brahman and Brahman is the pāti of Sarasvati. Hence they form the divine couple, but this is not a conclusion of the hymn. This is only a part of a thought-process which continues. Here, in this third hymn we find the logical sequence in the development of the thought-process which gradually takes us to the core of the concept that Sarasvati is nothing but Brahman Himself.

In the beginning itself Sarasvati is praised as she is keeping Brahman in her heart68 and also the refrain under discussion states that Vāk is as much profound as Brahman. Hence she herself is Brahman. This is the pratijñā-vākyā and then follow the other steps of the syllogism and the conclusion is drawn in the last stanza of the hymn -i.e."Vāk paramā jyotik..." and so on. (II-3-8).
Moreover, it may be noted that here some other epithets ascribed to Sarasvati, have occurred in this hymn along with those aspects covered above.

Sarasvati is called Subhadra. According to Vasishtha Muni subhadra means - "Maṅgalāmayi bāhyasi..."⁶⁹, full of goodness and strength. Also, Sarasvati is viśvavit and susandṛk⁷⁰ - she is all-knowing and can see everything. And she is declaring by words the existence of Brahman "....Sarvameva prati nadasīha viśvam." (II-3-4) Vasishtha Muni comments thus - "...she declares that this world which was created by Him is as real as Brahman. She is doing so through the veda. Further she announces her lord by divine words like Brahman and so on. And she speaks of this universe with the light of knowledge..."⁷¹. Again Sarasvati is Apadi according to the seventh and eighth mantras of this hymn. Hence she is nameless and formless. According to Vasishtha Muni it means "...Brahman has name and form when manifested. Vāk has also name and form. When not manifested, Brahman is without them. Sarasvati also at that time is without them likewise...".

Thus, the refrain of the hymn "Tāvath vāk prapūrṇa..." etc, reveal the inherent relation which persists between Sarasvati and Brahman.

III) "Vāg vidā māitā visvasya brahmaṇo yonik" (....you are indeed the great Vāk, the mother of the universe and you prove the existence of Brahman.) The above line is taken as the refrain for discussion of the mythological aspects of Sarasvati as far as the fourth hymn is concerned. The line forms the common ending -line of all the riks of this fourth hymn of Sarasvati Anuvāka.

If we look into the letter and spirit of the refrain we find that the hymn deals mainly with two aspects of Sarasvati, i.e.- she as the mother of the universe and she as the proof of Brahman. Most of the riks reveal the multi-dimensional relation of Sarasvati with Brahman. The following references are to be noticed in this connec-
tion—“Brahma ta\emph{pa}s\emph{a} sa\emph{v}i\emph{d}\emph{a}\emph{n\emph{a}}...” (knows Brahman by tapas) II-4-1, “Antardhatse brahma bijam...” (Sarasvati contains the seed of Brahman) II-4-2, “Prati nim\emph{\i}s\emph{e} brahma ci\emph{\i}\emph{\"a}h\emph{i}\emph{\d\"a}h...” and “Praty\emph{\a}k\emph{\sa}\emph{\'a}m brahma”... and also deity measures out Brahman with her animating power and calls him Brahman and ultimately Sarasvati is indeed Brahman Himself and also she is associated with him (II-4-3). "Sarasvati tvain sa\emph{\i} brahma s\emph{\a}ks\emph{\a}\emph{\a}\emph{\s\"a}\emph{\h\"a\s\"a}t paramantarhitain brahma pra\emph{\j\i}n\emph{\a}nain tvaii ... (O! Sarasvati you are manifested Brahman and Brahman is contained in you as pra\emph{\j\i}n\emph{\a}na the profound wisdom) (II-4-4) "\emph{\s\i}rn\emph{\u}\emph{\n\u}\emph{s\u}\emph{\u}e brahma p\emph{\u}\emph{\r\u}s\emph{\a}\emph{\s\"a}in p\emph{\a}i\emph{\a}n...” (II.4.5) (You (Sarasvati) accept Brahman- the pervader as your lord) and “Sarasvati tvain brahma\emph{\n\"a}n\emph{\a}e svam\emph{\a}tm\emph{\a}nain sam\emph{\i}v\emph{\a}\emph{\d\"a}’ r\emph{\p\a}y\emph{\a}\emph{\s\"a}i...” (O! Sarasvati through your intelligence, you offer yourself to Brahman to be united with him and you attract into yourself his animating power) (II-4-6) “Sarasvati tvain s\emph{\a}m\emph{\i}v\emph{\a}\emph{\d\"a} brahma s\emph{\a}\emph{\j\i}\emph{\n\m\a}\emph{\h\"a}t\emph{\a} k\emph{\a}m\emph{\e}\emph{n\e}na k\emph{\a}r\emph{\a}ma\emph{\n}a p\emph{\u}rn\emph{\i}a p\emph{\u}r\emph{\u}s\emph{\a}sa\emph{\y}a c\emph{\i}t\emph{\i}\emph{\b\i}h\emph{\i}h...” (O Sarasvati in knowledge, in the power of desire and in the power to act,you are full of the power of Brahman) (II-4-7). In short the references made above, thus, imply that Sarasvati is equal to Brahman in every respect and further she herself is Brahman.

In connection with her motherhood of the universe again following references may be noticed - “Pras\u{s\a}\emph{\u}s\emph{\u}e brahma\emph{\n\a}n\emph{\a} vi\emph{\s\a}v\emph{\a}m pr\emph{\a}c\emph{\o}\emph{\d\"a}h...” (II.4.2) (Inspired by Brahman, you (Sarasvati) give birth to the universe), “Brahma\emph{\n\a}n\emph{\a} gar\emph{\b\i}h\emph{\i} vi\emph{\s\a}v\emph{\a}m t\emph{\a}du d\emph{\h\a}t\emph{\a}se b\emph{\j\i}j\emph{\a}i\emph{\a}n...” (From Brahman,you receive in your womb the seed of universe) (II-4-8). "Sarasvati tvain d\emph{\h\a}t\emph{\a}r\emph{\i} vi\emph{\s\a}v\emph{\a}sa\emph{\y}a n\emph{\a}b\emph{\b\i}h... - (O! Sarasvati,you are the mother, or being within yourself this universe and you are the navel of this universe) (II-4-9).

Thus, Sarasvati is Brahman manifest and through V\emph{\a}k she creates and sustains the universe.
Besides the two main aspects, there are some other epithets which are as­signed to Sarasvati in the hymn. She is called Amṛtā and Aksarā -immortal and imperishable -(II-4-1). She is parā - the great and also called māyā -(II-4-3). While commenting upon the rīk,Vasishtha Muni explains the term māyā as the first Indrasākti.72 Through it she creates the universe. And she is also called Aditi - the original mother of the universe.

Thus, this fourth hymn is also not an exception to other hymns in dealing with main aspects of Sarasvati. The under -current which flows in all the hymns of this Anuvāka is the same but the format changes to bring the completeness to the picture.

IV.Vāg vīḍā pratiṁā'narbrāhmaṇah purva” (You are Vāk, the very primal form of the inner Brahman as consciousness) . This is another refrain of the Anuvāka which forms the common ending line of some of the rīks of the fifth hymn.

The hymn is unique in wordings as well as in spirit eventhough it shares some of the common aspects of Sarasvati with other Sarasvati - sūktas. The primeval relation of the goddess Sarasvati with Brahman, which was discussed at good length in the previous hymn, has been discussed here in the fifth hymn in a more sophisticated way. Sarasvati is Brahman manifest and through her power i.e. Vāk - creates the universe. Sarasvati is the wife of Brahman; she is equal to Brahman; she is seed of the universe etc., these were some of the main aspects of Sarasvati which were covered in the previous hymns.

Thus, once the universe is created, the creator himself entered into the creation in the form of inner consciousness of all individuals. Sarasvati shines within the innermost soul of all with intelligence and light as the deity is united with Brahman. Thus, she is addressed in the very first rīk “Sarasvati vāma pratiṁ ṇ brahmaṇā”
manśicā sphurasi jyotiśa samvidānā ..." (II-5-1). (Her being the manifestation as the inner-most soul of all is achieved through the power of animation of Brahman)

"....Brahmaniśtvodīta...." (II-5-2) And Brahman creates sound by its power of light and the deity reflects it back in the soul\textsuperscript{\textcircled{a}}...Nadatāh prati jyotiśa nadasyantah..." (II-5-2). And also invisible Brahman creates the sound $\tilde{\text{I}}\text{M}$ in the sky and Sarasvati is in the form of $\tilde{\text{I}}\text{M}$-Sarasvatī tvamīṁ brahmaciśa... (II-5-3). Moreover, Sarasvati repeats the mantras most heartily which is Brahman the immortal: "Sarasvati tvamīṁ prati mantrayase brahma hṛdā..." (II-5-5). Thus, the sound $\tilde{\text{I}}\text{M}$ is Sarasvati and $\tilde{\text{I}}\text{M}$ is Brahman.

Also, Sarasvati is moving in the inner sky in the form of sound by the power of lightning that is the mighty power of Indra. The sound $\tilde{\text{I}}\text{M}$ is produced from the lute which is played by Brahman. Thus is the rik in this connection - " Sarasvati tvam parame vidyutāntarvyomani svarasindracitmajāram | Sā divyā vīṇā samīṁ nadatā brahma..." (II-5-4). Moreover, Sarasvati, Brahman the manifest, in the form of divine sound i.e. $\tilde{\text{I}}\text{M}$ enters in universes, in all divine beings, in all individual souls and in divine regions; again the mantra to be quoted is "Sarasvati tvam bhūnsu viśveśvādevasvāmasūta diyesa dhāmasu... svarasī..." (II-5-6). This all-pervading deity, the giver of happiness is compared to a ferry-boat which helps us to cross over the ocean and takes us to the other bank - the mantra reads thus - "Naurivaśmānsīṭārayasiḥa pārami..." (II-5-7).

Thus the mythological aspect added in the hymn to Sarasvati is that she enters into the inner-most soul of all and moves everywhere in the universe in the form of the external sound $\tilde{\text{I}}\text{M}$.

Again a few epithets are also assigned to Sarasvati. She is called "Ananucya, she is inexpressible - Asvarā - soundless and Aninada-vibrationless, - Anāhaṭa- she
is uncaused by anything else. She is sound in the form of ĪM; still she is not sound. The paradox is explained by Vasishtha Muni in his commentary thus- "This is your original state in which you are inexpressible, that is incapable of being expressed in words." 

*Sarasvati* is the same in the fifth hymn as she is described in the previous hymns. But, the seer confers her some new ornaments in the form of new epithets and new mythological aspects to her person in this hymn. 

V “Vāg vidā varam brahma samvida yoniḥ “ [O! Sarasvati!, you are Brahman through your profound knowledge and you are the source of all knowledge]. This one more refrain is to be taken for further survey of the aspects of the deity like previous refrain. This line is the last line of all the *rika* of the sixth hymn. If we analyse the refrain of the hymn we get two distinct aspects of the deity. The first part - Vāg vidā varam brahma which confirms once again the oneness of Sarasvati with Brahman and latter half of the hymn is devoted to enlighten this aspect. The second half of the refrain i.e. Samvida yoniḥ which points out that she is the presiding deity of all knowledge and the *rika* which come in the first half of the hymn are devoted to cover this aspect.

Thus *Sarasvati* is the source of all knowledge and many epithets and descriptive lines are meant in the hymn to highlight this aspect of the deity. Thus, she is called the knowledge *paro vedah samvidā*...(II-6-2)

*Sarasvati* has full command over the *mantras*. She is omniscient only because of her knowledge of handling the metres and of her knowledge of Brahman ‘Chandasā ca brahma tvam viśvavedāḥ’(II-6-2).

Moreover, she is *Chandasvați*, *Svarvați*, and *Tejasvati*. - She is *Chandasvati* because she is one with metres; she is *Svarvați* because she is one with *sama*; and
she is Tejasvati because of her oneness with lustre. Also she is Rgventi as Sarasvati is one with the Rigveda-mantras. The deity is Samavati and Yajasmati - as she is one with Samaveda-mantras and Yajurveda-mantras. All these epithets do clearly state that she is the source of all knowledge. Hence she is called "...Paro vedah ". Not only she is the source of knowledge, she herself gives voice, that is the power to speak, to all in the universe: - "Bhutanayana dhvanayasya prati svayain" (II-6-4). She also expresses herself through musical instruments, like lutes and drums - "Tantrisya dundubhavanu nadas", (II-6-4).

Moreover, the term IIM is referred to in this hymn also along with OM. IIM is indeed real though the secret of it is in the form of a mantra and is the name of the deity - "Satyanam namotanam mantra..." (II-6-5). Again another mantra of the hymn presents two aspects, viz., IIM and OM - as the names or symbols of Sarasvati and Brahman respectively. The seer addresses the deity in the rik - "Sarasvati tvamim sadanu svaranī | Brahma pra nausyomiti..."(II.6.6).

Vasishtha Muni comments upon the mantra thus - "O Sarasvati ! following the truth you say IIM. It is all praise of Brahman...By that well known mantra OM you signify Brahman within your-self ..." 76

As referred to in the beginning, the latter half of this sixth Sarasvati-hymn portrays the relation of Sarasvati with Brahman. The seventh rik of the hymn tells us that Sarasvati is Brahman indestructible and true in all respects and she is one with him - "...Sarasvati tvam aksaram brahma satyam naiva kṣarasī brahmanā..." reads the mantra.(II.6.7)

Some of the aspects mentioned already are also referred to in this hymn. For example, the aspect of Sarasvati’s being the seed of the universe has been referred to in the eighth, the ninth and tenth riks. Some other riks expose the cordial relation
of the primeval couple dearly. The third foot of the third rik presents the oneness of Sarasvati with Brahman in the following way- “Rasena brahmaṇaḥ aṣṭamaḥ rasavaḥ...” Sarasvati is full of joy as she is one with Brahman and Atman.

Sarasvati not only issues out the universe but she is the foundation or substratum of this universe: “Sarasvati tvam pratiṣṭhā vishvasya...” (II-6-10).

In this way the sixth Sarasvati-Sūkta also enlightens with more aspects and adds new epithets to the deity.

VI “Vāg vidda pratiṣṭhām vishvasyādhi bījanā...” [You are Vāk, the evidence and seed of the universe]. This is the last line of each mantra of the seventh Sarasvati-Sūkta and this refrain again points out the aspects that she is the cause of the universe as many of the previous hymns have already pointed out. However, the present Sarasvati-Sūkta, unlike other hymns, gives a distinct account of the deity in her various capacities. Epithets such as Āgāya, Śāvitri, Indraṇī etc., are conferred upon her by the seer, corresponding to her resorting to various other deities in different substrata. However, the hymn commences with a description as to how the three worlds issued out from Sarasvati. She gives expression to three words i.e. Bhūḥ, Bhuvah and Svah through the power of her tapas, light and speech. By them she creates the three worlds. The mantra reads- “Sarasvati tvam vyāharaśīha tisro bhūrbhuvah svastapās ā yōtiṣā vācaḥ | Taḥbhūrīmaḥ nlokaḥ janayasi trīn.” (II-7-1). Vasishtha Muni may be quoted on the topic: “O Sarasvati! by your tapas, light and speech, you give expression to the worlds. Bhūḥ, Bhuvah and Svah, the Yajurmantras well known in the vedas. By them, i.e. by mere uttering the mantras (Vyāhritis) you create these three worlds - this world, mid-air and sky...” Not only she creates the three worlds, she also pervades them. The mantra reads - “Sarasvati tvamīm pariṣṭā divamīm pratiṣṭhīm madhyamamantarikṣam” (II-7-2)
She is pervading sky-region resorting to the great shining Sun. Therefore she is called _Savitṛ_. To quote the text - "Sarasvati tvam ādhi śrītā yapantām tamamūm savitāramuṣṭamam jyoṭiḥ | Savitṛ tvam..." (II-7-3)\(^77\)

Again to quote Vasishtha Muni on the _mantra_ "O Sarasvatī you resort to that Sun, who is close to you. You shine with him. You have his name, form, quality, function and other attributes. You shine as queen of the high skies."

Likewise, she is _Agnīyī_, the wife or power of _Agni_, for she resorts to the burning fire on the earth. The fourth _mantra_ of the hymn is to be referred to in this context "Sarasvati tvam bhūvī śrītā jvalantām tamimamagnimāvamām jyoṭiḥ svakām | Agnīyīyāmāvamām..." (II-7-4). For elaborating the sense of the _mantra_, Vasishtha Muni can be quoted once again - "Here light of _Agni_ is itself _Vāk_ and so she assumes her own form. It is said.....from the mouth _Vāk_ and from _Vāk_, _Agni_ was born (Ait. up - 1-4)..."

In another _mantra_, _Sarasvatī_ is signified as _Indrāṇī_. It is said that in the mid-air region she joins with _Indra_ and becomes _Indrāṇī_ (III-7-5). _Rudrāṇī_\(^78\) is another epithet of _Sarasvatī_ in the hymn. She is resorting to _Rudra_ in the mid-air region and hence she is called _Rudrāṇī_ and also _Gaurī_. The _rīk_ in this context runs thus - "Rudrāṇī madhyamā gaurī gariyas..."

In another _mantra_ the seer praises that she is blowing with _Maruts_ in the mid-air region. The _mantra_ is: "Sarasvati tvam pavase saha maruta pavamānena sahasā’ntarikṣe\(^79\) (II-7-6).

In this way _Sarasvatī_ is associated with three _vyāhṛtis_ - _Bhūḥ_, _Bhuvah_ and _Svah_ and further, with three _vedas_, _Rīk_, _Yajus_ and _Sāma_. She is one with _Agni_, _Indra_ and _Āditya_.

\(^77\)\(^78\)\(^79\)
VII Vāg vīdā mātā viśvasyātmanah parā” (You Vāk, being full of intelligence, are the measure and mother of the universe and of the great Ātman)

In the previous hymn, we have noted that Sarasvati has created the three worlds by mere uttering the vīyāhris. It does not mean that this full-fledged universe came into being at once as soon as the vīyāhris were uttered by her. The utterance of vīyāhris would only indicate the commencement of the process of creation. Thus the vigorous process of creation, through which the universe is created, and the immediate involvement of Sarasvati in that process have been beautifully analysed in the eighth Sarasvati- Sūkta along with some other aspects.

Sarasvati's power of creation lies in her close relation with the Paramātman. She is the wife of Ātman or Brahman. She is one with the Ātman and equal to Him. Being inspired by the Ātman and in virtue of her intelligence she creates all creatures. In this way, the first two riks of the hymn give an account of her divine power which is the cardinal power of the creation. Then follows the description of the process of creation. In that process she herself is born before anything else. In other words, “before the creation of any element, even before the sky, the sound (vāk) was created....she was born as sound, the subtle essence (tanmātra) of the sky. So vāk became... the opening of the eye-lids of Brahman...” The text reads—

"Sarasvati tvam sati jajñē samagre.....brahmaṇo đīrṣ prathamā vyoṇā tat paramātma" (II-8-3). Thus, the Ākāśa-tanmātra was created from which Ākāśa came into existence. Then Sarasvati pervades all space, blowing fiercely, by the wind and she is one with Marut, the god of winds. The mantra reads— “...Bahirādā vyoṇan pavamānā sahōja pavamānena samam parītā...” (II-8-4). This indicates that Vāyu emerges from Ākāśa. However, it may be remembered that it is her power which is the impelling force behind this gradual process of creation as she is being the essence of all ani-
The creation continues and the deity too on account of her power of light and speech becomes one with the Sun and his rays and pervades all-round. Thus from Vāyu, another fundamental element Tejas originates - "Uṣṭrṣtāṁ uṣṭaḥ svamā vívāsa vācā..." (I-8-5). Moreover, from Tejas, water is produced. Sarasvaṇī is invested with the subtle essence of water and of vital air (Rasa and Sparśa-tanmātras) and being one with lightning of Indra and all his subtle essence, she pervades everything - thus the mantra elaborately presents the process - "Sarasvaṇī svāṁ māustryā'pāṁ prāṇāṁāṁ vídyutā cendraṇāhiṁ saṁ rasena | Uṣṭrṣtāṁ apā a vívāsa prāṇāh..." (I-8-6).

Moreover, Vāk, along with mind created the earth which issued forth from Ātman. The deity creates Prthvī from water, being invested with the subtle essence of the mind and intellect and being one with Soma (moon) and pervades everything: "...Somenāhiṁ saunryaiṁ sarasairannaiṁ | Uṣṭrṣtāṁ iṁ mahiṁ manasaṁ vívāsa..." (II-8-7).

Thus, Sarasvaṇī pervades the whole universe by inspiring the three elements; light, water and earth in their triple combinations. Triple combination or Trīvṛtakarana according to Vasishtha Muni is "Tejas (light), Ap (the essence of liquids) and Prthvī (the essence of solids), by the process of triple combination have transformed themselves into the manifest universe..." The Chāndogya upanisad mentions this trīvṛtakarana-process.83

In this way the process of creation is completed and the deity enters the creation by entering the elements. Thus the refrain covers the aspect of the deity.

VII Vāg-viḍā mithunāṁ hydāṁ mano dhṛtyaṁ (Vāk, by your power of consciousness, you are identified with the heart like a veritable couple). The refrain, which is the
common-ending foot of all the riks of ninth Sarasvati-Sūkta, clearly indicates the development in the process of creation as well as her oneness with the inner soul of the creatures. In other words, the deity enters into the creation which is her own creation. The hymn presents an account of the entry of the deity into the innermost soul of all in an agreeable manner. It was noted in the survey of the previous hymn that the deity created the universe through the process of trivṛtkarana whereas this hymn suggests pervasiveness of the deity in the creation.

