CHAPTER III

Critical Appreciation of the *Chando-Darsana*

I. Introduction

II. The *Anvāya-bhāṣya* of Vasishtha Ganapati Muni

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I. Introduction

The arrangement of the mantras in the Chando-darsana, the aspects and characteristics of the deities praised in those mantras and the vedic metres in which the mantras were revealed to risī Daivarata were, thus, dealt with in the previous chapter. Now, here in this chapter it is intended to appreciate critically the significant contribution of the great seer comparing the work with the Rigveda. Besides, special features of the Anvaya-bhāṣya and its significance in understanding the mantras in the Chando-darsana will also be dealt with in a separate section, as it is evident that without this Bhāṣyakāra viz., Vasishtha Ganapati Muni, mantras themselves would not have been available to humanity and without the aid of the bhāṣya one cannot understand the mantras comprehensively. Hence, a sincere effort is made, in the pages to follow, in evaluating the work in the light of the Anvaya-bhāṣya, followed by the conclusion which summarises critical remarks.

II. The Anvaya-bhāṣya of Vasishtha Ganapati Muni

The author of the Anvaya-bhāṣya, is Vasishtha Ganapati Muni, who was a disciple of Ramana Maharshi. It is already pointed out in the first part of this thesis that he hailed from Andhra Pradesh. It is evident that he was a genius by birth and he himself had contributed many valuable works to Sanskrit literature. He was a poet, philosopher and a spiritual person. Moreover, he was an instant poet. However, his great contribution lies in collecting the new mantras as soon as they were revealed to Daivarata and came out of the mouth of Daivarata. Even though Daivarata was Vasishtha Muni’s disciple, Muni did see in him the risitva or sainthood without considering Daivarata’s age or status in life. Further, Muni compiled
and arranged the mantras systematically and appended them with his valuable commentary, duly named as Vasishthānvāya-bhāṣya or Anvāya-bhāṣya.

Like Sāyana’s Rigveda-bhāṣya-bhūmikā, the Anvāya-bhāṣya also begins with Anvāya-bhāṣya-bhūmikā. In the bhūmikā there are two parts. In the first part, Vasishtha Muni takes up the questions pertaining to the apauruseyatva of the vedas and the process through which the vedas had emerged out. And he has answered these questions in good length with logical arguments. The gist of the arguments may be summarised as follows: In arriving at the full knowledge of the highest Reality, the vedas are the only pramāṇas, because, they are self-evident and do not depend upon any other authority or evidence. For they are not the products of human intellect, but they are divine revelations. The sages, with the grace of God, are only seers of those vedas by their tapas. "Thus, that knowledge which emerges in the form of super-sensual vision as a result of the creative effort (tapas) of the rishi, is veda....."

The veda-mantras are innumerable and they are eternal. The ancient seers did hear and see the veda-mantras. It is possible to seers of today too to hear and see and express veda-mantras by the same means, that is through tapas. With this background, the commentator introduces Daivarata and his work viz., the Chando-darsana in the second part of the bhūmikā with all the details of the emergence of the new mantras. Here, Vasishtha Muni introduces Daivarata as his disciple and very familiar and warm relation is expressed by the commentator towards his disciple. Moreover, a horoscope of Daivarata is presented here which was, says Muni, prepared by the commentator himself. Further, the exact date, place and other details of the mantra-darsana are described in this later part of the bhūmikā. And he concludes with the argument that seeing new mantras is possible and the mantras
which are sighted newly are as authentic as the old ones.

The language of the *Anvaya-bhāṣya* is simple and lucid. Each and every *mantra* is commented upon by the commentator. Thus even a beginner can read and follow the text of the commentary and with the help of the commentary one can go through the *mantras* of the *Chando-dārśana*.

The commentator explains each and every word of the *mantra* in the natural order of the sentences. In the first phase, thus, primary sense of the *mantras* is given and in the second phase it attempts to elaborate the aspects of the deities which are covered in the respective *mantras*.

No doubt, the commentator was well versed in the ancient *vedas*. His command over them, the *vedāṅgas* and metaphysics is reflected in the commentary when he deals with the deities and the various aspects of the deities. Here follows two exemplary passages; one to show the commentator’s command over the scriptures and another for his brilliant execution of the aspects of the deities-

i) First sample is the commentary of the sixth *mantra* of the third hymn in *Puruṣa Anuvāka*. The *mantra* reads thus -

The *Bhāṣya* is as follows:

\[
\begin{align*}
\text{स्वर्यंप्रक्ष्णं श्रीमरणिं} & \text{ धृति सन्न्तिप य उत्तमं} \quad I \\
\text{यो वा विश्ववास्ति प्रचेतनतस्पाना सीमित: पुरबं ते ग पथे} \quad ||
\end{align*}
\]

The *Bhāṣya* is as follows:

\[
\begin{align*}
\text{यवं पुरबं विश्वशीर्षं, विश्वशीर्षं जन्म श्रीमरणिः पुर्वोऽकृतिः भविष्यति, तेन विश्वशिल्पं इत्यादि लभ्यते, विश्वशिल्पं अनन्तरं, अत्र एव "विश्वशूलं" इति तत्त्वं स्वरूपं समापति, अध्यम "श्रीमरणि तदुवाद्यगतां, तेन विश्वशीर्षं" इत्यं श्रवणं सम्बन्धते }.
\text{श्रवणं पहिते श्रीमरणि परिते हस्यमेवते, तथा श्रीमरणि परिते शिरः परितमिति यद्यति, विश्वशीर्षात्वान तत्र विश्वशिल्पं विश्वशीर्षात्वान व बोधयताति, यो भूमितं विश्वविमेधितालपुर्णं भूमितालपुर्णं, अत्र एव भविष्यति सर्वेन्द्रोपिः प्रक्ष्णं \}
\end{align*}
\]
The second passage is an illustration wherein the commentator deals with the aspects covered in the mantra. In the third mantra of the fourth Brahmanaspati-hymn, Brahmanaspati is called "fi-3M. This aspect is ex-
plained in the commentary thus -“......तत्त्वं भूष: पूर्तिरेव भूति: सह स: अर्थं केवलं वेदनं ज्ञाता संवेदनं संशरीरं सन्तु आविष्कृतय, तत्त्वं तो globally understandable thereby. निर्मां वाच्च शब्दन्यासणं च साक्षं संहितं सन्तु निर्मात निर्मातास्तचिति सम्बन्धिते, तान्येवतानि तत्त्वं व्यापारणं संवेदनं प्रथमानि तत्त्वस्य श्रीमाणि पद्मनि भवति, - तथाहि: अवश्यं वेदनं इत्यं ज्ञातानं अधिपूर्तं प्रथमं तत्तः(1), परोपकारं वेदनं इत्यादि तत्त्वं अविद्यवेशं द्वितीयं (2), अपरोपकारं वेदनं ज्ञातानं प्रथमा अविद्यवेशं आ-तत्तं अविद्यवेशं द्वितीयं (3), इति विवेचः।” अन प्रेमसमाधे इत्यादि अविद्यवेशं प्रथमं (1), ज्ञातं अविद्यवेशं अविद्यवेशं द्वितीयं (2), अपरोपकारं वेदनं ज्ञातानं प्रथमा अविद्यवेशं द्वितीयं (3) भवति।

Without Sayanacarya, the Rigveda can not be understood completely. Likewise, the Chando-darsana cannot be intelligible without the aid of the Anvaya-bhāṣya. It introduces, explains and elaborates and it compares the mantras of the Chando-darsana with the mantras of the Rigveda and weighs with the old vedas the new mantras and proves the authenticity of the new mantras in all respects. Hence the Anvaya-bhāṣya has been treated fitly in an independent section.

III. The Chando-darsana compared with the Rigveda

Fifteen deities are invoked in four hundred and forty-eight mantras of the Chando-darsana. Innumerable aspects of the deities are covered in these mantras. Thus the Chando-darsana can be compared with the Rigveda in respect of the deities and their aspects, characteristics and epithets. For the purpose of this comparison the Rigvedic references which are quoted in the Anvaya-bhāṣya are mainly relied upon. However, other sources are also taken into account wherever necessary. The new mantras are compared with old mantras and the purpose of the comparison is ultimately the critical appreciation of the new mantras. Thus follows deity-wise comparison of the Chando-darsana with the Rigveda and other scriptures-
1) SAVITR

The aspects of Savitr found in Daivarata's mantras, are compared with those found in the mantras of the Rigveda. In the meanwhile, one point is to be noticed and that is the different epithets of Savitr are treated independently in the Rigveda. Sūrya, Mitra, Savitr, Pūsan and the like are different epithets of the same deity, but they are covered in independent hymns. Hence for the purpose of comparison, here the hymns devoted to all these deities have been taken into consideration. The Rigveda itself admits, along with other authorities that Sūrya, Savitr, Mitra, and Pūsan are one and the same. Savitr is thus compared in the following mantras:

1) Savitr is called Mitra in the Chando-darsana thus-

I "Asau mitro divaspatirdvāryām vasistho girah I
Pañisciketa viśvathā || (I-i-i).

