

## CHAPTER – II

### VEDIC PHILOSOPHY AND CLASSICAL SANSKRIT LITERATURE

The word ‘Philosophy’ is known as the synonym of the Sanskrit word ‘*Darśana*’. R.N. Dandekar has observed :

“Ancient Sanskrit Writers used a very significant word *Darśana* to express a system of philosophy which immediate sight of ultimate reality against its mediate knowledge”<sup>1</sup>.

The word ‘*Darśana*’ has been formed from the root ‘*Dṛs*’ (to see) followed by the suffix ‘*lyut*’<sup>2</sup> taking the form of an abstract noun and verbal noun also. Weber said that :

“Philosophy is the search for a comprehensive view of nature. It is an attempt at a universal explanation of the nature of things. It is daily conduct of life, acts like a true philosopher.”

The Veda has been regarded as a unique knowledge since the very beginning. Specially three hymns of the *Rgveda* like X.90,121 and 129 are regarded as the beginning of three lines of thought about creation in the Classical Indian philosophy. The six systems of the Indian philosophy have considered the Vedas. These systems make use of the Vedic *mantras* in the explanation of their respective theories and concepts. Veda is divided into two categories like *Karmakāṇḍa* and *Jñānakāṇḍa*. As per the division, the Vedic *Samhitās*, *Brāhmaṇas* and *Āraṇyakas* are known as the *Karmakāṇḍa* and *Upaniṣads* could get the status of *Jñānakāṇḍa*.

The *Uttarmīmāṃsā* has relied totally on the parts of the Vedas, it is known as the *Upaniṣad*. It has come across those *mantras* from the *Samhitā* which are quoted in the *Upaniṣads*. For example “द्वा सूपर्णा सयुजा सखाया.....” this *mantra* is the concluding part of the *Muṇḍaka Upaniṣad*. But few people know that this *mantra* is originally the *Rgveda* occurring in the famous hymn

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<sup>1</sup> Dandekar, R.N. AIP, pp. 380-387

<sup>2</sup> Apte, V.S. SED, p. 508

of the *Asyavāmīyasūkta* which had seen by Dīrghatamā sage. So, fundamental postulate of the six philosophies has accepted the Veda.

## 2.1. Vedic Philosophy :

The philosophy has provided a correct view of reality in our life. The people were very simple in the Vedic period that the philosophy consists of worship of many deities' representative the various occurrence of nature through prayers. But in the later Vedic age, specific ideas and philosophies were developed regarding the true nature of the *Ātman* or spirit and the cosmic principle or *Brahman* that represented the ultimate reality. Paul Deussen says in his book :

“Philosophy has sought from the earliest times to determine a first principle of the universe, proving that it began with a more or less clear consciousness that the whole of empirical reality is not the true essence of things.”<sup>3</sup>

Later these Vedic philosophical concepts gave rise to six different schools of philosophies called *Śaḍdarśana*. It is very well known that the different systems of Indian philosophy are divided into two categories like *Āstika* (theistic) and *Nāstika* (atheistic). Six philosophies viz. *Sāṃkhya*, *Yoga*, *Nyāya*, *Vedānta*, *Vaiśeṣika* and *Mīmāṃsā* fall into the category of the orthodox system because they have accepted the authority of the Vedas. That is why it is collectively known as *Āstika-darśana*. Buddhist and Jain philosophies do not believe in the Vedas, so they are called *Nāstika* or atheistic.

## 2.2. Meaning and Concept of Ṛta :

*Ṛta* has appearance in various forms in the Veda. But many Vedic seers have the expression of the totality of the physical and spiritual phenomena in the *Ṛgveda*. The many scholars of ancient and modern have interpreted the term variously of this word. The word *Ṛtam*<sup>4</sup> is found as the synonyms of water and *Satya* in the *Nighaṇṭu*<sup>5</sup>. Yāska takes it as water and derives the word

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<sup>3</sup> Deussen, Paul, PU., p.41

<sup>4</sup> *Nighaṇṭu*, I.12.68, I.12.70

<sup>5</sup> ऋतमित्युदकनाम । Ni., II.25

form 'R' to go in his *Nirukta*. So water is called *Rta* because it goes to all direction according to the *Nirukta*.<sup>6</sup> Indian Commentators of the Vedas like Skandasvāmin, Udgītha, Veṅkaṭa Mādhava, Mādhava Bhaṭṭa, Sāyaṇa etc. have taken *Rta* as sacrifice or water or truth.<sup>7</sup> Skandasvāmin suggested that though the term *Rta* is not taken as the synonym of sacrifice in the *Nighaṇṭu*, it is used as sacrifice in the Vedic passages.<sup>8</sup> It is supposed to include all the things of nature like the earth, moon, heaven, sun, cloud, air, year, month, day, night and so on. The *Rgveda* says that the vast earth belongs to *Rta* and the sun and fire exist in *Rta*.<sup>9</sup>

### 2.3. Concept of the Elements of the Vedic Philosophy :

Indian philosophy is known as Vedic philosophy. This is a consequence of the mass of ancient Aryan literature known by the Vedas. The main elements of the Vedic philosophy are the *Pañcamahābhūta* (five elements), *Māyā* (illusion), *Karma* (action), *Ātmā* (soul), *Bhakti* (devotion), *Tapa* (penance), *Jñāna* (knowledge), *Mokṣa* (revolution) and etc. I would like to explain the doctrine of these elements in the following.

#### (i) Pañcamahābhūta

The five great elements originate from the *Pañcatanmātrā*. *Tanmātrā* is a Sanskrit word which means subtle essence. These *Tanmātrās* incarnate to create the five great elements. Each great element is a combination of all the five *Tanmātrās*, but shows the predominance of one *Tanmātrā*. The *Āyurveda* states that the components and functions of nature are similar to the components and functions of our body. The *Pañcamahābhūta Siddhānta* states that everything in the physical universe is made up of these five elements. The five *Mahābhūtas* are *Prthivī* (earth), *Āpa* (water), *Agni* (fire), *Vāyu* (illusion) and *Ākāśa* (space). They are represented in five senses like smell, test, sight, touch and sound. The quality of space has found in the air, the qualities of space, air and fire has also seen in water. The quality of others four elements

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<sup>6</sup> ऋतमित्युदकं नाम प्रत्युतं भवति । *Ibid*, p.108

<sup>7</sup> ऋतेन मित्रावरुणावृतावृधावृतस्पृशा । *RgV.*, I.2.8

<sup>8</sup> *Ibid*, I.1.8 (commentary of Skandasvāmin)

<sup>9</sup> *Ibid.*, IV.23.10; V.44.2

has found in the earth. All these elements are presented in the human body in the same order of frequency. Such as bones, flesh, skin of body are represented in the earth part, blood and urine are expressed in the water part. Heat of the body represents in the fire element. *Prāṇa* of the body exist in the air element. Heart establishes in the space and the mind exists in all the elements.

Atoms are capable of reproducing in the same way. There are results of the reproduction for the humans, animals, plants in the same categories. This process is taking place by the *Māyāśakti* (power of illustration) of *Īśvara*. It is also called *Jadaśakti*. *Cittaśakti* is explained by mental disposition, desires and aversion of the creatures.

**(a) Ākāśa :**

The first element to come into existence is *Ākāśa*. It is the most elaborate and the least solid of all. T. R. Viswanathan has given the definition about it that “The passage from infinite absolute to a limited nature in conducted by *Māyā* and the transition is called *Ākāśa*.”<sup>10</sup> It is not only source of sound, it is the medium for the sound to travel. We have a little space in our body which is known as the heart. It is connected to link between the human ear and space. Then the ear becomes divine by the link. As a result, humans could be realized the different places. *Ākāśa* exhibits names and forms. And it is the source of the other four elements.

**(b) Vāyu :**

The next derived element is *Vāyu* or Air. Air is the great element that reflects the sense of movement. The *Tanmātrā* of the air element is *Sparśa* or touch. The sensory organ related to the air element is the skin. The skin is very sensitive to detect any movement, pressure change, or even subtle vibrations. Any activity against the skin can be easily recorded.

The air element keeps the body in constant motion. It is subtle and performs five functions in the human body. It is limited in its individual aspect. The organs or instruments of senses are inactive and incapable of

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<sup>10</sup> Viswanathan, T.R. VPR., P. 160

action and are dependent on air in the form of *Prāṇa*. Air performs miracles. Air is the tube of a pneumatic tyre if a vehicle enables it to carry tons of weight. Man inhales and then lifts weight or pushes objects, which he will not be unable to do after exhaling.

#### ❖ **Sense Organs and Prāṇa:**

The word *Prāṇa* comes from the Sanskrit word *Prān*, it makes the prefix ‘*Pra*’ with the suffix *An*.<sup>11</sup> *Prāṇa* is divided into two categories. One is *Prāṇa* and other one is *Upaprāṇa*. The five *Prāṇas* are *Prāṇa*, *Apāna*, *Vyāna*, *Udāna* and *Samāna*; five *Upaprāṇa* are *Nākan*, *Kurman* *Kṛkaran*, *Devadathan* and *pranayam*.

➤ *Prāṇa* is the primal energy that makes the human body.<sup>12</sup> Generally it flows upwards but on rare occasions it can also go downwards. It is located in the *Ājñācakra* which in turn is located between the elbows. Similarly, *Prāṇavāyu* is responsible for the functioning of the respiratory system. Similarly, it also helps in various physical and psychological activities.

➤ *Apāna* flows in the exact opposite direction to *Prāṇavāyu*. It flows downwards and is said to reside in the *Mūlādhāra Cakra*. The major function of this *Cakra* is to eliminate waste products such as urine, feces and gas from the body.

➤ *Vyāna* is bit complicated and it passes through various organs through the *Nāḍī*. The purpose of this air is transported nutrients to different parts of the body. Unlike other air, it does not have a specific function as it flows throughout the body. The color of this air is like that of light rays.

➤ *Udāna* is responsible for the smooth functioning of the nervous system. To be precise, it coordinates the sensory nervous system. With this idea, various parts of the human body function smoothly.

➤ *Samāna* is that the same wind does not flow in any direction but acts on the fire element of the body. It enhances the *Manicakra* and works between *Prāṇa-vāyu* and *Apāna-vāyu*. It also helps in balancing the heat produced in digestion.

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<sup>11</sup> SHED, P. 631

<sup>12</sup> शरीरान्तस्वारी वायुः प्राणः ।

**(c) Agni:**

The name of the third element is Agni. The sun is the source of fire and light in the solar system. The source of fire in our body is metabolism and it aids in the digestive system. It also reveals our brain cells as intelligence. Fire receives light by activating the retina. In short, body temperature, digestion, thought processes and vision are all functions of physical fire.

**(d) Āpa :**

Water is the fourth element. It is also called *Jalam* or *Āpah*. The *Tanmātrā* of the water element is *Rasa* or taste. The sense of taste or the ability to taste depends on the fluid that is present in the mouth in the form of saliva.

**(e) Pṛthvī :**

*Pṛthvī* or earth is the fifth element of the universe. It is present as microcosm of man. It is possible in every way to hold life on this planet because the earth holds all the living and non-living matter on its solid surface. Similarly, solid structures of the body like bones, skin etc. are derived from the earth.

The *Pañcamahābhūta* are also manifested in the functioning of man's five senses. Sky, air, fire, water and earth which are related to hear, touch, sight, taste and smell, respectively. *Āyurveda* regards the human body and its sensory experiences as manifestations of energy expressed in the five basic elements.

**(ii) Doctrine of Māyā :**

The word *Māyā* is used for the power operated by the Almighty at the gross level and *Avidyā* or ignorance is used as the individualized power at the subtle level. Śaṅkarācārya<sup>13</sup> explains the concept of *Māyā* that the power of *Brahman* is *Māyā* and it is making up of the three *Guṇas*. Therefore, it is controlled by *Brahman* and there is no separate existence of *Māyā*. T. Viswanathan has given the explanation about the *Māyā* :

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<sup>13</sup> अव्यक्तनाम्नी परमेशशक्तिः अनाद्यविद्या त्रिगुणात्मिका परा । *Vivekacūḍāmani*, 108

“The universe is the collective ignorance. It is ignorance. *Māyā* is the responsible for both individual and collective creation and the cycle of birth and death.”<sup>14</sup>

Although the theory of *Māyā* is seen as an essential part of the *Vedānta* system in the present day, many oriental scholars differ in their opinion regarding the relation of the *Māyā* doctrine to the *Vedānta* system of philosophy. They have given their opinion that the concept of *Māyā* is related to the primitive speculations of the early stage of India. T. Viswanathan says that “The doctrine of *Māyā* is of the duality of the object and the unreality of the plurality of the souls and their environment is very life of the primitive Indian philosophy.”<sup>15</sup> The word *Māyā* has been used for power and strength in the *Rgveda*.<sup>16</sup> *Avidyā* or the cover of ignorance has also been considered as *Māyā*. Human is not able to see the form of God because of this cover of ignorance. When this veil of ignorance is removed through *Tatvajña*, then only god is realized. In the *Upaniṣad*<sup>17</sup>, the cover of this ignorance is described as a metaphor, describing it as a golden cover, when this veil of ignorance is removed, then god in the form of truth can be interviewed. In the *Rgveda*, the cover of this ignorance has been described as the root of all sins and it has been said that because of this man gets trapped in addictions.<sup>18</sup> It is clearly stated in the *Kaṭhopaniṣad* that for the realization of god it is necessary that this veil of *Avidyā* or illusion should be removed. Those who are evildoers, those who are of restless mind and whose mind is not under control, they cannot realize the god.<sup>19</sup>

Thus in creation *Brahman* is aided by consciousness and *Māyā*. Due to one he becomes the material cause of the universe and due to other the efficient cause. *Māyā* is the power of *Brahman* transferring himself into universe and at that stage. He is called *Īśvara* who is neither *Jīva* nor *Paramātmā* but a separate entity. *Māyā* raises the question of the reality or non

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<sup>14</sup> Viswanathan, T. VPR, p.164

<sup>15</sup> Gough, A.E. PUAIM., p. 237

<sup>16</sup> मही मित्रस्य वरुणस्य माया । RgV, III.61.7 (cd)

<sup>17</sup> हिरण्यमेन पात्रेण सत्यस्यापिहितं मुखम् । तत्त्वं पूषन्नपावृणु सत्यधर्माय दृष्टये ॥ Ī., 15

<sup>18</sup> न स स्वो दक्षो वरुण धृति सा सुरा मन्युर्विभीदको अचित्तिः । अस्ति ज्यायान्कनीयस उपारे स्वप्नश्चनेदनृतस्य प्रयोता ॥ RgV, VII.86.6

<sup>19</sup> नाविरतो दुश्चरितान्प्रशान्तो नासमाहितः । नाशान्तमनसो वापि प्रज्ञानेनैनमाप्नुयात् ॥ KU., I.2.23

reality of the world. It is hides the relative of the reality of the world. Donald R. Tuck observed:

“*Māyā* is *Prakṛti*, which primal matter or the objective principle which *Īśvara* used in creation. *Prakṛti* is the lowest category on the scale of reality just this side of non existence.”<sup>20</sup>

*Brahman* is established, then *Māyā* disappears. We see the power of *Māyā* in things like the products of magic – what a magician produces by his magic power. Just we cannot see the magician’s power in his products, so too we cannot see the power of *Māyā* exercised by *Brahman*. It is the covering power that prevents us from understanding the self. It can be gradually overcome through *Parokṣa* knowledge i.e. guru’s Teachings and *Aparokṣam* knowledge of *Śāstras* and *Sādhana* and *Brahmajñāna*. With the disappearance of the *Āvaraṇa-śakti*, *Vikṣepa-śakti* become less powerful and it also disappears in due course. The immaterial soul is formless because three qualities, three states of consciousness and three divisions of the body are all illusory and it is only for things related to elements.<sup>21</sup> There were three formations of the manifest world viz. the world, place and time. These three are illusions realized by the power of *Māyā*.

### (iii) Doctrine of Karma :

The *Karma* is one of the philosophical elements of the Indian philosophical system. The individual person enjoys his life based on his earlier *Karma*. The present status is the result of the past *Karma* that it has been widely accepted in the Indian context. After the death of a person karmic elements become the seed for the future birth. In such a way the life continues after the death and the individual is destined to do accordingly.

