CHAPTER IV

The Vāk-Sudhā

I. Introduction
II. Canto-wise survey of the subject-matter
   with critical remarks
III. Conclusion
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1. Introduction

The “Vāk-sudhā” is another important work of Daivarata which consists of thirty-two cantos called ‘Kāla’s by the author. The whole work is devoted to rediscovering the concept of ‘Vāk’ on the authority of the Vedas, the Brāhmaṇas and the Upaniṣads. The origin, the magnanimity and the pervasiveness of Vāk along with some other related topics are the subject-matter of the work. Moreover, the author has examined fifty-seven synonyms of Vāk, which were recorded in the Nighāṇtu, and has traced back those synonyms to the Vedic literature.

II. In this chapter, it is intended to make a canto-wise survey of the contents with critical remarks, in a brief manner.

Canto - I

The first canto opens with the description of Brahman—the highest Reality. The first verse thus, says -Brahman is always invisible; It is in the form of pure consciousness and pervades all and everything; in the same way, Vāk, the supreme, also pervades.

Then, the author introduces the concept of Vāk and covers the aspects of Vāk. Vāk is Pūrṇa-brahman; she is the supreme deity as she is the power or sakti of the highest Reality. Vāk and Brahman were in full co-ordination even before the creation of this universe and she is united with noble Vedic metres. She causes happiness in all.

Further, the author describes Vāk on the basis of two Rigveda-mantras1 and covers the aspect of Vāk. Moreover, he discusses the use of language,
gives a detailed account of Sanskrit alphabets and seven musical notes and their significance and admits that they are all different forms of Vāk. Lastly, the author explains that Vāk pervades all sense-organs and the mind; and all the way it is Vāk that exists behind the perceptual activities.

This first canto is an over-all introduction to the book and it contains some prominent aspects of Vāk; and two Rigveda-mantras, which are quoted for covering the aspects, are brilliantly interpreted by the author. He does not follow the interpretation of Sāyana; but, he has interpreted independently. His interpretation of the mantra, by interpreting some of the words independently, is more appropriate and seems relevant than the interpretation of Sāyana as far as the aspects of Vāk are concerned.

Canto-II

The following points are referred to in this canto-

1) The holy word Vāk is repeatedly told in the ear of new-born babies and by doing so the very being becomes medhāvin or wise, in course of time.

2) How one learns speaking a language by imitating his mother and how that speaking results and helps gradually in his learning process are described under the heading ‘Mother tongue’. 3) Then, the author refers to a Rigveda-mantra which describes the origin and utility of līpi or art of writing. 4) The traditional method of initiating aksarābhyāsa is also described. 5) Some aspects of Sanskrit and Prakrit languages are referred to and furthermore, the author argues some salient aspects regarding the concept of national language and concludes that Sanskrit is an ideal language to become the national language of India. 6) Lastly, the author has referred to
another *Rigveda-mantra* and on the basis of that *mantra* he infers that *Vāk* has seven-fold symbolic forms.

In general, the whole canto professes no novel ideas. However, two aspects, which are further researchable, are raised by the author in connection with the *lipī*. There is a big controversy over the presence of *lipī* or art of writing in early Vedic period in India. The author refers to one *Rigveda-mantra* and argues rather casually that art of writing was known in early Vedic period, by interpreting the word *ārikha* as *āukha* or ‘write down’. Sāyana also interprets the word exactly in the same way. Moreover, on the basis of another *mantra*, the author says that the term *saptarebha*, which occurs in the *Rigveda-mantra* quoted by him, is a symbol and it has a hidden and secondary meaning and probably the symbol is related to seven kinds of art of writing and language-system and also through this system the languages have spread all over. In this way the two points raised by the author show the original thinking and nature of pursuit in research of the author.

**Canto-III**

The whole canto is devoted to cover the various aspects of *Vāk* with vivid descriptions. The following points are to be noted.

1) *Vāk* is pervading all and everything equally with *Brahman*. 2) *Sat* is born of *asat* through *Vāk*. 3) Various epithets of *Vāk* are described like *Agnāyi*, *Indrāṇi*, *Śāvitrī* and *Rudrāṇi* who is in the form of *vaidyuti*. *Vāk* is also, therefore, called *Gaurī*. *Vāk* is of four forms namely, *ādhibhaṇḍikī*, *ādhidaiṇḍikī*, *ādhyātmikī* and lastly, *turiyātmikī*. 4) The concept of *Puruṣa* is also covered.
The author has defined and explained the aspects of Vāk on the authority of Vedic mantras and described the metaphysical relation of Vāk with the highest Reality. Reference to relevant mantras of the Rigveda, their interpretation and translating them into verses of Classical Sanskrit are the striking features of the canto.

