



SHARANA PATHA

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JSS Mahavidyapeetha, Mysuru



Sri B.S. Yediyurappa, Chief Minister, is seen offering special pooja at Adi Jagadguruji's Shrine at Suttur Srikshetra in H.H. Jagadguruji's presence.



Foundation to rebuild Sri Bhramaramba Mallikarjuna Swamy Temple complex at Mudukutore was laid by Sri B.S. Yediyurappa, Chief Minister, in the presence of H.H. Jagadguruji. Deputy Chief Ministers, Ministers, legislators and others are in the picture (25.11.2020).

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Vol. 23 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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Frontispiece: A painting depicting author Nanjunda Bhagavatha with his *Vrushabhendra Vilasa* in hand in front of his patron Aliya Lingaraja. The work *Vrushabhendra Vilasa* was edited by H.H. Jagadguru Sri Shivarathri Deshikendra Mahaswamiji and published in 2008 by JSS Granthamale, Mysuru. A review of the work is on page 40

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From the Editor's Desk.....

It was the nation's hope that our scientists and medical fraternity would succeed in developing a vaccine to fight and eradicate the corona pandemic. They have greatly succeeded and created history. The grateful nation is heaving a sigh of relief. Words fail to express indebtedness to our brave corona warriors of all category. Hope that the nation would be free from the scourge once for all. Now it is for the people to come forward and get vaccinated to be free from the fear of being invaded by the virus. Our government at the centre and the states tackled this problem on a war footing. By and large our people too raised to the occasion as one and demonstrated their will to stand up to the challenge. Beneath this historic victory lay the selfless service and sacrifice of our brave frontline warriors. The combined efforts of all proved and justified to the world the truth about India's proverbial unity in diversity. What goads or spurs us Indians to act like this is also a big question.

Once the great philosopher Socrates was asked by one of his students, 'Master, why is it that you tell whoever wants to become your disciple to look into this pond first and tell you what he sees in it?' Socrates remained silent for a minute and then said, 'This is very simple, my friend. I am ready to accept all those who tell me they see the fish and other life swimming around in the pond. But those who see only their own image or reflection mirrored in the water are in love with their self or ego. I have no use for them.' Socrates' reply was a classic example of a major human trait or folly. He who suffers from them are of little or no use for the society.

We have seen during the year past how our corona warriors, medical fraternity, police, community workers and welfare institutions strengthened the efforts of our state and central governments to contain the pandemic and defeat it, a thing that had held the nation to ransom. Doing justice to what we get paid in return for our job is also selfless service, since it is done in the interest of all. But it is an unwritten moral law that commands the words and deeds of the selfless ones to do things in the best interest of the nation. This characteristic trait runs deep in the Indian psyche, to which our great cultural, religious and spiritual past is chiefly instrumental.

Prof. Chandrasekharaiah

Guru-Vāṇi

*Akhanda Manadalakaram Vyaptam yena Characharam |
Tatpadam Darshitam Yena Tasmai Sri gurave Namaha ||*

The Laksha Chandi Maha Yagnam, being organised by S 3 Foundation - i.e., Shraddha, Saburi & Samidha Foundation is a pleasing event to us as it could not have come at a more appropriate time, especially when the world is under the whirlpool of an unprecedented calamity due to COVID 19.

What impresses everyone is that the Laksha Chandi Maha Yagnam is in such a huge scale is particularly heartwarming and uplifting for everyone as it attempts to ward off the pandemic. An act performed for the benefit of society sans personal gains is the highest service to humanity, as our scriptures proclaim -service to the society is service to God. In Srimad Bhagavad Gita, it is stated how the cycle of life is intertwined with nature. The cloud produced by yagna brings rain, and from the rain comes the grain, and from grain the life is sustained. Therefore, the tradition of offering oblations and libations into sacred fire is the highest form of prayer to appease nature, to bless the life on earth. Fire, the elemental constituent of Pancha Boothas, is the launching pad of offerings and prayers to Gods, thereby creating a bond of amiable relationship between god and man.

The mind, body and speech - the trikaranas are involved in this sacred ritual.

The S 3 Foundation, the cause of this Maha Yagnam, is founded on three basic tenets of dharma - Shraddha, Saburi and Samidho. The first two are frequently used in the teachings of Shirdi Sai Baba, denote faith and perseverance. The last one, Samidha is related to the nature or Yagna. Thus Shraddha, Saburi and Samidha Foundation draws its inspiration from the Vedas which reflects in its activities. In Hinduism Cow is the living God; it is not only revered and worshipped but its products are also treated as sacred and it has various medicinal values. The Foundation, in its 400 acres plot, looks after different breeds of Indian cows and propagates their products.

The Laksha Chandi Maha Yagnam is set to begin at a very auspicious time of Navarathri, between 17th and 26th October. The Navarathri festivity is a very important festival for Hindus, which symbolizes the victory of Good over Evil. The same idea is reverberates in the words of Sri Basaveshwara, 'seeking welfare of all living beings'. The festival is celebrated in India in different names; in South India, it is Dasara with nine nights and ten days of fasting; in North India it is Ramleela; whereas it is Durga Pooja in Bengal. The festivity symbolizes that the will of God which always prevails over the evil forces, thereby providing immense strength and hope for ordinary mortals. The yagnam

is an exceptional spiritual effort believed to bring not only peace and harmony for all living beings, but also remove all negativity prevailing in the gross world and brings in positive vibrations.

Today, the whole world is lying flat in desperation before the tiny speck of Corona virus, which is challenging head on the knowledge, technology and intellect of human society. The humanity is now compelled to bow before the higher powers of God for redemption. The Laksha Chandi Maha Yagnam is a great hope to tide over the crisis, which is performed at an appropriate place where a large goshala and lakes are located in the state of Tennessee, USA. The magnitude of the ritual is stupendous with 108 Rithviks, 1008 upasakas and group recitation of moola mantras. Besides bringing an everlasting peace, it also showcases the ancient Vedic practices in the West.

In 2019, at the suggestion of Sri Shivamurthy of Chennai, Sri Purushottam Thandu and his family members of S 3 Foundation visited us when we were at Maryland, USA. Since then they have been in regular contact with Srimath, which they hold in high esteem. Sri Shivamurthy's concern for the poor students at Suttur Free School made him contribute generously for the cause. Having left the lucrative technical profession, Mr. Thandu has dedicated himself fully for the propagation of Hindu culture and philosophy in the West. His wife, Smt. Saritha Thandu, sister Smt. Shruthi Sudhini, sadhakas, well-wishers and devotees are part of this mission. Dr. B N Narahari Achar, Chairman of S 3, a multilingual scholar of ancient scripts, is wholly involved, and always a guiding spirit behind the organisation.

The devotees and followers of Indian traditional values may contribute in all possible ways for the success of the Yagnam and be blessed by God. We wish and pray for the success of Laksha Chandi Maha Yagnam. May Mother Bhagavathi provide comfort and solace to the distressed humankind. Let this yagnam be the beginning of a new age and a new hope for all the people.

Kālē varṣatu parjan'yaḥ pruthivi sasyaśālīnī |
Dēśōyam kṣōbharahitaḥ sajjanāḥ santu nibhayā || *

Sri Shivarathri Deshikendra Mahaswamiji

* Jagadguruji's benediction given virtually at Laksha Chandi Mahayagna held at S3, Gaushala, 7945, Deadfall Road, Arlington Tennessee, USA, on 16.10.2020, organized by S3 Foundation.

Shatsthala Vachanas of Allama Prabhu*

In English Translation with Commentary

Continued

PINDA-JNANA-STHALA

• The great indivisible supreme Reality that existed in the beginning is called *Pinda*. When there arose in It, the thought of becoming many, It came to be called Parashiva. He is *Pinda-jnanam*. To be aware of this is the *Pinda-Jnana-Sthalam*.

5

When there existed neither the creation nor its support.

Neither the sense of 'I,' nor the sense of 'mine.'

Neither the gross nor the subtle.

Neither the individual self nor the Universal Self.

Neither the living world nor the non-living.

*Then there arose your Sharana,
O Guheshwara!*

(5. 9 *Adiadhara*villadandu ...)

PURPORT

The universe that came into existence in time is called *adi*(that which has a beginning). *Mahalinga* which causes the manifestation of the universe is its support. The sense of 'I' that arose in the beginning is called *hammu*, the cosmic ego. Later, there appeared the sense of creative principles and the world, and this is called *bimmu*. The

perceptible world is *surala*. The group of invisible principles that go into the formation of visible universe is *nirala*. The individual self (*Jiva chaitanya*) is *Shunya*, the Universal Self (*Shiva-chaitanya*) is *Nishunya*. The living world is *chara* (moving), the non-living world is *achara* (non-moving). That which transcends all these is the Absolute Reality (*Para-tattva*), also called *Para-brahman*(the ultimate Reality). It goes beyond the range of time, space, matter and their relation; it is the Transcendent Truth. It cannot be described by using positive words. But we can refer to it by using negative words. Hence Sharanas call It *ParamaShunya*, absolute void. In that void, there arose an inexplicable desire to become many. Consequently, *Parashiva tattva* came into existence. That itself is Sharana. Then from that *Parashiva tattva* flowed out thirty-six principles. They constituted the universe and innumerable individual bodies. In those bodies there appeared the divine consciousness which is called *Jiva chetana*. This itself is called *Pinda-jnana-sthalam*.

COMMENTARY

When there existed neither the creation nor its support.

Creation (*Aadi*) = Creation or universe that came into existence in time.

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

Support (*Adhara*) = The root cause of creation, Mahalinga.

Guheshwara existed when neither of these two had come into existence.

Neither the sense of 'I,' nor the sense of 'mine.'

'I' (*Hammu*) = The throbbing of I - sense (*Aham*); seen first in the *Para-vastu*.

'Mine' (*Bimmu*) = Attachment for the cluster of principles which came to be created.

'*Hammu*' or the I-sense is seen first in the *Parashiva Tattva*, in the form of will. Thereafter, the universe is created. Then the idea of 'mine' rises in respect of the universe. The one that existed before the rising of *hammu* in the form of 'I' and *bimmu* in the form of 'mine', is the *Paravastu*.

Neither the gross nor the subtle.

Gross (*Surala*) = Gross creation which is perceived by the senses effortlessly; Subtle (*Nirala*) = Subtle creation which is unperceivable.