In the *Ṛgveda*, there are few *Sūkta*īs, having philosophical character, e.g. the famous *Nāsadīyasūkta* (X.129), *Puruṣasūkta* (X.90), *Hiraṇyagarbhasūkta* (X.121) of creations have been attempted. Philosophy for our tradition does not rest on the level of mere thoughts, speculations or

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<sup>20</sup> Tuck, D. R. CMSR., P.89

<sup>21</sup> Three *Guṇas*, three states of consciousness and three divisions of the body are all illusory, and that the manes and forms are only meant for the things relating to the elements and that the non elemental *Ātmā* is formless. Viswanathan, T. VPR., p.164



reasonings but on intuition, experience and realisation of eternal bliss. The Upaniṣads had known the limitations of *Tarka* in the field of philosophy.

The theory of *Karma* has been discussed at many places in the Vedas. The main theory of the *Karma* is once who whatever does then he gets same result. “अवश्यमेव भोक्तव्यं कृतं कर्म शुभाशुभम् ।” According to the *Bhagavadgītā*, whatever action a man does, his *Karma* or effort is never destroyed. If he does good deeds then he will get good result. His slightest act of piousness and generosity saves him from great troubles.<sup>22</sup>

*Karma* is performed physically, mentally and organs but it is not self. It is because of ignorance that we impute the doership of *Karma* to self. The law of *karma* is enforced by an authority. *Purvamīmāṃsakas* believe that *Karma* along can give results and that does not require the intervention of an authority, it is a sacrifice prescribed by the Vedas, the one who has accomplished is to be honored with the reward of sacrifice. *Śatapatha Brāhmaṇa*<sup>23</sup> states that the performance of sacrifice is the best act of the world. The glory of the sacrifice has been expounded in all the scriptures like Vedas, Brāhmaṇa texts etc. The law of *Karma* is operated by *Māyā* which is a unique instrument operated by god. It does not judge individuals but individuals judged by their own performances. *Karma* is based on law of nature justice which we dare not violate. The law shows us the way to salvation. We can violate man-made laws but not the law of *Karma* or the law of nature. When all the reserves of *Karma* are exhausted, then the person attains salvation.

Rituals and sacrifices are performed with the aim of purifying the mind and preparing the path for *Ātmajñāna* and they are to be done without any motive. In fact, actions done without a purpose can automatically lead to *Ātmajñāna*. Such action done with sincerity can be continuous; even can be done after self-realization. Vedas include *Karmakāṇḍa*, *Upāsanākāṇḍa* and *Jñānakāṇḍa*. *Karmakāṇḍa* of sacrifices and rituals is well known. *Upāsanākāṇḍa* can be defined as the unbroken current of thought centering a deity and is recommended in Brāhmaṇas, Āraṇyakas and Upaniṣads of the Vedas. *Upāsanā* can be performed along with the rituals. The Upaniṣad

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<sup>22</sup> नेहाभिक्रमनाशोऽस्ति प्रत्यवायो न विद्यते । स्वल्पमप्यस्य धर्मस्य त्रायते महतो भयात् ॥ BhaG., II.40

<sup>23</sup> यज्ञ वै श्रेष्ठतमं कर्म । ŚB., I.7.1.5

philosophy seems from the prescribed *Upāsanās* as an alternative to the rituals of sacrifice etc. The sacrifices and other rituals provided a method for purification of the mind and senses. But later action was taken through meditation, where all outward action was replaced by inner contemplation. Thus there was no contradiction in the Vedic contents. The contradiction came about as a result of wrong practices and distortions.

#### (iv) Concept of Ātmā :

The sources of religious inner knowledge of living beings are of two types, objective and subjective. During the time of the Vedas, the elaborate arrangement of nature attracted the attention of human to himself. The different powers of the world are their adorable gods. *Kāthopaniṣad*<sup>24</sup> says that *Paramātmā* has made the senses prone to external vision. That is why through these material senses man looks only outside, cannot see inward in his soul. Rarely does a patient, closing his eyes and wishing for the nectar, realize the soul within himself.

There are three states of the soul like *Jāgrta*, *Svapna* and *Suṣupti*. All these three are included in a fourth state *Turiya*. The first stage is that which occurs while awake, in which the soul has knowledge of the ordinary world complete with external objects. In this state, it enjoys material things. Here it is most dependent on the body. The second stage is the dream, in which the soul enjoys the subtle things. It creates new figures for itself from the contents of the awakened state. It is said that the soul voluntarily frees itself from the bondage of the body and also freely travels. The third stage is *Suṣupti*, in which we neither dream nor have any desire. It is said that the soul enjoys bliss by becoming one with *Brahman* for some time in this state. We rise above all desires and remain free from the sufferings we experience in deep sleep. The original nature of the soul is divine, though the physical moment has hindered it. It is freed from the bondage of the body in stage of sleep. Therefore, it would have regained its natural form. According to the *Gauḍapāḍakārikā*,<sup>25</sup> It is invisible, omnipotent, unknowable, inconceivable, inconceivable,

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<sup>24</sup> KU., I.3.1

<sup>25</sup> त्रिषु धामसु यत्तुल्यं सामान्यम् । , GauK., I.22 (cd)

inexplicable, the essence of self-consciousness, the perfection of the world, always peaceful, blissful in nature. The three states of the soul i.e. *Jāgrti*, *Svapna* and *Suṣupti* dreaming and sleeping mixed with the state which attains knowledge of all these is called *Turīya*. The soul is a form of emotional bliss. This is neither the waking state, nor the dream state, nor the sleeping state, but the fourth *Turīya* state, which is the witness of the remaining three and is also almighty too.

Rādhākṛṣṇa<sup>26</sup> says that the soul of human is known as the indivisible mystery of the entire vast universe. The heart is like a clean reservoir, in which the truth reflects itself, and this changed attitude leads to the aftermath. It is proper to worship the soul of *Brahman* as the Truth. The place of abode of *Paramātmā* is the heart of human. “ब्रह्मणः कोशोऽसि ।” According to Śaṅkarācārya, a liberated soul does not acquire anything new, but merely reveals its true nature. Freed from the gross, subtle and causal bodies, he attains *Brahman*, that is, himself and becomes pure intellect. *Ātmā* neither leaves one body nor enters another.

#### (v) Concept of Brahman:

*Brahman* can be said to be the central code of the philosophical approach to Hinduism, the master idea in the Vedas and Upaniṣads that has been a source of inspiration in Indian culture for centuries. The meaning of the *Brahman* is the great, the supreme. It summarizes the Hindu view of the nature of ultimate reality. *Brahman* is the cosmic principle of existence. It is the ultimate unification and unification principle of the universe. The scripture declares that *Brahman* is existence (*Satya*), consciousness (*Jñāna*) and endlessly (*Ananta*).<sup>27</sup> He is birth less or *Ajanma*,<sup>28</sup> deathless or *Amaran*<sup>29</sup> and eternal or *Nityam*<sup>30</sup>. *Chāndogya Upaniṣad* states that it is the one without a

<sup>26</sup> Rādhākṛṣṇa, BhāD, p. 118

<sup>27</sup> सत्यं ज्ञानमनन्तं ब्रह्म । TaiU., II.1.1

<sup>28</sup> न जायते म्रियते वा विपश्चित् नायं कुतश्चिन्न बभूव कश्चित् । अजो नित्यः शाश्वतोऽयं पुराणो न हन्यते हन्यमाने शरीरे ॥ KU., I.2.18

<sup>29</sup> BhaG., II.19-21

<sup>30</sup> अत्रैव सत्त्वात्मनि धीगुहायामव्याकृताकाश उरुप्रकाशः । आकाश उच्चै रविवत्प्रकाशते स्वतेजसा विश्वमिदं प्रकाशयन् ॥Vc., 134

second.<sup>31</sup> Śaṅkara says in his commentary of the *Vedāntasūtras*. “नित्यशुद्धबुद्धमुक्तस्वभावं ब्रह्ममेति” These two inseparable aspects or modes of existence are *Nirguṇa* or devote of qualities and *Saguṇa* or processing qualities.

*Muṇḍkopaṇiṣad*<sup>32</sup> says that it is necessary to achieve both types of knowledge like high and low level of knowledge. The knowledge of the lowest order is that which we get from the *R̥gveda*, *Sāmveda*, *Atharvaveda*, rituals etc., but the knowledge of the highest order is that by which the indestructible *Brahman* is known.

*Brahman* is soul and soul is *Brahman*. He is the only supreme power from within which all things have been created, identified with the inner soul and is embedded in the heart of every human being. In the Vedas, *Brahmā* is described as the creator and coder of the universe. He is the supreme authority in the world. He is luminous. He is seated in the heart of everyone. He is a unique power. All the gods are in his different forms. He is known as penance. He is the fiber of the rhythm. He is present pervading the whole world. According to the *Yajurveda*, he is the first power of the universe and he is only the cause of the true and false.<sup>33</sup>

#### (vi) Mokṣa :

The concept of liberation or *Mokṣa* is a very important concept in Indian philosophy. It is to be understood in connection with the self (*Ātman*). It is said that liberation is the fundamentally pure state of the *Ātmā*. Philosophically *Mokṣa* means liberation from worldly existence or transmigration; final or eternal liberation. But salvation is not a state of extinction of the conscious being. Nor is it simply unconsciousness. Rather it is completely freedom, an indescribable state of invulnerability, closeness with the divine, or oneness. *Mokṣa* marks the end of earthly migration. *Apavarga* and *Kaivalya* are other apt words for this unforgivable state of complete detachment, freedom and

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<sup>31</sup> एकमेवाद्वितीयं ब्रह्म । ChāU., VI.2.1

<sup>32</sup> द्वे विद्ये वेदितव्ये इति ह स्म यद्ब्रह्मविदो वदन्ति परा चैवापरा च । तत्रापरा ऋग्वेदो यजुर्वेदो सामवेदोऽथर्ववेदः शिक्षा कल्पो व्यकरणं निरुक्तं छन्दो ज्योतिषमिति । अथ परा यथा तदक्षरमभिगम्यते । MuU., I.1.4-5

<sup>33</sup> ब्रह्म अज्ञान प्रथमम् । सतश्च योनिम् असतश्च वि वः । YV., XII.3.

unity. It is one of the four goals or objectives or basic goals of human life. The four basic aims of human life are known as *Purṣārtha* in. They are *Dharma*, *Artha*, *Kāma* and *Mokṣa*. *Dharma* is explained and placed first in the field of Indian culture and heritage, as it is considered superior to *Artha* and *Kāma*. *Dharma*, *Artha* and *Kāma* are very much related to the social life of human but *Mokṣa* is concerned with the spiritual or moral life of the individuals.

According to the *Bhagavatīṭā*, union of the soul with the supreme is liberation. It becomes with *Brahman*. *Mokṣa* means seeing, experiencing and living the divine life in the *Bhagavadgītā*. Rādhākṛṣṇan says, “It is the highest form of *Dharma* which called *Jñāna*.”<sup>34</sup> All actions are propelled by *Sattva*, *Rajas* and *Tamas*, which are the basic sources of mental impulse and action. The soul is the transcendental self beyond the qualities and is eternally pure and autonomous. J.N. Sinha observes that

“The reason for the transmigration of life is the association of the pure soul with the unconscious mind-body complex.”<sup>35</sup>

The religion of the Vedic hymns in which the state of life is depicted in the *Brāhmaṇas* was sacrificial. The relations of human beings with the gods were mere mechanical in the form of exchange and gain. *Upaniṣad* clearly stated that the soul cannot attain salvation through *Yajña*. *Mokṣa* can be attained only by leading a religious life in the true sense and realizing the soul of the universe through inner vision. The emergence of a consciousness of the identification of the great *Brahman* with one’s soul is the essence of spiritual life in reality.

## 2.4. Philosophy in the Upaniṣads :

*Samhitās*, *Brāhmaṇas* and *Āraṇyakas* are primarily devotional texts. Worship is a part of philosophy. Without philosophy, there is not purification of the heart and even there can be no rise of the knowledge. The descriptions of spiritual judgments are found in the Brahmanical and *Āraṇyaka* texts along with the worship judgments. Even though spiritual thoughts are found in the *Upaniṣads* text, at the same way worships also presented in the *Upaniṣads*. All

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<sup>34</sup> Radhakrishnan, S., IP, vol. I, p. 574

<sup>35</sup> J. N. Sinha, IP., vol. I, p. 212

the ideas of the Upaniṣads wander around two basic ideas. One is *Brahma* and other is *Ātmā*. The great scholar Paul Deussen is said about *Brahma* and *Ātmā* that :

“*Brahman* appears as the older and less intelligible expression, *Ātman* as the later and more significant; *Brahman* as the unknown that needs to be explained, *Ātman* as the known.”<sup>36</sup>

From *Samhitā* to *Brāhmaṇa*, it is said that *Brahma* is the different from *Ātmā* but in the Upaniṣads it has been substituted as one. *Māṇḍūkyaopaniṣad* cites that the *Brahmā* is the *Ātmā*<sup>37</sup>. Due to the absence of these two identities in reality, the soul is thought to have no other substance in the extraterrestrial world. Therefore there is no difference between the seer and the scene. That is why the *Bṛhadāraṇyaka*<sup>38</sup> clearly stated that all the gross and subtle matter of the world is a part of the soul. It can be said that it is called *Brahman* and *Ātmā*. The identity of the *Brahman* and the soul is the basic idea of the Upaniṣads’s entire doctrine. So Upaniṣads says “तत्त्वमसि ; अहं ब्रह्मोऽस्मि ।”<sup>39</sup>

## 2.5. Vedic Philosophical Thoughts as Depicted in the Laghutrayī:

It is true to say that Kālidāsa’s familiarity with some systems of the philosophy is reflected in his work. Kālidāsa is a good artist of self effacement. He is known as the best Indian poets in the world. He had a vast knowledge on the *Śruti*, *Smṛti*, *Chanda*, *Alaṃkāra Śāstra* and especially his respect had much higher for knowledge of Indian philosophy. He has expressed the knowledge of the all branches of Hindu philosophy in his every writing. His entire epic poems are praised for all ages to come for the choice of themes which are derived from human life and nature. In his three *Mahākāvya*s namely *Raghuvamśam* (RV), *Kumārasambhavam* (KS) and *Meghadūtam* (MD), there have been enlisted for the purpose of revealing of the Vedic philosophical

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<sup>36</sup> Deussen, Paul, PU., p.38

<sup>37</sup> अयं आत्मा ब्रह्म । MU., IV.4.5

<sup>38</sup> BrU., IV.5.3-7

<sup>39</sup> ChāU., VI.8.7 ; BrU., I.4.10

ideas. He was steeped in the lore of the land and had acuteness into the metaphysical speculation of *Vedānta* as embodies in the Upaniṣad and *Bhagavatgītā*. He had a great respect of his time in the classical Sanskrit literature. And he had also deeply read of the Vedic philosophy and as well as Indian philosophy. So the soul protects our body in the form of *Prāṇa*, *Apāna*, *Vyāna*, *Udāna* and *Samāna*. It is also saved us from hunger, thirst, grief etc. Hence, different philosophers have presented this *Paramatattva* differently from different perspectives through philosophy. Many philosophical ideas have been utilised by Kālidāsa in many verses of his different works.

