CHAPTER-V

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'The Prabodhacandrodaya: A Philosophical Analysis'

The Prabodhacandrodaya is a drama of philosophical allegory. The dramatist Kṛṣnamiśra is perfectly aware of strength and has presented them in a perfect manner. This drama in six acts is the glorification of orthodox Brāhmanism in the Viṣṇuite sense. In the play Reason and Religion have been personified here, and various vices have been satirized. The dramatist has succeeded in attaining his aim. In the play, specially the six Acts are devoted to the defense of the Advaita form of the Viṣṇu doctrine, a combination of Vedānta with Viṣṇuism. Kṛṣnamiśra's Prabodhacandrodaya was read by various European scholars but philosophical contents of this play have been not treated systematically. Dr. Sita Krishna Nambiar's text with English Translation of 'Prabodhacandrodayam' has studied it, investigating it as a drama. However, very little philosophical work has been taken up on Prabodhacandrodaya. So, the present study entitled "The Prabodhacandrodaya: A philosophical study" is designed. It will be a contribution to the development of Indian philosophy.

Before analyzing the philosophical contents of the drama, let us first discuss the term philosophy. The etymological meaning of the term 'Philosophy' is love of learning'. The word 'दर्शन' (Darśana) means 'Vision' and also the 'instrument of vision'. It stands for the direct, immediate and intuitive

vision of Reality, the actual perfection of Truth and also includes the means which lead to this realization. 'Ātma vā are dṛastavyah' (आत्मा वा अरे दृष्टव्यः) 'see the self' is the keynote of all schools of Indian Philosophy. And this is the reason that most of the schools of Indian philosophy are also religious sects. The origin of Indian philosophy may be easily treated in the Vedas[1]. Thus, knowing something by intellectual method is called philosophy. According to Indian thinkers, philosophy is knows something by realizing and by knowledge. Its area is unlimited, on the other hand, area of दर्शन is limited which is up to the mind of soul. Mind is an instrument of thinking driven by soul. The scope of philosophy is to inquire about the relation existing between the cause and its effects. Nyāya, Vaiśesika, Samkhya, Yoga, Purva-mimaṅsa and Uttara-Mimaṅsā are known as 'षड्दर्शन' or six schools of philosophy. The schools of Indian philosophy are often divided into two classes-these are Āstika and Nāstika recognizing and not recognizing the existence of soul after death in order[2].

There is Vedic and non-Vedic systems of Indian philosophy as reflected in the drama Prabodhacandrodaya. The Vedic schools of philosophy are Vedānta, Nyāya, Samkhya, Mimaṅsa, Yoga, Vaiśesika and non-Vedic systems of philosophy are Cārvāka, Jaina and Buddha. Apart from Vedic and non-Vedic schools, Kṛṣnammisra have also mentioned the Kāpālika sects, Vaiṣṇavas,

[1] A critical Survey of Indian Philosophy. Ch-I, p. 13
[2] A Short History of Ssanskrit Literature. Ch-V, p.118

Saivas, Sauras and Pāśupatas. In the drama Prabodhacandrodaya, we find that Kṛṣnamiśra has a deep knowledge of Indian philosophy and is a genius playwright gifted with highest order. His drama is illusionistic and extremely Monistic, but at the same time devotional. Kṛṣnamiśra, who flourished in the beginning of the twelfth century, wrote a play to the glory of Vedānta.

The Vaiṣṇava Vedānta plays an important role in the play Prabodhacandrodaya. The Vaiṣṇava Vedāntā is monistic and devotional also. It is represented by the Pramārthasāra ascribed to Ādiśesa and by the Bhāgavatapurāna. The Adhyātmarāmāyana was later followed in same type of Vedānta. All these texts identify Viṣṇu with Brahman.

In the above discussion clearly state that Faith, Discrimination, Reason, Peace and Self-restraint are manifested in the form of Brahma and Puruṣa himself demands 'He is Viṣṇu'. The Vaiṣṇavas maintains that Viṣṇu is the First of Beings, because Brahma Sprang from his navel, the Worshipper of Śiva assert his Supremacy because Viṣṇu is unable to discover his feet, and the followers of Ganesh believe that he is the Supreme Lord, because Mahadev or Śiva before slaying the demon Purtrya, paid adoration to him who control of events[3]. The Vaiṣṇavism is different from the Pāñcaratra texts and which is extremely dualistic. Most probably, it is described as Bhāgavatism, though the word Bhāgavata' is not confined to non Pāñcaratra Vaiṣṇavism. From the times of Yāmuna and Rāmānuja that Pāñcaratra Vaiṣṇavism becomes Vedic and

[3] The Moon of Intellect by J.Taylar, Appendix, p. 106

Tends towards qualified monism[4]. The great philosopher Sankara, who comes in between the time of the Bhāgavatapurana and the Pramarthasāra were brought up in a Vaiṣṇava environment. In that period, Sankara started his composition, but there is no stress on Vaiṣṇavism or bhakti. After Sankara, various schools seems to have developed in the form of devotional and monistic doctrines. Some of them are identifying Viṣṇu as a Lord and others identifying Śiva[5] as a Supreme Reality. But according to Kṛṣnamiśra, there is no difference between Viṣṇu and Śiva. We are not confirmed that Kṛṣnamiśra was closely acquainted with the Bhagavatapurāna or not. As a matter of fact, he has closely connected Māyāvada with Viṣṇubhakti as the great Purana does.

In the play Prbodhacandrodaya, Paramārthasara bhakti or devotion is not mentioned by Kṛṣnamiśra. Here he mentioned Bhagavatapurana, and later in the Adhyātmarāmayana, and bhakti, which is the most important subject of the teaching[6]. In the fourth Act of the play, Kṛṣnamiśra opines- "विश्वेश्वराराघनबीजजातान्तत्त्वावबोधादपरोऽभ्युपायः॥" (P.C. 4/7) "To uproot the tree of Saṁsāra grown from ignorance, there is no other means than realization of truth, born of the seed of worship of the Lord of the universe."

Here he expressed that the worship of the lord of the universe is the seed from which the fruit of awakening grows. Man can attain knowledge and he can

[4] PC. Ch-II, p. 11

[5] According to Abhinagupta and Appayadiksita

[6] PC., p.240: "Sarvātha Kṛtakṛyo Smi Bhagavatyā Viṣṇbhakteh

awaken to realize his identity with Viṣṇu or Supreme Lord only through bhakti or devotion.

The two opening verses of the play narrate the state the nature of Supreme Brahma and Universe as full of illusion or ignorance. If we analyze the first opening verse of the play then we find-

"मध्याह्नामरीचिकास्विव पयःपूरो यदज्ञानतः
खं वायुर्ज्वलनो जलं क्षितिरिति त्रैलोक्यमुन्मीलति।
यत्तत्त्वं विदुषां निमीलति पुनः स्रग्भोगिभोगोपमं
सान्द्रानन्दमुपास्महे तदमलं स्वात्मावबोधं महः॥" (PC 1/1)

"I adore that light which is intense bliss, pure, to be known as one's own self; through its ignorance the three worlds are manifested as ether, air, fire water and earth like a flow of water in the rays of the midday sun; their (the three worlds) reality disappears for the wise like the body of a snake in a garland or which (the three worlds similar to the body of a snake in a garland, again conceal truth from the wise).

The meaning of the verse is that the universe is only an appearance. The reality of the universe is like that of a mirage or a snake illusorily perceived in a garland. The three worlds are originated from Brahman. The earth, air, water and fire are the four elements of the universe. Water stream seen in a mirage originate from the rays of the sun. They rest in Brahman and disappear in it, as the body of a snake that is by delusion seen in garland disappears in it once the reality is known. The water streams and the body of the snake originated from

ignorance i.e. Ajñana or Avidyā. This ignorance or illusion is also called Māyā and believed to be the material out of which all appearances are made. So, the ignorance is Brahman's It does not mean that Brahman is ignorant in the ordinary sense of the word. The ignorance mysteriously "belong" to Brahman in the sense that Brahman is it's onto logical locus. It is the underlying reality of the pure spirit which makes illusory manifestations possible. These cannot subsist and exist apart from their substratum, which is Brahman[7]. The second verse of the first Act of the play-

"अन्तर्नाडीनियमितमरुल्लङ्घितब्रह्मरन्ध्रं
स्वान्ते शान्तिप्रणयिनि समुन्मीलदांनन्दसान्द्रम्।
प्रत्यग्ज्योतिर्जयति यमिनः स्पष्टलालाटनेत्र-
व्याजव्यक्तीकृतमिव जगद्वयापि चन्द्रार्घमौलेः॥" (PC 1/2)

"I adore the inward light of the crowned with the Half-moon (Śiva) the one who has restrained his passions, the light which has entered Brahmā's crevice by making the air stop in the inner vein, the light which is identical with the unfolded happiness, which manifests itself in the inner self seeking peace, and which pervades the universe, as if it has been manifested through the distinctly visible eye in the forehead."

If we took, another translation of the verse has written by Dr. Sita Krishna Nambiar on Prabodhacandrodaya. "I adore that light which is dense bliss, pure, to be known as one's own self; by whose ignorance the three worlds

[7] Sita Krishna's PC. introduction part, p. 13

are manifested as ether, air, water and earth like a flow of water in the rays of the midday sun, which (the three worlds) similar to the body of a snake in a garland, again conceal truth from the wise."

The meaning of this translation is what Kṛṣnamiśra wants. The dramatist wishes to analyze the term 'Vikespaśakti' i.e. the snake in the rope conditioned by ignorance or 'projecting power' and the 'Āvaranaśakti' or 'concealing nature' i.e. the small cloud covers the sun, which is far away from the eyes of the onlooker. It is cause of Māyā i.e illusion or Ajñana i.e. ignorance. The former three worlds are produced, which in turn through the latter cover the truth. Both mirage and the body of the snake are products of the projecting power and they also cover the real nature of the sun's rays and of the garland, respectively, through the concealing power of ignorance[8]. A similar meaning of the verse is uttered by King Discrimination in the sixth Act of the play.

"अम्भःशीतकरान्तरिक्षनगरस्वप्नेन्द्रजालादिवत्
कार्यं मेयमसत्यमेतदुदयध्वंसादियुक्तं जगत्।
शुक्तो रुप्यमिव स्रजीव भुजगः स्वात्मावबोधे हरा-
वज्ञाते प्रभवत्यथास्तमयते तत्त्वावबोधोदयात्॥"(PC 6/22)

"Just as the moon seen in water, just as a city in the sky, just as dreams and magic, so also the universe is an effect, an object of knowledge, unreal, subject to origin, destruction etc. It arises when Viṣṇu, who is self-awakening is

[8] Ibid, p. 13

unknown, like silver in a shell and a serpent in a garland, but disappears when the knowledge of truth has arisen."

Here, it is said that the ultimate Reality described as Brahman or Highest self. The Highest self is called Hari i.e. Viṣṇu. His self Luminosity signifies that he does not need the opposition of subject and object to be known or to be established as a Reality. Therefore, his absolute reality consists just in his self-luminosity. Hence the world is an object of knowledge and lacks reality. It is simply unreal i.e. Asat. Ultimate reality is further conceived as immutability and eternity[9]. The world constituents are subject to origin, whose process of change and destruction depends on causes and it is not real. It may be compared to things that have no real existence at all and disappear as soon as the reality is known. The reflection of the moon in water also hints that the plurality of things is not ultimately real. As a matter of fact the real moon is only one but its reflections are so many. So, the Brahman is one and illusory appearance of the universe disappears with the knowledge of truth i.e. Tattvāvabodha. This knowledge does not include the opposition of subject and object. It is awakening to one's own self i.e. svātmāvabodha, which is identical with self-luminous Hari and who is known in this knowledge. The fact of knowledge and the object of knowledge become identical here. This idea is expressed by Krṣṇamiśra by using the same word, avabodha, to describe the self-luminous

[9] Ibid, p. 14

nature of Hari (Svātma-avabodha) and the knowledge of the Reality (tattva-avabodha[10]).