The hymn opens with the mantra according to which the deity enters the pratyagātman of all and becomes one with that Ātman. The mantra reads “.....ḥṛdi praṇītī cinti ātmānamadhyavānu pratyāňcamu santain | Jyoitirājñamaiva pracetanā sābhavat...” (II-9-1). Then she becomes the power of real insight which is in the Ātman. The second mantra says “.....Ātmanā susandṛk sañ cintih....” (II-9-2). Moreover, she is the inspirer of self-consciousness of the individual on account of her power of intelligence- the rik follows “.....ṣphurasyahāntiā prakṛtunā dhīya...” Vasishtha Muni interprets this mantra and explains this aspect in the following way- “.....here, it is meant that the very self-consciousness of the individual is certainly due to the existence of Vāk. It is because of the power of speech that each person is able to say ‘I,...” In the meantime the fourth mantra of the hymn, which contains the continuity of the aspect covered in the third rik tells Sarasvati, being animated by the power of consciousness declares the Ātman as existing - “.....Samvidā cintāmanā samājā”mānam svamanu vakṣi satyam...” (II-9-4) Besides all these things, Sarasvati is Pṛamāṇa devatā - the greatest deity and she is equal to the Paramā Ātman which means that she is one with the Ātman “.....Tvāṁ paramā devatā”mā sañ paramunā samā”manā”tai...” (II-9-5). Furthermore the Purusa (the supreme person) is always one and independent as well as invisible. Inspired by Ātman, Sarasvati
manifested Purusa in various ways - the rik elaborates this idea - “Sarasvati tvam paramam purusam tamātmānam svam svayamekameva santam | Suśuve ya bahudhā pracoditāmanā...” (II-9-6) Moreover, she gives life to individual creatures as well in this world by the essence she holds -“Imam jīvaśiśaḥ svena rasena...” (II-9-7).

She is signified as yajña; also she worships her Lord, the master of sacrifice and becomes one with the lord. The mantra reads -“Sarasvati tvam yajño yajñapatiḥa dārayaste tam yajñaṁ yajamāṁ viśvam | Purusam svam yajñapatiṁ yajasaḥ rasena....” (II-9-8).

Thus Sarasvati enters the Atman and expresses the existence of Atman and therefore she is the srsti as well as the srasṭri.

Thus, previously Sarasvati transformed herself into the material universe through the process of triivikāraṇa. The result is the creation of the universe and then she entered into the Atman who is in all creatures. But it is not the end. The seer still continues the story of her pervasiveness as the tenth and the eleventh hymns tell how she spreads all-round in all beings. The seventh rik of the tenth hymn sums up this aspect. By her power of speech, by her vital power and by the power of mind she abides in all beings "Sarasvati tvam vācā pranairmanasā triivikāraṇa bhūtaṁjyotiṁbhṛhiḥ sarīraṁ | Viśvāstah samitah prati viśvam....” (II-10-7). She abides in all beings through her three powers. Firstly, she gives birth to the worlds by her own power of intelligence and her close association with Vaiśvānara- the fiery principle of all beings. “...Sarasvati tvam vaiśvānaratena tajasā”gneyātmānam samitā cetasaṁtaḥ | Agnayī sarasi...” (II-10-1). Secondly, Sarasvati having control over the principle of wind viz., Vīyū, inspires prānas of all living beings. That prāna gives expression to words. The mantra reads thus - “...Sarasvati tvam jyoīṣā vīyāvyaṇena sanniyacchāśī prāṇam prāṇayasyaṁtaḥ | Vacamevaūtsvaktu sahasāṁ tvam prāṇah..."
Thirdly, she, through her powers of intelligence and by the celestial light of Aditya which she has, is invested with Ātman and with mental powers. Again the mind, activated by Vāk expresses itself in the form of words - “.... Sarasvātī tvam sejasā" divyenā ātmānam ni yacaci prācetas ātmani 1 Vācamevanuvaññī cetayat tanmano...” (II-10-3). This aspect is covered in the sixth mantra of the hymn also.

Thus, Sarasvātī created the universe through the process of trīṣṭikarana and then entered into the innermost soul of all beings. The seventh mantra of the tenth hymn reads thus - “Sarasvātī tvam vācā prāṇairmanasā trīṣṭota bhūtair jyotirbhīṣā sārāraikā Prāṇa manasā Tripāthai 1 Vaiṣṇavānāh samitotā prati viṣvaṃ...” (II-10-7).

Furthermore, the penultimate hymn of the Sarasvātī-Anuvāka presents distinctly that she pervades the objects to be known and the means of valid knowledge. In other words, she enters the rūpa, rasa, gandha, śabda and sparśa and the sense-organs of all beings through which those rūpa, rasa etc., are perceived and also generated the power of experiences obtained through the perception. In this context we may refer to the following mantras:

The first mantra of the eleventh hymn reads - “Sarasvātī tvam svaravañ ca vyan man pariśā śrōtram sejasāves ci cetasa digbhih 1 Śrutamevānu vakṣi satyamukṣaṃ tām vāg vidā miśthuanām śrōtraśādhiḥ pūrvaṃ..” (II-11-1). “She is endowed with the subtle sound, has filled the whole sky. She enters the ear with the powers of mind and of the four quarters. Whatever is heard by the ear she expresses in words, be it truth or untruth. Vāk on account of intelligence is indeed the mate of the ear from the beginning”. Hence the mantra is a clear evidence that only by the power of Vāk the ear or the sense of hearing experiences the sound and also the knowledge obtained through this organ becomes expressive by the same. The second mantra of the hymn indicates that she is the presiding deity of the Sparśa-indriya. The mantra reads “Sarasvātī
Sarasvati first touched the skin and then generated the sense of touch with the help of the mind and the wind principle. She is able to express in words about any kind of touch, either direct or indirect. Thus she becomes one with the sense of touch. Similarly she is one with the eye. She enters the eye with the help of the light of the Sun. She is able to express in words whatever is seen that has form. The mantra reads—

Sarasvati tvam nejasanī sarūpā

Sarasvati also pervades the sense of taste. She is the repository of all tastes and her abode is in the waters. She enters the tongue with the help of the mind. She can express in words the taste enjoyed by the tongue. The relevant mantra is—

Sarasvati tvam rasavad kīlpsu

She also pervades the nose, the sense-organ which brings the knowledge of odours. She, with power of Soma and Sūrya and with the power of mind and the Āstins, enters the nose with various odours— and she expresses in words the odours which are smelt by the nose - says the mantra.

Sarasvati tvam mitā somena sūryena nāśām cetasā'neṣaśwheeliṃ gandhaīh

She also pervades the intellect of all beings. She expresses too in words whichever is known to all intellectual minds. 

Sarasvati tvam condyanī dhiyam

Moreover, she is capable of all works. Again she is one with all the senses and vital airs which make all activity possible. Therefore, whatever is done by all senses, she can express in words as she
is simultaneously associated with the active mind. Hence, in respect of doing all the works in the universe, Vāk is one with the vital airs and senses which are instrumental in performing all actions - thus reads the mantra "...Sarasvaṭī tvam viśva-karma karmabhīḥ saha prāṇaṁ paryeti karanaṁ-viśvaṁ. \[Krtaevānu vakṣi sarvaṁ cetasā vāg vidā mithunāṁ prāṇasyādhi pūreyami\]" (II-11-7).

Moreover, the last hymn of this Sarvaśvaṭī-Anuvāka is a prayer towards the deity. The seer invokes the deity deeply, addressing her as 'a loving mother' for bestowing upon him the divine knowledge and for the realisation of the highest soul. We may quote the following lines which occur in the various mantras:

1) "...Māeva māṁ rasam tami pāyāyāmanah" (II-12-1) (Like a loving mother, enable me to taste the delight of oneness with the Ātman.) 2) "...Māeva māṁ rasenāpyāyaya svena..." (II-12-2) (Verily like a mother, feed me to my full satisfaction with the delight which is now yours) 3) "...Māeva māṁ vatsam dhāpaya svanī rasam..." (II-12-3) (Like a mother, feed me the divine knowledge as to a son.) 4) "Sarasvaṭī tvam vatsam dhāpayaṁ māṁ..." (II-12-4) (Sarasvaṭī, you are like my mother feeding me your breasts.)

We may find that some of the mantras of the third section, the presiding deity of which is Brahmaṇaspati, are devoted to the deity. Without the aspects covered in the mantras of the third section i.e.-Brahmaṇaspatyanuvāka- the survey of the deity will not be complete even though the aspects covered in the third section are many a time mere repetitions. Thus the following survey of the aspects, which are ascribed to the deity, is made on the basis of the mantras covering under the Brahmaṇaspatyanuvāka.

Some of the mantras of the Anuvāka say that Sarvaśvaṭī and Brahmaṇaspati are like a united couple equal in essence. The mantra can thus be quoted -"Sarasvaṭī
tvam brahmanaspatisa vaccination (III-2-3)84 This aspect is covered in the Sarasvati-Anuvaka.85 The only difference is, different terms are used to denote the identical concept; Brahman, Purusa, Ātman etc. are the terms used in the Sarasvati-Anuvaka whereas here it is Brahmanspati.

Another important aspect of the deity covered in the Sarasvati-Anuvaka referred to in the Brahmanspatyanuvaka is that the deity is Brahman manifest. The second mantra of the third hymn of Brahmanspatyanuvaka thus reads- "Sarasvati tvam sāksāt sati brahmanah... " This aspect is covered in the Sarasvati-Anuvaka on many occasions, which substantiates the statement and one mantra may be quoted: "Sarasvati tvam sati brahma sāksāt..."

Sarasvati is also called Apadi, which means having no parts. In other words the deity is without parts.86

Thus, Sarasvati is none else but Vāk. She is the power of Brahman. She herself is Brahman. She is Brahman manifest. She has created all the three worlds. She enters into the innermost soul and everything. The number of riks as well as the number of hymns outnumber the mantras and hymns which are devoted to other deities in the Chando-darsana. The Sarasvata-Anuvaka may stand as a strong evidence in proving the sage-hood of the seer viz. Daivarata Sharma.
H) Brahmanaspati

The deity invoked in the mantras of the third section of the Chandodars'ana is Brahmanaspati. In this Anuvāka there are fifty riks, which are distributed in six hymns, of which forty mantras extol the characteristics of Brahmanaspati and remaining ten mantras are devoted to praise Sarasvatī. The mantras which are devoted to Sarasvatī, have been taken into consideration already in the previous section. Thus remaining forty mantras are dealt with here in which Brahmanaspati is exclusively referred to.

Brahmanaspati is the creator of the universe; but he has no creator; he is self-created: "Brahmanaspatirjaniā jāyamānah." (II-1-2) "...Sa idam jajñānah..." (III-1-1) He roars and breathes out loudly all the sounds and words and mantras in the heavens, the sky and the earth - '..Viśvā brahmāṇi dharmasīr sam rājanah 1 Divā prthivyā sa idamantarikṣe..."(III-1-2) Also, Brahmanaspati breathed out this universe just like he breathed out the mantra. Vasishtha Muni analyses and explains the aspects referred to above thus - ".....Brahmanaspati is the creator of this universe. While he was being born, while he was expanding himself into this universe, he roared with his supreme word-power for this expansion; his roar issued forth in the form of all the composed Riks and their seed-letters. His breathing out was loud, .... he created the "īm" sound the onamopoetic syllable, the secret praṇava īm, the sound form of Brahma. And he created this visible universe in mid-air by this īm mantra ..." 88

Also, Brahmanaspati gathers back the universe at the time of each dissolution- says the mantra ".....Brahmanaspatirbrahmaṇā tmañjuhoti..." (III-1-1).
The mantras referred to above together suggest two aspects of the deity; firstly, the roaring out all the words, *rika* and *gupta-prāṇava* ṚM by the deity. Secondly, simultaneous to the first aspect, the world has been expanded by the deity. Thus, *Brahmanaspati* originally was in the form of sound (*śabda*). The sound was also unmanifest and the manifestation of the unmanifested sound itself is the birth of the deity—the mantras thus suggest. In either way the deity is *Śabdabrahman* and this universe is also created or expanded from its seed, which was in an unmanifested state while *śabda* transformed into manifested state from the unmanifested state. Hence, it is to be concluded that *Brahmanaspati* being the *Śabdabrahman*, is the creator of this universe.

Moreover once the process of creation is completed, all beings will be empowered to enjoy with various kinds of happiness and all the worlds are invested with sweet joy by the creator, i.e. *Brahmanaspati*. He invested all the worlds with sweet joy and he endowed all beings with soul-consciousness to experience that sweet joy—declares the mantra “....*Brahmanaspatiryanmadhunā rasena joyupad viśvā bhuvanāni santmanā Ṛ” (III-1-3). Furthermore, he invested them with life and knowledge for attaining immortality and he is capable of bestowing the highest abode to all—“....*Sariośisma amṛte sammadāya jīvātane bṛhat viśvasaṁsade....*” (III-1-3) Vasishtha Muni sums up this aspect of the deity thus—“...The gist of all is this that all these beings can be active, can enjoy, live and be immortal if they can even share an iota of *jnāna* (knowledge), *kriyā* (activity), *cetasā* (consciousness) and *ānanda* (joy) of *Brahmanaspati*.”
Brahmanaspati is the greatest divinity among divine beings and he possesses all sound knowledge. Therefore, all the beings get knowledge from the deity - "...Yo devānāṁ devatamaṁ sandadhāti dṛṣṭe viśvasmai sumatiṁ cekitānaḥ l" (III-1-4). Also, Brahmanaspati is the chief promoter of sacrifices - ".....Agram yajñānāṁ varūthaṁ tamagriyam ..." (III-1-4), Vasishtha Muni explains this aspect in his commentary thus - "... He is the promoter of yajña or sacrifice in the form of jñāna (knowledge), bhāvanā (feeling) and kriyā (action)."

Brahmanaspati is the original source of the vedas. In other words, the vedas are the creation of this deity. The fifth riñ of the first Brahmanaspati-sūkta says that the first and the foremost action towards the welfare of all beings and that of the whole universe and towards satya (truth) and dharma (law and order) was performed in the highest sky - beyond the reach of mortals as well as immortals. It is eternal and the sweetest. The text to be quoted here is thus "...Brahmanaspatiryadya karuṇaṁagriyam satyaṁ dharman viśvasmai sarvaṁ sarvaśaye । Tad viśvesām amṛtānāṁ divaspari ..." (III-1-5). Vasishtha Muni comments "...the first act of Brahmanaspati, namely the creation of the vedas is the prime instrument for promoting all knowledge, giving all life and immortality to all the beings in this universe." Hence, the deity has uttered the vedas and through them only one becomes able to realise the deity and the vedas are produced in the highest sky and the seers become the seers of those mantras through their deep meditation. This point has been expanded in the sixth mantra more clearly. According to the sixth mantra, those who know Brahmanaspati through vedic mantras uttered by the deity are able to realise both visible Brahman in the form of this
universe and invisible Brahman beyond this visible universe. And such wise men or who have attained realisation will spread light in the form of knowledge—says the mantra—“....Brahmanaspatibrahmanam savidana brahmedam visvam dadati brahma bhuma I Brahmanasaste amritaso bhavanti....” (III-1-6). Also, the first half of the following mantra may be quoted in this connection which says that Vāk or speech which seeks to express Brahmanaspati and the seer Daivarata giving a call to the wise men to contemplate on the mantras for the purpose of realisation. The mantra reads—“....Brahmanaspatimīyusīṁ vācamedāṁ prātiṁ viprāṁ sandhiyā śrṇotana “ (III-1-7). Brahmanaspati has given the shape to Vāk with different metrical beauties like Gayatri etc., The Jagati metre also took shape by the intellect of god—says the mantra “....Chandasstubhamkrvāṁ jagatim yadīṁ vācam dhiyā kṛntute ...” (III-1-7). Thus Brahmanaspati is the god through the intellect of whom Vāk has been given different shapes of metres.

ĪM is the name of Brahmanaspati which is constituted of only one letter. To him, who is contemplating upon this bijamantra this universe is rendered auspicious. Because, the very person will realise Brahmanaspati and this universe is expanded by and is the visible form of Brahman. The very letter is mystic one and Brahman the highest reality is in the form of that gupta-praṇava. Hence the realisation of Brahmanaspati through ĪM leads to the realisation of Brahman—thus the last mantra of the first Brahmanasparihymn is to be referred to—“....Brahmanaspateruyah samidam grṇāti I Tasydu visvamidam bhavati bhadram brahma raddhyotisivasya darśayat “.(III-1-8)

In the overall proposition, the first hymn of Brahmanaspati declares that Brahmanaspati is Šabda-brahman and through Šabda-brahman,
Brahman—the manifest becomes visible in the form of this universe. However, there are many riks of the Brahmanaspati- Sūktas declaring that Brahmanaspati is Brahman Himself. We can quote at least five mantras in this connection 1) Namo brahmaṇaspataye brāhmaṇe’smai “ (III-2-1). Seer Daivarata salutes Brahmanaspati who is Brahman Himself—the lord of Vāk. Here we find it clearly that Brahmanaspati is identified with Brahman—the highest reality. 2) “...Brahmanaspati svām paramān brahma...” (II-2-4). Here, the seer addresses, rather directly, Brahmanaspati Himself is Brahman—the supreme reality. 3) ”...Brahmanaspati svām paramān brahma sat....” (III-2-8) - This mantra, almost identical to the previous one, having same wordings with slight variation, declares once again that Brahmanaspati is Brahman Himself. 4) “...Namo brahmān brahmaṇaspataye tasmāi....” (III-3-1). Here, in this mantra, Brahmanaspati is equated to Brahman—the manifest. The commentary observes—"Salutation to Vāk, who is the manifest Brahman and is in the form of the veda-mantra;...” 5) “...Brahmanaspati svām paramān brahma san....” (III-3-9). This mantra also identifies Brahmanaspati with Brahman—the Highest reality. Thus, according to the mantras of the Chando-darśana, Brahmanaspati is Brahman—both visible and invisible—manifest and the unmanifest.

Brahmanaspati being Ātman is another aspect covered in the mantras of the Chando-darśana. Here follows the textual portions which are glorifying this aspect:1) “...namā ātmane puruṣāya....” (III-2-1). Here the seer salutes the deity saying that the deity is Ātman itself—“who animates all and pervades everything” 2) “...Puruṣāyāsmai pracetase parasmaı.... “ (III-3-1). He salutes Brahmanaspati who is the indwelling soul. Vasishtha Muni
interprets the term *Puruṣa* as indwelling soul. Therefore this mantra can also be considered in this context. 3) “.... *Brahmanaspati tvam pratyān samātmanyadhī...*” (III-3-3) “O! *Brahmanaspati* you are the inner soul in the individual. You are pure energy of consciousness”\(^9\). This mantra is a direct proof which says that *Brahmanaspati* is individual soul. 4) “....*Puruṣah sa ātmā bhān ...*” (III-3-9). Again, the mantra says that *Brahmanaspati* is *Ātman* and the commentary reads - “....you are the soul, full of energy.”\(^9\)

\(^5\) Again to quote the commentary, the meaning of the mantra is “he (*Brahmanaspati*) dwells in the hearts of all as the innermost soul”.\(^9\) Hence, *Brahmanaspati* is *Ātman* - the individual soul who dwells in the hearts of all- is the aspect which is covered in the mantras referred to above. Along with this aspect, it is to be noted here that *Brahmanaspati* is also called *Paramātman* - “....*Yoantararūtātmādhyayamātman...*” (III-5-2). English translation of the same reads -”....he who is *Paramātman*, pervades every other soul”.\(^9\) And Vasishtha Muni elaborates the aspect in his commentary-”And further, He being Himself the great *Ātman*, He fills every soul with his *Adhyātma* principle.”\(^9\)

The mantras referred to above show that *Brahmanaspati* is the indweller of every individual and at the same time he stands above all individual souls as he is the *Paramātman*. As he is the indweller of individuals, *Brahmanaspati* is *Ātman* and as he pervades everything and all individual souls, *Brahmanaspati* is *Paramātman*.

Being *Puruṣa* is another aspet of *Brahmanaspati* covered in the mantras of the *Chando-darśana*. Vasishtha Muni has given a complete account of the concept of *Puruṣa* while commenting upon the seventh mantra of the
penultimate hymn of the *Brahmaṇaspati-Anuvāka*. Thus, according to Vasishtha Muni, the Supreme Puruṣa is Agni of this earth and is called Vaiśvānara when he is in this gross (physical) body. He is Indra, the god of the mid-air and is called Taijasa when he resides in the subtle body in the form of vidyut or lightning. He is Sūrya and prajñātman full of abundant knowledge. He is called Prajñā by name when he resides in the causal (karana) body. That Puruṣa is to be attained in these three forms, which are his three-fold natures. Agni, Indra and Sūrya are his external forms while Viśva, Taijasa and Prajñā are internal forms in the body. Such Puruṣa is identified with Brahmaṇaspati. The following mantras are to be quoted here - 1)”...Nama ātmane puruṣāya parasmai...” (III-2-1) The seer salutes Brahmaṇaspati who is the Supreme Puruṣa.

2)”...Vāg vidā samānā puruṣasyātmā...” (III-2-2). According to this rīk, Vāk and Brahmaṇaspati are one like husband and wife. Moreover, Vāk is indeed equal to Puruṣa; in fact, she is the very soul of Puruṣa. Thus Brahmaṇaspati is identified with Puruṣa and the seer wants to realise Brahmaṇaspati. This aspect is covered in the fourth mantra of the second Brahmaṇaspati hymn also where the mantra ends with identical wordings with the mantra referred to above.

3) “Brahmaṇaspatih san apāt puruṣopuṣau...” (III-3-5). This mantra presents a clear cut proof that Brahmaṇaspati is Puruṣa and this Puruṣa is having a pure existence and is indivisible and all-pervading.