The Anvaya-bhāṣya quotes a Rigvedic mantra in this connection:-

II "Mitro janānyātayati bravāno mitro dādhāra prthivimuta dyām ||
Mitrāh kṛṣiranimisābhi caste mirāya hāvyaṁ ghrāvajjukhaṁ ||"

(R.VIII-59-1) 10

2) According to the Chando-darsana, Savitr is ever-animating and activating of all beings-says the mantra in the Chando-darsana thus-

I "Ayam viśvāni bhūtāni pracetayaṁ cetasā ||
Tasyāṁ rocanābhiḥ ||" (C.D. 1-1-2)

In the Rigveda also we find mantras which equally cover the aspect that Savitr is
an animator and activating deity. Here are the mantras of the Rigveda:

II Imam vam mitravarunā suvrittimisam na krmve asurā navīyah

Ino vāmūryah padarudaḥdho janam ca mitro yatas bravānāh

(R.V. VII-36-2)

3) God Savit is Visvācaksūḥ according to the Chando-darsana:

I "Namaste deva savitar namaste visvācaksus

Nama visvāsyā vocē namaste stū visvāyuse II" (C.D. I-2-2).

The Rigveda also mentions this epithet:

II Apa tyā śayavo yathā nakṣatṛa yanayaktubh

 Śūrīya visvācaksasē (R.V. I-50-2)

4) Moreover, Savit is called in the Chando-darsana, as Divaspati and the epithet has a wide scope as Divaspati means the lord of three worlds. The following mantra states this epithet

I "Asau mitro divaspatirdṛṣṭirnām girah..." (I-1-1)

The following Rigvedic mantras state that god Savit, is the lord of three worlds; he is the protector of the universe.

II i) Divo dhārā bhuvanasya praśapatiḥ Pīśāgam drāpi prati muṇcate kaviḥ

Vicaksanāḥ prathayannāprrnānurva jijanatsavītā sumnamukthyanām II" (RV IV-53-2)

ii) "Na pramiye savitudaśvasya tadyathā visvāṁ bhuvanam dhārayisyai

Yatprthivyā varīmnā śvaṅgurī svārsmaṁdrīvah suvaṁ satyamasya tat II" (R.V IV-4-54)
iii) "Yasya prayāṇam anuvāya idyayurdevā devasya mahimānamojaśā"
    "Yah pārthivāni vināme sa etasō rajāmsi devah savītā mahīvanā"

(R.V.-V-81-3)

5) Besides, the Anvaya-bhāṣya compares the aspects with scriptural texts other than the Rigveda. One such example is available here also. Sage Daivarata expresses intense feeling of seeing the fourth stage, which is the most secret and the highest Reality, of god Savitr, in the following mantra:

I "Tat te savitasturīyam padam pāryāmi darsātam
    Jyotirviśvasya dars'ayat\\n    (C.D. I-1-3)

A passage of the Brhadāraṇyakopanisād thus follows-

II "Namaste turīyāya darsātāya padaṇa\\n    (Br. UP. 5-14-7).

Only two hymns with ten riks in all are devoted to god Savitr in the Chando-darsana, whereas eleven hymns are devoted to the same deity in the Rigveda. The number of hymns devoted to other associating deities in the Rigveda are not included here. Even then, aspects covered in the mantras of the Chando-darsana are neither unimportant nor less in number. God Savitr of the Chando-darsana shines brilliantly with the aspects that are associated with the inner-most soul of all beings and he pervades the faculties of speech, prāṇa, the vital-air, and also the faculty of intelligence. He pervades all the three worlds and he is Puruṣa, the highest Reality. On the other hand, mantras of the Rigveda cover the aspects of external attributes more and more.

2) AGNI

Three hymns with twenty-four riks are devoted to god Agni in the Chando-darsana, whereas nearly two hundred hymns are dedicated to the same deity, viz.
Agni in the Rigveda. Agni, presented in the Chando-darsana is compared with Agni covered in the Rigveda. Thus, following references are found in the Anvaya-bhāṣya:

1) Firstly, the aspect that Agni is the creator of this universe can be compared.

The following mantra of the Chando-darsana says that Agni has, along with his power vāk, created the universe and all beings:

I   "Agnirayam pūrusah sannamrtah so' nvitah svām paramānamartāni vācain |
     Vāca eva visvamidain sañjajana jyoisonsa" tnā so' dhyagnih paritas citah  ||

(R.I-4-1).

The Rigveda mantra which covers the same aspect of Agni is as follows:-

II "Sa pūrvaya ividā kavyāityorimāḥ praśa ajanayan manunām |
     Visvasvata caksusā dyāmapatī deva agnim dhārayandravindām ||

(R.V I-96-2)

2) Agni has created this universe and all beings. Therefore, he knows all and everything which is born of himself. Also, he pervades all and everything. Hence, he is called Jāta-vedas. The epithet is covered in the Chando-darsana as well as in the Rigveda. Here is the mantra of the Chando-darsana given first followed by the respective Rigveda-mantras:

I "Agnirayam visvavijjātavedāḥ svar visvānyeva bhūtāni jātāni veda |
    Visveṣu yo jātavantah sāvidyate sa idagnirvisvavedāḥ samidhyate||

(C.D. I-4-2)

II i) Janmājanman nihito jātavedā Visvāmitrebhiridhyate ajasrah |
     Tasya vayam sumatau yajūryasyāpi bhadre saumanase syāma ||

(R.V. III-1-21)
ii) "Sa hotasitpratham devajasto yam samanjannajyena vrñaḥaḥ
   Sa patanirvaram sthā jagadyacchvārā magnirakrnōjātavahāḥ
   (R.V. X-88-4).

iii) "Etv ā te agne janimā sanānī pra pūrvayā nātanāni vocaiṁ
   Mahānī vrñne savanā krśmā janaṇjanman nihito jāīavedāḥ
   (R.V.III-1-20).

3) Another popularly known epithet of Agni is 'Vaiśvānara.' Agni enters into the innermost soul of all beings and he occupies the stomachs of all beings in the form of "Jāthara-agṇī" and digests food. Hence, he is called "Vaiśvānara". The mantras declaring the epithet 'Vaiśvānara' are to be noted here for the purpose of comparison. Thus, follows the mantra of the Chando-darsāṇa:

   I i) "Agnirayam vaiśvānaro visvathā" tato visveseṣvā naresvāntah prati pravīṣtāṁ
   Asmākam ya udaryo'ntarah pacanah sa idagnirvisvā atmā samīyate
   (I-4-3)

   ii) "Agnirayam vaiśvānaro na atmā hṛdayo'ntaramrtah pravatinah
   Sa prakṛtanā jyotisā prabhāsvāagniḥso praketo visvasya mūrdhāṇi
   (I-4-4)

Now, the mantras in the Rīgveda, which cover the same epithet, can be quoted thus-

The first one is quoted in the Anvaya-bhāṣya and remaining are from other sources.

II i) "Na tam vidāha ya imā jajānā nyadyusmākamantaram babhūva
   Nihārāma pravṛnā jalpyā čāṣṭiyā ukhaśasāsaścarani
   (R.V. X-82-7)
ii) Garbho yo apām garbho vanānām garbhāsā sthāānām garbhāscarathām 1
Adrau cidasma antardurone visām na visvo amṛtah svādhīḥ 11" 
(R.V. I-70-4)

iii) "Vaisānanara tavā dhāmāntyca kṛte yebhīh svarcidabhave viçaṁsana 1
Jātā āprno bhuvaṁvirodasī agne tā visvā paribhūrsā sanā 11"
(R.V. III-3-10)

4) Agni raises water to the sky and brings down the water from the sky. This action of Agni is covered in the following mantra of the Chando-dārsāna:
I "Agnirayam pārthivam rajah prati rāh sannito jyotisaḥ nayate dṛvam 1
Amṛpośavapā ā nayāṁha bhūyāḥ sa idagnirūmā bhūmā dṛvayā sarascān 11"
(I-4-8)

The following mantra of the Rigveda declares similarly:
II i) "Samānametadudaka mucaityava cāhābhīḥ 1
Bhūmimparjanyajīnvāntidīrvaṁ jīnvārvyaṁgnyaḥ 11" (R.V-I-164-51)

Another mantra also:
ii) Dīrvaṁ suparnāṁ vāyasaṁ brhantamaṁpāṁ garbham dārsatāmāmōṣṭhīmāṁ 1
Abhipāto vṛṣībhīsārpaṇāṁ sarasvāntāmānavaṣe johavīṁī 11
(R.V. I-164-52)

5) Moreover, Agni is called Indra or god Agni is identified with god Indra in the following mantra of the Chando-dārsāna:-
I "Agnirayam vidyāṁ jyotiśendraṁ vartantarikṣe pavaṁ maruvaṁṁ isvaran 1
Yo rājate pārthivam rajo'napravistabh sa agnirjyotismāṁ vidyādadbhūṣitaḥ 11"
(C.D.I-4-9)

Likewise, a mantra of the Rigveda also declares that Agni is signified as Indra. Thus follows the mantra:
6) In the Chando-darsana as well as in the Rigveda, Agni is identified with different gods. Thus, Agni is identified with Rudra also. The following mantras thus show that how similar are the perceptions of the seers who belonged to different ages. Here follow the mantras of both the Chando-darsana and the Rigveda:-

I"Tvamagna indro uṣadhaḥ tvam viṣṇur urugayo namasyah
Tvam brahma rayiḍiḥ brahmaṇaspati tvam viḍhataḥ sacase puramāḥ tyāḥ"

(R.V. II-1-3)

II "Tvamagnā rudro asuro maho divaḥ tvam sardho marutam prakṣaṁ isīṣe
tvam vatair unairasya saḥ gaiyaṁ tvam push vidhataḥ pad ū tu manāḥ"

(R.V. II-1-6)

The mantra of the Chando-darsana quoted above, as it is noted, states that Agni is identified with Rudra, and in the form of Rudra, god Agni makes violent sound in the mid-air region. This is stated in another mantra of the Rigveda

ii)"Catvāri śrṅgā trayaṁ svaṁ pādaṁ dve śiṣye sapta hastāśa asya
Tridhaḥ baddho uṣabhaḥ roraviśi maho devo maruṇāvivaśa"

(R.V. IV-58.3)

Moreover, the mantra of the Chando-darsana also presents another aspect that god Rudra, who is identified with god Agni, is the father of Maruts. This aspect is also covered in the following Rigveda-mantra:-
7) God *Agni* moves swiftly all the three worlds and thus, pervades the whole universe. The following *mantra* covers the aspect and calls him "Jyotirātman". The *mantra* in the *Chando-dārsana* is:-

I

"Agnirayam prthivijistak patri gacchati tatha pra nayatyajasraim
Agnimeva rat kṣunte svam jyotisa so agnih paro jyotirātmā dhi ciaha" II

(I-5-1)

The aspect is referred to in the *Ṛgveda* in the following *mantra*:-

II "Trīni jana pari bhūṣantyasya samudra ekam dvānāṃ dvaye kamaṃ pravahapanu
Pūrvaśaṃ prāśaśādvi dadhavanusya II"

(R.V. I-95-3)

8) God *Agni* is called *Brahman*; because, *Agni* expands on all sides with his light. Also, he makes the world expand:-

"Agnirayam brahmā sadamśrīn brahma brahma jyotisa bhi viśvathā"manā
Viśvametad bhṛhmaya pracetanaḥ so agnirbhān isvadhayā prati ciaha II" 

(C.D. I-5-3).