According to illusionistic Vedānta, the origin and existence of all things are from an illusory association of the universal self with Māyā. The Māyā is the Principle of illusion and at the same time which is a sort of Primary Matter. Krṣṇamiśra depicts Māyā as a wife of Puruṣa in the play. But in the philosophical system of Man is represented to be products of Māyā appear as her progeny in the play. In the first Act of the play we find prophecy of Prajāpati Brahma-

"पुंसः सङ्गसमुज्झितस्य गृहिणी मायेति तेनाप्यसा
वस्पृष्टापि मनः प्रसूय तनयं लोकानसूत क्रमात्
तस्मादेव जनिष्यते पुनरसौ विद्येति कन्या यया
तातस्ते च सहोदराश्च जननी सर्वं च भक्ष्यं कुलम्॥"(PC 1/19)

"Man who has given up all attachments has a wife called illusion. Untouched by him she gave birth to a son called Mind, and then in succession she gave birth to the worlds. From him (Mind) alone again a daughter called knowledge will be born who will devour your father, brothers, mother and the entire family."

It is a fact that, Māyā is untouched by Puruṣa and she is free from all attachment i.e. Sangasamujjhita. Now, in the process of creation, Māyā produces Manas first and then to the worlds. The relation between Māyā and Puruṣa is of an unusual kind. The nature of Māyā is house wife of Puruṣa and

[10] Ibid, p. 14

she behaves rather like a prostitute (Veśyā). In the first act of the play Krṣṇamiśra expresses the term 'वेश्याविलासिनीव माया' The nature of Māyā describes her as an obstinate woman with qualities of the Principle of illusion as taught by the Vedānta. Another important philosophical term 'अविचारसिद्धा माया'[11] (Avicārasiddha) is mentioned in the play. Māyā is Avicārasiddha i.e. accomplished in thoughtless folly. This term is synonymous with the term Anirvacaniya, which means that Māyā can be described neither as real nor as unreal. The term Avicarasiddha is treated as Siddha. In this interpretation Avicārasiddha is something whose existence is firmly established (Siddha) although it cannot be accounted for or, more correctly, just by the fact that it defies logical approach and cannot be explained or demonstrated by reason, since it is the principle of illusion; so it is established in its existence" (Siddha) by "absence of logical thinking" (a-vicāra)[12]. So, the Māyā is an unaccountable, obstinate woman and as the Principle of Illusion, indefinable to her state of reality. Another comment passed by king about the Māyā in first Act: "न खलु प्रयोजनं कारणं वा विलोक्य माया प्रवर्तते/स्वभावः खल्वसौ स्त्रीपिशाचीनाम्।" "Illusion does not act with any purpose or cause. This is the nature of the female evil spirit."[13] The same conception, nature of Māyā is prostitute as well as principle of Illusion. Māyā acts without regard to ends (Prayojana) or reasons (Kārana),

[11] PC, p. 41
[12] Sita Krishna's PC, p. 15
[13] PC, p. 43

which is expressed by Krṣṇamiśra in his play. "माया असतोऽपि भावानुपदर्शयन्तो परपुरुषं वञ्चयति।" Māyā deceived the supreme man by displaying Spurious, unreal of mind."[14] Māyā "makes appear" or “displays" or "affects" (Upādarśayanti) "States of mind" or "feelings"(Bhava) which she does not really experience which are therefore "Spurious" or "unreal" (Asat), which is described by Dr. Sita Krishna Nambiar. According to Vedānta system the products of Māyā is Principle of illusion 'makes appear' i.e. Upādarśayanti and things i.e. bhava which are not really existent. In the first Act of the play, the king conversing with Mati (Reason) is more philosophical. Here, Māyā is a prostitute and she deceives her husband just as Māyā the principle of illusion superimposes illusory appearances on the pure spirit of the self. The king calls Puruṣa as immutable (Avikriya) and effulgent like a crystal-

"स्फटिकमणिवद्भास्वान्देवः प्रगाढमनार्थया
विकृतिमनया नीतः कामप्यसंगतविक्रियः।
न शलु तदुपश्लेषादस्य व्यपैति रुचिर्मनाक्
प्रभवति तथाऽप्येषा पुंसो विधातुमधीरताम्॥" (PC 1/26)"

"Man, who is immutable and effulgent like a crystal is certainly subjected to a certain change by illusion but her embrace does not remove His radiance, but creates a certain unsteadiness in Him.

[14] Ibid, p. 41

The philosophical meaning of this verse is that the association of the self-luminous self with the Principle of illusion which is also the staff of everything material is itself illusory, so that in reality the self remains unaffected by it[15]. Here the example of sun is also mentioned, just as the sun is not really obscured by a streak of darkness covering it, so the effulgent self is never really overwhelmed by Māyā. In the first Act of the play, the second stanza of the verse no. 27 has described the nature and action of prostitutes. They enter the tender hearts of men, delude them, and intoxicate them, ridicule them, rebuke them, please them, and finally make them languid and dejected[16].

As a result of the illusory association of illusion with Puruṣa there arises the mind i.e. called Manas. The Manas sometimes called citta[17] or anatrātman. In the place of Puruṣa, Manas is considered as the Supreme Lord himself[18]. The commentary Candrika remarks that Māyā herself has placed him in the position of the sovereign and her acting like a queen who wants to install her favourite son in the position of the king.

Manas, the first born son of Māyā has outstanding features or characteristics to a particular form of Vedānta, similar to the Sānkhya philosophy. According to the classical form Egoism (Ahamkāra), Intellect (Buddhi) and Mind (Manas) are successively the first products of cosmogony.

[15] Sita Krishna's PC, p. 16
[16] PC, p. 43
[17] Ibid, p. 45
[18] Ibid, p. 44

'मनसा नवद्वाराणि रचयित्वा'[19] Manas is his turn builds the 'town with nine doors", i.e. the body. According to Kṛṣanamiśra, the nine doors i.e. parts of body are the two eyes, the two ears, the two nostrils, the mouth, and the organs of excretion and generation. In the Kaṭha Upaniṣad eleven doors are mentioned, the two additional ones being the navel and the brahmarandhra. After the creation of the body, the oneself, Puruṣa is made manifold and put in the body- similar to a king who, after being dethroned by his son is aided by the queen, and is confined in a fortress Manas imposes his actions on Puruṣa- acting like a prince who after stealthily ousting his father, still represents his actions as his father[20]. According to Krṣṇamiśra, the position of Manas in the process of cosmogony signifies an identification of Mind and Iśvara i.e. the personal God. Here dramatist deviates from common Advaita Vedānta and established his view in close relation with Puranic Sānkhya. Advaitins Iśvara is Brahman in its association with Māyā i.e. illusion. But Krṣṇamiśra's view indicates that Iśvara is the creator of the body. This Iśvara is the outcome of that association and the first product of Cosmogony, similar to the Mahat which is identified with Manas and Iśvara in same Purānas[21]. An important difference between the Prabodhacandrodaya and the Purānas consists in the illusionism of the drama, which is foreign to the older pieces of the Purānas[22].

[19] Ibid, p. 44
[20] Sita Krishna, PC, p. 17
[21] W. Kirfel, Purāna Pañcalaksana, p. 47
[22] Sita Krishna's PC, p. 17

Ahamkāra or Egoism is the first born son of Manas. He goes to embrace his grandfather. The relationship with himself and his environment, Krṣṇamiśra says-

"जातोऽहं जनको ममैष जननी क्षेत्रं कलत्रं कुलं
पुत्रा मित्रमरातयो वसु बलं विद्याः सुहृद्बान्धवाः।
चित्तस्पन्दितकल्पनामनुभवन्विद्वानविद्यामयीं
निद्रामेत्य विघुर्णितो बहुविधान्स्वप्नानिमान्पश्यति॥"(PC 1/29)

"I am born", "This is my father", "This is my mother", "This is my body", "This is my wife", "This is my family". "This is my son", "This is my friends", "This is my enemies", "This is my wealth", "This is my strength", "This is my knowledge", and "This is my relations", sees various dreams having forgotten His own nature after falling into the sleep of ignorance".

Here, concept of 'I' means, one which arises to that arises to strengthen the bondage of the self. According to Krṣṇamiśra, all these relations are nothing but dreams. All these are his ignorance. "Puruṣa, through by nature 'knowing' (Vidvān), has fallen into 'the sleep of nescience' (avidyāmayim nidrām etya), and in his dreams he experiences the fabrications of Mind's vibrations."

Man has to convince himself that the anti-Vedic schools cannot bring him final emancipation. The Cārvāka, the Buddhist, the Jaina, and the Kāpālika sects which too are non-Vedic schools of philosophy these are mainly mentioned by Krṣṇamiśra in his play but he finally established the Vedic schools of philosophy.

Krṣṇamiśra deals with the Cārvāka or Lokāyata School of philosophy at great length. This system was founded by Vācaspati, also known as Bṛhaspati. The Cārvāka system appears in the middle of the second Act of the play. According to Krṣṇamiśra, Buddhism, Jainism and Kāpālika sects depend on the Lokāyata system[23]. Delusion is the great friend of Cārvāka and he expresses his view that there is a soul separate from body:

"आत्मास्ति दहव्यतिरिक्तमूतिर्भेक्ता स लोकान्तरितः फलानाम्।
आशेयमाकाशतरोः प्रसूनात्प्रथीयसः स्वादुफलप्रसूतौ॥" (PC 2/16)

"The view that there is a soul separate from the body, which on reaching the other world enjoys rewards, is (like) the hope to get tasty fruits from the big flower of a tree in the sky." The word Āstika and Nāstika specifically denote those who accept and those who do not accept the authority of the Veda. The Cārvāka system is called Nāstika i.e. they denies the authority and existence of the Veda. According to Cārvāka, only means of knowledge is perception. The four elements are earth, water, fire and air. These elements move through original impulse[24]. After the death of the body no soul remains, this opinion is expressed in the mouth of Delusion in the following verse:

"यन्नास्त्येव तदस्ति वस्त्विवि मृषा जल्पद्भिरेवास्तिकै-
र्वाचालैर्बहुभिस्तु सत्यवचसो निन्द्याः कृता नास्तिकाः।
हंहो पश्यत तत्त्वतो यदि पुनश्छिन्नादितो वर्ष्मणां

[23] PC, p. 176
[24] Ibid, p. 41

दृष्टः किं परिणामरुपितचितेर्जीवः पृथक्कैरपि॥" (PC 2/17)

"Them any talkative believers (Āstikas) who jabber in vain that a thing which does not exist, exists condemn the truth speaking non-believers (Nāstikas). Oh, consider from the point of reality. When the body is destroyed, has any one seen a soul separate from it which acquired consciousness as a result of transformation (due to certain combination). The Cārvāka does not believe in caste system (Varna bheda) i.e. hierarchy of castes and moral precepts. He teaches:

"तुल्यत्वे वपुषां मुखाद्यवयवैर्वर्णक्रमः कीदृशो
योषेयं वसु चापरस्य तदमुं भेदं न विद्मी वयम्।
हिंसायामभवा यथेष्टगमने स्त्रीणां परस्वग्रहे
कार्यकार्यविचारणा हि यदमी निष्पौरुषाः कुर्वते॥" (PC 2/18)