### (i) Creation :

*Brahman* has shown as the cause of the world by the great poet in the fifth verse of the second canto of KS.<sup>40</sup> It is meant by this verse that *Brahman* is the source of the entire universe. *Brahman* successfully was sown the semen or seed in the water. This thought has come from Veda. Mallinātha explained “अपां जलानामन्तस्त्वया यदमोघमवन्ध्यं बीजं वीर्यमुप्तं निक्षिप्तं विसृष्टमीत्यर्थः ।” He also quotes *Manusmṛti* to elaborate the role of Brahmā in the creation of this world in the verse. Manu says that *Paramātmā* contemplates the creation of living beings, after then he first created the water and left the seed of the power in it.<sup>41</sup> That seed become like thousand suns and a pure egg like gold, from which Brahmā who is the creator of the world, was born.<sup>42</sup> *Śatapatha Brāhmaṇa* states that the universe was definitely in form of water. The form of a creation, and get explain due to the effect of austerity, an egg in the form of *Hiranmaya* was born from the water. After many years a man was born from this egg, since then this universe has expanded.<sup>43</sup>

Kālidāsa has described the world that is created by the lord Viṣṇu in the twenty-second verse of the tenth canto of the RV.<sup>44</sup> The poet has beautifully played upon the idea of the group of four elements. The four elements are *Dharma*, *Artha*, *Kāma* and *Mokṣa*. These *Purusārthas* stand for the means of

<sup>40</sup> यदमोघमपामन्तरुप्तं बीजमज त्वया । अतश्चराचरं विश्वं प्रभवस्तस्य गीयसे ॥ KS., II.5

<sup>41</sup> सोऽभिध्याय शरीरात्स्वात्सिसृक्षुर्विविधाः प्रजाः । अप एव ससर्जदौ तासु बीजमवासृजत् । MS., 1.8

<sup>42</sup> तदण्डमभवद्वैमं सहस्रांशुसमप्रभम् । तस्मिञ्जज्ञे स्वयं ब्रह्मा सर्वलोकपितामहः ॥ *Ibid*, 1.9

<sup>43</sup> अपो वा इदमग्रे सलिलमेवास ।..... ŚB., XI.1.6.1-4; JaiB., III.360

<sup>44</sup> चतुर्वर्गफलं ज्ञानं कालावस्थाश्चतुर्युगाः । चतुर्वर्णमयो लोकस्त्वत्तः सर्वं चतुर्मुखात् ॥ RV., X.22

knowledge. Kālidāsa has also mentioned four *Yugas* viz. *Kṛta*, *Tretā*, *Dvāpara* and *Kali* in this verse. These *Yugas* stand for the object of knowledge. So the world with four elements, four *Yugas* and four *Varṇas* is created from the mouth of the god. Mallinātha has explained that “स लोकः इत्येवं रूपं सर्वं चतुर्मुखाच्चतुर्मुखरूपिणस्त्वत्तः जातम्” He also code *Śruti. Taittirīya Upaniṣad*<sup>45</sup> states that means the god or *Paramātmā* created the whole world with his austerity. The lord Viṣṇu is shown as *Paramātmā* by the poet.

In the tenth canto of the RV<sup>46</sup>, Kālidāsa writes that the gods were very much oppressed by Rāvaṇa and they went to Viṣṇu for help. Having worshiped the lord Viṣṇu, they say that he creates all powerful creatures of the world, he fulfils the desires of everybody. He can destroy the world. The gods continuously devoted to praised the lord Viṣṇu. He is unknown to everybody but he knows all living and nonliving beings. He is the source of everything but he is not someone's source. So basically the lord Viṣṇu is described as assuming three forms according to three particular functions. Firstly he is the creator of the world, secondly he is the upholder of the world and finally he is the destroyer of the world. The poet does not mention the specific name, it can be easily seen as well as known that we have a reference to the three popular gods namely *Brahmā*, *Viṣṇu* and *Maheśvara*. In fact the commentator Mallinātha has also explained this verse referring to well-known Vedic statement which clearly says that all the being come out of *Brahman*, flourish in *Brahman* and finally dissolve into *Brahman*.<sup>47</sup> *Paramātmā* resides inside and outside of the all living and non-living beings of this world.<sup>48</sup> Śaṅkarācārya says that soul is the essence of all created matter.

Kālidāsa says in the first canto of RV that Vaivasvata Manu was born as the first king in the world as like *Om* in Vedas.<sup>49</sup> As per Manu<sup>50</sup>, the one who created Maharṣi *Brahmā* by doing penance is called Manu, the creator of this world. So Vaivasvata Manu was the first king of the universe. Other word

<sup>45</sup> स तपस्तप्त्वा इदं सर्वमसृजत यदिदं किञ्च । TaiU., II.6.1

<sup>46</sup> नमो विश्वसृजे पूर्वं विश्वं तदनु विभ्रते । अथ विश्वस्य संहर्त्रे तुभ्यं त्रेधा स्थितात्मने ॥ RV., X.16

<sup>47</sup> यतो वा इमानि भूतानि जायन्ते । येन तानि जिवन्ति । TaiU., III.1.1

<sup>48</sup> तदन्तरस्य सर्वस्य तदु सर्वस्यास्य बाह्यतः । I., 5

<sup>49</sup> वैवस्वतो मनुर्नाम माननीयो मनीषिणाम् । आसीन्महीक्षितामाद्यः प्रणवश्छन्दसामिव ॥ RV. I.11

<sup>50</sup> तपस्तप्त्वाऽसृजद्यं तु स स्वयं पुरुषो विराट् । तं मां वित्तास्य सर्वस्य स्रष्टारं द्विजसत्तमाः ॥ MS., I.33



*Praṇava* is the mystic latter (*Om*) in the Veda. Then the king Dilīpa belong to this family.

Kālidāsa says in the seventh verse of KS's second canto,<sup>51</sup> with the desire to create man and woman, Brahmā has divided his body into two parts as male and female. And both of them are called father and mother of the world to be born. Basically this thought comes from the *Smṛti*. Manu<sup>52</sup> says through one verse that Brahmā split his body into two parts, one half became male and the other half became female. Then that woman created a great man like *Virāṭ* “तस्यां मैथुनधर्मेण विराट्संज्ञं परुषं निर्मितवान् ।” Veda says that *Virāṭ* was born from the *Ādi-puruṣa*.<sup>53</sup>

The poet has presented *Śṛṣṭi* and *Pralaya* in the second canto of KS.<sup>54</sup> He mentioned that when Prajāpati Brahmā awakens then there is creation for the living beings and when he falls asleep, there comes a catastrophe for the living beings. The poet has taken this thought from the *Manusmṛti*. Manu<sup>55</sup> says that when Brahmā is awakened then this world is created and when he sleeps then this universe is destroyed. Kullukabhaṭṭa has explained that “प्रजापतिः जागर्ति सृष्टिस्थिती इच्छति तदेदं जगत्, शान्तात्मा उपसंहारमनास्तदेदं जगत्प्रलीयते ।”. So it is cleared that Kālidāsa has used many thoughts of *Śruti* and *Smṛti* in his *Mahākāvya*.

It is meant by the thirty-three verse of first canto of RV<sup>56</sup> that the king Dilīpa, wishing to have a son, spent time with the desires of delayed fruit. The poet has used the word *Ātmā* as son. Mallinātha has explained that “आत्मनो जन्म यस्यासावात्मजन्मा पत्रः । आत्मनो जन्मनि पत्ररूपेणोत्पत्तौ ।” He also codes the Veda. According to *Śruti* there is no distinction between father and son; that is why the reincarnation of the father is also said to be the third birth of the son.<sup>57</sup> Then it is cleared that a father is born as a son. This thought has emerged from

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<sup>51</sup> KS., II.7

<sup>52</sup> द्विधा कृत्वात्मनो देहमर्धेन पुरुषोऽभवत् । अर्धेन नारी तस्यां स विराजमसृजत्प्रभुः ॥ MS., I.32

<sup>53</sup> तस्माद् विराडजायत विराजो अधि पुरुषः । RgV., 10.90.5 (ab); YV., 31.5

<sup>54</sup> यौ तु स्वप्नबोधौ तौ भूतानां प्रलयोदयौ ॥ KS., II.8 (cd)

<sup>55</sup> यदा स देवो जागर्ति तदैव चेष्टते जगत् । यदा स्वपिति शान्तात्मा तदा सर्वं प्रलीयते ॥ MS., I.52

<sup>56</sup> तस्यामात्मानुरूपायामात्मजन्मसमुत्सुकः । विलम्बितफलैः कालं स निनाय मनोरथैः ॥ RV., I.33

<sup>57</sup> आत्मा वै पुत्रनामसि । ŚB., XIV.9.4.26.; KauB., II.11; ĀG., I.15.9

the Veda. Again the poet has presented this thought in the other verses of RV.<sup>58</sup>

Kālidāsa has mentioned that *Vāṇi* or speech begins with sound of *Om* which is pronounced with all three *Svaras* like *Udātta*, *Anudātta* and *Svarita*.<sup>59</sup> He has used the word *Nyāya*. Here the meaning of this word is not philosophy but used in a completely different sense i.e. as *Svara*. Mallinātha has given the etymology of the word *Nyāya* that “नीयन्त एभिरर्थविशेषा इति न्यायाः स्वराः। उक्तं च स्वरविशाषादर्थप्रतिपत्तिः ।” It is believed that the sound of *Om* always emanates from the entire universe. *Om* is very holy and powerful. The other name of *Om* is *Praṇava*.<sup>60</sup> *Brahman* is denoted by *Praṇava*. If *Om* is added before any *mantra*, it becomes completely pure and full of energy. Thus there is no difference between *Om* and *Brahman*. *Chāndogya Upaniṣad* says that *Om* is a letter, it does not get destroyed. “ॐ इत्येतत् अक्षरः” *Taittirīya Upaniṣad*<sup>61</sup> is cited that *Om* is *Brahman*; it is also the real world.

## (ii) Glory of Brahmā :

Kālidāsa writes the condition of world before creation in the KS.<sup>62</sup> He says that *Brahman* had only one form before creation. *Brahman* become divided into three *Guṇas* and assumed many different forms. Its a fact that the gods have approached *Brahma*. He is the supreme deity. Mallinātha has explained that “गुणानां सत्त्वादीनां त्रयमेव विभागो यस्य तस्मै। स्रष्टृत्वादिकमित्यर्थः”. Kālidāsa has addressed the prayer to *Sākāra-brahma*. The gods are classified by the *Brahma* in a threefold form and identified with *Sattva*, *Rajas* and *Tamas*. Again he says that the prior to creation formless one increased by three *Guṇas* makes himself as *Brahmā*, *Viṣṇu* and *Śiva*. Again Mallinātha has written in his commentary that “त्रिमूर्तये ब्रह्मविष्णुरूद्ररूपिणे तुभ्यं नमः ।” If by the

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<sup>58</sup> अवैमि कार्यान्तरमानुषस्य विष्णोः सुताख्यामपरां तनुं त्वाम् । सोऽहं कथं नाम तवाचरेयमाराधनीयस्य धृतेर्विघातम् ॥ RV., XVI.82

आराध्य विश्वेश्वरमीश्वरेण तेन क्षितेर्विश्वसहो विजज्ञे । पातुं सहो विश्वसखः समग्रां विश्वम्भरामात्मजमूर्तिरात्मा ॥ Ibid, XVIII.24

<sup>59</sup> उद्धातः प्रणवो यासां न्यायैस्त्रिभिर्दीरणम् । कर्म यज्ञ फलं स्वर्गस्तासां त्वं प्रभवो गिराम् ॥ KS., II.12

<sup>60</sup> तस्य वाचकः प्रणवः । YoS., I.27

<sup>61</sup> ओमिति ब्रह्म । ओमितीदँसर्वम् । TaiU., I.8.1

<sup>62</sup> नमस्त्रिमूर्तये तुभ्यं प्राक्सृष्टेः केवलात्मने । गुणत्रयविभागाय पश्चाद् भेदमुपेयुषे ॥ KS., II.4

single form of *Brahman* before creation it is understood equilibrium of three *Guṇas*. Then it can be said that in that stage *Brahman* respected *Prakṛti*. *Sāṃkhyakārikā* says that *Prakṛti* is endowed with *Sattva*, *Raja* and *Tama* qualities; hence it is also called *Triguṇa*.<sup>63</sup> This *Prakṛti* consisting of three *Guṇas* creates *Mahat-tattva*, *Ahaṅkāra* arises from the *Mahat-tattva* and various forms of effects come out from *Ahaṅkāra*.<sup>64</sup> Mallinātha rightly points out from the *Śruti* in his commentary “आत्मा वा इदमेक एवाग्र आसीत्”. That means before the beginning of this world, there was only soul.<sup>65</sup> In sense of this verse *Brahman* is known as *Prakṛti*.

Kālidāsa describes about the *Brahmā* in the ninth verse of the second canto of RV.<sup>66</sup> He says that *Brahmā* is the source of the whole world because whatever thing is there it produces in the world from him, that is why he is the cause of creation of the world. But he has no source himself, so he has not caused himself without beginning and without end. Again he is the destroyer of the world but he has not destroyed himself by himself. The creation of the world begins by him but he has no beginning and he is present everywhere at the same time. This thought comes from *Vedānta* because *Brahmā* is identical with Vedāntic *Brahman*. According to the *Vedānta*, *Brahmā* is imagined as supreme being, eternal, without origin and without end. It is also supposed to do cause of the world both *Upādāna* and *Nimitta*.<sup>67</sup> The *Muṇḍaka Upaniṣad* describes the nature of *Brahmā* in the same expression.<sup>68</sup> Other *Upaniṣads* adopt some special ways of conveying the nature of *Brahman*.<sup>69</sup> *Īsopaniṣad* states that *Brahman* is described as both with moment and without moment, near and far, within everybody and outside everybody.<sup>70</sup> Mallinātha also codes to the very well-known statement of the *Taittirīya Upaniṣad* which states that *Brahman* is the greatest entity from which all the beings get born. All the

<sup>63</sup> त्रिगुणमवेवेकि विषयः सामान्यमचेतनं प्रसवधर्मि । SāmK., 11

<sup>64</sup> प्रकृतेर्मास्ततोऽहङ्कारस्तस्माद्गुणश्च षोडशकः । Ibid., 11

<sup>65</sup> AiU., I.1.1

<sup>66</sup> जगद्योनिरयोनिस्त्वं जगदन्तो निरन्तकः । जगदादिरनादिस्त्वं जगदीशो निरीश्वरः ॥ KS., II.9

<sup>67</sup> प्रकृतिश्च प्रतिज्ञादृष्टान्तानुपरोधात् । BraS., I.4.23 (commentary of Sāṃkara)

<sup>68</sup> यथोर्णनाभिः सृजते गृह्यते च यथा पृथिव्यामोषधयः सम्भवन्ति । यथा सतः परुषात्केशलोमानि तथा अक्षरात्सम्भवतीह विश्वम् ॥ MuU., I.1.7

<sup>69</sup> Ke., Kaṇḍa II-III,

आत्मानं रथिनं विद्धि शरीरं रथमेव तु । बुद्धिं तु सारथिं विद्धि मनः प्रग्रहमेव च ॥ KU., I.3.3

<sup>70</sup> तदेजति तन्नैजति तद्दुरे तद्वन्तिके । तदन्तरस्य सर्वस्य तदु सर्वस्यास्य बाह्यतः ॥ Ī., 5

beings live by his grace. When they are liberated then they become identical with him.<sup>71</sup>

The other verse of same canto of KS also may be interpreted as containing of the philosophy.<sup>72</sup> Having addressed *Brahman*, the gods says that he knows himself through himself, he creates himself and also he absorbs himself within himself. These glories are presented by Kālidāsa in his poem. But one question here comes from it that how can be known and created oneself through oneself? Here Mallinātha refers to Upaniṣadic statement. Here Vedic influence is seen in this verse. *Bṛhadāranyaka Upaniṣad* says “नान्योऽतोस्ति दृष्टा, नान्योऽतोस्ति विज्ञाता ।”<sup>73</sup> In this verse, the immense powers of Brahma are recounted by the poet and this is aptly explained with the following quote from *Manusmṛti*<sup>74</sup>. According to the *Sāmkhyakārikā*<sup>75</sup>, the external world does not exist only in the mind but it is real. The self is totally indifferent and does not take part of any creation or destruction. When there is no creation then everything goes back *Prakṛti*.

In the other verse of the same canto of KS,<sup>76</sup> addressing *Brahman*, Kālidāsa says that *Brahman* is eternal, offering from the mouth of fire goes to deities. Again he is both the mediator and the supreme object of meditation. Here the gods went to *Brahman* and requested him to find some way by which they must be subdued the demon Tārakā who was tormenting them. The gods can be compared to those who want to gather together the *Dharma* that cuts off the shackles of *Karman*. Here *Brahman* is described as both *Havya* and *Hotā* through the long praise by gods. The poet meant through the simile that religion leads to liberation. According to Mīmāṃsakas, *Dharma* is synonymous with the performance of prescribed *Karmas*.<sup>77</sup> In the long eulogy offered to *Brahman* once he is described both as *Havya* and *Hotā*.