4) “...Vāg vidā pratyetā puruṣena svātmām...” (III-3-7). The seer addresses Brahmaṇaspati saying that Vāk is indeed one with Brahmaṇaspati who is Puruṣa. Hence Brahmaṇaspati is Puruṣa.
5) "...Brahmanaspate tvaṁ paramaṁ brahma saṁ puruṣāḥ sa..." (III-3-9) In this mantra also the seer is addressing the deity and saying thus, "You (Brahmanaspati) are Puruṣa, the very seed of this universe." 102

6) "...Samena tāṁ puruṣāṁ pra padye rasena" (III-5). This line is common at the end of all the mantras of the fifth Brahmanaspati-hymn. Thus, Brahmanaspati is identified with Puruṣa in all the mantras of the hymn and the seer is viewing to attain the realisation of Puruṣa, the all-pervading. In this way, the aspect is covered that Brahmanaspati is Puruṣa.

The metaphysical relation which exists between Brahmanaspati and Vāk is covered in some of the mantras of Brahmanaspati-Sūtras. By referring to these mantras we can bring out this aspect which establishes the subtle relation of Brahmanaspati with Vāk and some of the other related aspects of the deity. The following mantras are to be thus quoted in this context 1) "Brahmanaspate tvaṁ ca vāk ca saṁhitau dāmpatīvaiśva bhavatō yuvāṁ mithāḥ I" (III-2-2). Almost all the mantras of Brahmanaspati-hymns are addressed to the deity; hence the deity is mentioned in the second person. Here in this mantra also the seer addresses the deity and says that Brahmanaspati and Vāk are in perfect union in all respects and their union is compared to a couple. In another mantra it is said that Brahmanaspati and Vāk are two halves- "Brahmanaspate tvaṁ ca vāk ca saṁhitau nemasamāśmānau stho viśvāḥt̄manāḥ" (III-6-3). Hence, Brahmanaspati and Vāk are one and identical, 2) "...vāg vidā satī bhāti bhāspateḥ ...." (III-3-3). According to this mantra, Vāk is said to be the all-pervading power of Brahmanaspati. The aspect has been analysed by Vasishtha Muni in his commentary, -"...Vāk being harmoniously identical with Brahman and knowing him through the
keen insight given by him, she becomes the all-pervading power of Brahmanaspati, the better half of Brhaspati, the Brahmatman. 3) "...Vāg vidā pratyātā..." (III-3-7). This mantra also confirms once again that Brahmanaspati is one with Vāk. 4) "...Brahmanaspatiḥ brahmaṇā prati vācā yo visvarūpaḥ..." (III-5-1). Brahmanaspati is one with Vāk - the manifest Brahman - thus the meaning of the mantra is a repetition and once again it proves what has been covered in the previous mantras. 5) "...Brahmanaspati svām vācāḥ nstapasyan parayā citā visvamāviṣṭakartha..." (III-6-1). Brahmanaspati has performed great tapas - the mantra says - with the help of Vāk to create this universe. In this way, Vāk is one and identical with Brahmanaspati. Vāk is the all-pervading power of Brahmanaspati; also, Vāk is helping Brahmanaspati in performing penance for the purpose of creating this universe.

Another epithet of Brahmanaspati is Indra. The mantra reads "...Puruṣah sa āsmā bhavan sa indraḥ...." (III-3-9). Thus, Brahmanaspati is called Indra and the commentary on this particular epithet may be quoted - "...And you are Indra, the lordliest of all, and you are beyond the purview of the senses...." 104

Moreover, Brahmanaspati pervades everything. His pervasiveness is unique and one mantra explains this aspect. The mantra reads -”Yo bhūtesūsa devasvātmasu sannadhī jyotiṣā”prītaḥ san pracetanāḥ parah” (III-6-7). According to the mantra, Brahmanaspati is in all elements, in all gods and he is in all souls. He is all-activity. He enters and fills all and everything with his own power. In this way, Brahmanaspati pervades everything. Also, the second mantra of the fifth hymn presents elaborately this aspect.
Further, the mantra-"Brahmanaspatirjanitā jāyamānāḥ ...." (III-1-2) expresses that Brahmanaspati is the creator of this universe and this aspect has been already covered. Now, the process of creation and various steps through which the creation reaches its full-fledged state by the deity is dealt with. Incidentally one full hymn of Brahmanaspati-Anuvāka is devoted to narrate the phenomenon. The mantras of the respective hymn i.e. the fourth hymn and some mantras of the following hymns of the Anuvāka present a fine account of Brahmanaspati as being the creator.

The process of creation begins from the infinite sky. Brahmanaspati occupies that infinite sky keeping his mighty step on it. His step is full and it is in the form of primal energy by the power of his light. However, his step cannot be measured and is not divisible. The first mantra reads ".....Brahmanaspatirjyotisā yat parame vyomanyagre pracetanām nidadhe padaṁ
Amātraṁ tat paramāṁ pūrṇamapadaṁ sa ekapatpuruso'yam sākam vācā..." (III-4-1). Brahmanaspati first established his foot in the infinite sky. Then two adjectives i.e.-amātraṁ and apadāṁ- describe that that foot of Brahmanaspati is immeasurable and indivisible. Thus Brahmanaspati establishes his foot in the sky.

Then, Brahmanaspati, the second rīk of the hymn says rather systematically, placed in space his two feet in the form of pair of opposites, such as light and darkness, truth and untruth, consciousness and unconsciousness. The mantra reads"...Brahmanaspatirjyotisāta tamasa saccāsaccārā sannidatāh dve pade
Tat pracetanām tadacetanāṁ tābhāyāṁ sa dvipāt puruṣo'yāṁ sākam vācā..." (III-4-2)."Brahmanaspatiḥ dve pade sannidatāḥ " is the principal sentence of the rīk which means that the deity keeps two feet which are in the form of
light and darkness- ("jyotisā uta tamasa"), in the form of truth and untruth (saccāsacca), in the form of consciousness and unconsciousness (pracetanām tadacetanām). But Brahmanaspati himself is, says the following mantra, pure consciousness even though he enters into the unconsciousness which is matter. Furthermore, he has manifested as sentient beings. The text reads-

*Brahmanaspatih sa pracetana evān sannacetanānā bhūtamahāvīvase | Bhūyo 'yam sacetana: āvīrbabhūva."

Thus, Brahmanaspati who is in the form of pure consciousness, himself transformed into sentient beings and entered into the elements also. Here the commentator enlightens us with his sharp analysis and explanation "...Brahmanaspati by his very nature is pure consciousness energy. He entered into the elements, which are forms of unconscious matter. Thus, sentient beings came into existence. Pracetana Brahmanaspati entered Acetana matter which also is his own creation ...

This Purusa, always one with Vāk, is considered as three-footed. So these three feet are his major forms; one is the material physical universe visible to the eyes known as adhibhūta; the second is the invisible but conscious power in the form of Īśvara known as adhidaivata; and then the third is consciousness embodied in the form of jīva, the individual soul known as adhyātma. Hence, Brahmanaspati is described to be three-footed though it is not expressed in so many words in the rik but it is told by the spirit of the mantra. But it has become expressed even in the following mantra:

"Brahmanaspatirbhūrbhuvah svastisbhīrvāgbhīrvāhrībhirnirdhāvīpatānāl"

(Brahmanaspati placed three feet uttering bhūḥ, bhuvah and svah, the three vyāhṛtis - says the mantra. He placed three feet in the three regions of prthivi (earth), antarikṣa (mid-sir), and dyauḥ (sky) -
"prthivìmantariksam divam cādhī sa triṇāt ..." (III-4-4) Hence, Brahmanaspati who is having three feet, placed his three feet on earth, mid-air and sky regions, viz., Bhūḥ, Bhūvah and Svah.

Brahmanaspati placed his three steps in three elements, light, water and earth, as it is mentioned earlier that Brahmanaspati had assumed the form of adhibhūṣa, adhīdaiva and adhyāṭma. Here is the fifth rīk of the hymn which substantiates the idea- "Brahmanaspatirbhūṣam yad bhārīdhādhī jyotisā'dbhīḥ prthivyā ca pratyṛṣe । Padāni svīti bhūtairni dadhe tībhīḥ sa triṇaḥ..." (III-4-5). Thus the deity enters the elements. On the other hand Brahmanaspati assumed three divine forms in the three different abodes i.e. earth, mid-air and sky. He placed his three celestial steps-says the following mantra, in the prthivi, antariksa and dyauh regions in the form of Agni, Indra and Savitr respectively. Without referring to the relevant text, the statement becomes proofless. Hence the mantra- "Brahmanaspatirjyoti-

dhī divyāni prthivyāmantarikṣe divi padāni । Agninendrena savitrā ca ni dadhe sa triṇaḥ..." (III-4-6)

Moreover, the deity not only entered three elements, earth, water and light, also it entered in the individual bodies of all, assuming three forms. Being adhyāṭma-principle, the deity placed its three steps in the form of vāk, prāṇa and manas in all individual beings. Vasishtha Muni explains the aspect thus - "Brahmaṇaṣpati, through his soul-power-that is Adhyāṭma, placed three steps in the bodies of all beings in the form of vāk (speech), prāṇa (vital breath) and manas (mind), that means he established the three karṇas, instruments of action..." Thus runs the spontaneous realisation of the seer in the form of the mantra "....Brahmaṇaṣpa-

rūṣmānadhyantara jyotisā'dbhīḥ prthivyā'nnaiḥ pratyṛṣe । Vācā prāṇairmanasā dadhe padāni sa triṇāt..." (III-4-7).
Until the eighth rib, the deity has been described to be of having three feet. In the eighth mantra, however, the deity is figured as of having four feet. But the mantra would not mention clearly those steps. Again we have to depend upon Vasishtha Muni for the enlightenment. But before we go to the explanation of that aspect covered in the commentary—i.e., *Brahmanaspati* having four feet etc., we have to cover first the aspect referred to exactly in the letters of the mantra. According to this mantra, *Brahmanaspati* has invested, in his own soul, the three instruments of action, viz; *vāk, prāṇa* and *manas* which are combined with knowledge, will and consciousness. And again three stages of consciousness are added by the deity to those instruments. They are *Vaiśvānara* or normal consciousness, *Taijasa* or dream-consciousness and *Suṣupti* or deep-sleep state. The mantra reads—

*Brahmanaspatih karaṇaistisrbhirantaḥ samvidā karmanā kāmena citā”*mani

Vaiśvānareṇa tejasā”*manā praṇijena...” (III-4-8). And last foot mentions that *Brahmanaspati* is *Purusa* having four feet—“*Catuspati sa puruso’yain śakam vāca ā*” Now the *Vāsishṭhānava yabākṣya* can be referred to for the full coverage of the aspects described in the mantra—“*Brahmanaspati* within all souls, combines with the *karaṇas*—vāk, prāṇa and manas with *Vaiśvānara*, *Taijasa* and *Prājña*. His vāk has four steps or stages; *parā , paśyanī, madhyamā* and vaikhari; this is well known in *Tantras* and known to *rishis*; or, vāk is both *pranava* and *vyāhṛtiś* (*Oṁ*, *bhūḥ*, *bhuvaḥ* and *svaḥ*) and has four steps...”

Thus three types of consciousness are combined to the three *karaṇas*-vāk, prāṇa and manas. And one of the *karaṇas* viz., the vāk has four stages by which the deity is assigned with the epithet—*Catuspāt.*
Brahmanaspati invested in the soul of all, the fourth and the last step which is the best step and invisible one—the mantra runs thus—"Turiyam tat padaḥi ni dadhe'ntaradhi puruṣo'yam catuśpāṭ..." (III-4-9).

In this way Brahmanaspati enters into the creation assuming external world and internal world of individuals. One full hymn covers this aspect. Here it may be remembered that the survey of the aspects related to him started with saying that Brahmanaspati is the creator of the universe and he is self-created and it ends with the mention of the same aspect. But before this survey actually ends, some relevant mantras of the fifth and the sixth hymns of the Brahmanasparyanuvāka are to be referred to. And it is to be noted that some of the concepts related to the aspect of Brahmanaspati as the creator of this universe have been explained in those mantras. Therefore this survey will not be complete without referring to those mantras.

The third mantra of the fifth Brahmanaspati-hymn thus says—"The deity created all elements, the light, the water, the earth with food, invested all elements with the soul. Now the text is—"Yo bhūtani brahmaṇeḥa vācorsarasja yadu nejo yaḥ apo yāṁ bhūmim sānnāṁ l..." (III-5-3). Moreover, all the things created by the deity have been multiplied by the process of triplication "Imāni tri śri śrīvṛīśā"tmanā yo'bhārat..." (III-5-3) Vasishtha Muni remarks on the mantra—"Brahmanaspati being the lord of Vāk, created all the elements out of his breath in the form of material compositions. He breathed out elements as it were. He created light by means of brilliance, the waters full of juice and this earth full of food. It is indicated that this was in the beginning of the creation. These three elements tripled themselves into millions of things. He invested them with a soul full of energy..."
The two *mantras* mentioned above together with the present one make it clear that *Brahmanaspati* is the creator of the physical world complete and comprehensive. The former one mentions that *Brahmanaspati* has entered into the elements or created elements. The second one says that the deity entered the elements and he assumed three divine forms in three different regions—earth, mid-air and sky. However, without admitting the concept of triplication, the process of creation will not be complete. Thus, the concept of triplication mentioned in the *mantras* referred to above is added to the process of creation. Moreover, one more *mantra* can be referred to in this context. It says that the deity breathed out the universe, with the help of *vāk* in the form of *mantras* by repeating thrice—*bhūḥ, bhuvah* and *svah*. The text runs—“*Ya idam viśvam triyasya vyaharaḥ bhūsā bhuvhuvah svastirīrtā vācā brahmaṇaḥ* Tat prthivimantarikṣam divam caṇu...” (III-5-4)

In this way the deity is the creator of the universe. He pervades everything and all beings including divinities. He himself is *Agni* on earth, *Indra* in the mid-air and *Savitṛ* in the sky. He pervades inner region of all beings through his *adhyātma*-principle; he pervades material physical universe through his *adhibhauta*-principle and pervades all divine beings through his *adhidaivata*-principle. He is *Savitṛ*, He is *Indra*, He is *Agni*, He is *Soma*. He is one with *Vāk* who is none else but *Sarasvati*. He is *Satya* and He is *Puruṣa* and above all He is *Brahman*, the manifest and the unmanifest; the visible and the invisible.
1) **Indra**

*Indra* is one of the prominent deities of the *Vedic* mythology. He is quite prominent in the *Rigveda*. He occupies an important place in the *Chandodarśana* also. He is not recessive in respect of the number of hymns and *riks* devoted to him as well as from the point of view of the aspects and epithets glorified in the *mantras*. Sixty *mantras* distributed in six hymns cover the aspects of the deity. He is presented brilliantly through lucid narration in the *mantras*. Thus, follows the survey of the aspects, characteristics, epithets and prowess of *Indra*.

The very first *mantra* of the *Indra-Anuvāka* says that *Indra* is first among the gods and he protects all with his thunder-bolt (*Vajrāyudha*)—"*Yo devānām prathamāh pavitraḥ*" (IV-1-1). Here the word *pavitra* has been commented upon as *pavīnā śrāyamānaḥ*. Hence the word *pavitra* means that *Indra* protects all by his thunder-bolt. *Indra* is not only the protecting deity but also he leads all beings at all times without any break—says the *mantra* further—"*...visvā bhūsāni praṇāyaṇajasram*" (IV-1-1). *Indra* particularly belongs to mid-air region. There he is blowing with strength. The *rik* reads thus, "*...antarikṣeṣyāḥ pavate bāiyān*" (IV-1-1). "And he blows like wind in mid-air, the meeting place of heaven above and earth below.... He is possessed of infinite strength and is the best of all powerful ones...." thus the aspect is explained in the commentary. *Indra*, moreover, not only blows in the mid-air region, he also blows in all the ten directions. The commentary gives the well known explanation on the aspect thus—"the four main quarters, the four intermediaries and the two above and below..." form the ten directions. Then, *Indra* covers the whole universe with ten rays of his light-
the second *rik* of the first hymn covers the aspect referred to above—“...*Yasceha dikṣu daśasu pra vātī bhābhīryo daśabhīroṣṇute viśvaṁ...*” (IV-1-2). The ten rays of *Indra’s* radiance are meant for the ten presiding deities of the ten directions as explained by the commentary—“And he, with his ten illuminatory rays of intelligence, which are the presiding deities of the ten directions, pervades and illumines and envelops the whole of this universe.”\(^{113}\) Moreover, *Indra* lies hidden within our hearts too in the form of consciousness—thus states the third foot of the second *rik* —“...*Yo ayam...antarvṛḷdaye’smākaṁ*” (IV-1-2). Thus, *Indra* is present everywhere, in all the ten directions and in mid-air as well as in all individual beings in the form of consciousness.

The following *mantra* also expresses the aspect, i.e., all-pervasiveness of the deity, as it proclaims that he expanded himself and the universe thus emerged. For the creation of these worlds, *Indra* was practising intense meditation-*tapas*- and while doing so he was roaring everywhere. Here is the *mantra*—“*Yo vā purastādabhitah prarudanstapaseha nityam jagatāṁ jāneḥ...*” (IV-1-3). Hence, *Indra* became a *tapasvin* and this along with the aspect ‘roaring’ is commented upon as follows:“...*it (tapas)* was constant and uninterrupted. All the while, he, roaring with his supreme power of speech, which is *Brahman* in the form of sound, expanded from himself this universe which is but a symbol of his.”\(^{114}\)

The other *mantras* describe the dominance of the deity over primordial elements of the universe, sometimes directly and sometimes through the presiding deities of the elements.
The fourth mantra of the hymn says that *Indra* is the creator of the waters in the beginning of the creation and he lies hidden in the heart of the earth. The *prātīvīṣ* and *ap*, thus are dominated over by *Indra* and he is the supreme soul - "Yo dīcyo ha janayan tsamapaḥ san jyotirātmā'nu jīvase purā naḥ! Yascāntah prātīvīṣyāṁ prati samūlaḥ ...", (IV-1-4) Afterwards, *Indra* established *Agni* who is powerful - the *tejas* element on the earth. Moreover, the deity is the distributer of wealth to all, "...he distributed all the required things for the welfare of the whole universe..." thus declares the mantra - "Yo’nvagnim prātīṣṭhipat prātīvīṣyāṁ rayimantaṁ samiha san gamadhyai l Rāyo dāśvāṇ yo viśvasya bhūtaya" (IV-1-5).

Further, *Indra* established Ādīrya high in the sky - another form of *tejas*-element. Ādīrya - the Sun-god, is the inner soul of *Indra* and his light. Once again the commentary can be quoted "...*Indra* established the Sun for the whole universe to see, for seeing and lighting, visible to all and all the world, high in the sky, ...." The sixth mantra in this connection reads thus: "Ya ādīryāṁ divam svamanantarūrdhvam prā"rohayas savajyotirātmānaṁ l Drśe viśvasmai bhuvaṇāya devamindro viśveṣāṁ patiḥ sa madhyamaḥ ...." (IV-1-6). Vāyu comes next in the sequence of cardinal elements and Vāyu is activated by *Indra* in the mid-air declares the following rīk. *Indra* moves as light of consciousness in heart and head, with his ambrosia, for the very living of all in this universe - says the mantra of the hymn - "Yo vāyuṁ cetaya-nyantarikṣe'ntarkito yo jyotiramṛṣtena l Viśvasyaiva jīvase cetate'ntaḥ " (IV-1-7). *Indra* is called Bhāspati, the god of all learning and the lord of all speech and the seer addresses the deity as Bhagavān - full of all sorts of wealth and prays for the attainment of the fourth and the highest stage of conscious-
ness, which is worthy of realisation and which is all-pervading. The commentary observes- "I perceive your fourth foot (highest state of consciousness) which is transcendental and hence supreme. It is supreme to all the other three (jāgrat, svapna and susupri) and so includes them all. It is the only one which is worthy of realisation. It is invisible but is everywhere, the supreme and full. It is the light that illumines the whole universe, the light par excellence. It is the soul of all..." ¹¹⁷

One of the most important and unique aspect of the deity is covered in the last lines of the riks, which are meaningful and identical -" Indro viśvesām patih sa madhyamah.² This line brings out the aspect which is unique. Indra primarily belongs to midair region; hence he is called repeatedly as madhyamah and he is the over-lord of all- hence he is called viśvesām patih. The commentary proves this aspect of Indra even otherwise etymologically. Accordingly "...the name Indra is derived from the root idī which implies supreme over-lordship. He is the lord of not only the gods but of all beings of this universe. " ¹¹⁸

Indra is unborn, though he is present in all beings and he is immortal as the mantra of the second hymn says- "Yah praṣānan ajanyo yah san amartyah..." (IV-2-1). Also, he is one and only one even though he appears as many in the universe - "Yo viṣvātā rājat svayamekah..." (IV-2-1). He is svarāt self-luminous. He is all-powerful, all-pervading and all-controlling. And Indra is the lord of all-"Yah svarāt samrād virād vibhuh prabhuh..." (IV-2-1). The aspect that Indra is tapasvin which is stated already, is here elaborated in the second hymn. He is, says the rik, practising penance with the help of his own power manifesting itself as the light of lightning. While doing
penance he utters the mantra IM which signifies the imperishable Brahman- "Yastapasyānjyotisā brahma vācamāṣaram mantramāmanu svaraii...." (IV-2-2).

Indra utters the word IM and it contains all other mantras. Hence, by meditating on IM, Indra covers all mantras. The penance, muttering of IM of Indra is continuous and uninterrupted-says the mantra- "Ya īm vācamanu svaranstapāśa viśvā brahmāṇi svarpīyavajasram 1 Tasyema brahmāṇyanau tapasyan ...." (IV-2-3).

The word IM is imperishable vāk through which Indra praises the highest Reality, viz., Brahman. Hence, the word IM which signifies the ultimate truth is called praṇava which is secret one. And this mantra further expands the significance of the Bijamantra IM - "Yo aksaram vācamanu svaran brahma pranautyanu vācā brahmāṇa 1 Guhyām tamanu praṇavām tapasyan ...." (IV-2-4).