"If the bodies are alike in their different parts, the mouth, etc., how can there be a hierarchy of castes? We do not accept any difference between a woman and wealth belonging (to us or) to somebody else. Only those who are devoid of manliness consider whether an act should be done or not, whether it entails harm, whether to approach women at one's pleasure and seize the wealth of others. "अर्थकामो पुरुषार्थौ भृतान्येव चेतयन्ते/नास्ति परलोकः/मृत्यरेव अपवर्गः/"According to Materialist, wealth and pleasure are the soul aims of Man. There is no heaven. Death is the Emancipation. According to Jayārāśi Bhatta, the Cārvākas were divided among themselves, some accepting perception and some accepting no valid means of knowledge at all. Materialist says to his disciples- the

knowledge consists only of statecraft. The science of Agriculture and trade is included in the statecraft. The three Vedas are incoherent talk of cheasts. There is no difference just because they postulate heaven[25]. Thus again remarks- "If their teachings about sacrifices lead to heaven, then process similar to sacrifices must lead to the same result":

"स्वर्गः कर्तृक्रियाद्रव्यविनाशे यदि यज्वनाम्।
ततो दावाग्निदग्धानां फलं स्याद्भूरि भूरुहाम्॥" (PC 2/19)

"If sacrifices obtain (for one) heaven by the destruction of the sacrificial matter through the action of the officiating priest, the trees burnt by the forest fire will bear ample fruit? Moreover, he says about the teaching of the Veda are nothing but nonsense:

"निहतस्य पशोर्यज्ञे स्वर्गप्राप्तिर्यदीष्यते।
स्वपिता यजमानेन किं नु कस्मान्न हन्यते॥" (PC 2/20)

"If it is assumed that an animal slain (in sacrifice) goes to heaven, why does not the sacrificer immolate his own father?" And he expressed about the Śrāddha or offering of rice-balls to a dead person:

"मृतानामापि जन्तूनां श्राद्धं चेन्तृप्तिकारणम्।
निर्वाणस्य प्रदीपस्य स्नेहः संवर्धयेच्छिखाम्॥" (PC 2/21)

"If Śrāddha (offering of rice balls to a dead person) produces gratification to beings who are dead, than oil may rear the flame of an extinguished light." Lastly, Cārvāka urgely reply about the world pleasure-

[25] Ibid, p. 71

"त्याज्यं सुखं विषयसंगमजन्म पुंसां

दुःखोपसृष्टमिति मर्खविचारणैषा।

व्रीहीञ्जिहासति सितोत्तमतण्डुलाढ्या-

न्को नाम भोस्तुषकणीपहितान्हितार्थी॥" (PC 2/23)

“It is reasoning of fools that the pleasure which arises in men from contact with sensible objects is to be relinquished as they are accompanied by pain. What man seeking his true interest would fling away the berries of paddy, rich with finest white grains, because they are covered with husks and dust. "The Ācārya (Bṛhaspati) has says

"अग्निहोत्रं त्रयी वेदास्त्रिदण्डं भस्मगुष्ठनम्।

प्रज्ञापौरुषहीनानां जीविकेति बृहस्पति॥" (PC 2/26)

"Bṛhaspati says that the oblations in the fire, the three Vedas, the carrying of three Sticks tied together, and smearing oneself with ashes are the means of livelihood of those who are devoid of intelligence and manliness.

The Materialist classifies the Vedāntins along with the Buddhists: "If the Vedāntas (i.e. the Upaniṣads), which accept things contradictory to what is established through the means of knowledge, sense perception etc., are authoritative scriptures (Śāstra), then what wrong are the Buddhists doing?”[26] Thus Vedānta texts established the means of knowledge as unreal. But Buddhist denies that opinion and thus says that everything has momentary existence.

[26] Ibid, II.v. 4

So, the dramatist Krṣṇamiśra technically depicts the Cārvākas view and their philosophy on the stage in play. The Materialist says about the birth of knowledge or spiritual Awakening: "There in Kurukṣetra and other places my Lord need not fear the birth of knowledge or spiritual Awakening even in a dream."[27] In the end of the second Act, the Materialist has passed remark about the natural enemy, thus he says- "Even a weak enemy may prove to be a fierce one in the end and inflict a mortal wound like a small thorn that afflicts the foot." The personal credo of the Cārvākas are-

"यावज्जीवेत सुखं जीवेत् ऋणं कृत्वा घृतं पिवेत्।
भस्मीभूतस्य देहस्य पुनरागमनं कुतः॥"

In their teachings life must be led delightly as long as you live and enjoyment is the only end of human existence, mind is only product of matter. There is no other world, death is the final liberation, soul is nothing but the conscious body. Finally, the Materialist doctrine is defeated by Āstika i.e. Theist Schools of Philosophy.

In our present play the Jaina is called Digambara and Ksapanaka mentioned by Krṣṇamiśra very little of the doctrines of the Jaina system are found in the play. Jaina speaks Māgadhi Prakṛt in the play. There are two sects of Jainas, followers of the Jina, one is the Digaṃbaras and other is the svetāmbaras. The Digambaras are also known as Vivasanas, Mukta Vasanas and Muktāmbaras, all these words mean "without clothing". The Śvetambaras,

[27] Ibid, p. 45

"Clad in white are of modern origin and less strict. The Jaina is treated as of low class society. In the third Act of the play, dramatist Krṣṇamiśra's main objective in bringing a Jaina system on the stage is to establish this sect as an abject heresy, hateful and at the same time comical and quarrelling with the other non-Vedic school and sects. Unlike the Buddhist, the Jaina holds the eternal nature of the self and opposes the Buddhist who believes that the self has only a momentary existence. That is why he asks the Buddhist: "For whose sake do you, who perish in a moment, keep this observance?"[28] This means: If there is no continuity of the self, who then is the being who will be emancipated, according to the Buddhists belief, as a result of observing the rules of Buddhism?"[29] The Jaina teaches: "नवद्वारपुरीमध्ये आत्मा दीप इव ज्वलति।" 'The self shines like a lamp in the middle of the town with nine gates." Here the intrinsic nature or the self of soul (i.e. Ātman, Jiva) is purity[30], whereas the body is a lamp of impure matter[31]. The self is to be known through the service of sages:

"दूरे चरणप्रणामः कृतसत्कार च भोजनं मिष्ठम्।
ईर्ष्यामलं न कार्यं ऋषीणां दारान्तममाणानाम्॥" (PC 3/6)

"From a distance one should prostrate oneself at their feet and should welcome them and give them sweet food. One should not pollute with jealousy the sages

[28] Ibid, p. 107
[29] Sita Krishna's P.C., p. 45
[30] Ibid, pp. 100-101
[31] Mala-maa-puggala-pinda, p. 101. Puggala, Skt. Pudgala, is the Jaina term for "matter".

when they enjoy the wives." Regarding the appearance of Jaina, we find the conversation between Peace and Pīty, here Pīty says- "His body slimy due to the trickling dirt and therefore disgustful to look at, and with the hair of his head plucked out and (wearing) no clothes, he looks ugly. He is coming this side with a peacock feature in his hands"[32].

So, the description of the Jaina is of peculiar kind, horrible and also without manliness. Peace presumes that Jaina may be an evil spirit and he has recently come up from the pit of the hell. Jainas teaching of virtue: "अहिसा परमो धर्मः" "Non-injury is the highest virtue."[33] Finally we find Jaina becomes the slaves of the Kapālika and considering himself as a servant of Grand Delusion. The Jaina believes that the founder of his religion was omniscient because he knew, and gave information of the mysteries of astronomy and astrology. This means that the Jaina's philosophy and soul had attained "Absolute knowledge." The Buddhist, however, contents that the assumption of a soul being omniscient is incompatible with the doctrine which implicitly attributes to the Jaina, that the soul is confined to the body[34]. Thus he says-

" ज्ञातुं वपुःपरिमितः क्षमते त्रिलोकीं
जीवः कथं कथय संगतिमन्तरेण।
शक्नोति कुम्भनिहितः सुशिखोऽपि दीपो

[32] PC, p. 100
[33] Ibid, p. 110
[34] Sita Krishna's PC, p. 45

भावान्प्रकाशयितुमप्युदरे गृहस्य॥" (PC 3/11)

"Tell me how the soul, limited by the body, without association with anything else can know the three worlds. Can a lamp having bright flame, but placed in a jar, illuminate the things inside a house?

Therefore, in the drama Prabodhacandrodaya, we find there are conflict between the Jaina and Buddha and other non-Vedic systems. The Jaina doctrines got fully extinct in the play and finally established the Vaiṣṇava Vedānta and Monistic views. At last Jaina expresses that the Kāpālika's philosophy is the only means to give happiness and liberation. “Oh Kāpālika! I have become your salve now. Initiate me into the teachings of Mahābhairava”.

Like Cārvāka and Jainism, Buddhism is not discussed in detail by Krṣṇamiśra in the play. In the third Act of the play, the Buddhist mendicant enters on the scene. The philosophy of the Buddhist is outlined in a very condensed form: "All elements of existence are momentary and devoid of self" Buddhist Mendicant proudly says: 'How good is the religion of the Buddha where there is sensual enjoyment as well as liberation[35]. The Buddhist religion like that of the Jaina's is described 'Tamasika', i.e. an out-come of darkness. The Buddhist monk is depicted as indulging in worldly pleasures.

For-

"आवासो लयनं मनोहरमभिप्रायानुरुपा वणिङ्

नार्यो वाञ्छितकालमिष्टमशनं शय्या मृदुप्रस्तराः।

[35] PC, p. 106

श्रद्धापूर्वमुपासिता युवतिभिः कलृप्ताङ्गदानोत्सव-

क्रीडानन्दभरैव्रजन्ति विलसज्ज्योत्स्नोज्ज्वला रात्रयः॥" (PC 3/9)

"Living in beautiful houses (possessing) prostitutes who are to their liking (having) food of their taste at any time they desire, (sleeping on) soft beds, they who meditate with faith (on Buddha) spend the nights bright with moon light, with happiness derived from sporting with young women offering their bodies." It may point to a certain degeneration of Indian Buddhism at Krṣṇamiśra's time but most probably it is simply meant as a means to represent the non-Brāhminical religion of the Buddhist as detestable[36]. Lord Buddha says" I see with a divine eye how people rise and fall (in transmigration). All conformations are momentary. There is no lasting self[37] "Somebody characterized by pure consciousness who has fallen into the flux of (consciousness which is) my person, will remain liberation, when he is freed from all Vāsanas. He establishes the Lord Buddha who is all-knowing himself. According to Sarvāstivāda of the Hinayana, this school believed that "everything exists", had developed, as its basic principle, the view that all elements of existence (Bhava, dharma) have an instantaneous being only, that there is no real connection between them and that they are devoid of self. In the first line of the verse 8 in Act III, this doctrine is alluded. In the comparison of the Prabodhacandrodaya with the principle of Buddhist idealism (vijñanavāda) which does not accept the reality of the external world. This school explains the

[36] Sita Krishna's, PC, p. 46

[37] PC, p. 106

external world to be only an appearance, superimposed on the flux of consciousness. This combination roughly corresponds to the stage of development represented by Asaṅga and Vasubandhu, who tries to integrate the theory of momentariness with their idealism, or even to the final stage reached in logical school by Dingnāga and Dharmakirti[38].

So many words need explanation from the above verse, the explaining of this expression is based on the Sarvastivada and Vijñānavāda sources. The word 'भावाः' (bhāva) i.e. elements of existence is used in the Prabodhacandrodaya, III, 8, similar term dharma is also commonly used in the Buddhistic text. According to the Sarvāstivada, dharma i.e. element, Vastu i.e. reality, bhāva i.e. existence, dravya i.e. thing are convertible terms[39]. The all elements of existence are momentary appearances. In the Sarvāstivada every element is affected simultaneously by four different forces called Samskāras, the forces of origination (utpāda), decay (jara), maintenance (Sthiti) and destruction (anityatā)[40]. When these elements are affected by forces, these are called manifested elements (Samskṛta-dharma). The word 'Samskṛta is Synonymous with 'Kṣanika' i.e. "Impermanent" or "momentary". Saṃskara i.e. force and cetanā i.e. will are the same term. But Buddhists has converted all the elements of existence into forces subtle to some degree. The subtler the element, the more it was given the character of a force. The Buddhists used the term saṃskāra i.e.