Canto-IV

Following points are covered in the present canto:- 1) Vāk is the highest Reality in the form of aksara which is an epithet of Brahman, and that aksara is praṇava. 2) Aksara has the power of maintaining order and it is the origin and base for all divine beings. 3) Three holy syllables in Praṇava-aksara, three vyāhritis, three deities namely, Agni, Sūrya, and Vāyu and three regions and three states viz, adhivādyam, adhyātma and adhiyajñānāni are equated and explained. 4) A chart of praṇava with all other related entities and another chart of aksara in which aksara with other related concepts are appended to this canto and two charts are based on the Vedas and the Upaniṣads respectively.

The three syllables in praṇava and other related aspects are analysed and equated here. It is an evidence of the author’s profound knowledge and scholarship over the subject. While covering the aspects the author refers to both the Vedas and the Upaniṣads, particularly, the Kātha upaniṣad.

Canto - V

In this canto, the author proposes meditation of the sacred OM, which is the manifested form of Brahman. He describes once again the aspects of
Brahman and also presents a detailed description of various ways of meditating methodology and respective fruits they bear and it is explained as to how the sacred letter is to be employed for attaining the highest Reality on the authority of the Upaniṣad. 8

The whole canto is like a handbook for those who seek to practise deep meditation of that sacred syllable, viz, OM.

Canto - VI

Canto VI is devoted to cover the aspects of the sacred letter ĪM on the authority of the Rigveda-mantras, the mantras of the Chando-darsana and of the Yajurveda. The gist of the canto can be summed up in the following way: ĪM - the secret prāṇava has three forms of manifestations. They are i) this universe; ii) the Lord of this universe, that is the highest Reality; and iii) the individual soul.

The mantra ĪM is treated as another prāṇava as interpreted by Vasistha Ganapati Muni in his Anvaya-bhāṣya on the Chando-darsāna. The word occurs also in the Rigveda and Śāyana interprets the word as the respective deity, like Agni. Thus, this point of difference is to be noted. Otherwise, the canto, if we accept the interpretation of Vasistha Muni and Daivarata, covers the aspects of that sacred syllable succinctly.

Canto-VII

Here, in this canto, another sacred syllable, viz-Srīḥ is referred to. All the Vedic mantras, viz,- rik, yajus, and śama are produced by the highest Reality—thus says the author by referring to some mantras9 and further he has
quoted some other mantras\textsuperscript{10} of the Rigveda as well as the Yajurveda on the basis of which the author argues that Śrīh is also a prāṇava-mantra like ĪM and OM. Also, Lakṣmī and Śrīh, and Lakṣmī and Hṝ́h are equated; and it is shown that the sacred Śrīh is employed even in some of the Tāntric worships like Śrīvidyopasaṇā.

Whatever is argued regarding the authenticity of Śrīh being the prāṇava, it is substantiated by mantras of the Vedas; and the aspects of Śrīh are covered brilliantly by the author.

Cantos- VIII, IX and X

The aspects related to Gāyatrī-chandas, Gāyatrī, the deity and god Savitṛ who is invoked in the Gāyatrī-mantra are analysed and examined in the eighth, the ninth and the tenth cantos. The etymology of the word Gāyatrī that gāyantam trāyate is explained and examined in the beginning of the eighth canto\textsuperscript{11}. King Viśvāmitra, who belonged to warrior class, became a great sage through tapas and realised the Gāyatrī-mantra,\textsuperscript{12} by the grace of god Savitṛ. And the author refers to a Rigveda-mantra\textsuperscript{13} which conveys as to how that sage experienced that highest Reality. Also, the well-known Gāyatrī-mantra\textsuperscript{14} which is devoted to god Savitṛ and which is in the Gāyatrī metre is explained and interpreted with all the details and the deities with whom the Gāyatrī is related, and the fruit of the Gāyatrī-upāsanā are also dealt with. Further, it is said that Gāyatrī in her personified divine form has five faces with five respective colours. She is Sāṅkhyaṇasaragotrā\textsuperscript{15} and Sāṅkhyaṇasa is explained by etymological interpretation of the word saṅkhyā. Also, Gāyatrī is identified with Purusa. \textsuperscript{16} "As Purusa is catuspāt so
also, Gayatri is " - says the author. She pervades all the primordial elements and also she is in the form of praṇava which enters all under five Upādhis. Moreover, according to the author, Gayatri has the fourth abode even though she is called tripād and that abode is god Savitṛ and that is supported by a mantra in the Chando-darsana. In one section of the tenth canto, the author points out that Brahman is over and above Vāk, in spite of Vāk being his own power, and hence is "anivacanīya" or inexpressible¹⁷.