Similarly, the *Ṛgveda* also says that *Agni* is *Brahman*:

II "Aśādi vṝṣu vaṁśīrājaśavanagnirbrhmaṁ nṛṣadane vidharmā
Dyauśa yam prabhī vavrdhāte a yam hota yajāṇi viśvavāraṁ II"

(R.V. VII-7-5).

9) In the *Chando-dārsana*, the seer invokes *Agni* to guide him by proper paths to happiness and truth. The following *mantra* can be quoted:-
Likewise, in the Rigveda, sage Agastya invokes Agni to lead people on a noble path;,

Agni is called Sava in one of the mantras of the Chando-darsana thus:—

Similarly, the following mantra in the Rigveda covers the aspect:

Agni is Grhapati; this epithet is conferred upon him in both

the Chando-darsana and the Rigveda:

1) "Tvam me prthivyamacita grhapati
svaam me vacro janita brahmanaspati— II" (G.D.I-3-3)

II "Tvamagne drvinoda arahkrite
Tvam devah savita ratnadsyas.... II" (R.V.II-1-7)

II "Tvamagnegrkapatiswam hota no adhvare
tvam hota visvavara praceta yah si vest ca vāryam

(R.V. VIII-16-5)
3) **Vayu**

One hymn with five riks is devoted to Vayu in the Chando-darsana. In addition, the deity is praised in one rik of the Visvdeva-sūkta of the eighth Anuvāka. The aspects and epithets covered both in the Chando-darsana and the Rigveda are as follows:

1) God Vayu along with Indra presides over the mid-air region pervading all the ten directions and moves swiftly in the sky. Also, he is most powerful and immortal—thus says the mantra

I "Yo diksu dasasu prāti śiyatu pavate sahasvānamāmato niṣṭirikṣā 1

Sa saprānah sa ātmano ceteśantar vāyuh sahasendravān ta madhyamah 11"

(C.D. 1-7-1)

II "Indrenā saṁ hi draksase saṁjaagramsāvibhṛyasā 1

Mandā samāna varcasā 11" (R.V. 1-6-7)

2) The another aspect of Vayu is being independent in nature. He is called Vasi. Also, he is equal in strength to Indra. Hence, Vayu moves as per his desire:

I "Yah sakū sannindrasya prati cete yo vā vasi caraiha yathā kāmaṁ 1

Yo bahirḍha prāno jagatām jyāyān vāyuh sahasendravān ta madhyamah 11"

(C.D.I - 7-2)

II "Ātmā devānam bhuvanasya garbhho yathāvāsām carai deva eva esah 1

Ghoṣā idasya śṛṇvire na tūpam tasmai vātaya havishā vidhama 11"

(R.V. X-168-4)

3) God Vayu is not within the reach of our sight. Hence, he is invisible. However, his presence can be heard and experienced:

I "Yo na drṣe ramarādaśato yenedaṃ darsatam babhau yo darsato bhūt prati 1

Vāyuh sahasendravān sa madhyamaḥṣa uttamaṃ jyoitrivāsya darsayat 11"

(C.D. 1-7-5)
II i) "Trayah kṣina rtuhā vi ca kṣare sanvata sa vata eka ećami I
Visvameko abhi caśe sācibhih dhrajirekasya dādrī se na rūpaṁ II"
(R.V. I-164-44)

Also, the third foot of the mantra quoted above viz, R.V-X-168-4, covers the characteristic -which could be read thus-

ii) "Ghosā idasya śrīvaṁ na rūpaṁ—"

4) Vāyu pervades all beings in the form of vital forces which is one prominent characteristic of the deity:-

I "Yo bahirdhā ca ran vājurantarikeśa vidyutā yo nīrvāhan kṛatuṁ viścāṁ I
Yo'ntardhā prānah prānabhrā́śām jyāyān vāyuḥ sahasendravān sa madhyamah II"
(C.D. 1-7-3)

II (i) "Aṁśa te ca śa raṣa a navinopasūra bhūṃṣiryevaśe saśāvaṁ 1
Antarmahī bhṛhaṁ rodāśīme viścā te dhāma varunā prīyaṁ I I"
(R.V. VII-87-2)

(ii) Pra naḥ puṣa caratama visvaadeyo pāṁ na padavaṃ vāyuṛistaye 1
Āmnānaṁ vāṣyo abhi vānmarcatatasavāna suhačā yamani śrīsaṁ 1 I I"
(R.V. X-92-13)

5) God Vāyu is invoked by the seer in the Chando-darsana along with Indra. And he is called 'Indra-vāyu.' Every rīk of the hymn describes the deity in association with god Indra, i.e. - "Vāyuḥ sahasendravān sa madhyamah" and, Vāyu with Indra expresses inner wisdom. The following mantra can be quoted :-

I "Yo bahirdhā vahan svāraatyantarike dwavanaya parama vyomani prati vācāṁ I
Yo'ntardhā nṛvidam vadāraṁ vācca vāyuḥ sahasendravān sa madhyamah II"
(C.D.I-7-4)
Likewise, the *Rigveda-mantras* also invoke the deity in association with *Indra*:

I. i) "Ubha deva avisprṣeṇdravāyū havāmahe asya somasya pītaye!"
   
   (R.V. I-23-2)

   ii) "Indravāyū manojucā viprā havanta ātaye sahasrākṣā dhiyaspa hī"
   
   (R.V. I-23-3)

   iii) "Ā vāṁ sahasrāṁ haraya indravāyū abhi prayah vahantu somapī taye"

   (R.V. IV-46-3)

Thus, in every respect the *mantras* equally cover the deity with *Indra* in both the *Chando-darsana* and the *Rigveda*.

4) RUDRA

One hymn alone with only five *riks* is devoted to *Rudra* in the *Chando-darsana*, whereas three hymns are dedicated to *Rudra* in the *Rigveda*. *Rudra*, as presented in the *mantras* of the *Chando-darsana* is compared with *Rudra* as presented in the *mantras* of the *Rigveda*.

1) In the *Chando-darsana*, god *Rudra* is praised as the father of *Maruts* and the aspect is covered in all the *mantras* of the hymn. Hence the presiding deity of the hymn is *Marutpiṭā-rudraḥ*. For the purpose of illustration one *mantra* is quoted here:-

   I "Yo rudrasya sūnurmarudantarikṣe prati caṇayan visvam pavamānah [1]
   Visvesvva bhūtesu ārtavenaḥ marutāṁ sa pīṭā rudro madhyamah [II]

   (C.D. I-8-1).
The prominent aspect of the deity is covered in the following mantra of the 
*Rigveda*-

II "A tepitarmarutam sumnametu ma nah suryasya sandrisyo yuyothaḥ 1
Abhi no viro arvati ksameta pra jāyemahi rudra prajābhīḥ 1"

(R.V.II-33-1)

2) Rudra shines in all ten directions:-

I "Yo vidyutāḥnārikṣe samūlhohntah ya eka eva san dasadhaḥ" tātāna 1
Prabhṛājaṁ yo dasau dīkṣvantar maruṭāṁ sa piṭā rudro madhyamaḥ 1"n

(R.V. VII-46-3)

II "Ya te dīdyudavatasyā dvāvapari kṣmaya garāṇ pari sa vṛnaktu nah 1
Sahasram te svapīvāta bhesajā ma nasiokesu tanayesyu rīrisah 1"

(C.D. 1-8-2)

3) Rudra is Atman, the indweller of all beings;

I "Yo antardhībhīrmaṁśeṣaṁ mṛtyuṇāṁ yah puṣṭaṁ paṁrātma ca mṛṭāṁ 1
Yah pṛānaiṁdaṁabhisṛṣṭate svaprastair-maruṭāṁ sa piṭa rudro madhyamaḥ 1"

(C.D. 1-8-3)

II "Antaricchānti tariṁ jaye rudraṁ paro maniśyā 1
Grbhnāntī jihvaṣya sasam 1"

(VIII-72-3)

Thus, the aspects and characteristics of the deity as reflected in the mantras of 
both the *Chando-darsana* and the *Rigveda* are compared and the comparison clearly 
shows that the deity presented in the ancient scripture is almost the same as the deity 
covered in the new mantras of the *Chando-darsana*. However, the scope of the *Rigveda* 
is larger than the scope of the *Chando-darsana* in respect of the number of mantras 
devoted to Rudra. And naturally, some of the special features of the deity are not 
covered in the mantras of the *Chando-darsana* like Rudra's curing power among others.
5) SARASVATI

It is already noted that one hundred and twelve riks distributed in twelve hymns cover the aspects of Sarasvati in one full Anuvåka of the Chando-darsana. Many aspects and epithets are covered in the mantras of the Anuvåka. On the other hand in the Rigveda, Sarasvati is presented as a deity presiding over knowledge and wisdom as well as as a river. Three full hymns are devoted to Sarasvati in the Rigveda where prominent aspect covered is that she is the presiding deity of knowledge and wisdom. In the Chando-darsana also she is presented as the presiding deity of knowledge and wisdom. But many more aspects and epithets are covered in the mantras of the Chando-darsana. Thus, the aspects of the deity presented in the Chando-Darsana and the Rigveda are compared.