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<sup>71</sup> यतो वा इमानि भूतानि जायन्ते। येन जातानि जीयन्ति। यत्प्रयन्त्यभिसंविशन्ति । तद्विजिज्ञासस्व । तद् ब्रह्मेति । TaiU., III.1.1

<sup>72</sup> आत्मानमात्मना वेत्ति सृजस्यात्मानमात्मना । आत्मना कृतिना च त्वमात्मन्येव प्रलीयसे ॥ KS., II.10

<sup>73</sup> VtU., III.7.23

<sup>74</sup> एवं सृष्ट्वा सर्वमिदं मां चाचिन्तपराक्रमः । आत्मन्यन्तर्दधे भूयः कालं कालेन पीडयन् ॥ MS., I. 51

<sup>75</sup> SāK., 18-19

<sup>76</sup> त्वमेव हव्यं होता च भोज्यं भोक्ता च शाश्वतः । वेद्यं च वेदिता चासि ध्याता ध्येयं च यत्परम् ॥ KS., II.15

<sup>77</sup> यज्ञो वै श्रेष्ठतमकर्म । ŚB., I.7.5

Mallinātha has described the word *Havyam* and *Hotā* “हव्यते इति हव्यं । जुहोति होत” In the Vedic sacrifice, there are two kinds of most important elements, one is *Havi* other is *Hotā*. Mallinātha has interpreted the term *Hotā* as *Yajamāna* or sacrificer. In the sacrifice, many priests are employed who have different names and performed different functions. Before actually offering some food to a deity, it has to be invoked through *mantras*. This task is assigned to the priest named *Hotā*. Here *Brahman*<sup>78</sup> is one and all pervasive. He is the only truth in this world. Everything is a kind of his expression.

Kālidāsa says in other verse of the KS<sup>79</sup> that *Brahman* is the original *Prakṛti* which moves into action for the benefit of *Puruṣa* like pleasure, pain and finally liberation. Kālidāsa again says in the same verse that *Brahman* is also the indifferent person or *Puruṣa* who realizes and watches the various activities of *Prakṛti*. The poet brought out the nature of *Prakṛti* in the first part of this verse. After that he also showed the activity of *Prakṛti* with totally indifferent as *Puruṣa*. Mallinātha has explained about this that “प्रकृतिपुरुषभेदाग्रहणात्प्रकृति-पुरुषाभेदव्यपदेशः”. According to the *Sāṃkhya*, equilibrium of the three *Guṇas* like *Sattva*, *Rajas* and *Tamas* is called *Prakṛti*. This *Prakṛti* is known as *Avyakta*. According to *Vedānta* philosophy, god has created this world. According to the *Vaiśeṣika* this world has been created from atoms, but according to the *Sāṃkhya* nature itself creates the whole world. It is said in the *Sāṃkhya* philosophy that the original nature is different from the action, that is, only the cause, which produces the action that is called the nature. It is also called the principal, which is the name of the equilibrium state of *Sattva*, *Rajas* and *Tamas*.<sup>80</sup> *Sāṃkhya*<sup>81</sup> says that actually *Puruṣa* does not experience any pleasure and sorrow. He is the nature of consciousness. Mallinātha coded *Śruti* “अजामेकां लोहितशुक्लकृष्णाम्”. *Śvetāśvetara Upaniṣad*<sup>82</sup> cites that *Prakṛti*, *Jīva* and *Paramātmā* are the three *Ajas* that means those who are never born. They would never take birth. That is, all these three are the

<sup>78</sup> RgV., X.90

<sup>79</sup> त्वामामनन्ति प्रकृतिं पुरुषार्थप्रवर्तिनीम् । तद्दर्शिनमुदासीनं त्वामेव पुरुषं विदुः ॥ KS., II.13

<sup>80</sup> मूलप्रकृतिरविकृतिः इति । प्रकरोतीति प्रकृतिः प्रधानम् , सा अविकृतिः , सत्त्वरजस्तमसां साम्यावस्था , प्रकृतिरेवेत्यर्थः । SāmTK., p.30

<sup>81</sup> तस्मात्तत्संयोगादचेतनं चेनावदिव लिङ्गम् । गुणकर्तृत्वेऽपि तथा कर्तेव भवत्युदासीनः ॥ Ibid, 20

<sup>82</sup> अजामेकां लोहितशुक्लकृष्णां बह्वीः प्रजासृजमानां स्वरूपाः । : अजो ह्योको जुषमाणोऽनुशेते जहात्येनां भुक्तभोगामजोऽन्यः ॥ ŚveU., IV.5

cause of the world. Hence, Kālidāsa has described *Brahman* as identical with the *Prakṛti* and *Puruṣa*. So it can be said, Kālidāsa has picked up this thought from the *Sāṃkhya* philosophy or *Veda*.

In the seventeenth verse of second canto of KS<sup>83</sup>, the speech of *Brahmā* has been described as being *Catuṣṭayī*. Mallihātha has authenticated it through his quotation from the *Śruti* in his commentary. The commentator's interpretation is based on *Śruti*. The speech of *Brahmā* has been classified into four classes which is based on its generation at the source of its audibility as *Parā*, *Paśyantī*, *Madhyamā* and *Vaikhari*.<sup>84</sup> The *R̥gveda*<sup>85</sup> cites that there are four feet of speech, which are known to the learned sages. Three of these are hidden inside the body but fourth can be felt. Giving a detailed explanation of this, Pāṇini says, there are four feet or forms of the speech.

Kālidāsa has said in the RV that unparalleled effulgence is generated by the union of *Kṣatriya*'s effulgence with *Brahmā*'s glory.<sup>86</sup> He also appreciates the harmonious blending of the kingly power, and power of the *mantras*. The acquisition of these powers makes the king invincible to his rival. As the fire burns brighter and it becomes forth with the blowing of wind, so the body of the kings becomes valour by this inauguration. While speaking about the utility of the *mantras* and incantations of the *Atharvaveda*, Ācārya Kauṭilya says that a king always gains success when he is assisted by his *Purohita* who is well versed in this *Veda*.<sup>87</sup>

Here the poet preaches the glorious union of temporal and spiritual power for the common nation. The great law-maker *Manu*<sup>88</sup> confirms this view as follows: *Kṣatriya* cannot obtain prosperity without *Brāhmaṇa*, and in the same way *Brāhmaṇa* alone cannot get prosperity without *Brāhmaṇa*. They can get the prosperity in this world or in the heaven if intermingled with each other. So here Aja become radiant through the *Abhiṣeka* by the sage *Vasiṣṭha*,

<sup>83</sup> पुरणस्य कवेस्तस्य चतुर्मुखसमीरिता । प्रवृत्तिरासीच्छब्दानां चरितार्था चतुष्टयी ॥ KS., II.17

<sup>84</sup> मनुष्यैकविषयत्वादेव ब्रह्मणि चतुष्टयी वाक्प्रवृत्तिस्मभवतीति अनुसन्धेयम् ।

<sup>85</sup> चत्वारि वाक् परिमिता पदानि तानि विदुर्ब्राह्मणा ये मनीषिणः । गुह्यं त्रिणि निहिता नेङ्गयन्ति तुरीयं वाचो मनुष्या वदन्ति ॥ R̥gV., I.164.45

<sup>86</sup> स बभूव दुरासदः परैर्गुरुणाऽथर्वविदा कृतक्रियः । पवनान्निमागमो ह्ययं सहितं ब्रह्म यदस्त्रतेजसा ॥ RV., VIII.4

<sup>87</sup> ब्राह्मणेनैधितं क्षत्रं मन्त्रिमन्त्राभिमन्त्रितम् । जयत्यजितमत्यन्तं शास्त्रानुगमशस्त्रितम् ॥ AŚ., I.5.11

<sup>88</sup> नाब्रह्म क्षत्रमृध्नोति नाक्षत्रं ब्रह्म वर्धते । ब्रह्म क्षत्रं च संपृक्तमिह चामुत्र वर्धते ॥ MS., IX.322

the knower of the *Atharvaveda*. Kālidāsa bloomed the thought of *Smṛti* through his character of poem.

### (iii) Guṇa :

In the eight canto of RV<sup>89</sup>, the poet describes that one side the king Aja archived the assumption of royal power by *Guṇas*, at the same time the Raghu won three *Guṇas* of the nature. It is understood by Kālidāsa that the new King Aja has taken control of neighbouring kings through his supreme power with six *Guṇas*. Mallinātha has explained “अजः पणबन्धमुखान्संध्यादीन्षड्गुणान् ।”<sup>90</sup> Here *Guṇa* is applied as a technical term which means state policy or measure or method of policy. That is one think that the king has employed ideas for the prosperity of his kingdom. He has also applied six vital expedients which are technically called *Ṣaḍguṇa*. He has tried to win over the six *Guṇas*. There are six *Guṇas* which are mentioned in the *Amarakoṣa*.<sup>91</sup> Kauṭilya also mentions six *Guṇas* in the *Arthaśāstra* like *Sandhi*, *Vigraha*, *Āsama*, *Yāna* and *Daidhībhaṇa* and *Samśraya*.<sup>92</sup> He also deals the *Guṇa* with the policy elaborately.<sup>93</sup> Again Kalidāsa has also mentioned these six *Guṇas* in the one verse of seventeenth canto of RV.<sup>94</sup> This verse elaborateds that the king Atithi knew very well how to apply these six qualities in the society.

In the same verse the poet says that the old king Raghu has to defeat three *Guṇas* which are inherent in *Prakṛti*. As well as, a man experiences bondage because he cannot recognize difference between *Prakṛti* and *Paruṣa*. Hence he belongs to three qualities viz. *Sattva*, *Rajas* and *Tamas*. The commentator said “रघुरपि गुणत्रयं सत्त्ववादिकम्”. He also codes *Aamarakoṣa*.<sup>94</sup> According to the *Sāṃkhya* these three *Guṇas* are the perverted form of nature. *Sāṃkhyakāras*<sup>95</sup> explain nature in terms of its three *Guṇas* which are present

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<sup>89</sup> पणबन्धमुखान्गुणानजः षडुपायुक्त समीक्ष्य तत्फलम् । रघुरप्यजयद्गुणत्रयं प्रकृतिस्थं समलोष्ठकाञ्चनः ॥ RV., VIII.21

<sup>90</sup> सन्धिर्ना विग्रहो यानमासनं द्वैधमाश्रयः । षड्गुणाः । AK., II. 1504-1505

<sup>91</sup> सन्धिविग्रहासनयानसंश्रयद्वैधीभावाः षड्गुण्यमित्याचार्याः । AŚ., VII., I.2

<sup>92</sup> परस्माद्धीयमानः सन्दधीत । अभ्युच्चीयमानो विगृह्णीयात् । न मां परो नाहं परमुपहन्तुं शक्त इत्यासीत् । गुणातिशययुक्तो यायात् । शक्तिहीनः संश्रयेत । सहायसाध्ये कार्ये द्वैवीभावं गच्छेत् । *Ibid*, VII., I.1

<sup>93</sup> स गुणानां बलानां च षण्णां षण्णमुखविक्रमः । बभूव विनियोगज्ञः साधनीयेषु वस्तुषु ॥ RV., XVII.67

<sup>94</sup> गुणाः सत्त्वं रजस्तमः । AK., I.276

<sup>95</sup> प्रीत्यप्रीतिविषादात्मकाः प्रकाशप्रवृत्तिनियमार्थाः । अन्योऽन्याभिभवाऽऽश्रयजननमिथुनवृत्तयश्च गुणाः ॥ SāṃK., 12

not only in nature, but also in everything that arises out of nature. These qualities are subtle. That is why it is said that *Sattva* is a symbol of purity from which happiness and knowledge arise. *Rajas* is the symbol of impurity, which gives rise to sad natures. The *Tamas* is a symbol of darkness and ignorance, and it creates delusion. Here the kings were trying to control the qualities, one for worldly prosperity through three qualities and other one for final freedom through six qualities. So Kālidāsa has been seen influenced by *Sāṃkhya* philosophy.

In the seventeenth verse of the tenth canto of RV,<sup>96</sup> Kālidāsa has described the ability of the lord Viṣṇu through the three *Guṇas*. It is meant by this verse that water is originally a single taste coming down from the heaven. But when it moved away in the different kinds of the lands of the earth then it becomes different kinds of taste. Mallinātha says ‘एकरसं मधुरेकरसं’. One of the nine *Dravyas* is the water. Annambhaṭṭa gives the definition about water that “शीतस्पर्शवत्य आपः”<sup>97</sup>. The quality of the water is *rasa* or taste. Whereas Viṣṇu is immutable but when he connects with the different qualities of *Sattva*, *Rajas* and *Tamas* then he assumes different taste.

#### (iv) Pañcavāyu

In one verse of KS, the lord Śiva stayed absolutely still in same place in meditation by stopping the *Prāṇa*, *Apāna* etc. *Vāyus* moving inside the body by *Prāṇāyāma*.<sup>98</sup> But how could he achieve this position state? The poet replied himself. Śiva has complete control over the five *Vāyus* in his body. The control of five *Vāyus* and the controlling their moments are also considered a highly difficult and important step in the practice of *Yoga*. Kālidāsa has here mentioned that Śiva hold five winds viz. *Prāṇa*, *Apāna*, *Vyāna*, *Udāna* and *Samāna* in his body. He also gives three similes. Hence Mallinātha explained the significance of the first simile - “अवृष्टिसंरम्भमविद्यामानवर्षसंभ्रमम् अम्बुवाहमिव स्थितम् । एतेन प्राणनिरोधः सूचितः” that means the *Prāṇa* was

<sup>96</sup> रसान्तराण्येकरसं यथा दिव्यं पयोऽश्रुते । देशे देशे गुणेष्वेवमवस्थास्त्वमविक्रियः ॥ RV., X.17

<sup>97</sup> TS., p.48

<sup>98</sup> अवृष्टिसंरम्भमिवाम्बुवाहमपामिवाधारमनुत्तरङ्गम् । अन्तश्चराणां मरुतां निरोधान्निवातानिष्कम्पमिव प्रदीपम् ॥ KS., III.48



controlled in its sphere and not allowed to go down. Mallinātha has indicated by second simile that *Apāna* was controlled to its own sphere and could not move improperly. “अनुतरङ्गमनुद्भूततरङ्गम् अपाम् आधारम् इदमिव स्थितम् । एतेन अपाननिरोधः सूचितः।” And the last simile indicates that the other three *Vāyus* were controlled and to subdue just like a lamp. “निर्वति निर्वतिदेशे निष्कम्पं निश्चलं प्रदीपमिव स्थितम् । एतेन शेषवायुनिरोधः सूचितः।” in this context it can be said that Kālidāsa was an admirer of *Yoga* practices and also depicted the lord Śiva as a *Yogi* in his epic poem.

Again in the RV of Kālidāsa, the king Raghu has also controlled the five airs like *Prāṇa*, *Apāna*, *Vyāna*, *Udāna* and *Samāna* living inside his body by the power of *Yoga*.<sup>99</sup>

#### (v) Mahābhūta :

The nature of water has been mentioned by poet in the fifth canto of RV.<sup>100</sup> When Aja was going to Indumatī's *Svayamvarasabhā* at that time a mighty elephant appeared on the way and put his whole camp in peril. When the prince shot an arrow at the elephant and the arrowed toughed its body then it assumed a beautiful heavenly form of human being. After transformation he said that he was actually a *Gāndharva* prince named Priyamvada who was turned into an elephant by the curse of the sage named Mātanga. Firstly the sage was very angry. But when Priyamvada politely entreated him, then he calmed down. He also told that how he can get back to his own self again. The poet beautifully depicts the nature of sage with an illustration. Here he compares between sage and water. He says that the natural quality of water is coolness. But when it comes in contact with fire or heat then it becomes hot. Mallinātha also explains that “जलस्योष्णत्वम् अग्रेरातपस्य वा सम्प्रयोगात्सम्पर्कात्।”. This thought Kālidāsa takes from the philosophy system. Annambhatta says one of the five elements is water. The nature of water is cold to touch.<sup>101</sup> In

<sup>99</sup> अनयत् प्रभुशक्तिसंपदा वशमेको नृपतीननन्तरान् । RV., VIII.19 (ab)

<sup>100</sup> स चानुनीतः प्रणतेन पश्चान्मया महरिषिर्मृदुतामगच्छत् । उष्णत्वमग्न्यातपसम्प्रयोगाच्छैत्यं हि यत्साप्रकृतिर्जलस्य ॥ *Ibid*, V.54

<sup>101</sup> शीतस्पर्शवत्य आपः । TS., p.48

addition of cool touch, water is the substation of colour and taste. *Vaiśeṣika* says that “रूपरसस्पर्शवत्या आपः”<sup>102</sup>.