The whole hymn, the second hymn of the Indra-Anuvāka, glorifies the mantra-varṇa IM simultaneously with the description of the intense meditation of Indra. It is already referred to in the preceding mantras that Indra practises penance with the utterance of IM without break and the fifth rīk of the hymn adds one more point to the aspect. Indra utters IM and while doing so, he utters OM along with IM which is more explicit-declares the mantra- "Ya īm svarantasā guhyāmanu svaran omiṣi svarām vācām uccarati...." (IV-2-5).

The account of penance continues and the sixth rīk proclaims that Indra utters vyāhṛis i.e. Bhūḥ, Bhuvāḥ, Svāḥ. While doing penance, Indra utters IM mantra with praṇava OM and vyāhṛis. Vasishtha Muni explains the phenomenon- "Indra repeats the secret letter IM within himself, and
breathes out in this brahmāṇḍa the words Bhūḥ, Bhuvah, Svah. They are the mantras of Yajurveda. He breathes them out."  

The mantra to be referred to is the sixteenth mantra of the hymn- "...Ya īm svaranastīrvo vādaharaśtha bhūṛbh-huvah svarvāco yāḥ samucchvasaṇa..." (IV-2-6).

Indra, when he was doing intense meditation, utters all the three Vedas - Rīkṣa, Yajus and Sāma along with the vyāhrtis, ĪM and prāṇava mantra Om. It may seem strange that Indra is uttering all these mantras simultaneously. However, the riddle is solved by the commentator - "Indra repeats ĪM, the letter of letters with those three vyāhrtis; Bhūḥ, Bhuvah and Svah; he makes one hear the three Vedas which follow, namely, Rīkṣa, Yajus and Sāma respectively". Thus, the bija-mantra, prāṇava with vyāhrtis represents all the Vedas. The text which expresses the aspect is as follows. -"Ya īmaśaryām svaran vyāhrtibhiḥ svaratyāco yajūṁsyuta sāmāṇi ..." (IV-2-7). Moreover, Indra placed and established his steps in the form of Agni, Vayu and Āditya in three worlds, earth, mid-air region and sky respectively while breathing out the vyāhrtis. The commentary makes the aspect clear; "Indra with powers of knowing, desiring, and willing and with the help of vyāhrtis in the form of mantras, established in the three worlds the three gods, Agni, Vayu and Āditya, respectively. They are his bright steps..." The mantra is - "...Yo agnim vāyumādityam cittibhirvāgbhīrvyāhrtibhirhirdadbhi padāni..." (IV-2-9). Thus the whole hymn is a beautiful declaration of the intense meditation of Indra and the seer, while praising the deep contemplation of Indra from beginning to end of the hymn, at the end of each rīkṣa, determines to seek Indra and declares that he will seek Indra only, for getting peace of the soul and shows his intention in following the path in which Indra placed his steps.
Thus, the common fourth foot of all the riks of the second Indra-sūkta is as follows. - "...indrameva tam uṣṇe śaṇ gamadhāi..." (IV-2- ending line of all the riks).

The third hymn of the Indra-Anuvāka expresses another aspect of Indra as the over-lord of all and everything. The hymn opens with the mantras which claim that Indra is the ruler and that he controls the whole universe along with all the immortals as well as the mortals and he himself is Yama - the god of death. He is the good lord of all the immortals of the heavens and of all beings in mid-air region and on the earth. Not only human beings but all types of elements and creatures come under the rule of Indra. Two-legged beings like human beings and four-legged beings like animals come under the control of Indra. The first two mantras cover the aspect thus - "Yo viśveṣamamrāṇāmāryāyati maṭryāṇāṁ yo yanti yamo niḥanta"\(^{11}\) (IV-3-1). And "Yo divyāṇāmamrāṇāṁ sasyatir yotpātikṣyāṇāmura pārthivānāṁ | Paśuṇāṁ yo dvipadāṁ causpadāṁ indrameva ..." (IV-3-2). Vasishtha Muni defines a ruler referring to the Nighantu and proves the aspect that Indra is a ruler thus - "Irajyatipatyate, kṣayati, rājatē iti cavoṣa aisyāvākarmāṇah". These four are the functions of the ruler (Nighantu, 2.2)^{122}

Indra is, according to the mantras, god of gods and he is the richest among the rich and he himself is the richest - "...Devānāṁ devatamah..." and "...Magho maghonāṁ maghaoattamah... says the third rik. Also, Indra is rathin, the rider of chariots and he is rathināṁ rathitamah - he is the best among the chariot-riders.

Indra is not only the richest, but also he is the protector of the acquired wealth and he commands the acquisition of wealth. The yoga and
ksēma - the acquisition of whatever wealth the mankind wishes to accumulate and the protection of the accumulated wealth respectively are controlled by Indra - says the mantra “Yo asau viśvasya yoge saṁ yunakti viśvasāśiva yah kṣayati kṣemaśya l” (IV-3-4). Indra is also pra śucāḥ śamayati...(IV-3-4). - He pacifies all kinds of sorrows of life. In connection with the aspect that Indra is the controller of yoga and kṣema, some other epithets can be mentioned as the fifth mantra says that Indra is Bhagavān and Subhagak; he is himself wealth and he is the king of wealth. Here the word bhaga stands for wealth-as the mantra further says that he is Bhagavatpatik and he is Bhagavattamah- he is the highest among the wealthy.

The aspects and epithets of Indra as rasa, rasavat, rasapati, rasatama are covered in the sixth mantra in a similar fashion, using the terms with similar suffixes like tamap. Thus Indra is rasa-sweet essence and he is rasavat and rasapati - one who has rasa and the lord of rasa. The text states -"Yo asau raso yo rasavān rasapati rasānāṁ yo rasatamaḥ ...” (IV-3-6).

In the same way he is dear and the dearest of all dear ones - He is priyāḥ, priyapatiḥ and priyānāṁ priyatamah- says the seventh mantra.

Also, Indra is ‘hitāḥ’, ‘hisānāṁ hitatamaḥ’ this aspect is covered in the eighth mantra.

Similarly the ninth mantra covers the aspect that Indra is learned of all. He is the leader of the learned. He makes one know ‘vadas’ for the sake of knowledge. Thus, he is ‘sāmvid’, and sāmvittamah and ‘sāmvidāṁ patiḥ’- overlord of the learned.

Indra is the best among the heroic persons- viravattamah and he enters the inner heart of those who are having prowess. Also, Indra endows
heroes with more heroic spirit and makes them do great deeds;— "Yo vīrāṇa
vīrayatiḥa vīryesu..." (IV 3-10)

All beings are indebted to many faculties surrounding them. Likewise, a human being is also indebted to many, including his fellow beings. He owes debt to his mother, father, teacher and even to the elements like earth on which he lives, the air which he breathes, to the light by which he perceives and the water which he drinks, and also to the animals like cow from which he gets milk. One cannot be free from all these debts even though our scriptures and noble tradition prescribe certain remedies. Here, in the Chando - darśana, we see that one full Indra-sūkta is devoted to convey that Indra, single-handedly, is capable of making one free from all kinds of those debts. Therefore the seer is of the opinion that we owe debt to Indra more than to any other god and he surrenders to the deity seeking good fortune and happiness. The fourth hymn in Aindrānūvāka covers the aspect that Indra is the "ṛṇa-vimocaka". The hymn is in the form of a prayer.

First of all, the seer expresses the debt he owes to gods, sages, predecessors and the mortals, viz. his fellow human beings. However, all this debt is liquidated by life, knowledge and power to act which are bestowed upon the seer by Indra. Hence, the seer is having the firm belief that he owes greater debt to Indra and he seeks refuge at the feet of Indra. The text is—

"Yad devānāṁ nihitam mayīṁ ṛṇam yadṛśināṁ yanmanasyānāṁṁṣaiṁ Ī Indrasyaiva
ṛṇī bhavānyanyo —— (IV -4-1).

The next priority of repaying the debt owed by the seer is the debt to his mother, as the mother gave him birth, nourished him, protected him and suffered a lot for his sake. Therefore, the debt he owes to his mother is
greater than owed to any other. Thus, for the sake of repaying the debt of his mother, the seer prays to Indra only— *Yad vā tnam māturmama janītryāh param yannihitaṁ sarvam svam mayi | Indrasyaiva ṛṇī bhavāni* (IV - 4- 2).

Father comes next in the list of those to whom the seer is indebted as the father gave him the birth and the active body. More than that the father gave him the soul. But only by the grace of Indra the seer can become free from the debt for all those great endowments. Thus for becoming free from the debt of his father, he resorts to Indra only and thus, the mantra admits— *Yajjanituh pitumihitam mayiyadmadāyī ṛṇam bhūri bhūh | Indrasyaiva ṛṇī ṛṇī ... (IV - 4- 3).

In his commentary, Vasishtha Muni gives the support of the Vedas to the concept, i.e, "Ātmadāyin". 

Similarly, one is also liable to repay the debt of one's preceptor as the preceptor, says the mantra, is 'Brahmadāyin'; one who gives the knowledge to his disciple. Therefore, the debt of the preceptor is in a way heavy. This again leads the seer to seek the help of Indra to be free from the debt of the preceptor. The debt of the preceptor is the heaviest according to the commentary. The mantra in this context is — *Yad gurūnāṁ gurutsamam brahmadāyī yad tnam viśvathā nihitaṁ mayi | Indrasyaiva ṛṇī bhavāni ..." (IV - 4- 4).

The seer is also worried regarding the debts he owes towards animals like cow, for giving him milk and milk-products for various purposes. They have fed him; they have saved him and purified his soul. He is of the opinion that he owes debt not only to the cows of present day but also to the cows of the past and the future, as the cows have favoured with gifts since
time immemorial in the past and they will assist in future also. It is clearly evident by the two aspects assigned to the cow, i.e. 'Gavyadāyin' and 'Prānādāyin' which occur in the mantras and they are self-explanatory ones. Hence, it is rightly felt by the seer that the volume of the debt he owes towards the cow is too heaviest and great and redeeming it is very difficult. Consequently, he believes that only the grace of Indra can free him from this debt and seeks the grace of Indra. Thus he prays- "Yad vā'dhi ynam mayi gavyadāyi bhūtāṁ bhavyāṁ ca gavyānāṁ yād gauāṁ / Indrasyaiva rní bhavāni" (IV-4-5) and also "Yanme drhenūnārṇāṁ prānādāyī gavyānānādāhī nihitaṁ mayi / Indrasyaiva rní bhavāni" (IV-4-6).

In indebting the seer, scriptures come next to the cow. The vedas and all valid scriptures and the knowledge bestowed upon by them are generating a strong feeling in the seer that he owes much to them and finds no other way of remitting the debts he owes except seeking Indra's help. The vedas are called jñanādāyin in the mantra as cows are called 'gavyadāyin'. However, Indra is capable of making one cross over the ocean of this debt of the vedas and of the lores. The seventh mantra of the hymn can be quoted here thus- "Yad vā ynam Vedānāṁ jñānādāyī vidyānāṁ prati nihitaṁ yanmayi / Indrasyaiva rñī bhavāni" (IV-4.7).

Moreover, the seer is seeking Indra's help to become free from all debts he owes to all elements like the earth which bears him and the water which gives him life. Indra is needed once again to become freed from these debts as he owes debts to all human beings whom he met in various places and conversed with them and to others who are not much acquainted to him as well. Anyway, the seer is free from all of those
owes to various entities and beings. This liberating factor generates a strong feeling in him that he now owes the heaviest debt to Indra. The sense of gratitude fills his heart and he seeks complete refuge at the feet of Indra. The last line of all the mantras of the hymn, which is identical, can be quoted thus—“Indrameva tam vrne sañ gamadhyai.”

In this way, Indra is presented in the Chando-darsana and the aspects, characteristics and epithets are well-covered in the mantras. Thus, Indra is the first among the gods. He protects all by his pavi or thunderbolt. Also, he pervades all the three worlds and all directions. Moreover, Indra is the creator of the universe and has dominated over the primordial elements of the universe. He is ‘Bṛhaspati’; he is ‘Svarāt’, ‘Virāt’ and ‘Samrāt’. Indra is distinctly projected in the Chando-darsana with the unique characteristics that he is tapasvin and ‘rnavimocaka’. Furthermore, Indra is not only the god of warfare, he is also the overlord of vāk and he dwells in all beings in the form of their inner soul. Thus, in short, god Indra of the Chando-darsana is the overlord of mind and matter.

J) Ātman

The fifth section of the Chando-darsana is devoted to Ātman. It is evident that even the Rigvedic mantras cover the aspects of Ātman in the disguise of some other deities if not as an independent deity. However, Ātman is the highest Reality rather than a mere divine being and as such Ātman is dealt with in the Āranyakas and in the Upanisads. New mantras revealed to Daivarata, which are arranged in four hymns in the fifth Anuvāka, have covered the aspects of Ātman. Thus, the following is the account of
aspects and epithets of Atman.

I. Atman is Purusa - At least five mantras state that Atman is Purusa and under this epithet different aspects are conferred upon Atman and they have been well covered. In the very first mantra of this Anuväka, the seer indicates Savitṛ or Sun by the pronoun asau and says that 'asau puruṣah' is Atman. Hence, Atman is Purusa i.e. Sun; here 'Asau puruṣah' suggests Sun. The Yajurveda and the Upaniṣads do confirm the epithet of Atman as Purusa.

In another mantra, Atman is called Pratyān puruṣah. Here, the epithet i.e. Pratyān puruṣah, suggests that Atman is the inner soul of all beings, According to the commentary Pratyān means Antarmukha. Hence, Atman is indweller of all beings and it is of introspecting nature; this aspect is covered with the epithet Purusa. The mantra is as follows- "Ayam pratyān puruṣah sa ātmā —" (V-4-1)

Further, the fourth mantra of the same hymn confers upon the Atman the epithet that Atman is Jātavedāḥ puruṣah. Here again the epithet of Atman as puruṣa, covers still another aspect that Atman -who is puruṣa- knows all and everything and contains all in himself. The mantra which covers this aspect is as follows- Ayam jātavedāḥ puruṣah .... (V-4-4).

Moreover, it is told in the mantras that Atman is "Vivavedāḥ puruṣah" (V-1-3 and V-4-5). Atman is Purusa-the inner soul of all and the creator of all beings and such Purusa is omniscient. Thus, different aspects that Atman as Savitṛ, as the inner soul of all beings, as the embodiment of knowledge and as omniscient are covered under this epithet Puruṣa.

Atman is Vaiśvānara - Another important epithet of Atman is Vaiśvānara. Atman is the indweller of all beings. Hence, he is calleed Vaiśvānara
and this Vaisvanara pervades the whole universe through the power of his knowledge as he is the inner soul of all animate and inanimate beings in the three worlds, viz sky-region, mid-air region and the earth. The mantra says- “Ayam vaisvānaro viśvamabhyāsnoti tapasā dyāvāprthivī antarikṣam” (V-I-6); also the mantra in the context is “Ayam vaisvānaro’smā-kamantarhiyam viśvesu bhuvanesvadhikṣitaḥ” (V-I-7); also “Vaisvānaro yah sahasā cetate’ntah” (V-2-1).

Ātman, even in his limiting adjunct, enjoys the power of vāk [speech], of vital power (prānas) and of mind (manas) and he enjoys the whole universe with the help of his knowledge and intelligence. The mantra which covers the aspect is as follows: “Ayam vaca prānena manasa’bhūlho’yam pracetanenaḥ bhyaśnāti bhūrin” (V-I-6).

Moreover, Ātman, as being Vaisvānara, being the inner soul of all, digests all food being in the form of “Jāthara-agni.” The fourth mantra of the fourth Ātma-sūkta says so, 134 “Ayam vaisvānaraḥ pacatyannam antah” (V-4-4).

Ātman is svarāḥ, samrāṭ, virāṭ and so on; Ātman is Svarāṭ “Svarajyayogena svayam prakāsāḥ”;135 he shines brilliantly by his own splendour. Ātman is Samrāṭ “Samarjayena rājamānaḥ sārvabhaumah”;136 he is the overlord of all the worlds. Also, Ātman is the Virāṭ- “Viśeṣena rājamānaḥ viśvarūpaḥ”137 he shines splendidly every where. Furthermore, Ātman is vibhuh- pervading all and everything and Ātman is prabhuh- he is the lord of all and Ātman is Amṛta-immortal. The mantra to be cited in the context is “Ayam svarāṭ samrāṭ virāṭ vibhuh prabhurayam saryeṣaḥ amṛtaḥ ...(V-1-9).
Many epithets have been conferred upon Ātman in the hymn of the Chando-darsāna and many aspects are covered through those epithets. Thus, Ātman is called Brahmanāspati in the very first mantra of the Anuvāka and he is Brhaspati (V-3-2) says another mantra. With the help of tapas and knowledge he saw the vedas within himself. The Anvaya-bhāṣya explains the aspect thus- “He (Ātman) is Brhaspati well known in the vedas; he is the lord of Vāk who is Brha, a metrical form. By tapas, by meditation, he perceived all the vedas and the metres in which they are viewed, such as Gāyatrī, etc...” The mantra in this context runs:- “Yo’gre brhaspatistapasā “tmani chandāmsi vidā viśvānyabhyaṣyāt——” (V-3-2).

In another mantra, Ātman is called Vasiṣṭhah and Vasi. Etymologically, vasi means one who has self-control; all the sense-organs and prānas are under the control of Ātman; therefore, Ātman is called Vasi. Ātman is the most excellent controller of all the senses; hence he is assigned with the epithet Vasiṣṭhah. Also, the epithet suggests and covers another aspect and that is, he is par excellence among the seers of mantras, as he is the most excellent among prānas. The commentary interprets the term prāṇa as the seer of the mantra on the basis of the authority of the Upaniṣad-ie- “Prāṇā vā ṛṣayāḥ Prāṇānevaḥadāhā” (Brh.up -2-2-3). Also, he is called Prāṇānām pathī in the eighth mantra of the second hymn. Ātman is named after the great vedic sage Vasiṣṭha who was a seer of the mantras. Thus, Ātman is the controller of all the senses and prānas. He is the seer of the mantras and he is sage Vasiṣṭha. The mantra to be quoted in support is - “Yo vasi vasiṣṭho maitrāvarunah...” (V-3-4).
Likewise, Ātman is called 'Viśvāmitra' in another mantra; he is named after another great seer viz, Viśvāmitra who is also well known seer of the mantras. Besides this, if we go through the derivation of the name Viśvāmitra it covers another aspect that Ātman is a friend of the universe like the Sun. Mitra is a name for Sūrya, the deity viz., Sun. The respective mantra covers these aspects by repeating the word Viśvāmitra twice. Here follows the mantra - "Yo viśvāmitraṁ munirābhāvaḥ Mantrakṛd viśvāmitra ya ṛṣiḥ....." (V-3-6).

Similarly, Ātman is Śunah-sépaḥ Devarātaḥ in the seventh mantra of the third hymn. Śunah-sépa was a seer of the mantras. He, who was later known as Devarāta (Devaih rātaḥ- given by gods) was bound by three nooses of Varuṇa in three places and afterwards released by his power of seeing mantras. The Rigvedic mantra thus follows in this context- "Śunah šepoyamahcavād grihxas triśvādiryaṁ drupadesu baddhaḥ Āvainam rājā varuṇah sa sṛjyād vidvān adabdo vimumokto pāśānill" (RV 1-24-13)

Likewise, Ātman was bound by three nooses in three places and then he was released from these nooses of Varuṇa by his capability of seeing mantras. The Rigveda is to be quoted here also - "Uduttamaṁ mumugdhi no vi pāśām madhyamam eraḥ Āvādhamāni jīvasr" (RV I-25-21). Thus, Ātman is a seer of mantras and by this great virtue, he is released from the three nooses of Varuṇa. Therefore, he is called Śunah-sépa. The bhāṣya covers this aspect thus - "There are three nooses binding the Ātman... Externally, the nooses in the body are at the bottom, in the middle and at the top in the head. Internally, they are in mūlādhāra (solar plexus), in the heart and in the centre of the eye-brows...... The seer Śunaśśepa was released by
divine grace from all those three nooses of Varuna, the god who envelops every Ātman. This was possible for the seer Śunaśsepa on account of his power to see a mantra ...

Moreover, there are some other epithets of Ātman which directly relate to the aspect of his being the seer of mantras. He is referred to in the fourth rīk of the third hymn as Mantrākrit, as Brahmaṃāṃjānatārṣih in the fifth rīk of the second hymn and as ‘Mantraḍāk’ in the fifth rīk of the third hymn. In those epithets wording differs but the spirit behind them is identical; Mantrākrit means the creator of mantras: Mantraḍāk means the seer of mantras, whereas Brahmaṃāṃjānitā means the producer of mantras. According to the bhāṣya, the aspect covered in these epithets is that Ātman is the seer of mantras.  

Furthermore, Āditya or Śūrya, who shines brilliantly with his magnificent lustre in his own place, i.e., in the sky-region is Ātman only. And Indra who flashed with strength in the mid-air region, is none else but Ātman only. And Agni, who burns on the earth is also Ātman only. Thus, Ātman pervades three regions along with three respective luminaries. Thus, the mantra states “Ya ādīyastapasa dyotavey yo antarikṣe sahasendha indraḥ | Yaḥ prthivyāṁ jyotiśāgni rocare...” (V-2-3).

Likewise, Ātman is called Soma. Soma is the lord and creator of all gods. He has created all kinds of intelligence and also all worlds. This Soma is again none else than Ātman. Supporting text is “Yo devānām janitā paśāt somo yo maṁnaṁ pitā’dhi bhuvaṅgaṁ | Yenemā vijāva bhūtāṁ madānti...” (V-2-4)
Besides, Atman witnesses all worlds silently by his power of intelligence and concentration. The first two mantras of the first hymn cover this aspect thus: “Ayam visvānī bhuvanānī tapasā’bhi caṣe cetasā’smin nihirāni II (V-1-1) and also “Ayam dhibhirabhi sandhatre...” (V-1-3).

Moreover, Atman pervades the whole universe through the power of his consciousness. The eighth mantra is to be quoted here which is covering this aspect - “Ayam cid Viśvamabhyaśnoti cistibhiḥ—” (V-1-8).

