



SHARANA PATHA

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JSS Mahavidyapeetha, Mysuru



Procession of 1062nd Jayanthi Celebrations of Adi Jagadguru Sri Shivarathreeshwawra Shivayogi Mahaswamiji was inaugurated in the presence of H.H. Jagadguruji at Suttur Srikshetra. The Swamijis of Vatalu, Hosamath, Halavara, Kuderu, Madalli, Basavanapura, Gowdalli, prominent leaders, officials of JSS Mahavidyapeetha, devotees and others were present (01.01.2022).



Sri Basavaraj Bommai, Chief Minister, visited Sri Suttur Math, Mysuru, with members of his family on Vijayadashami Day and received blessings of Jagadguruji. Smt. Chennamma Bommai, Sri S.P. Manjunath, Sri L. Nagendra, Sri Ka.Pu. Siddalingaswamy and others were present (15.10.2021).

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Vol. 24 No.1

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A Half-Yearly journal devoted to religion, Sharana Philosophy, history, culture, literature and their comparative studies and practice.



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Jagadguru

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Contributions for publication, exchange of journals, books for review, letters need to be addressed to the Editor, Sharana Patha, JSS Mahavidyapeetha, Dr. Sri Shivarathri Rajendra Circle, Mysuru 570 004 or e-mailed to: editorjsssharanapatha@gmail.com

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From the Editor's Desk.....

Aren't we feeling better, relieved and happy now since the world is slowly but surely emerging out of the shadow of death cast by the Covid-19 viruses? Yes, we are and are confidently stepping out of our homes to work, study and attend to our daily chores. Fear, pessimism, deaths and lock-downs imposed due to the raging Corona virus are now things of yesterday and the present looks bright and promising throwing open the doors of opportunities to rearrange to rebuild life anew. Now is not the time to regret or relapse into the past. 'The secret of change is to focus all your energy not on fighting the old but on building the new' so said Socrates. His words ring true even today though he uttered them long, long ago. Such words instill courage in us as much as they do tell us that not everything was very rosy in the past as well.

It seems mankind has undisputed faith and trust in the future of life and thereby live in the present hopefully. Death and disastrous events of the present will not dampen the belief that tomorrow or next year or a decade from now that conditions will improve and fortune favours. This was the conviction and hope that prompted the peoples and their governments all the world over to wage a relentless battle against the common enemy Covid-19. How and where the virus originated is now a muted question. The virus did not spare its manufacturer either. Motives attributed to it boomeranged inflicting untold misery and loss of lives and probably a lesson was learnt by the manufacturer never to hit a self-goal and try to botch up things.

In retrospect, recollection of the monumental services rendered by big and small like the governments of all the countries, WHO, doctors, health workers, service organizations, Vaccine manufacturers and the individuals of all the countries of the world will turn us emotional. In the course of their dedicated work countless have succumbed and many are still struggling to overcome the trauma due to the exposure to the disease. Sharana Patha thanks and gratefully acknowledges the yeoman services of these Corona Warriors whole heartedly. At the same time the journal hastens to repeat here the cautioning words of the WHO: 'Better to wear masks than a ventilator; better to stay at home than in an ICU!' We only need to follow the spirit of these words.

Prof. Chandrasekharaiah

Guru-Vāṇi

Internecine fightings, wars, terrorist attacks, feuds, rivalry, enmity – all put together have killed more human beings than all the natural calamities did in the known history of human race. Probably more tears have run down the valley of human suffering filling the oceans of endless grief due to them than hardly the milk of human kindness to make life loveable and enduring. In such violent acts countless human dwellings, houses, mansions and monuments of everlasting beauty and significance have been reduced to dust which man can never replicate or rebuild them. It would be heart rending to see the pictures of destruction and devastation caused by wars. Presently the war on Ukraine stands testimony to this. At the same time, we cannot brush aside the damage caused to ecology, loss of flora and fauna, an inevitable consequence of wars. We would like to say emphatically that wars are avoidable and must be avoided.

Russian novelist Leo Tolstoy's masterpiece '*War and Peace*', a novel depicting the realities of war, is even today an influential classic denouncing war as an evil mankind should shun. No doubt conflicts are natural in man's existential life. But life is meant to be lived and never to be destroyed, Tolstoy's '*War and Peace*' is a lesson in peace and coexistence that runs subtly through its pages. Peace is such an invaluable thing that it should not be given just one more chance, but a thousand chance to prevail.

Here in India people know how our government used everything in its power to evacuate, particularly the students who had gone to Ukraine for higher studies and bring them back safely to the great relief and anxiety of their parents. Guns are blind that everybody knows. But the ones who hold them need to have vision. Only a visionary can tide over the present crisis arisen out of the Ukraine-Russia conflict. Otherwise it may escalate and plunge the world into an abyss of a world war that would certainly be cataclysmic.

Ever since the homosapiens branded themselves as civilized and cultured, meaning they have overcome the animal instincts, yet it is an irony that some of them hunt and kill their own species. Wars continue to be fought through all these years at some place or the other on the globe. Strange it is to note that hatred is found only in man which is more or less absent in other living beings. Some people or peoples dislike others for no specific reason and are similarly prejudiced.

It is true that man hates man as few species of animals do in the wild for food, territory, supremacy, sex or one upmanship. Studies in human nature have revealed an

array of answers for man's shortcomings. Some have concluded that man's selfishness and greed which constitute the basis of his antagonism and hostility to man is something very difficult to conquer or overcome. It seems it is true that mankind as a whole is motivated by selfishness. Greed is the other face of selfishness. No wonder even the most detached Yogi is selfish in being detached!

In the above context will it be right to say selfishness and greed are seminal weaknesses of man? Speaking in the language of biology their sources could be found in human genes. If so why blame man but the creation!? No, we cannot do that. God or His creation is above board. But in the scheme of creation unlike other living beings man is endowed with an overriding element called Rationalism which at all times guides him to distinguish between right and wrong. Only he has to carry out its dictum. If people at the helm do possess the knowledge of the value of life they will surely listen to their inner voice or Rationalism and thereby avoid killing and bloodshed. But the ones who somehow come to retain animal instincts and be trigger happy will not only kill but get themselves killed in the finale.

Sri Shivarathri Deshikendra Mahaswamiji

Shatsthala Vachanas of Allama Prabhu*

In English Translation with Commentary

Continued

MAYA VILASA VIDAMBANA STHALA

Maya is the outcome of Parashiva's sport. This vast and diverse universe is the glamorous play of maya. This play of maya is enticing and also entrapping. The one who knows maya transcends it and stands free from it. When he becomes free from maya's attractions and entanglements, he ridicules her play. That is Maya Vilasa Vidambana Sthala wherein the play of maya is ridiculed.

12

No one in this world knows
What brings the body into existence.
Not the senses, not even the Jiva.
Oh, dream has struck!
No one knows it really, O Guheshwara.

PURPORT

What's the cause of the birth of the body (which is the combination of body and Jiva)? People of this world do not know. For this combination, senses are not the cause, not even the creative power (Shakti). Atman also is not the cause of that mysterious combination. Then what is the reason? The cause is maya, ignorance, forgetfulness. This is a kind of dream which has struck. No one clearly knows the cause of birth or the nature of the dream.

COMMENTARY

No one knows in this world Not even the Jiva.

What's the prime cause of the birth of this body? People of this world do not know. Mainly two causes are mentioned. One is the creative power (senses). The other cause is the Jiva. The Jiva-chetana or the individual conscience which appears to be separate from Paramatman is described as the kala-bheda. The cause of birth is not the creative power nor the Jivatman. Ignorance only is the cause of creation. This ignorance is described as a dream.

Oh, dream has struck!

Dream = Maya, ignorance, forgetfulness

The word, 'dream' is used to indicate that it does not come to the notice or awareness of anyone.

No one knows it really, O Guheshwara.

Paramatman cannot be the cause of creation because He is changeless.

When Atman identifies itself with the body it comes to be known as Jiva. When Atman identifies itself with the universe, it comes to be known as Isha. The one who forgets this is Jiva; the one who knows this is Sharana. This Vachana enquires into the cause of creation. What is the root cause of the creation of universe? Neither Shakti nor Shiva. It's a kind of maya which is known to none and not

* Translation and exposition of the Vachanas of Allama Prabhu is being done by a group of scholars guided by Sri Siddheshwara Swamiji of Jnanayogashrama, Vijayapura

knowable either.

13

The Cosmic egg broke up, displaced were
the new-born.
Got tired striving hard to find enlightened souls.
Something astounding I saw in this world.
The reflection devoured the mirror in the
child's hand!
Darkness had devoured the light of day
and night!
All got dissolved in you, O Guheshwara!

PURPORT

Brahmanda or the great universe came out from the cosmic egg of pure consciousness (Chit-brahmanda). Two kinds of bodies appeared in it. One was the physical body (Jadapinda), and the other was the Self (Atman or chitpinda). Atman is of the nature of consciousness. He forgot his true nature and began to identify himself with the physical body. This is called pinda-pallata or the confusion between two pindas -- body and soul. Atman now comes to be known as Jiva. To know his real Self, Jiva seeks spiritually enlightened souls. It is quite a tiresome search to find such persons.

In this world is seen something astounding. Jivatman is a child, his mind is the mirror. He cleans up this mirror. Then in that mirror is seen the reflection of Paramatman. That Paramatman pervades the whole mind. Then the true nature of Jivatman is revealed. In the light of his awareness, what is called maya comes to be known. Once Jivatman comes to know maya in this way, maya fades out. Jiva too dissolves in Paramatman.

COMMENTARY

The Cosmic egg broke, displaced were the new-born.

The Cosmic egg = Chit-brahmanda (Mahalinga). The new-born = They are of two kinds — Jadapinda (physical body) and Chitpinda (Body and Jivatman).

In the beginning, there existed the Mahalinga, the primordial cause of the universe. It evolved and this great world came into existence. Then the innumerable bodies were formed. These are physical bodies (jadapindas). Chit (consciousness) that manifests in a body is called Chitpinda. The Chitpinda (Jiva) forgets its original nature and it begins to identify itself with the physical body. This is known as pindapallata (confusion between the pindas).

Got tired striving hard to find enlightened souls.

Enlightened souls = Those who have transcended maya; those who rule over maya; the wise, the anubhavis, those who have experienced their true nature.

Intelligent people strive to realize their true nature. They get tired searching for the Gurus to understand their nature.

Something astounding I saw in this world.

In this world an amazing thing is seen.

The reflection devoured the mirror in the child's hand!

Child = Jiva who is spark of Shiva. Mirror = Pure mind. Reflection = Paramatman, Brahman.

Jivatman looks into the mirror of his pure mind and sees his own reflection, which is essentially Brahman. It completely pervades his entire mind. He realizes that he is Brahman himself and he is of the nature of eternal light of awareness.

Darkness had devoured the light of day and night!

The light = Light that shines eternally, the light of knowledge, light of consciousness.

Though he is ever luminous, darkness that is maya had swallowed him, He is now aware of this.

All got dissolved in you, O Guheshwara.

Once the nature of maya is understood, it ceases to exist. In fact, the feeling of being a Jiva was the creation of maya only. The moment maya is gone, the feeling that he is a Jiva is also gone.

This Vachana tells us how this universe was created and how Jivatman came to know it.

14

A demoness has two children, five in the cradle.
When she, the nursing mother, is ever hungry,
What about those children?
Rock the cradle and sing a lullaby.
Nursing mother demoness was swallowed
by the cradle.
Tell me, what's this, O Guheshwara!

PURPORT

Maya who devours everything is the demoness. She has two children, mind and intellect. The body is the cradle. In it are five infants. They are the five senses. When the demon mother maya herself is ever hungry, no need to talk about hunger of those infants. They have hunger for sense objects. To console them, Jiva who dwells in the body is rocking the cradle (body). He nurtures them by feeding them with sense objects. Fully involved in nurturing them, he is happy. Still the hunger of

the five senses is neither satisfied nor diminished. It does not stop there. That cradle (body) swallows the demoness mother. This means, maya, and her thirst for sensual pleasure, pervade the body, senses, mind and intellect. Thus, maya is inside and outside. Everywhere there is discontentment and frustration. This is the plight of Jiva, the sport of maya.

COMMENTARY

A demoness has..... sings a lullaby.

Demoness = Maya who swallows everyone; individuals and the world are her field of action. Two children = Mind and intellect. Cradle = Body which houses sense organs, mind and intellect. Five on the cradle = The five instruments of cognition. The nursing mother = Maya of insatiable cravings. Rock the cradle = Satisfy the senses by feeding them with sense objects. Lullaby = Finding pleasure in feeding the senses.

Nursing mother demoness was swallowed by the cradle.

This means, maya pervades the body, mind and intellect inside and also, the instruments of cognition. Insatiable hunger for sensual pleasure has taken root in those senses.

Sources of knowledge such as schools and colleges are but true temples where God resides

The real strength of our nation is its youth. If their strength is not tapped properly the nation will but hardly progress

-Jagadguru Dr. Sri Shivarathri Rajendra Mahaswamiji

Working Together for a Conscious Planet

- Sri Sadhguru

Today, there is much talk about water scarcity and other ecological issues that humanity is facing. The fundamental behind all these problems is the human being. If any other species had perpetrated the kind of damage that we have to the planet, we would have found a way to deal with them. If billions of Martian locusts landed here and began to cut through all our trees, turn our soil into deserts, and suck the water out of our rivers – we would have definitely exterminated them. But the problem is not alien locusts. The problem is us.

Since we are the source of the problem, we can also be the source of the solution. We are a problem only because we are in an unconscious, compulsive mode of action. If we were conscious, we would naturally be a solution. This is why I have been working with United Nations agencies and other forces, and proposing this idea of a “Conscious Planet” movement.

Vote for Ecology

There are 5.2 billion people living in countries with the ability to vote and elect their nation’s leadership. We are looking at how to get at least three billion people on board so that ecological issues become the issues that elect governments. We want to make these three billion people aware of at least five ecological aspects that must happen in their country, and two

or three aspects that must not happen. If we do this, then ecology will become if not number one, at least the number two issue in election manifestos.

As a part of the Conscious Planet movement, I am trying to bring focus to the most important aspect of rejuvenating this planet: the soil. Everything you see as life on this planet – including worms, insects, birds, animals, plant life, and ourselves – happens out of just thirty-nine inches of soil profile. The real damage is happening to this topsoil, which sustains every life that we know. If we can ensure the soil is organically rich and healthy, the planet will be capable of regenerating itself, and we will be able to manage the other problems, to a large extent.

Right now over 95% of the global population have absolutely no awareness of the ecological disaster building around them. Ecological awareness is confined only to a small segment of people, and even among them, the idea of ecology is largely limited to using less water while showering or turning off the tap when brushing teeth. It is wonderful that people are conscious about what they are using, but this is not a comprehensive ecological solution. Only when ecology becomes an election issue, will it become government policy, and only then will there be large budgets allocated so that

solutions manifest.

Restoring Ecology Is Profitable

If we want to make this happen, there has to be a marriage between economy and ecology. Today, we have structured society such that ecology and economy are in conflict with each other. If we pitch ecology versus economy, economy will always win. You can see this happening everywhere in the world. But restoring ecology can actually be very lucrative. This is the essence of our Cauvery Calling campaign, to revitalize River Cauvery in southern India.

We have been looking at transitioning farmers from short-term farming to long-term agroforestry – tree-based agriculture, the practice of tree cultivation along with other crops. In this process, farmers would plant 2.42 billion trees in the Cauvery River

basin. This will cover one third of the basin under shade, in turn increase ground water levels and bring back the river flow. Moreover, farmers will benefit from improved soil fertility, better crop yields, and above all, an exponential surge in their income. In Tamil Nadu we have converted 69,760 farmers into tree-based agriculture and within five to seven years, their wealth has increased by 300-800%. We want to make Cauvery Calling a demonstrable large-scale model that can be replicated for other rivers.