1) Whatever is said in these cantos is supported by the Vedas and Upaniṣads. For instance, the great experience of sage Viśvāmitra is stated with the support of a Rigveda-mantra. 2) Prominent aspects of Gayatri are covered and the author analyses them employing scriptural proofs but sometimes with new interpretations by his profound command over scriptures and mastery over etymology. As an instance, the interpretation of the word Sāṇkhyāyanasa, can be noted. The author goes to the root-word and thereby builds up the meaning on the basis of that root-word i.e, - Sāṇkhyā and concludes that Gayatri is a super-divine being and is equal to the highest Reality. However, the author fails to maintain the continuity of order while dealing with the topics. For instance, the inexpressibility of Brahman is, which is related to Vāk, directly intercepted in the middle of the aspects of Gayatri in the tenth canto.

Canto XI

The following points are dealt with in this canto: 1) Words, which are one kind of manifestation of Vāk, are referred to and it is said that words have, primarily, expressive sense through the power of words - viz., abhidhā.
With those expressive senses, words are used in daily communications and once the communications are over, the speaker is not bothered about those words. The author opines, under such circumstances, that Vāk in the form of words remains ever even though they seem to have vanished from the point of view of the speaker and in this context words are compared with sweet dishes; sweet dishes are attractive and tasty until the stomach is not filled with and as soon as the hunger is appeased with the same dishes, they become untasteful. Likewise, as soon as the words are uttered for the purpose of communication and when the purpose is served the speaker does not just bother about those very words. Further, the author says that Vāk exists for ever, even in the form of words, irrespective of the speaker, and Vāk was there even before the creation of this universe and it does remain even after the dissolution of this universe in the form of pure consciousness.

Moreover, the author once again discusses the scope of pervasiveness of Vāk with the pervasiveness of Brahman. Also, god Indra is described as the presiding deity of Chandas and it is said that Chandas is the body of Indra, he is the generator of Chandas and he is born of Chandas.

A major part of the text is a mere repetition which covers the scope of the pervasiveness of Vāk. Only, the aspects of Vāk related to Indra are not a repetition. However, while dealing with the aspects, the author, as before, quotes some more riks of the Rigveda which throw new light on the aspects if interpreted independently and rationally. For instance, the mantra "—Vāk pataṅgāya dhiyate..."18
Canto XII

Vāk is protected and held at different regions by different deities. God Sūrya holds Vāk in the sky-region, whereas she is protected by prāṇa-the vital power in the innermost heart, thus, the mantra,\(^1\) which is quoted in the very beginning of the canto, is translated and interpreted by the author and different abodes of Vāk are dealt with. Further, it is said that Vāk is mother and prāṇa is the son, they lick each other; thus, the author brings out the relation again on the basis of a Rigveda-mantra.\(^2\) Thirdly, Sūrya or “Pataṅga” and Ātman are identified and Ātman and Vāk are said to be like an ideal couple. Moreover, they are like vācyā or expressed and vācaka or expresser and also they are like guṇin or the qualified and guṇa or qualifier. The concept ‘I’ in every being is generated thus, by Vāk. “Therefore, for the realisation of Ātman one has to depend upon Vāk”- says the author and once again refers to a Rigveda-mantra\(^2\)\(^1\). Lastly, Vāk is said to be hamsātmikā, therefore, the author concludes, that Vāk or Sarasvatī is symbolically made hamsavāhanā. It is well known that ‘hamsa’ is interpreted as ‘so’ham.’

The mantras which are quoted here, are relevant while dealing with the aspects of Vāk. The author goes on the similar line of interpretation with Śāyaṇa with regard to first two mantras. But while interpreting the third mantra, the author interprets the words independently and his interpretation seems to be better than that of Śāyaṇa. The words, which are newly and independently interpreted by the author, are hamsa and anustub-ham. Thus, once again it should be said that the profound knowledge of the author and his capacity of interpretation of Vedic literature make his arguments agreeable.
Canto-XIII

Subtle aspects of Vāk are covered in this canto with some other related subjects. Following points are to be noted: i) The power in the form of Vāk is the greatest among the powers of Ātman. ii) Vedic words with accents along with their corresponding meanings, which form one prominent form of Vāk, yield happiness like, heavenly juice and that happiness is greater than all other happinesses. iii) Such Vāk resides in Ātman. iv) In scriptures, one being is referred to as over and above Vāk and he is famous by the name Brahmanaspati. Moreover, the real state of the highest Reality could not be expressible and not knowable because many names are offered to that para-vastu and one can realise that Puruṣa only through the experience in the inner heart where Vāk resides. v) Vāk along with Brahmanaspati has created this universe. vi) The aspects of god Rudra are covered on the basis of one Rigveda-mantra; by the roaring sound of Rudra, the universe is created.