1) Goddess Sarasvati is indeed Vāk and she created the whole universe and she pervades it. Though she is in the form of Vāk, she being united with Brahman and animated by Brahman created this universe. Thus, she is Sabdabrahman

1 Sarasvatī tvam jyotisā cetamāṇā brahmanā brahma tapasa sirocidānā I
Satyā tvamamamā parā vāg vidā mātā viśvasya brahmaṇo yonīḥ II

(C.D.II-4-1)

II Gaurīmimāyā salilānī takṣātyekapadā dvipadā sā catuspadā I
Aṣṭapadī navapadā babhūvūṣi sahasrāksaraḥ parama vyomān II

(R.V.-1-164-41)

2) In one mantra of the Chando-darsana, Sarasvati is said to be herself sacrifice and she is the instruments of sacrifice; she is the the wife of the sacrificer and only on account of her, the sacrifice yields fruits. Thus, the aspect related to the institution of sacrifice is covered in the following mantra of
Thus, Sarasvati performs the sacrifice by her essence for the benefit of the master of sacrifice, the Purusa. This aspect is reflected in the following mantras of the Rigveda:

II i) "Pāvaka nah sarasvatī vajebhircājinīvatī 1
   Yajñām yastum dhīyāvasuh ॥
   (R.V. I-3-10)

ii) "Codayitri sāntanāṁ cetanti sumaṁānāṁ 1
    Yajñām dadhe sarasvati ॥
    (R.V. I-3-11)

3) Sarasvati pervades all senses and it is she that expresses in words all the knowledge perceived by the sense-organs. The ear is not an exception to it and she pervades the ear by her power over the mind and four quarters. Thus, the relation between the ear and dik on which the aspect of Sarasvati is based, is equally reflected in the Rigveda also:

I "Sarasvati tvam svaravāti vyoman pariṇā śrōtram tejasā nvesi cetasā digbhīḥ
   Śrutam evānau vakṣi satyam āśāṅtrām vāg vidda mithunam śrōtrasyādhi pūrvyam ॥
   (C.D. II -11-1)

II Nābhyā śiddantariksam śirṣṇau dyauḥ samavartata 1
   Padbhyaṁ bhūmirāśaḥ śrōtrāttathā lokānakaḥ paryat ॥
   (R.V. X-90-14)

4) Sarasvati is filled with supreme knowledge. She inspires all the souls. With the help of an active mind and Savitr she activates all the organs of knowledge. This aspect is covered in both the Chando-darsana and the Rigveda:
1. "Sarasvati tvam eva dayanti dhyam tvam visva dhiyo'nuśa cetasa savitara 1
Prajñatam tadanu vaksi sarvaṁ dhībhīḥ vāg vīdā mithunam dhiyam sāmvidāṁ
pūrṇaṁ 11" (C.D.II-11-6)

II i) "Mahornah sarasvati pra cetayati ketunā 1 Dhiyo visvā virājati 11"
(R.V. I-3-12)

ii) "Sam no devā viśvadevā bhavantu sam sarasvati saha dhībhirasu 1
Samabhisāch samu rānśacah sam no divyāḥ pārthivāḥ sam no apyaḥ 11"
(R.V. VII-35-11)

5) One prominent aspect covered in both the Chando-darśana and the Rigveda is the metaphysical relation which exists between Sarasvāti and Brahmā, the highest Reality. Sarasvāti is one with Brahmā and Vāk; her one epithet is thus being beyond all other objects. Therefore, Vāk is as full and perfect as Brahmā. In the Chando-darśana, the fourth foot of all the riks of third Sarasvāti-sūkta covers this aspect and one mantra can be quoted to illustrate:

1 "Sarasvati tvam param param tata citi vyoman na prati padyast parā" citā 1
Apādi tvamapādo brahmaḥ sata-stāvāṁ vāk prapūrṇā yāvad brahma param 11"
(C.D. II-3-7)

The Rigveda also covers the aspect in the following mantra:

II "Sahasradhā pañcadasānyukthā yāvadātyāvāprīhīci iśvadūtma 1
Sahasradhā mahimānāḥ sahasram yāvadābrahma vishtitam iśvāṁ vāk 11"
(R.V. X-114-8)

6) In one mantra of the Chando-darśana, the seer invokes Sarasvāti for the benevolence in the form of becoming a seer of mantras; in the Rigveda, as if god heard the prayer of Daivarata and promised to make him Rishi, Brahma promises to
make the invoker a seer. Following mantras thus, illustrate the aspect:

I "Sarasvati tvam rasena svena vidā brahmaṇaḥ " mano mām kṛdhi pravetāram 1
   Brahmanavidām mām kṛdhi sandrāṃśiṃ Vāg āvāṃ paramā purusasya mātāh"
   (C.D. II-12-8)

The Rigveda-mantra is as follows which is in the form of a promise of the god invoked:

II "Aham eva svayamidāni vadāmi juṣṭāmi dvebhir u tā vāṅmusebhīh 1
   Yām kāmaye tāntamugraṁ kṛṣṇomi tām brahmaṇām tamsiśiṁ iṁ sumedhāṁ II"  
   (R.V. X-125-5)

7) Sarasvati is pervading all the three worlds; hence she is called Samparīṭā in the Chando-darsana; and the mantra, which covers the aspect, follows thus:

"Sarasvati tvam brahma Samparīṭa brahmaivaṇu pratyeti parame vyoman 1
"Bhayah pāṭyā" yayasi brahma tad vācā vāg āvāṃ praśma brahmaṇaḥ sā parā II
   (C.D. II-2-5)

The aspect that Sarasvati is all-pervasive is covered in the mantra of the Rigveda also:

II i) Apaprūśi pariśthivānkyuru rajo anarikṣam 1 Sarasvati nidadapānu 11
   (R.V. VI-61-11)

(ii) Trisadhāstha saptadhatuh pāṇca jātā vardhayantā 1
   Vajrō vajrō havyabhūt II 11  
   (R.V. VI-61-12)

8) Sarasvati is called Chandvasati. She is associated with metres and she is one with metrical form:

I " Sarasvati tvam chandasā chandasvāti svarasvāti sāmnā tejasā tejasvāti 1
   Jyotirvāṇu svarasikchandah param āvāṃ vāg āvāṃ brahma samvido yoniḥ II"
   (C.D. II-6-10)
Thus, the aspects of Sarasvati which are similar both in the Chando-darsana and the Rigveda are dealt with here. However, there is no much scope for comparing the aspects and epithets of the deity. Because, as already noted in the beginning, in the Rigveda, Sarasvati is presented as a personified form of river as well as in the form of a minor deity and only three hymns are devoted to her. Even then, the aspects which have been compared show that the new mantras are also relevant with the oldest scripture of the world.

6) BRAHMANASPATI

Another prominent deity which is dealt with in the mantras of the Chando-darsana is Brahmanaspati. One full Anuvāka with six hymns is devoted to Brahmanaspati. On the other hand, in the Rigveda, there are eleven hymns covering aspects and epithets of the same deity. In the meanwhile, one important point is to be noted and that is, Brahmanaspati is called Brhaspati too in the Rigveda. Brahmanaspati and Brhaspati, according to Sayana and Yaska, are not absolutely one and the same deities. They are different deities-opines Yaska on the basis of the etymological explanation of the names of the deities. However, for the purpose of comparison that kind of difference is not considered here, between Brhaspati and Brahmanaspati. Here, follows the survey of similarities in aspects of the deity as presented in the Chando-darsana and the Rigveda.

1) God Brahmanaspati roars and breathes out loudly all the sounds, words, and mantras throughout the heavens. Also, he utters the secret seed word IM. Likewise, he has breathed out the universe also. Thus, the aspect of creation of
the universe very easily and effortlessly is covered in the following mantra of the Chando-darsāna thus:

1 "Brahmanaspatirjanī ājāyamano viśvā brahmāni dhamai saṁraṇah ।
   Divā prithivyā sa idamantarikṣe brahmanaspatih saṁśi brahmaṇā dhamat ॥
   (C.D. III-1-2)

The following Brahmanaspati-mantra in the Rigveda covers the aspect, even employing exactly similar verb adhamat:

11"Brahmanaspatirvā saṁ karmāraiva dhamat ।
   Devānāṁ pūrvye yugeśpataḥ sadajāyata ॥
   (R.V. X-72-2)

2) God Brahmanaspati and goddess Sarasvati are like husband and wife and vedic metres are the unifying factors between those deities:

1"Sarasvatī tvain ca brhaspatirmitmśchandasā sāho yuvāṁ nemasamātmānau ।
   Dampadvaivaprabhavat kah samanau vāg vidā bṛhaṁ svayamāṁ pahiḥ ॥
   (C.D. III-6-4)

Here, Brahmanaspati is called Brhaspati in the mantra quoted above. The aspect with the identical name viz, - Brhaspati, is stated in the following mantra of the Rigveda:

11"Agniṣaṁṣyabhaṁvat saṁyugvosnīḥaya saṁvatī saṁ babhūva ।
   Anuṣṭubhā somā uktairmahasvāṁ brhaspatibrhāṁ vācāvaiṅ ॥
   (R.V. X-130-4).

