CHAPTER VI.

THE HINDU PHILOSOPHY.

Indian philosophy traces its origin to the hymns of the Vedas. It is chiefly pantheistic and idealistic. The term दर्शन corresponding to the English word philosophy came perhaps into use when the loose philosophical thoughts had to a certain extent been systematised.

The word दर्शन means an insight into the nature of self. The term possibly traces its origin to the expression, "वाक्यम् न च भरे दर्शनः श्रीतं वल्लेण निश्चितत्वम्" (Br 2.4.5), that was said by श्रीमद् to his wife अतिरिक्त at the time of his departure from home to पश्चिम. It was then versified by later sages in the following manner—

श्रीतं: शुष्कवाक्यं भय: मन्यं न श्रीमद्वीणवनिभि:।
भावा न च सत्तमं भौष एते दर्शनं निरितत्व:॥

wherein the very word दर्शन occurs. There are also some heterodox philosophies of which the Buddhistic and Jaina philosophies are important.

The scope of philosophy is to inquire about the relation existing between the cause and its effects. In the opinion of some the cause is quite different from its effect, while
in the opinion of others the cause is identical with and at the same time different from its effect. There is another set of philosophers who regard the cause to be totally identical with its effect and thus philosophy is divided into three sections preaching the doctrine of Dualism, qualified Monism and pure Monism.

The religion of Brāhmaṇas and Upaniṣads flourished in India about 1000 B.C., and during that time a good deal of philosophical discussions were carried on, but no established school was yet founded. From this it is clear that though the doctrine of each is mentioned by the others, these were not contemporaneous. These floating tenets when collected and systematised, took the shape of a distinct school and went by the name of its propounder. Just after the Brāhmanic period different schools of philosophy and religion were founded about 600 B.C.

Nyāya, Vaiṣeṣika, Śāṅkhya, Pātañjala, Pūrva-Mīmāṁsā and Uttara-Mīmāṁsā are collectively known as चिन्तन or six schools of philosophy. Mādhavācārya notices ten other systems in his Sarva Dārśana Samgraha. Sankaracārya too notices these in his वैदिक-संग्रह.
The schools of Indian philosophy are often divided into two classes—Āstika and Nāstika recognising and not recognising the existence of soul after death in order. This division is unsatisfactory. The Cārvāka system alone can by this be declared as Nāstika. It would be better to classify them as the Vaidika and Avaidika systems, the one recognising and the other repudiating the authority of the Veda. The Cārvaka, Baudhā, and Arhata systems fall under the second group, while the remaining systems under the first. It should be noticed here that of the Vaidika philosophies, the Rāmānuja system propounded by Rāmānuja, Pūrṇaprajña system propounded by A'nanda-tirtha and Saiva system started by Nilakaṇṭha and others explain Brahma Sūtra of Vyāsa, but they have given different expositions of the aphorisms and differ from that of Saṅkarācārya. The system expounded by Saṅkara and his followers goes by the name of शुद्धिहृदयादि or the doctrine of pure non-dualism, while that expounded by Rāmānuja and his followers is known as विशिष्टहृदयादि or the doctrine of special non-dualism.

The above-mentioned philosophies may, in accordance with the different philosophical principles, as said before, be classified in another way. This line of division would give rise to the following four classes of tenets:

1. Asaṅkāraṇavāda or Asadvāda—According
to this theory everything seeming to exist has come out of nothing. So there is no existence of a non-phenomenal cause to produce a phenomenon. This view is adopted by the Buddhistic school.

2. Asatkāryavāda or Āraṃbhavāda—This theory says that the cause previously extant produces a previously non-existent effect. The Naiyāyikas, the Vaiśeṣikas and the Mīmāṃsakas adopt this view.

3. Pariṇāmavāda or the theory of evolutionary transformation:—This explains that everything before its evolution exists in प्रत्याय वज्र or potential state. The activity of the cause helps only to bring about its manifestation. This is ascribed to Sāṁkhya and Pātajñala systems.

4. Vivartavāda or the theory of evolution without substantial mutation:—According to this theory the phenomenal universe comes out of the ultimate cause through the agency of Māyā, its own nature. The world in reality is not real but appears to be so on account of our ignorance. Brahma, the ultimate cause, is the only real thing. Thus the world is the विवर्त or development of Brahma, which is called its अविवर्त. This view is adopted by the Vedantic school and specially by Saṅkara and his followers.

The difference between the Pariṇāma and
Vivarławādas is that in the former the अविनिमय अविनिमय or the cause is transformed, while in the latter the अविनिमय is not really transformed but appears to be so through illusion or Māyā.

N. B. Both the Pariṇāma and Vivartavādas may together be called Satkāryavāda, in as much as they exist originally in a potential state.

The following sloka summarises the Pramāṇas or the sources of true knowledge recognised by the Indian philosophers with a view to establish the principles of their own respective systems.

प्रायोगिक चाल्याकः काण्डसुमार्गी पुनः।
प्रायोगिक वर्णाणि सार्वेऽ शब्दोऽवें दुसे।
व्यवस्थितिविशिष्टविवेकानुसार एवमानवः
सर्वायमः सहितानि चलवित्त हुः प्रभावः।
अभावः वस्तृतः वास्तः वेदान्तवित्तस्वा
सर्वायमानिविवाचनिविवाचनिनित्तती पौराणिकः जगः।

The theory that every individual passes after death into a new existence in heaven or hell or in the bodies of men or animals, was so firmly established in the 6th century B.C. that Buddha adopted it into his own religious system. This idea originates from a couple of passages in the 10th mandala of the Rgveda (X.16.3; X 14.2). But the western scholars are of opinion that this theory was prevalent among the aborigines of India and the Aryans had taken it from them and developed it.
Sāṃkhyā Philosophy.

The system of Sāṃkhyā philosophy is ascribed to Kapila, an ancient sage of India. He is called the Descartes of India. The name Sāṃkhyā means something relating to sāṃkhyā or reasoning. Then Sāṃkhyā philosophy comes to mean a system of philosophy devoted to reasonings alone. The problems regarding man, nature and man's relation to the universe are answered here from pure reasoning. This system is otherwise known as Śaṅśṭī tantra or Tantra alone. According to this system the ultimate and final unit of elements is a composition of Puruṣa and Prakriti (matter and energy) or in other word proton and electron of modern conception, that are nothing but the positive and negative charges. Matter itself may be regarded as a form of vibrant energy now lying quite distinct from each other. In their final analysis they may merge into one—energy itself—in the terms of modern scientists atoms of electricity—proving the oneness of Puruṣa as is preached by the Vedānta.

This system explains the theory of Evolution which is the resultant with integration of matter and dissipation of force. Like वैद्युतिकचरण it does not hold atom to be the ultimate and final unit of elements. The progressive advance of evolution is from non-mani-
fest into the manifest, from primordial matter into elements and from elements into inorganic substances. Thus the complex world has come before our view. God finds no place in this system, for if the theory of evolution is accepted He becomes superfluous in the cosmic order of existence. So says भाष्य प्रवचनमुल—इंसुरागिति: । शुलश्योर्य-रामावध नहिंतिषि: ।११३—१२

Of the extant works of this system the Sāṅkhya Sūtra of Kapila and the Sāṅkhya Kārikā of Iśvarakṛṣṇa are important. The former has been commented by Vijnānabhikṣu and Aniruddha and the latter by Gauḍapāda, Vācaspatimisra, Rāmakṛṣṇa, and Nārāyanapārtītha. These commentaries are respectively known as Sāṅkhya Pravacana Bhāṣya, Vṛtti, Bhāṣya, Sāṅkhya Tattva Kaumudi, Sāṅkhya Kaumudi, and Sāṅkhya Candrikā. The Sāṅkhya Pravacana Sūtra contains about 527 aphorisms divided into six Chapters. The Sāṅkhya Kārikā consists of 72 distiches. Besides, we have Sāṅkhya Sāra of Vijnānabhikṣu and an old work Tattva Samāsa which is very rare.

* For translations and English works on the system the students are referred to Wilson’s translation of Sāṅkhya Kārikā with Gauḍapāda’s Commentary, Dr. Balaantinio’s translation of Sāṅkhya Sūtra, Mr. Colebrooke’s translation of Sāṅkhya pravacana bhaṣya and Sāṅkhya Sāra etc.
At the outset the Sāṁkhya Sūtra says:—
The ultimate object of man is absolute freedom from three kinds of pain, viz.,
(1) bodily and mental, (2) natural and extrinsic and (3) divine or supernatural. According to Kapila final emancipation is obtained by knowledge alone which is acquired by the knowledge of 24 elements. These principles or tattvas with puruṣa are divided in four different ways, in as much as they are prakṛti, viśeṣa, pṛthivi, ādīnātmya and ātmanadvaita, i.e., neither pṛthivi nor viśeṣa. This system in dualism as opposed to monism. Jīva (soul) and prakṛti (primordial nature) are the two things eternal and self-existing. Jīva is free from three kinds of guṇas or qualities and action. It is beyond happiness and misery and pleasure and pain. prakṛti is worked upon by the three guṇas. When there is equilibrium of the three guṇas there is no creation. Creation follows only when there is unequal distribution of these guṇas. When this equilibrium is broken Prakṛti marches on its courses of evolution and we get the 24 principles or tattvas. From Prakṛti comes Mahat which in its turn generates Ahaṁkāra. From Ahaṁkāra are sprung Pañca Tanmatras and

---

* चच निविधते:खाय सनिर्विधतचलनतुनवचः: ११११। सांख्य-मूल
du:खथवाभिसामासिन्वासात् तद्यथावती है तो।

dप्रत्यार्थं चेत् नैवात्मायनामान्तः २। सांख्यारिकः
Ekādaśa Indriyas. † Pañca Mahābhutas come of Pañca Tanmatras ‡ These 24 Principles with Puruṣa are known as the 25 categories or Tattvas of Sāṃkhya. Prakṛti or primordial matter is not capable of change. The seven principles beginning from sukṣma patake the nature of both prakṛti and viśvēśa. The eleven sense organs and five gross elements are hikrīti alone and the prakṛti is neither prakṛti nor viśvēśa. Prakṛti is full of sāra and prakṛti though independent by nature, is covered with sāra owing to its contact with prakṛti. If once this contact is cut off prakṛti is ever free. With the help of eight kinds of asceticism this bondage of Puruṣa can be cut off.

Kapila recognises an infinite number of souls, on the ground that if it were otherwise the salvation of one would entail the total extinction of all bondage and the consequent dissolution of the universe, but this is not what takes place.

† तत्रिन्द्रोदयसंग्रहस्वलमस्वास्त्रानि।
वाण्नवद्यापायपापण्डीरियासः।
सांस्कारिकाः। १७।

‡ भयासद्वमनत। नर: ॥८–कारिका–१७।

‡ प्रकृतिन्द्रांश्चतीतिस्वरूपातिर्भव। वीकृतशः।
साहासिद्धुप्रकृतकान्त: प्रम्प: प्राप्तयति। कारिका। २२।

1. पद्धतिंपलिकार्वती यव तत्सनस्य वहेरुः।
अज्ज्यो मुखी शिक्षी रापि सुखे नाम सर्वेषः।
Sāṁkhya Philosophy

He admits three kinds of evidence—*Vedic authority, reasoning and perception. Existence of Tattvas is dependent upon these evidences. प्रकृति and those derived from prakriti are proved by perception and reasoning, while Purṣa is proved by Vedic authority alone.