#### (vi) Tapa :

Pārvaṭī's determination to perform penance is conveyed by the poet in the second verse of fifth canto of KS.<sup>103</sup> The idea anything that can be attained by penance “तपश्चयैकसाध्यमिति निश्चिकायेत्यर्थः” is reiterated by Mallinātha with the quotation from *Manusmṛti*<sup>104</sup>.

In the third canto of RV<sup>105</sup> Kālidāsa describes the command wielded by Nandi in controlling the creatures of forests, as a result the trees had stopped moving, the birds had stopped chirping and the walking of the animals had also stopped. In this way the whole forest became silent and still at that one signal as if it was drawn in the picture. Mallinātha notices that Kālidāsa refers to the four levels of beings viz. *Jarāyuja*, *Svedaja*, *Udbhidja* and *Andaja*. This thought has mentioned by the Manu in the *Manusmṛti*.<sup>106</sup> It is substantiated by quoting the *Amarakośa*.<sup>107</sup> Earlier, the feelings and agitations in the mind of the beings, to the exception of lord Śiva in whose case it was almost negligible were due to the commending presence of Mammāṭa. Their mental perturbation could be gauged from their physical activities. The *Vaiśeṣikasūtra*<sup>108</sup> says that the *karma* of the mind is explained by the *karma* of the hand. Here *Hasta Karma* means all actions. It is the mind which prompts the actions “आतम्संयोगप्रयत्नाभ्यां हस्ते कर्म ।”. So our actions betray is our mind.

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<sup>102</sup> VaiS, II.1.2

<sup>103</sup> इयेष सा कर्तुमवन्ध्यरूपतां समाधिमास्थाय तपोभिरात्मनः । अवाप्यते वा कथमन्यथा द्वयं तथाविधं प्रेम पतिश्च तादृशः ॥ KS., V.2

<sup>104</sup> यद् दुष्करं यद् दुरापं यद्दूर्गं यच्च दुष्करम् । सर्वं तु तपसा साध्यं तपो हि दुरतिक्रमम् । तत्सर्वं तपसा प्राप्यं तपो हि दुरतिक्रमम् ॥ MS., XI.238

<sup>105</sup> निष्कम्पवृक्षं निभृतद्विरेफं मूकाण्डजं शान्तमृगप्रचारम् । तच्छासनात्काननमेव सर्वं चित्रार्पितारम्भमिवावतस्थे ॥ KS., III.42

<sup>106</sup> MS., I.43-46

<sup>107</sup> नृगवाद्या जरायुजाः । स्वेदजाः कृमिदंशाद्याः पक्षिसर्पदयोण्डजाः ॥ उद्धिदस्तरुगुल्माद्याः । Ak., 2125-2127

<sup>108</sup> हस्तकर्मणा मनसः कर्म व्याख्यातम् । VaiS., V.2.14

### (vii) Relation Between Vāk and Artha :

At the end of sixth canto of KS,<sup>109</sup> finally Pārvatī was successful in winning the heart of Mahādeva. There was nothing to prevent the marriage of Pārvatī to lord Śiva. So Aṅgīrasa was requested to Himālaya to unite both of them with blessings. The poet says here that the relationship between Śiva and Pārvatī would be like a relation between a word and its meaning. Mallinātha has explained that “वागर्थयोः उपमानत्वसामर्थ्यात् शिवयोः नित्ययोगो विवक्षित इत्युक्तम् ।” Nature of the relationship between a word and its meaning is the subject of much discussion in the various schools of Indian philosophy. If there was no relation between the two then how could it be possible that when a particular word or particular thing heard by us then the word for it immediately come to our mind? Lot of differences are found among the philosophers about the nature of relation and also how do we actually get the whole meaning from the different words in the sentence. According to the *Mīmāṃsā*, the relationship between the two is eternal. The process of arriving at the total meaning of a sentence has been explained differently by the two schools of the *Mīmāṃsā*. Prabhākara is known as *Anvitābhīdhānavāda*. Bhaṭṭabhāskara is known as *Abhihitānvayavāda*.

### (viii) Punarjanma :

In the verse of KS,<sup>110</sup> Kālidāsa has described the knowledge of rebirth of Pārvatī, the daughter of Himālaya. He has used the word ‘प्राक्तनजन्मविद्याः’. Mallinātha has explained पूर्वजन्माभ्यास्तविद्या. Kālidāsa says that Pārvatī has vast knowledge and also highly intelligent, she could obtain knowledge with any effort. Here he compared between *Gaṅgā* and *Pārvatī*, other swans and the knowledge of rebirth. He said that during the autumn season, the rows of the swans arrive at the bank of river *Gaṅgā* by natural force without anybody’s guidance. In the some way, Pārvatī can learn the complicated parts of various branches of study without any instruction. How is it possible? In this matter, Kālidāsa explains that she had obtained proficiency in the *Śāstra* in the

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<sup>109</sup> तमर्थमिव भारत्या सुतया योक्तुमर्हसि । अशोच्या हि पितुः कन्या सद्भर्तृप्रतिपादिता ॥ KS., VI.79

<sup>110</sup> तां हंसमालाः शरदीव गङ्गां महौषधिं नक्तमिवात्मभासः । स्थिरोपदेशामुपदेशकाले प्रपेदिरे प्राक्तनजन्मविद्याः ॥ KS., I.30

previous birth. All knowledge of *Śāstras* was stored as *Samskāras* in her mind. Hence, in the present birth when she went to study, everything presented itself before her without any effort. She could easily remember all her knowledge of the previous birth. The poet has applied the philosophical or rebirth doctrine to show extraordinary power and comprehensive education of Pārvaṭī.

This same idea has also been seen in the RV.<sup>111</sup> Kālidāsa again mentioned that the king Sudarśana who is the father of last king of the illustrious dynasty of Raghu named Agnivarṇa could easily acquire the lesson viz. *Vidyātrayī*. Because he obtained great proficiency in the three ends of human life in the previous birth. That is why he revives everything in his mind in the present birth. Kālidāsa has used this thought in his poetry.

#### (ix) Samādhi Avasthā:

The poet has presented a beautiful depiction of lord Śiva engaged in *Samādhi* in the third canto of KS<sup>112</sup>. Due to the torture of the powerful demon Tāḍakā, the gods had decided and planned to bring about the marriage between Pārvaṭī and Śiva. At that time lord Śiva was in deep meditation. The gods sent the god of love, Madana to distract the meditation of Śiva to think of the best for everyone. Madana many times tried to disturb Śiva's meditation. But despite being aware of music, Śiva never lost his control over his mind and he also reminded totally giving all attention in meditation. This meditation is called *Samādhi*. The final stage of the eighth form of the *yoga* is *Samādhi*. Vaśiṣṭha explains the *Samādhi* “समाधिस्समतावस्ता जीवात्मपरमात्मनोः”<sup>113</sup> The other name of the *Samādhi* is *Mokṣa*. When a person starts meditating after doing all the *Yogāsanas*, removing the mind from external objects and meditating continuously, then it is called *Samādhi*. Defining *Samādhi* in *Yogaśāstra*<sup>114</sup> it is said that while practicing meditation, the seeker reaches such a state that he has no knowledge of himself and only meditation remains. That state is called *Samādhi*. In this stage all senses are absorbed in the mind.

<sup>111</sup> स पूर्वजन्मान्तरदृष्टपाराः स्मरन्निवाक्लेशकरो गुरुणाम् । तिस्रस्त्रिवर्गाधिगमस्य मूलं जग्राह विद्याः प्रकृतीश्च पित्र्याः ॥ RV., XVIII.50

<sup>112</sup> श्रुताप्सरोगीतिरपि क्षणेऽस्मिन् हरः प्रसंख्यानपरो बभूव । आत्मेश्वराणां नहि जातु विघ्नाः समाधिभेदप्रभवो भवन्ति ॥ KS., III.40

<sup>113</sup> VāS., IV. 59 (ab), VI. 59cd

<sup>114</sup> तदेवार्थमात्रनिर्भासं स्वरूपशून्यमिव समाधिः । YoS., III.3

When one attains the stage of *Samādhi*, at that time nothing can break his concentration.

Kālidāsa again says in the other verse about the *Vīrāsana Avasthā* through the word पर्यङ्कबन्धस्थिरम्,<sup>115</sup> that Śiva was sitting in the state of the *Vīrāsana*. What is the condition of the body in this state? Giving the answer Kālidāsa says that the lord Śiva sat with straight and steady the upper part of his body and kept his hands on the lap himself. Mallinātha quotes Vasiṣṭha in this verse to elucidate ‘*Vīrāsana*’<sup>116</sup>. But what is the definition of *Āsana*? *Yogasūtra* says that the state of the body in which the body remains in a stable and comfortable state without moving, it is called *Āsana*.<sup>117</sup> Kāmadeva saw Śiva that he was sitting with keeping his body in the state of steady. In the other verse of RV<sup>118</sup>, the poet has again presented this *Vīrāsana* stage. This verse says that ascetics meditate on the *Vedi* under the tree by performing *Vīrāsana* in the hermitage.

In the fifteenth verse of third canto of KS,<sup>119</sup> Kālidāsa presents that the lord Śiva controlled his mind by the *Samādhi*. Śiva was a perfect *Yogi* because he totally controlled the movement of his mind through *Samādhi*. Mallinātha has also quoted Vasiṣṭha :

“यतो निर्याति विषयान्यस्मिंश्चैव प्रलीयते ।

हृदयं तद्विजानीयान्मनसः स्थितिकारणम् ।”

So the Vedic philosophy has influenced in the epic poem in various form.

#### (x) Mokṣa :

In the eighth canto of RV<sup>120</sup>, Kālidāsa has described that how Raghu reached to the final stage of his life. Raghu has controlled the five vital airs.

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<sup>115</sup> पर्यङ्कबन्धस्थिरपूर्वकायमृज्वायतं संनमुतोभयांसम् । उत्तानपाणिद्वयसन्निवेशात् प्रफुल्लराजीवमिवाङ्कमध्ये ॥ KS., III.45

<sup>116</sup> एकं पादमथैकस्मिन्विन्यस्योरौ तु संस्थितम् । इतरस्मिंस्तथैवोरं वीरासनमुदाहृतम् । VāS., I.72

<sup>117</sup> स्थिरसुखमासनम् । YoS., II.46

<sup>118</sup> वीरासनैर्ध्यानजुषामृषीणाममी समध्यासितवेदिमध्याः । निवातनिष्ठम्पतया विभान्ति योगाधिरूढा इव शाखिनोऽपि ॥ RV., XIII.52

<sup>119</sup> मनो नवद्वारनिषिद्धवृत्ति हृदि व्यवस्थाप्य समाधिवश्यम् । यमक्षरं क्षेत्रविदो विदुस्तमात्मानमात्मन्य-वलोकयन्तम् ॥ KS., III.50

<sup>120</sup> अकरोदचिरेश्वरः क्षितौ द्विषदारम्भफलानि भस्मसात् । इतरो दहने स्वकर्मणां ववृते ज्ञानमयेन वह्निना ॥ RV., VIII.20

He also burnt the *Karma* by means of the fire namely *Jñāna*. At the same time Aja burnt the glory of his enemies. He has also done all activities like his father. He wants to ruin all enemies like his father who want to burn his kingdom. How exactly does Kālidāsa repeat this view of the system? The *Karma* through *jñāna* is again a delight for the logicians in his description through the king Raghu. In the Kālidāsa's reference to the kinds of solar dynasty those who give up their body through *Yoga* in the last stage of their life, the cessation of *Karma* and obtainment of *Mokṣa* through *Jñāna*. This thought exactly matches to the *Nyāya-vaiśeṣika* system. Mallinātha also explains that “रघुः ज्ञानमयेन तत्त्वज्ञानप्रचुरेण वह्निना पावकेन कारणेन स्वकर्मणां भवबीजभूतानां दहने भस्मीकरणे ववृते ।” This view is actually taken from the *Bhagavadgītā*. It is also quoted the *Bhagavadgītā* by Mallinātha. Śrīkṛṣṇa says in the *Bhagavadgītā*<sup>121</sup> that the fire of knowledge burns all actions to ashes that means makes it *Nirjīva*, as the fire burns a group of wood to ashes. Śaṅkarācārya has explained that like *Indhana*, the fire of knowledge cannot directly turn the actions into ashes, so this means that true knowledge is meant to make all actions seedless. “न हि साक्षादेव ज्ञानाग्निः कर्माणि इन्धनवत् भस्मीकर्तुं शक्नोति। तस्मात् सम्यग्दर्शनं सर्वकर्मणां निर्वीजित्वे कारणम् इत्यभिप्रायः।” Therefore, in this birth before the emergence of knowledge and with knowledge, all those actions which have not yet become inclined to bear fruit in many previous births are consumed by the fire of knowledge. So the lord Kṛṣṇa says that the wisdom-fire reduces to ashes all the actions. That means all the actions are destroyed by the wisdom-fire.

In the other two verses, poet says that finally Raghu attained the state of equal attitude to everything.<sup>122</sup> He realised the eternal and supreme being and got all darkness and ignorance. And at a time he was absorbed in the divine with the power of the *Yoga*. Mallinātha has explained “अव्ययमविनाशिनं तमसः परमविद्यायाः परं मायातीतमित्यर्थः”. He quotes the sage Vasiṣṭha. Yājñavalkya says that *Yoga* is the name of the state of union between *Jīvātmā* and

<sup>121</sup> यथैधांसि समिद्धोऽग्निर्भस्मसात्कुरुतेऽजुन । ज्ञानाग्निः सर्वकर्माणि भस्मसात्कुरुते तथा ॥ BhaG., IV.37

<sup>122</sup> न नवः प्रभूराफलोदयात् स्थिरकर्मा विरराम कर्मणः । न च योगविधेर्नवेतरः स्थिरधीरा परमात्मदर्शनात् ॥ RV., VIII.22

अथ काश्चिदजव्यरेक्षया गमयित्वा समदर्शनः समाः । तमसः परमापदव्ययं पुरुषं योगसमाधिना रघुः ॥ Ibid, VIII.24

*Paramātmā*.<sup>123</sup> Patañjali<sup>124</sup> cites that *Yoga* is the control of the tendencies of the mind. Mind means conscience. When the external sense organs receive the objects, the mind transmits that knowledge to the soul. The soul watches with a witness. By deciding the subject of *Buddhi* and *Ahaṁkāra*, they bring a sense of duty to it. The image that emerges in the mind from this whole action is called *Vṛtti*. So the subject is reflected in it. *Yoga* is to prevent this subject from being reflected. According to the *Agnipurāṇa*<sup>125</sup>, *Yoga* is a special state of mind. When the mind attains the ability to reveal the soul and itself, then it becomes a union with *Brahma*. So, Raghu becomes absorbed in the divine by practicing *yoga*.

In the twenty seventh verse of the tenth canto of the RV<sup>126</sup> having worshipped the lord Viṣṇu, the gods say that he is known as a meditator. He is the one who decided all actions. He frees *Yogis* from the bondage of the birth and death. That means Viṣṇu is the savoir of those persons who keep their trust in him and he is also conquer all desires. Mallinātha has codes the Veda and *Bhagavadgītā*. In the *Bhagavadgītā*<sup>127</sup>, Śrīkṛṣṇa says that keep your mind fixed in me, become my devotee and my worshipper, bow down to me. In this way you will attain to me only by joining the soul with me. Veda<sup>128</sup> cites that only knowing *Paramātmā*, one attains salvation by crossing death. There is no other way to reach salvation. Here considering knowledge as a means, other paths have also been forbidden. Therefore knowledge is the means of salvation. So we can say that this thought comes from the Veda.