The physical world which is the formation of five elements is gross (*surala*). The cluster of 11 subtle *tattvas* (Five *Sadakhya*s, five *Kalas* and *Shiva tattva*) is *nirala*. In the gross world of *Surala*, primal qualities like sound manifests; therefore, it is described as *saguna* or the one with qualities. In the subtle world of *nirala*, qualities do not manifest; therefore, it is *nirguna* or devoid of qualities.

Para-vastu existed long before the worlds of *surala* (gross) and *nirala* (subtle) came into existence.

Neither the individual self nor the Universal Self.

Individual self = *Shunya*. Universal Self = *Nishunya*.

Shunya means immaterial principle; it is

the divine consciousness. The individual self and the universal self, both are essentially divine — *Shunya*. Therefore, the former is called *Shunya*, the latter is *Nishunya*. In the Absolute Reality these two are absent.

Neither the living world nor the non-living.

The living world is moving (*chara*), the non-living world is non-moving (*achara*). There existed Guheshwara, the Absolute Reality, long before these two forms came into existence.

*Then there arose your Sharana,
O Guheshwara!*

From such an Absolute Truth, which was void, first emerged Parashiva, who is also called Sharana. The throbbing for Sharana or Parashiva is found in an ardent devotee and therefore he is also called Sharana. To put it in a nutshell, from the Absolute in which there was nothing first arose Parashiva.

6

Before the emergence of *Nada* and *Bindu*,

There existed a *Ganeshwara* called *Nirbhaya*.

When there was no creation,
preservation and dissolution,
There existed a *Ganeshwara* called *Akshaya*.

Before the Vedas came to be,
There existed a *Ganeshwara* called *Omkara*.

Before the beginning of eons,
There existed a *Ganeshwara* called *Urdhva-mukha*.

O Guheshwara, when there was
no Mahalinga,
There existed a *Ganeshwara* called *Nirmaya*.

(6. 11 *Nadabindigalilladandu*)

PURPORT

The cluster of 36 principles is known as *Gana*; and its Lord is *Ganeshwara*, *Sharana*, *Parashiva*. His five aspects are delineated here in this *Vachana*. *Naada* means *Shiva*, *Bindu* means *Shakti*. As He was alone before the appearance of this pair of *Shiva* and *Shakti*, He was called *Nirbhaya* (fearless). As creation, sustenance and dissolution were absent in Him, He was called *Akshaya* (imperishable, unchangeable). Being the ultimate source of all sounds, He was called *Omkara*. As he existed even before the beginning of time, he was called *Urdhvamukha* (ancient). As He goes beyond *Maya* that brings beauty into this world, He is called *Nirmaya*. The world of diversity begins from Him, and spreads out into myriad forms. What's not found in Him are seen in this creation of His — fear, decay and variety. Therefore, this is world, He is its Lord.

COMMENTARY

Before the emergence called Nirbhaya.

Nada= *Shiva*. *Bindu* = *Shakti*.

This division into two principles called *Shiva* and *Shakti* is absent in *Parashiva* who is also called *Paravastu*. Where there is duality, there is fear. There is no duality in *Parashiva*. He is free from all fears (*Nirbhaya*). What manifests after *Parashiva* is *Mahalinga*, which is the unity of *Shiva* and *Shakti*. From the unity of *Shiva-Shakti*, 36 *tattvas* (principles) flowed out. From them came to be formed both the individual and the cosmic world. *Parashiva* is the Lord of this group and its source, *Mahalinga*, therefore He is called *Ganeshwara*.

When there was no creation..... called Akshaya.

Whatever has come out of *Mahalinga*

has the beginning and the end. But *Parashiva*, who is the Lord of the *Gana* has no birth, no death. Therefore, He is *Akshaya* (Imperishable).

Before the Vedas called Omkara.

Vedas and other works are within reach of reading and grasping. *Vedas* are heaps of words. All those words originated from *Omkara*, *Maha-pranava*. In the *Omkara*, all those words are silent. There is only silence.

Before the beginning of called Urdhva-mukha.

Time goes with the world that is created. *Parashiva* transcends time. Therefore, He is called *Urdhva*, *Atita* (the most ancient).

O Guheshwara, when called Nirmaya.

One who is immanent in the universe is *Isha* (the Lord), *Mahalinga*. *Parashiva* existed even before this *Isha* appeared. Where there is universe, *Maya* is there. Since universe is not in *Parashiva*, the concept of Cosmic Soul is not there, therefore He is *Nirmaya*.

Maya is the cause of duality. *Maya* gave rise to this feeling of 'me' and 'other.' Since this feeling of 'me' and 'other' is found in *Jiva* and *Isha*, the Lord of this universe, they are not free from *Maya*. Therefore, they are called *maya-yukta*. Since there is no dual feeling in *Parashiva*, He is *Nirmaya* (devoid of *Maya*).

7

*The earth had not yet spread out on
The head of the giant serpent, the elephant,
The tortoise and the water.
Space had not yet been extended.
Wind had not yet moved.
Fire had not yet made its appearance.*

*Time had not yet begun to flow.
 There were no fourteen worlds above.
 Three Gods of the worlds who claimed
 to have known the truth had not yet
 come into being.
 Wonderful is the world created and
 expanded!
 Incomprehensible is the nature of God
 Who has pervaded this mysterious
 creation.
 Guheshwara who is unfathomable is
 Absolutely pure and peaceful.
 (7. 12 Ayya, jala, kurma, gaja ...)*

PURPORT

Then the vast earth had not stood on water, tortoise, elephant and the giant snake. The space had not yet spread out. There was no sign of moving air. The fire was yet to be kindled. Mountains and caves, rivers and oceans, plants and trees, animals and insects had not come to be seen. Neither the fourteen worlds nor the time were there. Gods of the universe, Brahma, Vishnu and Rudra who are proud of knowing everything as it is, had not yet manifested.

The very idea of projecting this world of variety and spreading it out is amazing. This idea first appeared in Parashiva. Parashiva is the root cause of all this creation. Parashiva with that will, remains beyond comprehension and free from qualities or activities.

COMMENTARY

*Incomprehensible
 pure and peaceful.*

Incomprehensible (Agamya)= Beyond human comprehension;

Pure and peaceful (Nirala) = The One without qualities and activities

In this Vachana, we have a description of the visible world. The thought of

projecting the world and spreading it out first occurred to Parashiva who existed by Himself and all alone. That was His sacred will. Because Parashiva resolved thus, He is called *Bhava-bharita*. He is *Agamya* (Incomprehensible) and *Nirala* (pristine pure).

To sum up, Parashiva is the Reality which existed before the manifestation of the universe. In Him, first arose the thought to project and spread out the universe. As a result, space spread out endlessly, air moved, fire got kindled, water flowed, earth and other planets formed, the green nature bloomed. Innumerable life forms came into existence. And to regulate the great universe, the divine power manifested itself as Brahma, Vishnu and Rudra. This is the picture of the universe and the order of creation visualized by the Sharanas of those days.

8

*You being pure and free from Maya --
 When there was neither space nor light.
 When there was neither observer nor
 congregation.
 When there was neither moving world nor
 the non-moving.
 Then You brought out your creative power
 Which created the earth.
 The earth is vast, 5000 million measures
 in size.
 Seven oceans spread over it.
 There appeared 660 million celestial bodies
 of enormous dimensions.
 You illuminated the firmament with
 Stars grouped into twelve constellations.
 You brought into existence the fourteen
 worlds.
 The great universe comprising of
 Several worlds are there for 861million years.
 You became the cowherd looking after the
 living beings of this world.*

*You are the Source for over eight million species.
O Guheshwara, I saw and felt your
presence behind
This marvellous world that evolves and
dissolves.
I bow down to Thy divine feet again and again.
(8. 13 Ayya, ninuniralanirmaya...)*

PURPORT

Parashiva is simple and perfect. He is without Maya. He is real and all consciousness. The sky, light, witness, assemblage, living and non-living – none of these had yet made its appearance. Only Parashiva existed, and there was no limitation of any kind, only limitlessness. There arose in Him the will to create. Then he activated the divine power inherent in Him to create the world. Consequently, the earth came to be formed. Seven oceans covered the great earth. Time began to flow. Innumerable stars twinkled in the firmament. They were grouped into twelve constellations. Then there appeared fourteen worlds above and below the earth. Living beings, more than millions, came to exist. Parashiva himself stood as the protector to all these creations. Thus, He alone is the Source and the nourisher of all those beings. They live and die in Him. But He never dies, and He lives forever. Thinking of Him and seeing this wonderful world, Allama becomes awe-struck. He keeps saluting Him with great reverence.

COMMENTARY

*You being pure and free from Maya.
Paramatma is pure and devoid of Maya.*

*When there was neither nor the
non-moving*

Space (Akasha) = Physical *bayalu* (space).
Light = Light emanating from innumerable

stars spread over in space.

Then there was neither the space nor the light; neither the assemblage nor the witness; neither the living beings nor the non-living things. Then Paramatman alone existed.

*Then You brought out which
created the earth.*

Creative power = *Vibhuti, Kriya-shakti*

Paramatman made His creative power active; and this power brought this wonderful earth into existence.

*The earth is very vast oceans
spread over it.*

This earth has the area of 5000 million *yojanas* (1 *yojana* = 8 kms); and seven oceans have surrounded it.

*There appeared twelve
constellations.*

Millions of celestial bodies are whirling about in the space. The Lord illuminated the firmament in which twelve constellations came to be visible separately.

*You brought into existence the fourteen
worlds.*

He set and arranged seven worlds above the earth and seven worlds below it.

*The great universe 861 million
years.*

861 million years have lapsed since the creation of this universe.

*You became the cowherd
of this world.*

Parashiva is the protector of all celestial bodies.

*You are the Source for more than eight
million species.*

He himself is the originator of more than eight million living beings.

*O Guheshwara divine feet
again and again.*

Limitless space, clusters of stars
innumerable, heavenly bodies countless,
fourteen worlds with the earth in the centre,
seven oceans surrounding the earth,
countless living beings — these constitute
this great universe. Paramatman is there as

the support to its conservation and
dissolution. Seeing this amazing Being,
Allama Prabhu salutes Him again and
again.

How peerless and divine must be the
Paramatman who created this universe in
a moment by his sheer will! That's why,
seers like Prabhudeva bow down to Him
with all devotion.

Look, like a crystal lamp
it has neither inside nor outside.

I marvel at its strangeness.