Satkāryavāda—According to Buddhistic philosophy some thing is produced out of nothing (अतुतत्त्वाय यन्ने). Naiyāyikas, on the other-hand hold that nonentity is produced out of entity (भौतिकसत्त्वायने). Vedantins hold that the effect is nothing but vivarta of the self existent अज्ञात. In the opinion of the Sāṁkhyaśas both cause and effect are real and distinct (प्रतिविकायते). This system refutes the other three by saying that an unreal thing can never have any connection with a real thing and creation of a thing without having connection with its cause is impossible.

Save and except soul everything else is प्रस्तुति or derived from प्रस्तुति. Everything else but soul is material. The soul alone is non-

*इत्यतुतत्त्वाय वृत्तम प्रमाणप्रयत्नात्।
विशिष्ठ प्रमाणविद्व प्रमाणायत्व ग।
1. परस्याताः समस्य: कारेऽभ: सबकमर्थिः।
समस्यात्स वृत्तमस्मिनिदिक्रये ग अवत्तिः।
material.† Kapila is the most bigoted materialistic philosopher ever born. It has been said
before that Kapila recognises 25 categories only. It is to be noted that God finds no men-
tion in the entire body of these 25 principles.

Now the question arises if the propounder of the system is a thorough going atheist. It is
often assumed that he was so; but Vijñāna-bhikṣu in his commentary on the Sāṃkhya
Śūtra has tried his best to prove that he was not. His argument is that if Kapila had
denied the existence of God he would have written “प्रागाभागान” instead of ‘प्रागाभागः’ in his
Śūtras. Kapila said only this that the existence of God is incapable of being proved by pro-
cesses of reasoning.

It is necessary to understand clearly that Kapila’s mental philosophy was psychology
i.e. the distinction between the senses, organs, the mind, the consciousness, the intellect, the
elements and the soul. The five senses simply receive impression from without, and the five
organs of sense perform their own functions. The mind is nothing but a sense organ.
Consciousness individualises these impressions as the mind and the intellect distinguish, dis-
criminate and form them into concepts.

According to Kapila the elements proceed from consciousness. Kapila herein seems to

† स्वामकारिविषिक्षति न स्वाभागा। प्रागाभागविविक्षतः सत।
                        विष्णुवाच विकारी न प्रकारते विज्ञातः पदवः || का ||
think like Bishop Berkeley and Hume that objects are but permanent possibilities of sensation.

The Linga Sarīr or subtle body consisting of 18 elements passes away with the soul on death; so only the gross body of the five elements remains. The Soul with this subtle body enters into the body of a person at the time of his birth. It is this subtle body that suffers or enjoys and not the soul.

Yoga-system.

By the side of the Sāṇkhya philosophy stands Patañjali’s Yoga system. Patañjali admits one element more and that is God. “God is a puruṣ who is untouched by pain, action, mutation and desire and in Him has knowledge found its perfection.” Thus the gap left by Kapila is filled up by Patañjali. So this philosophy is sometimes called Sesvara Sāṇkhya philosophy.

The Yoga system consisting of 194 aphorisms is divided into 4 chapters called pādas. They are chapters on meditation (Samādhi), practices (Śādhan), occult powers (Vibhūti) and salvation (Kaivalya).

Patañjali like Kapila gives eight means by which perfect knowledge can be attained.

1. भवानाःकाव्याःकाहclaration: पुस्तिर्हितमृत्यृक्षः । १ । २४

2. योगिविवेकार्थानाध्यायांयाःकातोपायानुसारः आचार्यावर्मांस्तवादान्तिनि २ ॥२५
This process is called "Yoga" whereby is meant the regulation of mind with the object of controlling its functions. By occult powers a man may know the past and the future, the near and the distant, converse with spirits and travel in the air or through water. The *sunum-bonum* is attained by the complete extinction of unhappiness by constant pursuit of true knowledge and meditation of God.

His mental philosophy is almost like that of Kapila. The object of Yoga is final emancipation.

The standard commentary on Patañjali is Vyāsa's Yoga Sūtra Bhāṣya. There are also Tattvāvāisāradī of Vācaspati, Rājamārtanda of king Bhoja of Dhārā and Yoga-vārtika of Vijñānabhaṅgu on it. Nāgoji Bhatta Upādhyāya, a Mahārāṣtra Brāhmaṇa, has written a commentary on it named Patañjala Sūra Viśṭti. †

† Dr. Ballantine has translated portions of Yoga Sūtra and its commentary into English. The whole Yoga Sūtra has been translated in the Pandit, published from
NYĀYA-SYSTEM.

The Nyāya system was founded by Gotama who is rightly called the Aristotle of India. Akṣapāda is another name of Gotama and hence this philosophy is called akṣapāda darśana also. This system is also called Tarka Śāstra and Ānvikṣikī Śāstra in as much as it deals philosophy with reasonings and arguments. His system is called the old (Prācīna) Nyāya. This system has been much developed and enlarged by various philosophical scholars of Navadvīpa with Gangesa Bhaṭṭa at the head. Like the Saṃkhya and the Yoga systems, this system also aims at the final emancipation of soul. According to this philosophy ordinary souls are infinite in number corresponding to our infinite Jivātmās. Caitanya is but an attribute of soul which arises from inter connection of the soul and mind. But over and above these there is the supreme soul, the seat of eternal knowledge and the maker of all things. The Naiyāyikas say that as the existence of a thing having a definite shape and parts implies the existence of its maker, so existence of the universe establishes the existence of God, its maker. Besides they hold that without the intervention of an intelligent being a post action cannot be requited in future.
Creation is an act of divine grace. The misery of man being the result of this action, it does not conflict with God's kindness.

This system tries to establish the monism of the Vedānta. The sixteen categories are meant for the preservation of Absolute truth, as thorny hedges for the protection of seeds. This aims at creating indifference also. In it we find as in the Vedanta, the three sorts of existence real, conventional and illusory. Knowledge and not action is the way to attain salvation. Prameya or the objects of knowledge are 12 in number viz (1) soul, (2) body, (3) senses, (4) the objects of senses (5) intellect (6) mind, (7) production (8) fault, (9) transmigration (10) retribution (11) pain (12) and emancipation.

The Naiyāyikas acknowledge one evidence more and it is Upamāna and thus the total number of evidence is four.

The Naiyayikas deal with sixteen different categories viz. झन्याः - सेव्याः - सारी - प्रयोजन - हत्तानात- (१) "तत्त्वाध्यक्षावसंरचनां अत्यतिविर्ये वीजा प्रमाणसंरचनाय 
कालात्मक ज्ञानाणि।"

२। "पुष्पा विपिवलुष्टो भावान्य आधारानुपसर्गसन्दर्भच्यं 
पद्धाति भावविपिवमान्य तद्भवः।"

"सप्रत्यविश्वायानां सप्तोऽपि प्राप्तान्यायविश्वासः"

३। "निर्याप्रविश्वायानां तथा सप्तोऽपि प्राप्तान्यायशास- 
नत महती"।
The book is divided into five chapters, each of which contains two Āhnikas or lectures. Each Āhnika has again Prakaraṇas, both elaborate and short. The ten Āhnikas have altogether eighty four Prakaraṇas. The number of Prakaraṇas varies from four to seventeen. The first and second Āhnikas of the first chapter speak of the utility of the work in the shape of emancipation, characteristics of sixteen categories, and the fallacies preliminary and final. The second chapter tests the evidences and proves the imperishable nature of words and establishes the expressive power of words. The third has discourses about Soul, Body and Organs of senses. It also establishes the decaying nature of intellect and quality of Ātmā etc. The fourth describes the six Padarthas, viz.—inclination, fault, death, result, sorrow and salvation. It speaks also of creation, the theory of atoms and the test of true knowledge. The last chapter,
Creation is an act of divine grace. The misery of man being the result of this action, it does not conflict with God's kindness.

This system tries to establish the monism of the Vedānta. The sixteen categories are meant for the preservation of Absolute truth, as thorny hedges for the protection of seeds. This aims at creating indifference also. In it we find as in the Vedanta, the three sorts of existence real, conventional and illusory. Knowledge and not action is the way to attain salvation. Prameya or the objects of knowledge are 12 in number viz (1) soul, (2) body, (3) senses, (4) the objects of senses, (5) intellect, (6) mind, (7) production, (8) fault, (9) transmigration, (10) retribution, (11) pain and (12) emancipation.

The Naiyāyikas acknowledge one evidence more and it is Upamāna and thus the total number of evidence is four.

The Naiyayikas deal with sixteen different categories viz. प्रकाश- प्रभुय- संसार- प्रयोग- हृदान्त-

(१) "स्त्राव्यभव्यसंसारेण आभियक्षे वीजप्रारंभसंसारेष्य कवलक्ष्मशार्वष्यत"।

(२) "चुंबा विश्वासात् भावाः बाध्यविश्वासप्रतिविश्वासपरंवर्त्य पदवदाहारुपबिन्दस पुरुषपरं"।

"स्त्राव्यवहितनन्तरं चरं प्रामाणप्रयाणिसां।"

(३) "स्त्राव्यवहितनन्तरं चरं प्रामाणप्रयाणिसां।"

(४) "स्त्राव्यवहितनन्तरं चरं प्रामाणप्रयाणिसां।"
The book is divided into five chapters, each of which contains two Āhnikas or lectures. Each Āhnika has again Prkaraṇas, both elaborate and short. The ten Āhnikas have altogether eighty four Prakaraṇas. The number of Prakaraṇas varies from four to seventeen. The first and second Āhnikas of the first chapter speak of the utility of the work in the shape of emancipation, characteristics of sixteen categories, and the fallacies preliminary and final. The second chapter tests the evidences and proves the imperishable nature of words and establishes the expressive power of words. The third has discourses about Soul, Body and Organs of senses. It also establishes the decaying nature of intellect and quality of Ātmā etc. The fourth describes the six Padarīthas, viz.—inclination, fault, death, result, sorrow and salvation. It speaks also of creation, the theory of atoms and the test of true knowledge. The last chapter,

Benares and the whole Sūtra with the gloss of Vacaspati has been rendered into English by Ramā prasad Ohanda. For a fuller list See Hall’s Bibliographical index PT.9—19.

14A.
distinguishes species from individual and discusses Nigrahasthāna etc.

His Holiness, the great sage Vyāsa has spoken thus of Nyāya Śāstra in the Mokṣa Dharma Parva of the Mahābhārata:—

"नमोपनिवः तात! पारिशिष्ठु पारिव। न्यायांक
मन्या तात! हुष्टा चालोबिन्तों परां॥" I shall churn the essence of Upaniṣad 'O, my darling through the medium of Tarka Śāstra.

The relation of cause to its effect is recognised in this system also. The causes are threefold, immediate or direct, mediate or indirect and instrumental.

The soul is different in each person and separate from the body and senses.

The special feature of this system is its syllogism consisting of five parts—proposition (Pratijñā), reason (Hetu), instance (Drṣṭanta), application of the reason (Upanaya), and conclusion (Nigamana).