[38] Cp. Stch., Logic I, p. 108 ff.
[39] Ibid, p. 507
[40] Abhidharmakośa, II, 46, see stch, The Central Conception, p. 39

force and Saṃskṛta i.e. the element influenced by the force for one and the same[41]. Yośomitra remarks that the name Saṃskṛta is given in anticipation, since an element will become Saṃskṛta only when the forces i.e. Samskāras have exercised their efficiency[42].

Krṣṇamiśra says: क्षणिकाः सर्वे संस्काराः" (Ksanikāh Sarve Saṃskārah) which means all conformations are instantantaneous. The word Saṃskāra stands for Saṃskṛta-dharma. The next important term 'Vāsanā' is used by Krṣṇamiśra in the play, III, 8. The literally meaning of the word Vāsanā is 'Perfume'. Vāsanā, which is something, that remains like a perfume after an action has been done in it. Another translation given by Suzuki as "habit energy' and it is explained as a kind of super-sensuous energy mysteriously emanating from every thought, every feeling or every deed one has done or does, which lives latently in the store house called ālayavijñāna[43]. The idealistic Buddhist opines that, this performs the function of explaining the origination of phenomenal plurality out of transcendental unity. It is similar to the Karma or Cetanā of the early Buddhists, the Māyā of the Mādhyamikas, the bhāvanā of the Miṃāmsakas, the adṛṣta, apūrva, adhyāsa and Saṃskāra of all schools[44].

The word Vijñāna' also needs an explanation. According to Buddhists, the elements of existence are classified into five Skandhas, these are rūpa i.e.

[41] Sita Krishna's PC, p. 47
[42] Commentary to Abhi. Ko. I, 15, See Stch, The Central Conception, p. 22
[43] Suzuki, Studies quoted in: Thomas, Buddhist Thought, p. 235
[44] Stch, Logic II, p. 367

Matter, Vedanā i.e. feelings, Samjñā i.e. ideas, Saṃskarās i.e. volition and other faculties and Vijñāna i.e. pure sensation or general consciousness. According to Buddhist philosophy, the mind is divided into two divisions, one subjective and other objective. "The subjective part, or mind viewed as a receptive faculty, is represented by one element called indiscriminately, citta, Vijñāna or Manas. It represents pure consciousness, or pure sensation, without any content. Its content is placed in the objective part, which contains the definite sensation (sparśa), feelings (Vedānta), ideas (Samjña), Vilitions (Cetanā) and various other mental phenomena upto the number of forty-six separate elements[45]. The dramatist Krṣṇamiśra uses the terms 'dhi' and 'Vijñāna' as similar terms. Here, Vijñāna i.e. consciousness and Vijñānasaṃtati i.e. chain or flux of consciousness are the synonymous term. "Consciousness is a conventional name for a chain of conscious moments." The self or Ātman is a conventional term applied to what is only a flux of elements. When the Vāsanās are freed, this self becomes Vijñānalakṣaṇa, pure consciousness[46]. This is called Moksa i.e. liberation. As everything is momentary the person who observes religious practices and the one who attains liberation are not the same. "Liberation is attained by somebody characterized by pure consciousness that has fallen into the chain or flux of consciousness, when he is freed from all Vāsanās." Buddha philosophy criticized the Jaina philosophy and it says that the doctrine of

[45] Stch. The Central Conceptions, p. 15.
[46] Sita Krishna's PC, p. 40

Buddha is more attractive and gives direct happiness, is better than the doctrine of Arhata which contradicts both the worlds. Finally, Buddha Mendicant has started practicing the Kāpālika dharma and forsaken the doctrine of Buddha philosophy. Thus he says-" Excellent is the practice of the Kāpālika. Praiseworthy is the Soma Siddhānta. Wonderful is this religion. Oh good Sir, we have forsaken the doctrine of Buddha Completely. We have accepted the doctrine of Parameśvara. Therefore, you are my teacher and I am your disciple. Initiate me into the teachings of Parameśvara." Buddha accepts the Kāpālikas philosophy and thus said: "This is a wonderful philosophy where without any difficulty one's wishes are fulfilled."[47] So, the dramatist Krṣṇamiśra has displayed the Buddhist philosophy in the play very systematically and technically.

The Kāpālika is called somasiddhānta, Parameśvarasiddhānta and Bhairavaśāsana in our present text. The words Kapālin, Soma (sa-umā, Umayā sahitah), Parameśvara and Bhairava, all names are derived, from Śiva. In the fifth Act of play Faith describes the place of all anti-Vedic Schools. Krṣṇamiśra puts opinion as a historical statement "In that great and fierce battle, the materialist who is opposed to both the parties (the Vaidika and Advaitika) was placed in the front by the heretics and was killed in the conflict (between two armies). The other anti-Vedic Schools were destroyed by the flow of the ocean of Vedic thoughts. The Buddhists entered the almost barbarous countries of

[47] PC, p. 112

Sindhus, Gāndhāras, Pārasikas, Māgadhas, Āndhras, Hūṇas, Vaṅgas, Kalinagas etc. The heretic Digaṃbaras (Jaina), Kāpālikas and others live hidden in the Pāñcālas, Mālavas, Ābhiras and Āvarta near the ocean, which (countries) abound in illiterates. The logic of the anti-Vedic schools shattered by the Mimāmsa accompanied by Nyāya had the same fate of the (heretic) Śastras."[48] The specification "places on the sea-shore' can refer only to the two last-mentioned countries, that of the Ābhiras, which is the south-eastern part of modern Gujarat, and that of the Ānartas, which is Saurāstra of modern kathiawar. The country of the Mālavas had Ujjain as its capital; the Pāncāla country is the Gangetic Doab, between the Gangā and the Yamunā. The sect is referred in different works of Sanskrit Literature[49]. Thus Kāpālika sects are spread over different parts of India. In Prabodhacandrodaya Kāpālika's philosophy are mentioned widely and throws some light on their philosophy and way of life.

In the third Act of the drama, the Kāpālika sects appear on the stage as a form of Somasiddhānta wearing the dress of a Kāpālika. The Kāpālika enters and says- "I, who am adorned with a garland of human bones, who live in the cremation ground and who eat out of a human skull, with an eye purified by the ointment of Yoga, see the world having differences within itself but being non-different from God. Kāpālika is adorned with a garland of human bones. He

[48] Ibid, p. 177

[49] Karmakar Religions, Vol-I, pp. 220 and 239 ff, Dasgupta, History, Vol-I, p-2

lives in a cremation ground and eats out of a human skull. The Kāpālika profusses about their dharma i.e. religion.

"मस्तिष्कान्त्रवसाभिपूरितमहामांसाहुतीर्जुहृवतां
वहृणौ ब्रहृमकपालकल्पितसुरापानेन नः पारणा।
सद्यः कृत्तकठोरकण्ठविगलतकीलालघारोज्ज्वलै-
रर्च्यो नः पुरुषोपहारबलिभिदैवो महाभैरवः॥" (PC 3/13)

"We who offer oblations into the fire in the form of human flesh, steeped, brains, entrails and Marrow break our fast with alcohol kept in the skull of a Brāhmana. God Mahābhairava has to be worshipped with human offerings, lustrous with streams of blood flowing from the stiff threat which is freshly cut." Kāpālika, who performs the religious practice in offering oblations into the fire in the form of human flesh. The word Pāranā indicates that the eating or drinking after a fast and it consists of alcohol kept in the skull of a Brāhmana, "God Mahābhairava i.e. a form of Śiva has to be worshipped with human offerings, lustrous with streams of blood flowing from the hard throat which is freshly cut." Bhavānipati i.e. Śiva, whose dignity is that of the doctrine established in the Vadānta. The Lord Śiva is the creator, sustainer and destroyer of the fourteen universe[50]. It shows that the Kāpālikas were not anti-Vedic on principle as Ramānuja describes them. They only established the Vedānta to suit own views. Kāpālikas shows his dignity of the religion and he says "I can bring here Hari and Hara i.e. Viṣṇu and Śiva, who are the senior and superior God and

[50] PC, p. 114

also the other Gods; I can obstruct the course of the stars moving in the sky; I can flood with water this earth with its mountains and town and, think of this, drink up all that water again in a moment." From the play we find that the Kāpālika also worships Śiva's wife, Bhavāni or Mahabhairavi: "I please the wife of Bharga (Śiva) with blood Springing out in thick foamy streams of bubbles from the throat which is cut with this frightful sword accompanied by hosts of ghosts called by the booming sound of the damaru."

Kāpālika philosophy, therefore, is a kind of Monism of the Bhedābheda type, teaching difference included in non-difference. The commentary Prakāśa illustrates this opinion by comparing the way in which the world is related to God with the relation existing between seal-rings, bangles, etc, and gold: the things made of Gold are different from each other but not different from gold[51].

Like the Cārvāka, Kāpālika also maintained the state of liberation with no sense of pleasure is not worthy of being aimed at. Here alcohol is the means to attain this kind of liberation. A liberated person has all the eight Siddhis i.e. perfections and he is all powerful. According to Candrika; the faculty of becoming small i.e. animan, big i.e. Mahiman, heavy i.e. gariman, light i.e. laghiman, the faculty of attainment i.e. prāpti and of doing one desires i.e. prākamya, lordship over all beings i.e. iśitva and the power of controlling the senses i.e. Vaśrtva.

[51] Ibid, p. 112

Thus, Kāpālika said about their philosophy. "Here (in our philosophy) even without giving up attachment towards the objects of the (senses) eyes etc. the great Siddhis are attained by the desirous and their excellent results are near at hand. Kāpālikas has shows the possession of the power of his knowledge, he says-

"Whatever I desire in these three worlds, be it a Vidyādhara woman or the wife of a God or of a Nāga or Yaksa girl, I shall bring her here through the power of my knowledge." In the last verse of the third Act Kāpālika expressed the way of liberation- "Devotion to Viṣṇu (herself) is enough cause for the achievement of the fruit. Faith, the daughter of purity, is with her. If Righteousness separated from Concupiscence is also there, then definitely I consider that Discrimination has achieved his end." This verse is very important verse in the whole play; Viṣṇubhakti is the Cause for the achievement of the final goal of the liberation. Kāpālika sects plays important role in the play. Moreover, Krṣṇamiśra depicts the Kāpālika's faith in the play. This Kāpālini attracts the Jaina and Buddhist monk by giving them to drink intoxicating liquor. This sects is considered as a Vedic school because we saw the Kāpālikas believed in supreme God. But Krṣṇamiśra shows a certain connection between reduced forms of Buddhism and Jainism and the Kāpālika sect or even a definite impact from this sect on those systems.

This heretical logic is defeated by Mimaṅsā accompanied by Nyāya. Man has to convince himself that the non-Vedic schools do not bring him final

emancipation. All the Vedic doctrines togetherly defeat the non-Vedic doctrines in the play and finally Vedic schools of philosophy are established by the dramatist. However, Man has not found any peace in the heretical religions in Act III of the play.

Now, let us analyse the Vedic schools of philosophical contents of the play. It is very necessary for a clear presentation of this philosophical doctrines and a systematic arrangement depends on the events, corresponding to the process of gradual enlightement mentioned in the play.

In the second Act of the play, the dramatist Krṣṇamiśra has given importance to Vedānta philosophy and other school of philosophy. Here Egoism says-

"नेवाश्रावि गुरोर्मतं न विदितं कौमारिलं दर्शनं
तत्त्वज्ञानमहो न शारिकगिरां वाचस्पतेः का कथा।
सूक्तं नापि महोदधेरधिगतं माहाव्रती नेक्षिता
सुक्ष्मा वस्तुविचारणा नृपशुभिः स्वस्थैः कथं स्थीयते॥" (PC 2/3)

"They have not heard of the views of Guru (Prabhakara) and have not known Kumārila's philosophy. They do not have the correct knowledge of the text Śārika and what to speak of Vācaspati. They have not understood the sayings of Mahodadhi and have not looked into the work of Mahāvrata. Then how do these lazy minded people examine the truth which is very subtle?"