Ranked amongst the fifty most influential people in India, Sadhguru is a yogi, mystic, visionary and bestselling author. Sadhguru has been conferred the "Padma Vibhushan", India's highest annual civilian award, by the Government of India in 2017, for exceptional and distinguished service.

*See, man and woman become shy
When the stringy yarn covering the place of shame
Becomes Loosened
Lord, is there room in the world
Where one can hide oneself?
Is there room for shyness
In the presence of the Lord?
Chennamallikarjuna
When all the world becomes eyes and watches
Tell me where there is room
Where one can hide and be not known*

**- Akka Mahadevi
(Tr. D.A. Shankar)**

Imagery in Basavanna's Vachanas

-Dr. C. R. Yaravintelimath

Basavanna's Vachanas are half prose, half poetry; more poetry than prose. As poetry they are the outpourings of the soul's yearning for uniting with Linga Lord. He is driven by an urge to sing of his experience, his ineffable mystic experience as well as to give it most perfect utterance, which is nothing short of poetry. He expresses his love for his Linga Lord through choice images, similes and metaphors. For example:

*The Chakora waits, intent,
the moonlight's silver dawn;
The lotus' heart is bent
Upon the splendid morn,
The bee's, on the flower's scent.
Even thus, for Thee, even thus
My heart is tremulous,
O Kudala Sangama Lord.*

This Vachana has all unmistakable and distinguishing marks of true poetry: the spontaneous metaphor, natural beauty, depth of emotion etc.

Basavanna's command of imagery is astonishing. His inexpressible experience is expressed through suggestive images. Lord's existence is compared to secret fire in water, to flavor of the sap in tender plant, as also to a maiden's love:

*"It's like the secret fire hidden in water;
Like the flavor of the sap in the tender plant;
Like the perfume within the bud;
Like a maiden's love, O Lord Kudala Sangama."*

Sometimes the similes and metaphors drawn from the less pleasing objects of nature, or the common objects of life, are all the more striking for that reason. Basavanna likens his mind to a dog riding a palanquin, to a monkey leaping and bounding among branches of a tree.

*As a dog riding a palanquin,
My mind, on seeing a thing,
reverts to its natural bent.
A plague on it! it hunts for Sense!
It does not let me go, O my Lord,
Remember Thee from day to day...*

Basavanna does self examination, examination of his devotion, which is defective and seeks god's grace for making it worthy. He says his mind, devoid as it is of piety, resembles a country fig:

*1. Look you, my heart is like a country fig:
Search it with care, there is no kernel there!
O Kudala Sangama Lord,
It's you have made this outer form of mine and
placed me, you, in this imposture of a world.*

*2. If you grow rich --
like silk-cotton-tree bearing flower and fruit --
what does it mean without true piety?*

*What does it mean if it yields fruit –
The snaky colocynth?
What is it worth, this beauty without good
character?
What is the use if water from the drain clears up?
Lord Kudala Sangama
Does not approve of worthless men.*

*3. What if the well-frame bend its head,
Does it become a Guru's devotee?
What if the pincers fold their hands,
Do they become a humble minister?
What if a parrot read?
Does it become a theologian?
How can those lost in sensual pleasures
Know why these have come,
How great is their worth –
The Saharanas of Kudala Sangama?"*

There are also images that grow into extended metaphors like in

*Is the master of the house gone out or is he in?
Upon the threshold grasses sprout;
The house is just a bowl of dust;
Is the master of the house gone out or is he in?
When falsehood does infect your flesh
And your heart is sensuous mesh,
The master of the house
Cannot be in, cannot be in, Kudala
Sangaama Lord!*

Here house is the body. soul, its master. The metaphor of house and master is sustained throughout.

Basavanna paints the drama of man's growth and gradual decay in vivid colours as in:

*Before the grayness touch your cheek;
Before the wrinkles plough your face,
Before your body dwindles to a nest of bones;
Before, with teeth all gone;
The back all bowed,
You are a burden to your kin;
Before you prop your legs with hands
And lean heavily upon a staff;*

*Before the lustre of your manhood fades;
Before you feel the touch of death,
Adore Lord Kudala Sangama!*

At times Basavanna even anticipates the 20th century Imagist school of poetry known for sharp and clear images that are almost dry.

Basavanna's humility prompts him to compare himself to a household drudge: in terms of crystal clear images:

*A broom in hand and a cloth ring on my head,
I am a household drudge's son:
O Kudala Sangaama, Lord
I am the son of a servant -maid
Who came up with the dowered bed!*

The image of God as a benevolent father, who would be, at the same time, a stern teacher given in of his Vachanas:

*"A cup of milk in the left hand,
A cane in the right,--
When will he come, my Lord.
My father who will beat me
Until I drink the milk?
In the two hands, the cane and milk;
Jangama is devotion's shrine:
'Much piety is Linga's joy;
Derision is the rod of Death!'
Therefore Lord Kudala Sangama Himself
Is the father who shows me the way of piety.*

Sometimes a metaphor stands before our eyes enlarged into an allegory as in:

*Upon the soil of piety
Sprouted Guru, the seed,
And Linga, the leaf, was born;
Then Thought came for the flower,
And Deed for tender fruit.
And Knowledge for the ripened one
And when the fruit of knowledge broke
loose from the stalk, and fell,
Look, Kudala Sangama, wanting it Himself,
Gathered it up.*

This vachana contains a string of meta-

phors which together build up the allegory of tree with seed, leaf, flower, raw fruit, ripe fruit. The picture of the Lord gathering the ripe fruit before it falls to the ground fills our eyes.

No doubt imagery forms the body of poetry, and passion its soul, passion of devotion. Most of Basavanna's Vachanas are

pure and simple like the one given below:

*Make my body Lord the pole;
Make my head the gourd;
Make my nerves the wire, my Lord,
And of my fingers the plectrum make;
Intone Thy two- and -thirty notes'
Press my heart and play,
O Kudala Sangama Lord!*

*For every praise that I draw
Let there be a few abuses hurled at me
For every occasion of happiness that I experience
Let there be equal moments of suffering
For every overflowing meal that I have
Let there be times when I go hungry
For every success that I achieve
Let there be failures to succeed it
For every time I assume to have gained speed
Let there be periods of me hitting the dead end
For every time I feel it was all because of me
Let the credit for all of it go to Thee
For every feeling of satisfaction
Let there be long trying periods of yearning
For every time I think I have ascended heights
Let there be your intervention to keep me grounded*

- Shivananda

Many have sung better than me, but perhaps they didn't get as much as I did. It is all His kindness alone.

- Latha Mangeshkar

What is Vedanta?

-Sri N. Krishna Rao

The question appears to be ridiculous, for, we hardly come across a person who is unfamiliar with the expression, Vedanta. When it comes to defining it, a host of views are likely to be projected, often leading to contradictory theories. A great body of literature has evolved in the name of Vedanta for thousands of years. Still, we don't have a clear-cut picture of what it refers to.

Hence it wouldn't be out of context to seek what exactly it means. It is an indisputable fact that this expression has originated from Vedic literature that dates back to three to four thousands of years. As such, it is said that Vedanta refers to the last part of the Vedas, i.e., Upanishads which dwell on the basic questions of life, such as, the meaning and purpose of life and how creation has come into existence.

There is also an argument that the Upanishads made a total departure from the ritualistic aspect of Vedas. Being purely philosophic in their core content, it is said that they mark an end to the previous traditions.

Unless we take a glance at the overall picture of our ancient scriptures, it is difficult to arrive at the deeper meaning of Vedanta. The entire literature has been put into three categories:

1: Sruthies (Vedas)

2: Soothraas (Bramha Suthraas)

3: Smruthies (Bhagavad Gita)

What the sages had heard directly from God in their deep meditation, became Sruthies (Vedas).

In order to elucidate the underlying tenor of the Sruthies, Dharsana Sastras had come up with the framing of Soothras i.e., aphorisms.

At a later stage a need was felt to recall all that had been put in the form of Sruthies. Thus, Bhagavad Gita has become an outstanding treatise among the works of Smritis.

Thus Sruthies, Soothras, and Smritis constitute the bedrock of the entire Indian philosophy. Based on this PRASTHAANA THRAYA a great many schools of thought have come into existence, each formulating its own independent theory. Consequently, it has become so complicated that it is not an easy job to define what exactly VEDANTA means.

The Bhagavad Gita has taken up the huge task of amalgamating the various seemingly divergent paths, prevailing at the time of its composition. Though they appear to be quite contradictory, having nothing in common, the Bhagavad Gita seeks to highlight the underlying thread of these different traditions and give a

coherent picture of what Indian philosophy is.

In this context, philosophy is not looked upon as something abstract. It has its theoretical side. But in reality, it is not something that is divorced from our day to day living. On the other hand, it takes up the basic problem confronting the humanity as a whole.

Life is beset with problems at every stage. Man is ever in pursuit of happiness. But invariably, he finds life becoming miserable with some issue or other. Problem after problem crops up from time to time and shatters one's dreamy image of life.

Suffering seems to be the inescapable factor of our life. The attention of the sages had been drawn to this unending problem facing humanity. They had gone deep into the study of the cause of our suffering. Finally, they had come up with the answer that IGNORANCE is the root cause of all kinds of problems.

In Sanskrit it is put as Ajnaana or Avidya. Ajnaana of one's own self is said to be the ultimate cause of our suffering. We are caught up in a world of objects. An unending struggle goes on to liberate ourselves from this helpless situation. Having lost the sight of the Truth, we live in perpetual bondage: Ajnaanena Aavrutham Jnaanam Thena Muhyanthi Janthavaha

This will lead us next to the subject of what knowledge is, why it is covered up by ignorance. If we look at the etymological meaning of the word Vedanta, it would clear a great deal of confusion. Veda = to know, Anthaha = the source (the ultimate thing). In this sense, Vedanta refers to the ultimate knowledge of the Truth of things.

The sages were scientists. They were bent upon investigating the cause of human suffering. They were not content with superficial solutions. They had taken up the entire human psyche into their study.

In contrast, the modern scientist would direct all his attention to the study of phenomena with which we come into contact by way our senses. Though the cognitive process involves not only the known but also the knower, a scientist would tend to focus exclusively on the field of the known. It is taken for granted that the knower does not come under the purview of science.

But the sages of the past look at things from a holistic point of view. For them, the 'knower' is as much of significance as 'the known'. In fact, it is the 'knower' who, in the position of a subject, seeks to attain peace and happiness. He has to wage a relentless battle against a series of obstacles that confront him from time to time. Yet he would be at a loss to understand where things go wrong.

It is this lack of understanding of the cognitive act in its entirety that creates an illusion and consequently becomes the cause of all suffering. The Bhagavad Gita emphasizes this central point repeatedly and directs our attention to see what is and what is not. This is possible only when we come to know the ultimate Truth of the nature of things.

This is the vision that the sages of the past had seen in their deep meditative state. For them life is not fragmentary. Creation is not accidental. Man is not an island disconnected with the rest of the world, with no destination to reach. Life, when not seen in its true perspective, can create a havoc.

That is the reason why the Bhagavad Gita emphatically proclaims that one should be in a position to discriminate between what is real and what is unreal, in order to discover the truth: Naasatho vidyate bhaavo, na abhaavo vidyate sataha, ubhayorapi drushto anthaha thu anyohu

tatva darshibhi.

"That which is can't go out of existence. That which is not can't come into existence. The sages with their vision of Truth could see the SOURCE of these two concepts."

This is what Vedantha is.

Shivatatva Chintamani

Kannada classic *Shivatatva Chintamani* by Lakkanna Dandesha, a minister and general in the court of Proudha Devaraya II (AD 1424-1446) of Vijayanagar empire is a poetic repository of facts related to history, religion, philosophy, culture and epistemology of the Virashaiva-Lingayath faith. A lengthy narrative of 54 chapters consisting of 2221 stanzas composed in *Vardhaka Shatpadi*, a literary form in Kannada, the work in Chapter No. 38, documents the names of over a hundred Shivasharanas along with the place names to which they belonged. Termed as an unrivaled hagiographer Lakkanna Dandesha's knowledge of the Faith he espoused was vast, deep and informative being the result of research that demanded a lot of field work. No wonder if stated that this is a sort of a variorum text of the Faith that the poet professed. Apart from this all the 2221 stanzas end with the words '*bow unto the Lotus feet*' of so and so, viz. the name of the sharanas or sharanes. Thus the poet all along this work exhibits his sublime devotion to the surrendered ones of the Lord, thus portraying himself as their supplicant in turn. Many wonder as to how this diplomat-soldier of an empire could compose a literary masterpiece which is classified as a famous *belles-lettres*.

* * *

The ancient covenant is in pieces; man knows at last that he is alone in the universe's unfeeling immensity, out of which he emerged only by chance. His destiny is nowhere spelled out, nor is his duty. The Kingdom above or the darkness below: it is for him to choose.

- Jacques Monod

Basaveshwara - Iconic Revolutionary

- Prof. Chandrasekharaiah

The honourific, bhakti bhandari, a repository of devotion, often used to describe Basaveshwara or Basavanna is tantamount to ignoring his colossal persona of a great social reformer. Against extreme religious fundamentalism he stormed the bastion of caste-ism and inequality openly questioning the dubious basis of varna system in Indian society which proscribed some as untouchables. It was in 12th century, driven by love and compassion for all and sundry, Basaveshwara sought fundamental changes in the socio-religious fabric of the land and with that began the first ever crusade to eradicate untouchability in India. The magnetism combined with his irrefutable logic was too irresistible to the socially oppressed and spiritually deprived that hundreds of men and women of all hues and colours rallied round him which catapulted him to be their titular leader. The resultant movement he led was probably the largest of its kind known until then in the country. Congregating at various places, prominently at Anubhava Mantap, the newly established religious parliament at Kalyan, the capital of Kalachuri ruler Bijjala II, they called themselves as Shiva Sharanas.

Rejecting his Brahmanical past Basava declared that all were equal before God and all callings were equal and sacred for the simple reason that they kept our inner con-

science clear and outer actions transparent. This alone, he said, could render man's earthly life free and guileless with little or no scope for regret. Thus Basavanna led countless people into a new way of life that embraced both the pariah and the priest on equal terms. Sitting together at Anubhava Mantap they talked about monotheism, eschatology and epistemology. Despite many of them being unlettered they read into higher possibilities of life and whatever they spoke in this context, luckily, got recorded by the lettered ones and handed down. Termed as Vachana literature in Kannada their inspired utterances described as a new genre defied comparison in form content with any other literary construct. For all this and much more Basaveshwara was instrumental. His life, words and deeds turned into legends during his life-time itself, inspired hundreds of poets and writers down the ages to write about him and his crusade.

Assuming the proportions of a socio-economic-religious revolution the Sharanas targeted the orthodox hierarchy perpetuated in the name of God and religion. Division of labour as high or low according to one's birth was challenged. The new doctrine they propounded, work is worship, left the choice of work to one's aptitude. None could be a brahmajnani by birth, they declared. They sat as one in Anubhava

Mantapa and also to partake food at Basava's mahamane, his residence. Until then, touching or eating together, especially with the so called untouchables, attracted capital punishment. The next step that the Sharanas took was crucial.