If you look
 you can see it;
If you reach
 you can't touch it;
when you're approaching
 it's close;
if you come near
 it recedes far away.
Form has swallowed the formless.
See, the boundless is absorbed in itself.

The mere sight of You is ambrosia.
What would it be to merge with You,
Goheshwara?

Allama Prabhu

A Perfect Union

-Sri Sadhguru Jaggi Vasudev

Sadhguru: In the very nature of things, life can never get perfect – there is always room for improvement. But the geometrical alignment behind creation is in a certain state of perfection. Only because of this perfect geometrical alignment, life flourishes the way it does. If you look at human life, how fragile it is, and at the same time, how sturdy – how much a human being can do. This is because the geometrical design behind the creative process is so perfect.

There is a whole science today that examines the geometry behind the atomic and molecular structure of every form, from an insect to an elephant, a tree to a river and an ocean, to planetary systems and the whole cosmos. In their fundamental essence, the geometry of all these forms, from the atomic to the cosmic, is absolutely the same, and it is such a perfect design that life is so gentle, so fragile, but at the same time so firm and so beautiful.

The pursuit of manifesting this fundamental perfection of geometry in one's life led to a phenomenally complex and sophisticated system of yoga. The yogic system is all about how to get your whole system – the physical body, the mental structure, the emotional framework, the karmic structure, and the fundamental energy basis – into a perfect geometrical

symmetry, so that you can achieve a union with the cosmic nature.

A little over 15,000 years ago, Adiyogi Shiva, Mahadeva, attained to this state of perfection. He became so absolutely still that onlookers could not make out whether he was truly alive. The only sign of life were tears of ecstasy running down his cheeks. From this state of absolute stillness, Adiyogi would suddenly spring into a dance of ecstasy. This tandava demonstrated that the perfect geometry that he achieved within himself is not a restraint – he need not sit in one place. He can dance wildly, in absolute abandon, and still not lose this perfect state of alignment within himself and with the larger cosmic nature.

This tandava is an ecstatic manifestation of perfection and symmetry between the inner experience – which is known as bhava – the tune that is set by creation – which is known as raga – the rhythm that each individual has to arrive at – which is known as tala – and the cosmic nature. The bhava is a consequence of many factors. The raga is set by the Creator. But who will find the right rhythm or tala, so that even if you dance madly, you are still in perfect symmetry with the rest of the universe? Many yogis, seers, and sages, and above all devotees of Shiva, exhibited this possibility.

Sri Sadhguru Jaggi Vasudev, a Yogi, mystic and visionary, Isha Foundation, Coimbatore.

Yoga means union. When an individual, who is otherwise trapped within the boundaries of his own body and sensations, achieves a kind of perfection within himself, where in his experience, he has become one with everything, then he is in a state of yoga. This is a possibility that every human being carries as a seed within himself or herself. If you are willing to strive, you can experience the whole cosmos within yourself. There have been many stories about this state of yoga. For example, Yashoda seeing the universe in Krishna's mouth, or the whole cosmos being described as Shiva's body. A state of yoga does not mean standing on one's head, or on one leg instead of two – yoga means being in a state of union.

This perfection of geometry can be attained in many different ways. Through intellect, through emotion, through energy, through sheer perfection of action, and above all through devotion – all these are essentially tools to come to a state of abandon. Only when you abandon your personality, which is a pile of karmic impressions, you are in a state of union with the rest of the cosmos.

A human being experiences even just an

incremental sense of perfection only in some state of union. If this longing for union finds physical expression, it gets termed as sexuality. If it finds an emotional expression, it is called love or compassion. If it finds expression through one's mental framework, it gets termed as success, conquest, or, these days, shopping. But if it finds an enduring expression of one's being, it is called yoga.

There is always a longing for union. Whether someone is running after wealth, money, conquest, success, pleasure, or intoxication – it is just out of a longing for union. But these are inefficient ways of union. Yoga is not against anything except inefficiency. Having been on the top of the pile of evolution on this planet, we as human beings are expected to function a little more intelligently and in a little more competent way. For ages, people have attempted to come to a state of union that way, but it has never really worked for anyone. I want all of you to take this vow within yourself that we as a generation will do things in an enduring way. If we achieve union, we achieve union in an enduring way. This is something that all of you have to take deep into your hearts and minds.

It is important to understand that opportunities to serve people are but gifts of God.

- Jagadguru Dr. Sri Shivarathri Rajendra Mahaswamiji

They who cannot treat all and sundry as equals do not become true saints. For a true saint the boundaries such as caste, creed or religion do not exist.

- Jagadguru Dr. Sri Shivarathri Rajendra Mahaswamij

Om Tat Sat

Glimpses from the Patanjali Yoga

-Sri Brahmacharini Sharanya Chaitanya

As human beings we come into this world seeking to express beauty from within through our body, mind and intellect. Many masters have assisted us in that process of bringing out the gold from the recesses of our mind that we may spread the light of splendour around the world.

The Yoga Sutras of Patanjali, compiled by Maharshi Patanjali, considered an incarnation of Sri Adi Sesha shows us a clear path to such an expansion of the treasures of the mind.

If the whole of the Patanjali Yoga Sutra may be presented in its essence, it is this. The Purusha is the seer. The consciousness, an English term for Purusha, is the core of our being. Prakriti or nature is a combination of Satwa, Rajas and Tamo gunas. In their union – the true nature of Purusha as the one who is free and Prakriti, the one who gives the space for this experience is revealed. This union happens through Avidya or erroneous perception of the Self as a body. When Avidya is no more, the Union too is no more and the Purusha experiences his own nature of freedom. The means to achieve this understanding is Viveka or the ability of the mind to understand the difference between Purusha and the Satwa Guna of Prakriti through

which the Purusha expresses. Yoga leads the mind to that state of discrimination.

This Viveka is what sets the individual seeker on the path of self-realisation as the all the Prakarana Granthas which work around the concepts of the Upanishads speak of the Sadhana Chatustaya or the four qualities required for a fit student of realisation. Viveka is the first. This is followed by Vairagya – detachment from all that which keeps us hooked to the unreal after the nature of reality is discriminated by Viveka. The third aspect of the Sadhana includes six qualities of the Shamadi Shatka Sampattih. Even though Viveka is the Phala of Yoga, the six qualities which are considered wealth of the seeker is a direct result of the practice of Yoga – Shama – equanimity of mind, Dama – control of the senses, Uparama – withdrawal from thoughts of the world and focussing on one's own allotted duties, Titiksha – putting up with the pin pricks of life without complaining or trying to remove the obstacles, Shraddha – faith in the words of the teacher and the scriptures and Samadhana – a steady state of mind in absorption. Absorbing the mind in the intellect completely is Samadhi – Samyak Adheeyate Manah – that forms the last step of Ashtanga Yoga Sadhana outlined in the

second chapter of the Patanjali Yoga Sutra.

The thoughts that leave us come back to us empowered and enriched. They may be any thought – love, anger, hatred, enthusiasm...The scripture hence lays emphasis on purifying our thoughts and intentions. This way, we keep giving what we love to get back.

The Vyasa Bhashya for the Yoga Sutra call Yoga as a Sarvabhauma Chitta Dharma – the universal nature of the mind. The mind may be categorised to be in five states – Kshipta – disturbed, distracted with wild and disorganised activity, Mudha – dull, sleepy, lackadaisical, lazy and forgetful, Vikshipta – oscillating between two thoughts restlessly there is Rajas and Tamas, Ekagra – one-pointed is free from Rajas and Tamas and Niruddha – completely still and absorbed in itself.

Yoga is from the root word Yuj, which means Samadhi – Yuj – Samadhau. The mind is called Chitta in Yoga is made of three qualities – Satwa, Rajas and Tamas. The commentaries on the Yoga Sutra by great masters including Sri Sadashiva Brahmendra rule out Yoga for the Kshipta, Mudha and Vikshipta states of mind.

While Maharshi Patanjali describes Yoga as stopping the habit of the mind getting thrown into cyclic thought waves called Vrittis. In the Bhagavad Gita too definitions for Yoga are given – Samatwam Yoga Uchyate – balance of mind is Yoga, Yogah Karmasu Kaushalam – Effortless skill in action is Yoga – the method for attaining that balance is elaborated in the Yoga Sutra.

Chitta is the inner equipment which is the storehouse of memories. The thoughts keep circling in the mind and the process generates more thoughts. When the wheel

of thinking stops, that is Samadhi and that is the culmination of Yoga.

The Sutra refers to it only as Chitta Vritti and not Sarva Chitta Vrittis. All thoughts need not be stopped. This provides ample scope for pursuing the thoughts of Sadhana to help us use thought to transcend thought like a pole-vaulter uses the pole to gain height and drops the pole to cross over the bar to the other side.

What happens when the movements of thoughts stop and yoga is attained? I become the Drashta or take the form of the Seer which is the true state of being of consciousness. The sun's rays fall on the Ganga and the gutter. The sun neither becomes pure with the touch of the waters of the Ganga nor impure with the waters of the gutter. I am that consciousness which is not contaminated by casting my gaze on any thought or experience however impure they may be.

The whole of Yoga Sutra may be over with the first three Sutra, especially the second and third, Yogah Chitta Vritti Nirodhah and Tada Drashtuh Swarupe Avasthanam. However the advanced state of Yoga and the result of that state are described. People in general are not in that state and hence need to be helped.

For the others, what is the way? Vritti Sarupyam – the consciousness otherwise takes the shape of Vrittis or moving thoughts says the next Sutra. If it is our lot to be caught in the whirl of thoughts, it is better we know what thoughts are and how many types of thoughts there are!

There are just five modifications of mind, otherwise called thoughts. Simple, that's it! Now the whole exercise seems very easy to pursue. Encouraging a seeker with achievable goals is one of the ways of the

Master. Yes there are only five types of thoughts and they can give us pain or not give us pain. When the thought takes the mind away from our real nature, they are painful. When they bring us back to our nature, they are not painful.

So what are these five thoughts? Pramana, Viparyaya, Vikalpa, Nidra and Smriti. Pramana or right thought of an object that is present is of three types – Pratyaksha – perceived by the senses, Anumana – guessing thought like understanding the presence of fire on seeing smoke and Agama – the word of the scriptures and realised beings – Apta Vakya. Viparyaya is erroneous perception based on a false premise like the famous vision of a serpent in the rope or illusion of water in the desert due to a mirage effect. Vikalpa is wild imaginary thoughts. Sankalpa is also imagination but we are purposefully stating an imaginary future condition to manifest it in our life through prayer. Nidra – every human is familiar is the thought of sleep. Smriti is the last thought form which is a memory of past experience produced in the present moment.