3) Further, Brahmanaspati pervades all and everything everywhere: he is in gods, he is in all souls of all beings. Thus, he pervades everything everywhere, in all the three worlds:
4) Moreover, Brahmaṇaspati, before pervading everywhere, establishes himself in the infinite sky firstly in the form of primal energy by the power of his light:

I "Brahmaṇaspatijyotisa yat parame vyomanagyagre pracetanaṁ nidadhe padam āmāram ānaṁ paramam pūrnamapadāṁ sa ekapāṁ purusopāyaṁ sakāṁ vācā II"

(C.D. III-4-1)

5) God Brahmaṇaspati's first and foremost action for the protection of Satya and dharma was performed in the highest sky. The first action of the god is creation of the vedas for the purpose of promoting all knowledge:

I. Brahmaṇaspateryadu kartvamagriyam satyadarman visvasmai sarvataītaye ād 

Tad visvēsamamrtyanāṁ divaṁparī jīvātaye sammadhuno mrtaiṁ bhuvat ād 

(C.D. III-1-5)

6) God Brahmaṇaspati has created this universe and he is created by himself:
I "Brahmanaspati janitā jāyamano visvā brhmāṇi dharmāt samrarānāḥ "

Dvā prāthivā sa idamantarikṣe brahmanaspatih samīṁ brahmaṇā’dharmat II"

(C.D.III-1-2)

But in the Rigveda, Brahmanaspati is the son of Rodasī or Dyāvaprthivī and also he is the son of Tvāṣṭṛ as different mantras describe the birth of the god differently. Thus, the mantra which conveys that the god is the off-spring of Tvāṣṭṛ is as follows:

II i) "Visvēbhīyo hi tvā bhuvanebhīyaspāri tvastājanatāmānāḥ sāṁñh kavīḥ "

Druho hantā maha rtaśya dharti II" (R.V. II-23-17)

Also, the following mantra of the Rigveda describes that the god is the progeny of `Dyāvaprthivī`:

ii) Devī devasya rodasī janitri brhaspatim vāyurdhatumahīvā "

Daksāyāya daksāī sakhāyā karadbrahmane sutarē sugāthā II”

(R.V. VIII-97-8)

7) Brahmanaspati is identified with Indra in the Chando-darsana. But in the Rigveda, on the other hand, Brahmanaspati and Indra are not identified, but they are invoked jointly in many riks. The following mantras of the Chando-darsana and of the Rigveda can be noted :-

I "Brahmanaspati tvam paramām brahma san purusāh sa ātma brhman sa indrah "

Visvāmidām vācyām vācamaryudagāi brahma tadinjyotirvisvasya darsayat II”

(C.D. III -3-9)

The Rigveda-mantras thus, follow :-

II i) "Tamu jyeṣṭhaṁ namasā havirbhīḥ susēvam brahmanaspatim gṛṇīse "

Indrām śloko mahi dāurvedīḥ sisākṣu yo brahmaṇo devakṛṣṇasya rūpaṁ II”

(R.V. VII -97-3)
ii) "Brhaspate yuvamindrāś ca vasvō dṛṣṭasyeluṭe uta pārthivasya 1
   Dhatte rāj اليمن stuvate kiraye cidyūyam ṭāra svastibhiḥ sadā naḥ 11"
   (R.V. VII-97-10)

8) God Brahmānapati is the chief promoter of sacrifices; hence he is to be
served with oblations in sacrifices prior to all other deities:-

I "Yo devānām devatāmāḥ sandadhāri dīśe viśvāmāḥ sumaṁni cekitānāḥ 1
Agrāṁ yojānāṁ varūdham tamagrīyāṁ brahmānapatīṁ brahmāṇāṁ sandhvasya 11"
   (C.D.III-1-4).

In the Rigveda also, the god is invoked to be present on the altar of the
sacrifices and to accept oblations along with Somapāṇa prior to all other deities like
Indra:-

II "Yajñe dēvo nṛsadān prthivya nara yatra devayavoc madantī 1
   Indraya yatra savanānī surce gamanmadyāya prathāmāṁ vayāśca 11"
   (R.V. VII-97-1)

9) ĪM is propounded by the mantras of the Chando-darsana as the symbol of
the highest Reality and it is identified with secret Pranava OM. Further, ĪM is the
eternal name of Brahmānapati. Similarly, in the Rigveda also we find reference to
this secret pranava in different mantras. Here, are the relevant mantras of the Chando-
darsana and the Rigveda:-

I "Brahmānapateryāḥ samidam grnāti śradasmaī dādhāno mṛtarm nāma guhyāni 1
   Tasyedum viśvamidam bhavāti bhadrām brahma tadāṇāṁ viśvasya ṛtasya 11"
   (C.D. III-1-8)

II i) "Ya śiṁ ciketa guhā bhavantarāmā yah saśada dharāṁrtasya 1
   Vi ye cṛtantarāta sapanta ādīdvāsūni pravavrācsmāi 11"
   (R.V. I-67-7,8)
Thus, the aspects and epithets of Brahmanaspati have been covered in similar manner in both the Chando-darsāna and the Rigveda.

7) INDRA

Indra is also presented with brilliant coverage of the aspects in the Chando-darsāna. As mentioned in the previous section, sixty mantras grouped in six hymns are devoted to Indra in the mantras seen by Daivarata. Indra of the Rigveda, on the other hand, is the dominant deity as nearly two hundred and fifty hyns, which form one fourth of the bulk of the Rigveda, cover aspects and epithets of the deity. Thus follows the comparison of the deity presented in the Chando-darsāna with the deity presented in the Rigveda.

1) Indra is the over-lord of this universe. He is the leader and protector of all. He controls mortals and immortals and rules all the three worlds.

1(i) "Yo visvāsvānamāmāmrāmāmāsrayati mārryānām yo yanti yamo nihanti 1
Sendra eva mama bhadrośvāsīte - nārāmeva tami vrne sān gamađhyai 11" 
(C.D. IV-3-1)

(ii) "Yo asau visvāsvaṣa ṣaṁ yunakī visvāsaviṣa yāh kṣayati kṣemasya 1
Yo va visvāḥ pra śucāḥ sāmayāni - nārāmeva tami vrne sān gamađhyai 11" 
(C.D. IV-3-4).

The aspect that Indra is the overlord of the whole of the universe is covered in many of the mantras of the Rigveda. Here only two mantras are quoted:-
II(i) "Abhi tvā sūra nonumo’dugdhaiva dhenavah
Īśānamasya jagatah svarāśāmisānāmindaṅra tāsthūṣh
" (R.V. VII-32-22)

(ii) "Indro yavo’vasitasya rājā sāmasya ca sringaṇo vajrabāhuh
ddu rājā kṣyati carsanīnām arāṇannemīḥ pari tā bahūva
" (R.V. I-32-15)

2) Indra protects all with his thunderbolt:
I "Yo devānum prahamah pavirah san viśvā bhurāni praṇayatyaajasraṁ
Antarikṣye yah pavate vābhyā indro viścāsam paṭiḥ sa madhyamah
" (C.D. IV-1-1)

In the Rigveda also Indra has been depicted as the protector of all
divine beings as well as of the mankind. He protects all, killing demons by his
thunder-bolt:
II i) "Sasanātyaṇ uta sūryam sasāṇā indraḥ sasāṇa purubhajasam gāṁ
Hiranyayamuta bhogin sasāṇa harti dasyūṁ prāyāṁ varnamāvat
" (R.V. III-34-9)

Many references are available pertaining to Indra’s weapon ‘Vajrāyudha’ with
each and every minute detail of the weapon:
ii) "Ā yah somena jaṭhara maṇipraiṇamandasa maṇghva maṁdvo andhasah
Yadāṁ mṛgyaṁ hantavo mahāvadhāḥ sahaśrebhṛṣṭimusāṁ vadhāṁ yaman
" (R.V. V-34-2)

iii) "Abannahim parvate sīśryaṇam roṣṭāsmaiv vajrāṁ svaryah tataṣṭa
Vāsūraṇa dhenavah syandamānā anijah samudrānavavajamurāpah
" (R.V. I-32-2)
3) Indra pervades all the three worlds. He shines brilliantly with his ten rays in all the ten directions:

\[
\text{I} \quad \text{Yasceka dikṣu dāsasau pra vātī bhābhīryo dāsabhīrṇutē visvām} \\
\text{Yo ayāṁ samūlo 'ntarḥrdaye'smākam inḍro viśeṣāṁ paśuḥ sa maḍhyamaḥ} \text{ II} \\
\text{(C.D. IV-I-2)}
\]

\[
\text{II} \quad \text{"Jajñāno harīno utsā viśvāmā bhāti rocanām} \\
\text{Haryāśvo haritāni dhatta āyudhamā vajrayān bahvārharim"} \text{ II} \\
\text{(R.V. III-44-4)}
\]

4) Indra is the god with infinite strength. And with this strength he leads, protects and also rules over all the three worlds. Therefore, he is called balvīyān:

\[
\text{I} \quad \text{"Yah prajānan ajanyo yah saṃ amarīyo yo viśvathā rājām suṣyamekah} \\
\text{Yah svarūt samruḍ vīrūd viśhū prabhur indrāmeva tam vṛṇe saṃ gamadhyaḥ} \text{ II} \\
\text{(C.D. IV-2-1)}
\]

The aspect that Indra possesses infinite strength is covered in the following mantra of the Rgveda:

\[
\text{II} \quad \text{"Avamśe dyāmastbhayādyantamā roḍasā apruṇadantariksaṁ} \\
\text{Sa dāhrayaprśṛśāmī praprathaca somasya iṣa mada indrāśakāra} \text{ II} \\
\text{(R.V. II-15-2)}
\]

5) Indra is not only a warrior, but he is indweller of all beings too. He lies hidden in inner heart,-says this mantra of the Chando-darsana:-
I "Yaśeṣa dikṣu dasasu pra vāṁ bhābhīrya dasabhīrurṇat viśveṣāṁ 1
Yo ayāṁ samūlho 'ntarḥdayeśmāka-mindro viśveṣāṁ patiḥ sa madhyamah 1"

(IV-1-2)

This aspect is covered in the following mantra of the Rigveda:

II "Aham manurahcavam sūryasāham kaksīvān rśirasmi vipraṁ 1
Aham kussamārjuneyam niṛjēḥ ham kavirūsanā pasyata mā 1"

(R.V. IV-26-1)

Here, Indra declares that he himself is Manu and Sūrya and so on and declares that he lies in the heart of all.