Historical and literary works including the Vachanas present a rosy picture, initially, of their casteless society in the offing. But it proved to be only a mirage. When Basaveshwara and his enlightened followers performed the marriage of a Brahmin girl with a pariah's son in realization of their casteless society it attracted the wrath of the conservatives. The cataclysmic events that followed the marriage unleashed a reign of terror engulfing Kalyan eventually ending in the martyrdom of Basaveshwara and countless Sharanas. Bijjala, who in all probability stood by Basava, too was slain by the enemies of the movement.

Experts opine that many of the basic features of our Constitution can be found enshrined in the Vachanas they composed. Of about 300 surviving names of the Vachana writers 35 were women which being the result of the liberating efforts of the Sharanas was a rare instance in the contemporary world. About 18000 of their Vachanas have escaped the ravages of time and survived. They speak about the mundane and the spiritual reflecting the kind of total revolution they had planned to bring about to transform our society and the price they paid to get that little success. However, for the most despised and de-

tested ones Basava proved a messiah, their hope and future. It is incontestably noted that he and his fellow Sharanas were far, far ahead of their times and remembering or revisiting them now when our society is not changed much ever since their advent 900 years ago would certainly prove path-breaking. The Vachana literature in its totality is unique since the writings of the lowest of the low form the bulk of it. Feeling liberated and free for the first time in the history of India they spoke, spoke openly justifying that their life and aspirations were not different from those of higher others. In this context, all of them proclaimed categorically that it was all due to Basava.

In consequence of the Movement there arose a dazzling galaxy of men and women like Allama, Siddharama, Channabasava, Madivala Machideva, Akka Mahadevi, Neelamma, Lakkamma, Marayya, Akka Nagamma, Urilinga Peddy, Kakkayya, Dhoolayya, Channayya, Haralayya, Muktayi, Nuliya Chandayya, Jedara Dasimayya and countless others. And it was Basaveshwara's vision and farsightedness that acted as a unifying force among them and he was their best man. Remembering them now is like a bitter sweet nostalgia, bitter because they were real life tragic heroes and heroines and sweet because it is rather difficult to believe that such men and women have ever lived on this earth.

Why should I lose inner peace for outer cares,
Like a dog who, for a scrap, is caught in the trap
I am able to become all aware
Of our Lord of the simple pleasures?

- *Ghattivalayya*
(Tr. A.K. Ramanujan)

Manu Neeti : Chola Mural Paintings in Virabhadra Temple at Lepakshi and their Significance

-Sri Saurabh Saxena

The village of Lepakshi is situated in the Anantapur district of Andhra Pradesh. Though the village is reduced to an insignificant hamlet, Lepakshi enjoyed the status of important trade and cultural center in its heydays during the sixteenth century CE under the Vijayanagara empire. The credit for this goes solely to the two enterprising brothers, Viranna and Virupanna, the officers in the court of the Vijayanagara king Achyuta Deva Raya (1529-1542 CE). Being ardent Shaiva devotees, they extended the marginal Papavinasa temple into a buzzing temple complex adorned with multiple shrines and mandapas (halls) meant for various purposes. The hillock over which the temple complex was constructed is known as Kurmasaila however when it started being referred to by this name is not certain. The sthalapurana mentions Sage Agastya stayed at the hill and built the Papavinasha temple. A natural rock-shelter on the hillock is generally shown as the place where the sage lived, and a temple built abutting its western face is referred to as the Papanaseswara temple. The Lepakshi kshetra later started being counted among the hundred and eight important Shaiva kshetras as mentioned in the Skanda Purana¹.

There is an interesting legend about Virupanna and the construction of the Virabhadra temple. Virupanna, the son of Lepakshi Nandilakku-Setti and Muddama, was a treasurer of Achyuta Deva Raya. He found an image of Virabhadra and decided to construct a temple. He utilized the funds from the royal treasury for the temple construction. While the last part of the Kalyana-mandapa was on the verge of completion, the king got the news that his treasury was being exhausted on the temple construction. He was enraged and ordered Virupanna should be blinded. Virupanna was a loyal servant and he carried out the punishment on the spot by plucking his two eyes and dashing those against the temple wall. Two red spots on the western wall of the temple are said as the spots where the eyes were dashed against. Virupanna soon died leaving the Kalyana-mandapa unfinished². The legend however does not tally with the information gathered from the inscriptions.

The Virabhadra Temple at Lepakshi is a very important temple for the study of the Vijayanagara period paintings as the volume of material available here provides the best repertoire on the skills and style of the Vijayanagara period. There are paintings over the ceilings of various

Sri Saurabh Saxena, D-1113, Brigade Lakefront, Seetharampalya Main Road, Whitefield, Bengaluru 56066

mandapas, ceilings, and interior walls of a few shrines. These paintings were first noticed by A H Longhurst in 1912-13 when they were not in very good condition being deteriorated due to water leakage and soot. Though not much attention was given to the restoration of these paintings for long, however Archaeological Survey of India (ASI) carried out restoration work in the last two decades and now we see a few paintings in their old glory.

On the Vijayanagara paintings, C Sivaramamurti writes, *"The Vijayanagar paintings may lack the flow and gliding curvature of line that go to form the easy and yet majestic contour in the Pallava paintings; may lack the rapid movement of agitated curves, the variety of poses and detailed ornamentation in the Cola paintings; yet they have an undertone of the characteristics of both the conventionalized though they are and degenerating (sic)."*³

The whole temple complex has been adorned with murals at various places. When a visitor enters the complex, he first encounters the mural paintings of the ceiling of the Natya-mandapa. From the Natya-mandapa, one enters the ardha-mandapa which also has a painted ceiling, far superior in quality and execution from those in the Natya-mandapa. Next are the murals within the shrines sharing a common mandapa. Virabhadra, being the tutelary deity of Virupanna and the temple complex being dedicated to this form of god, takes a large stage and he is painted with his two devotees, Virupanna and Viranna. This huge painting adorns the ceiling of the common mandapa connecting the three shrines. This is the largest painting of any form of Shiva in the world and that marks its importance. The ceiling of the Raghunatha shrine is painted with the

dashavatara figures. The inner walls of the Virabhadra shrines are painted with various forms of Shiva.

One important mural in the Natya-mandapa is that of the legendary king Manu Neeti Chola, also known as Ellalan or Elara. The story of the king is mentioned in the Sri Lankan Buddhist chronicle Mahavamsa⁴. Elara was a Damila (Tamil) of noble descent and came to Sri Lanka from the Chola country. He seized the throne from king Asela and ruled for good forty-four years with even justice towards friends and foes. He had a bell fixed at the head of his bed, and the rope of the bell was till the entrance of the palace. The purpose of the bell was to allow people to ring it as and when they desire a judgment. The king had a daughter and a son. Once, the son was going on his chariot to the Tissa-tank, and on its way, a calf came under the wheels of the chariot unintentionally. The calf died on the spot and the mother cow came to the palace and rang the bell. Setting an example of justice, the king caused his son's head to be severed under that same wheel of the chariot.

The story of King Manu Neeti Chola is further evolved and extended and is retold in the Periya Purana⁵ a Tamil work dated 12th century CE. Thiruvarur was a holy and divine city of the Cholas. It was ruled by king Anapaya, a descendant of Manu of the solar race. The king reigned his realm like the eyes and soul of all the lives that throve on this earth, and his reign came to be known as Manu-Neeti. The son of the king killed a calf under his chariot wheel. Knowing he has committed a grave sin; the prince approached the brahmins to expiate his sin. When the cow approached the palace and rang the bell, the king came to know of the episode. When asked, his

ministers told the king might expiate the sin following the rules laid down for cow-slaughter. The king did not agree and explained that expiating the sin the way you all mentioned would not cure the agony of the cow that bellowing aloud. The king said he could not resort to expiation for the grave sin committed by his son and punish another with death, as he would be blamed by the world for destructing Manu's hoary code. The king announced his verdict,

*"He killed a being that took birth in Tiruvaroor,
Where abides peerlessly enshrined the Lord-God,
Hailed gloriously by Indra, Vishnu, Brahma
and others;
So, death is the punishment meet for him;
Know this to be my well-considered verdict
irrevocable."*

The king took his son to a street and executed the verdict riding the chariot over his chest. Lord Shiva, Veeti-Vitangka, got very pleased with the justice and manner of the king. He appeared riding Nandi and accompanied by other celestials. The very moment, the calf and the prince were brought back to life.

Mural painting depiction of the Manu Neeti Chola story is not found at many places. There are two very famous murals, one in Devsiriya Mandapa of the Thyagaraja Temple Complex, Thiruvarur, and another in the Natya-mandapa of the Virabhadra temple, Lepakshi.

The mural painting at Lepakshi is executed in the sequential narrative style where the story runs left to right. The panel starts with the king shown seated on a throne accompanied by his ministers and attendants (fig. 1). This part of the panel is very much deteriorated and identifying every aspect of various figures is very

tough. Next is the scene of a prince riding a chariot and a cow running towards the chariot in grief. A calf is shown below the wheels of the chariot.

In the next scene of the king's court where he is shown seated and engaged in a discourse with two sages (fig. 2). Next is shown the cow who has reached the palace and ringing the bell for justice. Hearing a cow ringing the bell, the king approached the cow in the company of his ministers. A discussion ensued over the reason the cow rang the bell. The king came to know the sad sequence of the story of a calf being killed by his son.

The next scene shows the king engaged in discussions with his ministers (fig. 4). The ministers suggested the king expiate the sin following the procedure laid down for cow slaughter. This procedure did not require a death sentence to the guilty. However, the king was not very enthralled listening to this advice. He explained that the grief of a cow cannot be overcome by simply following the procedure for a cow slaughter. The king's message is very artfully conveyed in the Periya Puranam,

*"If you suggest that the remedy lies in doing that
Which is by the Brahmins ordained, will that be
A cure for the agony of the cow that bellows aloud,
Having lost its tender calf by murder vile?"*⁷

The king pronounced his verdict that his son is executed in the same manner the calf died. The king took charge of executing the sentence with his own hands. In the next scene (fig. 6), we see a lady atop the chariot under the wheel of which lies the prince. The cow following the chariot witnessing the execution of the king's verdict. On the rightmost of the panel are shown Shiva arriving on the scene seated on Nandi and accompanied by Parvati. The calf and the

prince are back to life now and are shown standing with the cow and the king. Flowers are being showered from the sky by celestial ladies seated over clouds.

Depiction of the Manu Neeti Chola story, in stone and paint, is not a frequent theme chosen by the temple designers and architects. As discussed before, the legend is closely associated with Thiruvavur but not Lepakshi. One may wonder was there any specific reason that the builders of the Virabhadra temple selected this story? The local legend of Virupanna mentioning he executed the king's order by his own hands points to his loyalty and honesty towards the king. The legend of Manu Neeti Chola is deeply imbibed into the idea of justice and equity. Though the legend of

Virupanna may not be taken at its face value however it is very evident that he was a just and loyal servant. The wealth of inscription mentioning various grants and other activities of munificence from him and his brother indicates his cordial relations with the king and the court. As he was governing Lepakshi on behalf of the Vijayanagara king, Virupanna would have also demonstrated the qualities of a just ruler following the laid down principles by the religious texts and the court. As Virupanna was instrumental in the overall design and execution of the Virabhadra temple, the selection of Manu Neeti Chola story was made as a parallel to the unprejudiced and impartial nature of Virupanna while executing his duties.

May my limbs, organs of speech, vital energy,
eyes, ears, power and all other senses
fully develop.

The whole universe is declared Brahman by
the Upanishads

May I never deny Brahman.

May Brahman never deny me.

May there be no denial from Him

May there be no denial from me

May the virtues as taught by the Upanishads
dwell in me who am devoted to

The self, Brahman,

May the virtues dwell in me

Om, peace, peace, peace!

- Sama Veda

(Tr. Swami Satprakashananda)

The Path of Righteousness in Bhagavadgita

- Dr. Shobha

The easily best known and most important religious text of Hinduism is the Bhagavad Gita, which runs around 700-verse and it's a part of Bhishmaparva in the epic Mahabharata. It is a book conveying lessons of philosophy, religion and ethics and one of the most influential works in Indian thought. Simple method has been adopted in delivering the message, while the rich could but please the Gods by their sacrifices, and only the cultured could pursue the way of knowledge, the Gita teaches a method which is within the reach of all, that of bhakti, or devotion to God, by their sacrifices, and only the cultured could pursue the way of knowledge, of the Gita. The message of Gita is universal in its scope. It is a treatise on Dharma, the collective Hindu ideology of religious, moral, and social rule of conduct. The Gita combines the concepts uttered in the innermost texts of Hinduism - the Vedas and Upanishads - which are here synthesized into a single, logical vision of belief in one God and the underlying unity of all existence. It has continued to be a source of wisdom and comfort to millions of devotees, and a way to follow for the philosopher, the soldier, and the politician. It occupies chapters 23 to 40 of Book VI of the Mahabharata and is composed in the form of

a dialogue between Prince Arjuna and Krishna, an avatar (incarnation) of the god Vishnu

Krishna addresses Arjuna, a Pandava prince, at the movement of a great catastrophe in his life. Arjuna comes to the battlefield, swayed of the righteousness of his cause and prepared to fight the enemy. At this psychological moment he shrinks from his duty. His conscience is disturbed, his heart is torn with agony and his state of mind, 'like to a little kingdom, suffers then the nature of an insurrection'. If to slay is a sin, it is a worse sin to slay those to whom we owe love and worship. Arjuna typifies the struggling individual who feels the burden and the mystery of the world. He has not yet built within himself a strong centre of spirit from which he can know not only the unreality of his own desires and passions, but also the true status of the world opposing him. The despondency of Arjuna is not the passing mood of a disappointed man, but is the feeling of a void, a sort of deadness felt in the heart, exciting a sense of the unreality of things. Arjuna is ready to repudiate his life if necessary. He does not, however, know what is right for him to do. He is faced by a terrible temptation and passes through an intense inward agony. The mood of despair in which Arjuna is found in the first chapter of the Gita is what the mystics call

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the dark night of the soul, an essential step in the upward path.

Dharma is that order which maintains harmony and stability of the universe. The very first shloka of this book of self-discovery begins with the word dharmakshetra, the path of righteousness. Dharma is not something which is limited to one particular facet of life. It rather concerns itself with harmonious fulfilment of all the aspects of existence. It covers human life in its entirety. The world in which we are living is a battlefield in which a struggle between the contradictory forces of good and evil is taking place in the conscience of man, every moment. One has to everlastingly keep a vigil against the shadows of darkness. In Gita Krishna has shown the path of dharma, through his discourse addressed to Arjuna, and the whole of mankind. He has explained not only what dharma is but also what dharma is not. Krishna has also assured mankind that whenever there is a decline in dharma, and adharma starts rising, He would then appear on earth for shielding the virtuous, annihilating the immoral and re-establishing dharma. Dharma is the essential nature of a being that determines its pattern of behaviour. So long as one is true to his nature and his conduct is in accordance with it, one is acting in the right way. Deviation from one's inherent nature is adharma.

Bhagavad Gita has shown the real meaning and purpose of life. It has shown the right path to every human being. One is confronted with multiple dilemmas, from time to time, represented symbolically by the despondency of Arjuna who when faced with a difficult choice got confused and stricken with grief. Unable to decide as to what was right and what was wrong,

he sought guidance from his teacher, the Divine who was with him as his charioteer. In the same manner, in any difficult situation, one can turn within and seek illumination from the consciousness of the Divine, dwelling in one's own heart. The Divine then fills one's whole being with wisdom. As a result, one gains afresh an integral and comprehensive awareness. The awareness so gained enables one to tread the path of dharma and thus lead a life of fulfilment and contentment.