Thus Atman witnesses the whole universe and also pervades all the worlds. Those aspects are closely related and the bhāṣya elaborates the aspects and establishes the inter-depending relationship of the aspects thus: “The soul with its power of knowledge, will and action pervades this universe and enjoys the cosmic splendour. He who is full of real knowledge enjoys this universe as an all-seeing witness. When the soul looks into itself by an inward sight, it finds itself there as an all-seeing witness. Thus dwelling in this universe and in all bodies, the soul is immortal, eternally free and not affected by what it sees, does, or enjoys. As such, he shines forever on account of his effulgence and divine delight——”.

Atman as an individual soul, resides at the seat of innermost heart. Dwelling in the heart, the individual soul establishes constant contact with Brahman and the mantras of the Chando-darsana cover this aspect and say that the individual soul hears with his own ears, sees or perceives Brahman with internal eyes. The individual soul utters Brahman by words in the form of the mantra and the highest reality, Brahman accepts this offer. The metaphysical relation of the soul and Brahman is elaborated by the commentator thus - “This Atman (individual soul) is in the very heart. So, the
soul in the heart makes a sound in the form of Vāk indicating the imperishable Brahman..... The soul hears the sound indicating Brahman, with its internal ears which contain the element of sky (Akasa sattva)...”144 The mantras of the Chando-darsana which cover the aspect are - "Śrūtraṇa tacchruṣam brahmaṇā’ntarayāṁ caksuṣā’ntarbhicaste jyotiḥ”(V-1-4);also, “Ayam vācā”diśāt bṛhma bṛhmaṇā’yaṁ vācāṁ deviṁ bṛhmaṁe diśāt l Samvidā”mānamātmanā adīśāṁmayam jāyāṁ patiraśnoi vācāṁ ll”(V-1-5).

Furthermore, the well known aspects covered in the mantras are ‘Ajanyah’ and ‘Amarryah’. Ātman is ‘Ajanyah’- he is unborn and is ‘Amarryah’ - he is immortal. These aspects are covered in the ninth rīk of the first and the second Ātma-sūktas.

Ātman is the greatest among the great beings and he makes all beings grow. Because of this characteristic he becomes Brahman says the mantra- “Yo bhūn bhūhāt bhavati brahma. Yo bhūtāṇi bhūhayati bhūmaṇā .”(V-2-5).

It is recorded that Ātman is pervading the whole universe and the elements are not exception to it. He is the lord of all elements and he bears and holds the elements in his womb. Subsequently they were brought out by the vigour of Ātman himself along with his tapas and those elements form the fundamentals of creation taking different names and forms. Hence, Ātman is called ‘Bhūtāparīḥ’ in a mantra: “Yo bhūtāṇāṁ bhūtāparīḥ bhavati yo vā bhūtāṇi sambhibhārsīt garbhe Viśvānyesāṁ jajāna cissibhiḥ”(V-2-6).

Also, Ātman is the great seer and he is the seer of seers-says the mantra thus: “Yo viśvesāṁraśīnāṁ yo mahiṣyān-” (V-3-1). And it is told in another mantra that Ātman has created the seers and entered the hearts of those seers in the form of vedic mantras-says the mantra “Yo’dhi chandobhirśīnājana Yacchandaśaṅānu rṣisu pravistāḥ”(V-3-3).
In another mantra, Atman is called sage Vamadeva who is also one of the Vedic seers. Vamadeva, a seer, whose name and deeds are widely recorded across the scriptures, knew himself or had become enlightened with realisation even when he was still in the womb and experienced that the whole universe is his own manifested and expanded form. Likewise, Atman, as in his Upadhi or limiting adjunct, i.e., individual soul, knew himself even when he was in the womb and then manifested in the form of universe. Hence, the epithet Vamadeva is assigned to Atman—says the mantra “Yo antargarbhe samātmānaṁ veda cidāvirabhūd yo viśvaḥātmanāḥ Mantradīgevarṣiryo vāmadevaḥ” (V-3-5).

The eighth and the ninth riks of the third hymn cover the aspect of the process by which Atman enters into the bodies of all beings in general and great ancient seers in particular. Atman commences his voyage from entering into the gross matters and transforms himself from one form to another towards his destination and ultimately reaches the bodies of all. Thus, he, in the form of flame, enters into the gross matter along with vital force. He then enters into liquid principle—that is water—from solid state along with light. Subsequently from water, he enters the earth and thereby to food. Then he travels to semen and from semen he ultimately reaches his destination, i.e., body of great ancient seers and gradually he flows from generation to generation. This is said in this mantra: “Ayam ketubhiryojanāntak pravisto jyoīṣā samapsvantarnavistah | Ayamadbhiḥ prthivimanupravistah” (V-3-8); also “Ayam prthivyā annamanu reto'yaṁ retasā tāṃśiṅranu yan | Rsibhyo'yaṁśiṣu pravistah” (V-3-9).
There are some apparent paradoxes in \textit{Atman}; he occupies all living beings but he is not having a body; he hears, he speaks and he sees but he is not having any senses and he is partless. He is the lord of all \textit{prāṇas}; but he is without vital powers. The \textit{mantra} says - "\textit{Sannapādaṇārakaroṇo prāṇah} ...." (V-4-1)

Such an \textit{Atman} shines with delight and exposes himself in the dreamless-sleep. He vibrates as pure energy in the form of consciousness - the \textit{mantra} witnessing the aspect runs thus - "\textit{Suptisadātmā cetate tejasāntah}" (V-4-5).

Thus \textit{Atman} is presented in the \textit{Chando-darsāna}. The \textit{mantras} thus cover various epithets, aspects and characteristics of \textit{Atman}.

\textbf{K) Puruṣa}

In the \textit{Chando-darsāna}, four hymns with fifty \textit{ritis} cover the aspects of \textit{Puruṣa}. But he could not be presented with ease, by covering all his aspects and characteristics as he could not be understood even by great seers. Even if at all they try to present him as they saw and heard and experienced him, that form ceases to be the form of \textit{Puruṣa}, that sound ceases to be the sound of \textit{Puruṣa} and that experience would not be the same enlightened experience of \textit{Puruṣa}. Therefore, the \textit{mantra} asserts thus, "\textit{Racanāśi acintyāściṣṭā gatayah}" (VI-3-12).\textsuperscript{146} The manifestations of \textit{Puruṣa} are unimaginable and his actions and movements are variegated. It does not mean that the perception of those great seers are not true. But on the other hand, that suggests only the magnitude of the aspects and characteristics and complex-nature of the mythological phenomenon with which \textit{Puruṣa} is related to and
that any individual seer, at whatever the extent his spiritual greatness lies, could not express Purusa completely. The mantras of the Chando-darsana thus present the magnitude of the aspects of Purusa. The names and forms of Purusa are infinite; his prowess and works, employed and unemployed, are also infinite. The names, nomenclatures, characteristics, peculiar denominations and symbolic appellations of the Purusa are all numberless and endless and eternal. The forms are inherent in the names and are equal to them. They are also numberless with reference to their quality, nature, speciality, etc. Cf, "Rūpam rūpam prairūpo babhūva —"147 (RV VI -47-18) ...." Likewise, bodies of Purusa are infinite; he is having innumerable heads, eyes, faces, ears, noses, tongues and mouths; all the limbs are perfect and infinite; so are the shoulders, feet and vital forces innumerable of Purusa. Thus, the mantras covering the aspect declare - "Yasya nāmānyuta rupāṇyanantāni viryāni va karmāni kṛtānyakṛtāni" (VI-3-13); also "Yasyānantāni dhāmāni sārīrāni śīrṣāni cakṣūṃśi mukhāni pūrṇāni 1 Srotrānānānasca vaktūrāni" (VI-3-14); also - "Yasyānantā bāhavaḥ pādāḥ pūrṇāḥ prāṇāḥ prāṇabhṛto viśve pūrūṣāḥ svell" (VI-3-15)

Moreover, the vedas of Purusa, which are the abode of knowledge are infinite. The speech (vāk) of Purusa which is the embodiment of enlightenment, is also infinite. Purusa’s actions like creation, preservation and dissolution of the universe and the like are infinite. His mental faculties like desire, intention, wish and will-power and the ability to determine and so on are also numberless. Further, all the time-past, present and future of Purusa is infinite and the creations of the universe-corresponding to the three times of Purusa are also infinite. The text which covers the aspect is
"Yasyānāntāsā veḍāḥ samicido vācaḥ śaktayo niśyāḥ kṛtayāḥ kāmāḥ saryāḥ II" (VI-3-12); also, "Yasyedamanantam bhūtām bhavad bhavyanica..." (VI-3-15).

Furthermore, all the living beings are the limbs of that Viśrā-Puruṣa only and all living beings who live and breathe are his own; - "All these beings are but his limbs. They all express his nature, capacity, etc. It is said that "Pādo'sya visvā bhūtāni (R.V. X-90-3). The text covering these features is - "Aṅgāni yasya cid bhūtāni visvāni" (VI-3-13); also "Prāṇāh prā-nabhrto visve pūrusāḥ sve" (VI-3-15).

In some other mantras, the aspect, viz infinitude of 'Puruṣa' is declared but with different wordings. He is, Viśvasirṣah- he possesses infinite heads; also he is called Viśva- pāt he has infinite legs. He has arms all round- therfore he is Viśva-bāhuḥ wherein lies his might and hence he is omnipotent (Viśvā-saktih). He is capable of doing infinite work; therefore he is Viśvākarmā; hence he is very great. Puruṣa is Viśvakāmāḥ; he is of infinite desires fulfilled.

It is mentioned early that Puruṣa is unimaginable and ununderstandable. For the forceful conveyance and brilliant coverage of these aspects, some mantras employ the aspect 'infinitude' of Puruṣa along with their corresponding opposites. Thus, the paradoxical way of presentation makes the aspect unintelligible for ordinary beings. The mantra says that Puruṣa is Arūpa but at the same time he is Viśvarūpa; Puruṣa exhibits in innumerable forms though he himself has no forms; he is both Atanu (bodiless) and Viśvaranu (all-bodied). It means that he has no body but has the body in the form of this whole universe. And he is Amukha- he has no face as such but at the same time he is Viśvato mukhena āprīṣa- he has the face
all-round or he covers the whole universe as his face. The Purusa, the supreme, has no particular form of his own, he is formless. At the beginning of creation, there was mere existence; he manifested himself by creation and pervasion of all forms. That is what we generally hear in the world, and the vedas specifically mention it. He has no body of his own, but being fully identified with this universe, he has this universe itself as his body. He has no limbs like face etc., but he has manifested himself in the universe which is full of faces. cf “Vṛksa iva stabdho dve tisthati-ekah tenedam pūrnam puruṣena sarvam” (Na.up -10-4). Thus, both by identity with the world and by difference from the world, he shows his uniqueness and is described as the unique Purusa. 150

Thus follows the text which presents the aspect paradoxically: “Arūpaḥ san viśvarūpo yo’bhuvagād atanūryo viśvatanuścitapatiḥ | Amukho yo viśvathā mukhenāprītaḥ” (VI-3-5).

In the meanwhile, Purusa exceeds himself. In otherwords, the universe being his manifested form, Purusa transcends this universe. The supporting mantra thus follows “Yo vā viśvametadrupamatiriktaḥ” (VI-3-4).

And Purusa shines all-round everywhere in all forms. “Being omnifarious, he shines with powers which can pervade all kinds of forms. He is self-luminous.”151 Thus, the mantra declares “Visvathā rājate” (VI-3-1)

Similarly, it is said in another mantra that Purusa is bright light beyond all darkness and he illumines the whole universe. “He is the light par excellence. He illumines all and everything in this universe…”152 Thus, the mantra states
Such a Puruṣa, who shines brilliantly and who is omnifarious, can be sighted by those who have excellent eyes which are filled with divine light—says the mantra—"Asau dīvyo viśvarupah san puruṣo dīvyaṇa jyoṭisā caksuṣā pratīkṣyāh" (Vi-4-2).

Also, the glories of Puruṣa pervade everywhere. They are infinite and the rays of his glories are very bright and they are shining—states this mantra—"Yasyaiśa anantā bhūtayo vītarāsmayaste jyoṭismantraḥ pratītanāḥ..." (Vi-4-3).

He is also Viṣvataspati, the over-lord of the universe; and he is the pre-eminent and chief of all beings—as this mantra puts it—"Yo viśveṣāṁ puruṣānāṁ pariṇetā..." (Vi-4-5).

In this way, Puruṣa is beyond full comprehension, because of his infinite forms, infinite aspects and characteristics. Therefore, even the wise are not able to describe Puruṣa through their noble speech; living beings cannot express him through their vital forces and intelligent people cannot understand him by their mental powers—such is the deity Puruṣa. Nay, even those who are well versed in Vedic mantras are not able to hear him. Also, those who have eyes are not able to see him and learned men can not contemplate upon him easily through their intellect. Thus mantras proclaim:

"Yām vācā vā vaiditum na viprā ariṣṭa yām prāṇāh svairūm prāṇabhīto nālam

Yām manasā mantum na maniṣiṇo'raṁ" (VI-1-6); also, "Yām vā śṛutā śrōtirīyā nānu śrotum yāṁ caksuṣā na drśe'raṁ caksuṣaṁsataḥ | Yām dhiyā'nu dhṛitumaram na vipāścitaḥ" (VI-1-7).
Puruṣa is Eka¹¹⁵ - he is absolutely one and he is Viśvarūpa; he has infinite forms. Thus, the paradox and the aspect of infinitude are the obstacles in understanding Puruṣa completely. However, Puruṣa becomes intelligible through his prime appearance, i.e. the universe; hence the seer declares-nullifying the paradox- that is, in the beginning Puruṣa was one and only one and nothing else existed, living or moving. He proclaims-“Yaḥ prajānān eva evāsit puruso yasmāṇāṅyānnanmiṣṭaṁ kimso’īr” (VI-1-1).

Puruṣa, who was one, becomes many; he held infinite forms expanding himself, thus spreading everything everywhere. And indeed he became the whole universe. “He is Puruṣa the supreme. He manifested himself in the form of this multifarious visible universe. He is the inner soul who pervades everything, and is Brahma Himself. He was all alone, but he spread Himself all round with name and form, which are innumerable”¹⁵⁴ Thus, the mantra proclaims “Yo vā viśvamidām bahūvāyām bhājan eka eva yo bahudhā”tatāna”¹⁵⁵ (VI-1-2).

Puruṣa, thus, has created the universe manifesting himself in infinite forms. And while doing so, he has used his power in the form of mantras. The mantra states- “Brahmaṇā’yaṁ ya imā jajāna bhuvanāni viśvā” (VI-1-3). But the mantras themselves are created by Puruṣa only. Puruṣa has created vāk and the universe. All the vedas, thus, were generated by Puruṣa only. The following mantra thus supports and says that Puruṣa is the great seer, due to his bringing forth the mantras.

“..Yo janitā rcāṁ yo rṣih parah san! Yo vāco viśvasya janitā satpatiḥ ..”(VI-1-4).
The aspect is well explained in the Anvaya-bhasya. Accordingly, "He is the sole generator or cause of the manifestation of all the vedas and mantras. It is he who has manifested them which were hidden; he has done so for the knowledge of all. Therefore, he is the best of all seers. He is the creator of this entire universe through vāk, in the form of chandas." 155

The aspect that Puruṣa created the mantras is covered in various ways in different riks of the Chando-darsana. Puruṣa utters the vedic mantras variously as Riks, Yajus and Sāma - says another mantra. 156 Also, Puruṣa is called Brahmaṇaśpati, the lord of speech, the epithet is related to the aspect which is being covered here.

In a mantra he is thus, called Brahmaṇaśpati and Puruṣa is called the seer of Rik, Yajus and Sāma-mantras and again he is described as best among seers.

The mantra which covers the aspect is- "Puruṣo'ṣau brahmaṇaśpa- nirvishavedā rćām yajusāṁ sāmnāṁ chandasāṁrsih । Yo visvaśāṁ rśiṇāṁ rśitamah" (VI-4-6).

Furthermore, one more mantra is to be referred to here which goes a step forward and says that Puruṣa has placed his feet, which are in the form of metres, in Vedic mantras, i.e riks yajus and sāmas and he commands those metres and is capable of producing them. Because of that capability of producing vedic metres he had the vision of the Rigveda, the Yajurveda and the Sāmaveda. Following mantra is to be quoted in this connection-

"Puruṣo'ṣau chandasāṁ mā prati vāca mṛco yajūṁsi sāmāni ca chandānsi। Chandaspadāni dadhe chandassu..." (VI-4-14).
Thus, Puruṣa has produced the vedic metres and by that ability only he became the seer of the three vedas viz, Rik, Yajus and Sāma-vedas and he has uttered them too. Ultimately, all these aspects are related to his creative ability. For the better appreciation of the aspects again the bhāṣya can be approached here: “He expressed at the beginning the metres Gāyatrī etc. He breathed them out as mere sounds. Then, following the same metres, he manifested the riks, vedic mantras, which are full of metres and accents. Further he uttered the metrical yajus and sāmas. With those vedas, the riks and others, he covers or protects this universe—.”

Also, “This is Puruṣa, the highest, and is one with the power to create Chandas. He, Ātman, became a Chandomaya Puruṣa, with Chandas as his body. Through the power of speech, suitable to him, he had the vision of the vedas. The vedas are in the form of metres known as Gāyatrī, Tristubh, Jagati and others. He planted his three feet in the form of vedas in the mantras. So he came to be known as Chandah-puruṣa."

Thus, Puruṣa has created this universe and also the vedas and it is already referred to that he was all alone in the beginning. In the meanwhile, the second hymn of the Puruṣa-Anuvāka along with some mantras of other Purusa-sūktas in the Chando-darśana describes the state of Puruṣa, both before and during the creation of this universe and also the process through which the universe evolved into its full-fledged status.

Before the creation, nothing else existed except Puruṣa— says the mantra. He existed by himself everywhere in the form of ĪM, the sacred Praṇava. Then he came to know that himself as the highest through his
meditating powers. The aspect is covered by the following mantra: “Yo visvatah sim prathamam babhūva svayam Yasmin anyan na babhūveha kim-svit
Ya ekāh san-stapasā sañciketāntaḥ” (VI-2-1).

Then, the following mantra tells that Purusa has concentrated and intensified his tapas with the light within and has uttered that sacred letter "IM"-mantra which was his own. With the utterance of "IM", Purusa has breathed out this universe as if by blowing like a bellow; the mantra which states this is -"Yo vā jyotiṣā tapasyan sahasā'ntaḥ svamaksāram mantramīmanu svarati ī
Ya iṁ svareṇa visvavidāṁ samadhamat” (VI-2-2).

Moreover, while doing tapas by meditating on "IM", Purusa also was uttering OM loudly—says the other mantra—“Omissi svarāṁ vācam samuccarati” (V-2-3) and the Pranava OM expresses Purusa—thus, Purusa practised his tapas by meditating upon "IM-mantra along with OM and then Purusa uttered the vedic mantras which are in the form of metres, i.e. Rik, Yajus and Sāma. He covers the whole universe as it were with the vedic metres—says the mantra—“ Ya iṁ svareṇa sam svaran-chandānanyau svaratyco yajumśi ca sāmāṁ ī Yo vā visvām chādayaśiha cchandobhīḥ ....” (VI-2-4)

Furthermore, it is told that Purusa, while contemplating upon the "IM" mantra, uttered three vyāhrtis, i.e. Bhūh, Bhuvah and Svah and measured the universe in three ways. Here again help of the bhāsyas can be sought to understand the text properly. According to the bhāsyas, “He utters "IM"; it is the vāk, the supreme power in the form of a letter or mantra. He breathed out and with the force of that breath in the sky which is macrocosm, he uttered the three words “Bhūh, Bhuvah and Svah.” They are uttered and therefore they are called vyāhrtis, utterances. Again with these words he
divided this whole universe into three divisions, so that it may become the refuge of all beings. The three divisions are, this solid earth, the vacant space surrounding the earth and the sky beyond. The relevant mantra is “Ya im svaranstisro vyāharatīha bhūrbhuvah svavāco ya u samucchvasan | Yo mimāya tridhed bhuvanāni vāgbhiḥ” (VI-2-5).

Further, in the next mantra of the hymn we find that the three worlds were created by Puruṣa with those vyāhrīs and the mantra says that Puruṣa also measured them -thus, the aspect of Puruṣa that he is the creator of the universe is all along continued in the whole Anuvāka. The mantra declares - “Yo vā vyāhrībhīrevedaṁ tīrthbhīḥ prthivīṁ cāntarikaśāṁ ca divam bhūyāḥ | Yo imāṁ tri bhuvanāṁ vimāme” (VI-2-6).

One more mantra which belongs to the fourth hymn, records the same aspect. The mantra says that Puruṣa created with the help of vāk the three abodes; Bhūḥ, Bhuvah and Svah for the purpose of dwelling for all beings. He placed his three steps in these three worlds, earth, mid-air and sky. The mantra is: “Yo bhūtanāṁ vidhṛtyai viśvesāṁ vāgbhir bhūrbhuvah svarni dadhe śrīṁ padāṁ” (VI-4-7).

It is mentioned, based on the aspect covered in the second Puruṣa-hymn, that Puruṣa has created this universe by the practice of tapas in the form of meditation of the ĪM mantra with vyāhrīs. But elsewhere, that is in the third hymn, it is told that Puruṣa created this universe by the tapas but those mantras say that he created in the form of sacrifice. The aspect that Puruṣa is the sacrificer is to be covered here itself as the aspect is closely linked with the aspect under discussion. Thus, one of the mantras states that Puruṣa, by the tapas which was in the form of sacrifice known as
Sarvahuta has manifested himself as the universe and then he has entered this universe by his intelligence. The text is: "Sarvahutasad yajñāt puruṣastapasaḥ sahasāvirabhūva visvānā Ya āviśvā cintibhirovisvametarāh" (VI-3-10).