There are three classes of books on this philosophy. These are (1) Bhāṣya, (2) Vārttika, and (3) Tīkā.

Pakṣila Svāmī or Vātsāyana wrote a commentary on it named Nyāya Bhāṣya, otherwise known as Vātsāyana Bhāṣya. The Nyāya Vārttika Bhāṣya, a commentary, was written by Udyotakara Ācārya. Vācaspati Miśra's comment on the system is Nyāya.
Vārttika-Tātparya-Tīkā. Udayanācārya's commentary on Vacaspati's work goes by the name of Nyāya Vārttika-Tātparya-Parisuddhi. Besides we have Tarka Bhāṣā of Kesava Misra, Tarka Bhāṣā Sravara, the commentary on the above, by Govardhan Misra, Bhāvastha Dīpikā by Gouri kānta, Tarkabhāṣāśāra Mañjari by Mādhava Deva, author of Nyāyasāra, Nyāya Saṃgraha by Rāmbiṅga Kṛiti, Kusumānjali by Nārāyana usta, Nyāya Saṃkṣepa by Govinda Bhātācārya, Bhāṣā Pariccheda with its commentary, Siddhānta Muktāvali by Visvanāth Pañcānana, Cintamaṇi by Gaṇesa Upādhyāya &c. on this system.

*Dr. Ballantine has published a translation of the first four books of the Nyāya Sūtra. He has translated also Tarka Saṃgraha. Dr. Gough has published Bhāṣā Pariccheda with its commentary and an English translation as well. Kāśīnātha Tarka Pañcānana has written a Bengali commentary on it. Rai Rajendranāth Sāstri Bāhādur has translated Siddhānta Muktāvali into Bengali.*
VAIS'ESIKA-SYSTEM.

Kaṇāda's Vaiśeṣika system seems to be a supplement to Gautam's Logic. This System is otherwise known as Oulukya Darśana. The designation of the system is after Viṣeṣa, acknowledged by its author.

Kaṇāda's system is atomic theory. According to him all material things are the aggregate of atoms and atoms are eternal. The atoms are of four different kinds corresponding to four different elements, viz, earth, water, fire and air. Ākāśa being eternal, it has no corresponding atom. The cosmic universe has come out of the combination of atoms. The disjunction of these atoms will lead to its dissolution. The operation of some mystical agency creates a commotion in aerial atoms; this process joins one atom to another and forms molecules and gradually a massive form. The other elements too grow in this way and thus appears the material world before our sight.

It has ten chapters each containing two sections called ṛhnikas. The first chapter deals with matters and their inter relations, the second with time and space, the third with Ātmā and internal organs, the fourth with body, the fifth with actions, the sixth with
Vedic rites, the seventh with guṇas and sāmabhāya, the eighth with evidences, the ninth with intellect and viśeṣa and the tenth with inferences of various kinds. The number of aphorisms is altogether a hundred.

The Vaiśeṣikas maintain that Divine Reason can not be the cause of the material world, for that being the case intelligence would have been one of its inherent properties.

The Vaiśeṣikas like Naiyāyikas recognise Ātmā or soul to be eternal and say that salvation consists in the severance of the soul from its connection with the attributes. The attainment of this depends on the acquisition of true knowledge with regard to six categories. These are (1) Substance (द्रष्ट्र) (2) Quality (सूच) (3) Action (क्रिया) (4) Generality (रामाय) (5) Particularity (विशिष्ट) (6) and Coherence (समावेश). Some acknowledges another category also and it is non-existence (भाव).

This system deals with matter and force and so has more of physics in it than of real philosophy. According to Kaṇāḍ matter is eternal and distinct from soul, other things are in common with the Nyāya system.

It is said that Rāvaṇa wrote a Bhāṣya on it but it is not now available. The Vaiṣeṣika
Sūtras of Kaṇḍa have been commented on by Prāṣastapāda in the Prāṣastapāda Bhāṣya or Dravya Bhāṣya. Mahāmahopādhyāya Candra Kānta Tarkālankar has also commented on it. Vyomaśivācārya perhaps occupies the next place, with regard to this Darśana, after Prāṣastapāda. His comment is known as “Vyomavatī.” Rajśekhara in his commentary Nyāyakandali and Ballabhācārya in his Nyāyalilāvali have reference to it.

There are three glosses on the work, one is the Kiraṇāvali by Udayana Ācārya and the other two are anonymous. Kiranāvali Prakāṣa of Vardhamān is a comment on Kiranāvali. There is a Tīka of Pakṣadhar Misra on it. Besides there is a comment of Padmanābha Misra on it called Kiraṇāvali Bhāskar. Nyāya Kandali of Śrīdhar, a Bengali, was written in 991 A.D. Sāpta Padārtat of Śivāditya deserves mention here. Śaṅkara Misra’s Upaskār, a book on Vaiśeshika Darsan and his two other works, Kāṇḍa Rahasyam and Vādivinode are two important books, on the system. The famous Raghunāth Śiromozi of Navadhvip wrote a work on the system, called Padārtha Khaṇḍana.

Rāmcandra Sārvabhoum has Padārtha Khaṇḍana-Viveçana Prakāṣa, a comment on Padārtha Khaṇḍana and Kiranāvali Rahasya.
Mathurānath has bhāṣyas on Kiranāvali Prakāś and Nyāyalilāvali. Hari Rām Tarkavāgīṣa has commented on Sapta Padārthī of Sivāditya. Jagadīśa Tarkālāṅkāra wrote a tīkā, Sūkti by name on Prasastapāda Bhāṣya.

Some other works on the system.

For a general idea of the system read Dr Gough's translation on the System published in the Pandit and Maxmiller's papers on Indian Logic in Arch Bishop Thomson's Laws of thought.
Pūrvamīmāṃsā

Jaimini establishes in his system that salvation is secured by performing Vedic sacrifices and rituals. The various slaughters of animals are not heinous crimes at all, on the other hand, they make smooth the path to salvation. Jaimini bases his doctrines upon the rituals and ceremonies of the Vedas, which are known as Kalpa and maintains that the due performance of these things is essential for salvation. The other division of the Veda is known as rahasya and is dealt with in the U tara Mīmāṃsā of Vyāsa.

This system has 2652 Śāstras divided into 12 books, each of which is again subdivided into four chapters excepting the 3rd, 6th and 10th, which contain twice as many chapters as the other books do.

The first chapter deals with the authority of the Vedas comprising Arthavāda, Mantra and Smṛti. The second treats of the varieties of actions, their introduction, evidence, negation, and application. In the third chapter we get how a Yajamāna would think of subsidiary rites conducive to the principal one. The fourth discusses the primary and subordinate necessities of Jāhu etc. Besides it has discussion regarding the Rājāśyā sacrifice with its
limbs and playing on dice etc. The fifth chapter speaks of the superiority and inferiority of śruti, linga etc. The sixth ascertains who are eligible to perform the sacrifice and discusses about the articles of sacrifice, representative of the yajamāna, necessity of sacrifice, expiation and fire etc. The seventh speaks of atidēśa regarding nāma, linga etc., when direct mandate is absent; the eighth has discussions on atidēśa with regard to the vivid or the obscure linga and apavāda. The ninth discusses ūha with reference to sām or mantra and things related thereto. In the tenth there is a discussion of the meaning of negation and various other minor things. The eleventh has discussions of tantra, tantrāvāpa, tantra prapañcana etc. The twelfth comes to the conclusion of things going before and shows their mutual relations. Besides it has a discourse on saṁuccaya and vikalpa. In the Mīmāṃsā Sūtra there is a remarkable mass of Vedic reference and argumentation in evidence. Jaimini lays down the doctrine that sound is eternal and that the Vedas contain matters which ought to be accepted without any hesitation.

"Salvation" the Mīmāśakas maintain "does not involve the extinction of the mind, as this in conjunction with the soul, feels beatitude." According to them souls are many and they reap the fruits of their own actions.
They do not admit the existence of gods with various forms; mantras, they say, are the body of the gods.

This system is based on the Sūtras of Jaimini. He has in his Sūtras quoted the authority of A'treya, Vādarāyana, Lāvukāyana, Aitisāyana and others.

The time of the work seems to precede the Buddhistic period as it has no mention of their works. Asvalāyan’s Gṛhya Sūtra and the Mahābhārata have mention of Jaimini, the author of the system. The last mentioned work was composed, as has been conclusively proved by Bhāṇḍērkar and others about 1500 B. C., long before the birth of Budha.

These Sūtras have a Vārttika by Bhagavān Upāvarṣa and a commentary by S’āvara Svāmi Bhāṭṭa called Ś’āvarabhāṣya. Besides, we have the Vārttika of Kumārila Bhaṭṭa, a commentary, named Vṛhati by Vimalaruci, Śāstra Dīpikā of Pārtha Sārathi Misra, Mayukhamāla of Somanātha, Bhaṭṭa Dīpikā and Mimāṃsā Kāustubha of Khaṇḍa Deva. The Mimāṃsā Nyāya Viveka of Bhavanātha Misra and Nyāyāvali Dīdhiti of Rāghava-nanda on the system also deserve mention.

We have again a few metrical works on the system, of which the following are important:

(1) Saṅgraha, (2) Sloka Vārttika of Kumārila and (3) Nyāya-mālā Vistāra of Mādhava (Śāyana).
Savara—Mahāmahopādhyaśa Gāṅgānāth Jhā thinks that Savara flourished about 1st century B.C. We have the names of Pāṇiniya Sīkṣa, Kātyāyan, Patañjali, Āpastamba and Raudhāyana Dharma Sūtras, Manu, Mahābhārat and even Purāṇas mentioned by him. One Savaraswāmi, son of Dīpta Swāmi wrote a tikā on Pāṇiniya Lingānuśāsanam. He may be the writer of the Bhāṣya on the Mīmāṃsā Dārgaṇ.

Kumāril Bhāṭṭa was born long after Savara. He has refuted the opinion established by Bhattarhari in his Vākyapadiya, which is supposed to be composed in the 7th century A.D. Sankar Vijaya says that Kumārila had an interview with Sāṅkarācārya who flourished in the earlier part of the eighth century A.D. This Kumārila is known as Bhaṭṭapāda. He has written Slokavārttika on 1.1 of Jaiminiya Mīmāṃsā Dārgaṇ and Tantra Vārttika on its 1.2. Besides, he has written Tuptikā on the remaining chapters of the book. These two Vārtikas of Kumārila have been written on Bhāṣyaratnākara and an old Vārttik not known to or mentioned by Savara.

Prabhakara—He is popularly known as Guru Prabhākara. This Prabhākara it is believed, was a disciple of Kmmārila. This
view is corroborated by Sarva Siddhānta Samgraha of Sankarācāryya. This Sankar according to Ganganāth Jhā is not our famous Āchāryya Sankara. He places Prabhākar before Kumāril. Salikanatha, was a disciple of Prabhākar, and he has refuted the opinion of Kumārilā. The Verse of Prabodhcandrodaya seem to give in chronological order the names of Prabhākar, Kumāril, Sankar and Vāchaspati. It is said that Kumaril some times asked the opinion of Prabhākar, his disciple, in some controversial point and accepted his decision. So he is called Guru or Bhaṭṭa Guru. Some say that Śālik Prabhakar's disciple has referred to him as Guru and hence the title. According to Gangānāth Jhā the title is due to the elaborate tīkā of Prabhākar. Prabhakar has written two tīkās—ह्रदयाश्वाम्न and शास्त्र on Savara-Bhāṣya.