The whole scheme of the Yoga Sutras works on eliminating the restlessness and dullness from these five thought forms through Sadhana. The Samadhi Pada or the first chapter gives the flow chart of Sadhana for the predominantly Satwic mind. The Sadhana Pada explains in detail the eight steps of Yama, Niyama, Asana, Pranayama and Pratyahara for the Rajasic mind. The Vibhuti Pada begins with Dharana, Dhyana and Samadhi but gives many forms of meditation with the lure of attaining Siddhis for the mind that seeks gains in the world. There is also a word of caution that pursuing the Siddhis will have greatly

detrimental effects on the mind and the person who wants to pursue freedom will find Siddhis to be obstructions on the path.

The series of meditations on one aspect or the other that results in many shining faculties of the mind culminates in the last prescribed meditation of the succession of moments. Kshana Tat Kramayoh Samyamat Vivekajam Jnanam. When concentration, meditation and absorption is practised on the moment – knowledge born out of discrimination between the real and unreal happens. This has the power to make the seeker a Sarvajna or an all-knowing being. Even when that result is given up, the mind attains to the state of Kaivalya or freedom from the cycle of birth and death.

The earth is a school to which we come to work in a laboratory of objects, people and circumstances. We bring with us the chemicals of our qualities called Vasanas to mix and match to get perfect results called experiences. These experiences purify the mind by giving us the right understanding and making us free of Rajas and Tamas. When the Satwa Guna in us has become so pure that it almost resembles Purusha or consciousness, that day marks the freedom of the individual. This results in the culmination of aeons of lifetimes in the wheel of change.

Om Tat Sat.

*What if body is rendered naked
Unless the mind is also made so.
What if a vow exists when they have
it abused
Hell unto the one who gets mixed up
With them, Nimbeshwara.*

-Guddavve

SIGNIFICANCE OF IṢṬA-LIṆGA WORSHIP

-Dr. N.G. Mahadevappa

Once invested with Iṣṭa-liṅga the Liṅgāyat devotee is enjoined to worship it daily thrice or twice or at least once. The Āgamas prescribe eight-fold worship and sixteen-fold worship of the Liṅga installed in temples. Though the Liṅgāyat devotee is expected to offer similar worship to Iṣṭa-liṅga he cannot do so always – maybe because of want of time or want of required articles. Therefore, his day-to-day worship is restricted to short and simple acts, requiring minimum number of articles. Thus he pours water on the Iṣṭa-liṅga, wipes it dry with a special cloth reserved for it, applies Vibhūti (and sandal paste), places flowers (and leaves), circumambulates incense sticks, lighted lamp and burning camphor, rings the bell, offers milk or fruit or some cooked food and water.

What is the meaning of these acts? Why should we do them? Why should we circumambulate burning camphor and incense sticks, apply Vibhūti (sandal paste), or offer food? Is it that Śiva likes them? Does he eat the food we offer? Many people think (wrongly) that Śiva loves Bilva leaves, red flowers, etc. But how do we know Śiva loves them? Or, are these acts meaningless? Most of the worshippers of Iṣṭa-liṅga have no answers to these questions. They perform them simply because they are instructed to do so by their Gurus or parents. But neither the Gurus nor the parents know what the meaning or purpose of these acts is. At best they may answer that the Āgamas have prescribed these acts. If we do not know the mean-

ing of these acts, their performance is nothing more than mechanical.

These acts reflect some philosophical significance which we, our parents and forefathers and the Gurus have forgotten over centuries. That means that these acts are not meaningless, but were meaningful once upon a time; only we are ignorant of their meaning. If we know the philosophical significance behind these acts it is imperative that the devotee should know it before he worships. The intention of this paper is to offer a probable philosophical justification for these acts. The philosophical significance seems to be as follows.

According to Liṅgāyatism, all that is about the self-transformation of Liṅga (Śiva). As Uriliṅga Peddi says, Śiva can choose to transform himself into the world and also choose not to transform himself into the world. Liṅga has transformed himself into mountains and plain lands, rivers and oceans, stars and planets, humans and animals, plants and trees, creepers and bushes. Therefore, we can safely conclude that there is nothing in the world which he is not.

By Prasāda we normally mean a morsel of cooked food or fruit (or some edible) that is distributed by a priest in a temple. The Gurus invited by Liṅgāyats on special occasions like festival days, wedding ceremonies, christening of babies, etc. after other formalities offer food to Liṅga which is believed to become Prasāda, sacred food. The same is returned to the house-

holder which he distributes among his family members. In the absence of a Guru and on ordinary days the devotee himself offers food to his Liṅga and gets the food sanctified. The Vacanakāras, however, regard all things that come within the orbit of human experience as gifts or Prasāda of Liṅga. Jēḍara Dāsimayya regards land, crops, bullocks, seeds, wind, etc. as Liṅga's gifts, while Basavaṇṇa regards the whole body of a real Liṅgāyat Bhakta as Prasāda-kāya (Prasāda-personality). Cennabasavaṇṇa who has written more Vacanas on Prasāda than any other Vacanakāra regards not only food but also the water we drink, the air we breathe, sounds we hear, tastes, the touches and the forms as Prasāda. He goes on to say that the five senses, the five motor organs, the cognitive instruments (mind, intellect, will and ego) and the physical body itself are all Prasāda of Liṅga. Once we wilfully accept all these as Prasāda we cannot claim that this or that is ours, for all is God's gift or God's property and, we obviously lose any right to ownership of our own limbs, let alone external things.

If we are convinced that all things are gifts of God, it is imperative that we be grateful to him for creating us and placing the whole world before us. The best way for real religious people to be grateful to the creator is to repay the debt in the form of devotion (bhakti). There are two ways of repaying the debt. Worship is one way. When we pour water on, or offer it after food to Liṅga we are repaying the water element and taste which is its attribute; when we offer flower or sandal paste or perfume of the incense sticks, we are returning the earth element and its attribute smell; when we ring bell we are repaying the sky element whose attribute is sound; when we circumambulate lighted lamp or camphor we are repaying form, the attribute of fire element. In the sixteen-fold worship fanning – offering wind – is included. In short, we are returning all the elements of which our whole personality is made.

But these are all only symbolic acts and not real way repaying the debt. As Allama Prabhu says, we bring something external (flower, food, etc.) and we do some some external acts, visible, audible and sometimes pompous, which we call pūja (worship). We have not offered anything that belongs to us. We do these acts because it is easy to perform them and we are not losing anything worthy that belongs to us. The really difficult part – sacrificing our desire or our selfishness – is not offered. Therefore, worship which involves these acts is not real way of returning the debt. Our debt-repaying act must begin with these symbolic acts, though it must not stop at that.

The real way of debt-repaying begins with the conviction that body, senses, motor organs, cognitive instruments and the objects of senses are not mine, but Liṅga's. One who is strongly convinced of that decides to surrender his all to God. He surrenders his body, senses, cognitive instruments, including the I-sense, to God. Once he offers his I-sense (ahaṃ-bhāva) to God he has offered everything. Because to sacrifice I-sense is to offer all selfish desires and all claims over one's own personality. One who has no selfish desires is pure soul and a pure soul is a liberated soul. Such a person's personality appears to be physical, but in the spiritual sense, it is not physical but Prasāda-kāya, body made of Prasāda or holy body. It is a house, not occupied by worldly man but one occupied by Liṅga. Liṅgāyats do not believe in Kailāsa, the abode of Śiva, but, says Basavaṇṇa, one should make one's body the abode of Śiva. Prasāda-kāya is verily Kailāsa. One should do this while he is still alive and such a state of his is called jīvanmukti (embodied liberation). One who makes his body Śiva's abode wipes out automatically the distinction between himself and Liṅga.

Cennabasavaṇṇa considers Prasāda as a debt; but returning it does not mean offering one's

organs to Liṅga. In Harihara's *Ragaḷes* and Bhīma Kavi's *Basava-purāṇa* stories abound of Śiva-devotees who offer to Śiva their eyes, legs, hands, intestines, and, finally, their heads, as a mark of intense devotion. These poets extol their devotion in superlative words. But one fails to understand how this kind of bloody offer is devotion and how Śiva appreciates these acts of devotion. Basavaṇṇa and Cennabasavaṇṇa abhor such repulsive practices and suggest that devotees must regard their organs, etc. as those of Liṅga as a mark of repayment of debt. Cennabasavaṇṇa says,

*O Śiva, I say Hail, O hail!
I am not Thy Śaraṇa
Who taking Thy loan, enter Thy city!
By rendering earth towards earth's loan,
By rendering water for water's loan,*

*By rendering fire for loan of fire,
By rendering air for loan of air,
By rendering sky for loan of sky,
And realizing he had nothing to repay
To anyone else, absorbed himself
In Lord Kūḍala Cennasaṅgama. (3/1279)*

We should note that the Tamil Śaivas whom these poets are extolling believed that living in Kailāsa is the highest goal of spiritual life and that what they did was sacrifice of the highest kind. But Basavaṇṇa and his followers taught that being liberated embodied and regarding one's all as those of Liṅga is the highest goal. In fact, the liberated person regards himself as the body of Śiva. This is technically called 'Liṅga-Aṅga-sāmarasya', unitive life of the devotee. He has realised that his body, senses, etc. as well his thoughts and actions are all those of Śiva.

*A Drop of rain was falling forth from a summer cloud,
It saw the ocean under it roll billows large and loud;
And all ashamed and sore dismayed, it whispered, 'Woe is me!'
By Allah, I am nought: What counts one rain drop in the sea?*

*But while it mocked and mourned itself for littleness forlorn,
Into a sea-shell's open lips the drop of rain was borne,
Where many a day and night it lay hidden, until it grew
A lovely pearl of perfect ray, faultless in form and hue.*

*And god our Lord, who knoweth best how sea-fish make his gem,
Caused those who dive to bring it up; so in the diadem
Of Persia's king they set that pearl; and thus the rain drop
To be a Sultan's pride and wealth, jewel of great name.*

-Sir Edwin Arnold

Stories from Telugu Basavapurānamu

-Prof. P.R. Harinath

The aim of religious path is to get salvation to get united with deity. Chidanandaroopashivoham—thus spoke by Adi Shankaracharya. Devotee always wishes in merging with supreme power. Indian philosophy always told about it. "Ahambrahmasmi", 'tattvamasi' etc are the well-known sayings from Indian philosophers. All these words speak about merging with almighty. These words indicate that there is no duality (dwaitha) all objects are one and the same. Advaita, means absence of duality. There are two paths. Sarvadvaita (all are one and the same) and Isvaraadvaita (God is one and the same). Many believe Isvaraadvaita is better one and followable. Veerashaivism also propagates the same.