Again, "These are people who engage themselves only in learning the Vedic texts without understanding the meaning and thus confuse the meaning of

the Vedās. These are those who have accepted the life of holy persons just to be able to get alms, which with shaven heads consider themselves to be scholars and do harm to the science of Vedānta philosophy."[52]

"प्रत्यक्षादिप्रमासिद्धविरुद्धार्थावबोधिनः।

वेदान्ता यदि शास्त्राणि बौद्धैः किमपराध्यते॥" (P. C. 2/4)

"If the Vedānta texts which teach things (contradictory to the experience gained by perception etc.) are sciences what errors have the Buddhists Committed?"

In the following remarks I shall consider chiefly the Vedānta system.

The term Vedānta, which signifies what is contained in the Veda? Its doctrines are derived entirely from the text of the Vedas. The fundamental principle of the Vedānta Philosophy is that the universe is one simple, unextended, indivisible Being, who is a destitute of all qualities and attributes, but who is denominated by the true, the living, the happy, to distinguish him from illusory, inanimate, visible appearances. It is evident that no description can be given of this being. Hence in answering enquires the Vedāntas sometimes say that he is nothing, which must be understood merely to intimate a negation of sensible qualities, figure, extension and also of the mental affections and passion. While this Being remains in a state of rest there is no visible world or sensitive existences. But when at the impulse of desire, motion is excited in him, all the variety of appearances and sensations which from the

[52] Sita Krishna's PC, see Translation Part, p. 29

universe are displayed. The first condition of this Being is called Nirguna, without quality, the second condition is that of Saguna, with quality.

The motion which results from this desire is denominated Māyā, which signifies false, illusory, which has no real existence. The motion which is thus excited is the immediate cause of creation. It is declared in the Veda "that God as Māyā creates the world." In the Prabodhacandrodaya it is said that Māyā produced mind i.e. Manas, from which again proceed all the active and moral powers of sensitive beings. But Māyā personified is not supposed to possess inherent activity. Its action depends on Being, and hence it is said in the play that God Commands Māyā by a nod, which then spreads out the universe. It is said to possess the principle of darkness and error, for it is the gross nature of Māyā which prevents the perception of Being, and in consequence it causes the erroneous idea of various existences. It is also denominated as false or illusory as it presents the appearance of activity and real being. Whereas it is merely an accident of Being and moves at the will or desire of the Essence to which it belongs. It is however sometimes represented as having a real existence but this means only that it exists as motion or energy and not as Being. This will explain the ambiguous terms by which it is expressed in several parts of the translations, as where, it is affirmed that Māyā is neither true nor false. It is not true because it has no essence and it is not false because it exists as the power of the universal Being. But in general Māyā is called an illusion. It is compared to the visions of sleep to the phantoms which appear in the sky. Hence we find this

declaration in Prabodhacandrodaya, "that directly by self-sufficiency or individuality, Mind, Passion and others have bound in claims the Supreme Lord forcibly carried him away" which means that the Māyā produces Mind, which is the source of consciousness. This opinion is clearly and strongly expressed in another part of the play, in which the universal Being is represented as falling into the sleep of Māyā.

As a natural consequence of this doctrine the Vedāntas believe that the external world and also the phenomena of mind, perception, judgment and passion are merely the diversified energy or motion of undivided Being in consequence of which it exists in different states or under various modifications. The whole world is a dream and is undivided. The division into animate and inanimate things arises from the distinction of the divine spirit and the vital soul from the preserver of all (Brahma) down to inanimate objects, all the parts of the infinite being. To prevent it however from being supposed that these distinctions in the visible and animated world are real and that they have a true separate detached existence, though part of the infinite being. It is declared that their appearance rests on an illusion and are beheld only by such are ignorant of Being.

From this brief statement of the fundamental doctrine maintained by the followers of Vedānta, it may infer that their philosophy is founded on the contemplation of one infinite Being, existing fewer than two states or modifications. The first state is that of a pure, simple abstract essence,

immovable and quiescent and the second state is that of Being displaying motion or active qualities. It has been observed through reading the play and the treatise of Saṇkaracharya, that there are no attempts to establish the Vedānta doctrine by any process of reasoning. In the play Mind may practice either saguna or nirguna worship i.e. he may meditate or the supreme either as possessed of the mythological attributes of God Viṣṇu or as quality less spirit.

Goddess of Learning comes to set the Man free from danger. Man takes refuge with all the Brahmanical schools in order to escape the claims of the heterodox schools. In the fifth Act, the Vaiṣṇavas, Sauras and Saivas join the Goddess of Learning. The philosophies that are acknowledged to be in harmony with the Vedas also join her. Mimāṅsā, Sāmkhya, Nyāya, Vaiśesika, Mahābhāsya and other Sāstras appeared in front of the goddess of speech.

" साङ्खयन्यायकणादभाषितमहाभाष्यादिशास्त्रवृता
स्फूर्जन्न्यायसहस्त्रबाहुनिकरैरुद्वयोतयन्ती दिशः।
मीमांसा समरोत्सुकाविरभवद्धमैन्दुकान्तानना
वाग्देव्याः पुरतस्त्रीयी त्रिनयना कात्यायनी वा परा॥" (PC 5/7)

"There appeared in front of the Goddess of speech, Mimaṅsā, eager for fighting, appearing like another Pārvati with her face beautiful like the Moon of Dharma, and the three Vedas her three eyes, surrounded by the Sāmkhya, Nyāya, Vaiśesika (the work of Kanāda) Mahabhāsya and other Sāstras and pointing out towards the directions with her thousand hands in the form of exploding Nyāya."

Mimaṅsā who has the three Vedas as her eyes, whose beautiful face is the moon of Dharma, appears accompanied by Sānkhya, Nyāya, Vaiśesika, Mahābhāsya and others, with her hands pointing towards a thousand rules dealing with Karman and Brahman. Faith says that good comes out of it when the schools that have their origin in the Vedas join together to over throw the common enemy, the materialist, even though they are mutually opposed. She believes that those who reflect on the truth of the Sāstras do not really contradict each other[53].

Now, Man is convinced that Materialism will not give him final emancipation. Man's external enemies, i.e. the heretical schools are destroyed by Mimāṅsā accompanied with Nyāya. In that time being he is free from Delusion. But as he has not yet acquired positive knowledge, Delusion may reappear at any moment. Moha keeps himself hidden, as Śraddhā says[54]- There rises Dispassionateness in Man's mind, after the removal of the external and internal obstacles. Devotion to Viṣṇu again enters and she sends to Mind, Sarasvati, and the Goddess of learning. She helps Mind to attain Peace. Though Mind is himself an outcome of illusion and he has to work out Man's liberation from illusion. At last, Mind has to be prepared for renunciation and tranquility. Next, Mind is utterly dejected because he has been deprived of all affections, like Passion, Hatred etc. which were his children, and even Activity (Pravṛṭṭi)

[53] PC, p. 174
[54] Ibid, p. 178

has perished. Mind wishes to destroy himself. At that moment, the Goddess of learning appears to enlighten him (Prabodha). She reminds him of epical and mythological stories which are known to him and which illustrate the transitoriness of all beings[55]. She calls upon him to realize that the whole cosmos with all its Gods and other superhuman beings has already perished more than ten millions of times; in comparison with it, however, the body of an individual being which on dying dissolves into the five elements of which it is composed, is nothing but foam on the sea; so it is great folly to grieve at its loss. "He who sees the eternal and the non-eternal does not see the flurry of grief."

"एकमेव सदा ब्रह्म सत्यमन्यद्विकल्पितम्।
को मोहस्तत्र कः शोक एकत्वमनुपश्यतः॥" (PC 5/15)

"Brahman is eternal, truth and one only. All else is imaginary. What delusion or what grief can be for him who sees the oneness".

Therefore reflect upon the non-eternal nature of things. But Mind cannot discriminate the eternal from the non-eternal before he is free from his grief. Sarasvati teaches him that the cause of such grief is the attachment i.e. sneha to related persons. She denounces this feeling by vividly depicting the dangers and losses into which Man is thrown by indulging in it. Mind objects that to part from one's own offspring is as painful as to give up one's own life." The goddess explains that at the bottom of attachment or affection there is simply the feeling "This is mine" (Mamata), which is an illusion. People remove insects

[55] Sita Krishna's PC, p. 22

which arise out of their own body, without thinking that they are theirs as Krṣṇamiśra thinks. What arises from one's body is not really one's own. So it is an illusion to give the name of "Children" to what has sprung from one's body and to grieve at their loss.

"These teachings prepare Mind to understand the message of Dispassionateness i.e. Vairāgya, who enters to continue and support Srasvati's instruction by describing the body as loathsome, enjoyment as resulting in disgust, wealth as perilous, and association with parents, children, relatives and wives as 'extrinsic and accidental." As a means of getting rid of the "fetter of mineness" i.e. the feeling "This is mine", Sarasvati recommends meditation on the transitoriness of beings, inviting Mind to consider that a person now living had innumerable millions of parents and wives and children and relatives in his countless previous existences. This meditation relieves Mind of his infatuation (Vyāmoha). The cure for the grief which still harasses Mind, is "not-thinking" or "absence of anxiety" (acintā), and to become free from the "trains of thought" (cinta-Samtāna) which are still overwhelm him, Mind is called upon to concentrate attention on one "peaceful object" (Sānto Visayaḥ), either on God Viṣṇu; "Who is dark-blue as a cloud and wears splendid ornaments: a necklace, bracelets, ear-rings, and a diadem, "or on the neuter Absolute, Brahman, "Which is free from grief and like a cool pond in summer." Thus Sarasvati gives advise to Mind that perpetually think of Hari. After Mind follows Sasrasvati's advice and everything that had previously delighted him is now regarded by him

as a mirage. His darkness is washed by discrimination. He is now ripe for emancipation. But as he by nature belongs to the order (āśrama) of married men, he should now, after having lost his wife Activity (Pravṛṭṭi), live with Resignation (Nivṛṭṭi) as his spouse. His sons Tranquility, Self-restraint, Contentment i.e. Saṃa, Daṃa and Saṃtosa respectively and others shall serve him; Morality, observance (Yama, Niyama) and others shall be his ministers or advisers[56]. Discrimination (Viveka) shall have the post of heir-apparent, with sacred lore (Upaniṣad) as his consort. The four sisters Friendliness, Joy, Compassion and Reason (Mitri, Priti, Karunā, Mati) are sent by Viṣṇubhakti to calm and please Mind[57]. Thus finally mind has accepts Sarasvati's Commands and he happily said "All your commands are laid on my head."

Thus Mind recovers his "health" or "natural state" (Svāsthya), and this gives Puruṣa (here called Kṣetrajña i.e. spiritual person) the opportunity of also attaining his 'real nature" (Prakṛti). Therefore, Sarasvati says to Mind:

"त्वत्सङ्गाच्छाश्वतोऽपि प्रणयजलधरोपप्लुतो बुद्धिवृत्ति
ष्वेको नानेव देवो रविरिव जलधेर्वोचिषु व्यक्तमूर्तिः।
तूष्पीमालम्बसे चेत्कथमपि विताता वत्य संहृत्य वृन्ती-
र्भात्यादर्शे प्रसन्ने रविरिव सहजानन्दसान्द्रस्तदात्मा॥" (PC 5/33)

"It is due to the association with you that the one eternal God (i.e. Puruṣa) is overwhelmed by the clouds of affection and appears in a manifested form (as if

[56] Y.S., II, 30, 31
[57] PC, p. 196

he were many) in the functions of the intellect, as the (one) sun (appears as many) in the waves of the ocean. If you my dear, remainest quiet, somehow withdrawing your extended functions, then his self will shine forth with his innate intense bliss like the sun (reflected) in a clear mirror."