Another mantra, which is the preceding to the above one, says that Purusa offered everything as oblation in that sacrifice, i.e. - Sarvahuta. Also, he has offered all beings in the universe and that way he practised the tapas. The commentary explains- “He (Puruṣa) performed the highest penance and sacrifice called Sarvamedha. Then in the sacred and supreme fire of his own intelligent energy, the Puruṣa sacrificed all the beings as oblations, which are objects of enjoyment.” Also, “He himself performs everyday in this world all the sacrifices which result in the creation of this baffling variety. He performs it everyday as a duty. Again he performs the sacrifice of offering all things which ultimately reduce all things to their original form. He is the master of sacrifice, the Sarvamedha.” Thus, the mantra covering the aspect is -”Sarvahutasastapaso'gnavatmanyajnevisvanyeva bhūtaṇyājuhāva puruṣah Ya ātmānāmevānajuhvata bhūyaḥ...” (VI-3-9).

Thus, Puruṣa has performed the sacrifice Sarvahuta. In the meantime, another mantra of the third hymn attributes many more aspects and epithets to Puruṣa and those aspects are closely related to Puruṣa as the sacrificer. Thus, the mantra declares that Puruṣa is the sacrifice and he is the divine lord of sacrifices-yajñapati, Puruṣa is the sacrificer and he is the means for the fulfilment of sacrifice. He performs sacrifices offering all and he himself is all that is sacrificed. Thus, the mantra which covers the aspects is as follows : “Puruṣo yo yajñō yajñapati śivyo yajamāno’yaṁ yasti yajñāsādhanāḥ! Sarvahutasam yo yajñāṁ yajate sarvam——” (VI-3-8).
Thus Purusa performs penance in two ways; one way of penance is meditating intensely the mantras, vyāhṛtis and prāṇava, whereas another way is in the form of sacrifice. However, the result of either of these is the manifestation of Purusa in the form of universe.

Furthermore, referring to the mantras of the second Purusā-sūkta again, and continuing the aspect that Purusa created this universe, it is to be noted here that Purusa planted three steps in the form of Agni, Vāyu and Āditya. While doing so Purusa was accompanied by vāk and he was uttering vyāhṛtis. Purusa; the mantra states, placed his three steps in three worlds viz, the earth, the mid-air region and the sky-region. “— Again he planted steps of light in three worlds, earth, mid-air and sky as their (Agni, Vāyu and Āditya) basic seats” 162 Here is the mantra which enlightens this aspect and also says that Purusa is Indra, “Yo agnim vāyumādityam ca cistibhir vāgbhirvyāhṛtibhirni dadhe padāni Jyotispadāni yo bhuvanesvadhīndraḥ—” (VI-2-7)

Another mantra also covers the aspect mentioned above, but with slight difference. Purusa has placed his three steps, the mantra conveys, on three worlds, ie. earth, mid-air and sky. His steps were in the form of Agni, Indra and Savitrī. Unlike as mentioned in the previous mantra according to which the three steps of Purusa were Agni, Vāyu and Āditya, The mantra is as follows: “Agninenāreṇa savitrā” śmanā yo antah prthivyāmantariśe dvi Jyotispadāni ni dadhe bhūyastrīni——” (VI-4-8).

Likewise, another mantra proclaims that Purusa placed his three steps in the form of three elements; light, water and earth and made them threefold again to create the universe. The bhāṣya of Muni elaborates the aspect
thus: "To create this universe which consists of the three elements, light, water and earth, he planted his three feet each one of them being tripled. This process of permutation and combination is called *Trivrtkarana* in the *Upanisads*. It is thus that varieties of names and forms are created." Thus, through the process of *Trivrtkarana*, *Puruṣa* created the universe and this *mantra* covers this aspect: "*Yo bhūtairjyotisā' dbhirbhūmyā ca tribhisritvā' sya viśrṣṭyai viśvāsya bhūyaḥ|| Trīṇi padāni ni dadhe tā trivṛtāni ...." (VI-4-9)

Besides, *Puruṣa* created all the living beings, another *mantra* states, by means of three elements, light, water and earth and he has provided all living beings with bodies and senses and *Puruṣa* activated and animated them well and also provided them with food and other necessities. The *mantra* occurs in the fourth hymn:- "*Yo jyotisā' dbhirbhūmyā' nrena retasā tanūbhṛtaḥ sañjajāna viśvāḥ prajāh|| Cittibhisāh succīnāścakre bhūyaḥ ———" (VI-4-10)

Moreover, *Puruṣa* created *Pañcajana*— says another *mantra* and he entered into them, i.e. *Pañcajana* or sentient beings and became *Pañcajanya*. According to Vasishtha Muni- "*Pañchajana* is the name of human beings. They are born from the five elements. They are born from the combination of light, water, earth, food and seed (semem). They were born of five oblations as it were of sky, rain, earth, male and female; they are virtually *Śraddhā*-faith, *Soma*-nutritive force, *Varṣa*-rain, *Anna*-food and *Retas*-seed. They are thus known as the elements which were invested with consciousness. He, the *Puruṣa* entered into those *pañchajanas*, whom he himself had created, with the help of consciousness and became *Pañchajanya*. He assumed a corresponding form —. Also, in deriving the word *Puruṣa*, the statement,
“He entered into them and became Pancajanya” is to be noted. It is so expressly stated in a mantra; cf “He created living bodies with two legs and four legs as his abode. Then with conscious energy, he entered the cities (Pura) in the form of bodies and so he is called Purusa”. This is quoted in Madhu vidya (Br. Up II-5-18)…” 165

The mantra which states that Purusa created sentient beings and entered into them, is as follows “Puruso yah pancajanan sanjajana tan prati visah pancajanyo babhova Yasyangani pancajana visve ime —” (VI-4-13).

Thus, Purusa created and entered into all sentient beings; hence, he is called Pancajanya. The process of creation thus, completes by Purusa’s indwelling as the innermost soul of sentient beings as well as, as the motivater of insentient entities. The aspect that Purusa indwells in all beings is covered in the mantras of the Chando-darsana. One such mantra expressly states that Purusa entered into the very soul of all beings and all things. “Further, He (Purusa) entered into all these living bodies as well as all these bodies composed of the elements. He pervaded in and out thus and stays eternally”. 166 Thus, this mantra states “Visvesu yo’nu bhutesu pravisto’ntah” (VI-1-3).

Further, it is said in another mantra, which also covers the same aspect, that Purusa, luminous one with a penetrating sight, is the indwelling Atman of all beings. “Yasusandrgeva jyotiraima’ntah…” (VI-4-2).

It is already noticed that Purusa has placed his three feet in three worlds; the aspect is covered in the seventh mantra of the fourth hymn. The same mantra further describes that Purusa has planted his fourth foot, which is called Turiya in the innermost heart of all beings. The bhasya
explains the aspect thus: "Inside of all beings he (Puruṣaḥ) placed his fourth foot in the form of pure conscious energy; of "All these beings are only one-fourth of his being, the other three parts which are immortal are in the sky" (RgX-90-3)" 167 Thus, the mantra runs -"Viśveṣu yo bhūṣṇa padām turīyam ...")(VI-4-7).

On the contrary, another rīk says that Puruṣa, with the help of gods, Agni, Indra, Savitr and Atman in the form of light, water, food and speech and also vital airs, mind and conscious energy, placed his four feet in the innermost-soul of all beings. The aspect is brilliantly covered in the Anvaya-bhāṣya thus- "He planted his four feet in the inner heart of all beings with the help of Agni of this earth, who is the presiding deity (Adhidaiva), with the help of light which is elemental (Adhibhūta), with the help of vāk, which is full of light (Adhyātma); then again with the help of Indra of mid-air (Adhidaiva), with the help of waters (Adhibhūta), with the help of Prāṇa, full of liquids (Adhyātma); then again with the help of Savitr-the celestial one (Adhidaiva), with the help of food composed of the elements (Adhibhūta), with the help of Manas-which is born of food (Adhyātma); with the help of those supporting elements made triple, and with the help of soul full of energy which is the fourth foot. He placed his four feet within the inner heart of all possessing bodies and intellects, as well as powers of speech, vital airs and mind."168 Following mantra can be recorded in support-
"Agninendrensavastrāmanāujasādbhirannairvācāprāṇenamanasācitrāvārivar padānyātman yo dadhe'nāh..." (VI-4-11).

Puruṣa has, thus, placed his four feet in the soul pervading inside and outside of all beings. That Puruṣa, who has entered all beings, is known by
different names- says the mantra which will be referred to. Thus, in the first place, Puruṣa is known as Vaisvānara, then as Taijasa, and the third one is Prājña who is the inner-most among these three. The last i.e., the fourth one is called Turīya and he is in the form of pure consciousness dwelling in the deepest recesses of all and it is different and transcends all others. According to the bhāṣya. “This Puruṣa in this body is Vaisvānara. He presides over the physical body. He is the first. The second who has a body of light is known as Taijasa. The third with a body consisting of knowledge is known as Prājña and is still deeper. These three ‘Persons’ are so named as they are the lords of the three states of wakefulness, dream and sleep. ‘Pracetana’ is different from all these and transcends them. His name is Turīya. Though called Turīya he transcends Turīya also, as he is beyond the measure and reach. That Puruṣa, known as such, is the inner soul of all.”169 The mantra is- “Vaisvānaroḥam puruṣo’ntah prathama stejasā”ṁā: parah prajñatā”namah | Yah pracetanah prarjāntasi turīyāḥ — (VI-4-12).

Thus, Puruṣa has created the universe and he pervaded it through infinite manifestations. He even pervaded inner world of all beings. Hence he knows all and everything; he knows all worlds. Thus, declares the mantra-”Yo vā visvamidam veda—” (VI-1-3).

Also, he activates all because all beings are Puruṣa’s expressions only. “He is all alone hidden both in the microcosm externally and internally and also in the macrocosm, and he activates all by his own power.”170 Thus, the mantra declares the aspect -“Ya ekah san sahasa cetaso’ntah—” (VI-1-5).

Moreover, Puruṣa is the supreme Brahman on account of knowledge and he is called Brhaspati as he is the master of all vedic metres. “He is
Brahma, the all-pervader——He is Brahspati, the lord of Vāk... He is the lord of Bhūhati-metre, i.e - He is Himself the Chhandah-Purushah——”

Hence, the mantra states- “Yo vidā brahma brhan yo brhaspātih —”(VI-1-4).

Besides these epithets, there are many other epithets of Purusa which were revealed to the seer in another mantra and according to it, Purusa is “Visvesāṁ suamanasyah” he is cordial and has good will towards all; he is called ‘Priyatama’ -most beloved of all; also he is called ‘bhadra and ‘bhadratama’ — that means he is auspicious and the best among such things; he is said to be bhagavān- he is the lord of all kinds of wealth; then he is mentioned as bharga too- the best among the luminaries or the brightest; and Purusa is rasa and rasatama- he is the essence of bliss and the best among the rasa and the Purusa is beatitude itself -thus says the mantra-”Yo visvesāṁ suamanasyah priyatamā yo bhadro bhadratamo bhagavān bhargah | Yo vā raso yo rasatamaḥ sāntamāḥ —” (VI-4-4).

Further, it is said in a mantra that Purusa, being the innermost soul of all beings, leads all on a noble path and he is the leader of all. And he is called Purohita- one who goes ahead on the good path. Also, Purusa is an excellent preceptor of all the preceptors who are most respected ones. The Purusa is the guide of all people, of all living beings including immortals and mortals. He is the leader who goes first indicating the road as it were, to all men who are blessed with the power of discrimination and leads all men by a path which is the best, which is straight and not thorny. He is the one who takes all to the supreme place desired by all. So he shows the good path, is the preceptor of all...”. The mantra is as follows:
"Yo viśvesam pūrusānām pariṇetā supathāṅtaḥ pratetanāḥ purohitāḥ
gurūnām yo gurutamo yo garīyān—" (VI-4-5).

Thus, Puruṣa is the creator of this universe and of all beings both sentient and insentient. He has pervaded all round. In short, the whole creation itself is Puruṣa only and this aspect is the premier aspect according to the mantras of the Puruṣa Anuvāka.

L) AP

Thirty-six riks in four hymns are devoted to Ap- the water-deities and they are in the form of prayers to the deities and is to secure various gains. The warm sentiment blended with deep devotion and reverence of the seer towards the deities make the hymns true prayers, and anyone who has spiritual bent of mind becomes impressed. In the meanwhile, the mantras of this Anuvāka cover many aspects and epithets of the water-deities. Thus, the following study attempts to survey those aspects covered in the mantras.

Āpah-waters are called divyāḥ- having divine nature and 'Sarasvāyāḥ' -flowing in storm or flowing mass together and also waters are called Payasvāyāḥ -because they are exactly in liquid state. Such waters, the seer proclaims, are driven by Savitr through the power of the lightning of Indra: "Āpo divyāḥ sarasvāyāḥ payasvāyāḥ bhi varṣata Indreṇa savitreo-
sīrāstejasauṣadhibhirmahīṃ‖ (VII-1-1).

Also, another mantra states similarly. The water-deity is Sāvitrī. She is called Sāvitrī- because the deity is flowing and closely associated with Savitr and she is Varuṇāni as she is related to Varuṇa. And she is one with
vital energies and activates the life-force in this world. The deity is divine and descends from the sky and she is ultimately called Gāṅgā by the seer in the mantra- “Ādirya is Savitri, the Sun. He is the sole cause of the conception and the birth of all on this earth. Gāṅgā is born of of Savitri. Her place is in the high sky. She comes from there. She is Svargāṅgā. She who flows down with the rains, has the power which can revive life here. She energises all the living beings and inspires them with health and longevity through the vegetation in this world”. The mantra is as follows - “Ya savituh svah sravantiḥa dīvyā prāṇacintirya prāṇānścayāni | Sāvitrī sā varuṇāni vahanī tasyai te devi gānge namo’su ll” (VII -3-1).

Also, the deities who are presiding over the waters are Svaraniḥ; they resound with thunder and lightning of the clouds caused by Indra. They pervade the whole sky and flow towards earth and are full of fluid essences-says the mantra.

“Apo devih yasti padye svaraniiḥ sarasvatiḥ svah sravaniḥ prthiviḥ | Paśamāṇyo rasavaryah paviitrāḥ—” (VII-2-1).

Also, it is said that the waters are the very life of earth and they are associated with Indra and therefore, they are able to bring sweet juice, good food, ambrosia and medicinal herbs along with them-says this mantra. “Sakamindrena ya yūyamāpah prāṇāḥ prthiviṣu 1 Tā a yāta rasairannairamṛtailvanasparibhiḥ” (VII-1-2).

Similarly, another mantra states the association of Indra with the deity- The deity gushed forth from the lightning, from Indra and from mid-air region. She is Svaravaḥ and she is called Indrani, that is born of Indra and she is the power of speech, “She flows from Indra, from mid-air, and
lightning. She is ambrosia itself and is hidden from our sight. She is the power of Indra. She is Svaravatī, having a very soft voice. She has glorious power of speech. Salutations to her, the goddess Sarasvatī who is in the form of a river. Here, Sarasvatī, Indra and Vāk are equated with the three principles of Ādhibhautika, Ādidaivika
d, Ādhyātmika. The mantra thus follows—"Yā vidyuta indrādantariksāt pari saṁ savatī yā’dhyamritā
samūḥā | Indrāṇī svaravatī vākcitiḥ sā tasyai devyai sarasvatyai namo’stu”|| (VII-3-3).

Thus, water-deities are associated with god Indra. On the other hand, the deities are also related closely to god Agni; thus some mantras say. According to one such mantra, Agni of the earth created the water-deities and himself entered into them and therefore, the seer takes refuge of Āpo-devīḥ for getting the grace of Agni. Says the mantra:—"Apo devī́ḥ prthivyā́ḥ sasarja yo agnirapsvantaranā́ viveśā | Jyotisa’psumata mā saṁ srjantu..." (VII-2-4).

Also, it is said that Agni is in the water-deities and he gives birth to the deities who preside over waters. The mantra states “Yo vo janayi’ā’mrto yo va’psu bhavaśī” (VII-1-5).

Another mantra also covers the aspect and says that water-deities purify all kinds of sins and it is said that the deities are born of Agni and they are full of celestial essence and ambrosia. Here is the mantra—Imamāgneyya enasah punarnā samśkritāpah | Divyo raso yo yuśmāsu mayi tāṁ bharatāṁśtam || (VII-1-6).

Also, the following mantra covers the aspect and says that the water-deity has issued forth from Agni who is, it is said, the great controller. The deity is born here of the earth and from mountains. The deity possesses
great mental energy and is called Agni and identified with Yamunā. The 
_bhāṣya_ elaborates thus -” .. She has abundant mental energy. She is a power 
associated with Agni. She has the power of creating abundant food in this 
world.... Here the Rṣī identifies Yamunā, Agni in the form of waters and the 
mind respectively with the _Adhibhūta_, _Adhidaiva_ and _Adhyātma_ aspects of 
the same eternal and primal reality”178 The mantra is- “Ya bhunno yamūdagnah 
samravanti sam prthivyāḥ parvatebhyaḥ praśaṭā | Sā manasācitiragnāyi mahaṇī 
ṭasyai te devī yamune nāmo 'stū" (VII-3-2).

Creating the whole universe and manifesting in infinitude is the most 
prominent aspect of ‘_Purusa_’ which is the underlying thought-current in the 
mantras of the _Purusa-Anuvāka_ throughout. Likewise, getting free from all 
kinds of sins and evils by the grace of water-deities is the principal aspect 
covered in the mantras of the _Ap-Anuvāka_. The seer believes firmly that 
water-deities are capable of destroying all sins. Therefore, the seer de-
scribes and praises the glories of the deities and requests her to appease all 
sins and evils which are incurred through various senses. Thus, in one of 
the mantras, he says that Āditya generated those waters, which are heavenly 
and full of fluid essences from the sky, his own abode in the form of rain. 
He entered into them in the form of brilliant light of lightning and the seer 
requests the deities that they, with the light of Āditya may unite with him 
and destroy the sin and purify him from the evils. Thus, the mantra 
follows- “Apo đvīryo dvīh sam sasarja ya ādityo apsvantaḥ prati viṣṭāḥ \ Jyotisā 
māṁ divyena sam sṛjantu ..” (VII-2-2).

Another mantra, which follows the previous one, says, in the 
same style, that _Indra_ from his abode, viz, mid-air region has created the
water-deities and entered into them. The seer again, seeks the grace of the deities along with Indra for purifying him.

The mantra is- "Apo devīrantariksārsasarjayo apsvantaranupraviśīta īndraḥ īndreṇa māṁ jyotiṣā samiṣjantu..." (VII-2-3).

In another mantra, the seer hopes that the water-deities, who are blended with light, pleasing essence, intellectual powers and vital energies, nourish him just as a mother does her son and purifies him. "Yā devyā iha dhiśbibhirnihītiḥ suṣumnaiḥ saha dhiśisca cintibhiḥ ī Mahāraḥ puramivo māmupāpitrā stā āpo devyāv saṃśiṁ māṁ punantu" (VII-2-5).

It has been mentioned previously that the seer is seeking refuge in water-deities for the appeasement of sin and evils which are the products of mis-behaviour, mis-conduct, utterings of bad words and the like. Thus, the impurity, caused by the utterances of bad words, by the prohibited thoughts of the mind and the sins, which might have been committed by the intellect, are to be purified. Further, the sin, generated, from all the unworthy things, is to be appeased. Moreover, the evils generated, from the eyes seeing prohibited scenes, from ears hearing bad words, from the skin touching vicious things are to be washed off. The pretty long list includes thus, the sin generated, by the tongue tasting forbidden things, by the stomach bearing forbidden food, by the nose smelling forbidden odours, by genital organ doing forbidden action is also to be appeased by the grace of the water-deities. And the seer praises them for getting rid of all such sins.

Moreover, in the mantras of the Chando-darsana, the water-deities are equated with the holy rivers of the land with different deities presiding
over them. In one place, waters are called Ganga—the name of the prominent holy river through the ages. And Ganga, it is said, is “Varunānī”—the wife of Varuṇa. Hence Varuṇa is the presiding deity of the waters and the seer praises him. But it is said on another occasion that Ganga is the consort of Rudra and the deity presiding over her is Rudra. She is born of the light of lightning. She is the heavenly mother. The whole of the sky is filled with her sound which is pleasing as she flows—says this mantra—“Vidyuo’mui jyotiṣaḥ prajātāṁ divyaṁ mātaramiṁ sahasā soaḥ svaranīṁ \ Rudrānīṁ svardhunīṁ tānimāṁ gāngapo deviḥ sāraṇam prati pra padye ||” (VII-4-1).

Moreover, Ganga, the goddess of waters, is the mother of this universe; she is divine and flows towards the earth along with Rudra. She is Rudrānī, the very body of Rudra—thus says another mantra—“Mahīṁ mātaram viśvasyaiva yonīṁ divyaṁ rudrēṇa soaḥ sravanīṁ bhuvanī \ Rudrānīṁ rudrātanūṁ tānimāṁ gāngapo deviḥ sāraṇam prati pra padye ||” (VII-4-2).

Furthermore, Ganga, is said to be the mother of Rudras flowing down from the mid-air region. She purifies all the sins with the light of Rudra and she is Sarasvatī. Also, in another mantra, Ganga, is called the generator of Prāṇas and the mother of Maruts who are the sons of Rudra. This aspect is elucidated in the Anvaya-bhāṣya thus—“She (Ganga) is creatrix of the eleven Prāṇas protecting them and making them grow with the very life-force; cf. “She is being the very essence, the mother of Rudras; again these ten Prāṇas are in an individual and soul is the eleventh” (Br. UP. III.94). Here, it is known that the eleven Prāṇas are Rudras. Further, “Prāṇa is full of waters” (Ch-up-VI-7) This shows that ‘Prāṇa’ is full of the essence of
The mantras which cover the aspect are

1) Rudrāṇām mātaram vidyutāḥ srucam Sarasvatīmantriṃśe svaratīṃ |
   Āudreṇa jyotisā punatīṃ gāṅgāṃ apodeviḥ sāraṇāṃ prati pra padye|| (VII-4-3).
   