*Vee shabdenochyathevidyaashivajeevaikyabodhikaa
Thasyaamramanthe ye shaivaaveerashaivaasthyu they smruthaah
Swayamlingaangasambandheeshivaevana cha aparah
(Siddhantha Shikhamani)*

Here explanation is given for word Veera : " Letter 'Vee' denotes of vidya—means wisdom which preaches about the union of shiva and Jeeva (God and devotee) "Ra" denotes the act of involving . By adding these two letters, we will get the word "Vee-Ra". Veerashaivaites are the

sharanas who follow the sharanapatha"

*"Ishtalingamidamstoolamyadyahyedhaarya-haaryathesadaa
Praana lingam tu tat sookshamamyadan-tharbhaavanaamayam
BaahyapeeTaarchanaadetatkarapee
Taarchanamvaram"
(Siddaanthamanikaara)*

According to this, Pranalinga means Antarlinga, the inner spirit. Isthalinga means Bahyalinga, the external spirit, means Icon of Shiva. Worshipping the icon holding in hand is the best practice to be done .For a devotee it is equally important to look after the deity. In religious ritual also it is well known that when we worship a God or Goddess at the beginning of the worship we will be erecting the Kalasham (a holy pot containing certain ritualistic things) as idol. At that time devotee will be saying that 'Mama pranahatavapraanah... atahvighrahapratishapanamkarishye' and so on. (My life is yours, now I am erecting the idol). With reference to this idea we can see various examples in *Basavapurānamu* (Mythology of Basava) written in Telugu by Palkuriki Somana, a 12th century poet.

The rhapsody tells so many tales about devotees of Shiva. Godaguchi (Koluru Kodagusu in Kannada) is one of such devotees. The story of Godaguchi goes

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like this. There was a person by name Shiva Deva, who is a staunch devotee of Lord Shiva. Once he along with his wife was going to a nearby village. It takes time to return. So they gave some duties to their daughter that she has to perform those duties until they return home. She was assigned to go to Shiva temple daily. She has to offer milk to the Lord. She should not forget. The small kid nodded her head and promised that she would take care of the Lord. Her parents made travel peacefully.

Next day she went to temple and offered milk to God. Her parents were offering milk daily to Lord. But, for them it is a routine ritual. They never thought that this will be really accepted by God. But this innocent girl who strongly believed that offerings would be taken by Almighty, got worried when Shiva did not taken the milk. She

పా లేల యారగింపవు లింగమూర్తి
కాచుట పాలతో కమ్మ వల్లమినో
ప్రాచియో విటేగనో పడుచ నేననియో!
ప్రాద్దేశ్యనో యుండె బొగయువల్పేదినో!
బుద్ధిపుట్టదో నెయ్యివోయకుండితినో!
కడువేడియో నీరు గలనీవనియో!
యెడవాద్యములు లేక యేనె తెచ్చిననో!
చాలనో యివి యాలపాలు గావనియో!
పాలపైఁ జిత్త మేఁ బఱపితి ననియో!
కోర బెడంగనో కుంచెడు లేనో!
యారగింపగఁ బట్టు నేరకుండితినో!
మీఁడువోయినవనో మీఁగడ లేదో!
యేఁ దెచ్చునెడ నెవ్వరేఁ జూచిరనియో!
యూర కేమిటికి బా లొల్లపు ద్రావఁ
గారణం బేమేని గలదేని తెపును
నిక్కంపుటఁగలి నీకు లేదేని
గుక్కెఁడై నను గొని చిక్కించు నాకు

(Basavapuranam, Godaguchi story)

"My Lord, why you are not accepting the milk/
Had I not boiled it properly
Or are they not tasty enough?
Do you think that this is of yesterdays?
Or had it got spoiled?
Or do you hesitate that offering is given by
a girl?
Is it delayed today in offering?
Don't you like it?
Had I not added ghee to it?
Is it too hot to sip?
Is it more diluted?
Or had I brought without a show of pomp
and decoration?
Is this milk not enough to satisfy your appetite?
Or do you feel this is not of a cow's milk?
If you are not feeling hungry really,
Just take a sip and leave it to me.
But you have to accept and take at least a sip"

And she goes on pleading to Shiva. Exhibits her anger for he is not coming to take the milk. She prays, she shouts, she weeps, she requests and so on. At the end by looking at her innocent devotion Lord Shiva appears before her and accepts the offerings. Basavapuranam speaks about such staunch devotees. They may not be knowing the ritualistic rules or traditional worshipping. They never bothered about the formalities which others prioritized. They simply have the faith and belief in existence of God.

Bejja Mahadevi is another devotee who made Lord Shiva as her son and looked after him very carefully with utmost love like mother. Her tender heart felt for the misery of the Kid.

"యెల్లనియోగంబు లెల్ల బాంధవులు
నెల్లవారలు గల్గ నిట్లు భర్తనమఁ
దల్లి లేకుండుట దా విచిత్రంబు
దల్లి లేఁది గొట్టు వా నుదయించె!

దల్లి సచ్చెనొ కాక త్రైలోక్యఃతికి
జెల్లఁబో! యి ట్లేమి నేయంగవచ్చు ?
దల్లి సచ్చినఁగాదె తాను డస్సితని
యెల్లవారికి దుఃఖ మిట్టిదకాదె -11

తల్లి గల్గిన నేల తపసి గానిచ్చు
దల్లి గల్గిన నేల తల జడల్లట్టు ?
దల్లియున్న విషంబు ప్రాస నేలిచ్చు ?
దల్లియుండిన దోష్లు చాల్చ నేలిచ్చు ?
దల్లి పాముల నేల ధరియింప నిచ్చు ?
దల్లి బూడిద యేల తాఁబూయనిచ్చు ?
దల్లి వుచ్చునె భుని దనయుని దిరియ ?
దల్లి వుచ్చునె సుతు వల్ల కాటికిని
దల్లి లేకుండినతనయుండు గాన
ప్రల్లదుఁడై యిన్ని వాట్లకు వచ్చె -20

(Basavapuramamu)

'Oh, this boy is having relatives and other people
but how it happened that he is not having mother?'

'May be his mother has got expired. Alas
what could be done now?'
This is very tragic!

'If mother is alive why will she allow him
to become an ascetic?
If mother is there why his hair locks become
dried and rough
If mother is there why she allows him to
take poison
If mother is there why she allows him to
wear animal skins ?
Why mother allows him to wear snakes as
ornaments?
If mother is there will she allow to smear
ash on his body?
If mother is there will she allow her son to
wander around?

If mother is there will she allows him to
stay in burial grounds?
Since he is not having mother,
He has to face all the agonies
If mother is there wouldn't she feed milk to
him?

Wouldn't she look after him?
He became so great even without mother.
If mother is there he could have been much
more greater.

.....
Hence I will take care of him
I will become mother to him.'

The innocent devotee thinks like this.
Here the poet describes about the tender emotions of a mother. Devotee became deity's mother. In a very lucid style the poet picturised the affection of a mother.

తొంగిల్లవై నిడి లింగమూర్తికిని
నంగన గావించు నభ్యంజనంబు
ముక్కుత్తుఁజెక్కుత్తుముక్కున్నుఁబులుము
నక్కుత్తుఁగడుపాత్తునటవీపునివురు
బెరుగొంగవలె నని తరుణి వీడ్వడఁగఁ
జరణము ల్కరములుఁ జాఁగంగఁ దిగుచు
నలుఁగులు నలుచు నర్చిలి గట్టిపెట్టి
జలములు వీపునఁ జఱచు నంతంత
చెగచి బెగడకుండ చెన్నువ్రేయుచును
నొగి మస్తకమున సీరొత్తు దోయిటను
వదనంబు సొచ్చునో యుదకంబు లనుచు
నదుముఁ బొట్టను నోరికడ్డంబునాఁపు
జెప్పుగాఁ బసుపార్చి చేయు మజ్జనము
గన్నులుఁ జెవులును గాఁడంగనూఁదు

(Basavapuramamu)

She keeps the Lord Shiva who became
an infant kid on her stretched legs and gives
him oil bath. She massages his head and

nose mildly, rubs on cheeks and third eye gently, stretches the tiny legs and hands of the baby very carefully, gives blessings to him to grow well. She keeps her palm above his mouth to prevent water entering during bath. Applies turmeric to his whole body and pour water . She kisses him and fondles him, and questions caressingly, "Who is this little kid?"

Here the poet depicts about the mother's love. In a simple language he expressed emotions. Interestingly, poet picturised every act of the mother in caressing her kid. Lord Shiva, though he became a lovely kid in her hands, he tests her devotion towards him. So he plays a trick. He stopped taking milk. Mother got much worried. She cries:

*My darling, my little kid, my son, my
infant love, my little one,
Why you are not taking milk from my
breast dear,
I am your mother; how can I bear this?
I don't know any others
You are my only son, can I bear this agony dear?*

Like this the poet illustrates the protective nature of mother in a

magnificent manner. She feels for the kid and cries for him. She says that no disease can touch you.

*Can termites touch fire?
It is you who invited disease.
Otherwise, why it will come to you
there is no use of words
Mere words cannot remove disease
Enough. I cannot see your misery
I will die for you my dear.*

By uttering like this she fell down and began to leave her life. Then Lord Shiva appeared before her and asks-"Tell me what do you want as boon?"

Soon she says, "my son, I don't have any ambition. Be always healthy. That's enough for me. I patroned you as my lovely kid. This love is having more bondage. Allow me to be near to you and see you always, a feast to my eyes. Lord Shiva smilingly hugs her and tells" "You are my mother. If a mother is like you no child can get any disease." He gave her salvation. Thus Bijja Mahadevi became popular as "Ammavva"(mother).