Thus, "After the sons (of mind) have perished, after Delusion has vanished, after Mind associated with Dispassionateness has become tranquil and the five troubles (Kleśa) have disappeared simultaneously Man extends his desire towards the awakening of Truth." The word 'Kleśa' i.e. five troubles are according to Yogasūtra II.3: Avidya i.e. Ignorance, Asmita i.e. feeling of "I am", Rāga i.e. attachment, Aveṣa i.e. hatred and Abhinivesa i.e. clinging to life. Then Faith enters and said "where the wicked are destroyed, the good self-restraint etc. are revered and the Lord of the Universe is worshipped by the dependents of the Lord (Jīvas) who are under His Control". Now Man has all prerequisites for liberation. "His beloved is Inquiry into eternal and non-eternal things, his only friend is Dispassionateness, his truthful allies are Morality etc., Tranquility, Self-restraint etc. are his attendants, friendliness and others his servants, Desire for liberation are always his companion. The enemies like Delusion, Feeling of Mineness, volition, Attachment etc. are to be forcibly uprooted." But he does not yet know what Truth is. That can be known only

through the study of the Upaniṣads with discrimination. Illusion has to be destroyed. Man will enjoy sovereignty when he inquiries into himself[58].

The problem of ritualism also arises in the play. In this stage an important question arises, whether Man should practice religious observances i.e. Dharma or not. We find in the play, Kṛṣṇamiśra does not think Dharma to be reconcilable with the highest stage. From the time he attains dispassionateness, Man becomes indifferent to Dharma. He has no interest in the fruits of his good actions, which are pleasures in this or in the other world. “He is afraid of the perishing fruits of meritorious actions as much as he is afraid of hell, which is the fruit of sin. Thus having given up mental concern with objects desired, he observes holy rites to some extent." "But Dharma considering the master’s inclination towards the inner self, has himself become void of actions, thinking that he has done his duty." The "holy rites referred to in the quotation are daily i.e. Nitya and occasional i.e. Naimittika rites, which means Man confines himself to these ceremonies to the exclusion of rites which aim at the fulfillment of desires. According to Kṛṣṇamiśra, such practice leads to self-exhaustion of Dharma, because the aim of all religious action, namely the purification of the mind and the "inclination towards the inner self," has been attained[59].

The temptation of Yogic powers are also seemed in the play. Grand Delusion uses one final trick to divert Man from reaching his goal. He sent forth

[58] Ibid, p. 201

[59] Sita Krishna’s PC, p. 25

Honey-wisdom i.e. Madhumati with the Upasargas i.e. portentous phenomena to divert Man. This idea was that king Discrimination would be attracted by these and he would not even think of Upaniṣad[60]. Honey wisdom is magic craft and the portentous Phenomena are magic faculties. These force teach Man how to hear distant sounds, to perceive passages from sacred and profane and philosophical literature, to compose works of science and poetry, and to roam in the region of Mount Meru, where Vidyadhara women seek to allure him. All these are magic accomplishments, Siddhis which are supposed to be attainable to Yogins[61]. But, here, Kṛṣṇamiśra consider them as unreal, as delusions, as deviations from the path that attains to liberation, as temptations which divert Man and prevent Discrimination from thinking of the Upaniṣads. Then Reasoning (Tarka) warns Man, indicating that he is misusing Yoga. "You who have recently boarded the boat of Yoga to cross the ocean of Saṃsāra, how can you now be so mad as to give up that (boat) and plunge into a river of fire." Then Man realizes his fault and is no longer attracted by Madhumati Vidya. Discrimination is led to him by Faith and sacred lore (Upaniṣad) by peace[62].

Finally Man is saved from all temptations by the grace of Viṣṇubhakti. Now he is almost at the other shore of the ocean of Saṃsāra. "The billows of misery have been crossed, the whirl-pools (or delusion) of the feeling "This is mine" have been avoided, the clutches of the Sharks and crocodiles which are

[60] PC, p. 203
[61] Sita Krishna's PC, p. 26
[62] Ibid, p. 26

friends, wife and relatives have been loosened, the submarine fire of anger has been removed, the spreading creepers of desire have been torn asunder; now the other shore of the ocean of Saṃsāra has almost been reached."

The non-Vedāntic systems are rejected by Man in the play. Man's next problem is to know which of the philosophical systems in the right one. In this stage, the philosophical systems such as Mimaṅsā, Nyāya, Sānkhya and others were welcome and have close connection with the king Discrimination, who fought for the cause of Man. In that situation king Discrimination is united with his lawful wife Upaniṣad Devi. These systems of philosophy help Discrimination only so long as this king separated from Upaniṣad. However, Upaniṣad his discloses that they are inherently hostile to her. But here Krṣṇamiśra's opinion and Vedāntists view is to unite all the Hindu systems. It is suggested that it is only of relative value and is only relatively true. It is upheld as long as common opponents are to be repelled, but abandoned as soon as the specifically Vedāntic path, which is enunciated in the Upaniṣads and which Vedāntists of course believe to be the only right path, is taken up[63]. The non-Vedāntic Hindu systems supply previous weapons as because to ward off the temptation of such philosophies and ways of life as are fully incompatible with the path of Vedānta, but their opinions on the final goal have to be rejected by him who have trust in the Upaniṣads. Thus, Upaniṣad is personified who in the play makes it clear to Man and Discrimination that the teaching cannot

[63] Sita Krishna's, PC, p. 27

ultimately exist together with that of any other systems. Upaniṣad narrates the misfortunes which happened to her during the time of her separation from her husband discrimination. She says: "When I was being dragged the rows of bangles with their gems fallen had been broken, and my hair was dishevelled by the humiliation caused by the catching hold of my head-ornament. Thus which wicked one (who was there and then) did not desire to make me his slave, such being the strength of my misfortune?" "I spent my days in retreats of Samnyāsins, in public places and empty temples in the company of talkative fools, who interpret my words by arbitrary conjunctures without understanding their meaning, as if they were spoken by a Dravida woman." "This means that Upaniṣad cannot be understood when she is severed from discrimination. Her own doctrine or profession is summarized by her in the verse. “I adore that Puruṣa out of whom the universe arises, in whom it exists with joy (ramate) and into whom it is absorbed again[64], by whose lustre the world Shines[65] (i.e. becomes manifest); the light that is effulgent with its natural bliss; the Lord of all beings who is tranquil, eternal, and without actions; to whom holy men go after having dispelled the darkness of duality, not to come back again."[66]

[64] CP. Br.Sū.I.I.22: Jannādya asya Yataḥ, “Whence the birth etc. of this (world are) Cp. Also Taitt. Up. 3.I: Yato vā imāni Bhūtani jāyante, yena jātāni jivanti, Yam pravisyābhisamviśanti, “From whom these beings are born, by whom the born things live, entering whom they are reabsorbed.”

[65] Cp. Mu.Up. 2.2.10 and Kaṭh Up.5.15; Tasya bhāsā sarvam idam Vibhāti “By his light this universe shines” Svet. Up. 6.14 : tam eva bhāntam anubhāti Sarvam, when he shines, everything shines after him.”

[66] Cp. Bh. GI.XV.6: Yad gatvā na nivartante tad dhāma paramam mama, “Having gone where there is no return, that is my Supreme abode.”

But this view is not praised by any of the other systems. Speaking to Discrimination and Upaniṣad gives an account of how each of those systems in turn has disavowed her teaching, some of them even maltreating her[67]. This view helps Discrimination to distinguish between the Vedānta and other schools. "After each, item of Upaniṣad's report of her adventures, Discrimination gives comments of his own, showing that he is gradually realizing the falseness of the non-vedāntic philosophy, and Man, while listening intently to Upaniṣad's narration as well as to Discrimination's explanations, is progressing towards enlightenment."

In the sixth Act of the play specially treated as the philosophical import of this scene may be analyzed as Man's search for truth by the teaching of the Upaniṣads and the critical study of the philosophies of non-Vedāntic schools.

In the process Man first investigates 'यज्ञविद्या' (Yajñavidya), which means the science of sacrifice or Ritualism. The description of Yajñavidya is given by Upaniṣad in the play "Yajñavidya is surrounded by deer-skins, fire, sacrificial fuel, clarified butter., sacrificial vessels like the ladles called juhu, sruva etc. – and with sacrifices, among which oblations (iṣṭi), animal sacrifices and soma-sacrifices are prominent and the performance of which is described in all ritual texts (Karmakaṇḍa)." "This school thinks: "How can a Puruṣa who is not an agent (as Upaniṣad teaches) be the Supreme Lord? Action alone destroys

[67] Upaniṣad's account is analysed below, p. 55

Saṃsara, not the knowledge of truth. Only a man destroying Saṃsāra by performing actions can desire to live for a hundred years with a tranquil mind."[68] However, Man realizes that this is a false argument. In reality Brahman is not an agent and only Illusion (Māyā) that creates the world. "As iron, though motionless by nature and non-sentient, is forced to move in the proximity of a magnet, in the same way illusion is prompted to spread out the worlds by the mere looking-on of the spectators of the universe (Viśveksiṭṛ). This is what constitutes the word's quality of being the Lord. The example of the iron and the magnet is a favourite one is Sāṇkhya to prove that matter (Pradhāna) is non-sentient and moves by the existence and proximity of Puruṣa. The Māthāravṛtti says: "Proximity and existence of a magnet is the cause of the action of iron. This itself is refers the cause of action of insentient matter." The Advaitin puts illusion in the place of matter, which is reality according to the Sāṇkhya but not according to the Vedānta[69].

This opinion indicate that the Absolute not by the nature a creator or Lord or ruler, but it is only its association with Māyā or cosmic illusion which makes the Absolute appear as "the Lord". "Consequently", the Candrika remarks, "the qualities of being the creator of the world and the lord are illusory."[70] Saṃsāra, which is caused by ignorance, cannot be annihilated by actions which are themselves a result of ignorance. One cannot destroy pitch darkness through

[68] PC.VI.v.15. cp. Iśopanishad 2; Kurvann evcha Karmānijiji-visec chataṃ Samāh, "By doing actions alone one should desire here to live for a hundred years."

[69] Cp. Paramartḥasāra v. 12

[70] PC, p. 219 'ato jagatkartṛtvam Iśvatvam māy-ikam eva'.

darkness. Knowledge and not action is the means of attaining freedom from worldly existence, from bhava or Saṃsāra, "knowing him who illumines the seven worlds which are of perishable nature and full of darkness, the wise man transcends death. There is no other path leading to freedom from existence[71]. Therefore, the relation between the Absolute and illumination are described as the interest of the spectatorship. In the context analyzed above, both descriptions belong to the ancient stock of the teaching of Vedānta as well as of Samkhya philosophy of India.

After, Yajñavidya has been arranged for Man searches into Mimaṅsa, which is attended by the means of knowledge (Pramāna) like Śruti etc.[72], dividing the rituals according to qualifications (adhikāra)[73], and join them with various auxiliaries (anga)[74] according to the available injunctions (Upadeśa)[75] and rules for extended application (atideśa)[76]."

According to Mimaṅsā, the soul (Puruṣa) is the immortal doer and enjoyer of actions. As Upaniṣad teaches a Puruṣa different from the body, personified Mimaṅsā in the play says that Upaniṣad's teaching would be a useful supplement to the ritual doctrines if only she were ready to accept ritual action as the means of salvation. This view is approved by one of Mimaṅsā's disciples.

[71] PC, VI. v. 17, cp. Svet. Up. III.9 VI.15

[72] Śruti (direct assertion), liṅga (indication), Vākya (Syntactical connection), Prakarana (Context), Sthāna (Position) and Samākhya (designation) Mi. Pari, p. 23

[73] i.e. statements about what kind of aspirant is qualified for performing a particular rite.