In the fifty-first verse of second canto of KS,<sup>129</sup> to put an end to Tārakāsura, the gods prayed to lord Brahmā to create the leader of the hosts just like a seeker of salvation who seeks liberation wants a religion that breaks the bondage of *Karma*. That *Jñāna* along can lead to *Mukti* is stressed by the commentary of Mallinātha that “मुमुक्षवो विरक्ता भवस्य संसारस्य शान्तये निवृत्तये

<sup>123</sup> संयोगो योग इत्युक्तो जीवात्मपरमात्मनोः । YāS.,

<sup>124</sup> योगश्चित्तवृत्तिनिरोधः । YoS., I.2

<sup>125</sup> आत्ममानसप्रत्यक्षा विशिष्टा या मनोगतिः । तस्या ब्रह्मणि संयोग योग इत्यभिधियते ॥ AP., 379.25

<sup>126</sup> त्वय्यावेशितचित्तानां त्वत्समर्पितकर्मणाम् । गतिस्त्वं वीतरागाणामभूयः सन्निवृत्तये ॥ RV., X.27

<sup>127</sup> मन्मना भव मद्भक्तो मद्याजी मां नमस्कुरु । मामेवैष्यसि युक्त्वैवमात्मानं मत्परायणः ॥ BhaG., IX.34

<sup>128</sup> तमेव विदित्वातिमृत्युमेति नान्यः पन्था विद्यतेऽयनाय । YV., XXXI.18 ;

तमेव विदित्वातिमृत्युमेव नान्यः पन्था विद्यतेऽयनाय । ŚveU., III.8 (cd)

<sup>129</sup> तदिच्छामो विभो स्रष्टं सेनान्यं तस्य शान्तये । कर्मबन्धच्छिदं धर्मं भवस्येव मुमुक्षवः ॥ KS., II.51

कर्मैव बन्धस्तं छिनत्तीति कर्मबन्धच्छित्तं धर्ममिव ।” Here liberation can be attained through action and action is most important thing to established religion. So the first question arises what is exactly *Dharma*? Kaṇāda spoke about it that *Dharma* is the means of achieving prosperity and liberation. Other side the liberation means to free oneself from the bondage of *Karma*.<sup>130</sup> As long as one who has experied the fruits of good or bad action until then he remains attached to this world and tolerate.

Mallinātha also quotes “तमेव विदित्वातिमृत्युमेति” that means one who comes to know *Paramātmā* by realization then he becomes free from the death.<sup>131</sup> Annambhaṭṭa says about the means of attaining liberation.<sup>132</sup> Of course, there is difference of opinion among the philosophical systems. The *Nyāya-vaiśeṣika* position is summarized by Annambhaṭṭa in the commentary of *Tarkasaṃgraha* that “श्रुत्युपदिष्टयोगविधिना निदिध्यासने..... ज्ञानमेव मोक्षसाधनम् ।”. In order to prove it and eliminate the possibility of any other means independently or along with *Jñāna*, Annambhaṭṭa quotes the *Śruti*.<sup>133</sup> *Advaitavedānta* also says that liberation can be achieved through knowledge. But *Mīmāṃsā* believes that it can be achieve only through *Karma*. So it can be stated that this Vedic thought has influenced by poet’s writing.

## 2.6. Vedic Philosophical thoughts as depicted in the Bṛhatrayī:

The style of Māgha, Bhāravi and Śrīharṣa is very attractive. Three poets’ knowledge of Veda, *Vedāṅgas*, *Smṛti* and all branches of philosophy is reflected in their writings. Māgha’s *Śiśupālavadham* (ŚP) is related to the episode of *Mahābhārata*’s *Sabhāparva*, Bhāravi’s *Kirātārjunīyam* (KJ) is the based on the *Vanaparva* of *Mahābhārata*. They have provided their poems a new poetic form which appeals to the heart of reader. Philosophical views also presenting the four values of human life viz. *Dharma*, *Artha*, *Kāma* and *Mokṣa* has been permeated through their poems. *Naiṣadhacaritam* (NC) is written by Śrīharṣa. This epic’s based on the *Māhābhārata*’s *Nala-upākhyāna*. The poet

<sup>130</sup> यतोऽभ्युदयनिःश्रेयससिद्धिः स धर्मः । VaiS., I.1.2

<sup>131</sup> YV., XXXI.18; ŚveU., III.8 (cd)

<sup>132</sup> पदार्थतत्त्वज्ञानस्य परमं प्रयोजनं मोक्ष । TS.,

<sup>133</sup> तमेव विदित्वातिमृत्युमेति नान्यः पन्था विद्यतेऽयनाय । YV., 31.18 ; ŚveU., III.8 (cd)



has adhered to the rules of *Alaṃkāraśāstra* perfectly in composing the poem. He was a poet on the one hand and on the other hand a philosopher. He was the epitome of profound scholarship and versatility. He has vast knowledge of the Vedas, Purāṇas and Indian philosophy's different branches which are reflected in his epic poem. The NC is full of philosophical allusions. It can be described as an introduction to Indian philosophy.

### (i) Creation:

Sixty-seventh verse of fourteenth canto of ŚP said about the how to creation of the world.<sup>134</sup> The thought of creation comes from the Veda. Manu says that *Paramātmā* contemplates the creation of living beings, after then he first created the water and left the seed of the power in it.<sup>135</sup> That seed becomes like thousand suns and a pure egg like gold. From which Brahmā who is the creator of the world, was born.<sup>136</sup> *Śatapatha Brāhmaṇa* states that the universe was definitely in form of water. The form of a creation got expended, due to the effect of austerity, and later on an egg in the form of *Hiraṇyama* was born from the water. After many years a man was born from this egg, since then this universe has expanded.<sup>137</sup> But *Chāndogya Upaniṣad* described some different way of the creation of the world. In this text, it is mentioned that *Sat* or *Paramātmā* first created the *Teja* and the water is created from the *Teja*.<sup>138</sup> *Taittirīya Upaniṣad* cites that *Brahman* is the creator of the world.<sup>139</sup>

The poet has presented the concept of *Prakṛti* and *Puruṣa* in his *Māhākāvya*.<sup>140</sup> This concept comes from the *Śāṃkhya* philosophy. The poet says in this verse that the lord Śrīkrṣṇa is independent. He is different from *Vikṛti*, different from *Prakṛti* and he is also old man or *Puruṣa*. *Sāṃkhya*<sup>141</sup>

<sup>134</sup> पूर्वमेष किल सृष्टवानपस्तासु वीर्यमनिवार्यमादधौ । तच्च कारणमभूद्विरण्मयं ब्रह्मणोऽसृजदसाविदं जगत् ॥ ŚP., XIV.67

<sup>135</sup> सोऽभिध्याय शरीरात्स्वात्सिसृक्षुर्विविधाः प्रजाः । अप एव ससर्जादौ तासु बीजमवासृजत् । MS., 1.8

<sup>136</sup> तदण्डमभवद्भैरवं सहस्रांशुसमप्रभम् । तस्मिञ्जज्ञे स्वयं ब्रह्मा सर्वलोकपितामहः ॥ Ibid, 1.9

<sup>137</sup> अपो वा इदमग्रे सलिलमेवास ।..... ŚB., XI.1.6.1-4; JaiB., III.360

<sup>138</sup> तदैक्षत बहुस्यां प्रजायेयेति तत्तेजोऽसृजत । तत्तेज ऐक्षत बहुस्यां प्रजायेयेति तदपोऽसृजत । ChāU., VI.2.3

<sup>139</sup> सोऽकामयत । बहुस् स्यां प्रजायेयेति ॥ स तपस्तप्त्वा इदं सर्वमसृजत । TaiU., II.6.1

<sup>140</sup> उदामितारं निगृहीतमानसैर्गृहीतमध्यात्मदृशा कथञ्चन । बहिर्विकारं प्रकृतेः पृथग्विदुः पुरातनं त्वां पुरुषं पुराविदः । ŚP., I.33

<sup>141</sup> मूलप्रकृतिरविकृतिर्महदाद्याः प्रकृतिविकृतयः सप्त । षोडशकश्च विकारो न प्रकृतिर्न विकृतिः पुरुषः । SāṃK., 3

says that *Puruṣa* is eternal and indifference. Therefore, it is neither the *Prakṛti* of any other element nor *Vikṛti* of other element. *Prakṛti* is also called *Svattva* dominant and *Avyakta*, because only *Prakṛti* is the cause of this whole world. He is created twenty three *tattvas*, so he is called *Mūlaprakṛti*. He is eternal as well as he is no one's perversion. But what is eternal? *Vaiśeṣika* says that the eternal is that which is existent and uncaused.<sup>142</sup> Hence the *Prakṛti* is eternal. According to the *Upaniṣad*<sup>143</sup>, respectively the word *Lohita*, *Śukla* and *Kṛṣṇa* represent three *Guṇas* i.e. *Svatta*, *Rajas* and *Tamas*. These three *guṇas* are called *Prakṛti*. *Prakṛti* and *Puruṣa* are *Ajā* and *Aja* because both are unborn. *Chāndogya Upaniṣad*<sup>144</sup> cited that before the creation of the universe, there was only one true form, the unique *Brahman*, devoid of the existence of duality, without name and form. *Brahma* is beyond the body and the senses, even though he is in them. He is only a part of the soul. He is experienced by soul, but that part is not god. Despite being talented in the whole world, he is far from her. That is why the poet addressed the lord Śrīkṛṣṇa once as *Puruṣa* and once as *Prakṛti*.

The poet compares *Raivataka* Mountain with *Hiranyagarbha Brahma*.<sup>145</sup> It is clarified by the poet that as the *Puruṣa* or *Brahman* is situated in the sky from a thousand peaks and spread in the earth from a thousand feet, similarly the *Raivataka* mountain is situated. This mountain has also placed the sun and the moon in the form of two eyes like *Puruṣa*. This thought comes from the Veda. The *Puruṣasūkta* cites that the *Puruṣa* or *Brahman* has hundred heads, thousand eyes and hundred feet. He compassed the universe.<sup>146</sup> The other *mantra* refers to the origination of the Moon and the Sun. It is mentioned through this verse that the *Candramā* is created from the mind of *Puruṣa* and *Sūrya* is also created from the eye of *Puruṣa*.<sup>147</sup> So we can say that the thought of Veda is influenced in the writing of the poet.

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<sup>142</sup> VaiS., IV.1.1

<sup>143</sup> अजामेकां लोहितशुक्लकृष्णं बह्वीः प्रजाः सृजमानां सरूपाः । ŚveU., IV.5

<sup>144</sup> तत्त्वमसि । ChāU., VI.8.7

<sup>145</sup> सहस्रसंख्यैर्गमनं शिरोभिः पादैर्भुवं व्याप्य वितिष्ठमानम् । विलोचनस्थानगतोष्णरश्मिनिशाकरं साधु हिरण्यगर्भम् ॥ ŚP., IV.4

<sup>146</sup> सहस्रशीर्षा पुरुषः सहस्राक्षः सहस्रपात् । स भूमिं विश्वतो वृत्वाऽत्यतिष्ठदशाङ्गुलम् ॥ RgV., X.90.1

<sup>147</sup> चन्द्रमा मनसो जातश्चक्षोः सूर्यो अजायत । Ibid., X.90.1 (ab)

In the sixth verse of the first canto of NC, the poet displays his knowledge on philosophy. The poet states to describe Nala's greatness that king Nala is the part of different forms of the gods. Here the commentator Mallinātha has commended that “दिशामीशा दिगीशाः दिक्पाला इन्द्रादय तेषां वृन्दं समूहः तस्य मात्राभिः अंशैः विभूतिरुद्भवः यस्य तथाभूतः ।” In this regard, Manu says that the king has been created by the particles of eight gods such as *Indra*, *Vāyu*, *Yama*, *Sūrya*, *Agni*, *Varuṇa*, *Candra* and *Kubera*.<sup>148</sup> Brhaspati also says in the *Brhaspati Smṛti* that agriculture, commerce etc. are not safe in the nation. That is why the king was made by gods.<sup>149</sup> Hence, *Paramātmā* had created the king for protecting of the world. Manu further says that since the king has been created by the particles of these eight gods, he is very powerful.<sup>150</sup> Again Brhaspati says that “तेजोमात्रं समुद्धृत्य राज्ञो मूर्तिर्हि निर्मिता । तस्य सर्वाणि भूतानि चराणि स्थावराणि च ॥”<sup>151</sup> So, combined by these eight powers, the king possesses the qualities of a guardian, a protector. The king rules the world by his own power.

Again in the other verse of first canto of NC<sup>152</sup>, Mallinātha says in his commentary that “वृष्टिरूपेण शस्यान्युपजीवयतीति”. Naturally at the period of *Śruti* and *Smṛti*, kings performed various *Yajñas* for the welfare of the people. The result of one of such performances is elaborated by Manu who says in *Manusmṛti* that when *Āhuti* is given in the fire, the fire is transferred it to *Sūrya*, *Sūrya* is converting into rain, rain nourishes the crop and people survive on it.<sup>153</sup>

*Śatapatha Brāhmaṇa* says that it *Yajamāna* desires rain then the *Parjanyaṣṭi* should be done.<sup>154</sup> It is also mentioned in this *Brāhmaṇa* the rice is the place of origin of all and how is it originate?<sup>155</sup> Hence it is said by

<sup>148</sup> इन्द्रानिलयमार्कणामग्रेष्वेव वरुणस्य च । चान्द्रवित्तेशयोश्चैव मात्रा निर्हृत्य शाश्वतीः ॥ MS., VII.4

अष्टानां लोकपालानां वपुर्धारयत नृपः । *Ibid.*, VII.4

<sup>149</sup> विचारयति यः सम्यक् तस्योत्पत्तिं निबोधत । सोमाग्न्यर्कानिलेन्द्राणां वित्ताप्पत्योर्यमस्य च ॥ BrS., I.6

<sup>150</sup> तस्मादभिभवत्येष सर्वभूतानि तेजसा । MS., VII.5 (cd)

<sup>151</sup> BrS., I.7

<sup>152</sup> यदवादिषमप्रियं तव प्रियमाधाय ननुत्सुरस्मि तत् । कृतमातपसंज्वरं तरोरभिवृष्यामृतमंशुमानिव ॥ NC., II.11

<sup>153</sup> अग्नौ प्रास्ताहुतिः सम्यगादित्यमुपतिष्ठते । आदित्याज्जायते वृष्टिर्वृष्टेरन्नं ततः प्रजाः ॥ MS., III.76

<sup>154</sup> स यदि वृष्टिकामः स्यात् । यदीष्ट्वा वा यजेत्... ŚB., I.5.2.19/1.8.3.12

<sup>155</sup> अन्नं वा अस्य सर्वस्य योनिः । *Ibid.*, VI.14; अन्नाद्भूतानामुत्पत्तिः । *Ibid.*, VI.37 ; इतः प्रदाना वै वृष्टिरितो ह्यग्निवृष्टिं वनुते स एतैः..... वर्षन्ति । *Ibid.*, III.8.2.22

*Aitareya Brāhmaṇa* says how to make the vegetable by doing the sacrifice.<sup>156</sup> In the *Bhagavad-gītā*, lord Śrīkṛṣṇa holds the concept of Manu and says that all living beings originated with the help of the sacrifice.<sup>157</sup>

## (ii) Vidyā :

The famous poetic work NC mentions in the fourth verse of first canto of NC<sup>158</sup> that Nala was familiar with fourteen *Vidyās*. He used the word *Caturdaśa*. Nala accorded *Caturdaśā* to the *Caturdaśa-vidyā*, he gave the fourteen branches of *Vidyās* to the four *Daśās*. He mentioned four *Daśās* i.e. read, understand what has been read, live according to the teachings contained in what is read and lets others also live according to them. That means here the king Nala was a knower of *Caturdaśa-vidyā* and also used to self-study them. According to these *Vidyā* he used to conduct life behavior and was also ready to spread those *Vidyās* in the society. Here Mallinātha has explained that “अयं नलः चतुर्दशसु विद्यासु अङ्गानि वेदश्चत्वारो मीमांसा न्यायविस्तरः धर्मशास्त्रं पुराणञ्च विद्या ह्येताश्चतुर्दशेत्युक्तासु अधीतिरध्ययनं गुरुमुखात् श्रवणमित्यर्थः ।” *Caturdaśa vidyās* are known as fourteen authorities of *Dharma*. According to Yājñavalkya<sup>159</sup>, *Caturdaśa vidyā* is four Vedas, six Vedāṅgas, *Mīmāṃsā*, *Nyāya*, *Dharmaśāstra* and *Purāṇas*. There fourteen *Vidyās* are mentioned in many places in the Sanskrit literature.<sup>160</sup> All religious knowledge is encompassed by these fourteen branches of *Vidyā*.