Māṇḍana Misra was at first a student of the Mīmanṣā school. Being defeated by Sankarācārya, he became a follower of Vedānta and became known as Suresvarācārya. He

1. "सैनावास्विष्च भार्म भद्याश्वांशति दिति सत्
तस्मानक्षेमेति शतर्क भद्याश्वांशति सत

2. मेघाद्विभिन्न वर्ग यथा ग सिद्ध तौद्विद्वितिः सुर्खशास्त्र
तत्वशास्त्राद न भारिवाविरो वाच्यसः का कथा
possibly flourished in the latter part of the eighth century or the earlier part of the ninth century A.D. He composed two books त्वरिक्त and नीतिकालुका on the भौमाणिक philosophy; these are expositions of भाट्टा's school of Philosophy. Pārtha Sārathi Misra is also a great student of भाट्टा's school and flourished towards the close of the ninth century A.D. His धार्मिक, तत्त्व and न्यायनासिक are three fine works on the भौमाणिक philosophy. Besides, he wrote a comment on sloka Vārttik known as न्यायनासिक. Towards the close of the sixth century A.D. भार्यवा देव and गोपल भाट्ता composed विबिक्षायन with its तिका धूमधंजीने. Gopal Bhaṭṭa and Sankar Bhaṭṭa wrote respectively विबिचनायनमुद्र and विचिन्तायन मुद्र about the same time. In the middle of the seventeenth century A.D. प्रभट देव wrote मीमांसा न्यायमक्ष and बागार्थ माति, शर्म देव, विवेक भट or popularly called गाँगा भट wrote भाट्ता Cintāmaṇi. Besides, मात्राविका, मीमांसा कोस, and मात्रावर्त of Khaṇḍa Dev, वांसिका of Sucarit Misra, मीमांसा परिषंका of Kṛṣṇa Dikṣit भाट्तानिक of नार यस्तोष, पवेन्द्रालाकारका of Ballabhācārya, मीमांसा पालका of Benkatanth etc. deserve mention here.

**Bhabanath** — He was a famous student of the Prabhākar school. In his 'Nyāya Viveka' he has explained clearly the substance of several other works on the system and their commentaries.
Ramānuja—Ācarya Rāmānuja also was a student of the Prabhākar school. His nāṣāsāy is a famous exposition of that school. In course of time the school of Probhākar dwindled into insignificance and the school of Bhaṭṭa occupied an prominent position.
VEDĀNTA

Uttara-mīmāṁsā is a sequel to Pūrva-mīmāṁsā. This is clear from the very opening aphorism "अन्तं रूपमेज्जनया" while in the Pūrva-mīmāṁsā the book begins with "प्रयासो वचेत इत्यादि." This philosophy is popularly known as Vedānta Dārsan. The whole of the ब्रह्मचर्यas made by Bādarāyaṇa Vyāsa is based entirely upon the Upaniṣads representing the Jñānakāṇḍa of the Vedas. The 555 aphorisms of the Vedānta are divided into 4 lectures or chapters, each containing four pādas or sections. In the first chapter attempts have been made to ascertain the state of Brahma from Vedic texts, direct or indirect. In the second क्षेत्रवाच has been established by refuting the fundamental doctrines of other schools of philosophy and especially those of Sāṁkhya. The third chapter deals with creation and adoration of Brahma. And the fourth concludes that Brahma is the real Entity and that perfect peace depends on its clear recognition.

Vyāsa is said to be the propounder of this system. But the greatest champion of this philosophic system is the great Sāṅkara who
introduced माया into the whole body of Vedantic arguments.

According to this system there is neither creation nor creator. Every thing visible is the Vivarta of Brahma. This is caused by माया which emanates from Brahma and covers all that we see. This माया consists of the three guṇas and to destroy it is the end of human life. So we see that the Vedantic doctrine is rigidly monistic and dualistic. The individual souls are really part and parcel of this one Brahma as different sparks are of one fire. When the coating of माया fully wears off individual differences too entirely disappear.

Saṅkara in his well-known commentary on the Vedānta Sūtrās, called the Saṅkrātaka Bhāsyam, proves this doctrine to a satisfactory conclusion and justifies its arguments by constant references to the Upaniṣads upon the interpretations whereof he bases his reasonings. Some say that माया is not a doctrine of the Upaniṣads but it has been introduced by Saṅkara. But it is not true. Saṅkara's preceptor's preceptor Gaṇḍapāda has fully dealt with this माया in his Kārikās on Māṇḍukya Upaniṣad. Besides, there is sufficient proof in the Vedas themselves that माया is the agent to create this external world. There are many divisions and sub-divisions
amongst the commentators of the Brahma Sūtra. We shall give below the substance of the opinion of some of the important schools.

(t) Nirbīṣēśadvaitavāda

Śankrācārya—Śankara is the champion of this school. It is believed by many that he flourished towards the close of the seventh or in the beginning of the eighth century. A.D. He was born at Kālādi, a village in the province of Keral in Madras. He read philosophy and other scriptures with Govinda Pāda, a disciple of Gouḍa Pāda and finished the course of his studies at the age of sixteen. With a view to propagate Hindu religion and philosophy he roamed over the whole of India and defeated many Buddhist Pandits and others who held different views from him. To speak the truth, the eternal Brāhmaṇya religion revived through his utmost zeal and endeavour. He erected four great Maṭhas on the four points of India to guard Vedic religion from the hands of those who profess religion contrary to the Vedas. These maṭhas are known as Śringary, Sāradā, Jost or Jyotih and Govardhana.

Śankarācārya’s Sārāraka Bhāṣya has wrought a wonder in the world. Before him

* Max Müller and Krṣṇa Swāmī Ayer place him between 788—820 A.D. Bāla Gangadhār Tilakā take the time of Śaṅkar to be between 688—720. This view has been accepted by many other scholars.
too Brahma Sūtra has been explained by Ācaryas of whom, the name of venerable Upavarsa has been mentioned by him. His view goes by the name of Advaitavāda.

Sankara’s Bhāṣya has been commented by many a scholar; of these the name of Vācaspati Miśra stands predominant. His comment on Sartraka Bhāṣya is called Bhāmati. It not only explains the Bhāṣya of Sānkara but supplies new materials also that fell short in Sātraka-Bhāṣya.

According to some commentators the commentary derives its name from ‘Bhāmati’ the wife of Vācaspati. But there is no proof to corroborate it. Towards the close of the commentary Vācaspati has written तत्त्वं सहीपे सङ्गीतकोषीः ग्रीष्मकारि मया प्रमोऽ॥. It is not yet settled who this Nṛga was and when he flourished. According to Vindheswari Prosād Dvivedi, he was a king of Chohan family and flourished in the tenth century A. D. But the general consensus of opinion is that Vācaspati flourished in 841 A. D. In the thirteenth century A. D. Amalānanda Sarasvatī wrote ‘Kalpataru’ a commentary on Bhāmati, which was again commented by Appaya. Dīkṣit in the eighteenth century under the name of Parimal. We have again a tīkā on Sānkara Bhāṣya called ‘Ratna Prabhā’ by Govindānanda.
and another called Bhāṣya Nyāya Nirṇaya by A'ṇanda Giri. Paṇca Pādika is an incomplete commentary on Sankara Bhāṣya by Padma Pādācārya. Prakāśātmā has written a commentary known as Paṇca Pādika Vivaraṇa. ‘Naśkarma Siddhi’ of Suresvarācārya is a famous work on the Advaita system.

A versical treatise styled Saṃkṣep Sāriraka by Sarvajñātmā gives briefly the substance of Sāriraka Bhāṣya. Besides, the Khaṇḍana Khaḍa Khādya of Sree Harṣa (1190 A. D.), Pratyektattva dipika of Citsukha and पचद्रष्ट्र, जीवन-मुनि-विवेक and प्रति-प्रकाश of विद्वारक-शुमि of the fourteenth century are important works on the system.

The Vedānta Paribhāṣā of Dharmarāja-dhvarindra, Advaita Siddhi of Madhusūdan Sarasvati, Vedāntasāra of Sadananda Jogiindra, and Vedānta Siddhānta Muktavali of Prakāśānanda also deserve mention in this connection.

(2) Viśiṣṭadvaita Vada.

Jāmunaçārya—About two hundred years after the birth of Saṅkara, Jāmunaçārya was born at Mādura in 953 A. D. In his famous work ‘Siddhi Trayā’ he has tried to refute the view of Saṅkara. In his opinion though individual soul is a part and parcel of Absolute Soul still there is a line of demarkation between these two.
Rāmānuja—He was born in 1016 A. D. in the Deccan. He is the champion of this school. His Bhāṣya on the Brahma Sūtra is known as Śrībhaṣya. He has tried to prove that the individual soul, the world and God, though separate entities, yet the former two constitute the body of the last. According to him the individual soul is Āyu while, God is Ribhu. Individual souls are part and parcel of God, the receptacle of all.

He has explained the Philosophy in the light of devotion and himself sticks to the views of Pañcarātra. For the purpose of elucidating his views he has written Vedārtha Samgraha, Vedānta Pradīpa and Gadyatraya. The work Vedāntatattvasāra is also attributed to him. Of the Ācāryas who supported this view, Rāmānuja has mentioned the names of Vodhāyana, Droṇīr, Guhadev, Kaparddi and others.

Śrutapraṅkāsika, a Commentary on Rāmānuja’s Śrībhāṣya by Sudarṣan is a good work. Veṅkatanātha’s Satadūsanī and Tattva Tīkā on Śrībhāṣya are important works on the system. Tattva Sāra of Varadācārya and Tattva Muktāvali of Purāṇānanda Kavi Cakravorti also deserve mention here. Appaya Dīkṣīt (1552-1624 A. D.) also wrote a commentary on Venkata’s work.
(3) Bhedañheda Vāda

Srikantha—Srikanṭh acknowledges the tattvas—Isvara, Jīva and Jagat. He flourished after Saṅkara and before Bhojarāja. He wrote a bhasya on the Brahma Śūtra, which was commented by Appayya Dīkṣit under the name Śivārka-Manḍipīkā.

(4) Bhedañveda Vāda

or

Dualism-Monism.

Bhāskaracārya—He was the champion of this school, though Oudulomi long before him accepted this doctrine. The latter acknowledges duality when Jivas are under bondage, but monism when he severs it. Vāskaracārya was prior to Vācaspati Miśra and Udayanacārya and flourished in the beginning of the 9th century A.D. He received the title of Vidyāpati from Mihir, the king of Bhoja. According to Vardhamāna, Vāskara, the astronomer was sixth in descent from this Vāskara.

Nimbārka, though a follower of the above school, differs materially from Vāskara. According to him there is distinction and sameness between Jiva and Brahma irrespective of the state of bondage or freedom. His bhasya on the Brahma Śūtra is known as Vedānta.
Pārijāta Saurabha. He quotes in it the views of Sanatkumār and Nārada in support of his views. Śrīnivāsa wrote a tīkā on it called Vedānta Kaustubha. This again *has been commented on by Kesava Bhaṭṭa of Kāśmīra.