[74] They are twofold, viz., those which are Componently (Saṃnipatya) helpful (Upakāraka) and those which are directly (ārāt) So. Mine. Pari, p. 31

[75] Ittham Kartavya ity Upadeśah PC. Candrikā, p. 222

[76] Tadvad idam Kartavyam ity atideśah PC. Cndrika, p. 222

The commentary Candrikā says that the disciple meant here is Prabhākara, who accepts the Upaniṣads as supplementary to, and commentatory of, ritual injunctions. Another commentary Nātakābharana thinks that the disciple follows sabarasvāmin's explanation of the Mimaṅsasutras Kumarila, however, the eminent master of Mimaṅsā, is of a different opinion. But Krṣṇamiśra makes him say: “She (Upaniṣad) does not bring a Puruṣa fit for action but a Lord who is neither a doer nor an enjoyer. This Lord cannot be used for action”.

At that moment another question is raised, whether there is a Lord who is other than the soul living in the world i.e. laukikaḥ Puruṣa. Then to this Kumārila replies: "There is one who beholds the actions of the Creatures, while the other's intellect is blinded by delusion: one desires the fruits of actions while the other gives them to the Seeker; one engages himself in actions while the other is a deity, the protector, as it were, of the embodied ones; how can this Puruṣa, who is not attached to actions, be considered to be an agent." Thus, according to Krṣṇamiśra, Mimaṅsā or at least one group of this school does recognize the Lord as well as the individual soul, though the soul according to this teaching is the agent of actions and not, as Vedānta holds, ultimately identical with the Lord of the Universe who is inactive[77].

King Discrimination understands Kumarila's views by almost literally quoting a famous verse from an Upaniṣad: “Two birds with beautiful feathers, inseparable friends, cling to one and the same tree; one of them eats the ripe

[77] Sita Krishna’s PC, p. 30

fruit while the other looks on without eating."[78] The two birds are the individual soul and the Supreme Soul or the Lord. The tree on which both of them cling is the body, according to the commentators of the play. The soul "eats the fruit", i.e. enjoys the result, of its previous actions, whereas the Lord remains inactive. The dualistic simile can of course be accepted by the monist and illusionist only as a preliminary statement, describing as it does the nature of the illusion-bound individual soul as active and distinct from the inactive Supreme Soul. But at this moment Man's Discrimination has not yet reached the stage of absolute Monism. So he can applaud to Kumārila's statement[79].

After Mimaṅsā philosophy, Tarkavidya i.e. Rational philosophy is accepted by Man. Nyāya, Vaiśesika and Sāṇkhya are placed in the same class of Rational philosophy mentioned by Krṣṇamiśra in his play. "One (of the schools of Tarkavidyā viz. Vaiśesika) is engaged in establishing the differential (Viśeṣa) of the universe; another (viz. Nyāya) deals with disputation (jalpa), discussion (Vāda), and polemics (Vikaṇḍa) by arguments containing good tricks (Chala), futile answers (jāti), and faulty syllogisms (nigraha)[80], yet another (viz. Sāṇkhya), stating the difference between matter (Prakṛti) and soul (Puruṣa) after separating them, is engaged in enumerating the principles, mahat, ahṃkāra, etc., in the order of cosmogeny." According to the Nyāya and Vaiśesika schools, the

[78] PC. VI. v. 20 Cp. Muṇḍ. Up. III. I. I and Svet. Up. IV. 6
[79] Sita Krishna's PC, p. 31
[80] Co. Nyāyasūtra I.I.I 2, 2-3, 10

universe originates from atoms. God is only an efficient cause[81]. A Sāṇkhya Philosopher, evidently refer indirectly to the view of early Vedānta that Brahman is the material cause of the universe, reproaches Upaniṣad: "You wicked one! How can you make the Lord subject to change and teach that he has perishable properties! Does not the world arise from Primary Matter (pradhāna), you foolish one?" This argument contends that the doctrine of the Lord being the material cause is contradictory to the idea of God, but it does not imply that the Sāṇkhya philosopher speaking here admits the existence of a supreme God[82].

But, king Discrimination does not agree with the doctrine of any of the Rational philosophical systems. He has put up the different opinion about the material cause of the universe. He opines that neither the atoms nor the primary matter is the cause, not is it Brahman or the Lord directly. He remarks:"Everything which is an object of knowledge is an effect like a pot. Therefore (the ideas of) the atoms or primary matter being the material cause of the world are to be discarded." For "Just as the moon seen in water, just as a city in the sky, just as dreams and magic, so also the universe is an effect, an object of knowledge, unreal, subject to origin, destruction, etc. It arises when Viṣṇu, who is self-awakening (Self-Luminous), is unknown, like silver in a shell and a serpent in a garland, but disappears when the knowledge of truth has arisen."

[81] PC, p. 228
[82] Ibid, p. 31

Thus, the theory illusionism solved the problem of the material cause of the world. "Everything which is subject to origin, to change and ruin, everything which is an effect and an object of knowledge, is on the same level with illusions of vision and nothing but an outcome of the soul not having realized its identity with the Absolute, which is here given the name of God Viṣṇu (Hari)[83]. A shell may be mistaken for silver and in a garland one may wrongly see a snake, but the Silver and the snake disappear into the shell and the garland, respectively, once the real things is discerned. As the Shell and the garland may be described as the material cause of the illusion superimposed on it, in this way only is the Absolute is the material cause of the world "Therefore, the apprehension that the Absolute or God might become mutable by being the material cause of the world, is quite inept: "How can that tranquil Light, which is beginningless bliss, eternally luminous, part less and stainless, be subject to changes when the universe originates? In the same way, what kind of change happens to the sky when rows of clouds shining like the petals of a blue lotus appear? "The cloud does not in any way change the sky. If one thinks on seeing them that the sky is blue or limited, it is due to ignorance. In the same way Brahman is not affected by the appearance of the universe. If it appears so is an illusion[84].

[83] Ibid, p. 32

[84] Cp. PS. v. 33 jvalanād dhumodgatibhir vividhākṛtir ambare yathā bhāti tadvad Viṣṇau Sṛṣṭih Svamāyaya dvaitavistarā bhāti.

In the non-Vedāntic systems of philosophy which are supposed to be in harmony with the Vedas, Mimaṅsā , Nyāya, Vaiśesika and Sāṇkhya doctrines are specially mentioned by Krṣṇamiśra. The main intensions of these systems are to establish the science of sacrifice and Upaniṣad's report already discussed earlier. Among these systems the teachers or Guru referred by Krṣṇamiśra in the second Act of the play. Kumārila, Vācaspati, Sārika and Mahodadhi are referred to Guru i.e. Prabhākara and Kumārila are the eminent scholar and the well-known founders of the two schools of Mimaṅsā. The great scholar Vācaspati Misra has commented on works of different systems[85]. The Trivandrum edition reads Sārika as Sālika and he was a Mimāmsaka of the Prābhākara School. According to the Candrika Mahodadhi also was an author of this school.

In the second Act, verse 3, five names of teachers are mentioned in the play. There is the passage "Mahāvrati nekṣita Sūkṣma vastuvicāranā," "the subtle investigation into truth of Mahāvrata is not looked at". The term Māhavṛati' is the feminine of an objective derieved from 'Mahāvrata'. "According to the Candrika the word refers to Mahāvrata, whom this commentary descries as an author of the Bhātta School of Mimaṅsā and an opponent of Mahodadhi. As all the other names mentioned in the same context are those of Mimāṅsā teachers or authors- since Vācaspati also wrote works on Mimāṅsā, this explanation seems acceptable. But Mahāvrata is also the name of a Śaiva sect; so the Nātakābharana, in one of its three explanations of

[85] See SN. Dasgupt, History, Vol. I, p. 307

'Māhāvrati' which denotes a certain Śaiva Sect (Śaivagamabheda), and the Prakāsa identified the Mahāvrata with the Pāsupata Sect"[86], others identify the Mahāvrata sect with that of the Kāpālikas or classify it as independent. The two other interpretations offered by the Nātakābharana explain the word as denoting "the old schools of Mimāmsā" or a collection of certain views[87]. Therefore, Śaiva sects are described in the same context later. Egoism always speaks of the common ignorance and hypocrisy of all the schools of philosophy. He first refers to Mimamsakas, then to the Vedānta, then to other schools and sects. Among the various sects, he expressly mentions the Śaivas and Pāśupatas. The word Māhavrati denotes a Śaiva sect.

We should keep in mind that, Krṣṇamiśra did not directly dealt with the Yoga system and he has not considered the Yoga as a separate school of philosophy in his play. But throughout the drama Yoga elements play a vital role. Yoga school of philosophy is not a competitor of any system but it is a way to the final goal of non-dualistic realization. In the first Act of the second verse in the play is praise of Śiva in his Yogic posture. The eight constituents of Yoga school of Philosophy are treated as ministers of king Discrimination. The eight constituents of Yoga are mentioned in earlier chapter. "Viṣṇubhakti is said to bliss the army of Discrimination by enlivening the constituents of Yoga, Prānāyama and the rest, at the appropriate time". This means that Yoga is here

[86] See Bhandarkar, Vaisnavism etc. p. 128; Karmarkar, religions, Vol-I, p. 220; Dasgupta, History, Vol. v. p. 2
[87] T.S.S.edition p.45, P.V.Kane, History of Dharmasāśtra vol. V. Poona-1958, p. 349

considered as an expression of devotion: devotion is the force that impels acts of Yoga. Another important term which is found in the play is 'Ṛtaṃbhara'[88] i.e. 'Bearer of Truth'. This means a state of consciousness attained in Yogic concentration and said "to bear truth and nothing else; in it there is not even a trace of misconception."[89] Ṛtaṃbhara Co-operates in bringing about the awakening of Puruṣa when. Discrimination is united with Upaniṣad through the activity of Peace and other forces[90].

Another four Yoga practices has recommended in the Yogasūtras as a means to attain tranquility of mind. Thus, Krṣṇamiśra says-

" ध्यायन्निमां सुखिनि दुःखिनि चानुकम्पां
पुण्यक्रियासु मुदितां कुमतावुपेक्षाम्।
एवं प्रसादमुपयाति हि रागलोभ-
द्वेषादिदोषकलुषोऽप्ययमन्तरात्मा॥" (PC 4/5)

"Towards a happy person, have thoughts of this (i.e. friend-liness) towards an unhappy one, thoughts of compassion, towards good actions, of joy, and towards malice, of indifference. Thus the inner self (i.e. the mind), though tainted by attachment, greed, spite, etc., attains clarity."

Another important symbolic term of Yoga system is 'Kleśa'. The word 'Kleśa' is quoted in the play of the Act Six, Verse.8. It is occurring in the Compound 'Kleśamahormayah' (क्लेशमहोर्मयः) "the great waves of troubles." This

[88] PC., p. 137. Cp. Y.S. I.4 : ṛtaṃbhara tatra prajñā.
[89] Vyāsa's Commentary on Y.S. I. 48
[90] Sita Krishna's PC., p. 38

means the five mental afilictions i.e. Abidya (ignorance), Asmita (I-am ness), Rāga (attachment to worldly objects), Dvesa (hatred), and Abhiniveśa[91] (clinging to life). In the final stage it is only through Nididhyāsana or Meditation that knowledge is born and along with it Man awakens to his oneness with the Supreme Reality. Most probably, Krṣṇamiśra's devotion is rational rather than emotional it is only due to presence of these Yoga elements.

Apart from the philosophical schools and thoughts, dramatist also mentions the various religious sects in his play. The religious sects are Vaiṣṇavas, Śaivas, sauras and Pasupatas. But from the drama, we cannot gather much information about these sects.

The Vaiṣṇavas are mentioned only once, along with the Śaivas and Sauras, among the allies of Discrimination.