This canto can be compared with the Upanisads regarding the realisation of Ātman and the subtle aspects of the "Paramātman". Profound knowledge of the scriptures and command over the language of the author are brilliantly reflected in the verses which deal with the metaphysical and philosophical aspects related to Vāk and her master. Moreover, the Rigveda-mantra, which is devoted to Rudra, according to the author, is devoted to Agni according to Sāyaṇa. It is interpreted independently by the author. This kind of new interpretation along with that reference to the subject, that by the roaring, with lightning, of Rudra the universe came into existence, are not relevant and Rudra along with Vāk, being the creator has been referred
to in one of the earlier cantos. Especially, the interpretation is questionable and no reason can be found for such an explanation of the mantra.

The following comparison of the interpretations of the present author with Sāyaṇa's may show the difference:

The mantra is:

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"Catvāri śrīgā trayo'sya pādā due śīrṣe sapta hastāso'sya ।
Tridhā baddho vrśabho roraviṇī maho devo martyānāvivesa ॥"
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(R.V. IV-58-3)

Some words which occur in the mantra and their corresponding meanings given by Sāyaṇa and Daivarata are as follows:

<table>
<thead>
<tr>
<th>Words</th>
<th>Sāyaṇa</th>
<th>Daivarata</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Catvāri śrīgāḥ</td>
<td>Four vedas</td>
<td>Four deities namely Brahma, Agni, Vāyu and Ravi or Four vyāhritis</td>
</tr>
<tr>
<td>2 Trayo pādāḥ</td>
<td>Three Savanas</td>
<td>Three worlds, three vedas, Gāyatrī metre which has three feet.</td>
</tr>
<tr>
<td>3 Due śīrṣe</td>
<td>Brahmodānam</td>
<td>Vācyā-vācaka or Vāṣa-ratri or Divā-ratri</td>
</tr>
</tbody>
</table>

According to Sāyaṇa, the mantra is devoted to Agni whereas according Daivarata, the mantra is devoted to Rudra. Here, Sāyaṇa stands authentic while deciding the deity of a particular mantra as he refers to Yāska. Thus, Daivarata seems to fail to attract the reader by his new interpretation. However, the canto presents other topics very brilliantly as mentioned earlier.
Cantos XIV & XV

1) \textit{Vaidyuti-mādhyamikā vāk} is dealt with in the beginning of this canto and salient features of the same are covered with reference to a \textit{Rigveda-mantra}^{22}. The author conveys that the \textit{mādhyamikā Vāk}, who is associated with \textit{Rudra}, has created this universe and also all beings. (2) \textit{Vāk} is not only associated with god \textit{Rudra} but also with god \textit{Agni}. However, god \textit{Agni} associates with \textit{Vāk} in the form of lightning in the process of creation. Daivarata points out this aspect again on the basis of other two \textit{Rigveda-mantras}^{23}. (3) The creation of this universe when started through the highest Reality in the form of pure consciousness, accented vedic literature are manifested and subsequently, \textit{Vāk} in the form of \textit{Vedas} also took active part in the further process of creation. 4) Furthermore, he gives an illustration as to how vedic words took active part in the process of creation by quoting a \textit{mantra}^{24} of the \textit{Rigveda} and its explanation as given in the \textit{Upanisads} and a corresponding \textit{"Brahmasūtra"}. 5) In the fifteenth canto, the same argument that \textit{Vāk} in the form of \textit{Vedas} is the cause of creation is continued and seven \textit{vyāhṛtis} are referred to. By the interpretation of word \textit{vyāhṛti}, Daivarata proves once again that Vedic words took active part in the process of creation and seven worlds were thus created corresponding to the utterings of seven \textit{vyāhṛtis}. Lastly, he, at the end of the fifteenth canto, concludes that those seven worlds produced by seven \textit{vyāhṛtis} are to be meant in the three well known worlds.

The association of \textit{Vāk} with gods \textit{Agni} and \textit{Rudra} is supported by the \textit{Rigveda-mantras} and thus, the aspect covered in this regard holds good. Moreover, it is very interesting to note the following points in respect of the
argument made by the author that Vāk, in the form of Vedic words, created various objects and various kinds of beings. 1) In support of his argument, he refers to a Rigveda-mantra. That rik is devoted to god Pavamānasoma as stated in the commentary of Śāyāna. Śāyāna interprets that mantra in tune with the aspects of Pavamāna-soma

2) In support of his argument, the author further quotes a brāhmaṇānuvāda vacanam, as it is called by the author, which supports the author's argument in every respect. But the passage is a word-to-word repetition of the mantra referred to above but not on the line of interpretation made by Śāyāna.