6) Indra pervades all the three worlds. The aspect of pervasiveness of the deity is suggested in the following mantra of the Chando-darsana:

I "Yo vā purastādabhitah prarudan-stapaseṣa niṇyāṁ jagataṁ jāneḥ 1
Āmāṁśiṁramidāṁ prāśārayad indro viśveṣāṁ patiḥ sa madhyamah 1"

(C.D. IV-1-3)

Similarly, this aspect of the deity is covered in the following mantra of the Rigveda:

II " Pra mātrābhi rīrīce rucamānāḥ pra devebhirvisvato praṭīnaḥ 1
Pra majmaṇā dīva indraḥ prīthivyāḥ prorormaho antarikṣadṛṣṭiḥ 1"

(R.V. III -46-3)

Indra is the god who created waters for all beings to be able to live and he lies hidden in the heart of the earth. This aspect of Indra is covered in both the Chando-darsana and the Rigveda. In the former it is said that Indra has created the waters and on the other hand, in the Rigveda it is stated that Indra let free sacred rivers from Vīra:-
Indra is the god of gods, the highest among divine beings. He is the rider of chariots and he is the best among the riders of chariots. These two characteristics of the deity are covered in one mantra of the Chando-darsana:

I

\[ Yo \text{ devo devānām devatamah san yo magho maghōnām maḥaivattamaḥ } \]
\[ Yo \text{ vā rathi rathinām rathitamah indrameva tāṁ vrne saṁ gamadhyai } \]
\[ (C.D. IV-3-3) \]

Similarly, the following mantras of the Rigveda cover one aspect; Indra is the best among divine beings:

i) \[ Mahān asi mahīsa vṛṣṇyebhiḥ dhanasṛṇeṣu sahamāno anyān \]
\[ Eko vīśvasya bhūvanasya rāja sa yodhayā ca ksayayā ca janān \]
\[ (R.V. III-46-2) \]

ii) \[ Na tvāvān anyo divyo na pārthīvo na jātona janisyaḥ \]
\[ Aśvāyanto maṅgavannindra vīṣṇino gacchantastvā havaṁane \]
\[ (R.V. VII-32-23) \]

Moreover, another aspect which is referred to above that Indra is the rider of chariots is covered in the following mantras of the Rigveda: thus-

iii) \[ Taksanatam svorṣam vidmaṇāpasaḥ taksanahā indracāhā vsanvasū \]
\[ Taksanipīr bhīmāṁrbhavo yuvadmayah taksanavasāya mātaram sacābhuvam \]
\[ (R.V. I-111-1) \]
iv) “Yaste ratho manaso javāyanendra tena somapeyāya yāhi


tiyāmā te harayah pra dravantu yebhiryāsi vṛṣabhīrmandamānakah

(R.V. X-112-2)

9) Indra is the god presiding over wealth. Whatever is possessed, Indra protects it and whatever is not acquired he gives it. The aspect that Indra as the presiding deity of wealth is covered in the following mantra of the Chando-dārsāna

I “Yo asau bhagah subhago yo bhagavān bhagavatpairo bhagavatamāh

Yo vā bhagasyāravā dātā satpāir indrameva tam vrne śān gamadhyai

(R.V. X-112-2)

The aspect is covered in the following mantras of the Rigveda

II (i) “Utvocita hi māgavandesnammaho arbhasya vasunā vibhāgya

Udbhūte purnā vasunā gabhasti na sūnta ni yamate vasatyā

(R.V. VII-37-3)

(ii) “A nastujam raśim bhārāṁśāmi na pratiyānate

Vṛksam pakvam phalamanikāva dhūnūhīendra-sampār master vasu

(R.V. III-45-4)

10) In the Chando-dārsāna, god Indra is presented as unborn and undying:

I “Yah praśanān ajanyo yah saṁ amartyo yo visvathā rājate svayamekāh

Yah svarāt samrād virād vībhuk prabhur indrameva tam vrne śān gamadhyai

(C.D. IV-2-1)

However, in the Rigveda Indra is presented as born of dyāvapṛthvī:

II “Balīthā mahinā vāminārāṇī paṁśita humānam vāṁ janītarā

bhrātarā yuvāṁī yamācīharmātarā

(R.V. VI-59-2)
11) In both the *Chando-dāsāna* and the *Rigveda*, the seers invoke god *Indra* for peace and happiness. In the former, fourth foot of all the *riks* in the second, third and fourth hymns are such invocations towards god *Indra*. One *mantra* can be quoted to illustrate:

*I* "Yo asau priyo yah priyapatiḥ parah priyānām yah priyatamah saspatiḥ |
Tasya priyasyārca śarmāṇah priyo 'ham indrameva saṁ vrṇe saṁ gamadhyai ||
(C.D. IV-3-7)

Similarly, in the *Rigveda* also we find that the seer invokes god *Indra* along with other deities for peace and happiness. The following *mantra* is an example in this context:

*II* "Upa no devā avasā gamanvāṅgirasāṁ sāmabhīḥ sūryamāṇah |
Indra indriyairmaruto marudhirāditaṁ āditiḥ sārma yaimsat ||
(R.V. I-107-2)

Thus, *Indra* as presented in the *Chando-dāsāna* and in the *Rigveda* is compared on the basis of the aspects and epithets covered in the *mantras* of those scriptures.

8) **PURUṢA**

In the *Chando-dāsāna*, *Puruṣa* is a prominent deity. Four hymns with fifty *riks* cover the aspects and characteristics of *Puruṣa*. The various aspects of the deity are compared with those covered similarly in the *mantras* of the *Rigveda*.

I) *Puruṣa* was all alone in the beginning and he pervaded the whole universe and all beings when the universe is created. In other words, this universe is the manifested form of *Puruṣa*. The following *mantra* of the *Chando-dāsāna* states this aspect:
Thus, Purusa manifested in infinite forms. Not only he manifested in the creation of the present, but also all the manifestations in the form of all beings in the earlier and future creations are Purusa only-thus, states the following mantra of the Rigveda which similarly covers the aspect of Purusa in the Purusa-sūkta:

II "Purusa evedam sarvaṁ yadbhūtam yacca bhavyam 1

Utaṁśṛtravasyēśano yadannenāsīrohaṁ II" (R.V. X-90-2)

2) Further, Purusa had created all the worlds and pervaded everywhere and all beings in them, hence he knew them all. The aspect is covered in the following mantra in the Chando-darsana -

I "Yo va viśvamidam veda brahmaṇā' yami ya imā jajāna bhuvanāni viśvā 1

Viśveṣu yo 'nu bhūtesu pravisto'ntas tapaśā dhībhīk purusām tam pra pade 1" (C.D. VI-1-3)

Similarly, the following mantra of the Rigveda covers the aspect:

II "Trīpadāṛdhvam udaiṣpurusah pado syehabhavat punah 1

Tat viścan evākramat sāsanānasāne'bhī II" (R.V. X-90-4)

3) Thus, Purusa is manifesting multifariously in every creation. He is one but becomes infinite by manifesting in all and by entering into all beings. Thus, the aspect, viz-magnitude of forms of Purusa is covered in the following mantras of the Chando-darsana as well as of the Rigveda similarly:-

I "Viśvaśīrṣa yo bhūmasatvarā mahīyāniścevakṣah prati sandhy ya uttamaṁ 1

Yo va viśvepaḍataṁ pracetaṇas-tapasā dhībhīk purusām tam pra pade 1" (C.D. VI-3-6)
The Rigveda- mantra is as follows-
II "Sahasrasirsā purusāḥ sahasrāksaḥ sahasrapāt 1
Sa bhumim' viśvāḥ vṛtvāryairīṣhaddasāṅgulam 11" (R.V. X-90-1).