Bhagavad Gita shows the inward journey of man into the realm of God and shows what the objective of life is and the essential nature of every human being, his individual soul, the self, is distinct from his mind-body complex. The self is an integral part of the Divine. One can free himself from the troubles associated with the exceptional world by gaining true knowledge of the self. It has stressed upon unselfish performance of work and propagated that one should never dodge his duty. One should work in consistency with his nature and fulfil his responsibilities without worrying about the results. One can overcome the day-to-day anxieties and frustrations by working without the sense of doership and offering his deeds to Ishvara in a true spirit of renunciation.

True dharma calls for leading not an egocentric life i.e., a life characterised by fear, anger, greed, lust, envy etc. but a divine-centred life i.e., a life of humility, integrity, patience, uprightness, non-violence etc. When one develops wisdom of the soul, he gains inward strength to fight against his own vices. Thus, by following the teachings of the Supreme Lord sincerely, man can not only attain spiritual perfection but also achieve great worldly

prosperity: because there is no opposition between the spiritual life and the mundane existence.

Thus the Gita attempts a spiritual synthesis which could support life and conduct on the basis of the Upanishad-truth, which it carries into the life-blood of the Indian people. This change of prominence from the approximate to the practical, from the philosophical to the religious, is also to be found in the latter Upanishads, where we have the saviour responding to the cry of the faithful. So the Yoga Shastra of the Gita is rooted in Brahmavidya, or knowledge of the spirit.

The Gita is a system of speculation as well as a rule of life, an intellectual search for truth as well as an attempt to make the truth dynamic in the soul of man. Thus the ultimate being of reality is not the ever-changing Prakruthi but it is the Supreme Brahman. The aim of dharma is the perfection of man. It helps man to realise his true nature and to become what he is potentially destined to be. It enables one to ascend from grief-stricken mortal existence to joyous and blissful life. Improvement in the individual nature, in turn, brings social betterment.

Muktayi's premier position in the tale is reflective of the position of women in Virasaivism where, though without full equality, they were not subject to many of the restrictions placed upon them in Brahmanical Hinduism. It is interesting to note that, in contrast to Mahadeviyakka, Andal, and Mirabai, Muktayi did not break from societal expectations about the woman's role by entering into a "marriage" with the Lord Himself. Her break was somewhat less radical in that she pursued her life of devotion under the protection of her brother Ajaganna. Other of the female sharanas managed to reconcile a life of devotion to the married state as the stories of Mahadeviyamma, Lakkamma, and others will amply attest. The possibility of such a reconciliation with worldly demands may, for the Virasaivas, be more significant than the lives of such stunning world-rejectors as Mahadeviyakka.

- R. Blake Michael

ALLAMA'S CONCEPT OF MĀYĀ

- Dr. N.G. Mahadevappa

Allama's frequent use of the word 'Māyā' tempts us to conclude that he is a spiritual monist (Śuddhādvaitin) like Śaṅkara. In fact, it has led some to think that he cannot be clubbed with other Liṅgāyat saint-philosophers or that he belongs to a class of his own. But a careful analysis of his concepts of 'Māyā', 'God' and 'world' shows that this is not the case.

Śaṅkara uses the word 'Māyā' in more than one sense. 1. He, like the Sāṅkhyas, uses it in the sense of Prakṛti, which is the cause of the world. So for him the cause of the world is Māyā. 2. But for him the world of moving and non moving beings is Mithyā, neither real, nor unreal; the world is not like the son of a barren woman who never exists. We live in and deal with the world daily; it does exist; but it is not real like Brahman; if it were real, it would imply that there are two realities, thus affecting the infinite existence of Brahman. So, for him the world is Mithyā, neither real, not unreal; it is indefinable (anirvacanīya). When knowledge dawns on us, we see Brahman as featureless (nirguṇa) consciousness and the empirical world does not exist any more to us. Then we realise that the world which we mistook for eternal reality is illusory. Śaṅkara thinks that man, because of his innate ignorance (Avidyā), superimposes the world on Brahman, much as we because of darkness, distance or defective eyesight superimpose snake on rope. Just as the

snake never existed, but appeared as existing, so the world never existed, but appeared existing. This further implies that Śaṅkara is using the terms 'Māyā', 'Avidyā' (ignorance), 'ābhāsa' (appearance) and 'prakṛti' as synonyms.

As Allama does not hold the same opinion about the world he cannot be called an Advaitin. In fact, in one of his Vacanas (2/85) he regrets 'being under illusion I spoke Advaita and Brahman, but because of Basavaṅṅa I became a Bhakta'. Then what is the meaning of the words like 'Advaita', 'Advaya', 'Māyā' and similar terms which he uses often?

According to Vacanakāras, in the beginning there was only featureless Liṅga. It did not think of anything, as there was nothing to think about. It was not aware of itself either. The Vacanakāras have called Liṅga of that state 'Śūnya' or 'Bayalu'. This resembles the featureless Brahman of Śaṅkara. When the idea of creation in Śūnya arises its Śakti which was unmanifest becomes active and transforms into the world. Allama says that just as shoots, flowers and fruits appear seasonally in a tree so the world appears according to the wish of God (v.145). At the right time God destroys it. This implies that the world created and destroyed consciously and purposively by Liṅga cannot be illusory but real. It may be transient, but not illusory.

The Vacanakāras's concept of world is, however, unique. The world which is an evolution of Śiva-Śakti complex is not outside Liṅga, but is inside it and is wholly pervaded by it. This can be compared to a pot full of water which is immersed in a sea. Worldly men perceive the world as being outside them and their own mental states as being inside them. But Liṅga perceives the world as being inside itself.

According to the Vacanakāras, the Yogi (mystic) who identifies himself with Liṅga and forgets his individuality. While the Yogi of Advaita who identifies himself with Brahman sees Brahman alone and does not see the world, the Liṅgāyat Yogi sees both the world and Liṅga in it. He feels that he is not different from Liṅga and the world. For him Liṅga, the world and himself are distinctionless one.

One may object, "Does the Liṅgāyat Yogi who identifies himself with Liṅga become another creator, destroyer, etc?" It may be replied that Liṅgāyat Yogi does not become another creator, etc. That is unthinkable. He just thinks that he is not a separate individual but Liṅga and that the world is in himself. Let us see some Vacanas of Allama:

1. Fourteen worlds are in Śaraṇa's belly . . . (2/369)
2. This world and the next are where he is . . . (2/370)
3. Having forgotten his ego, having shunned the corporeal qualities

As he thought this world and the other are himself,

The feeling 'I am he' settled . . . (2/401)

This conception is not special to Allama Prabhu. Other Vacanakāras also believe that the Anubhāvi (Śaraṇa or Liṅgāyat mystic) perceives both God and the world in himself. When

Cennabasavaṇṇa, says, for example, "When the great seer who has realized that himself is the world and the entire world is himself . . ." (v.1266) he means that he, God and the world are one. Ādayya (6/1016) supports this. Bāla Saṅgayya says that the Śaraṇa is one in whom numberless Brahmas, numberless Viṣṇus, numberless Indras, etc. are created and he is the Absolute beyond our perception (13/580, 581, 585-587).

We should also recall that both Allama (2/5, 6) and Cennabasavaṇṇa (3/2-6) say that the world existed unmanifest before creation in Śaraṇa. Similarly, Tōṅṅada Siddhaliṅga Śivayōgi says that ". . . from that Impartite Liṅga self-awareness arose and this assumed the form of Śaraṇa . . ." (11/38; also see 11/44, 47, 48, 53, etc.).

Here one may object that it is not a fact, but only an illusion, that the whole world exists in Śaraṇa. The Śaraṇa may give two replies. 1. If the existence of the world in a Śaraṇa is an illusion, then existence of God in him is also an illusion. But all Śaraṇas opine that God exists in all beings and that only the Śaraṇas have realized Him. If 'becoming Liṅga' means attaining to the status of a Śaraṇa who is convinced that he is no more separate from Liṅga but is non-different from Liṅga, it is not a strange feeling but a feeling common to many theistic mystics. 2. Many Upaniṣadic seers and Indian philosophers hold that in the mystic state the soul has temporarily disconnected itself from external object, senses, mind, intellect and ego. The soul which is aloof (kēvala) they call Brahman, consciousness, Vidyā, Jñāna, etc. That knowledge is knowledge real and the empirical knowledge is doubtful. They are ready to call the latter Avidyā or ignorance. There is, therefore, no scope for regarding mystic experience an illusion. Since the Śaraṇa experiences Liṅga in his mystic intuition the feeling that he is Liṅga or is

pervaded by Liṅga is an indubitable truth. But his statement that the world is pervaded by God or God punishes the wicked is based on reasoning and not on mystic experience. As he has experienced God several times in his mystic experience he perceives God in the world in the waking state also. Therefore, if the statement that individual soul and the universal soul are identical is not false, nor are the statements that world and Liṅga are one and that Liṅga and individual soul and world are one.

If the world is not an illusion then why does Allama frequently use the word 'Māyā'? Allama, like the other Vacanakāras, uses the old terminology of Śaivism, including the words 'Māyā', 'world', 'Liṅga', etc., but in his own sense. An analysis of his Vacanas reveals that he uses the word 'Māyā' in at least three senses.

1. Māyā means innate forgetfulness. Because of Māyā man has forgotten that he is himself Liṅga (2/301). He has forgotten that his soul is Liṅga and his body is temple (2/194-197) and misconstrues that he is the complex of body, senses, mind, etc. (2/14, 16, 38, etc.). This mistaken notion has resulted in his suffering. Mistaking that he is body, he gives importance to body; mistaking that he is senses he longs for material pleasure. He is never satiated by collection of material objects and sensual pleasure. Mistaking that he is mind, intellect, etc. he is subject to anger, misconceptions, etc. In order to satiate mind, senses and body he makes good and bad efforts which inevitably lead to Karma-results. In order to experience their results he is born repeatedly. Allama notes that repeated birth (Bhava) is not restricted to humans, but is applicable to Brahma, Viṣṇu, etc. (2/22, 23). If Māyā means wrong notion that keeps man bound to perennial existential suffering then Allama agrees with Śaṅkara.

Māyā is the human tendency to measure every object it comes across. Our experience of

objects presupposes that they must be one or many, small or big. Because it depends on senses which are unable to see their objects fully. Incomplete knowledge characterises deluded mind.

Another character of the mind infected by Māyā is that it distinguishes itself as subject from the object. It has no sense experience without the subject-object dualism. As long as it is gripped by Māyā it cannot know Liṅga. If man becomes a Śaraṇa (mystic) then he experiences Liṅga, world and himself as undifferentiated one. Then mind also becomes Liṅga, when Allama wonders, "If mind has become Liṅga, whom should it meditate on?" It is a state in which mind is rid of the subject-object dualism. Sometimes he declares "neither I nor you exist". As this implies the non-existence of Liṅga as an object he even declares that Śiva is dead and Gaṅgā and Gauri (his wives) have become widows.

Māyā meaning wrong belief expresses itself in many ways. Traditionalists who believe that it is irreligious to lose or break Iṣṭa-liṅga are ready to undergo suicide and similar punishment. But for Allama it is just a piece of stone. He knows that just as a bush to which Iṣṭa-liṅga is hung does not become a Bhakta, so a man just by wearing it does not become a Bhakta. He goes to the extent of satirically saying that Iṣṭa-liṅga is a bastard born to mountain which gave stone, the sculptor who made Liṅga out of it and the Guru who breathed sanctity into it by incantation (2/1594). But this does not mean that it is redundant. What Allama means is that we have to wear it on the body, but we should install it in mind; sacrificing our evil qualities is more meaningful than offering water, flower, incense, food, etc.; the best use of Iṣṭa-liṅga lies in its being an object of meditation after worship, leading to experience of Śūnya-Liṅga.

Man under the influence of Māyā forgets that

he is Liṅga and searches for it externally. He searches for it in Iṣṭa-liṅga and as it is not Liṅga (Śiva) he is disappointed (2/209, 210, 212, 213, 217, 219, etc.), because it is just an emblem of Śiva. Śiva is in us but he does not manifest in evil persons (2/139, 142). Only if our personality becomes pure it becomes temple of God (2/236). Then only we can experience Liṅga in our Padmas, Ādhāra, Svādhiṣṭhāna, etc. (2/188, 189, 283). Observance of vows (2/120, 182, 417, 632, 1534) or self-mortification (2/152) is futile in this regard. The best way to lose I-sense is Liṅga-experience. As a result of Liṅga-experience the seeker enjoys the bliss of imbibing nectar that oozes from the Sahasrāra (2/255-262).

Some seekers under the influence of Māyā want to go Kailāsa, the abode of Śiva, after their death. But according to Allama, this is not true liberation. Sanaka, Sānanda, Brahma, Viṣṇu, etc. who are in heaven are all infected with Māyā and are really in Bhava (Saṃsāra) – while humans are in mortal Saṃsāra, gods are in celestial Saṃsāra (2/503, 505-508, 510). To him embodied liberation is true liberation and for this Liṅga-experience is the way, based on Śiva-yōga. Between the union after death and union before death the latter is better (2/257).

2. Allama also uses the term Māyā in the sense of desire, temptation and infatuation. Because of Māyā all kinds of selfish desires generate in us. These desires, temptation and infatuation are many a time uncontrollable. Since mind is whimsical like monkey it cannot control elephant-like selfishness. Rare are people who are free from temptation (2/150, 151).

Those who cannot control desires, temptation and infatuation blame Māyā. Allama rejects the traditional concept that women, wealth and land are Māyā and holds that desire (temptation) for them is Māyā (2/72). True, desires are due to Māyā and the Māyā-infected man is ready to face great unhappiness for the sake of trivial

pleasure (2/123). If man has to free himself from Māyā (desire) he has to rid himself of love for body and senses and realise that he is Liṅga.

3. Allama uses the term Māyā in the sense of Bhava, Saṃsāra and world. Man because of his selfish deeds is reborn but in the next birth also he is infected with ignorance, desire, etc. Therefore, he is forced to live the same kind of life and experience existential suffering. This vicious wheel is called Bhava or Saṃsāra. Those who are Māyā-infected must live in Saṃsāra.

Many Vacanakāras think that the material cause of the world is Śakti or Māyā. They divide it into two, Ūrdhva-māyā (higher Māyā) and Adhō-māyā (lower Māyā). In fact, there is only one Māyā – if the body, senses, motor organs, mind, etc. which are the products of Māyā are used for worldly purposes it is called lower Māyā and if the same are used for spiritual purposes it is called higher Māyā. Similarly, the world is either Jagat (Prapañca) or Saṃsāra. One can see the difference between Śaṅkara and the Vacanakāras. Saṃsāra is the making of man, Jagat is God-made. The one who experiences Liṅga (Liṅgānubhavi) continues to perceive the world, but as body of Śiva, while for Śaṅkara's mystic the empirical world ceases to exist. Similarly, while for Śaṅkara's mystic body is Māyā, for the (Liṅgānubhavi) body is the temple of Śiva. Both the world as Liṅga's body and Śaraṇa's body really exist and are not Mithyā.

The first numerals in the brackets above refer to the volume numbers of *Samagra-vachana-samputa* (Kannada Pustaka Pradhikara, Bengaluru, 2001) and the numerals that follow refer to the serial numbers of the Vachanas in the respective volumes.

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Comparison of life and work of Allama Prabhu and Sant Kabir

-Sri Murlidhar Rao

The period, Madhya kala (Twelfth to fourteenth century) was pinnacle of social, religious and spiritual turmoil. Religious giants like Shri Madhwacharya, Ramanujacharya, philosophers and social reformers like Shri Allama Prabhu, Lord Basवेशwara, Akka Mahadevi, Sant Kabir Das, Rahim, Bhakta Raidas and many great personalities took birth to spread awareness to the world about reality, spirituality and true religion. In those dark days, religious dogmas and classism were causing rift in the society and exploitation of masses in the name of religion. These great men were not born accidentally but took birth to set right the lacunas in the religious practices on social platform and guide the masses in the proper direction.