Vallabha-cārya—He was born in 1479 A.D. Like Rāmānuja and Madhvācārya he follows the path of Vaiṣṇavism and takes Jīva as a part of Brahma, as spark is of fire. His bhāṣya on Brahma Sūtra is called Āṇu. Baladeva Vidyābhusan's Govinda bhāṣya is also of the similar nature.

(5) Dualism.

Ānandatīrtha was the founder of this view. He is popularly known a Pūrṇaprajña and his philosophy as Pūrṇaprajña Darśan. He was born in 1197 A.D. and died in 1276 A.D. His bhāṣya on Brahma Sūtra is called Tattva Viveka. He wrote besides Anuvyakhyan in verses to elucidate the meaning of Brahma Sūtra. Trivikram, one of his disciples wrote a tīkā on Tattva Viveka called Tattva Dīpikā, while Padmanābhā, his another disciple wrote a tīkā, Sannyāsa Ratnāvali, on Anuvyākhyān.
THE CARVĀKA SYSTEM.

The Carvākas acknowledge Pratyakṣa to be the only source of true knowledge. According to them, earth, water, fire and air are the four elements and self is nothing but the body endowed with consciousness. The above-mentioned elements combined in a certain way give rise to the body. Consciousness springs from this combination. This being a product of structural combination, it vanishes along with the dissolution of the body. They do not recognise life after death. Hopes of reward and threats of punishment are but empty words invented by deceitful priesthood. The king on earth is the man to punish and reward and we are to take into account the pleasures and pains we undergo in this life. They may be called Hedonists in the language of Ethics. But as matter of true materialism, exteeme Hedonism and Atheism have been blended in this curious system.

An independent treatise on the Carvāka Philosophy is now hardly available. This system has been stated briefly in the Mahā-bhārata, Matsya Purāṇa &c. Śāyāna Madhava has given a summary of it in his Sarvadarsana Saṅgraha. The readers are also referred to the Bankara Bhagya, Bhamati, and Muir Journal Royal Asiatic Society Vol. XII.
THE JAINA PHILOSOPHY.

This system is a very ancient one and it would not be improper to say that Buddhism was its offspring.

The Jainas defy the authority of the Vedas and reject the Vedic rites. They do not believe in the existence of a creator but acknowledge the existence of soul which can be liberated. Arhats or Jinas are those whose soul have been liberated. These Jinas are twenty four in number.

They recognise two chief categories, namely. (i) Jīva and (ii) Ajīva. The one is the object of fruition (Bhoga) and the other is the enjoyer (Bhokta).* Mokṣa or salvation consists in liberating the Soul from the fetters of work.

The Jainas acknowledge only two means of proof—perception and inference.

Pleasure or pain cannot constitute the nature of atma.

Human beings are of three kinds—The perfected beings, the beings in bondage and the sufferers in hell. Bodies with organs are made up of ultimate atoms called pudgalas.

* For the subdivisions of these and the principles of the system, see the original philosophy.
The *Yogins* do not cause pain to the living world. They are naked and free from stains. They carry the feathers of peacocks in their hands, eat out of their hands, *have their hair cut* and are engaged in silent meditation.

Of the books on the system now available, the *Aptaniscayalamaeka* of A'rhacandra Suri, the *Vitaraga Stuti*, *Sadvada Mañjarî*, &c. are important.

*The BaudhânaPhilosophy.*

There are four different schools of this system—Mâdhyamika, Yogâcarâ, Sautrântika and Vaibhâsika. Though they differ in several important particulars, there are some points in which they all agree. These are:

(a) They recognise two kinds of evidence—perception and inference as the source of true knowledge.

(b) "The world" say the Buddhists, "is full of miseries."

(c) To remove these miseries one has to go to the root of the evil. These are due to *avidya* and to eradicate this, one should try to know the real nature of the world. For this purpose the Buddhists prescribe four kinds of meditation called *Bhavana*—(1) Every thing is momentary, (2) The world is full of miseries,

*To have a grasp of the system see Wilson's Essays, Vol. 1, Stephenson's *Kalpa Sutra*; Weber's *Sâtrujaya MahaMâyâ* and Cowell's *Sûtra Darsana Samgraha*. \*
(3) There are no two like things in the world, 
(4) Every thing is empty or unreal. These being properly pursued the world ceases to produce its baneful effects upon man.

The Mādhyamikas.

The intellect is nothing but consciousness itself. According to the Mādhyamikas this consciousness too does not exist in reality. "The ultimate principle" says this school, "is not existent, nor non-existent, nor existent-and-non-existent, nor different from both." So the ultimate principle is outside the scope of the above four alternatives. There are no such things as constitute generic and specific configurations of characteristics. This school, to say in brief, discusses the ultimate principle of nothingness.

Yogācaras

The Yogācāras maintain that consciousness exists quite independently of the external objects and thus refutes the theory of nothingness. The nature of consciousness is indivisible. There is only one thing in reality—the self-luminous consciousness. Inspite of its varied manifestations the oneness is not destroyed. For instance, the body of a pretty young woman is viewed by a religious ascetic, an amorous man and a dog in three different ways. Consciousness, though fleeting and momentary, is yet differentiated in three ways by deluded persons.
Sautrāntikas.

According to this system there exist both the external and the internal worlds, for there can be no knowledge excepting the object of knowledge and that it is not directly perceived but inferred from certain states of consciousness. There are only five organs of sense and never six, to perceive colour, &c. The Sautrāntikas declare that the element ākāca is the ultimate atom having a motion only and nothing else. Everything is momentary in point of existence and is the result of the manifestation of consciousness.

Vaibhāṣikhas.

The Vaibhāṣikas like the Sautrāntikas acknowledge the existence of the external world. The external world is nothing but the aggregate of thousands of ultimate atoms and it is directly perceived.

Those that take their stand on buddhi are called Buddhas. The function of this is of two kinds—cognition and non-cognition. The correct apprehension of truth is dependent on the cognition consciousness. The other, i.e., the non-cognition consciousness in the shape of skandha, ayatana and dhatus, springs from avidya. The whole collection of the extended objects is the body constituting the world; there are five skandhas, twelve ayatanas and eighteen dhatus.
Skandha means a group. The five Skandhas are—Jñāna, Saṃskāra, Saṃjñā, Vedanā and Rūpa. The Viñānaskandha is only a series of jñānas. The aggregate of the innate impressions of merits and demerits is known as Saṃskāra skandha. The Vedanā Skandha is what constitutes pleasure and pain, &c, and the desire as well. The Saṃjñā skandha is but the appellation of things and the Rūpakandha is the collection of embodied things.*

The Buddhists do not acknowledge existence of God. The views of the four schools stated above may be compared with those of (1) Hume, (2) Berkeley or Mill, (3) Brown, and (4) Hamilton respectively.

THE SAIYA AND PASUPATA DOCTRINES

According to these systems God is the efficient cause of this universe. God and jīva are different from one another. The former is omniscient and omnipotent, while the latter is ignorant and weak. The practice of yoga as instructed by God acquires power and extinguishes pain.

* For the account of āyatana and dhatu see the original philosophy.

Exercise.

1. State what you know as to the sources of our knowledge of the Samkhya system. Give a brief account of the main Samkhya tenets (1909 P.).
2. Give a concise account of the doctrine taught in the two Mimāṃsās. (Hon 1912).


4. Give an account of the Nirukta (1919 Hons.)

5. Write what you know of the Dharma Sutras and their contents. (1920 Hons.).


7. What are the main doctrines of the Samkhya System of Philosophy? Name the important works dealing with this philosophy. (1921 Hons.).

8. Describe briefly the influence of the Samkhya System on the religions and philosophic life of India. (1922 p.) 19'4 p.

9. Write what you know about the materialistic school of the Charvakas. (1924 p.)

10. Give an account of the principal Srauta, Grihya and Dharma Sutras and the light they throw on the domestic and social life in ancient India. (1924 Hons.)

11. Discuss the sources of our knowledge of the Samkhya System and give a brief account of its principal tenets and its influence on other systems. (1924 Hons.)

12. Write an essay on the doctrines taught in the two Mimansas. (1925 Hons.)

13. Give an account of any one system of Indian Philosophy, noting clearly its central doctrines. (1926 Hon.

14. What are the grounds for supposing that Yoga doctrine is very old? (1927 Hons.)
15. Give a short account of the Yoga system of Hindu Philosophy. (1928 p.)

16. Give a brief outline of the philosophy of the Lokayata School. (1928 Hons.)

17. Discuss the meaning of the word Tantra and the types into which it may be classified? (1934 Hons.)

18. Write short notes on the six Vedangas.


20. Give a short description of the soma sacrifices.

21. What do you know of Charaka and Susruta.
THE EPICS (2000–300 B. C.)

Epic poetry, as distinguished from lyrical, is characterised by the fact that it confines itself more to external action than to internal feelings. As the nation grows up in ideas and civilisation and naturally begins to reason and to speculate, its mind turns inward, putting a stop to the spontaneous outburst of epic, the natural expression of national life. Other kinds of refined poetry more artificial and of laborious style step in.

The epic poems flourished side by side with some later Vedic works, such as by the Brāhmaṇaś and the Sūtraś, when Vedic traditions were still fresh in the memory of people. The beginning of epic poetry may be traced to the Vedic songs. So epic poetry must have been composed in the pre-Buddhistic era, at a period not later than 2000 B.C.

The post-Vedic literature differs from the Vedic broadly in the following four points.

(1) Subject-matter—Vedic literature is essentially religious, while Sanskrit literature is mainly secular. The religion itself has gone under modification. The Vedic gods have sunk to a subordinate position, and Brahmā, Viṣṇu...
and Śiva, forming the Hindu Trinity, have become the chief objects of worship. Besides, many minor gods, such as, Kuvera, Ganesa, Kārtikeya etc. have been introduced.

(2) Spirit—The early Vedic literature is optimistic, while the Sanskrit literature beginning with the Upaniṣads is almost always pessimistic. The Vedic Rṣis were bold and frank and they had not the least doubt in their mind regarding the beneficial character of gods and the cheerfulness they would attain in the life to come. In short, they took a cheerful view of life. But in the classical period people began to take a gloomy view of life. They considered their very existence to be full of evils and deliverance from the series of rebirth and interminable misery was thought to be sumnumbonum of life. Pessimism is erroneously ascribed to the influence of the doctrine of transmigration which is a universal tenet of all Indian religions and philosophical systems up to the present time. It is seen even now that the Viṣṇuite sects are, more or less, optimistic.

(3) Want of essence and harmony—the post-vedic literature is also marked by a tendency to exaggeration and excessive diffuseness of style. The defective sense of proportion is best illustrated by the huge bulk of the
Mahābhārat which contains about 200,000 lines.

(4) The form—Metrical form prevailed in earlier Vedic literature which was subsequently superseded by prose during the Brāhmaṇa and Aupaniṣadic age. The earliest sanskrit works, save and except grammatical and philosophical treatises and a few collections of fables and romances, were written in metrical forms. The difference in form, between Vedic and Sanskrit literature, is the difference in vocabulary and grammatical forms. Besides, there is difference of style also. The style of Vedic literature is simple, whereas that of classical Sanskrit is highly artificial, owing to the frequent use of long compounds and application of elaborate rules of rhetoric.