4) A sacrifice called Sarvahuta is mentioned in both the Chando-darsana and the Rigveda. The mantras in them present the aspect of Purusa. According to them Purusa created everything and entered into all beings, through that sacrifice. Thus, the following mantras in the Chando-darsana explain that sacrifice, viz, Sarvahuta and through that sacrifice, Purusa's manifestations:

I i) "Sarvahutas tapaso 'gnāvāman yajñe viśvāryeva bhūtānīyājihāva purusāḥ 1
Ya ātmānam evamājihvata bhiyāḥ.... 11" (C.D. VI-3-9)

and

ii) "Sarvahutas ādīd yajñāts purūtapasāḥ sahasā" virabhūva viśvātā" tmaṇā 1
Ya ā viveśā cittibhirvisvavamāt tapasā dhībhiḥ puruṣām tain pra padaī 11" (C.D. VI-3-10)

Similarly, the following mantras of the Rigveda present the account:

II i) "Tasmādyayānāt sarvahutāḥ sambhrām prṣadāyatam 1
Paśūn tāṁśakre vayaevyanārarāyān grāmyāṇśa ye 11" (R.V. X-90-8)

II ii) "Tasmādaśāvā ajāyanta ye ke cobbhayādatah 1
Gaṅgo ha jaṅnīre tasmāt tasmajjātā ajāvayāḥ 11" (R.V. X-90-10)

5) Moreover, Purusa is the seer of rik, yajus and sāma-mantras. Therefore, he is indeed the greatest among the seers. This aspect of Purusa is presented in the following mantra of the
Chando-darsana:

I "Puruso'sau chandaså" ma prati vaçam ca yajµµi samµµi ca chandãµµi 
Chandaspadãni dadhe chandassu citi tapisã dhibhih purusãm tanu pra padye 

(C.D.VI-4-14)

On the other hand, in the Purusa-sükta of Rigveda it is said that Vedas were created by Purusa but through the sacrifice, viz. Sarvahuta. The following mantra of the Rigveda thus, states that aspect:

II "Tasmadyajnat sarvahutadvah samani jajnire 
Chandãµµi jajnire tasmadyajustasmãdajayata 

(R.V X-90-9)

Thus, Purusa as presented in the mantras of the Chando-darsana is compared with Purusa presented in the mantras of the Rigveda on the basis of only a few aspects. While comparing the aspects of the deity, only one hymn, viz. Purusa-sükta, of the Rigveda is taken into consideration though there are many other mantras in the Rigveda covering the aspects presented in Chando-darsana exactly in the same way.

9)AP

Ap-deities presiding over waters are praised in the Chando-darsana in four hymns with thirty-five riks. The aspects and characteristics of the deities as presented in the Chando-darsana are here compared with the aspects and characteristics of the deities as presented in the Rigveda. Thus, follows the comparison:

1) Ap-devati is praised by the seer as water is sweet and associated with medicinal qualities because of their presence and he will be blessed with them when he plunges in waters:
Similarly waters are praised in the following mantra of the Rigveda:

II i) "Apsu me soma'braviddantarvisvāṇi bhēṣaja I
Agnim cā visvasambhuvam āpasa ca visvabhēṣajāh II" (R.V.I-23-20)

2) Āditya has placed his lustre (ājās) in waters and the seer prays the deity for that ājās of Āditya:- The following mantra, thus covers the aspect of the deity in the Chando-darsana:

I "Yadādityenāpsuḥitam tapaśa'pāṁ vrśabhena I
Āpah sandhatta tanmayī jyoīrvisvāsya ārsayat II" (C.D.VII-1-10)

The following mantra in the Rigveda which is devoted to Sūrya covers this aspect:

II "Divyām saparnām vāyasaṁ brhantamāpāṁ garbham darsatamāsadhīnām I
Abhipato vrṣṭihistarpayantam sarasvantamavase johavimi II" (R.V. I-164-52)

3) The deity is identified with the holy river Gangas and the seer says that the deity is the primal cause of creation:

I "Mahīṁ mātaram visvasaṁ yonīṁ divyāṁ rudrēṇa svāḥ svatanīṁ bhucāṁ I
Rudrāṇīṁ rudrānūṁ tāṁmāṁ gāṅgāṁ apo devō sāranāṁ prayu pra param II" (C.D. VII-4-2)

Following mantra in the Rigveda also covers the aspect:

II "Tamidgarbham prathamam ādyāṁ āpah yatra dvāh samagacchanta visve I
Ajasya nābhāvadhyekamarpitaṁ yasminvisvāṇi bhucanāṁ rastuh II" (R.V. X-82-6)
4) The seer prays the deity to purify all his sins which might have been produced due to evil words or evil thoughts:

I "Apo yan me duruditaṃ smṛtaṃ vā yadu durītaṃ
yad vā kṛitaṃ duskaranaṁ tataḥ punīta viśvataḥ II" (C.D. VII-1-8)

The following mantra in the Rigveda, similarly, covers the aspect of the deity thus:

II "Apo asmānmataraḥ sunītyantu gṛiṇa no gṛītpvaḥ punantu
Viśvam hi ripraṁ pravahanti devirudidabhyaḥ sucīrā pūrā eni II" (R.V. X-17-10)

5) The deities presiding over waters are associated with other deities. Sometimes, the seer identifies water-deities with many deities like Varuna, Agni and Savitr:-

I "Namaste'stu gahge varunānyai namaste'stu yamune'gnāyyai
Namaste'stu sarasvaindrānyai nomo vo'stvapo devyo mātaraḥ II"
(C.D. VII-3-4)

Similarly, this aspect is covered in the following mantra of the Rigveda:-

II "Yāsu raja varuṇo yāsu somah viśvedevā yāsīrjan madanti I
Vaiśvānaro yāsvcagnih pravīṣṭaḥ ta āpo-devirīha māmavantu II"
(R.V. VII-49-4)

6) In the Chando-darsana, risi extends his prayer towards water-deities and says that they are the source of all kinds of wisdom and knowledge and are capable of making free from all the sins:

I "Pavaka' amṛtaśaḥ sarasvairūṛtyā dhīyasāmīḥ sandadhānāḥ
Pravahantīrvisēvamenaḥ sahamānā āpo devīḥ saraṇam prati pra padye II"
(C.D. VII-4-5)
In the *Rigveda* also we find this aspect of the deities covered similarly by the following mantra:

II "Apo hi śīhā mayobhuvah tāna ūrje dadhātana
Maheśvarāya cakṣate‖"  
(R.V. X-9-1)

Thus, the aspects and characteristics of the deities presiding over waters as presented in the *Chando-darsana* are compared with those as presented in the *Rigveda*.

10) GO (COW)

*Go* is praised in two hymns with twenty *ślokas* in the *Chando-darsana*. In the *Rigveda* there is one hymn which is devoted to *Go*. Here, is the comparison of the aspects of *Go* as presented in the both.

1) A stream of milk flowing while milking is associated with *Asvins* and it is stated that *Asvins* render the milk into ambrosia and the seer prays with *Go* to give such milk:

I "Yadāśvinaṁ sat sudhāram duhyamānamahāśvinau
Amṛtam tat kalpaṁayāṁ vasasya me jīvanāya‖"  
(C.D. VIII-1-5)

II "Hṁkrṇvati vasupatnī vasūṇāṁ vasamīchhami manasābhyagat
Duhāmasvibhyāṁ payo aghryeyāṁ sa vardhatāṁ mahate saubhaṅgaya‖
(R.V. I-164-27)

2) The seer prays the cow for ambrosia-like milk and he wishes to accompany the cow always and he considers himself as the son of the cow:

I "Imām mā vatsam dhenavah sūpa niṣṭhata mātaraḥ
Kāmāṁ duhānā amṛtam payah sandhathā suvīryam‖"  
(C.D. VII-1-7)
In the *Rigveda* also, the *risī* addresses the cow similarly and requests to give him abundant milk:

"Upa hvaye sudughām dhenusevenāṁ suhasto go dhuguta dohadetam l
Srestham savami savitā savisanno' bhīddo gharmanstdu su pra vocain l"

(R.V. I-164-26)

3) In one mantra of the *Chando-darsana*, it is said that milk is associated with god *Rudra*:

I "Raudram yadantardhena bhavaṣā pratishtitam l
Tat srijata payo 'yasram vatsasya me jīvanaya l"

(C.D. VII-1-3)

The following mantra in the *Rigveda* also states the same :

II "Mārā rudrāṇāṁ duhitā vasūnāṁ svasādyānāṁ mamṛtasya nābhik l
Pra nu vocain cikītuse janāya mā gāmanāgāmadātim vadhīsīha l"

(R.V. VIII-101-15)

4) Cows are associated with the deities Sarasvatī, Śrī, Soma, Indra, Savitr and Agni:

I "Gobhyah sarasvatyai śriye somayendrāya savitre l
Adbhyo bhūrbhutvah svah svāhā jhomparyagnau rasān gavīyan l"

(C.D. VIII-2-8)

Similarly, the *Rigveda* states that the cow is associated with gods *Indra* and *Soma*:

II "Gāvo bhago gāva indro me acchān gāvah somasya prathamasya bhaksah l
Imā yā gāvah sajanāsa indra icchāmīdhṛtā manasāciddindram l"

(R.V. VI-28-5)

In this way the aspects of cow as presented in the *Chando-darsana* are compared with the aspects of cow as presented in the *Rigveda*. 
11) AGNI - SOMA

Agni and Soma are praised independently as well as jointly in the Rigveda. In the Chando-darsana, one hymn is devoted to these deities jointly.