The poet again said about eighteen *Vidyās*.<sup>161</sup> There are yet four more *Vidyas* which are mentioned in the other verse by the poet. He states that if the king adds the fourteen what are mentioned before. Then he will have eighteen *Vidyās*. Of the fourteen already mentioned, they are directly related with

<sup>156</sup> वृष्टिर्वै याज्या विद्युदेव विद्युद्धीदं वृष्टिमन्नाद्यं संप्रयच्छति। AiB., II41.

<sup>157</sup> अन्नाद्भवन्ति भूतानि पर्जन्यादन्नसम्भवः। यज्ञाद्भवति पर्जन्यो यज्ञः कर्मसमुद्भवः॥ BhaG., III.14

<sup>158</sup> अधीतिबोधोच्चारणप्रचारणैर्दशाश्चतस्रः प्रणयन्नुपाधिभिः । चतुर्दशत्वं कृतवान् कुतः स्वयं न वेद्मि विद्यासु चतुर्दशस्वयम् ॥ NC., I.4

<sup>159</sup> पुराणन्यायमीमांसाधर्मशास्त्राङ्गमिश्रिताः । वेदाः स्थानानि विद्यानां धर्मस्य च चतुर्दश ॥ YāS., I.3

<sup>160</sup> अङ्गानि वेदाश्चत्वारो मीमांसान्यायविस्तरः । धर्मशास्त्रं पुराणञ्च विद्या ह्येताश्चतुर्दश ॥ MB., XII.122.31

अङ्गानि वेदाश्चत्वारो मीमांसा न्यायविस्तरः। धर्मशास्त्रं पुराणञ्च विद्यास्त्वेताश्चतुर्दश ॥ VāP., 61.78

अंगानि वेदाश्चत्वारो मीमांसा न्यायविस्तरः। पुराणं धर्मशास्त्रं च विद्या ह्येताश्चतुर्दश॥ ViP., III.6.27

<sup>161</sup> अमुष्य विद्या रसनाग्रनर्तकी त्रयीव नीताङ्गगुणेन विस्तरम् । अगाहताष्टादशतां जिगीषया नवद्वयद्वीपपृथग् जयश्रियाम् ॥ NC., I.5

*Dharma*. Mallinātha also quoted the Veda. The remaining four *Vidyās* are *Āyurveda*, *Arthaśāstra*, *Dhanurveda* and *Gāndhārvaveda*.<sup>162</sup> These four *Vidyās* are not directly deal with *Dharma*. They are not abodes of *Dharma* but they qualify to be abodes of knowledge. The first fourteen, as already mentioned, are abodes of *Dharma* as well as abodes of knowledge. Of the fourteen branches of learning the four Vedas form the basis for the subsequent ten. Together they constitute the complete corpus of *Śāstras* on which our religion is founded.

Bhāravi has discussed the four *Vidyās* in the second canto of KJ.<sup>163</sup> This verse states that the king Yudhiṣṭhira got the four *Vidyās*. Four *Vidyās* are *Ānvīkṣī*, *Trayī*, *Vārtā* and *Daṇḍanīti*. The commentator has quoted Manu and Kāmandaka. Manu says in the *Manusmṛti* that आन्वीक्षिकां तु विज्ञानं धर्माधर्मौ त्रयीस्थितौ । अर्थानर्थौ तु वार्तायां दण्डनीत्यां नयानयौ ॥ Kāmandaka also said the same.<sup>164</sup>

### (iii) *Guṇa* :

The great poet Bhāravi has six *Guṇas* and used the word नयवर्त्म in the sixth verse of first canto of KJ.<sup>165</sup> *Guṇa* is applied as a technical term which means state policy or method of policy here. It is meant by this verse that under the influence of the king Yudhiṣṭhira, the spy had known the path of the very secret politics of the *Kauravas*. The commentator also has shown the meaning of this word as six *Guṇas*. “नयवर्त्म षड्गुण्यप्रयोगः” Kauṭilya mentions six *guṇas* in the *Arthaśāstra* like *Sandhi*, *Vigraha*, *Āsana*, *Yāna* and *Davībhāva* and *Samśraya*.<sup>166</sup> Kauṭilya has suggested a good policy for the relation between two or more states that how or under which circumstances the state should maintain its relations with other states. He also deals with the

<sup>162</sup> आयुर्वेदो धनुर्वेदो गान्धर्वश्चैव ते त्रयः । अर्थशास्त्रं चतुर्थं च तु विद्या ह्यष्टादशैव ताः ॥ ViP., III.6.28

<sup>163</sup> चतसृष्वपि ते विवेकिनी नृप विद्यासु निरूढिमागता । कथमेत्य मतिर्विपर्ययं करिणी षड्कमिवावसीदति ॥ KJ., II.6

<sup>164</sup> आन्वीक्षिकी त्रयी वार्ता दण्डनीतिश्च शाश्वती । विद्याश्चैताश्चतस्रस्तु लोकसंस्थितिहेतवः ॥ NiS., II.7

<sup>165</sup> निसर्गदुर्बोधमबोधविक्लवाः क्व भूपतीनां चरितं क्व जन्तवः । तवानुभावोऽयमवेदि यन्मया निगूढतत्त्वं नयवर्त्म विद्विषाम् ॥ KJ., I.6

<sup>166</sup> सन्धिविग्रहासनयानद्वैधीभावाः षड्गुण्यमित्याचार्याः । AŚ., VII., I.2

*Guṇa* elaborately.<sup>167</sup> There are also mentioned six *Guṇas* in the *Amarakoṣa*.<sup>168</sup> These six *Guṇas* are called *Ṣaḍguṇa*. Hence definitely the king knows six *Guṇas* to rule the kingdom. So, having known the six *Guṇas*, Duryodhana applied these vital qualities to the kingdom.

Māgha has mentioned three *Guṇas* in the fourteenth canto of ŚP.<sup>169</sup> Here the poet has said that the lord Kṛṣṇa holds the three *Guṇas*. *Sāṃkhyakāra*s<sup>170</sup> explain nature in terms of its three *Guṇas* which are present not only in nature, but also in everything that arises out of nature. These qualities are subtle. That is why it is said that *Sattva* is a symbol of purity from which happiness and knowledge arise. *Rajas* is the symbol of impurity, which gives rise to sad natures. The *Tamas* is a symbol of darkness and ignorance, and it creates delusion. Here the kings were trying to control the qualities, one for worldly prosperity through three qualities and other one for final freedom through six qualities. The poet has presented the whole things through contrast with the *Guṇas*. So Kālidāsa has been influenced by *Sāṃkhya* philosophy.

#### (iv) Ariṣaṭvarga :

The poet also described these six enemies or *Ariṣaṭvarga* in the other verse of the first canto.<sup>171</sup> He says that the king Duryodhana has won the six enemies and he had also ruled the kingdom according to the policy formulated by Manu. Having won the six enemies the king has increased the *Puruṣārtha*. *Puruṣārthas* are four i.e. *Dharma*, *Artha*, *Kāma* and *Mokṣa*.

#### (v) Dravya :

The ninety-first verse of second canto of ŚP says that the mighty king himself, being passive, makes the work accomplished by others his quality, just as the vast sky itself is inactive, yet it makes the word generated from

<sup>167</sup> परस्माद्धीयमानः सन्दधीत । अभ्युद्धीयमानो विगृह्णीयात् । न मां परो नाहं परमुपहन्तुं शक्त इत्यासीत् । गुणातिशययुक्तो यायात् । शक्तिहीनः संश्रयेत । सहायसाध्ये कार्ये द्वैवीभावं गच्छेत् । AŚ., VII., I.1

<sup>168</sup> सन्धिर्ना विग्रहो यानमासनं द्वैधमाश्रयः । षड्गुणाः । AK., II. 1504-1505

<sup>169</sup> पद्मभूरिति सृजन् जगद्रजः सत्त्वमच्य त इति स्थिति नयन् । संहरन् हर इति श्रियस्तमस्त्रेधमेष भजति त्रिभर्गुणैः ॥ ŚP., XIV.61

<sup>170</sup> प्रीत्यप्रीतिविषादात्मकाः प्रकाशप्रवृत्तिनियमार्थाः । अन्योऽन्याभिभवाऽऽश्रयजननमिथुनवृत्तयश्च गुणाः ॥ SāK., 12

<sup>171</sup> कृतारिषड्वर्गजयेन मानवीमगम्यरूपां पदवीं प्रपित्सुना । विभज्य नक्तं दिवमस्ततन्द्रिणा वितन्यते तेन नयेन पौरुषम् ॥ KJ., I.9

other drums etc. its quality.<sup>172</sup> Mallinātha has explained that “आकाशस्य शब्दा इव गुणतां विशेषणतां कारणात्वाद् गुणत्वं ब्रजन्ति ।” According to *Nyāya-Vaiśeṣika*, one of the nine substances is *Ākāśa*. The sky has the word as a distinctive quality.<sup>173</sup> Though *Ākāśa* itself does not produce any sound, all the sounds that are produced by various agencies, the conch etc. are attributed to the sky. So the king must be powerful.

#### (vi) Svapna Daśā :

The poet put much emphasis on the purity of moral character i.e. the quality of *Sattva* which leads a man to right path in the first canto of NC<sup>174</sup>. Here the poet described Damayantī’s love for Nala after hearing his various qualities from the messenger who had come from the kingdom of Niṣāda. The poet describes about the dream through use of the word सुप्तिर्जनदर्शन. He follows the idea of the dream theory of *Vedānta* philosophy where ignorance is believed and the cause of such great mystery. The commentator has explained about it that “सुप्तिः स्वप्नः अदृष्टम् अत्यन्तानुभूतमप्यर्थं किमुत दृष्टमिति भावः ।”. According to the Veda, soul is stated in four states like *Jāgrta*, *Svapna*, *Susupti* and *Turīya*. As long as man is alive, then one of his four states remains. Human remain active in the awake or *Jagṛta* state. Apart from awake, the second is *Svapna* or dream. Dream is seen only in the state of sleep. Awakening experiences are seen only in the sleep state of the sleeping man. Wishes and aspirations of all persons get fulfilled in this state. Imaginations become visible. Here the poet attributes Damayantī’s pain to her excessive addiction to the sensual pleasure driven by the ignorance like other worldly woman.

<sup>172</sup> अप्यनारभमाणस्य विभोरुत्पादिताः परैः । ब्रजन्ति गुणतामर्थाः शब्दा इव विहायसः ॥ ŚP., II.91

<sup>173</sup> शब्दगुणकमाकाशम् । TS., p.65

<sup>174</sup> मनोरथेन स्वपतीकृतं नलं निशि क्व सा ना स्वपती स्म पश्यति । अदृष्टमप्यर्थमदृष्टवभात्करोति सुप्तिर्जनदर्शनातिथिम् ॥ NC., I.39

### (vii) Kārya Kāraṇa Siddhānta :

The *Satkāryavāda* is referred to by Śrīharṣa in the fifth canto of NC.<sup>175</sup> Seeing deities those who take the nectar always, the eyes of the tap got the pleasure of being engrossed in the nectar-*Saravara*. It has been said that as is the food, so is the body born thereof by justice the *Kāyakāraṇa Siddhānta*. The gods eat the nectar. Therefore their body is also nectar, just like a gold-made coil is also golden. *Satkāryavāda* is mainly the doctrine of *Sāṃkhya*. According to *Sāṃkhya* the action or *Prabhāva* remains existing in the cause or *Sat* before its origin and *Sat* cannot arise from *Asat*. Īśvarakṛṣṇa has said in his *Sāṃkhyakārikā*<sup>176</sup> that the action is *Sat* by not being able to generate *Asat*, the adoption of *Upādāna*, due to not being of the all work from the cause, due to the work done by that *Kāraṇa* who is capable of producing and having the power of reason. That means action is always present in its cause. *Satkāryavāda* is also related to *Yoga* philosophy.

### (viii) The Theory of Darkness :

The poet has given the explanation of the theory of darkness and the definition of the *Āulūka-darśana* in twelfth canto of NC.<sup>177</sup> According to the *Kaṇādasūtra*, darkness is non-existence or *Abhāva*, because it is different in origin from quality of substance.<sup>178</sup> The production of the substance is dependent upon substances possessing touch but touch is not felt in the darkness. It cannot be that touch is only undeveloped here; for development of touch is essential to development of colour. He has given the state in the other place that darkness is non-existence of every trace of light possessing development or appreciable colour.<sup>179</sup> So, action is due to the obstruction of light by some other substance.

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<sup>175</sup> नास्ति जन्यजनकव्यतिभेदः सत्यप्रज्ञजनितो जनदेहः । वीक्ष्य वः खलु तनूममृतादं दृङ्निमज्जनमुपैति सुधायाम् ॥ *Ibid*, V.94

<sup>176</sup> असदकरणादुपादनग्रहणात् सर्वसम्मवाभावात् । शक्तस्य शक्यकरणात् कारणभावाच्च सत् कार्यम् ॥ *SāṃK.*,9

<sup>177</sup> ध्वान्तस्य वामोरु विचारणायां वैशेषिकं चारुमतं मतं मे । औलूकमाहुःखलु दर्शनं तत्क्षमं तमस्तत्त्वनिरूपणाय ॥ NC., XXII.35

<sup>178</sup> द्रव्यगुणकर्मनिष्पत्तिवैधर्म्यादभावस्तमः । *VaiS.*, V.2.19

<sup>179</sup> तेजसो द्रव्यान्तरेणावरणाच्च । *VaiS.*, V.2.20



The poet again mentioned *Aulūkyadarśana* in the same verse. The Sage Kaṇāda is compound the *Vaiśeṣika* philosophy. Another name of Kaṇāda is *Ulūka* because he used to eat *Ulūka* circular particles, hence Kaṇāda is known as *Ulūka*. It is traditionally belived that the god Śiva took the form of an owl or *Ulūka*. Only the owl can see in the dark, therefore, the right sight in the darkness is the *Aulūka* vision. Hence it is called *Aulūkyadarśana*. An owl can see only in the darkness and hence Śrīharṣa says in this stanza that it is only the *Aulūkyadarśana* that can well determine the true nature of darkness.

### (ix) Anubhūti Siddhānta :

The poet has described in the eighth canto of NC<sup>180</sup> that having seeing the ray of Nala's eyes, Damayantī became completely attracted towards him and became *Kamādhina*. Here the sex arrow was affected more rapidly than ray of the eyes. According to the *Naiyāyikas*<sup>181</sup> Perception is achieved after the ocula rays come in contact with an object. The great poet Śrīharṣa has mentioned these rays of the eye in this poem.

The poet says in the fifth canto of NC, due to the acceptance of Viṣṇu universal form, Jaimini arose.<sup>182</sup> According to the Veda, the lord Viṣṇu is called world form.<sup>183</sup> Jaimini did not accept the position of the deities in the form of a body in all their deeds because the body cannot stay in many places at the same time. Then how can god reach everywhere when he is summoned at many places? So According to *Mīmāṃsā*<sup>184</sup>, the deities are *Mantramaya*. *Mantra* is their deity, because of this, where there is a mantra, there is a deity. Then it can be said that As long as the *mantras* by which the gods are invoked, they continue to exist. Again they have no corporeal form, because they are never visible. So this thought has reflected on the mind of the poet.