*Now that the world is chained in gold
Shall we not be quick and bold to set it
Free? We will likewise bring away from
Paradise The Tree of Plenty, bread and food, and plant it
here, aye, for good.
Till then all songs a cry, a dread:
'Bread! Give us our daily Bread!'*

**-D.R. Bendre
(Tr. Prof. V.K. Gokak)**

Shiva in Tribal India

-Sri K.S. Ram and Dr. Uma Ram

It is common to study the variants of Indian gods in various other parts of the world. Ganesha, for instance, has more than a hundred forms in Nepal, Thailand, Indonesia and other far-eastern countries. The Ramayana and its principal characters, likewise, have several variants. It is good to study these, but what our scholars seem to have missed is to study the versions prevalent in the hinterlands of our own country: our tribal world. We had the fortune of spending nearly four decades in Bastar, the tribal heartland of Dandakaranya. Most of the tribes in Bastar are Gond. Gondwana, the land of the Gonds, once stretched across present-day Bihar, Uttar Pradesh, Madhya Pradesh, Chhattisgarh, Jharkhand and parts of Maharashtra and Odisha; from the Ganga in the north to Godavari in the South. Today, the Gonds are scattered and found in forested pockets in these States. Their language is Gondi, but Gondi has innumerable variants and the Gondi of one area may be utterly unintelligible to the Gonds of another area. Within Bastar district, for instance, the 'Plain Marias' who speak Dandami Gondi cannot understand the Gondi of neighbouring 'Hill Marias' of Abujhmarh.

The Gonds have innumerable local deities, as in mainstream India. But the

principal deities correspond to Parvati and Shiva, and have generic names: Maoli, which connotes 'Mother' and Mahadeo or Burra Deo or Budha Deo, which connotes Shiva. As Grigson has observed, to discuss theology with a Gond can be very frustrating as his views appear confused. All that he knows is that there are superior powers that govern his world and it is prudent to remain in the good books of these powers.

The Gondi term for 'god' is 'Pen' (pronounced as 'pane'). Foremost among the gods is Lingo. This term is phonetically close to Linga, the principal symbol of Shiva across the world.

This note is based on a ballad on the legend of Lingo Pen, recorded in Bastar by Verrier Elwin sometime around 1940. The extracts quoted are from his translation, done in free verse.

Before we consider that, it would be relevant to note that the legend of Lingo Pen has many variants across Gondwana. Verrier Elwin, quotes J Forsyth (1838-71) who had toured extensively in Central India as a Civil Servant, as saying that 'the program' of the 'Hindu saint Lingo' bears 'a singular resemblance in many respects to the legend of Hiawatha, the prophet of the Red Indians'.

If the several forms of Lingo as seen in different places and as emerging from various legends are taken together, Lingo Pen impresses as a fusion of Brahma, Vishnu, Shiva:

*Lingo Pinnu made the world
Lingo Pinnu made the sahibs
Lingo Pinnu made the sambhar
Lingo Pinnu made the cows
Linga made the roots...*

The Shiva connection becomes pronounced when we read, 'Lingo gave us seeds.' Like Shiva, Lingo is chaste and perfect and beyond seduction:

*Water may be stained;
He has no stains whatsoever....
Lingo took us to the forest
He taught us how to cut and burn.
For our crops he gave us seeds.*

The reference to 'cut and burn' above is to the penda form of farming, once very common in Bastar. Under this system, dead trees are chopped down and burnt to prepare a bed of ash wherein seeds are broadcast before rains, to raise a crop.

Most importantly, Lingo gave the Gonds dance and music. He is an inventor of musical instruments, and an adept in playing as many as eighteen instruments at once:

*There was a pitorka gong at his knee, a
gulguda drum at his waist;
From one shoulder hung the mandarin
drum, from the other hung the dhol;
There were bells tied at his feet, there were
paijana at his feet...*

Lingo is not an ordinary musician. He is one who understands the power of music and puts it to good use. When assailed by a giant and his wife, Lingo immobilizes them with the power of his music:

The giant wonders, 'Whence has a creature come here today to sing like the myna bird?' He is moved to dance. He writhes in ecstasy:

*Sometimes sitting and sometimes standing,
Jumping and rolling he began to dance.*

One is reminded of John Dryden's Ode on the Power of Music: 'What passion cannot Music raise and quell?'

The story-line of the ballad of Lingo Pen in Bastar runs as follows:

In Upardip (lit., 'the island above') there ruled a king named Durak Sai who was sterile. His rani was Kanak Dai. The king was rich:

*His city was as broad and long
As in a day nine ploughs could go.
His house was twelve bamboos high.*

The king had many cattle. The cow-shed was lined with sleepers. Under the sleepers lived a cobra:

*She gave birth to seven babies.
Those babies had but one cord between them.
They were weeping taring taring.*

The Rani hears this sound of music in the dead of night. She rises from her couch, lights a lamp, and follows the sound to the cow-shed:

*She found the children and told the Raja
'There are babies here!'
When she told the Raja this, he too went
out to see them.*

The childless couple lifts the babies to adopt these. But the mother-cobra comes attacking. She tried to bite the Raja, but the Rani begged of her:

*I have no children; give me these.
The snake was pleased and gave them to the
Rani ...
They took them to the house and cared for them.*

This is the Gond world-view that works

on equitable interdependence of various species and the animate and inanimate. It admits a childless Rani begging a cobra to please favour her with the gift of children!

The children grow up and are given typical Gond names: U'se Mudial, Budha Mudial, Soma Mudial, Hurra Mudial and Kana Mudial. The youngest is named Lingo Mudial. When the boys 'gain knowledge' they begin to long for wives:

*But they knew there were no wives
for them.*

*'Let us leave this place and go to
Nadumbhum' –*

*Thinking thus, they came down by the
silken rope.*

Nadumbhum (lit., 'the Middle World') refers to earth. The silken thread is common in Bastar oral tradition. It is the yarn of the spider, another icon of fertility and regeneration. This also suggests the strong physicality (earthiness) of imagination in tribal poetry. In mainstream Hindu mythology, inter-stellar travel (like Narada's movements) is through ether. He rides upon will, with the speed of thought! In the tribal world, such abstraction might be phoo-phooed by the audience. Here a physical means (however fragile) is a must. The spider's yarn serves the need.

Six of the brothers marry. Lingo, the youngest, does not. He grows into cosmic proportions:

*His hair reached upto Poorobhum above.
His tail hung down to Tarbhum below.*

The tail is interesting. In tribal Bastar, the tail is an essential feature of all heroes. The tail is the seat and secret of magical powers these heroes wield.

The six brothers busy themselves with tilling and farm-work. Their wives cook

and carry food for them. Lingo does nothing; he relaxes and plays music. The women are charmed by his music. They gradually begin to lust for him. Lingo ignores their advances. They conspire to frame him:

*We will not take food to the field today,
Let us go to fetch thorns from the jungle,
We will scratch our bodies with thorns till
blood flows.*

*So thinking, they went to bring thorns from
the jungle,*

*They brought the thorns and scratched their
bodies,*

*They tore their clothes; blood came from
their bodies.*

*Each lay down in a separate corner of the
house.*

The brothers return from the farm in the evening, hungry and angry. They find their wives lying hither-thither, bleeding. When queried, the women roll out lies, implicating Lingo:

*Nothing is the matter but your brother;
He ruined our honour, beat us and tied us up.
He tore our clothes and blood came from
our bodies.*

*If you beat him to death, then only we can
go on living here.*

The stage is thus set for a showdown between truth and untruth; moral uprightness and base desire; physical power and divine grace. The brothers conspire and attempt various ways to destroy Lingo. However, arrows fail to hurt Lingo; burial in a porcupine hole fails to destroy him; fire fails to burn him. Every time, assuming him as dead, even as they are performing his obsequies, Lingo shows up to surprise them. They try to kill him in boiling oil. Even that fails. The brothers realize their error. Lingo bears no malice towards them. But the brothers fear

revenge. When Lingo reassures him, the eldest brother brings up the moot question: 'How will the world continue? When they hear your music, no one will work, all must stand still and listen.'

This question has existential import. Toil for subsistence, versus music and a sedentary life, the art of doing nothing. It is the dilemma of being versus becoming. Lingo's solution is the ghotul. Ghotul is the village dormitory for unwed youth. This is a very well-established institution. Codes and rules govern it. This is the nursery of all that constitutes tribal culture. The youth get schooled here in life-skills, even as they spend their evenings in song and dance. The ghotul balances subsistence with celebration; subsistence for celebrating life! Lingo, in other words, established the tribal way of life.

The ballad does not end here, though. We find a family of the Partabi whose cattle and poultry die mysteriously. He approaches a siraha, the medium of the local deity, to unravel the mystery:

*What is this thing that troubles us? Why
are my cattle dead?
The siraha said, 'The mark of Lingo Mudial
Pen is here;
You must worship Lingo Pen.'
When the siraha said this, the Partabi said,
'When my animals come to life, I will
worship Lingo Pen.'
The siraha bade him go and look at the animals.
The Partabi went and saw that the ears of*

*the dead were quivering.
He went again and now each pig and hen
and cow and buffalo
Spoke to him in its own tongue, bidding
him worship Lingo Pen.
He went a third time and now they were
all alive.
The Partabi thought then that what the
siraha said was true.
'This is a true Pen, for the cattle are alive.'
Since that day the Partabi clan offer
sacrifice to Lingo.
'This is no ordinary Pen, this is a true Pen.
He taught us songs and stories.
He taught the girls and boys to live together
in the ghotul.
He is still there in Semurgaon.
We take his name and give him sevenfold
johar.'*

(Johar means 'salute'). There is a question that disturbs us. It is this: Are the tribal versions of mainstream Hindu gods a localization and 'savaging' of mainstream versions; or are the mainstream versions an evolution and 'refinement' of the prototypes we find described in tribal ballads and oral epics? We have posed this question to many, but we are yet to receive a satisfactory answer. Strong arguments are possible on both sides. Interestingly, despite seemingly endless pantheon of gods, both, the tribal and mainstream Hinduism agree on the ultimate unity of the Supreme Power that is the creator, preserver and destroyer.