Allama Prabhu and Sant Kabir Das are two brightly shining stars of the spiritual world. Their Vachanas and Dohas have universal appeal and will remain guiding principal to the mankind. Allama Prabhu was a man of extraordinary intellect and yogic powers. His message has universal appeal. Allama Prabhu was born in a highly cultured and affluent family. He had a handsome and extremely charismatic personality. There are different versions about his early life till he meets Sage Animisha a mystic and Yogi of high order who said to

have bestowed all his Yogic powers to the deserving disciple Allama. In Prabhudevara Rangale, Allama Prabhu is called Allayya. He is son of Nagavasdhipati, the head of school of dancing and music at Balligave situated in present Shikaripura taluk of Shimoga district Karnataka state. Allayya was proficient in playing the instrument tabala. He grew up as a handsome man and took up worship of the village deity Goggeshwara and daily rendered labor service. He was so attractive and handsome that he was compared to Kama Deva the God of love.

On the other hand, Sant Kabir Das was brought up in a poor weaver family. He was a simple man who earned his living by weaving cloths. There is no definite information available about to which religion Kabir belonged. Everywhere he says I am neither Hindu nor Muslim. There is no information available about his real parents. His early life was in a Muslim family. His foster parents were Neeru and Neema. But his thoughts were greatly influenced by his Guru, the Hindu Bhakti path follower, Swamy Ramananda. Kabir was born in the holy city of Varanasi, Uttar Pradesh in 13th century. Many legends, inconsistent in details, exist about his birth, parents and early life. According to one version Kabir

was born to an unwed Hindu mother, who abandoned him in a basket and left him floating in Lahartala lake in Kashi. Who was picked up and brought up by the poor Muslim weaver couple. However scholars have different views about Kabir's true religion. But it does not matter as Kabir did not spare any religion in his sayings.

What is surprising is that though Allama Prabhu and Sant Kabir were born in different time and different social circumstances, their line of thinking and way of expression were of similar nature. Both condoned social evils like classism, blind beliefs, rituals and idol worship and placed human values and social virtues foremost. Allama Prabhu expressed his thoughts through Vachanas where as Kabir used two line couplets, Dohas to communicate his revolutionary thoughts to the masses. Allama's thoughts were more of spiritual nature, which described the unseen presence of God in every form of existence. For example in one of his famous Vachanas he says,

*"As a spark in the stone, as an image in water.
As a tree in the seed. As silence in speech.
So thou, is in thy devotee, O Guheshwara."
About the nature of God, he says:
"Thy nature Guheshwara,
Is like the treasure hidden in the ground.
Like lightning lurking in the cloud,
Like the mirage hidden in space,
Like light that hidden within the eyes."*

Allama describes his Lord Guheshwara, present everywhere as cause of every action but unseen and unattached. His thoughts were sophisticated in nature with deep meaning.

Kabir Dasji has expressed in his Dohas, in simple local language mainly about lacunas in the prevailing religious practices.

His famous doha compares the Guru and Govind. Heither too we have been equating Guru with Bramha, Vishnu and Mahesh. Kabir went step further and said:

गुरु गोबिन्द दोनो खडे, काके लागू पाये.
गुरु बलहारि आपने गोविन्द दियो बताये.

He says that if Guru and Govind both come together whose feet I should touch first? Since it is Guru who has introduced me to God, I should touch the feet of Guru first. Thus, giving more prominence to Guru. He further says about remembrance:

दुख मे सिमरन सब करे, सुख मे करे न कोय
जो सुख मे सिमरन करे तो दुख कहे होइ.

Everyone remembers God at the times of troubles, nobody remembers Him when are happy. If we remember Him when we are happy we will never have troubles in life. Speciality of Kabir was that he gave message to the world in simple local language, in forms of Dohas which became folklore and spread in the masses like wild fire. Kabir's thoughts were greatly influence by his Master, the leader of Bhakti moment Ramananda.

Allama Prabhu was a spiritual leader, became perfect Shiva Yogi after getting initiated by Yogishwara Aminishayogi and began his tour transforming people without bothering about their cast, colour, profession or back ground. He became guiding force to Shiva Sharans like Basaveshwara, Akka mahadevi, Goggideva, Siddharams, the master builder. Allama Prabhu succeeded in bringing all these great souls under one roof of Anubhava mandapa to share their thoughts and guide them to wipe off social inequality and injustice. Though the charming personality

of Allama Prabhu attracted Princes Maye of Banavasi and she madly fell in love with him. She tried her best to possess him but Allama did not yield to her amorous desire, thus conquering Kama, lustful desire.

Kabir Das on the other hand, remained a simple family man busy in his family trade of weaving. He revealed the truth of reality in form of simple Dohas which spread among the masses like wild fire and brought a socio-spiritual revolution among the masses. It is said that Kabir was a family man and said to have two children Kamali and Kamal. As per Kabir, true God is with the person who is on the path of righteousness, considers all creatures as his own and one who is passively detached from the worldly affairs. Though brought up in a Muslim family, he was follower of Hindu Guru, Kabir did not spare orthodoxy and blind beliefs in any religion.

He told the Muslims:

कंकड पत्थर जोडि कर मस्जित लिओ बनाय.
ता पर चडि मुल्ला बाना दे, बहरो हुआ खुदा..

By collecting rubbles and stones you have build a masque,

Mulla climbs on it and daily shouts like a cock as though Khuda is deaf..

Kabir did not spare ritualistic Hindus also and declared:

मूड मुडाये हरि मिले, सब ले मूड मुडआइ,
बार बार के मूडते भेड ना वैकुंट जाये.

If by shaving head one can reach God all will shave their head.

The sheep which is shaved many time, should go to heaven first.

By his free lance thinking and revolutionary ideas, Kabir displeased both Hindu pundits and Muslim Mullas, at the sametime attracted thousands of youths who appreciated his fresh wave of thoughts. During his life time he was threatened by Hindus as well as Muslims. It is said that seeing the popularity of Kabir, so called Dharma Gurus and Mullas even complaint to Navab of Kashi. But nothing, no amount of threat could stop Kabir from preaching what he thought right.

Just like Allama Prabhu, whose exit from the mortal world was as mysterious as his entrance, the last days of Kabir was also miraculous. It is said that just to disprove the myth that one, who dies in Kashi gets liberated. In his last days, Kabir moved to a smaller place called Maghar in Uttar Pradesh. It is said that after his death also both Hindus and Muslims fought bitterly to claim his body but when the white cloth covering his dead body was removed, flowers were found there in place of dead body. Hindus and Muslims shared those flowers and built Samadhi and Majar at that place, which is still the living symbol of Kabir Dasji's teachings and message of religious unity.

We have no more right to consume happiness without producing it than to consume wealth without producing it.

-George Bernard Shaw

Rashtrakuta Paintings at Ellora- A few Remniscences

- Dr. R.H. Kulkarni

Indian painting has its origin in pre historical periods. The early impressions of the painting artists are to be seen in Bhimbetka and elsewhere in Karnataka. The historical period painting begin in the Satavahana period. Cave 9 and 10 at Ajanata have the early examples of Buddhist paintings depicting the Jataka and life stories of Buddha. However, the most astonishing paintings have been recorded from the early 4th to 6th centuries A.D, belonged to Vakataka periods. The caves 1 to 7 and 16 to 24 have been ascribed to the Vakataka and Upendragupta of Mahishmathi in Ajanta. Ajanta paintings are the first historical and technically most advanced paintings in India. They exhibit the matured paintings depicting forms and contents as well as compositional features. The artists Rashtrakutas the successors of the Badami Chalukyas have left strong imprints of the art and architecture in the early medieval period. The period registers art and architecture in its classical state. The temples created by the mighty emperors are the standing testimony to the early medieval art. The most striking examples of creations at Ellora monolithic temple- Cave XVI or popularly called Kailasa Monolithic structure mesmerizes anyone who visits the temple. It also provides an

immense scope for the researchers. Its architecture, style, rock excavation methods/ technology, and decoration of the structure with varied subjects and themes and also paintings, likewise all these aspects are very interesting.

Rashtrakuta painting fall in same line of Ajanta mural tradition. Ajanta is only about 100 KM in physical distance from Ellora. Aurangabad, Pithalkhora, Ellora and Ajanta form a group of rock cut temples in this region. They are all situated within the radius of 100 kms. The Rashtrakutas succeeded Badami Chalukyas politically and naturally inherited their cultural, artistic nuances, which is witnessed in the monolithic temple at Ellora both sculpturally and painterly.

There have been a good numbers of studies appeared on various aspects of Rashtrakuta art. Ellora and other monuments in Karnataka and around have been the subjects of studies. The paintings, which is rather less known area of the study of Rashtrakuta period deserves an equal attention of the scholars.

Rashtrakuta kings initially ruled from Elapura(Ellora) and from Manyakheta/ Malkheda in Gulbarga District. The monuments that have been identified as

those of the Rashtrakuta period in Karnataka namely Kukkanuru-Navalingeshwara, Sirival group of Temples, or some examples at Aihole, do not consist of any kind of paintings (Rajashekhara. S-Rashtrakuta Temples). Instead they consist of some interesting Panchatantra and narrative sculptural examples. In the absence of paintings in Karnataka temples, it is not feasible to say that there were no painting activities at all in this region. The contemporary texts are also silent about any painting activities in the region. Though the period is known for its rich and creative literature, the works do not have any sign of any mention about the paintings. It appears that, the Rashtrakuta kings had fully devoted in the work of Kailasa and other structures at Ellora. Therefore, the works in Karnataka were comparatively less and not as grand as at Ellora Kailasa temple Ellora.

The paintings are found decorated on the walls and ceilings at Ellora Kailasa and Jain Cave temples. The forms and features of these paintings have been studied earlier. Late Sri Sivaramamurthy, in his book on South Indian Paintings (Govt of India. Publication. 1964, Delhi) dedicated a chapter on Rashtrakuta Paintings. He had identified and also illustrated some themes depicted in Kailasa Temple. Stella Kramrisch in her book on Survey of Paintings in the Deccan (1937), also makes discussion about the paintings. However, rather a detailed account of these paintings appeared in P.V. Rande's booklet on Ellora Paintings. (Out of print). After these studies, there are no publications so far appeared as very detailed study of the paintings at Ellora.

Ellora is generally known for the rich sculptural wealth grand and imposing architecture. As is known through the

studies, that Kailasa temple follows the inspirations from Kanchipuram and Pattadakal temples. However, in spite of the certain similarities, Ellora temple stands mammoth and unique in overall representation. The temple was once decorated with ceiling and wall paintings. Unfortunately, majority of the paintings have been either disappeared or have been destroyed. However, remnants of some fragmentary images are found even today at Ellora. Later in 18-19th centuries also the outer walls of Kailasa were covered with lime plaster and fully painted.

The paintings at Ellora Kailasa are found in navaranga, outer walls and nandi mantapa. The paintings follow traditional methods of the depiction. The ceiling and walls have been covered with white lime plaster, which was called as Vajra Lepa- a mixture of conch shell powder and other ingredients like of jaggery, sand and natural glues. These items were nicely mixed and grinded. The walls and ceilings where the paintings were intended covered with nicely grinded lime plaster to create a fine surface suitable for painting. The technique of preparing ground has been better described in Manasollas (Edt. M.M. Klburgi & others, Dharwad) text on encyclopaedia compiled by Someshwara-III. This work also describes the techniques of the paintings and also colouring of the figures. In the fragmentary figures that are intact today at Ellora, the original colours and outlines of the figures may be traced. This will help in reconstruction of the paintings that were existed once.

C. Shivaramamurthy had identified themes like Lingodbhava Shiva, Nataraja, elephants, deer's and varieties of floral and designated motifs. These forms are found in the paintings. The figures found on lintel

of the temple have some very interesting figures depicting kind of landscapes or nature. The forms of the human figures are depicted with great sense of reality. The figures have been rendered with strong and fine out lines, but they are fragmentary in nature. Even though these figures are not fully discernible, a general feel of the theme may be ascertained.

In the figure of Nataraja, the image is shown in yellow paint and is poised in dance posture. The Shiva has ten arms having trident, damaru, and bowl, in the upper hands while the front ones are in dance postures. The dancing posture is somewhat very similar to the sculpture there at Kailasa temple. The images is poised in most interesting manner. The details of the hair style, the bodily posture and hand gestures clearly match together. The head dress has skull decoration, while the halo encircles the head to give almighty look to the god. In his standing posture the figure has deep bent of the torso. The hands have been adjusted accordingly. The body is decorated with armlets, wristlets, and stomach belt and also necklaces. Interestingly, the jewellerys have been painted according to the movement of the body. In the background Nandi and Tripada Bhringi is depicted as part of the retinue of the Siva.

In another example there are fine depictions of deers. These animals are very realistically painted with naturalistic appearance. The physiognomy of these animals is very neatly depicted. They are possibly form the part of some large landscape. They match very well with the colours of the landscape. In another example the elephants are depicted. Similarly the artist has shown his ability depicting the animal with great sense of

realism. The anatomy and the physical details are nicely rendered. In yet another fragmentary painting, the details of some human figures are found. The details of their bodily structure can be seen with the outlines. The colour has become totally pale but it can be identified with the pigment.

C. Shivaramamurthy records the Lingodbhava Shiva in Kailasa temple. It is interesting to note that the central composition of the painting has Shiva emerging out of the cosmic Linga, while Vishnu and Brahma are flanking on either side of the Lord. Here the theme is very popular one. Establishing the supremacy among the divinities was thus depicted in the Lingodbhava image. Interestingly, the images in painting and sculpture, thematically and stylistically found to be very similar. The figure of the Shiva in the composition is protagonist and has frontal pose and standing in *katyavalambita hasta*. The other arm possibly has *abhaya* gesture. While upper arms have regular weapons like trident and damaru/ drum. The Shiva has *jatamukuta*, decorated with serpents. However other details are not very clear as the image has been largely destroyed. In the flanking images of Vishnu and Brahma also similar features are found. These figures are almost of same size and painted in separate compartments. Vishnu and Brahma both are standing in frontal posture on a lotus. The figures of Vishnu and Brahma are here independently depicted as part of trinity figures. Lingodbhava Shiva is in the centre of the composition and thus three divinities form a group of the Trimurtis. The whole composition of the narration possibly once in its original appearance must have been very beautiful image. Presently, the images are in very bad state of preservation. They are worn out due to the bad maintenance and due to

aging also. It is not only the case with this image, the whole of Ellora paintings are almost destroyed or they suffered continuous human vandalism.

Besides, Kailasa temple, the paintings are also found in the Jain cave temples at Ellora. Jain caves are somewhat in better state of preservations. The paintings that are found here are on walls and ceilings depict celestial themes, dancing couple and also some landscapes. There are also some interesting patterned geometric designs in the paintings forming the borders and frames of the paintings.

In one of the painting the Vidyadhara couple are shown as flying in the air along with the retinue. It is perhaps the most fascinating examples of how the heavenly bodies depicted in the painting. The images are portrayed with great sense of delicacy. Modulation of the body volumes of the roundness of the body is nicely treated with details. The Gandharva couple are shown as if they are seated on some seat. The female counterpart of the Gandharva is seated on his right lap with a folded leg, while her another leg is freely stretched down as if it looks in flying gesture. Similarly, the seated pose of the male figure is also very interesting in its appearance. He is seated amidst the cloudy patterned composition and the clouds as is the fact

have been representing the heavens in Indian sculpture or in painting. The artist here, has used similar patterned composition to show the composition of the celestials. It is interesting to note here that the way the figures are depicted in this composition. The figure standing in front of the seated couple is portrayed with great sense of reality. The bodily details are modelled with perfection. The space is treated with realistic feel with patterned clouds and airy feel is enhanced by the spiritual and celestial divinities. The colour and shade and light is clearly felt.