1) The following mantra in the Chando-darsana, covers the aspect of Agni and Soma separately (A) Agni belongs to this earth; he is the earthly flame of light which heats and cooks; (B) Soma belongs to heaven and he is the god in the form of celestial light -

I "Agnirayam pārthivacāṁ jyotiśpakaṁ somo dīcyah śitarasmi rasoṁṛtani ।
Mithuṣaṁ navaṃ visvāthaḥ bhīvyāyatus iśvagnī somau mṛlayataṁ svam visćavīm ॥"  
(C.D. VIII-4-1)

Following two mantras in the Rigveda cover the aspects of Agni and of Soma respectively similar to the aspects covered in the mantra referred to above, thus -

II i) "Agnirmūrdhā dīcyah kakut paṁīḥ prītiṣyā yāyāṁ ।
Apāṁ mṛtāmsi jīvāsti ॥"  
(R.V. VIII-44-16)

ii) "Satvenottabhiā bhūmīḥ sūryaṇottabhiā dīcyah ।
Rtenādyāśīśṭhanti dīcy somo dhī śrītāḥ ॥"  
(R.V. X-85-1)

2) A) Agni is the mouth of all gods; therefore god Agni receives oblations offered to various gods; hence he is called havirbhuk.

B) Soma is the celestial god; he is the oblation in the form of Somarasa offered to gods and he is ambrosia.

I "Agniṛdeva devānāṁ mukhaṁ havirbhuk somo dīcyah havyāmamṛtāṁ tadannāṁ ।
Daivate tā visvāsām tanūḥ pratyaṁ rācyagnīsomau mṛlayataṁ svam visćavīm ॥"  
(C.D. VIII-4-2)
Again, following mantras cover the aspects of the deities as presented in the Rgveda:

II i) "Mahan asyadvarasya praketo na rie tvadami ma'dayante 1
Ā viśvebhīh saratham yāhi devai nyagre hotā prathamah sadeha 11"
(R.V. VII-11-1)

ii) "Somai manyau papīvan yat sampisantyosadhim 1
Somai yam brahmaṇo vidurna tasyāsnāti kaścana 11" (R.V. X-85-3)

3) A) Agni is Vāk within the body with knowledge and light (B) God Soma possesses food and by food mind is born:

I "Agni ruyamantaścī jyoṭisā vāk soma'nnavanannacai am tanmanah 1
Te ātmacyantarmi ho dhi prahīte rāvagnīsomau mṛlayatām svam viśvam 11"
(C.D. VIII-4-3)

The following mantras in the Rgveda cover the aspect of the deities similarly:-

II i) "Sudakṣo daksaiḥ kratunāṣi sukṛaturagne kaviḥ kācyenaśi visvaciḥ 1
Vasurvasūnāṁ kṣayasi svamekaiḥa dyāvā ca yāni prthivi ca pūṣyataḥ 11"
(R.V. 91-3)

ii) "Ayaṁ me udṛyaṁ vāca-mayaṁ maniṣānusāṁ mañjīgaṇaḥ 1
Ayaṁ slurcīramiṁīśa dhīro na yāmyo bhuvanam kaccanāre 11"
(R.V. VI-47-3)

Thus, the aspects and the characteristics are compared of the deities Agni and Soma.
12) ADITI

*Aditi* as presented in the *mantras* of the *Chando-darsana* is compared with *Aditi* as presented in the *mantras* of the *Rigveda*:

1) Goddess *Aditi* is the mother of all gods and she protected the whole universe in her womb like a bird bears her egg. Thus, the goddess gave birth to all gods and also gave expression to this universe:

I "Adityā mà tā devānāmekā yadāpadi sā vācā bhaqvacatuspādī 1

*Brāhmaṇā* "ṇādamidam susūte bahiśrāṇa suparna ivāman sanbhṛtyani viśvam 1"

(C.D. VIII-5-2)

II (i) "Aṣṭau putrāso aditye jātaśaivacapari 1

Devān upa praśaptabhiḥ para māritamāsasyat 1"

(R.V.X-72-8)

ii) "Saptabhiḥ putairādiśirupa praśīravyai yugam 1

Prajāyai mṛtyaye tvatpunamanmāriṇḍa mābhkarat 1"

(R.V. X-72-9)

2) Goddess *Aditi* is the highest sky; she contains all the three times; past, present and future; she is Truth and she pervades the whole of the universe in the form of light par excellence:

I "Adithiśa paramānryoma tuṣṭaṁ sat saṁyāṁ gospadam brahma bhūtā parṇāṁ 1

*Bhūtāṁ bhaqvac bhavyam ca yattra parśvaṁ tāt paramān jyotivrścvasya darsāyaḥ 1"

(C.D. VIII-5-7)

II "Adinrdevnau darśvoirantariksam adinrmatā sā pitā sā puruṣā 1

*Viśvedevā adithiḥ pāñcajanā adinrjavamadhindrijaniveśam 1"

(R.V. I-89-10)

Thus, the aspects and characteristics of *Aditi* are compared.
CONCLUSION

The arrangement and the contents of the mantras of the Chando-darsana are analysed in the second chapter along with those vedic metres in which the mantras were revealed to seer Daivarata. In the previous sections of this chapter, salient features of the Anvaya-bhasya of Vasistha Ganapatamuni have been mentioned. Comparision of the deities as presented in the Chando-darsana with the deities as presented in the Rigveda are briefly surveyed. On the basis of all these analyses the following remarks can be made:

1) A detailed account of the manner in which the mantras were revealed to seer Daivarata is given in the preface to the Sanskrit commentary named Anvaya-bhasya. The mantras were revealed to seer Daivarata in 1917 AD when he was a youth aged only twenty-five years. The phenomenon of revelation of the mantras thus, took place after a gap of thousands of years as it is generally accepted that vedic age ended at 4500 B.C. Then, naturally the question arises regarding the authenticity of the mantras and to this question Vasistha Muni himself gave the answer in his commentary. He quotes the following mantras and on the basis of those Rigveda-mantras argues that there is no time-limit for the seers to be born and see new mantras:

i) "Ye ca pūrvavṛṣaṇo ye ca nūtāṇa indrabrahmāṇi janayanta viprāḥ 1
   Asme te santu sakhyā śivāni yūgam pāta svasībhīṣ sadā nah 11"  
   (R.V. VII-22-9)

ii) "Agniḥ pūrvavṛṣbhirśibhiridyo nūtanairuta īsa devān eha gacchati 11"  
   (R.V. I-1-2)

The mantras clearly indicate that there were old and new seers even during
the vedic period and it is evident that the various seers who had the vision of the mantras of the Rigveda, belonged to different times and the argument of Muni holds good in this regard.

There is no rational or logical ground for questioning the authenticity of the text of the Chando-darsana or its revelation. But mantras lack one attribute that they are not employed in any of the sacrificial acts and rites as they are new mantras unlike the mantras of the Rigveda which are enjoined in one or the other vedic rites. And this is but natural because none came forward to put them into practice. Here we can just observe after Bhavabhūti- "Utpatsyate'sti mama ko'pi samānadharmā l Kālo hi niravadhiḥ vipulā ca prthvī' "

Thus, the authenticity is proved by the mantras of the Rigveda and by the internal evidence, that is, by the detailed account given in the Chando-darsana itself regarding the 'mantra-darsana'.

We can find a development in the thought-process in the mantras of the Chando-darsana, while comparing the aspects and characteristics of the deities with respect to the aspects covered in the mantras of the Rigveda. The aspects and characteristics of the deities presented in the Chando-darsana and in the Rigveda when compared, it is found that more stress has been given to the aspects related to the internal personalities of the divine beings in the Chando-darsana than in the Rigveda. Those aspects are presented in the former in two ways. Firstly, the deities themselves are presented as brilliantly shining with knowledge, wisdom and superhuman consciousness and they pervade the whole of the universe in the form of citi, that is consciousness. Secondly, such deities enter and pervade all beings in the form of consciousness. As if symbolically, goddess Sarasvatī is praised in maximum number of hymns in the Chando-darsana.
3) In the *Rigveda*, some of the hymns are fanciful with poetic qualities like *Usas-sūkta*. Likewise, in the *Chando-darsana* too, the whole of the *Sarasvati-Anuvāka* is blended with poetic grace. With this poetic quality along with the brilliant exposition of the aspects and the presentation of the metaphysical relation of the goddess with the highest divine Being made the deity to stand at the centre-stage among the deities who are presented in the *Chando-darsana*.

Thus, the *Chando-darsana* is an excellent contribution of this century by seer Daivarata. Once again he has proved that a new seer can be born and see newer and newer *mantras*, and also proved that only a *rishi* with integrated and determined *tapas* can achieve this wonder. If anybody reads and chants the *mantras* of the *Chando-darsana* one will certainly feel, especially the *mantras* belonging to *Sarasvati-Anuvāka* and *Brahmanaspati Anuvāka*, enlightened and all his doubts if any, vanish immediately regarding the 'authenticity' of these *mantras*. Thus, the chapter is concluded with the following *mantra* of the *Chando-darsana*.

"Sarasvati tvam vastu viśvataparam brahmeyevabhī dhatse saktyā svaya 1

Pramātri tvam pratimā mātā brahmano vāk paramā jyotirvāśasya darsāyat 11"

(C.D. II-5-8).
V. Foot Notes:


2) i) ‘Umasahasram’ - a stottrakavya.
   ii) ‘Visvanimansa ‘- on vedas.
   iii) ‘Brhatatasangraham’ a criticla study of Mahabharata.
   iv) ‘Purna ‘- Novel
   v) ‘Umashtakam, shiva shatakam, Indrani sapthashati, Prachandacanditrisati,
   etc are storttrakavyas.
   vi) Bragasandesa - a khandakavya-Umasahasram page -13.

3) Umasahasram page 4-5.

4) The detailed account of the emergence of new mantras and other details are
   referred to in “Anvaya Bhasya bhumika” page - viii

5) Chando-darshana Anvaya-bhasya-bhumika page -viii

6) Ibid page -ix

7) Ibid page -x

8) Ibid page 347-348-349

9) Ibid page -190

10) Vaidika Sahitya caritre -page 106

11) Vaidika sahitya caritre page 103 and 107