CLASSES OF EPICS

There are mainly two classes of epic poetry—the one comprises the old stories that go by the name of Itihāsa, Ākhyāna and Purāṇa and the other falls under the province of Kavya or artificial epic. The Mahābhārata is the representative of the former group, while the Rāmāyaṇa is that of the latter.

THE MAHĀBHĀRATAM.

The Mahābhārata which has come down to us in its present form contains over 100,000 slokas. It is divided into 18 books called parvans with Harivamśa, the 19th which is consi-

16A.
dered to be its *Khila* or complement. All these 18 books excepting the 8th and the last three are divided into subsections or *Anu-parvans*. Each book again is divided into chapters or *Adhyāyas*. The 12th book is the longest with about 14,000 *slokas* and the seventeenth is the shortest with only 123 *slokas.* It is the longest poem known to literary history and the source of all the *Purāṇas*.

The Parvas are the Ādi, Sabthā, Vana, Virātā, Udyoga, Bhūma, Droṇa, Karna, Salya, Sauptika, Stri, Śanti, Anusāsana, Āsvamedha, Āṣramavāsika, Mausala, Mahāprasthānīka and Svargārohana.

The first describes the origin of the sages and royal dynasties connected with the subject matter. Besides this describes the birth of the Pāṇḍavas, Yudhiṣṭhira’s coronation, burning of the house of lac, birth of Ghatokaca, marriage of Draupadī, banishment of Arjuna, stealing of Subhadra, burning of khaṇḍava forest etc.

The second describes the Rājasūya Sacri-
fice of Yudhiṣṭhira.

The third describes the fight of Arjuna with Mahādeva disguised as a kirāta and his acquisition of *paśupata* and other weapons etc., defeat of Citraratha by Arjuna to rescue Durjodhana and his family from the former’s hands etc.

* The *Vangavāśi* edition has only 110 *slokas*. The Parvādhyāya parva speaks of 133 *slokas* in it.
THE MAHĀBHĀRATA.

The fourth narrates how the Pāṇḍavas lived in the house of Vīrāṭa, how Kīcaka was killed by Bhīma and the cows of Vīrāṭa were rescued from Duryodhana and his party by Arjuna. It further describes the marriage of Uttarā with Abhīmanyu, son of Arjuna.

The fifth narrates the preparation for the great war, the sixth, seventh, eighth and ninth describe war under the leadership of Bhīṣma, Droṇa, Kariṇa and Salya respectively.

The tenth describes how Aśvathāmā killed the five sons of the five Pāṇḍavas and presented their heads to Duryodhana who seeing those breathed his last. The eleventh depicts the wailing of Dhṛtarāṣṭra and Gāndhārī and others, the breaking of the iron image of Bhīma to pieces by Dhṛtarāṣṭra etc. and sradh ceremony of those who died in the great war.

The twelfth deals with various topics specially with Dharmā and Mokṣa. The thirteenth also is of similar nature and speaks of the division of wealth, hybrid castes, spiritualism and various tales to illustrate those with reference to men, beasts and birds.

The fourteenth also has description of various tales and the Asvamedha sacrifice of Yudhiṣṭhira. The fifteenth describes penetration of Dhṛtarāṣṭra with Gāndhārī into forest and the arrival of Nārada.
The sixteenth describes how an iron club was produced and the Yādavas were killed fighting with one another. The next chapter narrates the final journey of the Pāṇḍavas and the last the reaching of heaven by Yudhiṣṭhira.

The old disconnected battle songs about the ancient Kuru and Pāṇchāla heroes were undoubtedly the historical background for the original kernel of the epic. These, at a later time, were worked up by Vyāsa into an epic narrating the fate of the Kauravas, on the one hand and that of the Pāṇḍavas on the other. The Kurus and the Pāṇchālas were finally coalesced into a single people. In the Yajurveda they appear to be united and in the Kāthaka saṁhitā Dhṛtarāṣṭra is mentioned to be a well-known person. The present form of the Mahābhārata contained some matters which do not belong to the original. These are the verses said by Sauti. The portion recited by Vaisampāyana, a disciple of Vyāsa, in the Snake-sacrifice of Janamejaya is the real Mahābhārata.

"It is seen in the book I" say some scholars (both Eastern and Western) "that the poem originally consisted of 24,000 slokas. The episodes were added afterwards." "It is also seen" say they "that the epic had once 8,800 slokas and three distinct beginnings."
THE MAHABHARATAM.

above facts made them jump to the conclusion that the epic had undergone three stages of development before it assumed its present form. Besides, they are of opinion that it was written by different hands at different times. There are scholars again who think that it was Vyāsa who composed the epic but in his life time he revised the work four times and made necessary additions and alterations. These they hold as a ground for disagreement regarding the number of verses and the Parvans as said by Sauti in the chapter called the Parva Samgraha chapter.

The old disconnected battle songs, as said before, about the ancient Kuru and Pāṇcāla heroes were undoubtedly worked up by some poetic genius into an epic narrating the fate of the Kauravas on the one hand and that of the Pāṇḍavas on the other by about 24000 verses. Brahmā was regarded as the highest deity in this period and this must have therefore preceded the Buddha era. It is the first stage.

Handed down by rhapsodists, the body of the epic in the second stage got unusually swelled up. The extension of the original epic must have taken place after 300 B.C. and by the beginning of the Christian era. That the sectarian division was already well established is corroborated by Megesthenes' account wherein mention is made of Hindu temples and
Buddhistic mounds. It is also corroborated by the reference to the Yavanas and Pahlavas along with Sakas and Parthians. Besides, Brahmā, Siva and Viṣṇu also became prominent deities of this period. Kṛṣṇa appears here as an incarnation of Viṣṇu.

Many didactic matters were introduced into it in the third stage by the Brāhmaṇas and thus it assumed the character of a vast treatise on duty. Its divine origin and the eternity of the caste-system were also laid down. Its origin is attributed to Vyāsa implying a belief in its final redaction.

We cannot agree fully with these statements. It would be safe to rely on what has been said by Sauti in the Aṣṭukramaṇīka Parvādhyaśya. He has given there a full account of the Mahābhārata nicely, though very briefly. Let us examine the following slokas uttered by him.

चतुर्दशी श्रीरामचरितम् प्रत्येक श्रीरामचरितम् च।
परं प्रेमं पुरो विष्णुवं श्रीरामचरितम् ब्रह्मवं न्यस्।
सत्यं श्रीरामचरितम् ग्रंथं सुविदुवं सुमह।
अनुं न विष्णुवं श्रीरामचरितम् ग्रंथं विष्णुवं सुमह।
श्रीरामचरितम् ग्रंथं वशवाच ब्रह्मवं सुप्रसन्नं।
तात्त्विकस्य भाषीयम् श्रीरामचरितम् ग्रंथं सुप्रसन्नं।

412=42 विष्णु: सुविदुवं श्रीरामचरितम् प्रत्येकम्।
धर्मं प्रत्येकम् सत्त्वम्।
पालदेवः पालदेवः।
पालदेवः पालदेवः।
पालदेवः पालदेवः।
पालदेवः पालदेवः।

A close examination of the above verses would show that Sauti gives a brief history of the great Mahābhārata in the Aṅukramaṇīka Chapters. It is found here that the great Mahābhārata once contained 60,00,000 slokas. Of these 30,00,000 are current among gods, 15,00,000 among manes, 14,00,000 among Gandhavas and 100,000 among men. This, as is in vogue among Sanskrit writers†, gives a divine origin to the great epic. The only real thing we get here is that our epic contains 100,000 slokas and that it is called the Great Bhārata with legends. Besides, we get that the portion, excluding legends, is called Bhārata or Bhārata Saṃhitā and contains 24000 slokas. Regarding the number 8,800 it is clearly stated that the book contains the above number among many other verses amounting to one hundred thousand and were called Kūtas (or Vyāsa kūtas).

† See the opening verses of the Nārada Saṃhitā and the Sukra Nīlīsāra etc.
because of their mysterious meaning and known only to Vyāsa, the author and his son, Śuka. It was doubtful if these were known to Saṅjaya or not. This is said in connection with the legend of Gaṇeśa's becoming the writer of the book.

So, no doubt is left as regards its containing 8,800 verses but they constitute its body. The only thing that remains now to discuss is its three beginnings. The sloka Manvādi or Mantrādi does not speak of the three beginnings but only the mode that was followed in the study of the book. Some schools began from the syllable 'OM', some from the tale of Āstika, while others from the Vasu Uparicara. Thus summing up the above we find that our Mahābhārata from the time of its author had a lac of slokas, that its 8800 slokas being very difficult are known as Kṛtaśastra and that the nucleus of the book contains 24000 slokas. Thus the theory that the Mahābhārata passed through the three different stages before it assumed its present stage falls to the ground. There is a class of scholars who agree with those scholars, referred to here-to-fore as to the different stages of the book with this exception only, as said before, that the epic underwent four different stages instead of three and that the book is not a compilation of matters composed by different
poets at different times but it had been revised and altered four times by Vyāsa himself during his lifetime. In their opinion the book contained only 4 verses in its original form and then developed, stage by stage, containing 8,800, 24,000 and 100,000 in order. Regarding the first stage of the book they base their argument on a verse of the Svargārohan Parva.* The slokas, as my knowledge goes, do not speak of the book consisting of 4 verses but they only state that after the composition of the book, the great sage Vyāsa gave the gist of book to his son Śuka in four verses. Other points raised by them have already been discussed and refuted.

As regards the disagreement of the verses and chapters as said by Sauti, it would suffice to say that Sauti did not mean exactly a lac of slokas by saying that the work consisted of a hundred thousand slokas, but by it he only meant a round number that was more or less, equal to a hundred thousand. The Mahābhārata, as we get it now, contains about 84,000 slokas excluding Harivamsa which according to Sauti contained 12,000 slokas and was thought as a part of the Mahābhārata. So practically the book consists of about a lac of slokas in round number. Besides the present Harivamsa has about

* महायोगयम्य व्यास: हिंदुस्तान विद्यालय फाउल चेम्स-पुपा।

An explanation of the disagreement of verses with what Sauti had said.
16000 slokas. This being added to the number of slokas found in the original now gives exactly a lac of slokas. The book passed through manuscripts for more than four thousand years and therefore it is not a matter of great wonder that the copyists carried matter of the previous chapters to the subsequent ones and vice-versa. It is mentioned in the Ādi-parva (52 ch.) that the sage took full three years to compose these verses. It is not at all impossible therefore that an intellectual giant like Vyāsa would compose about 300 slokas a day.*

The poet’s prophecy regarding his work (r. 92) has come to be true to the letter. † Poet like Bhāravi, Māgha, Rājsekhara and others have taken the burden of their poems from this Mahābhārata. Kṣemendra Vyāsa Dasa made a poetical abstract of the book known as Bharatamanjari in the 11th century, which is the oldest book of its kind. There are many dramas such as, Veṇi saṃbhāra, Urubhanga etc. which have their subject matters taken from it.

DATE OF THE MAHĀBHĀRATA.

Kumārila who flourished in the first half of the 8th century A.D. mentions the Mahābhārata in his Tantra Vārttika. The great Vedāntist philosopher Saṅkara who wrote his commentary

* Shelly says that he could write 4 to 5 hundred verses at a stretch.