<sup>180</sup> अपाङ्गमप्याप दृशोर्न रश्मिर्नलस्य भैमीमभिलष्य यावत् । स्मराशुगः सुभ्रवि तावदस्यां प्रत्यङ्गमापुङ्खशिखं ममज्ज ॥ NC., VIII.3

<sup>181</sup> तदनुपलब्धेरहेतुः । NyāS., III.1.35

<sup>182</sup> विश्वरूपकलनादुपपन्नं तस्य जैमिनिमुनित्वमुदीये । विग्रहं मखभुजामसहिष्णुर्व्यर्थां मदहनिं स निनाय ॥ NC., V.39

<sup>183</sup> सर्वं विष्णमयं जगत् । SkP., V.1.42.20

<sup>184</sup> मन्त्रमयी देवतेति सर्वकर्मसु देवतानां सत्त्वम् । MiS

### (x) Theory of Dream :

Theory of dreams is alluded by the poet in first canto of NC<sup>185</sup>. *Vedānta* is cited that the soul experiences happiness or unhappiness in the dream according to its past actions, as it does in the waking state. The individual soul experiences in a dream pleasure or pain according to his past actions, as he does in the awaking state. The soul comes out through the veins in the dream. After that it creates a new body for its enjoyment, while the original body remains intact by *Prāṇavāyu*.<sup>186</sup>

### (xi) Parimāṇa :

In another verse in NC, Damayantī is addressed as a maiden with a two-atomed waist to evoke for arousing the emotion of love.<sup>187</sup> Mallinātha said in his commentary on the verse, refers to the atomic theory of logicians and states that creation begins with a single unit of two atoms and that the process proceeds in a sequence. “द्वानुकादिप्रक्रमेण कार्यद्रव्यारम्भ .....” According to the *Nyaya-Vaisesika*<sup>188</sup> system, there are four types of *Parimāṇa* or magnitude or dimension or proportion. They are *Anutva*, *Mahattva*, *Hrasvatva* and *Dīrghatva*. Respectively the *Hrasvatva* and *Dīrghatva* live with *Anutva* and *Mahattva*.

### (xii) Samādhi :

Māgha says in the fourth canto of ŚP<sup>189</sup>, *Yogīs* those who take *Samādhi* on the *Raivataka* mountain, knowing the attitudes of mind that means by removing the impurities of the heart from the mind-finding instincts and by destroying the five *Kleśas* or afflictions like *Avidyā* etc. received a perfect *Yogi*. Having known the *Prakṛti* and *Puruṣa* are different, they themselves

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<sup>185</sup> निलीलितादक्षियुगाच्च निद्र्या हृदोऽपि बाह्येन्द्रियमौनमुद्रितात् । अदर्शि संगोप्य कदाप्यवीक्षिता रहस्यमस्याः स महन्महीपतिः ॥ NC., I.40

<sup>186</sup> प्राणेन रक्षन्नपरं कुलायं बहिः कुलायादमृतश्चरित्वा । स ईयतेऽमृतो यत्र कामं हिरण्मयः पुरुष एष हंसः ॥ BrU., IV.3.12

<sup>187</sup> शृङ्गारसर्गसिकद्व्यणुकोदरि त्वं द्वीपाधिपान् नयनयोर्नयगोचरत्वम् । NC., XI.26 (cd)

<sup>188</sup> अनुत्वामहत्त्वाभ्यां कर्मगुणश्च व्याख्याताः । VaiS., VII.1.16

एतेन दीर्घत्वह्रस्वत्वे व्याख्याते । *Ibid*, VII.1.17

<sup>189</sup> मैत्र्यादिचित्तपरिकर्मविदो विधाय क्लेशप्रहाणमिह लब्धसवीजयोगाः । ख्यातिं च सत्त्वपुरुषान्यतयाधिगम्य वाञ्छन्ति तामपि समाधिभृतो न रोद्धुम् ॥ ŚP., IV.55

desire to be situated in the light. The poet has highlighted the *Samādhi*, *Cittavṛtti* and *Kleśa* through this verse. According to Patañjali, *Samādhi* is the one stage of the eight states. It is the very tough stage among the states of the *Yoga*.<sup>190</sup> Again Patañjali says that the *Cittavṛtti* is five like *Maitrī*, *Karuna*, *Muditā* and *Upekṣa*.<sup>191</sup> So, for the purification of the mind a *Yogi* has to cultivate *Maitrī* and other feelings which, when attained, free him from the sources of *Kleśa* or misery. *Kleśa* is five i.e. *Avidyā*, *Asmita*, *Rāga*, *Dveṣa* and *Abhiniveśa*.<sup>192</sup> These five *Kleśas* makes clear the human then it is called *Kleśa*.<sup>193</sup> *Sāṃkhya*<sup>194</sup> is cited that by adopting the wisdom of *Puruṣa* and *Prakṛti*, there is liberation from movement in the world and from the eclipse of wisdom, when the *Prakṛti* is removed then there is liberation. Here this indicates that the *Raivataka* mountain is not only a place of worship but a place of liberation. Again the poet says that the lord Kṛṣṇa is the *Ādipuruṣa* who is not bear the five *Kleśa*.<sup>195</sup> The primeval soul, though born as a human being is free from the results of the *Kleśas* and the past actions. This primeval soul is again described as birth less.

The poet again mentions the *Samādhi* used the word the *Mahāvratā* in the fifty-eighth verse of fourth canto of ŚP.<sup>196</sup> Just as after taking the bath in the night with moonlight, a person is done the *Mahāvratā* with the five fires, similarly the banks of this *Raivata* mountain are following the *Mahāvratā*. *Samādhi* is described as the final stage of *Yoga*, the complete absorption of thoughts into the supreme soul, an object of meditation. To attain this *Samādhi*, one has to practise तीव्रं महाव्रतम् or severe penances of various types exposing to excessive heat and severe cold. According to Patañjali,<sup>197</sup> not being limited by life-state, space, time, time and ethics, *Yama* is called

<sup>190</sup> यमनियमाऽसनप्राणायामप्रत्याहारधारणाध्यानसमाधयोऽष्टावङ्गानि । YoS., II.29

<sup>191</sup> मैत्रीकरुणामुदितोपेक्षाणां सुखदुःखपुण्यापुण्यविषयाणां भावनातश्चित्तप्रसादनम् । *Ibid*, I.33

<sup>192</sup> अविद्याऽस्मितारागद्वेषाभिनिवेशाः पञ्च क्लेशाः । *Ibid*. II.3

<sup>193</sup> *Ibid.*, II.5-9

<sup>194</sup> प्रकृताविपरतायां पुरुषस्वरूपेणावस्थानं मुक्तिः ।

प्रकृतिपुरुषयोर्विवेकाग्रहणात् संसारः । विवेकाग्रहणान्मुक्तिः ।

<sup>195</sup> सर्ववेदिनमनादिमास्थितं देहिनामनुजिघृक्षया वपुः । क्लेषकर्मफलभोगवर्जितं पुंविशेषममुमीश्वर विदुः ॥ ŚP., XIV.62

<sup>196</sup> सायं शशाङ्ककिरणाहतचन्द्रकान्तनिस्यन्दिनीरनिकरणे कृताभिषेकाः । अर्कोपलोल्लसितवह्निभिरह्नि तप्ता स्तीव्रमहाव्रतमिवात्र चरन्ति वप्ताः ॥ ŚP., IV.58

<sup>197</sup> जातिदेशकालसमयानवच्छिन्नाः सार्वभौमा महाव्रतम् । YoS., II.31

*Mahāvrata* that means one should always follow the rules of non-violence, limitless by caste, country, time and customs.

In the one verse of thirteenth canto of ŚP,<sup>198</sup> the poet has mentioned *Yama* and *Niyama*. Mallinātha has explained about the *Yama* and *Niyama* that “शरीरमात्रसाधनापेक्षोऽहिंसादिः । नियमः शरीरातिरिक्तदेशकालादिसाधनापेक्षः सन्ध्योपासनजपादिः”. This thought comes from the *Yoga Sāstra*. Patañjali gives the definition of the *Yama* that abstinence from injury, veracity, continence and abstinence from avariciousness are called *Yama*; the *Niyama* are cleanliness, contentment, purificatory action, study and the making of the lord the motive of all action.<sup>199</sup> The commentator has quoted the *Amarakoṣa*.<sup>200</sup> So it is cleared that the poet has taken the thoughts the Vedic philosophy and then he presented in his epic poem.

*Samprajñāta Samādhi* has mentioned by the poet in the twenty-first canto of NC.<sup>201</sup> *Samādhi* is divided into two parts, *Samprajñāta* and *Asamprajñāta*. The commentator has explained both of the *Samādhi* that the *Samprajñāta* meditation is known as conscious of the feelings of the lord and the devotee and *Asamprajñāta* is the meditation of god in the formless, self-luminous, ecstatic form. The subject of a *Yoga* practice meditation remains separate. While the mind remains absorbed in its contemplation is also known as *Samprajñāta Samādhi*. According to Patañjali,<sup>202</sup> due to the cessation of all the *Rajas* and *Tamas* tendencies in this *Samadhi*, only *Sāttvikavṛtti* continues to shine. Hence in this *Samādhi* a complete realization of the object emerges through *Sāttvikavṛtti*. It is because of this interview that this *Samādhi* is called *Samprajñāta Samādhi*. “सम्यक् प्रकर्षेण ज्ञातः अधिगतः साक्षात्कृतः समाधिः सम्प्रज्ञातः” So the poet has presented this philosophical view in his epic.

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<sup>198</sup> विशिनं क्षितेरयनयाविवेश्वरं नियमो यमश्च नियतं यति यथा । ŚP., XIII.23 (ab)

<sup>199</sup> तत्राहिंसासत्यास्तेयब्रह्मचर्यापरिग्रहा यमाः । YoS., II.30

शौचसन्तोषतपःस्वाध्यायेश्वरप्रणिधानानि नियमाः । *Ibid.*, II.30

<sup>200</sup> शरीरसाधनापेक्षं नित्यं यत्कर्म तद्यमः । AK., 1449

नियमस्तु स यत्कर्म नित्यमागन्तुसाधनम् ॥ *Ibid.*, 1450

<sup>201</sup> इत्युदीर्य स हरिं प्रति सम्प्रज्ञातवासिततमः समपादि । भावनावशविलोकिताविष्णौ प्रतिभक्तिसदृशानि चरिष्णुः ॥ NC., XXI.104

<sup>202</sup> वितर्कविचारानन्दाऽस्मितानुगमात्सम्प्रज्ञातः ॥ YoS., I.17

### (xiii) Mokṣa :

In the thirty-second verse of first canto of ŚP<sup>203</sup>, that path cannot be followed despite the desire and that path is always very inaccessible to the ordinary human, but the lord Śrīkṛṣṇa is the main destination for *Yogis* those who cross that way. After *Yogis* get absorbed in the lord Śrīkṛṣṇa only to attain Salvation and they are not reborn. Here Mallinātha has explained “तस्मात् मुमुक्षूणामपि त्वमेव साक्षात्करणीय इति सिद्धम् ।”. When someone get the salvation then he cannot born again. Veda<sup>204</sup> cites that only knowing *Paramātmā*, one attains salvation by crossing death. There is no other way to reach salvation. Here considering knowledge as a means, other paths have also been forbidden. Therefore knowledge is the means of salvation. *Chāndogya Upaniṣad*<sup>205</sup> says that in the end, if one gets to *Brahman* then he never returned in this world. *Bhagavadgītā* also says that the salvation is that those who reach it then never comes again to the world.<sup>206</sup> Hence, it is clear by the poet that only those who are absorbed in the lord Śrīkṛṣṇa attain salvation.

Māgha has presented the fruition or liberation in the fifty-ninth verse of the ŚP's second canto.<sup>207</sup> It is meant in this verse that here Nārada tells the lord Kṛṣṇa to be present in the war. Only if the lord Kṛṣṇa is present in the war then the solders will defeat the enemies and win the war, because he is the master in this war. The lord Kṛṣṇa will get results by the victory of the armies just as the fruiter is used only witness the enjoyment of the intellect in the soul. Mallinātha has explained that “आत्मनि बुद्धेर्महत्तत्त्वस्य मूलप्रकृतेः प्रथमविकारस्य कर्त्र्याः भोगः सुखदुःखानुभव इवापदिश्यतां व्यवहियताम् ।”. According to Sāṃkya, the whole creation is evolved from *Prakṛti*, from which *Buddhi* or the will is evolved.<sup>208</sup> This *Buddhi* is the chief agent of *Puruṣa* and brings about all the worldly pleasures because intellect is bound, free, experiences everything and

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<sup>203</sup> उदीर्णरागप्रतिरोधकं जनैरभीक्ष्णुणतयातिदुर्गमम् ।

उपेयुषो मोक्षपथं मनखिलस्त्वमग्रभूमिर्निरपायसंश्रया ॥ ŚP., I.32

<sup>204</sup> तमेव विदित्वातिमृत्युमेति नान्यः पन्था विद्यतेऽयनाय । YV., 31.18 ; ŚveU., III.8 (cd)

<sup>205</sup> स खल्वेवं वर्तयन्त्यावदायुषं ह्यलोकमभिसम्पद्यते न च पुनरावर्तते । ChāU., VIII.15.1

<sup>206</sup> यद्वत्त्वा न निवर्तन्ते तद्धाम परमं मम । BhaG., XV.6 (cd)

<sup>207</sup> विजयस्त्वयि सेनायाः साक्षिमात्रेऽपदिश्यताम् । फलभाजि समीक्ष्योक्ते बुद्धेर्भोग इवात्मनि ॥ ŚP., II.59

<sup>208</sup> प्रकृतेर्महांस्ततोऽहङ्कारस्तस्माद् गुणश्च षोडशकः । तस्मादपि षोडशकात् पञ्चभ्यः पञ्चभूतानि ॥ SāṃK., 22

absorbs all subjects.<sup>209</sup> In the same way, it is all there qualitative reasons prove the purpose of all the enjoyment of the *Puruṣa*.<sup>210</sup> So it can be said that the *Puruṣa* is bound and freed, that is why it gives sorrow and happiness to the soul. Hence it is only by the being present in the battle that Kṛṣṇa gets the fruit.

In the seventeenth canto of the NC<sup>211</sup> of the lord Śrīharṣa, the wives of *Hari* and *Hara* gods are not liberated even though their minds are completely attached to them. According to the *Bhagavatgītā*,<sup>212</sup> who surrenders his mind and intellect to the god then he becomes his beloved devotee and this is where one gets oneness with god. Here Pārvatī and Lakṣmī both keep absorbed their mind in the lord Śiva and Viṣṇu but they have not got the liberation. According to the *Nyāya* philosophy, complete cessation of pain is called liberation. It is regarded as having twenty one forms covering the full range of human experience including wisdom and bliss. Thus it is a colourless condition devoid of all attributes and hence it is described here as a stare resembling that of a stone.

Thus from the discussion in the above pages it becomes clear that how classical poets like Bhāravi, Māgha, Śrīharṣa and Kālidāsa are influenced by various Vedic thoughts. Because of their profound knowledge of Vedic rituals and religion they incorporated those ideas in their literary works to such an extent that their works become the source of Vedic knowledge. It reflects the fact that during their time the Indian society had strong faith in Vedic religion culture and philosophy.

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<sup>209</sup> बुद्धिः सर्वं विषयमवगाहते । *Ibid.*, 35 (ab)

<sup>210</sup> सर्वं प्रत्यपुभोगं यस्मात्पुरुषस्य साधयति बुद्धिः । सैव च विशिनष्टि पुनः प्रधानपुरुषान्तरं सूक्ष्मम् ॥ *Ibid.*, 37

<sup>211</sup> दारा हरिरहादीनां तन्मग्नमनसो भृशम् । किं न मुक्ता? पुनः सन्ति कारागारे मनोभुवः ॥ NC., XVII.75

<sup>212</sup> मय्यर्पित मनोबुद्धिः यो भङ्गः स मे प्रियः । BhaG., XII.14