   Also, ii) Prāṇāṇām tām janitīṃ sahasvaṇīṃ marutāṃ vā dhi rudriyāṇāmantāḥ |
   Dhīyasitīritanu cetanī gāṅgā maṇo deviḥ sāraṇāṃ prati pra padye|| (VII-4-4).

The deity who presides over the waters, is in the form of eternal ambrosia. Herself being pure, she is purifying others like fire. She is divine. Also, she is the source of all intellect and energy. Ever flowing, she is enduring all the sins—says another mantra—“Pāvakā amṛtāśāḥ sarasvaṇīr divyā dhīyasitarśāḥ sandadhānāḥ | Pravahantirvisvamenaḥ sahamānāḥ| (VII-4-5).

Water-deities are called “Yamunā-agnāyi” and “Sarasvatī-Indrāni” as they are addressed in the mantra that “Gāṅgā-Varunāni”. In this way the deities are, according to the mantras of the Chando-darśana, associated with the glories of the gods Agni, Indra, and Varuṇa. The bhasya supports the view expressed in the mantra by the Upanisadic mantra which reads thus—

“Namdgnaye’psumate nama indrāya namo varunāya vārunyai namo’ābhhyah”

(Nārā. UP-V-1)

Thus, the deity, presiding over the waters, is divine, flows from the heaven towards the earth. She nourishes like a mother and purifies all sins. Moreover, she is Rudrāṇi, Indrāṇi, Varunāni and Agnāyi. Thus she is having all the glories of those deities.

M) Go

It is evident that Go or ‘Cow’ occupies a venerable status in Hindu mythology and religion. It is also true that, even today, ‘Cow’ and cow-prod-
ucts are employed in many of the Hindu religious rites. Besides, cow-products are very necessary in everyday life. It is to be noted that mantras of the Chando-darsana cover the aspects of the animal, not from the viewpoint of the empirical science, but from the religious and mythological platform. Following are the aspects which cover the religious utility of cow-products and the deities who are related to them along with ‘Cow.

Many of the mantras invoke Cow because of her capacity to produce various religiously useful products like milk which are associated with gods like Indra, Vāyu and others. The seer in the mantra by which the first ‘Go-sūkta’ begins, invokes Cow with her products along with Prthivi and Aditi, with the hope that Cow and cow-products with the deities increase lustre in him: “May the motherly cows with their milk and other products, the earth with her herbs, trees and vegetation and Aditi with the Sun’s heat and light increase divine strength in me, in the body, in the mind, in the breath or vital air and in my speech”.189 thus the bhāsyā explains the aspect. The mantra is as follows- “Gāvo rasena gavyena prthivi vanaspatibhiḥ 1 Amusya tapasa’dīrvevardhayantu mayi tejahḥ”(VIII-1-1).

Different deities are associated with cow-milk. Cow-milk is associated with god Rudra according to one mantra. The bhāsyā supports the view expressed in the mantra on the authority of a ‘Brāhmaṇa-vākyā’ which says that the milk in the cow, before milking, is associated with god Raudra.190 The mantra reads thus, “Raudram yadantardhanavo bhavatīṣu pratiṣṭhitam”(VIII-1-3).

Likewise, cow-milk is associated with gods like Vāyu, Asvins and Soma. Milk is associated with Vāyu-devatā when it oozes out of the udder of
the cow says the mantra- “Yad vāyavyam sam visṛṣṭam” (VIII-1-4). And the seer prays that the milk which remains after being drunk by the calf be given to him to live and prosper. Similarly, cow-milk is related to Āśvin when the milking is on “Yadāśvinām sat sudhāram duḥhyānānamihāśvināu Amṛtaṁ tarī” (VIII-1-5). Moreover, Soma is the god who presides over milk when it is freshly drawn from the cow. Again the commentary explains “... this lukewarm freshly drawn milk from the cow is sweet as honey... Therefore, such milk becomes associated with god Soma, cf. “Fresh drawn milk gets associated with god Soma” (Ait. Brāh)...”

The mantra is as follows: “Idaṁte soma kavosnaṁ dugdham gavyaiṁ maṁ” “nayaḥ” (VIII-1-6).

The seer requests further that cows may purify him by the fine essences of the cow and served with pure milk along with longevity. The commentary explains- “Here is a prayer by the Rshi to the mother cow, wishing for longevity and self-purification by the Pañcha-Gāvya (mixture of five essences)”

The mantra is as follows “Gavyaiḥ punīta punārmāṁ dhenaṁ pañ-cabhi rasaiḥ | Pavitram punaḥ payasā ciraiṁ gāvo jīvayate\” (VIII-1-8).

Further, the aspects of the Pañca-Gāvya or the five cow-products and the deities associated with them are discussed in the mantras of the second Go-suṣṭa. And the mantras, are again, in the form of prayers to ‘Cow’. Thus, the seer invokes Cow and requests that the cow-urine may flow which is purificatory and sacred and is associated with goddess Sarasvati. Also, cow-urine may be worthy to drink. Thus, says the mantra-
Similarly, the cow-dung is very pure and is to be collected for prosperity. It is praised in the third mantra of the hymn. It states further that the cow-dung brings riches and affluence. Further, the seer invokes the cow praying for milk, which is, he says, pleasant and ambrosia-like. The milk is associated with god Soma, and it brings strength to the mind: “Yadvodagham mayaskaram dhenavah saumyamamrtaṃ | Idam saumanasāya nah payah somamā vahatull” (VIII-2-4).

Similarly, another cow-product, i.e. curds, is mentioned in the fifth mantra. The deity, according to the mantra, presiding over the curds is Indra and strength and vigor are invested in curds by god Indra. In turn, says the mantra further, curds with the power invested by the deity, strengthens all senses. Thus, the mantra covers the aspect: “Yadindriyamindrāhacryāṃ gavyāṃ dadhi samskrtaṃ nah | Indro balena samasminnādadhātu punah prāṇān” (VIII-2-5).

The aspect covered above is elaborated by the commentary thus: “... Curds contain the power which blesses all the senses such as the eyes etc with vital power. It is associated with Indra. Curds for us is prepared well by making it hard by putting coagulating matter. Into the curds taken for mixing in the Pañcha-Gavya, may Indra, the presiding deity of Prānas pour his vital power with the strength of lightning...”

Lastly, ghee, another important cow-product, is described in the sixth mantra. Ghee is the very power of cow extracted through the process beginning with churning of the curds. The mantra says that it is god Ādirya who
presides over it and ghee is said to be the essence and origin of speech. The mantra reads thus; “Yad va teja unmathitam gavām ghrtam mūlam vācām| Tadādiryena jyotiṣā punah saṅgacchatāmidam” (VIII-2-6).

In this way, every cow-product, i.e. cow-urine, cow-dung, cow-milk, cow-curds and cow-ghee, are presided over by particular gods. And these cow-products, together with water form what is called as Pañchagavya, which is like nectar as well as heavenly and purificatory. May them purify me—thus wishes the seer. And the Pañcha-gavya is to be offered to Cows, Sarasvati, Śri, Soma, Indra, Savitri and the water-deities as oblations with chanting the vyāhṛtis-Bhūḥ, Bhuvaḥ and Svāḥ. The following mantras cover the aspect—“Sarasvatyo yā amṛtā āpo divyāḥ pāvamānyah | Tābhiradbhirme gavyāḥ sākam punantu māṁ rasāḥ∥ “ (VIII-2-7); also, “Gobhīyaḥ sarasvatyai śrīyeś somāyendorāya savirre | Adbhyo bhūrbhuvah soaḥ svāhā jukomyagnau rasāṅ gavyāṇ ∥ “ (VIII-2-8).

Thus, cow and cow-products are of divine nature and heavenly. They are purificatory, they are associated with respective deities. The two hymns thus cover the aspects of Cow and cow products. The survey of the aspects may be concluded with the wish of the seer who intends to observe a vow with the cow-products viz, Pañcha-Gavya and to attain the tejas of Āditya which illumines the whole universe. Thus, the seer proclaims in the mantra which runs— “Idam vo vratena rasaiḥ pañcabhirgavyaiḥ supūtaḥ | Upaimi tapaśā dityāṁ jyotiṁ śivasya darśayati” (VIII-2-10).
N) Agni-Soma

Only one hymn is devoted jointly to deities Agni and Soma. The two together are covered in nine riks. The qualities and merits, the benevolence and glories of the two deities are well appreciated. The seer is hopeful of a happy and jubilant world by the auspicious presence and divine blessings of Agni and Soma as every mantra is ending with the line - "Tvāagniṣomau mṛlayaṁ svam visvāṁ" (May Agni and Soma make this universe a happy one), which mirrors the benevolent desire of the seer.

In reality, Agni and Soma have independent statuses. It is also true that they are one and indivisible. In other words, the union of the deities is so great that they are considered to be one even though they are separate divine beings. Agni is in Soma and Soma is in Agni, so united are these deities magnificently and they are themselves expanded and manifested in the form of this universe. They possess light and food, vāk and mind with which they protect and bless the whole universe. The commentary explains the equation that Agni and Soma are one and they are inseparable through the entities; vāk and mind. Vāk is in the form of light that is Agni and mind is born of food—the essence of which is Soma. The commentator thus, elaborates the united aspect of the two gods—"This Agni is full of light. He is located in the celestial essence. Likewise, Soma, the essence is in Agni. They are thus entwined completely. Let them create the visible universe, which is now formed by light and the essence only, in the form of concrete seed and field. Likewise, vāk in the form of light and mind in the form of food co-exist in the body and soul of all ..." 197 The mantra which covers the aspect is "So agnih some some'gnāvadhi hitau mithunam svain tanuśāṁ visvamātmanā | Jyotiṣacāññena vācā manasā'ntah...." (VIII -4-4).
Further, the union of the two gods is glorified and that is compared to a divine couple in the fifth rik, wherein Agni is called Sarasvān and Soma is Sarasvāti. Agni is full of light and he is Puruṣa and Soma is full of essence; he is Sarasvāti, the wife. They have united like night with dawn,²⁹³ says the mantra thus—“Agnirjyotisa puruso’sau sarasvān somo rasāyyah sā saī sarasvātī | Usāsānaktābhyyāmetau vṛtau mithah…” (VIII-4-5).

On the other hand, it is said that Agni belongs to earth and he is light that heats and cooks, whereas Soma belongs to heaven and he is full of essence which is pleasant and which is like ambrosia and has cool rays. Such a union of gods of earth and heaven expanded, manifested, pervaded all beings and everything—says this mantra; “Agnirayām pārthivām jyotispacanām somo divyāh śītaraṣmī raso’mrtaṁ | Mithuyā’nveva viśvathā’bhyyūdīyatun” (VIII-4-1).

Also, Agni himself is a god. He is the mouth of all gods and therefore he eats all oblations offered in the names of gods; therefore he is called devānām mukham and havirbhuk. On the other hand Soma is celestial god and he is ambrosia and divine food. The whole universe is the body of these two gods. The bhasya explains the union of the deities thus—“The two gods (Agni and Soma) are the enjoyer and enjoyed, created for each other and are united. They have entered into the bodies of all beings…”²⁹⁹ The second mantra of the hymn can be quoted—

“Agnirdevo devānām mukham havirbhuk somo divyām havyamamṛtaṁ tadanam | Daivate te viśvesāṁ tanuḥ pratyṛte…” (VIII-4-2).

Further, it is said in another mantra, that Agni and Soma do also form the internal part of all beings; Agni, being the vāk within the body with
knowledge and light, entered the soul. *Soma*, being the mind which is born of food, also forms the integral part of the soul. Hence, they both interact with each other within the soul being inspired by themselves—says the mantra—“Agnirayamantaścitā jyotisā vāk somo’nnnavānannacitam tanmanah | Te ātmānyaantarmito’dhi praśrite...” (VIII-4-3).

*Agni*, being *Vaiśvānara* that is occupying the stomach in the form of fire, consumes and digests all food whereas *Soma*, with full of essences and in the form of mind, is the food, of the soul. Thus, the eater and the food are united together and such union brings bliss and happiness to the universe—says this mantra: “Agnirayam vaiśvānaro’ntarvisvabhuk somo manastadupāhitam sadannam \ Annādo’nnanica prati sansrṣṭau mithah...” (VIII-4-6)

The seventh *rik* says that *Agni* is god *Indra*, of the mid-air region and is united with lightning. It further covers the aspect of *Soma* which admits that god *Soma* is the lord of the mind and is full of essence and is associated with heart. Thus, the mantra reads—”Agnirayam jyotisā vācā mukhena sayuḥ madhyamo vidyutā sa indrah | Somo raso manasaspaihrhdāyyo’ntah...”201 (VIII-4-7).

Thus, *Agni* is called *Indra*, but in another mantra it is said that god *Soma* is called *Indra*, and *Soma* is *Puruṣa* and he is, it is mentioned, the soul. And it conveys that *Agni* is vāk, he is Truth and he is the highest Reality. The aspect of god *Soma* that he is *Indra* has been explained in the *bhāṣya* thus—”He (Soma) is *Indra* as he is full of all the over-lordship, excellent and the resort of all the senses etc. And he is *Indra* as he is the supreme *Brahma* because of his invisibility and as he is the indwelling soul also—.”202 Here,
follows the mantra which covers this aspect- “Agnāyī vāk satyāḥkṣaraḥ brahma sāksat soma atmendraḥ pūruso brahma param.” (VIII-4-9).

Besides, the two gods are called ‘Aśvins’; Agni pervades the universe with light and god Soma pervades the universe with ambrosia-like essences and is the celestial. Moreover, the two gods are also called ‘Puruṣas’; They are Aśvins (the root 'as' to pervade). They are one and equally pervasive. They two are ‘Puruṣas’ (Puruṣas), as they are in all living beings, as life-force and as power of mind. They are twin Aśvins by name. They are truly twins and are truthful”-203. Thus, the mantra follows- “Agni<div class="text-align-right">vidyāḥ bhyāśinoi visvam somah svena rasenā divyānātmanā<sup>1</sup> Aśvināu tau puruṣau nāsaryau samau—” (VIII-4-8).

In this way, the two gods, Agni and Soma, are depicted in the mantras of the Chando-darsāna. Agni and Soma are pervading the universe equally by their glories. They are Indras, they are Aśvins and both of them are Puruṣas and have entered into all beings and all things.

O) Aditi

One hymn with seven riks is devoted to the aspects ascribed to Aditi which are unique and they are beautifully declared by the mantras. Her relation with this universe and with various other deities with whom she is associated are brilliantly presented in the riks. Now, the survey of the aspects of the deity follows-

Aditi is the mother of all beings as she is the origin of this universe. Rudra’s powers of divine consciousness of intelligence, which transformed and turned inwards in the form of speech, i.e., here, the mantras, that is the
manifested form of Brahman, are none else but Aditi. Thus, Aditi, the power of Rudra has created this universe and she is the mother of all beings. And also, it is said that she is formless sky and the measurer. "Rudra is the universal life-force or energy. That power sounds and flashes with the finest embryonic elements of the sky (Tanmātra). She has very good power of sight. She turns inwards. In her own poised energy, she murmurs in the form of Vāk indistinctly because, the sky is not yet formed. For giving birth to the entire universe, that power turned outward and manifested herself in the opening of Rudra's eyes... She was the first sight of Rudra and mother of all the gods, from whom the universe originates. She was the first to measure within herself the whole of the universe. She is Aditi, the highest formless sky. Her powers are immeasurable and the refuge of all powers which are the origin of this universe." Thus, the first mantra follows: "Rudrasya yā samvid vidyutā svaranī sandhyā prāṇcyana vācā brahmaṇā" tman | Viśvasyaiva prasūtyā abhavat parāci sā prathamā mātā paramam vyomāditiḥ !" (VIII-5-1).

Aditi, the power of Rudra, is the mother of all divine beings and she is one and only one — says the mantra thus, ".. Aditiṛṣya mātā devānāmekā..." Further, it is said that she is Apadi as she has no parts or divisions. On the other hand, it is also said that she is four-footed because of her association with Vāk:- "Sā vācā bhavaccatuspadī...." She bore the universe, which was like an egg in its pre-creation state, in her womb that was conceived through Brahman just as a bird bears her egg and nourishes it within. Subsequently, she delivered this universe from her womb. The following mantra covers this characteristic of Aditi—"... Brahmanā"ndamadāṃ susūve bahirdhā suparna ivātman sambhṛtam viśvam" (VII-5-2)
The next mantra also covers the aspect that Aditi has brought up this universe. But it adds to the aspect that she gave birth to the universe with a fine association of three elements namely, light, water and earth. Also, she measured this universe and created three worlds with those three elements as her three feet. She has achieved this, i.e., the creation of this universe, through the power of Brahmaṇaspati. Thus, says the mantra:—"Asau mātā’ditīrviśvamidam susūve bhūtaistribhirjyotisā’dbhīḥ prthivyā | Trīṇī padbhirbhuvanāṁ vimāme tebhīḥ saha vācā dhamanīḥ Brahmaṇaspatah ||" (VIII-5-3)

Further, Aditi is the highest heaven among all the heavens in the form of vyāhrtī- svah. She is the light shining brilliantly all the time; past, present and future and that shines over and above Sūrya- the Sun. Also, she is the base for all light and for all divine beings. Moreover, according to the mantra which follows, Aditi is always at the top of the entire universe and she is the father and the overlord of all elements:—"Aditiḥ sa paramā dyauruttamā svor jyotistad bhūtam bhuvanāṁ sūryasyordhavanāṁ | Visvēsam iad devānāṁ jyotisām vidhūrtiresvasyaiva mūrdhā pitaḥ bhūtānāṁ patih ||" (VIII-5-4)

Similarly, another rik reveals the aspect that Aditi is the earth also in the form of vyāhrtī, i.e. bhuh, which is lower among the worlds and which is the abode of god Agni. And Agni, being the earth, is the support of all mortal beings. Similarly, she in the form of earth, is the mother of all mobile and immobile things:—"Aditiḥ sa prthivyāmavamā bhūr mahī bhūtādhamām bhuvanāṁ svamagneḥ | Iyam visvēsaṁ māryaṇāṁ vidhūris tattuṣo’sau jagataḥ savitri mātā ||" (VIII-5-5).
Likewise, Aditi is the middle world which is indicated by the vyahrti-bhuvah; she is the element in the form of water which is the secret abode of god Indra. She is the basic support of earth and heaven and also the base for the element lightning as well. The rik says further that Aditi in the form of middle world is the meeting-place of other two worlds and thus, she occupies the very central place of this universe - "Aditih sā madhyamā bhuvā'ntarikaṃ pastad bhūtam padamindraya guhyām | Udbhayorlokayorvidyuto vidhṛtr madhayam sat sandhyam viśvasyādhi nābhiḥ ||" (VIII-5-6).

Aditi like the earth and the middle world, is the highest sky. She is Truth and abode of Vāk. Moreover, she is the great and the whole; hence she herself is Brahman. She is the Time and all the Time: i.e. the past, present and the future are contained in her; Aditi is the brightest and supreme light. This is stated in the following mantra: "Aditih sā paramam vyoma turīyam sat satyam āspadam brahma brhat pūrṇam | Bhūtam bhavad bhavyam ca yatras paramāṃ tat paramāṃ jyotisviśvasya darsāyat ||" (VIII-5-7)

Thus, Aditi is the power of Rudra; she is the creator of this universe and has measured this universe and thus three worlds did come into existence. She is the abode of Vāk and she is the element Ap- the water. The Chando-darśana has thus covered the aspects of Aditi comprehensively.

P) Bhāvavītta

There is one more deity praised in the Chando-darśana. It is named Bhāvavītta. The aspects of the deity are covered in the following section. However, it is interesting to note that the name of the deity is mentioned neither in the mantras nor in the commentary. But the Edition quotes the
name viz. Bhāvaṃrtta, while introducing the hymn. This hymn is eventually the concluding one and consists of only five riks. The hymn covers the aspects relating to the creation of the universe and all beings and while doing so, the hymn refers to the deity but only through indirect reference. In the meanwhile, some other deities, Aditi and Savitṛ, are also referred to in the mantras of the hymn which suggest that the deity covered is the supreme soul though it is named Bhāvaṃrtta. Thus, the very first mantra says-"We all come from him. We indeed say this. He then pervaded all of us within and without , completely. He is thus our father, creator and overlord and also it is he who takes back all beings in him". The bhasya elaborates the aspect thus: "We all come from him (God) like sparks from fire. We say this here. We are like the particles of his energy, and are acting all the time. Again he pervades us from toe to top. The seer considers the division of our being into heart, hand, mind etc as only secondary. He is the basic energy, the indwelling soul. He is the creator and therefore, is our Father; he is certainly our supporter and protector. He gathers us back into himself at the end". The mantra is; - "Yasyame vayamihedam vadāmo yo vāsmāsopunarnirantarontah || Sa nah pitā janitā sa no bharti sa nah kalayitā svayamātmani ||" (VIII -6-1)

Further, this earth is the support for all beings which has come into existence by the element ap - the water, along with all kinds of food. Thus, the earth supports all. Again the element ap emerged through the element light. But that light originates from the tejas of the supreme being only. The earth is called mother of all beings as the earth along with all kinds of food sustains living beings. And the water, another prominent element also
supports all beings as life-force on this earth—says the mantra:—"Iyāṁ no dhātṝḥ prthivyā parastādadbhyo'ṇusambhūtā ya sākamannaiḥ | Tejaso ya va prajātāstapatataṁ etā āpo'ṁṛtāṁ pavitrāṁ naḥ ||" (VIII-6-2)

Also, the vital force, i.e. Prāṇas, through which all beings are animated, did emerge from the breathing process of the great effulgence of god Savitr. Thus, the whole life-force, ultimately, originated from the highest reality but in various names and forms of that supreme soul. Thus, the third mantra reads—"Yad va samucchvasitaṁ sahasena savitustastapatastejaḥ | Ime prāṇāstasmañcaṁ jagatāṁ tato jātā iha jīvantī viśve ||" (VIII-6-3).