Dramatist Krṣṇamiśra's intension of showing various forms of Saivism and Vaiṣṇavism is rather complex. In the whole play Krṣṇamiśra has described the Vaiṣṇava and his Vedānta as a spiritualized from of Vaiṣṇavism, Viṣṇubhakti, Devotion to Viṣṇu, is represented by him as the force that guides Man on his path to emancipation, and she stays with him even in the state of emancipation[92]. In the play Viṣṇu is worshipped even at a place like Banaras where, as is well known, the presiding deity is Śiva. But Krṣṇamiśra's Vaiṣṇavism is liberal one, it is true that he identifies the Supreme Reality with

[91] Y.S. II.3

[92] Sita Krishna's PC. p. 39

Viṣṇu; he classifies the Śaiva sect of the Kāpālikas among the abject heresies; he describes Mahābhairavi, who after all is nobody else than Śiva's Consort Kāli, as a demoniac being who had overwhelmed Faith and form whose grip Faith had to be rescued by Devotion to Viṣṇu. It does not mean that he is hostile of Śiva; rather he worships Śiva in the opening section of the play. His general practice based on the belief that Śiva is the patron of play. In the preliminary stages of Puruṣa's Liberation, the Śaivas united with the Vaiṣṇavas helps him a lot. According to Krṣṇamiśra view, there is no difference between Śiva and Viṣṇu. In the fifth Act of the play, where all Vedic Schools and religious sects are unitedly display their forces. Thus Faith says.

"ज्योतिः शान्तमनन्तमद्वयमजं तत्तदगुणोन्मीलना-

द्ब्रह्मेत्यच्युत इत्युमापतिरिति प्रस्तूयतेऽनेकधा।

तैस्तैरेव सदागमैः श्रुतिमुखैर्नानापथप्रस्थितै

र्गम्योऽसौ जगदीश्वरो जलनिधिर्वारां प्रवाहैरिव॥"(PC 5/9)

"The tranquil (शान्तम्), endless (अनन्तम्), indivisible (अद्वयम्) Unborn (अजम्), Light (ज्योतिः) is variously (अनेकधा) praised (प्रस्तूयतै) as Brahma (ब्रेहमेति), Acyuta (अच्युतेति), Umapati (उमापतिरिति) according to the Predominance of qualities (तत्तद्गुणोन्मीलनात्). The Lord of the universe (जगदीश्वरः) can be attained (गम्यः) through the good systems (सदागमैः) which are based on the Vedas (श्रुतिमुखेः) and

have taken various paths (नानापथप्रस्थितैः), just as (इव) the ocean (जलनिधिः) is reached by streams of water (वारां प्रवाहैः)."

Viṣṇu is said to be dear to Śiva. As a matter of fact that he is higher than Śiva or both of them are in equal position and powers. Hari, Viṣṇu and Śiva generates the whole universe, according to them everything is going on. So, Viṣṇu's avatāras are also accepted[93]. Viṣṇu is the inner self of all; he is sung by the wise as the soul of the body (Ksetrasyātmā). Ultimately, he is the only Reality, the whole universe being only an illusion.

The Sauras are mentioned only once in the play they form a small sect in central and southern India whose special object of worship is the sun, Sūrya[94]. Little is known about this sect except for a few stray reference and anecdotes. One such anecdote is given by Ānandagiri in his Saṅkaradigvijaya[95].

In the Prabodhacandrodaya, there is a phase referring to the Saivas, Pasupatas, etc.: "शैवपाशुपतादयो दुरभ्यस्ताक्षपादमताः" (Śaivapāśupatadaya durabhyastāksapādamatāh)." The Saivapāśupatādayah means the Saivas, Pāśupatas, and other schools. According to the commentary Candrika gives another interpretation, which says that, there are two kinds of Pāśupatas,

[93] PC. p. 20 and pp. 162-164. Paraśūrama is expressly mentioned (p.20), while Vāmana, Kṛṣna, Nṛsiṃha, and kūrma are alluded to. According to the Commentary Candrikā (p. 163 f.) Buddha and Balarāma are also refer to.

[94] Cp. Encyclopedia of Religion and Ethics, Vol XI, S.V. Saura; Bhandarkar, Vaiṣṇavism etc., p. 152 f.

[95] Prakaraṇa 13

Śaivapāśupatas and Saktapāśupatas, and the word ādayah is meant to include the Sāktapāśupatas.

The compound durabhyastāksapādamatāh shows that the Saivas (in general) took great pains in learning the doctrines of Akṣapāda, who is the same as Gautama; the author of the Nyāyśūtras[96]. The view of Rājaśekhara dated about 1350 A.D. that the Naiyayikas were regarded as Śaivas. In his saddarśanasamhitā he mentions the names of Śaiva teachers who were particularly revered. One among them is Akṣapāda[97]. Both the Naiyāyikas and the Saivas held that God was only the efficient cause of the universe. Both schools believed in dukḥānta (end of all sorrow) as liberation[98].

The final realization of Monism is attained by Man in the play. In the play Man has realized the doctrine of illusionism, but the monism which teaches the identity of the individual soul and the supreme soul is also still unintelligible to him. Man asks to Upaniṣad: "Who is he? Who is called the Lord'? "Upaniṣad angrily replies: "Who can give a reply to one who does not know his own self?" Man asks: "How can myself be the Supreme Lord?" Upaniṣad reports: "The eternal Puruṣa is no other than you and you are not different from that Lord, the supreme Puruṣa. Through beginningless Illusion, he is separate from you, like the reflection of the Sun in water (which is seemingly separate from the sun

[96] Here, the southern schools of Saivism are meant. The other school known as Kasmir Saivism which developed in the beginning of the 9th or perhaps towards the end of the 8th century of the Christain era, does not seem to have taken special interest in Nyāyā.

[97] See Dasgupta, History of Indian Philosophy, Vol. V, pp. 6,8-9.

[98] For the doctrines of the old school of Pāsūpata Saivism, Cp. The thesis of Friedrich A. Schultz, Bonn, 1958.

itself)[99]". But Man still finds it difficult to accept that he, who is different from God, Limited, and subject to old age and death, is identical with Reality, Bliss and Intelligence. This confusion arises because he has not comprehended the sentence 'tat tvam asi' "Thou art that' for he does not know what is meant by the words 'tat' and 'tvam'. Thus the meaning of these words has therefore to be contemplated. Discrimination explains again: (In the conception) "This I am" (the ideal of the pure spiritual essence of the self) is mixed up with (the idea of) the mind. When (the purely spiritual self) has been discriminated (from the mind) with the aid of (the Upaniṣad saying) it is not this when the gross elements have been dissolved (i.e. reduced to their primary, unevolved state by thinking that they are in reality nothing but this state); when, then, the meaning of 'thou'[100] (in the Upaniṣad saying "Thou art that") is known to be the spiritual self: then on hearing "Thou art that", (the self) becomes effulgent with bliss internally abounding, the self-luminous, tranquil, infinite light, from which the darkness of Samsāra has been removed." It reflects that, to understand the sentence tat tvam asi as meaning: Thou art' which is pure spirit and as such identical with 'that' namely, with the Absolute which is pure spirit, one has to discriminate the self from the mind. In the worldly state the self identifies itself with the mind or inner organ[101]. The main object and the reality of the mind is an outcome of the total elements and an object. Here, with the aid of the great

[99] PC. pp. 232ff; Vi.v.25. The Trivanadrum edition p. 201.f
[100] Br. Up. III. 9. 26
[101] Sita Krishna PC., p. 34

saying- 'नेति, नेति' (neti, neti) "Not this, not this," which means one has to discriminate the self from all that is elemental and objective and even from the mind. When this is done in the perfect way, the gross things exist into nothingness. Then it is very clear to understand what is meant by the word "thou" and to identify the spiritual "thou" with the spiritual "that" and known to be the spiritual self. In this way monism is realized by Man i.e. Puruṣa.

Thus, the discriminative study of the Upaniṣads the proper knowledge is imparted to Man. Thus all the problems are solved; it is only a cause of spiritual Awakening. Here main intension is to destroy ignorance. After the destruction of ignorance, awakening has arisen and knowledge destroys itself. "Knowledge suddenly comes out freshly breaking the hard chest of Mind and disappears suddenly devouring Delusion along with his followers. And Rise of spiritual Awakening goes to the one Puruṣa." Knowledge presupposes a subject and an object; so as long as it exists there is duality. It is matter of fact that in the real state there is no scope for knowledge. There is place only awakening. Prabodhadaya i.e. Rise of Awakening exists and gives utterance to the experience of Monism in the valuable saying- "I am that Rise of Awakening by whose rising the three worlds, burst by (my) natural splendour, cease to be the object of arguments such as whether they are attached or lost, born or removed, woven together or dissolved, or whether they are a thing or nothing."

Puruṣa has understood his identity with the Absolute, after the awakening dawns. Puruṣa gladly expressed his view and he says- "अहो विघटिततिमिरपटलं प्रभातं संजातम्।" Oh! Dawn has come destroying the layers of darkness." An important verse uttered by Puruṣa about himself as a Supeme God i.e. Viṣṇu.

"मोहान्धकारमवधूय विकल्पनिन्द्रा-

मुन्मथ्य कोऽप्यजनि बोधतुषाररश्मिः।

श्रद्धाविवेकमतिशान्तियमादिकेन

विश्वात्मकः स्फुरति विष्णुरहं स एषः॥" (PC 6/30)

"After shaking off the darkness of delusion, after throwing off the sleep of error, a cool ray of Awakening has been born. I am that Viṣṇu who become manifest as the Universal Self through faith, discrimination, reason, peace, self-restraint." Man strongly expresses the high opinion he is entertained of his own purity and considered as a Supreme Lord. It implies that he is perceived himself to be pure spirit, or the Supreme Being. According to Krṣṇamiśra, Puruṣa is considered as a pure, spiritual, or intellectual Being, divested of passions and desires. In the same sense Puruṣa is treated as Supreme soul as the source of the universe. In the Rise of the Moon of Intellect' J. Taylar expresses his opinion- "The shades of darkness are dispersed, and the morning appears, for the blackness of passion is removed and my sleep is broken; the cool beams of intellect shine upon me; Religion, Reason, Understanding, Tranquility, Penance, the whole world seem to be Viṣṇu. Through the favour of Viṣṇu I become perfect. Now I have no

consciousness of existence; I speak to none; it is indifferent where I go, or what befalls me: I am tranquil, fear, sorrow, the influence of former actions, and passion, have come to an end. I have reached the state of annihilation, and immediately I shall assume the condition of a Muni".

In the embodied state, Krṣṇamiśra accepts liberation. Puruṣa has awakened to his existence with Supreme Brahman but is not yet freed from the body. There is no limit of the body. He expresses-

"सङ्गं न केनचिदुपेत्य किमप्यपृच्छन्
गच्छन्नतर्कितफलं विदिशं दिशं वा।
शान्तो व्यपेतभयशोककषायमोहः
स्वायंभुवो मुनिरहं भवितास्मि सद्यः॥" (PC 6/31)

"I shall be a sage who is in a house only at night, who is not attacked to anything, who does not ask for anything, who wanders in any direction without aiming at any fruit, tranquil, free from fear, sorrow, impurities and delusion." Man has attained his final goal with the grace of Devotion to Viṣṇu. Even at the embodied state i.e. Jivanmukti Stage Viṣṇubhakti remains accompanied with him. It's reflects that Krsnamiśra relates strict theism with his monistic doctrines.

Thus, Krṣṇamiśra, in his play Prabodhacandrodaya, has similarly given importance to Vedic and non-Vedic schools of Indian philosophy. Among these schools of philosophical systems non-Vedic systems are firstly elaborately

discussed but in the last part of the play, the Vedic system of thoughts and Upaniṣadic sayings are established here.

In brief it can be concluded that, Kṛṣnamiśra has geniusly established the supremacy of Vaisnava Vedānta doctrine although he has maintained other schools of Philosophical doctrine also in his play. He successfully fulfilled his motive of spreading Vaiṣṇava Vedānta among the common people.