*The hand that slips while chipping
wood will only harm the leg.
Words that fail in action will only fault
the mouth's sanctity
Karmahara Kaleshwara,
Alliance with a wretch will only condemn me to hell.*

-Bachikayakada Kalavve

Maditation, Maya, Intentions And Actions

-Sri Murlidhar Rao

The journey on the path of meditation is a wonderful journey. It has no end because perfection has no limit. Improvement has no limit. Infinity has no limit. Each step forward is a stage of improvement. The journey begins the moment we turn towards the direction of the goal. The first step is to think of the divine one within and start looking inside. This is called remembrance or smaran. The next stage is constant remembrance. His thought is always there. Irrespective of whatever we do, wherever we are, the mind is always at his lotus feet. This stage is called nirantan smaran. Then our mind will always be in a state of meditation. By going still deeper inside we become close to our self. By being close we can see him and hear him clearly. Great people, saints, who have tried to describe Him by various names, had reached this stage. They were so close to Him that they could see Him and describe Him. This state is called saamipya means closeness. Further march on the path leads to a stage called saanidhya. It means togetherness. We come so close to Him that we live in his presence. We start living with him. At this stage words stop to flow. They become meaningless. The silence prevails. The next stage is samadhi, the merger of the self with the divine self. The self loses its identity. But the journey does not stop. Still the self in its subtlest form travels in

the infinite. It is like a river joining the sea. It is like swimming in Infinite Ocean with no end. I was so much absorbed in explaining the various stages of the infinite journey that I failed to see the expression of extreme boredom on his face.

The moment I paused for a second he yawned and started reading from his notebook smaran, saamipya, saanidya! I do not understand! Can't you be more simple and clear? He asked. "Well, I will give a simple example to make things clear. Do you know who is the President of your country? "Yes I do." He said with great pride. But you do not know him. "What do you mean?" He was irritated with my comments. Even though you know the name of the President, you do not know him personally nor he knows you. This is the stage of ignorance. There are many people who know the President. Either they know him directly or through somebody. For helps and favors they have access to him. This is the stage of remembrance that is smaran. We remember him when we need him. There are some people who are close to him. Like his party workers, friends, staff etc. They have some influence on him. They can be called to be in the stage of saamipya. There are some who are very close to him, like his personal secretary, wife, children, close friends etc. they are so close to the President and can influence

him. This is the state of saanidhya constant living. In this stage one can exercise his powers. That means you are very close to him but still have your own identity. Then in the next stage you yourself will become the President. This state can be compared to final samadhi state. Here you are there but your identity is lost. You are called Mr. President and not by the name.

Intentions and Actons

A guru (Master) and shishya (Disciple) were going on a pilgrimage. On the way they came across a river. There was no boat available to take them to the other bank. An old woman was sitting there with a very beautiful young girl. The girl was well dressed and looked like a dancer. The old woman told the guru that the girl, a dancer has to perform at the king's court. We have to cross the river. No boat is available. We can walk across the river but the girl's clothes will get wet and spoiled. Will you kindly help us? Realising the urgency and concern of the old woman, the guru agreed to help them. He lifted the young girl and all of them carefully crossed the river without spoiling her clothes. The old lady thanked the guru and went away. The guru and shishya continued their journey.

The guru was walking in front peacefully; shishya was following him with a disturbed mind. The thought of the beautiful dancer girl was disturbing him. He thought how selfish his guru is. He should have allowed me to carry the girl. He asks me to carry his books, his clothes but when the beautiful girl was to be carried he himself carried her, the disciple thought. He walked brooding over the incident. His restless mind started imagining his guru, whom he used to worship all these days, to be a villain and a characterless man. The same disturbed state of mind continued for

two days. On the third day he could not control himself and exploded "You are no longer my master." You have cheated me. The master asked with a smile. "What is the matter with you? What is disturbing you?" "All these years you taught me to be bramhachari, you said we should be away from kanchana that is gold and kamini, women. Then how can you lift the beautiful girl on your shoulder and carry her?" The guru understood the real problem and replied in a calm and balanced voice. "Yes, I carried the girl across the river and dropped her on the other bank. But even after three days you are still carrying her on your head. Better drop her and follow me." This is the difference between doing and thinking. We may do many things unattached to them. We may also not do a thing but can be attached to the thought of it. Thoughts create more disturbance and sanskars than the real action.

Action creates karma , which we repay as Bhoga but thoughts create sanskaras, which are very deep rooted and follow us even in our next births. That is why it is said not to think badly about others, not to talk bad about others, not to wish bad for others.

"But what is maya?" my friend asked. Maya is something, which is very difficult to understand. To make it simple I would like to tell you a story. One of our Gods called Narayana was once traveling with his devotee called Narada a saint of high order. Narada asked Narayana the same question you are asking me, lord please tell me what is maya. Narayana replied, I would tell you when the time comes. One day Narayana and Narada were traveling in a desert. It was a hot summer and the desert sand was burning like hot fire balls. Both were thirsty and tired. Narayana told Narada, "My dear I am very tired and

thirsty and am unable to walk. I find it difficult even to take one step forward. Please get me a glass of water. Go straight, you will get an oasis water is available there. Please go and bring some water, I will sit here and wait for you, please come as early as possible."

Narada went in search of water for his master. Narada was also tired. After walking some distance he felt cool breeze. He saw a small green patch of land nearby. A little stream of cold water was flowing. A number of fruit bearing trees were there with fruits and colorful flowers. Narada was very happy. He took bath and drank the cold refreshing water. He ate some fruits and took rest below a shady tree for some time. Suddenly he remembered his master and the purpose of his visit. Oh! master must be waiting for me. I must hurry up and take some water for him. He is tired and thirsty. But how to take water? I do not have any vessel or pot, he wondered. He went around the oasis in search of a pot to carry water for his master.

In between shady trees he saw a neat and tidy small hut. Surprised at his discovery, he knocked at the door. A beautiful village girl opened the door. Narada was shocked to see a girl in the lonely place. He introduced himself and told the purpose of his visit. The girl had heard about the great saint Narada. She was very happy to receive him. She said "O great saint, five years back I came to this desert with my parents. My parents could not survive the hardship of the desert. Somehow, I could reach this oasis and since then I am living here all alone. Today I am so happy to see you. Please be my guest for a while." The kind words of the girl and the pleasant surroundings were irresistible. Narada accepted the invitation. The girl

offered him nice fruits, cold juice and comfortable place to rest.

Tired Narada had a nice sleep. He got up late in the evening and remembered his master whom he had left in the desert thirsty and tired. He told the girl "I must go now my master must be waiting for me." The girl replied with a smile, "My lord it is already dark how can you go out? Please take rest, go early in the morning." Narada readily agreed to stay there. Good food, comfortable life and company of a beautiful girl made Narada forget his master and his purpose of visiting the oasis completely. He married the girl, had children, built a house, developed a beautiful garden and led a comfortable contented life with his family.

One day Goddess Laxmi asked Narayana casually, "My Lord where is your devotee Narada. I have not seen him for a long time." Narayana smiled and pointed towards the Earth. "Narada is there getting me a glass of water." Goddess Laxmi could see Narada, with his wife and children on that small patch of land, which he called his. She smiled and told Lord Narayana, "Narada has had enough exposure. Please let him be back. Narayana smiled and nodded his head and smiled. A strong wind started blowing in the dessert. The calm, quiet and peaceful life on the oasis was disturbed. Narada's garden was destroyed, trees were uprooted. Narada rushed to his garden to save it, but could do little. He was watching helplessly his beautiful garden being destroyed mercilessly by the strong wind. Suddenly his children came running for help. Heavy rains had destroyed their home too. Walls had collapsed, roof had crashed. Narada rushed with his children to save his house. But there was no house. The whole area was flooded with water. All his belongings were floating and flowing

in the gushing water. Suddenly the intensity of rains increased further. Violent surge of water washed away all his belongings. His children were also drowning struggling for life. Unable to save his belongings and children, Narada clung to his beloved wife and life. But the worst was yet to come. The tremendous force of water dragged his beloved wife also away from him. Left all alone in neck deep water Narada started crying bitterly. He stared cursing God for His merciless act. With tears in his eyes he shouted, 'O God why you have snatched everything away from me? How can you be so merciless? You have destroyed my garden, my little home, which I have built by own hands, killed my children. You did not spare even my beloved wife. How can you be so cruel? Seeing the pathetic state of Narada, Narayana appeared and consoled him. "O Narada, stop crying and come out of the sleep of ignorance. What happened to you? I had sent you to this beautiful world to fetch a glass of water for me. I was tired and thirsty, anxiously waiting for you. Instead of getting me water you are blaming me to be merciless. I had sent you all alone empty handed and you are

charging me of destroying your garden, your house, snatching your children and your wife. From where did they come? I had sent you to that world with the specific purpose to get me a glass of water. You have not only forgotten that but me also and accumulated all these things around you. Now you are suffering from the pain of separation. You have forgotten that you had come alone empty-handed and will have to go alone empty handed. The temporary world created by you and your attachment to it, is maya which made you forget the very purpose of your life."

By the grace of the Lord, Narada came out of the spell of maya and realized what it is all about. Narada is a saint of high order who is said to be closest to the Lord. If this is his fate then what about us? My friend enjoyed the story. "Better tell all the theories in stories it is interesting and also easy to understand" he requested. In our ancient texts, everything is beautifully told in form of interesting stories only. There are a number of stories in the Panchtantra, Mahabharata, Ramayana and the Upanishads, which reveal the facts of life in the form of stories," I replied.

The development of the Virashaiva sect in Karnataka is also an important feature of the 12th century. Karnataka, like Tamil Nadu, had a long tradition of vigorous Shaivism. In this century a great leader arose among them who emphasised the twin principles of this sect, a strict monotheism based on an exclusive worship of Shiva and a denial of caste and consequently the primacy of the Brahmins. Basava, who is acclaimed by the Virashaivas as the Reviver of the Faith, is a notable figure among the medieval saints of Hinduism.

-Sardar K.M. Panikkar

Narrative Sculpture in Kalyan Chalukya Art

-Dr. R.H. Kulkarni

In the post Chalukya period, the Kalyan Chalukya art and architecture represent a most developed and advanced phase of art of ancient medieval Karnataka. The period is known for varied styles and genres of the art forms. The temples built during this period, exhibit very interesting aspects of artistic creations. The temples known for their intricate decorations and the most interesting part of these temples is they follow the contemporary treatise on temple architecture in their constructions. The textual references are visually transformed into the temples. The wall sculptures, sculptural motifs as part of the decorative forms on pillars, canopies, architraves, lintel panels and door jambs have been seen with great sense of sensuality and creativity. The narrative sculptures which are one of the old forms of narrations of the puranic and epic works: the birth stories and the Jataka tales from Hindu, Buddhist and Jain faith were the popular themes in Indian art. These popular themes are found depicted in a number of temples, Stupas and Monasteries all over India. They form altogether very interesting genre of the sculptural development.