Thus, it is said that the effulgence of god Savitr is the origin of vital force and further, in the fourth mantra it is admitted that great effulgence existed even before the creation and that did pervade everywhere. That great effulgence of the supreme soul again, after the creation, pervaded all beings and that is goddess Aditi only, who has conceived this universe in her womb before the creation of this universe; the Anvaya-bhāṣya explains the aspect thus:—"At the beginning of the creation that supreme effulgence, which is energetic light in Brahma itself, is pervading everything. It is Aditi that is the mother, the first creator of all of us, the living beings, and the worlds. She is the Prakṛti, who gave birth to us all. She is indivisible. She is Aditi, pervading everything like Ākāśa. She holds in her womb entire universe.—”207 Here the mantra follows;“Yatra tat tejah paramam purastā svayamantariha pūrṇam pariṣṭam | Sā no mātā prasavitrī brhatī viśvamīdīṁ bibhartiyādīṁgarbhe ||" (VIII-6-4).

Moreover, through the great ‘tapas’ of the supreme soul sacred mantras issued forth. Similarly, through the same tapas goddess Aditi was able to
create this universe. That supreme soul, viz. Brahman illumines all-round and that divine light is to be realised. The concluding mantra thus declares "Atmanśchandasa tasya tapasah prasītam tadidamaditau visvam \ Pratyupeyaṁ sadīksayā vo brhat tat paramam jyotireisvasya darśayat!!" (VIII-6-5)

IV Metres in the Chando-darsana

Chandas or metre occupies an unique place in Vedic literature and the importance given to it is evident as the word 'Chandas' many a time is used to denote the whole of the Vedic literature.208 Also it is believed firmly that the mantras should not be recited without stating the name of the seer of the respective mantra, the deity involved in the mantra and the metre in which the mantra was revealed. Kātyāyana, the author of the Sarvānukramanī, thus declares - "Yo ha va avidita-ārṣeyachando daivata brahmanena mantrena yajayati va adhyāpayati va sthānum varchhati... pāpiyān bhavati".209 Besides, Chandas or metre is treated independently and it is considered to be one of the six Vedāṅgas which are necessary aids to understand the meaning of vedic mantras correctly. Moreover, Kātyāyana, in his Sarvānukramanī defines Vedic-Chandas as -"Yadaksara - parimāṇam chandah".210 Hence, Vedic metre is based on the number of alphabets it contains in every foot and it is very simple if compared to the metres employed in Classical Sanskrit as the metres in Classical Sanskrit are more sophisticated with gaṇas and mātrās. And we will find various references which would mention different numbers regarding the varieties of vedic metres.211
However, it is to be noted that eight prominent metres, namely, Gayatri, Usnik, Anustubh, Brhati, Pankti, Triṣṭubh and Jagati, with their altered forms are widely employed in vedic mantras. With this brief introduction of Vaidika-Chandas, the metres employed in the mantras of the Chando-darsana, which were revealed to rishi Daivarata, are examined and appreciated.

Only four metres, namely, Gayatri, Anustubh, Triṣṭubh and Jagati, among the eight prominent vedic metres, are employed in the mantras of the Chando-darsana and among these four, Jagati is employed in most of the riks and occupies number one place.

i) Jagati-Chandas

Unlike metres of Classical Sanskrit, vedic metres are having different number of feet. For eg, Gayatri-metre has only three feet and Pankti has five feet. Jagati-metre, on the other hand, has four feet and every foot consists of twelve letters or syllables. It is said: “Dvādaśaksarapadā vai Jagati”212 and also it is defined in another way: “Aṣṭacatvariṃsadaksarā vai jagati”213. Every foot of Jagati, thus, consists of twelve syllables or all the four feet together consist of forty-eight syllables. The following mantra of the Rigveda is in Jagati metre-

"गणानात्मका गणपति हवामहे कवि कवीनामपमश्चवस्तमम्।
पेशाराजः भ्रगणं भ्रगणस्पत जा। नष्टव्युत्तिवं सीद सादनम्।। (३ मं-२-२३-९)

The mantra which is in Jagati metre, of the Chandōdarsāna is given for illustration -

"अनिसरयं पुथविश्वितिसम् प्रकेशं परि गच्छति तात्र प्रणयन्यजस्मि।
अभिमेघ तत्तकृतुः स्यं आपोलिशं सो अभि परो आपोतिरामाधिम् चित्र। “ (४.९-५-९)
ii) Gāyatrī-Chandas

Gāyatrī-Chandas is a popular and widely used metre in the vedas. It is called ‘Vedamātā’—the mother of the vedas and “Chandasām mātā” the source of all vedic metres. Also, it is evident that the glory of the ‘Gāyatrī-chandas’ many a time exceeds the glory of the deity involved in the mantra like the well known mantra devoted to god ‘Savitṛ.’ i.e.- Tat savitur-vareṇyam bhargo devasya dhīmahi | Dhiyo-yonaḥ pracoṇayāḥ. Gāyatrī-chandas consists of twenty-four syllables which are distributed over equally in three feet. In other words, the metre consists of three feet and every foot consists of eight syllables. It is defined, considering the number of syllables it contains in each foot, in the Aitareya Brāhmaṇa, thus, - “Aṣṭākṣarā Gāyatrī” (Ai. Br. I-i, also in IV - 29); or else, it is defined, considering the total number of syllables it contains in all the three feet together, in Kausitaki Brāhmaṇa, thus- “Caturvimsatayaksarā vai gāyatī” (Kaus. Brāhm. XII-3). Here follows the illustrations from the Rigveda and the Chando-darsana respectively.

अभिमीठे पुरोहितं यज्ञस्य देवपूजयम् || होतारं राज्यात्मकम् || (ऋ-ग-9-9-1)

ततृं ते सतिसुदृष्टं पद परशाय दर्शतम् || ज्ञोतिविश्वस्य दर्शयतु || (ऋ-9-9-3)

iii) Tristubh-chandas-

Tristubh is also one of the metres which has been employed in the Chando-darsana. It has been defined in the Kauṣitaki Brāhmaṇa—thus- “Ekādākṣarā vai triṣṭubh”²¹⁷, considering the number of syllables in each
foot. The *Satapatha Brāhmaṇa* defines, considering the number of syllables it contains in all the four-feet thus—"*Catuscarīṃśadakṣarā vai triṣṭubh*". Thus the metre contains eleven syllables in each foot and it has four feet in all. Following are the illustrations from the *Rigveda* and the *Chando-darsana*.


iv) Anuṣṭubh - Chandas

*Anuṣṭubh* is also one of the prominent Vedic metres which has been employed in the *mantras* of the *Chando-darsana*. It has four feet and each foot contains eight syllables and total number of syllables it contains thus, is thirty-two together. Thus, follow the illustrations -

\[\text{सख्यं ते इत्र चाणिनी: मा भेश: सरस्वते। चालिधि: प्रणो:नमो जेतारमपरानितम्।।} (\text{ऋ.म.५-९९-२})\\\text{सरस्वताः सुपवित्रं मूूः विस्मठमप्रम्।}\\\text{सारस्वतिष्ठ& मूूः गव्यं कल्पस्ता पीतं।।} (\text{ऋ.२-८-२-२})\\\]

In this way, four Vedic metres, in which *mantras* were revealed to *rishi* Daivarata, are Jagati, Gāyatrī, Triṣṭubh and Anuṣṭubh, and maximum number of *mantras* of the *Chando-darsana* are in the *Jagati*-metre. The exact number of the *mantras* in respective metres are as follows:
i) Jagati :- 299 mantras  
ii) Tristubh :- 97 mantras  
iii) Anustubh :- 49 mantra  
iv) Gāyatrī :- 3 mantras.

In this way, four hundred and forty eight mantras are revealed in four vedic-metres.

Thus, the arrangement of the mantras, various characteristics and epithets of the deities and the metres in which the mantras were revealed are examined in this chapter with a critical view-point.
V. Foot Notes:

1) Kasturi-Kannad digest, July-1964.
2) Preface to the commentary on the *Chando-darshana*, p-xviii.
3) Preface to the commentary on the *Chando-darshana*, p-xvii.
4) Preface to the commentary on the *Chando-darshana*, p-xvii.
5) *Chando-darshana* - Text with commentary p-3.
6) Ibid., p-3
7) Ibid., I-1-1
8) Ibid., p-3
9) Ibid., I-1-1
10) Ibid I-1-2
11) Ibid., p-4
12) Ibid., I-1-2
13) Ibid., p-4
14) Ibid., I-2-1
15) Ibid., I-2-2
16) Ibid., I-2-3
17) Ibid., I-2-5
18) Ibid., I-2-3
19) Ibid., I-1-3 and also, I-2-7
20) Ibid p-13 (English translation of the first mantra of the third hymn)
21) Ibid., I-3-2
22) Ibid., I-3-2
23) Ibid., I-3-3
24) Ibid., I-3-3
25) Chando-darshana - Text with commentary, I-3-3
26) Ibid., I-3-4
27) Ibid., I-5-4
28) Ibid., I-5-6
29) Ibid., I-4-2 and I-4-4 also, in I-5-6
30) Ibid., p-18 (English renderings of the original Sanskrit commentary of Vasishtha Ganapati Muni).
31) Ibid., I-4-2, I-4-4 also I-5-6.
32) Ibid., I-4-3, I-4-5
33) Ibid., I-4-7
34) Ibid., I-4-7
35) Ibid., p-23 (Anvaya Bhāṣya)
36) Ibid., p-25 (A.B.)
37) Ibid., I-4-8
38) Ibid., p-24 (A.B.)
39) Ibid., p-26 (English translation of the text)
40) Ibid., p-30 (A.B.)
41) Ibid., p-22 (English translation of the text)
42) Ibid., I-5-4
43) Ibid., I-5-5
44) Ibid., I-4-5
45) Ibid., I-4-6
46) Ibid., I-4-7
47) Ibid., I-4-3 also, I-4-4, I-5-1 and I-5-7
48) Ibid., I-5-8
49) Ibid., I-6-1
50) Ibid., I-6-2 also, I-6-3, I-6-4
51) Chando-darshana - Text with commentary, I-6-4
52) Ibid., I-6-5
53) Nighantu - II-21
54) Chando-darshana - I-7-1
55) Ibid., I-7-2
56) Ibid., I-7-3
57) Ibid., I-7-4
58) Ibid., I-7-5
59) Ibid., I-8-1
60) Ibid., I-8-2
61) Ibid., I-8-3
62) Ibid., I-8-4
63) Ibid., II-2-1
64) Ibid., II-2-4 and 8
65) Ibid., II-2-2,3,4,7
66) Ibid., II-2-5, 7
67) Ibid., p-68 (A.B.)
68) Ibid., II-3-1
69) Ibid., p-72 (Anvaya Bhāṣya on the second mantra of the third hymn)
70) Ibid., II-3-2
71) Ibid., p-73 (Anvaya Bhāṣya on the fourth rākṣa).
72) Ibid., p-81 (Anvaya Bhāṣya )
73) Ibid., p-90 (A.B.)
74) Ibid., II-6-1
75) Ibid., II-6-3
76) Ibid p-102 (A.B.)
77) *Chando-darshana* - Text with commentary, II-10-3, 4
78) Ibid., II-10-5
79) Ibid., II-10-2
80) Ibid., II-8-1
81) Ibid., II-8-2
82) Ibid., p-117 (Anvaya Bhāṣya on the third *mantra*).
83) Ibid., page -121
84) Ibid., III-2-7 and III-3-4
85) Ibid., III-2-2 and III-3-2
86) Ibid., III-3-6
87) Ibid., IV-2-3, 5-7; IV-3-2,4,6 and 8; IV-6-2,4 and 6
88) Ibid., p-163 (A.B.)
89) Ibid., p-164 (A.B.)
90) Ibid., p-165 (A.B.)
91) Ibid., p-166 (A.B.)
92) Ibid., page -180 (A.B.)
93) Ibid page -171 (A.B.)
94) Ibid page -180 (A.B.)
95) Ibid page -182 (A.B.)
96) Ibid page -187 (A.B.)
97) Ibid page -198 (A.B.)
98) Ibid page -198 (A.B.)
99) Ibid page -199 (A.B.)
100) Ibid., III-5-7
101) Ibid., p-204 (A.B.)
102) Ibid., p-187 (A.B.)
103) Ibid., p-182 (A.B.)
104) Ibid., p-187 (A.B.)
105) Ibid., p-191 (A.B.)
106) Ibid., p-194 (A.B.)
107) Ibid., p-196 (A.B.)
108) Ibid., p-200 (A.B.)
The aspects, characteristics and epithets of Indra are covered on the basis of the first four hymns of Indra Anuvāka even though six hymns are devoted to Indra in the Anuvāka. The last two hymns are repeated in Puruṣa Anuvāka with very slight difference.

109) Chando-darshana page -215
110) Ibid., p -216 (A.B.)
111) Ibid., p-217 (A.B.)
112) Ibid., p-217 (A.B.)
113) Ibid., p-217 (A.B.)
114) Ibid., p-218 (A.B.)
115) Ibid., p-220 (A.B.)
116) Ibid., p-221 (A.B.)
117) Ibid., p-223 (A.B.)
118) Ibid., p-216 (A.B.)
119) Ibid., p-229 (A.B.)
120) Ibid., p-230 (A.B.)
121) Ibid., p-232 (A.B.)
122) Ibid., p-234 (A.B.)
123) Ibid., p-247 (A.B.)
124) Ibid., p-248 (A.B.)
125) i) Gaṇvyadāyi- The five-fold gavyas or products, i.e., milk, curds, ghee, cow-urine and cow-dung are well known and they occupy an unique place in our tradition as they are useful in performing rites and rituals along with many other usages. Thus, cow is called ‘gavyadāyi’ ii) ‘Prānadāyi’- The aspect is explained well in the Anvaya Bhāṣya- Chando-darshana page 250.

126) ‘Jñānadāyi’ is a similar term to ‘gavyadāyi’ and ‘Prānadāyi’, which is explained in Anvaya Bhāṣya-Chando-darshana page 251.

127) ‘Bhūtas’ or elements are five to whom the seer owes the debt-the matter is explained in the Anvaya-Bhāṣya on the ninth ṛk of the hymn, Chando-darshana page -253.
129) "... Dyau, the highest of the worlds and so it is lord Aditya cf; "Asou vai grahapatih so-amusya lokasya grahapatih"..." Anvaya Bhasya, C.D. page 255.
130) R.V -I-98-1 also, R.V. X-114-4.
132) Chando-darshana page -313
133) Ibid., IV-1-3, IV -4-4
134) Ibid., p-276 (A.B.)
136) Ibid., p-281 (A.B. on the same rk of the same hymn)
137) Ibid., p-281 (A.B.)
138) Ibid., p-295 (A.B.)
139) Ibid., p-297 (A.B.)
140) Ibid., p-303 (A.B.)
141) Ibid., p-303 (A.B.)
142) Ibid., p-302 (A.B.)
143) Ibid., p-280 (A.B.)
144) Ibid., p-274 (A.B. also, the commentary on the fifth rk of the first hymn explains the aspects. C.D. p-272)
145) R.V. IV-26-1 and Br. Up. I-4-10
146) Chando-darshana VI-3-12
147) Ibid., p-362 (A.B.)
148) Ibid., VI-3-6
149) Ibid., VI-3-3,VI-3-7
150) Ibid., p-347 (A.B.)
151) Ibid .,p-342 (A.B.)
152) Ibid., p-368 (A.B.)
153) The aspects is covered independently in the 1st rā of the third Purusa hymn and also, in VI-1-1,VI-1-5.
154) Chando-darshana, p-324 (A.B.)
155) Ibid., p-326 (A.B.)
156) The text which covers the aspect that purusa’s tapas is as follows:
    “Svarati-ro yajunsi ca samani....”(VI-2-6).
157) Chando-darshana, p-335 (A.B.)
158) Ibid., p-387 (A.B.)
159) Ibid., p-336 (A.B.)
160) Ibid., p-355 (A.B.)
161) Ibid., p-354 (A.B.)
162) Ibid., p-338 (A.B.)
163) Ibid., p-378 (A.B.)
164) - ‘Purusa created panchajana, fully conscious human beings, with the help of elements in permutation combination’Ibid page -384 (A.B.)
165) Moreover, Vasishtha Muni refers to Yaska while explaining the term ‘Panchajana’. According to Yaska, as quoted by the commentator -”Some hold that these Panchajana’s are, Gandharvas, Pitras, Devas, Asuras and Raksas. Aupamanyus hold that Panchajananas are the four castes (Nirukta III-8-1).Ibid page -384 (A.B.)
166) Chando-darshana Anvaya Bhasya page -325
167) Ibid., p-377 (A.B.)
168) Ibid., p-380 -381 (A.B.)
169) Ibid., p-381-382 (A.B.)
170) Ibid., p-327 (A.B.)
171) Ibid., p-326 (A.B.)
172) The epithets of Purusa, i.e, bhadra is explained in the Bhasya as auspicious and bhadratama as strongest and most worshipful C.D. p-371.
173) Again the explanation from the Anvaya Bhasya—“He is a bharga i.e, one full of splendidous light. Bharga as is well known is a name of Rudra... Cf “Purusa is indeed Rudra” (Nara. Up-13-2)... Or the word Bharga, when neuter, means light.... Bharga is the great divinity of all glories” C.D. p-371-372.(A.B.)

174) “The word Rasa also means delight. Rasatama means full of supreme delight... Likewise, Rasa means knowledge, the essence of all knowledge...”
C.D. p-372 (A.B.)
175) C.D. p-374 (A.B.)
176) Ibid., p-408 (A.B.)
177) Ibid., p-410 (A.B.)
178) Ibid., p-409 (A.B.)
179) “Yad vaca duruktam sudhitam mama
    Yanmanasa duritam justamantah
    Yanme dhibhih sandhrtam kincit....” VII-1-8
also,
    “Apo yan me duruditam smrtam va yadu duristam
    yad va krtam duskarasanam tatah punita visvatah” VII-1-8

180) Yadindriyah karnana duskrtaam me
    Yat krtam padbhyaam durgatam maiminaah
    Panibbyam yad dur-grbhitam ghiitam....” VII-2-7
also,
    “Yad va-aparam duscaritam ...” VII-1-9

181) "Yad va srotrena dussrutam srutam
    Yan me tvaca samsprstam dustamenah
    Caksusa drastam durdrastam yadenah...” VII-2-8

182) “Yanme jihvaya durasah svaditah
    Yadantarudare dhro duro dasah
    Yannasikabhyaam duraghratamenah...” VII-29

183) “Namo’stu ganga varunanyai...” VII-3-4
    also, “Amumuttaram varunanim gangam...” VII-3-6
184) "Daseme Puruse pranah atmaikadasah" Br. Up-III-94

185) "Apomayah pranah" Ch. Up-VI-7-1

186) C.D. p-419 (A.B.)

187) "Namaste'stu yamune agnayai" VII-3-4
also,
"Imam agnayim tam yemunam purvam " VII-3-6
and "Namaste'stu Sarasvati Indranyai' VII-3-4
also,
"Aindrim madhyamam tam Sarasvatim" VII-3-6
188) C.D. p-411 (A.B.)

189) C.D. p-424 (A.B.)

190) "Raudram gavisat" Ai. brahm, C.D. p-425 (A.B.)

191) "Vayavyam upavasrstam " Ai. brahm, C.D. p-426

192) Vasishtha Muni quotes Rigveda and Aitereya Brahmana, both in support of the mantras which says that the milk has the association of the gods Asvins while milking. C.D. p-427 (A.B.)

193) C.D. p-428 (A.B.)

194) C.D. p-429 (A.B.)

195) C.D. VIII-2-3

196) C.D. p-435 (A.B.)

197) C.D. p-463 (A.B.)

198) C.D. p-465 (A.B.)

199) C.D. p-460 (A.B.)
200) “These two, vak and mind, are in the soul of all. They become mutually inspired. They two, very substances of speech and mind, are Agni and Soma, and may they be gracious to this universe by bestowing light and essence.” C.D. page 202-(A.B.)
201) “Agni is energy united with light and vak, .... He is Indra, the lord of the midair, with his own power which manifests itself as lightening. ... From this it is clear that these two are of the same origin. But being independent, they are known separately as Indra and Agni. Further, they pervade the whole of the three worlds .... C.D. p-467 (A.B.)
202) C.D. p-470 (A.B.)
203) C.D. p-469 (A.B.)
204) C.D. p-472 (A.B.)
205) The aspect that the goddess is the mother of all gods and she is one. She became four footed. These aspects are covered in the second mantra of Aditi sukta.
206) C.D. p-483 (A.B.)
207) C.D. p-487 (A.B.)
208) ‘Sathapatha-Brahmana’ 11-5-7-3, also Panini in Asthadhyayi VII-1-8, also Gobhila grahnya -sutra-3-3-4-15
209) ‘Sarvanukramani- I-i
210) As quoted in Vaidik sahitya caritre -by N.S. Anantarangachar - p-494
    also, in Satapath. Bram. 9-5-2-8.
    ii) It is said that as only three in Atharva veda 18-1-17 and in Vaj. Sam -I-27.
    iii) The number of metres are eight as mentioned in Sathpatha Brahmana -8-3-3-6
212) Sadvinsa Brahmana - 2-1
213) Sathapatha Brahmana 6-2-2-33
214) Mahanarayanopanishat 36-2,3
215) Ibid p-34-1
216) Rigveda -III-62-10, Sama -1462, Vaj. Sam.-III-3-5, 22-9,30-2
217) Kou. Brahmana III-2
218) Sathapatha Brahmana -VIII-5-1-11