3) One more supporting proof, which the author refers to, is an aphorism from the Brahmaśūtra25 and this aphorism naturally agrees and supports the author. 4) The brāhmaṇa-vākya which is referred to by the author, is found in the Śaṅkarabhāṣya26 where it is mentioned as iti śrutih after quoting that brāhmaṇa-vākya.

5) The brāhmaṇānuvāda-vacana of that Rigveda-mantra is from the Chāndogya-Brāhmaṇa-says the Ratnaprabhā,27 a commentary on the Śaṅkarabhāṣya. 6) Now, considering all these points, eventhough he differs completely from Śāyāna, the interpretation given by Daivarata of that Rigveda-mantra becomes reliable provided Śāṅkara is reliable. Lastly, two points are true and valid: 1) The author's profound knowledge and command over the scriptures. 2) His argument that Vedic words have created the universe.

Cantos XVI and XVII

The aspect of Vāk that she inspires Brahman-the highest Reality, is covered prominently in these two cantos. The characteristics with which she inspires Brahman are described vividly and the following characteristics
are to be noted: 1) Vāk is associated with god Pūṣan who is also called god Savitṛ, while covering this characteristic the author refers to a Rigveda-mantra and explains it to say that Vāk is addressed to inspire the inner heart to attain the highest Reality. 2) Vāk inspires Brahman by generating the wisdom and that wisdom, which leads to Brahman is in the form of discriminating power which distinguishes eternal from non-eternal. 3) Vāk inspires Brahman in sages with the association of "Chandah-puraṣa. 4) Vāk is associated with god Indra and inspires Brahman. 5) The aspects of Vāk are covered from the view-points of Yoga and Tantraśāstra. Vāk is active in mūlādhāra and then activates prāṇaśakti and ultimately it inspires "Kūḍalini". Thus, Vāk inspires Brahman. 6) She is called Yoganidrā when she is associated with god Viṣṇu and inspires Brahman. 7) She is identified with Indra and in this association she inspires Brahman for the welfare of the whole universe. 8) Vāk is referred to as śāstrayoni - the origin of all Vedas and other scriptures. 9) She is referred to as ajapa gayatri - that is while breathing, it is said that the sound produced - i.e. 'so’ham' signifies the oneness of the individual soul and the highest Reality. That sound produced is called 'ajapa gayatri' and the author finds the presence of Vāk behind that meditation. 10) A peculiar way of meditating system, which is called "Śāmbhavī-mudrā", also brings the proposed fruit by Vāk - thus says the author and describes the Śāmbhavī-mudrā. 11) Everyone is knowing and experiencing one's own self in the form of "I". This kind of cognition originates in Vāk only.- says the author. 12) The author describes, in the seventeenth canto, as to how to attain Brahman and which way or discipline is to be employed for realisation.
In the two cantos, while discovering the aspect of Vāk that Vāk is Brahmacodanī, many characteristics and epithets are repeated. However, they are treated with full details. On the other hand, many new epithets, aspects and methods of meditation are added. The author is successful in achieving his goal, that is covering all-round aspects of Vāk in spite of some omissions and commissions and his success lies in collaborating and co-ordinating different schools of thought which directly or indirectly mention those aspects he is dealing with. Even though the Vedas form his firm basement, he would not reject any other thought-current which serves the purpose. These two cantos, thus, provide a new horizon in respect of the aspects of Vāk and also in respect of the realisation of Paramātman.

Canto XVIII:

Here in this canto, the aspects of Vāk in the form of Satya are covered:

1) The seventh vyāhṛti-icē: Satyaṁ is the underlying fundamental base for all the worlds in this universe and that vyāhṛti is generated by Vāk and also that is an independent world. Thus, the author, on the authority of an Upaniṣad, says that such Satya remains ever and through this the realisation of Ātman is possible along with tapas, knowledge, and brahmacarya.