Rashtrakuta art established the new methods of the painting technique and compositional values.

Rashtrakuta paintings have been not been preserved as the Ajanta painting are. Unfortunately the whole temple was white washed and re painted during the rule of Ahalyabai Holkar the queen of Indore, who ruled over this area during 18th Century A.D. The outer walls are still having the remnant of the white wash and fragments of the painted images and designs.

Rashtrakuta painting in their full form are just not possible to view. However they fill in the gap of the development of paintings in the Indian art.

For one who is steadfast in his own calling,
The sight of the *guru* must be forgotten;
The worship of *linga* must be forgotten
The fetters to *jangama* must be set falling
Doing one's labour is heaven on earth;
Even the lord must perform his day's worth
O Lord of the Living Linga

- Aydakki Marayya
(Tr. A.K. Ramanujan)

Vachanas of Nilambike

An intellectual and insightful pathway

-Dr. Jayalakshmi B

It is indispensable part of Sharana literature to throw light on Nilambike who is called by different names such as Nilamma, Nilalochane, Nilaganga, Neelgambike. Nilambike is the second wife of Basavanna after Gangambike. More than a wife she is Basavanna's 'intellectual wife' as she calls herself in one of her vachanas. In the same way, she adored him, revered him and surrendered to him completely.

It is believed that Nilambike was born as a result of their parent's persistent sacrifice made to God. She was the most beautiful daughter with bluest eyes born to Siddharasa and Padmagandhadevi. She was named Nilalochane after her beautiful blue eyes. Siddharasa served as a chief of army of Bijjala. After the death of Permadi, Bijjala's father, his wife also committed Sati entrusting her younger son Karnadeva to Padmagandhi. Thereafter, Padmagandhadevi brought up Karnadeva along with her daughter Nilalochane. Both Padmagandhadevi and Siddharasa took keen interest in bringing up Karnadeva as their own child along with Nilalochane. Subsequently, after the sudden demise of Padmagandhi the children literally became orphans. After the death of her parents, she was brought to Kalyan and brought up as foster sister of

Bijjala.

Nilambike grew up amidst the palace prosperity. She was given proper education and used to participate in court debates. Both Nilambike and Gangambike looked alike. It is argued that their childhood wishes of marrying one man has come true when Bijjala got his foster sister Nilambike to marry Basavanna as a token of reward. Arguably, Nilambike is a lady with intellectual beauty. But it is interesting to observe that her talent did not suppress within the household drudgery. It was the time when women were not allowed to enjoy the benefits of free society. They were the victims of the caste-ridden and male-dominated society. Thanks to Basavanna's democratic concept of equal society, where people belonged to various caste, creed and gender could congregate and express their views.

It goes without saying that both the wives' contribution towards shaping the intellectual and spiritual aspects of Basavanna is remarkable. It is easy to speak on the achievements of Basavanna but it is his wives who stood behind him and supported him constantly in all his deeds by sacrificing their lives to the Mahamane. Having undergone the exploitation in the

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rigid society women have borne all kinds of physical and mental oppression in the male-dominated society, yet many women saints during the 12th century are few exceptions. Among them most well-known are Akka Mahadevi, Kalavve, Gangambike, Goggavve, Duggale, Sankavve, Lakkamma and many others.

The medieval literature of the 12th century brought revolutionary sea change in placing women in the heart of the society. The Anubhava Mantapa became an experimental ground especially for women from different castes and background to speak their heart out through Vachanas. The Vachanas liberated their feelings unexpressed till then. The Vachanas of Nilambike throw much light on the then society where most of the women saints expressed overtly about their hidden feelings in the form of Vachanas. Her relationship with Basavanna transcends simple marital love. It speaks of their unification not in the corporeal sense but surpassing the existed conjugal communion.

I shall not be called the wife of Basava
Nor shall he be called my man
Losing the distinction between the two
I've become his child
And he mine
In the name of Pramathas and Puratanas
I merged with Basava without violating

The ordeal that Sangayya had enjoined. These lines illustrate her matured rationality on par with her male counterparts which questions the concept of gender identities. She acknowledges Sangayya, who is none other than Basavanna for her, that they have lost their gender identities by accepting each other as his or her child. It seems that she has openly dismissed the idea of wife/husband

concept and envisages the union of a true relationship which is barred from any gender associations.

Nilambike's Vachanas are filled not only with spiritual thoughts but the voice of a strong woman with strong determination. Undoubtedly, she is a lady with intellectual beauty and which is why she is often called the "intellectual wife" of Basavanna. She survived the hostile situations in Kalyana when Basavanna was in trouble but nevertheless she remained composed and tried her best to balance both her husband and her brother Bijjala which is another instance for her nobility.

Further, her candid speech on women's liberation in one of her Vachanas is remarkable. Though she had the opportunity to witness the equal status besides having enjoyed the social position in the society (as she grew up as a foster-sister of Bijjala and married to Basavanna) where women were treated less than man, yet she spoke for the women's liberation. She sincerely admits the exploitation of women and complains:

*Why did you cast me born into the life of a woman?
A sinner without merit!
I'm but away from this world and also the other.
My name isn't that of a woman, Sir,
Since I am the bride of the one rich in affluence
Am the bride of Basava in Sangayya
I have no name of a woman.*

In the beginning she asks as to why she was born as a woman and rebels against the society that has branded her as a 'sinner'. It is interesting to observe when she says 'I have no name of a woman', the belief in 'Ubhaya' (binary) i.e, neither man nor woman matters in spiritual unification is one of the radical exemplification of Sharana Literature. In one of her Vachanas

she opines that she enjoys the boldness of being a woman and confidently records that she can live unaccompanied by Basava after conquering the lust. One of the radical beliefs among the Vachana writers is it never considered the gender roles to achieve higher spirituality. Both are considered as devotees and seek oneness in God. Hence, Nilambike's Vachanas mark a new dimension and paves way for multiple approaches in emerging feminist trends.

She even perceives the society from feminist perspectives. Her Vachanas are

exclusively filled with thoughts of "Basava" whom she considers as her life. She becomes the epitome of 12th century feminists by voicing for the women who were exploited in the name of gender through the ages. Besides she also speaks of the progress of those women who associated with the Anubhava Mantapa. Therefore, Nilambike's Vachanas need to be redefined and reinterpreted from various viewpoints especially from emerging feminist trends which certainly paves way for insightful thoughts.

Until the love for wealth remains to bewitch
The shakles of the world do not disappear.
Look here, O Linga-
That my longing for mundane life stands shattered,
And I am showing the proof of my trust and loyalty to Thee.
If a pot of gold filled with gems and jewels of earthly value
Comes rolling down to the place of my lonely confinement
Sure, like a monkey at the sight of a serpent I get scared.
Regard me then as a Sharana who loves Thee
Elevate me to be Thy attendant
Since I have severed shackles of my earthly life.
I am swearing in the name of Allama Prabhu
If I show an iota of interest in riches or wealth
O, My Lord,
Cast me in the womb of a swine or dog.
And if you dont
The Shame of a servant augers ill of the master
Ghanalingiya Mohada Channamallikarjuna

**-Ghanalinga Deva
(Tr. Chandrasekharaiah)**

PHILOSOPHY OF VEERASHAIVA FAITH

-Sri G.K. Nambiyar

Shaivism that spread all over India was classified into three groups. Kashmiri Shaivism in North, Tamil Shaivism in Tamil Nadu and Veerashaivism in other parts of South India. Shaivites in Tamil Nadu worship Vishnu also and they are known as smarthas. Basically all these three groups are same but there are some differences in customs and practices based on time and place. Other Branches like Pasupatha Shaivism, Kalamukha Shaivism, Kapalika Shaivism were also prevailing.

Four disciples of Shiva namely Kausika, Gargya, Kaurusa and Maitreya were responsible for starting four branches in 2nd Century B C namely Pasupata, Kapalika, Kalamukha and Shaiva. The Pasupata was then divided into branches like Pasupata, Shivadvaita Shaivism, Kapalika, Kalamukha, Kaumara, Ganapathya and Veerashaiva. All these branches are basically same except some differences in customs and practices. Out of these Veerashaiva is one of the main branches of Shaivism.

Veerashaivism accepts the trinity of God but Shiva they worship is above the Trinity. They also respect sthavaralinga, the ones in the temples.

Pasupata Shaivism was the forerunner of Veerashaivism in Karnataka. The broad outlines of Pasupata shaivism are as under. Shiva is the cause of creation and destruction of the universe-Shiva is omnipotent purusha or paramatma. Pradhana or prakruthi is his body. Purusha and prakruthi are like two sides of the same

coin. When Shiva creates vibration in prakruthi creation takes place and yet he remains detached and dispassionate.

The philosophy of the Veerashaiva - Lingayatism - is known as Shakthivishishtadvaita. It gives prominence to Shakthi, the power or energy of Shiva. Shiva and Shakthi are inseparable and are two sides of the same coin. It is different from shakthism where shiva is negligible. More importance is given to Shakthi in Veerashaiva - Lingayatism. Shakthi is quite obedient handmaid executing the commands of her Lord. This philosophy does not agree with the Kevala Advaita or theory of illusion of Adi Sankaracharya.

Philosophical Hinduism also believe in one God namely Saguna Brahma Parabrahma, Paramatma etc. Saguna Brahma has two parts purusha and prakruti - male and female. They exist together like two sides of the same coin. Prakruti has got three attributes or gunas - Rajoguna, Satvaguna and Tamoguna. These three gunas are conceptualized as three gods-Brahma, Vishnu and Maheswara. In the same way prakruti is also conceptualized as Adiparasakthi. The attributes of prakruthi - Brahma, Vishnu and Maheswara are considered as children of Adi Parasakthi. Veerashaivism called the supreme -saguna Brahma as Shiva whereas upnishads named it as parabrahma or paramatma. Both are same.

Basavanna established Anubhava Mantapa and installed Soonya Murthy Allamma Prabhu Deva as the Peedathipathi

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of Soonya Simhasana. Many dedicated people from different castes and Varnas joined him as Sharanas. Sharanas discussed all spiritual matters in the Assembly and composed Vachanas on the subject.

Veerashaivas or Lingayats do not believe in the karma khanda of the Vedas. They also did not believe in Purana's and astrology. They believe only in Jhana kanda of the Vedas, Prasthanahrhayi and the Aagamas.

Basavanna was against caste, varna, un-touchability, high or low status of people and job and gender discrimination. He believed only in one God who has no birth and death, no beginning or end. Therefore he selected shivalinga as the symbol of God. He did not believe in Temple culture and priesthood. The relationship with God should be direct and not through the priest. Sharanas do not believe in idol / diety worship. Veerashaiva should wear Ishtalinga on the body and worship daily three times. Ladies also should wear Ishtalinga even during their monthly period and worship. Both Men and Women are allowed to learn the Vedas. There is no gender discrimination of any kind.

Basavanna has evolved three wonderful concepts viz Kayaka, Prasada and Dasoha which has no parallel in the entire world.

KAYAKA is dignity of Labour, Kayakave Kailasa. Work is worship. There is no high or low status for work. All work are equally dignified. Do not stop the work even to show respect to your Guru. Do your job without desire dedicated to God and the society. Accept the result as prasadam given by God.

PRASADA Food is the prasada given by God. Therefore always share your food with others. Wasting prasada is a sin. One should not waste food.

DASOHA Serve others with Dasoha Bhava. I am your servant I am at your Service. Everything belongs to God. You are only a trustee or custodian. Nothing is yours. Whenever you are giving something

to others you are only giving of God's wealth to the needy. Therefore do it with humility and without ego.

Philosophy - Veerashaivism believes in the Sakthivishishtadvaitha Philosophy. They do not believe in the Kevala Advaita or Maya theory of Adi Shankaracharya. Infact they give more importance to the spiritual practice than to the theory of philosophy. Bookish knowledge without practice is no use. One should experience the knowledge by taking action. Your hunger is not satisfied by knowing how to cook. For satisfaction one has to cook and experience the food.

Ishtalinga should not be removed from the body even on death, If it is removed it loses its divinity and become a simple stone. Due to any reason if it is removed or lost a Guru should perform all the rituals and give Ishtalinga deeksha again to the devotee. Gurus and Jangamas are the people who give spiritual guidance to the devotees. Basavanna preached that worshipping of Ishtalinga is a must. Basavanna was not against worship of stavaralinga but stavaralinga can not be a substitute for Ishtalinga. He was also not against the Vedas. He was only against violence / killing portion of karmakanda, varnasama, gender discrimination and worship of several gods.

Basically it is a moral religion giving importance to practice than to philosophy. There are no complicated rituals to be followed. It is simple and easy to practice and effective. The principles of kayaka, prasada and Dasoha have no parallel in the whole world. Following the Dasoha principles of Basavanna Hindu Maths, in Karnataka engaged in social activities such as running educational institutions free hostels, hospitals, old age homes etc. in a large scale.

Gender equality, protection of Human Rights/castless/varnaless society, no high or low status of work, dignity of labour, are easy to follow moral principles which made Lingayatism more popular and attractive to masses.

Virashaiva Maths in Tulunadu

-Dr. S. Narendra Prasad

The erstwhile district of Dakshina Kannada prior to its bifurcation into two districts is referred to as Tulunadu. This also included some parts of present-day district of Udupi, where Tulu both as a language and culture was spoken and practiced. Eminent historians and scholars have worked on different aspects of Tulunadu and several among them have made in-depth study on particular aspects like archaeology social structure, religion and iconography. Many have published works which are known for their acumen scholarship and historical interpretation.

There has been a flood of literature, particularly on religion more particularly on Shaivism which was in practice from ancient times. Much has been written on this by scholars in Tulunadu. Writers and historians like Ganapati Rao Aigal, Dr. P. Gururaja Bhat, Dr. K.V. Ramesh and others have contributed to this. Added to this, the studies on minor political dynasties which had extended their geo-political control over major parts of Tulunadu from ancient till-late medieval or early modern period have brought into focus interesting details more particularly about Shaivism.

The Alupas, the longest ruling and leading political dynasty, ruled over greater part of South Kanara at least from the middle of the seventh century. Being ardent followers of Shaivism, they encouraged it. It was during this period various forms of Shaivism came to be practiced. Among them mention must be made of Pasupata

and Kalamukha. Though the Alupas followed Pasupata Shaiva, they also gave equal encouragement to other religions. Scholars have identified the presence and influence of Jainism and declining trend of Buddhism in some parts of South Kanara during this time. The Alupas also encouraged Islam.

The Alupas helped in the consolidation of Shaivism in Tulu speaking region. Accordingly, during this time there were many branches of Shaivism which were equally encouraged by different Alupa rulers. Several inscriptions belonging to this period, refer to many Alupa kings as 'Pasupata Kings'. Because of some Pasupata teachers many Shiva temples like Adinatheshwara, Lokeshwara, Nakhareshwara, Kundeshwara, Koteswara, Mahalingeshwara, Kanteshwara, Bankeshwara and others were established across Tulunadu during this period.