† गंगोऽज विविद्यानाग्रवधीय सत्यविन।
   दच्चं व बुधां अच्छीं भारतप्र:।
on the Brāhma Sūtra in 700 A. D. refers to the Mahābhārata as a Smṛti.

The famous Sanskrit authors Vāna, Subandhu, and others took the burden of their works from the great epic and were acquainted even with the Harivamsa which is considered to be its complement. These emphasise the theory that the poet flourished about sixth or seventh century A. D.

Several land grants, dated between 480 and 500 A. D., quote the Mahābhārata as an authority teaching the rewards of the pious donors and the punishment of impious despoilers. These show that the Mahābhārata attained its present character before the middle of the 5th century A.D.

There are references to Hindu temples and Buddhistic mounds in the epic. The latter proves its priority to the growth of Buddhism.

The Yavanas, Pahlavas and Sakas, who were brought into India by Alexander’s conquest in 327 B.C., are mentioned as the allies of the Kurus.

We have seen already that Viṣṇu and Śiva became prominent deities during the so-called second stage of the epic. We learn from the account of Megasthenes' that this was the case at about 300 B.C. The above facts go to show that the second stage of development of the epic had taken place before the 4th century B.C.
The Mahābhārata as found in the first stage perhaps came into existence about the 5th century B.C. The mention of the Mahābhārata in Asvalāyana's Grhyā Sūtra, composed about 5th century B.C., confirms the above suggestion.

It is most probable that the original kernel of the epic traces its origin to the ancient conflict between the Kurus and the Pāncalas. Hence the historical germ of the great epic cannot be later than the 10th century B.C. as it is found in the Satapatha Brāhmaṇa. According to many oriental scholars the book was composed about 1500 B.C. But the orthodox view is that the book was composed by Vyāsa at the juncture of Dvāpara and Kali which corresponds to about 3000 B.C.

The best commentator of the Mahābhārata is Nilakanṭha of Mahārāṣṭra. Older than Nilakanṭha is one Arjunamīśra. The earliest extant commentator of the great epic is Sūrya Nārāyaṇa. It is now being commented by M. M. Haridāsa Siddhānta Vāgīśa.

The epic kernel of the Mahābhārata describes the fight between the Kauravas and the Pāṇḍavas lasting for eighteen days. Dhṛtarāṣṭra and Pāṇḍu were two brothers. The former was born blind and so was excluded from the throne in favour of the latter. Pāṇḍu having died, Yudhīśthira, his eldest son, was
taken as heir. Duryodhana, the eldest son of Dhṛtarāṣṭra, managed by dice-play to banish the Pāṇḍavas, the rightful heirs to the throne, for twelve years and one year more in incognito and took the reins of Government in his own hands. The term of exile being over the Pāṇḍavas returned and asked for their throne but Duryodhana, inspite of Sri Kṛṣṇa's negotiations, was not ready to return even the slightest bit of land without fight. No alternative being left, the Pāṇḍavas declared war against the Kauravas. Both the parties arrayed their soldiers, numbering 18 akṣauhiniś in the famous field of Kurukṣetra and there ensued the great Bhārata war wherein all the Kṣatriya heroes of India and other countries, took the side of one or the other. The goddess of victory smiled upon the Pāṇḍavas. At the end of the battle there were but five souls alive and the world was rendered heroless.

✓ Episodes of the Mahābhārata.

The episodes of the Mahābhārata are numerous. Of these those of Sakuntalā, Rāma, Rṣiya-sṛṅga, Oṣūnara Śivi, the abduction of Draupadi, Śāvitrī and Nala are famous.

1. Sakuntalā :—Once Duṣyanta, a descendant of Puru, went a-hunting in the penance-grove of Kapya. There he saw Sakuntalā watering the plants of the grove with her female
friends. The king fell in love with her at first sight. On his approach to them, he knew that Kanva was away from the hermitage and the duty of hospitality was entrusted to Sakuntala, his foster-child. Dushyanta married her secretly in the Gandharva way and left the hermitage before the sage came. After the departure of the king when Sakuntala was absorbed in his thought, the Grim Sage Durvasa appeared on the scene and demanded hospitality, but his words fell on the deaf ears of Sakuntala. Upon this the sage flew into a rage and cursed her that the king for whom she neglected her duty would not be able to remember her without seeing the ring he had given her as a keep-sake at the time of separation. Sakuntala later on became big with child and the sage knowing the cause of this through meditation resolved to send her to the king. Sakuntala on her way to Dushyanta's place lost the ring and was rejected by the king. She was then borne away to heaven by Menaka, her mother. It so happened that a fisherman was charged with the theft of a royal ring. When this was reported to the king, he summoned the man to his presence to know how he had come by it. At once the story of Sankuntala awoke into his memory and he felt very sad. Then Mata, the charioteer of Indra, came down from heaven and informed Dushyanta that his help-
was required by Indra for killing a demon. The king at once started for heaven and defeated the demon in fight. On his way back from heaven he met Sakuntalā with her son Bharata in the hermitage of Kāśyapa and was reunited with her.

2. Rāma—Rāma the eldest son of king Dāsaratha of Ayodhyā, married Sītā, daughter of Janaka of Mithilā. Dāsaratha promised Kaikeyī two boons, when he was pleased with her services before. Kaikeyī now asked for those two boons. She wanted that by these two Rāma should be banished for fourteen years and Bharata her son ascend the throne. Rāma accordingly left the kingdom with his brother Laksmana and his wife Sītā and dwelt for some time in the Daṇḍaka forest. Sītā was stolen away by Rāvana, the Rākṣasa king of Lāṅkā (Ceylon). Rāma, making alliance with Sugrīva, Hanumān and other chiefs of Kiskindhyā, made for Lāṅkā and having killed Rāvana in the battle rescued Sītā. He then came over to Ayodhyā and became king.

3. Rṣyāśrīṅga.—Rṣyāśrīṅga, son of the sage Vibhāndaka was engaged as a priest by king Lomapāda to do a sacrifice when there was a drought in his kingdom. Rṣyāśrīṅga produced rain and was rewarded with the hand of Sāntā whom Lomapāda took as adopted daughter from Dāsaratha, his friend. Then
the sage being invited by Daśaratha had gone to his capital and performed Putreśṭi sacrifice for him. This resulted in the birth of Rāma and his brothers.

4. Sivi:—King Sivi, son of Uśinara, was famous for his munificence. It is said that Indra and Fire god (Agni) in the guise of a hawk and a falcon respectively appeared before the king to test him. The pigeon for fear of its life took shelter with the king, whereupon the hawk asked the king to give him it as his food. The king thereupon was ready to give the hawk some flesh from his own body equal in weight to that of the pigeon instead. At last he to keep his words was ready to sacrifice his own his life even. Thereupon Indra and Agni took their respective forms and praised the king highly for his virtuous deeds and went away.

5. Abduction of Draupadī—When Draupadī was living in exile with the Pāṇḍavas in the Ramyaka forest, Jayadratha, king of Sindhu, fell in love with her at her sight. Once when Draupadī was alone in the cottage he took her forcibly on his chariot and began to flee away. The Pāṇḍavas on their return found the cottage empty and following Jayadratha in hot haste killed his body guards. Then they took hold of Jayadratha and insulted him in various ways. And the Pāṇḍavas returned with Draupadī to their cottage.
6. Sāvitrī—Sāvitrī, the only daughter of king Asvapati of Madra, was famous for her beauty and virtue. She being ordered by her father to choose a husband for herself went with the ministers and selected Satyavāna, son of king Dyumatsena of Salya, who, defeated by his enemies, took abode in the forest and lived the life of a hermit. Nārada, the divine sage, protested against this marriage as Satyavāna was doomed to die after a year. Sāvitrī, who gave her heart to Satyavāna was obstinate and so the king gave his consent to it. They were soon married. Satyavāna's span of life was decreasing. Sāvitrī took a vow called Three-nights and after its completion followed Satyavāna when he was going to collect sacrificial fuel in a forest. There while chopping a dry bough he felt uneasy and lay down placing his head on the lap of Sāvitrī. Yama appeared on the scene to take the life of Satyavāna but seeing her unflinching devotion to her husband promised her three boons. By virtue of one of these her father-in-law got back his eyes and by another he was restored to his kingdoms. By the third she was to be the mother of a hundred sons. By this third boon the God of death was checkmated and he gave Satyavāna back to Sāvitrī. Then they lived long in happiness.

7. Nala—Nala, king of Niṣādha, was a man of matchless beauty and high virtue. He
was attracted by the peerless beauty of Damayanti, daughter of king Bhima. It is said that he sent a swan to this lady as his messenger. From it she came to know of the virtuous and beauty of Nala and fell in love with him. Damayanti’s choice of husband by herself being proclaimed Nala started for Vidarbha. On his way he met Indra and other lords of the quarters who too were going to the marriage assemblage. These gods sent Nala to Damayanti, to inform her of their love for her. The gods knowing the deep love of Damayanti towards Nala took the shape of Nala and sat in the meeting. Dayamanti was able to recognise Nala and put the wedding wreaths round his neck. Whereupon the gods were pleased with her and left the place after blessing her. The gods on their return met with Dvāpara and Kali. Kali was angry and resolved to bring ruin upon her by hook or by crook. In consequence of his trick Nala was bound to leave his kingdom and to reside in a forest with his wife. After many vicissitudes of life Damyanti, separated from Nala, went to her father’s house. There her choice of husband being again declared Nala who acted as a charioteer of king Vāhuka of Oudh went to Vidarbha and was reunited with Damayanti. Therefrom he went to his kingdom with his wife and spent the rest of his days happily.
Three main editions of the Epic.

1. Calcutta edition—This was published in 4 volumes in 1834-39 with the Harivaṃśa but without any commentary.

2. Madras edition—This, printed in Telugu character, came out in four volumes in 1855-60, including Harivaṃśa and extracts from Nilakaṇṭha's commentary.

3. Bombay edition—This was published in Bombay in 1863 with Nilakaṇṭha's commentary but without Harivaṃśa and is decidedly the best edition as regards readings.
THE RĀMĀYĀṆA.

1. Origin of the RāmāyāṆa:—It is said that the RāmāyāṆa was composed by the great sage Vālmiki living on the bank of the Ganges. The sage at first taught this to Lava and Kusa, who sang it at the Horse sacrifice (Aṣvamedhayajña) of Rāma Candra before a great assemblage. Professor Macdonell is of opinion that the RāmāyāṆa was composed at Kosala.

2. Body of the Epic:—In its present form the epic contains some 24000 Ślokas distributed into seven books called Kāṇḍas. These are Ādi, Ayodhyā, Araṇya, Kīṣkindhyā, Sundara, Lankā, and Uttara.

The Ādi Kāṇḍa describes the birth of Rāma, Bharata, Lakṣmaṇa and Satrughna, their marriage with Sītā, Maṇḍavi, ṝrmilā, and Sruta-kirti respectively. It also gives an account of the fore-fathers of Rāma, descent of the Ganges and the humiliation of Paraśurāma.