2) This Satya stands for Brahman, says the author again on the authority of an Upaniṣad and such Satya which is Brahman itself is nothing else but Vāk only. 3) God Indra is also called Satya and hence he is Paramātman, the highest Reality and therefore great and wise sages please him by all means like sacrifices and other kinds of rites. 4) As Indra is the greatest among the divine beings, he possesses all kinds of wealth and he is
omniferous and all-pervasive. 5) The author argues on the authority of the Vedas that Indra and Satya are not two entities, but they are one and the same and are identical. 6) “Such Indra is attainable only through Sraddhā (faith)- thus, says the author quoting a Rigveda-mantra. 7) He defines and differentiates the concepts Satya and Rta again on the authority of the Rigveda. 8) In this world, preserving Satya by speaking truth always and other such practices form the greatest rite which elevates mortals to divinehood- thus, says the author on the authority of a “Manava-śrautasūtra” passage.

The author’s perception is crystal clear; he wants to bring out the knowledge hidden in the scriptures. He proposes his arguments which originate in the Vedas and the Upaniṣads. In this canto also various scriptural statements are taken into consideration and have been interpreted and on the basis of those interpretations, the aspects of Vāk are discovered. Under such circumstances, we have to examine as to whether the references are right and the interpretations are acceptable. Keeping this view in mind, the following observations can be made : 1) In the overall examination, it is to be agreed that the Upaniṣadic references are right in dealing with the aspects covered in respect of Vāk. 2) But when we come to the Rigvedic references it should be said that the references quoted by the author in this canto are not right references. For instance, the author says that god Indra is attainable through Sraddhā or faith and quotes one Rigveda-mantra (R.V. X-151-4). In this mantra, only the aspects of Sraddhā are stated and there is not at all any reference to god Indra. Secondly, while arguing that Indra and Satya are one and the same, the author’s interpretation of the Rigveda-
mantra, which is referred to by the author (R.V. VIII-62-12) does not seem to be sound. The mantra is certainly devoted to Indra; the word Satya does occur in the mantra. In spite of these things, the mantra does not state that Indra and Satya are one. The interpretation of Sāyaṇa seems to be more sound. Our author's independent stand over the mantras is not question-able. But the explanation should be acceptable to our discretion. Nevertheless, the arguments of Daivarata, we may conclude, hold water if they are supported with right references and interpretations.

Canto XIX:

In this canto, a peculiar but a prominent aspect of Vāk, that is, Vāk as the smārānī is covered with some other aspects:-

Vāk is, says the author, smārānī,⁴¹ that is she reminds or calls to minds Ātman as she is pervading all beings. Even Brahman is recollected through Vāk. The Vedas, which are accented are also one form of Vāk, and project Brahman when they are chanted. Because of Vāk only, beings are alert in respect of Ātman which is in true sense Paramātman or the highest Reality. And the Vedas are having hidden wisdom and through this wisdom all beings attain realisation. Likewise, Indra, who is one with Vāk, is accomplished with all kinds of wealth and being omniscient, is called Vācaspati. Such a divine being inspires and reminds inner soul.⁴² Thus, Vāk, according to the author, inspires, alerts, reminds all beings regarding Ātman and Vāk exists in all beings in the form of sweet heavenly juice and she does her work in one of her innumerable manifestations. Moreover, the author mentions in this canto, various methods of counting, especially during
meditating hours, and concludes that the numbers which are employed in counting since very early state of creation are none else but one form of Vāk only and in that form also Vāk helps all beings in reminding the highest Reality during meditation. While dealing with this aspect of Vāk, the author refers to some other subjects like various rosary beads having different number of beads and etc.

The author's work is named Vāk-sudhā which ought to cover all aspects of Vāk and we find it true in the book. This canto presents one aspect of Vāk that could not be easily assumed. Vāk is thus brilliantly exposed with that aspect. He covers the aspect spontaneously with his poetic zeal.

Canto- XX:

Some more aspects are covered of which a few aspects are either repetitions or not directly associated with Vāk:-
1) Vāk itself is manifested in the form of all directions or quarters; it pervades the sky; and all places are the divine abode of Vāk. Vāk is the abode for all primordial elements and for all the three worlds, which are created through Vāk in the form of three vyāhartis, bhūḥ, bhuvah and svah.\(^{43}\)
2) Vāk occupies all beings in their limbs from mūlādhāra to mūrdhan and possesses respective qualities\(^{44}\).
3) All the three kinds of accents, udātta, anudātta and svarita\(^{45}\) are the three forms of Vāk only. 4) Before the creation of this universe, Vāk did exist in her own abode, that is Brahman and then she excelled all quarters. 5) Vāk pervades all kinds of savana or sacrifices. i.e., Prātaḥ-savana, Mādhyandina-savana and Sāyantana-savana. And Vāk is called mandrā Vāk when it is
associated with morning oblations; it is called Madhyamikā vāk when it is associated with mid-day oblations; and tārasvarā vāk with evening oblations. Moreover, all the seasons are Vāk only. The author describes various natural phenomena corresponding to various seasons and says that they are all associated with Vāk. 7) Vāk rules and commands over human beings in the form of ‘Time’. 8) Vāk is prāṇa and the author refers to this vital force; and on the authority of the Satapatha-brāhmaṇa, he calculates the number of breathing systems in a stipulated time.47

The aspects of Vāk are well covered in this canto also. But there are some repetitions like saying that Vāk in the form of madhyamikā-vāk is Gaurī and then she is associated with god Rudra. There are some descriptions which are irrelevant or at least not directly connected with the matter under discussion like the description of the calculation of the number of breathings in a stipulated time. But, we should say that this canto presents many other new aspects which are not mentioned earlier.