This encouragement to Shaivism continued in medieval Tulunadu. Shaivism continued to be the chief religious faith of this geo-political region. A number of Shaivite temples, with Shiva as the main deity, were built in many important towns during this period. Some of them were like Markandeshwara, Kotiswara, Kanteswara and Somanatha. We learn from the available inscriptions that these temples were rendered rich in lands and in money by generous gifts from the rulers as well as people. It is believed that during this period Jainism slowly began to expand in different parts

of Tulunadu and towards the end of the 13th century Vaishnavism began to gain strength, which was hitherto a minor religious faith.

The gradual decline of the Alupas in Medieval Tulunadu, came as a political advantage to the Hoysalas who occupied some of its important places. With this Jainism began to spread with the death of its ruler, the Hoysala Empire itself ceased to exist. The destruction of the Hoysala Empire did not result in a political vacuum in Tulu speaking region. Instead, it heralded in the rise of another power Vijayanagara which rose into political prominence on the edifice of the Hoysalas. Very soon, Tulunadu itself came to form a part of the Vijayanagara Empire. This is revealed in contemporary inscriptional records.

It was during the sway of Vijayanagara over Tulunadu trade and commercial centres flourished. Along with these religious centres emerged and traditional temples became more dominant in determining the contemporary social and religious aspects of the time. The rulers of Vijayanagara for administrative convenience, had divided Tulunadu into two Rajyas, namely Barkuru and Mangalore. The former consisted of Udipi and Coondapur Taluks and the latter included Mangalore, Karkala, Puttur and Kasargode taluks. These two Rajyas were administrated by Governors.

Scholars have studied the rise and growth of different political dynasties which ruled over Tulunadu. Accordingly, the historicity of some of these dynasties can be traced back to ancient times. Particularly, soon after the occupation of major regions by Vijayanagar, for reasons of administration and convenience of collection of dues, these minor dynasties rose into political prominence. More than such twenty regional political dynasties held their political control. Interestingly majority of these dynasties followed Jainism. A

number of inscriptions throw much light on these political varieties which also influenced in social and religious life of the time. But, after the decline of the political supremacy of Vijayanagar over Tulunadu, these dynasties continued to remain in the political arena of Tulunadu.

Keladi Rulers and Tulunadu

The fall of Vijayanagar resulted in the political rise of Keladi rulers over different regions in Tulunadu. The rulers of Keladi gained political control over Tulunadu capturing one after another region. They also subjugated many regional dynasties. With the establishment of Keladi political suzerainty over Tulunadu an era began which resulted in the establishment of Maths and monasteries. Particularly, after 1550 AD major parts of Tulunadu came under the control of Keladi power. The military strength exhibited by Keladi rulers resulted in the subordination of many regional political powers in Tulunadu which were hitherto were subordinates of representatives of Vijayanagara over lordship. On the other hand, the Keladi dynasty had established an administrative mechanism directly under their control and appointed their own men to rule over Tulunadu. These men who invariably from royal family, being divot Shaivas both in conviction and belief, established Maths in those regions which they held under their administrative control.

According to traditional accounts, Yadiyur Siddhalingeswara with his 701 Viraktas established these Maths, across Tulunadu during the reign of Keladi dynasty. Hiriya Venkatappa Nayaka, a ruler of this dynasty who ruled between 1580-1630 to facilitate trade between coastal region with that of Keladi mainland is said to have established Maths. Later several Maths in different parts of Tulunadu came to be established during the time of Shivappa Nayaka, Kiriya Saomashekara

Nayaka and Chennammaji. The latter ruled from 1672 to 1698.

Historians have identified several Maths identified in their field survey conducted across Tulunadu. Accordingly, during this period 64 Maths were established which included Mahat and Mahamahat characters. Rulers of Keladi dynasty and members of their family made liberal grants and donations to construct temples besides these Maths. Because of this Virashaivism developed as an important religion. Another significant development of the time was the integration of Maths into a systematic administrative control which was enjoyed by the Keladi ruler in office. We have references to the existence of Jangam Maths at Barkur, Bennekudru, Shankaranarayana, Karkala and Moodubidri. Later Maths were established at Uppuru and Kundapura. Interestingly a female member of the royal family also made contributions to establish a Math at Someshwara in the present-day district of Udupi.

During the second half of the 17th Century Virashaivism spread in the northern parts of Udupi district. This was due to Maths which came to be established. Maths with liberal contributions and land donations were established in Koteshwara and Shankaranarayana. Records speak about the former which was donated a cart load of Arecanut and 6 maunds of pepper, the latter which was a commodity of much export value. During this time, a number of Maths which were located in Keladi mainland were donated lands in Tulunadu for daily maintenance and this is corroborated in several contemporary inscriptions. Accordingly, there were nearly 32 Maths spread across the present-day district of Udupi. Some of these Maths also helped in the transaction of trade, particularly goods and merchandise, from above the Ghat region to Coastal area. To facilitate smooth trade, small contingents of Keladi army, particularly horses were maintained.

Besides, the Maths possessed distinct architecture which flourished during this dynasty.

On the other hand, in the geo-political region consisting of present-day district of Dakshina Kannada, the Keladi rulers established around 32 Maths. These included Virakta, Mahat and Mahamahath Maths each differing from the other and these were integrated. The integration had a spirit of democratic values. As analysed by an eminent historian who worked on Keladi Polity:

These Maths which came to be established during the time of Keladi rulers, very soon came to play an important role in the religious life of the time. Apart from facilitating trade, these Maths also served as religious centres for the study of Virashaiva Purnas and life and teachings of Sharanas and Dissemination of knowledge and its spread in the neighbourhood. The pontiff heads of Maths also supervised agricultural activities, harvest and post-harvest and also maintain the income and expenditure pertaining to the Maths and its physical properties. They also conducted poojas and special poojas on several occasion and organized religious discussions and talks by inviting scholars who were well versed in Virashaiva philosophy and preaching. They also arranged Dasoha, an important obligation to be met by Maths which was also mandatory, both pedagogy and daily need of foods. As a result of these, the activities of Virashaiva Maths came to be diversified. Many Maths also provided boarding and lodging to those who came to seek the ultimate truth of Virashaivism, its principles and doctrines. Many contemporary inscriptions belonging to this period, which are scattered across the district of Dakshina Kannada throw much light on these Maths. Even some of the copper plate records which are in the possession of some Maths do speak about this.

The rulers of Keladi considered religion and state as their two eyes and carried a religious policy which weighed all religions on equal footing. To spread Virashaivism they used Maths as a vehicle. This has been captured by a scholar who analyses this synthesis as follows:

"It is noteworthy that there was perfect cooperation between the Mohuttas and the monarchs, between religion and state. The candidate for the pontificate of the Math was jointly appointed by the Mahattu and the King. This was indeed a remarkable feature of the religious administration of the Keladi rulers. By setting bounds to the undesirable tendencies likely to creep into the Matha administration and consequently by making the Mathas healthy and thriving institutions, the rulers really rendered a great service to the cause of Virasaivism in Keladi".

The Maths in the southern Tulunadu also worked, dispensed their duty like their counterparts in the north of Tulunadu. Particularly each and every Math for that matter had identified with a temple dedicated to Shiva like Virabhadra, Siddeshwara, Sadashiva, Basavanna, Kenchayya, Kenchamma, Nilakantha and likewise. Very soon, some of these Maths acquired prominence and played a dominant role in determining the relations between the pontiff heads and centralized mechanism. During this time, people from above the Ghat region were sent to look after the day today affairs. Bullocks were sent along with implements essential to till the hard surface of Tulunadu to facilitate agriculture. So were traders and merchants.

Some of the important Maths which were established by the Keladi rulers were Karnad, Ganjimath, Gurupura, Pangala, Suratkal, Basavana Gudi at Mangaluru, Kadu Matha, Mulki, Vittla and Belthangady. They were established and had pontiff heads from Keladi mainland. These Maths also had adjacent to them

temples, mostly Virabhadra temples and also temples dedicated to Shiva. These Maths also had lands donated at the time of alleviation of the Pontiff head. They also had several duties to perform and obligations to meet. Maths were protected by the members of the royal family.

Some scholars in Tulunadu have shown interest in the study of Virashaiva Maths. There is a need to conduct an extensive field study. After the fall of Keladi, Tulunadu was taken over by the English East India Company. Prior to this it was under the control of Hyder Ali and his son Tippu Sulthan. As a result of this, the prominence of some of these Maths began to decline. Not much encouragement was given to these Maths during the regime of the English East India Company except a few. A number of people from above Ghat region and also from nearby Kodagu. Virashaiva families attached to some of the Maths integrated and settled. Gradually they adopted local tradition and culture. Some Maths have maintained their own Nagabanas and Daivasthanas. Maths which are located in some mofussil towns, have made it a ritual to be present in the festivals of Daivasthanas where its representative is given due consideration. Festivals like Shivaratri and Ugadi are celebrated along with Basava Jayanti. They also picked local language and became more fluent in it, than their own. They were purely agriculturists. Many lived and led the life of a common in those Maths, pursuing agriculture. South Canara gazetteer edited by John Sturrock and Harold A. Stuart and published in 1894 provides statistics about the population of Lingayaths. Accordingly, there were 701 including 427 males and 274 females. They stayed in the Maths which included the kith and kin and relatives of the pontiff heads of Maths. There is a need to study the influence of local culture and traditions on Virashaiva Maths in Tulunadu.

News Round-up

Progress in Medical Field is most welcome

Developmental progress taking place fast in the medical field is indeed most welcome, said HH Jagadguruji while speaking in the function arranged by All India Sharana Sahitya Parishath and Kadali Mahila Vedike at Sri Rajendra Bhavana on 30.11.2021 to present Adarsha Vaidyaseva Medal to senior ophtalmologist Dr. H.R. Manikarnika and to Dr. B.N. Sheshadri who have rendered notable service in their respective fields. Jagadguruji observed that of late health tourism is being promoted as a means of curing the patients in some selected cases. Apart from this stress is being laid on food dietary in curing diseases. In fact Dr. C.M. Mruthyunjayappa was famous for his holistic approach in treating the patients with a dash of love towards them. Mysuru district incharge minister Sri S.T. Somashekar who was present in the function observed that recognizing the services of the doctors who have rendered yeoman service to society is a tradition which directly influences them to remain committed to their profession. Prof. M. Krishnegowda who spoke on the occasion said that health does not just mean physical well being, but it also means mental health and doctors need to look into both physical and mental wellness of society. Smt. Sudha Mruthyunjayappa was also present in the function among the invitees.

Law Graduates need to be models in society

HH Jagadguruji called upon the law graduates to dedicate themselves to create

awareness among people about law and human rights while speaking in the 13th Graduates Day function arranged on 30.10.2021 at JSS Law College, Mysuru. The Swamiji observed that Indian Society is still holding on to some bad practices such as child marriage which is more prevalent in rural areas. Law fraternity needs to educate people against such blind beliefs and to do that law graduates need to take up their profession in a spirit of service to the needy. Getting themselves exposed to social evils in society and finding ways to redress them will indirectly contribute to their success as advocates, said the Swamiji. Justice Sri C.T. Ravikumar of the Supreme Court of India who spoke in the function said that lawyers who invariably keep in touch with people and their problems have better scope to spread legal education orally to the people. Justice Smt. S. Sujatha of the High Court of Karnataka stressed the need of advocates being socially responsible which will go a long way in bringing about social discipline and responsibility among people. Totally 107 students received degrees for the years 2019-20 and 2020-21. The function was attended by a host of legal fraternity.

Let there be peace and understanding

While gracing the function arranged for the inauguration of N.J. Kalaburgi Kalyana Mantapa and celebrate the 40th anniversary of Pattadhikara of Jagadguru Dr. Sri Sarangadhara Deshikendra Mahaswamiji of Sri Sulaphala Math at Kalaburgi on 15.11.2021 Jagadguruji observed that

Kalaburgi region is a land of saints and sufis who all along stood for social harmony and integration of different faiths identifying common areas among them. This is the hallmark of service of the saints, shiva sharanas and sufis who even today contribute for peace, love and understanding among people, Jagadguruji said. Lauding the contribution of Sri Sarangadhara Deshikendra Swamiji to social harmony and justice Jagadguruji said he choose sainthood voluntarily and remained steadfast to his calling. Speaking on the occasion Dr. Sri Shivamurthy Murugha Sharanaru of Chitradurga Brihanmath said social and religious harmony are like two hands, together they can do wonders in the progress of the nation. Kalaburgi region and the Sharanas and Sufis are like the two hands of one and the same person, he said. Sri Veerabhadra Channamalla Deshikendra Swamiji of Sri Nidumamidi Math observed that the values propounded by Sharanas and Sufis are of the people and for the people. Sri Syed Yadulla Hussain of Roza Khurda Darga said the words and deeds of the Swamiji of Sulaphala Math are truly praiseworthy. Sri Mohammed Allauddin Junedi was honoured in the function. The function was attended by Dr. Ajoy Singh, chief whip of the opposition party, MLAs Sri Dattatreya C. Patila Revura and Sri B.G. Patila spoke on the occasion. A host of invitees and guests belonging Hindu and Muslim communities were present.

Organic Food promotes good health

Inaugurating Sri H.P. Mahadevaswamy's Sri Shivarathreeshwwara Organic Agriculture Farm at Hulimavu, near Nanjangud on 22.11.2021 Jagadguruji observed that organic food will certainly promote good health and well being. Sri Mahadevaswamy plans to grow and cultivate a variety of food grains organically and supply them to con-

sumers. His efforts need to be recognized and supported by everybody and other farmers need to follow his example, so that one day the entire nation will go organic which will keep people away from diseases associated with chemical fertilizers. Jagadguruji felt happy to see over 40 variety of fruits grown in the form organically. Sri Nagaraja, ex-president of Mysugars said organic farming will cost less and profit will be more. Swamiji of Chunchanahalli Math, APMC member Sri Althur Nanjundaswamy, Hoskote Sri Devanna and others were present.

The Glory of Bharatanatya Art form

While inaugurating Vasundarotsava organized by Vasundhara Performing Arts Centre, Mysuru, at Nadabrahma Sangeetha Sabha, HH Jagadguruji said since Bharatanatya is inclusive of all yogic postures it would certainly be a means to good health and physical fitness. Bharatanatya, originated in India long back, is now learned and performed by artistes coming from many countries in the world. This performing art form is a feast to the eyes to watch and also soothes the mind and spirit leading to experience unearthly joy. Young people need to master this art form in large number to revive its glory in modern times. In this context Smt. Vasundhara Doreswamy's contribution to the glory of Bharatanatya is of international recognition, the Swamiji observed. President of Rotary Club North, Mysuru, Sri L. Channabasavaraju, Smt. Savitha Ramesh, Dr. Jothi Shankar and others were present.

Contribution of Udupi Maths is Immense

Gracing Sri Adamaru Math's 9th day 'Viswarpanam' programme of Paryaya Mangalotsava HH Jagadguruji observed that the eight Maths, Ashta Maths, of Udupi have immensely contributed to national

integration and patriotism through education given by their educational institutions in large numbers. The Maths at Udipi founded by saint Madhwacharya in 13th Century are fountains of spiritual knowledge and resources guided by their erudite spiritual heads in the service of society. Mundane needs may at most fulfil day to day needs meeting only existential needs. But they don't contribute to true happiness and the final liberation of human soul. Representing the highest spiritual values of Hinduism these monasteries continue to remain responsive to society, Jagadguruji observed. Speaking on the occasion pontiff of Sri Adamaru Math. Sri Ishapriyatheertha Sripadangalu said man is endowed with powers to check unholy things from happening and imbibe the enduring values of Dharma. But he needs to be spiritually inclined and disciplined. Recalling his Math's relations with Sri Suttur Math ever since the times of Sri Vibhudesha Tirtha Sripadangalu, Ishapriyatheertha said that Suttur Math is deeply involved in the nations progress and prosperity through imparting education. This alone has endeared Jagadguru Sri Shivarathri Deshikendra Swamiji to one and all and even today our respective Maths continue to exchange views in matters related to service to the nation. Sri Robert Rozario delivered a special lecture on the subject, 'Contemporary Political Developments and Indianness'. Astrologer Sri Bela Padmanabha Sharma, Sri Prakash Serigar, Sri Satish Serigar, Sri B. Srinivasa Rao and Smt. Gowri Shet were honoured in the function.