At the outset of the Ayodhyā Kāṇḍa we find that Daśaratha wishes to make Rāmacandra heir-apparent and consults with Vasīṣṭha and his ministers for the inauguration ceremony of Rāma. At the instigation of Mantharā Kaikāyī asked Daśaratha to banish Rāma for fourteen
years and install her own son Bharata in his place for the two boons promised to her formerly by Daśaratha. Rāmacandra abiding by the orders of his father started for the forest with Lakṣmaṇa and Sīta amidst the wailings of the citizens. He struck friendship with Guhaka and then went to the hermitage of Bharadvāja and Vālmīki. Daśaratha died after a few days. Bharata was sent for and came to the capital to perform the funeral ceremony. He went to Rāma to bring him back but Rāmacandra could not be induced to take back the kingdom. Bharata returned with the sandals of Rāmacandra and placing them on the throne at Nandīgrām governed the country as a Vice-regent of Rāma.

Rāmacandra entered into the Daśāka forest, killed Birādha, Khara, Dūṣaṇa and Mārca in the guise of a stag. Rāvaṇa with a view to retaliate upon Rāma for the insult he threw upon Śūrpanakhā by severing her nose and ears stole away Sītā and brought her over to Lāṅkā.

Rāma makes friends with Sugrīva, Hanumān and others, kills Vāli and sends messengers in search of Sītā. The monkeys meet Sampāti and know from him the whereabouts of Sītā.

Hanumān crosses the ocean, fights with Lāṅkā disguised as a demoness and enters into
the inner apartments of Rāvana. He then goes to the Aśoka forest, meets Sitā there and converses with her. Taking a signet ring from Sitā Hanumān becomes ready to return to Kiṣkindhyā but before starting he breaks the pleasure garden into pieces, fights with the Rākṣasas, kills many of them and then burns Laṅkā to ashes. He then pays a visit to Sitā again and starts for Kiṣkindhyā and reaching there safe, presents Rāma with the signet ring of Sitā.

Rāmacandra makes Nala construct a bridge over the sea and reaches Laṅkā with his allies. He makes alliance with Vibhiṣṇu and after a long fight of ten months kills Rāvana with his friends, relations and captures Laṅkā. He then made Vibhiṣṇu king of Laṅkā and returned to Ayodhyā with Sitā, Lakṣmana and his friends. The coronation ceremony of Rāmacandrag being over, the Rākṣasas and Vānaras departed to their respective kingdoms and Rāmacandra ruled the kingdom for many years with the help of his brothers.

Agastya comes to Rāmacandra after the inauguration ceremony and relates to him the birth of Rāvana and his brothers, and Rāvana’s conquest for the world, etc. On hearing a rumour regarding Sitā he resolves to banish her and asks Lakṣmana to do it. Lakṣmana takes Sitā to the hermitage of Vālmiki and
leaves her there. Rāma makes preparation for a horse-sacrifice and lets loose the consecrated horse guarded by Candraketu. On the return of the horse the great sacrifice commences. Vālmīki with Kuṣa and Lava attends the ceremony and the two brothers narrate the story of the Rāmāyaṇa there. Sītā was sent for and when she appeared Rāmacandra asked her to give the proof of her chastity. Whereupon Sītā entered into the nether world. Kāla disguised as a sage came to Rāmacandra and managed some how to induce Rāma to forsake Lākṣmaṇa. Kuṣa and Lava were installed as kings and Rāmacandra with Vānaras, Rākṣasas and principal citizens entered into the waters of the Sarajū.

The valuable researches of professor Jacobi have shown that the five books (II-VI) form the nucleus and that the first and seventh books were subsequently added to it. The following arguments are adduced to support this statement.

(a) Several passages of the first book are directly at variance with the statement of the other books.

(b) The main story of the epic is concluded in the sixth book and so there is no necessity of the seventh.

(c) Moreover we get two tables of contents in the book, one of which takes no notice of the first and last books.

The composition of the last book seems to be a work of an unripen hand and my firm conviction is that it was added afterward. As regards the first book, I believe, it formed a part of the original.
3. Three recensions:—There are three recensions of the Rāmāyaṇa also. These are—The West Indian, the Bengal, and the Bombay editions.

4. Date of the Rāmāyaṇa:—The original portion of the Rāmāyaṇa, say some scholars, was most probably composed in the 5th century B.C. and additions were made sometime after 300 B.C. Professor Macdonnell supports this view by saying that the original portion of the Rāmāyaṇa was composed before the epic kernel of the Mahābhārata assumed definite shape. Further he proves it from the fact that the heroes of the Rāmāyaṇa are often mentioned in the Mahābhārata, while those of the latter find hardly any place in the former. The connection of the Rāmāyaṇa with the Buddhistic literature helps in ascertaining its date. One of the Pāli Birth stories gives the story of the Rāmāyaṇa in some altered shape. These prove that the origin of the Rāmāyaṇa must precede the Buddhistic period.

The Rāmāyaṇa takes no notice of Pātaliputra though near this very city Rāma marched on his way to the forest. Pātaliputra or modern Pātnā was founded by Kālāsoka during whose reign the second Buddhistic council was held in 380 B.C. The author of the book has mentioned some-
minor cities such as Kausāmbī, and Kānya Kubja. Had Pātaliputra existed at the time he would have certainly mentioned it. This makes its composition to be earlier than the fourth century B.C. In the original part of the Rāmāyaṇa we do not get Sāketa as the name of Ayodhyā. The Buddhists, Jainas, Greeks and Patanjali in his Mahābhāṣya assign this name to Ayodhyā. This points to the conclusion that the Rāmāyaṇa was composed before their time. The earliest Buddhistic literature being composed in the 5th century B.C., it can safely be assumed that the Rāmāyaṇa was composed in the 6th century B.C. at the latest.

As is seen from the body of the book, The Rāmāyaṇa aims at popularity. About the time of Pāṇini Prākrit was the dialect of the country where the Epic was composed. The language in which the book has been composed could not be understood by the people in general, besides, some of its words do not tally with the system of Pāṇini for their formations. Both of these go to show that the book was composed at pre-pāṇin-period. Pāṇini, as the accepted opinion goes, flourished in the fourth century B.C., but Professor Goldstücker is of opinion that his date cannot be later than the 8th century B.C. If Goldstücker's opinion is taken to be
correct, the composition of the Rāmāyaṇa took place at about 9th century B.C. The Mahābhārata, it has now been proved decidedly, was composed about 1500 B.C. The Rāmāyaṇa as it precedes the Mahābhārata, was composed at least about 2000 B.C. Besides we get the name Ikṣvāku, Rāma and Dasratha in the Rgveda, therefore the historical germ of the epic dates back to about 4000 B.C.

The style of the Rāmāyaṇa

Vālmiki is rich in similes. He often uses the cognate figure called rupaka or identifications. He also employs other ornaments familiar to the classical poets and the style of his description almost equals that of the classical poets. The Rāmāyaṇa in fact represents the dawn of the later artificial kāvyas. Vālmiki is called the Ādi Kavi or first poet because he was the first to compose the following verse in sloka metre after the Vedic period.

"सा निषादः! प्रतिविषादं लमलम्। यात्रवः समाः।।
वः चौबचनिष्णादिभवति। ज्ञानीभिः पितृद।।"

The two parts of the Rāmāyaṇa

The original Rāmāyaṇa consists of two distinct parts. The first describes the events of the court of king Dasaratha at Ayodhya and other consequences. There is nothing fantastic in the narrative. The
second is based on myths and is full of marvels and fantacies. Messrs Lassen and Weber are of opinion that the story was intended to represent allegorically the first attempts of the Aryans to conquer the Deccan.

According to Prof. Jacobi it is based on the Indian mythology. Sītā can be traced to the Ṛgveda where she appears as the furrow personified and invoked as a goddess. Rāma would be no other than Indra and his quarrel with Rāvaṇa corresponds to the Indra Viṭa-myth of the Ṛgveda. The rape of Sītā has its prototype in the stealing of the cows by Paṇis and recovery of them by Indra. Māruti represents Indra's alliance with the dog Saramā and the Maruts in his conflict with Viṭra. Saramā crossed the waters of the river Rosā as Māruti did that of ocean, and traced the cows.

Story of the Rāmāyaṇa.

Dāsaratha, king of Ayodhyā had four sons—Rāma, Bharata, Lakṣmaṇa and Satrughna. Dāsaratha, being old resolved to declare Rāma, his eldest son, as Yuvarāja or heir-apparent. But Kaikeyī, his second queen, whom Dāsaratha previously promised two boons, came forward and asked for her boons. By one she wanted to banish Rāma for fourteen years, and by the other to
instal Bharata, her son, as Yuvarāja. Rāma accordingly went to the forest accompanied by his beloved brother Lakṣmaṇa and faithful wife Sītā. But as ill luck would have it Sītā was stolen therefrom by Rāvana, the Rākṣasa king of Lāṅkā. Rāma made alliance with Sugrīva, king of Kīṣkindhyā, Hanumāṇ and others, and going over to Lāṅkā killed Rāvana with his family and rescued Sītā. Then returning to Ayodhyā he took the reins of government in his own hands from Bharata who acted as a regent of Rāma during his absence.

The Episodes of the Rāmāyāna.

The Rāmāyāna contains several interesting episodes, of which the descent of the Ganges, the story of Viśvāmitra and the origin of the sloka are famous.

1. Descent of the Ganges.—The horse of the horse-sacrifice of Sagara being stolen by Indra, his sixty thousand sons went, far and wide, in search of him. They dug the earth with spades and found him standing by Kapila. They thereupon hurled volleys of insulting words upon Kapila and were reduced to ashes by the angry sage. Then their descendants with a view to sanctify the remains of their ancestors tried in vain for centuries to bring down the divine Ganges from heaven. At last Bhagi-
ratha was able, on account of his hard penan-
tces, to bring down the heavenly river.
2. **Visvāmitra**—Once Visvāmitra went to the hermitage of Vasiṣṭha and was highly entertained by the sage. Everything was done by the miraculous power of his cow. Seeing this Visāmitra took the cow forcibly with him at the time of his departure from the grove. The cow looked piteously at the sage and understanding that he had no power to save her from the iron grip of the king produced mighty soldiers from her body and routed the royal force. The king thus overpowered by the Brahminical power gave himself up to severe penances and attained Brāhmaṇhood. And at last he was reconciled with the noble sage Vasiṣṭha.

3. **Origin of Sloka**—Vālmiki while sitting by the river Tamasā for the purpose of ablation saw once a hunter kill a heron out of a loving pair. He was keenly moved at the grief of the female bird and gave vent to his sorrow by the following Sloka that came out of his mouth all of a sudden.

It is said that no verse was composed in such a metre before this in classical literature. It runs thus—

"भा निष्ण द्रितिको लग्नम्: शान्ततः सम:।
यन्त्र श्रीविरुद्धेकासब्धि: जानमोहिषिम्।"

**Popularity of the Ramayana.**

The epic says that the Rāmāyana will survive upon the lips of men as long as mountain-
range stands and rivers flow upon the earth. This prophecy has been abundantly fulfilled. Its stories furnish the subjects of many Sanskrit poems and plays. It delights the hearts of myriads of Indians even now.

* शाबलिणि गिरि: श्रवित्सन्तंतंः
तावृ हामायकादा बंडिवः प्राचरिष्यति || ११२.२५—२६ ||