Cantos XXI, XXII and XXIII:

On the basis of Purānic and Tantric literature, the author covers the aspects of Vāk in these three cantos. She is described under different epithets in Purāṇas and Tantrāgamas.

1) Śāradā and Sarasvatī:-

Śāradā and Sarasvatī are two different epithets of Vāk as described in the Purānic literature and the author as he is intending to cover the aspects of Vāk in all respects, has thus, devoted two cantos for the coverage of these two epithets. Thus, follows a brief survey of the epithets.
i) There are sixteen digits in the moon by which the moon has become pure and bright and these digits are cool and pious. But those digits in the moon are associated with Vāk in the form of deities Śrī and Śāradā who are the presiding deities of wealth and wisdom respectively. 48

ii) Goddess Sarasvatī is depicted in the Purāṇas as having four arms which are holding lute, book, rosary beads and abhaya-mudrā. Those arms are the symbols of divine Vāk, wisdom, aksara or the Paramātman respectively and protecting from all evils.49 Likewise, four arms represent four Purusārthas. 50

iii) The Vedas are one form of goddess Śāradā and Brahman, the highest Reality, it is said. Moreover, she is associated with Kāla. God Śūrya who is burning in the sky settling Saṃvatsara and Vāk in the form of Saṃvatsara is his power.51 iv) Goddess Śāradā is pervading all beings and the whole universe and she is over and above of the sun on the sky.52 v) The deity pervades all the thirty digits of day and night and she being the prāṇa, the vital force, pervades breathing of all beings. vi) She also filled all the thirty days of the months with increasing and decreasing digits of the moon.

vii) Mānasa-lake on Kailāsa mountain is the abode of the goddess where she recreates in the form of swans.

Moreover, the author refers to twenty-four epithets, which are mentioned in the Purānic literature, of the goddess and the respective characteristics are described with a very brief coverage. 53

In the twenty-third canto, he refers to Vāk as reflected in the Tantrāgama literature as follows:
a) Tarāḥ is god Rudra and Tārā is his spouse. Goddess Tārā is in the form of consciousness and is called Visvamātā. Thus, both of the deities are like divine couple and they are the mother and father of all the three worlds. Such Tārā is Vāk and none else. Moreover, Tārā is called Aditi the abode of all beings and elements.

b) i) The mantra which belongs to goddess Tārā has five seed-letters according to Tantrāgamas, as admitted by the author. The mantra, thus, follows “Om hrim śrīṁ hrum phat”.

ii) Three seed-letters, excluding first and last letters, form another mantra which is also devoted to the goddess and the mantra is known as Nilasarasvati-mantra and according to the author, the mantra is to be written on the tongue of new born children before performing the rite called jātakarma.

iii) And all other aspects of the deity like her conceptual status, the nature of the deity in accordance with the dhyāna sloka are also well-covered by the author.

Vāk is well-covered as reflected in the Purāṇas and Tantrāgamas in these cantos.

From 24th canto onwards, synonyms of Vāk are dealt with by the author. Fifty-seven synonyms of Vāk are recorded in the Nighantu and the author covers the aspects and characteristics of Vāk under all those synonyms which are like the epithets of Vāk. While doing so, the author traces back those synonyms to the Vedaś, the Brāhmaṇaś and the Upaniṣads and on the authority of those Vedic references, the author has tried to bring forth the significance of the synonyms as well as the connotation of those synonyms of Vāk.
III Conclusion

Concluding the chapter with critical remarks becomes only formal as canto-wise criticism was done simultaneously with the contents up to twenty-third canto. Fifty-seven synonyms of Vāk are dealt with in the 24th canto onwards. While dealing with the synonyms of Vāk, the text with the interpretations of the author is examined and observed with critical viewpoint. Wherever the author went away from the traditional interpretation, that has been pointed out. However, in this conclusion the following points are to be necessarily made:

1) The work is wonderful with an emphasis given to the concept of Vāk. The author has taken much strain in covering all aspects of Vāk relying mainly on the Vedas but not neglecting other sources.