Protecting the Native Cattle Breeds

Protecting, promoting and preserving the native varieties and breeds of cow and cattle needs to be taken up on a priority by everybody, especially the farming community, opined Jagadguruji while inaugurat-

ing the Gochara Bhoomi Kapila Sangama of Sri Shakthidarshana Yogasrama, Kinnigoli, in Udipi district on 13.12. 2021. Safeguarding the native breeds of cattle is a facet of our culture and products obtained from them are of everyday use. Jagadguruji said Sri Devababa has been in the service of native cattle which is an indication of his Deep love for them. Dr. M. Mohan Alva of Alvas Education Trust said while participating in the function that Sri Devababa's contribution to yoga and meditation are equally significant. Sri Devababa spoke on different varieties of cows and particularly he spoke on the distinct varieties of cows mentioned in the Vedas.

Felicitation to NCC Cadets

Jagadguruji felicitated the NCC Cadets from Mysuru region who participated in 73rd Republic Day Celebrations held at Delhi on 12.02.2022 at Suttur Srimath, Nanjangud, NCC Cadets S. Chaithra, M. Prajwal from JSS College, Ooty Road, Mysuru, K.M. Deeksha from JSS College for Women, Mysuru, Roshini Mariyan from Govt CPC Polytechnic, Mysuru, H.M. Darshan, V. Pavan, Charan Basavaraj from Banumaiah College, Mysuru, L. Suchitra, S. Priya, R. Mithun from Sharadavilas College, Mysuru, H.V.Tanmay from Mahara- jas College, Mysuru, C. Prajwal Urs from Vidyavardhaka College, Mysuru, R. Rajath Singh from JSS Polytechnic, Mysuru, and M.R. Siddaraju from Bharathi College, K.M. Doddi, were felicitated by the Swamiji. The Cadets spoke and shared their experiences of participation in the Republic Day Celebrations. Group Commander of Mysuru region Col. V. Srinivas and Col. Manojkumar Mishra of 3 Karnataka Women Bt. Were also felicitated by His Holiness the Swamiji.

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I, Dr. C.G. Betsurmath, hereby declare that the particulars given above are true to the best of my knowledge and belief.

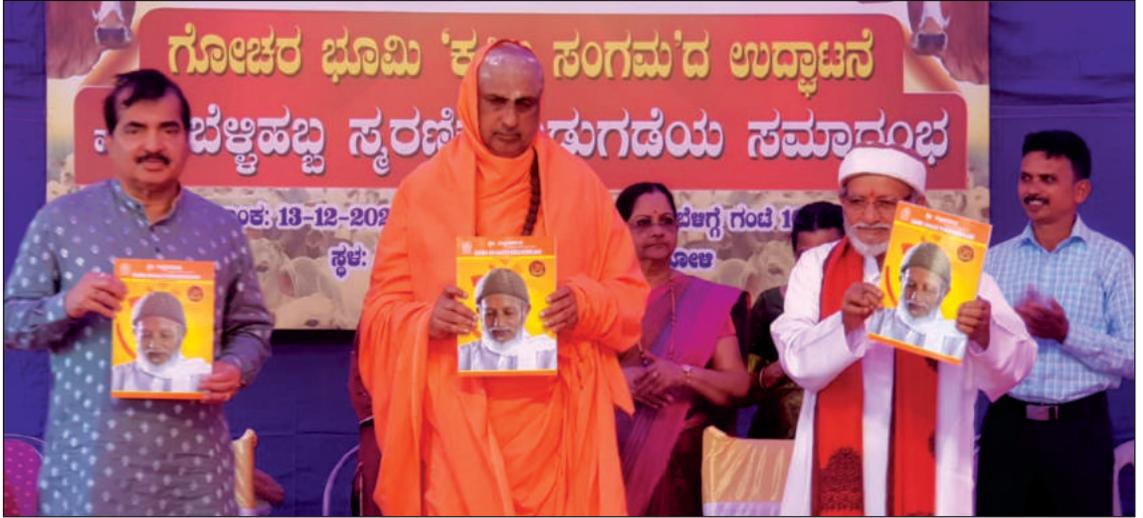
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Jan. 1, 2022

Dr. C.G. Betsurmath
Publisher

PHOTO GALLERY



Sri Basavaraj Bommai, Chief Minister, inaugurated the newly installed Oxygen Generator and Liquid Medical Oxygen plants at JSS Hospital, Mysuru in the gracious presence of HH Jagadguru Sri Shivarathri Deshikendra Mahaswamiji. Dr. C.G. Betsurmath, MLAs Sri G.T. Devegowda, Sri S.A. Ramadas, Sri Tanvir Sait, Sri L. Nagendra and Mayor Smt. Sunanda Palanethra, Minister Dr. K. Sudhakar and MP Sri Pratap Simha were present (26.12.2021).



Silver Jubilee Commemoration Volume of Sri Shaktidarshana Yogashrama Gochara Bhumi Kapila Sangama, Kinnigoli, Udupi District was released at the inaugural function in the gracious presence of H.H. Jagadguru Sri Shivarathri Deshikendra Mahaswamiji. Dr. Mohan Alva, Sri Devababa Guruji and others were present (13.12.2021).



Newly established Sparsha Women and Children's Hospital, Bangalore, was inaugurated in the gracious presence of HH Jagadguruji. Dr. Srushti Patil, Sri S. Mallikarjun, Smt. Annapurna Patil, Justice Dr. Shivaraj V Patil, MLAs Sri N.A. Harris and Dr. Shamanuru Shivashankarappa, Dr. Sharan S. Patil, Smt. Meena Sharan Patil and Dr. Samskrithi Patil were present (14.11.2021).



The Religious Congregation in connection with the opening of the new temple of Sri Thennur Malleshwara Swamy and idol installation ceremony at Valagere, Nanjangud Taluk, was inaugurated in the gracious presence of HH Jagadguruji by lighting the lamp. The Swamijis of Madapatna, Baradanapura, Devirammanahalli Maths and Sri S. Mahadevaiah, Sri Krishnappagowda and others were present (23.11.2021).



Child prodigy Master Rishi Shiva Prasanna's book 'Elements of Earth' was released at Suttur Sriksheethra in the gracious presence of HH Jagadguruji in the function organized by All India Sharana Sahitya Parishath and Kadali Mahila Vedike in association with JSS Educational Institutions. Prof. Maleyuru Guruswamy, Dr. Gorucha, Master Rishi Shiva Prasanna, Minister Sri B.C. Nagesh, MLA Dr. Yathindra Siddaramaiah, Smt. Sharada Shivalingaswamy and Sri Ma.Gu.Sadanandaiah were present (11.12.2021).



The newly appointed Prof. Maleyuru Guruswamy was handed over the charge of the president of All India Sharana Sahitya Parishath by Dr. Go.Ru. Channabasappa, immediate past president (6.12.2021).



Dr. N.H. Girijapathi's books 'Yugada Jangama' and 'Sri Rama Bharatham' were released in the gracious presence of H.H. Jagadguruji at Sri Rajendra Bhavana, Mysuru. Sri M. Chandrashekar, Dr. C. Naganna, Dr. N.H. Girijapathi, Dr. Kabbinala Vasantha Bharadwaj, Dr. Vijayakumari S Karikal, Smt. Sharada Veeraiah and Dr. Helavarahundi Siddappa were present (19.12.2021).



The Jathra Celebrations of Adi Jagadguru Sri Shivarathreeshwawra Shivayogi Mahaswamiji and related rituals and pujas were held in the presence of H.H. Jagadguruji at Suttur Sriksheethra. Swamiji of Vatalu Math, Heads of Maths, Haraguru Charamurthis and devotees were present (30.1.2022).



The valedictory function of the 11th Camp help addicts to give up drink addiction was held in the gracious presence of H.H. jagadguruji at Gundlupet organized by Jagadguru Sri Veersimhasana Math and JSS Mahavidypapeetha in association with Halahalli Sangama Prathisthana and other organizations of Gundlupet taluk. Participants in the free camp, volunteers and conveners were present (03.01.2022).



In the 238th Moonlight Music Concert at Sri Suttur Math, Mysuru, Vidwan R.N. Sampathkumar is seen performing vocal in the presence of H.H. Jagadguruji accompanied by Vidwan A. Radhesh and Vidushi C.V. Shruthi (17.01.2022).



Vedic Scholar, grammarian and philosopher Sri Acharya Pradyunaji of the Khanpur Gurukula visited Sri Suttur Math, Mysuru and held discussion with H.H. Jagadguruji. Sri Divya Jnanananda Swamy and others were present (25.01.2022).



H.H. Jagadguruji honoured senior folk-artists Sri Kamasale Mahadevu and Sri Malavalli Mahadevaswamy, recipients of Karnataka Janapada Academy Awards, 2021 when the duo visited Sri Suttur Math, Mysuru (26.01.2022).



H.H. Jagadguruji is seen interacting with a camper at free Speech and Hearing Checkup Camp organized at JSS Speech and Hearing Institute, Dharwad, by National Institute of Speech and Hearing Disabilities, Mumbai.



Sri Shivarathri Rajendra Mahaswamiji Memorial Music Concert organised by JSS Sangeetha Sabha Trust was held at Navajyothi Auditorium, JSS College for Women, Saraswathipuram, Mysuru by lighting the lamp in the gracious presence of H.H. Jagadguruji. Vidwan Mysuru M. Manjunath, Dr. R.K. Padmanabha, Prof. G. Hemanthkumar and Vidwan Mysuru M. Nagaraja were present (02.12.2021).



The 12th Convocation of JSS Academy of Higher Education and Research was held in the gracious presence of Chancellor H.H. Jagadguruji at Sri Suttur Math, Mysuru. Dr. R. Sudheendra Bhat, Dr. H. Basavanagowdappa, Dr. C.G. Betsurmamath, Dr. Surinder Singh, Rajarshi Dr. Veerendra Heggade, Dr. B. Suresh, Sri S. Sathyam, Dr. H. Sacchidananda, Dr. B. Manjunath and winners of gold medals were present (17.12.2021).



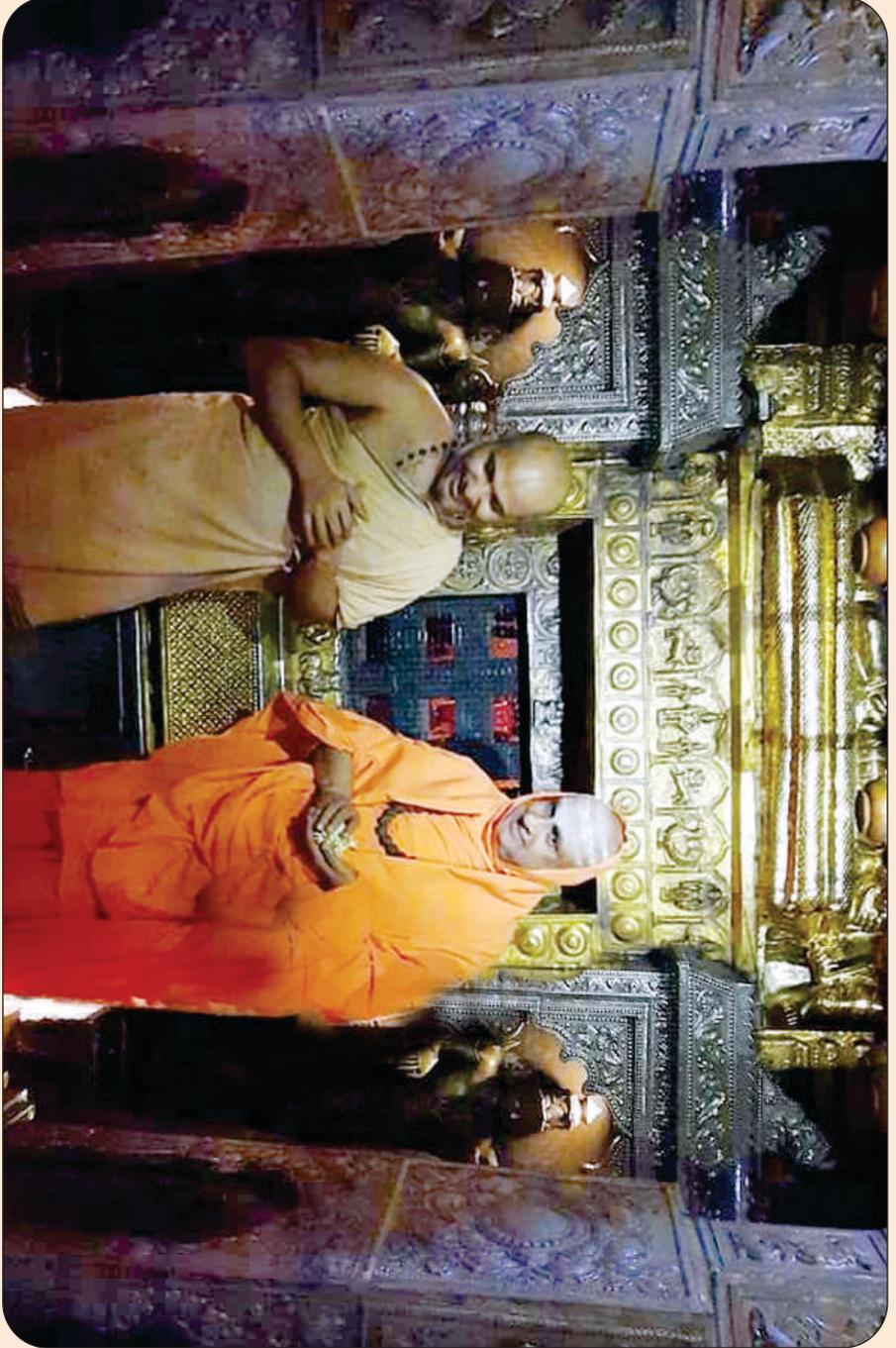
The Graduation Day of JSS Ayurveda Medical College, Mysuru, was held at Sri Suttur Math, Mysuru, in the gracious presence of H.H. Jagadguruji. Dr. Jayaprakasha Narayan, Smt. Meera Patil, Dr. Sharan S. Patil, Dr. C.G. Betsurmamath, Sri R. Mahesh, Dr. Sarbeshwarakar and new graduates were present (26.12.2021).



Poorna Mandalotsava organized by Janaseva Trust Board at Channehalli, Bengaluru, was inaugurated by Sri Thavar Chand Ghelot, Governor of Karnataka. Sri Na. Thippeswamy, Sri Dattatreya Hosabale, Sri Yaduveer Krishnadutta Chamaraja Wadiyer, H.H. Jagaduguruji, Sri Swami Mukthidanandaji were present. (26.12.2021)



Thousands of children of JSS Residential School, Suttur, performed a crore Suryanamaskaras celebrating Amrutotsava of Indian Independence.



H.H. Jagadguruji at Sri Krishna Math, Udupi, while participating in the Paryaya Mangalothsava Vishwarpanam Celebrations of Sri Adamaru Math, Udupi. Sri Ishapriyatheertha Sripadangalu of Sri Adamaru Math was present (13.12.2021).

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