2) Some topics he dealt with in the work are unique like the topic related to lipi.

3) However, it is to be admitted that some interpretations of the author are not reliable or could not be acceptable, not because he has not gone on the traditional line of interpretation, but common sense would not permit us to accept his conclusions. For example, the synonym saras is traced in a Rigveda-mantra where saras is meant for a pond according to Sayana with reference to frogs. The present author, on the other hand, interprets it as a synonym of Vāk.

4) Another thing is that references are wrongly given relating to the reference to the mandala and the hymn of the Rigveda.

But it should be remarked that the contribution is a unique one inspite of some omissions and commissions.
FOOT NOTES

1) R.V. VIII-100-10, 11

2) Interpretation of some of the words by Daivarata and Śāyana is as follows

<table>
<thead>
<tr>
<th>Words</th>
<th>Śāyana</th>
<th>Daivarata</th>
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<tbody>
<tr>
<td>i) Catasrah</td>
<td>Catasrah dishāḥ</td>
<td>Chatasrah arthadāḥ</td>
</tr>
<tr>
<td>ii) Urjam</td>
<td>Annam</td>
<td>Balam</td>
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<tr>
<td>ii) Mandrā</td>
<td>Madayitri</td>
<td>madakrit praharṣarasadā</td>
</tr>
</tbody>
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3) "Art of writing was not known in India before Panini." History of Sanskrit literature, Max Muller - page 262.

5) Ibid X-71-3
7) Ibid I-164-39 also katha Up. II-16
8) Muṇḍaka Up. II-2-4
9) R.V. X-81-1 and X-90-9
10) Ibid X-11-2, also, the mantra which belongs to Tait. Yaj. Saṃ. is as follows:

   Ahe budhniya mantram me gopāya yamṛṣayastryivida viduh
   Ṛcāḥ sāmāni yajugnīśi sa hi sīramṛta satam

11) Vāk-Sudhā VIII-1
12) Ibid VII-3,4,5
13) R.V. III-26-7
14) “Tat savitr varenyam bhargodevasya dhimah i Dhiyoyonah pracodayat”
15) Vak-Sudha IX-3
16) Ibid IX-9,10
17) Ibid X-1,2,3,4,5,6,7,8
18) R.V. X-189-3
19) “Patango vacam manasa bibharti tam gandharvo-avadat garbhe antah
   Tam dyotamanam svaryam manisam rtasya pade kavyao nipanti”
   (R.V. X-177-2)
20) “Ekah suparnah sa samudramavivesa sa idam visvam bhuvanam vicaste
   Tam pakena manasa apasyadantitatara nata reliha sa u reliha mataram”
   (R.V. X-114-4)
21) “Bibhatsunam sayunjam hamsamahuh apam divyanam sakhye carantam
    Anustubhamanu carcuyamanam indram ni cikyuh kavayo manisa”
    (R.V. X-124-9)
22) R.V. I-164-41
23) Ibid I-96-1,2
24) Ibid IX-62-1
25) Brahma sutra I-3-28-29
26) The Shankar bhasya on the Brahma sutra I-3-28-29
27) ‘Ratna prabha ’ is a commentary from which the reference is made.
28) R.V. VI-53-8
29) Vak-Sudha XVI-3
30) Ibid XVI-4
31) Ibid XVI-15
32) Ibid XVI-25
33) Ibid XVI -26
34) Ibid XVI-28,29
35) Mundaka Up. III-1-6
36) Ibid III-1-5
37) R.V. VIII-62-12
38) Ibid X-151-4
39) Ibid X-190-1, 3
40) Manava srautasutra IV-4-8
41) Vak-Sudha XIX-1,
42) Ibid XIX-7
43) Ibid XX-1
44) Ibid XX-5,6,7
45) Ibid XX-6,
46) Ibid XX-10,11,12,13
47) Ibid XX-21,24,25,26,27,28
48) Ibid XXI-1 and 2
49) Ibid XXI-3
50) Ibid XXI-4
51) Ibid XXI-10
52) Ibid XXI-12
53) Twenty-four epithets of the deity are follows:

1) Visnumaya 2) Cetana 3) Chayarupa 4) Nidrarupa 5) Ksudharupa
6) Chayarupa 7) Saktirupa 8) Trasnarupa 9) Kanatirupa 10) Jatirupa
16) Vrtrirupa 17) smrtirupa 18) dayasvarupa 19) tustirupa 20) matruperupa
21) bhrantirupa 22) Indriyadhistatri 23) Vyaptirupa 24) citirupa