Narrative sculptures are usually found depicted on various parts of the temple such as bhittis, outer part of the kakshasana of the mukhamantapa, adhishtanas,

lintels, door architraves, canopies, upper copings the temple roofs, shikharas, as part of the makara torana decorations on the wall niches and also windows. There are also examples of sculptures and narratives depicted on the very special places like pillar base, vedikas, entablatures of inner part of the temple.

The artists of Kalyan Chalukya period have favoured popular themes like Ramayana, Mahabharata, Vamana Trivikrama, Prahlada Charita, Krishna Lila episodes and Panchatantra narratives which were also popularly depicted in earlier periods such as Early Chalukya and the Rashtrakuta. These themes were depicted with contemporary flavour of the narrations. Narrative sculptures have very interesting methods of depictions in the temples. Synoptic and elaborate both methods were in practice in the narration. In some cases there are also instances where the artists have followed both detailed and synoptic methods of narration. For instance Krishna's Kesi vadha is depicted only with Krishna fighting with demon Kesi, while other retinue in the sculptural composition are not depicted. At the same in with much more detailed manner. Similarly Vamana Trivikrama episode has been narrated with interesting

features and composition with great details.

The beginning of narrative sculptures may ascribed to the early temples of the pre Kalyan Chalukya periods. The strong continuation of narrative sculptural predecessors are to be seen during the Early Chalukya and later periods. The style and themes from erstwhile Badami Chalukya and Rashtrakuta have registered some of the finest depictions of narrative sculpture genre. Examples at Badami Cave-I,II and III, also at Upper Shivalaya(North Fort Vishnu Temple), Mahakuta Mahakuteshwara Temple, Aihole Durga and Ravaphadi Cave temples and also Pattadakal Virupaksha, Mallikarjuna and Papanatha temples consists some of the seminal examples of narrative sculptures. Similarly the tradition continued during the Rashtrakuta times and examples of fine depictions to be seen at Kailasnath monolithic temple at Ellora. These predecessor example serve as the references and inspirations to the later periods like the Kalyan Chalukya and Hoysala in Karnataka.

The Kalyan Chalukya temples spread all over the northern part of Karnataka, consists of narrative sculpture depicting varied themes. They also exhibit interesting stylistic and narrative variations. The mode of depiction and themes of the narratives have wide spread regional variations. The methods and themes of the narrations may be classified according to the regions. For instance, the temples in Gulbarga regions have very subtle manner of depictions. Unlike the horizontal spatial compositions, verticality is more prominent in the compositions of the narrations. In general mode of representation, the narrative stories have

been adopted the horizontal space. While the strong vertical space also made used for the synoptic form of the depictions. The temples in Gulbarga regions have the images which are actually depicted like story telling images. One of the fine examples of story-telling images is a representation of lady figure in standing and also in writing posture at Mahadeva temple, Jalasangi in Humanabad taluk of Bidar district. The very sculpture of lady is shown as if she is narrating some -thing, that is written on the patra/pata. Interestingly, inscribed text over the patra, which is held by lady reads about Vikramaditya VI, the most popular and able king of the Kalyan Chalukya dynasty. It contains an eulogy about the king as lord of seven seas, and like Vishnuvardhana. Here the text and lady both are so composed as to excel the meaning of narratives. The figure of the lady is sensuously and realistically delineated. Her bodily modulation fits in to the verticality of the niche. This form of the lady with band of written cloth or in writing mode has become most popular images of the period. Another similar image of a lady with letter is found depicted in twin temple at Degamv near Kittur in Belgaum District. Here, its placement is totally different from Jalasangi. The sculpture is about less than a foot in size, and depicted on the outer space of Kakshasana. The lady is shown almost in the similar standing posture as in Jalasangi. In the decoration of the temple, the images of damsels were very popular during that period. Niche sculptures which are popularly known as devakoshtha sculptures display varieties of the subjects. There ample number of examples of kostha sculptures having

narrative depictions. Lakkundi Kashi Visveshwara temple has some rare depictions of walls sculptures which have narrative mode of representation. The image of Shiva as Gajasamharamurti, Ravana lifting mount Kailash, Bhima fighting a rare example of Yogini. In sculpture of Yogini is shown as seated on a coiled serpent, and worshipping the Shivalinga held in her left palm. Nandi, Trishula are shown in the composition. Yogini is represented in naked form, while her matted hair lock spreads on both the shoulders. Though the figure is compactly arranged within the niche, it clearly delineates the mode of narrative and very much clear in the subject it depicts. The sculpture represents a very important subject.

The practices of the *Kalamukha Shaiva* sect, which was a popular religious practice during that time also influenced the contemporary subjects while they brought under depiction. This sculpture depicted here as a representative of the practice of kalamukha sect. Similarly Ravana lifting Kailas is another very interesting example for narrative sculpture. In the sculpture Ravana is shown as if he is in *alidha* posture, with his ten heads, twenty arms. He is depicted as if he is carrying the mount Kailas over his head. The beauty of this sculpture is its composition. The arms are spread in semi circular arrangement, while the hill of Kailas also spreads in similar fashion, Shiva and Parvati are shown as seated in their *asana* over the Kailas. Another interesting sculpture depicting a scene from Mahabharata has narration of Bhima and Arjuna are fighting elephant Bhagadatta. The figure of Bhima is identically depicted like that of Ravana.

Bhima and Ravana, though different in their appearance, the mode of depiction and composition is very much similar to the earlier example. The whole atmosphere of the kurukshetra war is depicted with great movement. The whole composition gives an idea about the mighty power of Bhima who was popularly said as strong as eight elephants. The composition of apposite forces has been depicted through the elephant and Bhima. Similarly, Gajasamhara Shiva is depicted along with his retinue within the oval shaped elephant skin. Here the defeat of Gajasura symbolically represents the dance of Shiva as the mark of his victory.

Among the narrative sculptures at Kashivishveshwara Temple at Lakkundi a depiction of Bali Vamana Trivikrama episode was not known to the researchers until recently. It was published by the present author few years ago. The narration is found depicted on the lintel of the antarala of the temple. Since, the space has very poor fall of light and so the panel does not visually appear. The narration has representation of Bali in his Palace. Arrival of Vamana as young Brahmin to Bali's palace, Bali receiving Vamana and paying respect as he is bound by his duties. In the next episode, Vamana asks for three feet of land as alms from Bali. The agreement is being performed by pouring of holy water. In the next depiction Vamana has grown in to colossus form as Trivikrama. The mode narration has episodes from Bali - Vamana story which was already known through earlier examples as found in Early Chalukya period at Badami and elsewhere. The very narration at Lakkundi is horizontally depicted as the space is spread horizontally. The artist has planned

accordingly availability of space and has composed the narration within the given space with great sense of movement and meaning. The figures are interwoven with narrative content. Their inter relationship has been visually established with compactly organized figural composition.

Kalyan Chalukya artists have very expressively and meaningfully handled the subjects of the depictions. In Twin Temple at Degamve near Kittur in Belgaum district, the narrations appear on the outer space of the kakshasana. Here the theme are very iconic but narrative. Krishnalila subject has been depicted with synoptic method of narration. Krishna's Govardhana episode is depicted with Krishna holding a hill in his raised left hand. While his Kesi vadha is depicted as he is combating with a horse. Similarly kalinga damana is depicted as he is standing over a hood of serpent. The same method is continued with rather little difference at Hangal Tarakeshwara temple.

Among the narrative sculptures of Kalyan Chalukya temples, the sculptures at Tripurantakeshwara Temple at Balligave have some very interesting depictions. Here also there are episodes from Ramayana and most interesting part of narrations is the depictions of Pancha Tantra and Erotic narratives. The narrative sculpture are carved in tapestry manner over the kantha of adhisthana of the temple. The similar space continues during the Hoysala period for narrative sculptures. They have created a special band for narrative sculpture as purana/kathanaka pattika among the adhisthana structures. The Pancha Tantra narratives have the depiction of the selected popular stories like turtle and swans, episode of mongoose and lady-child. Here

the figures are continuously depicted. They are connected each other as there are no compartments or frames. Once again the height of these figure is also very small. They measure about 8-10 inches.

Balligave was an important Kalamukha Shaiva centre. The inscriptions found in this place do speak about the a number Kalamukha teachers and their students. As is known the Kalamukha influence was very strong on the contemporary society. Interestingly, the sculptures and architecture was a kind of handmade of the Kalamukha practices. The themes of narratives as seen above though were not so different from earlier examples, the space and importance had changed accordingly. Erotic themes were began to be seen among the narrative sculptures in the temples. Tripurantakeshwara temple along with the epical and Panchatantra themes also has some very interesting erotic narratives. Erotic figures have the depiction of intercourses and other amorous couplings. Similar examples are also seen at Bagali Kalleshwara Temple and Ishwara Temple at Nadakalasi. Kalyan Chalukya artists had favoured varied mode of depiction. In over all study it reveals that spatial composition narrative subjects mainly concentrated over the adhisthana and outer space of the kakshasana. In a very rare examples a solitary example of the narrative episode over the lintel of the antarala at Kashivishwshwara temple at Lakkundi. The artists appears to have done the space filling job in some cases. In an example at Mudnur in Surpur taluk of Yadgir district (previously Gulbarga) the narrative have been depicted on the inner walls of the stone well-kunda. Samudramathana, Varaha rescuing Bhudevi, Krishna

Govardhana and some Ramayana and Mahabharata narratives have been depicted. These examples are very direct in narrations. They occupy the open space and visible to all. They definitely work as educative charts. Kalyan Chalukya temples, sculptures and narrative art stand as pretexts to the succeeding periods. The works like *Abhilashitartha Chintamani/Manasollasa*, establish strong literary support for varied forms of art.

Among the other aspects of the narrative sculptures, the sculptures at Nilakantheshwara temple at Kalgi in Sedam taluk of Gulbarga district depict some very rare subjects. For an ordinary viewer, the sculptures of damsels/Madanika on the outer walls of the Nilakantheshwara temple appear as only beautiful apsaras. But when we look at them very carefully, they reveal some delightful subject. The ladies depicted here are in artistically poised postures. They hold musical instruments and also frozen in the gestures of singing. These sculptures are decorated the walls in vertical spatial compositions also have some engravings of the scripts above their heads. These inscriptions engraved in Kannada script of 11-12 th century A.D gives a most astonishing information. The inscriptions illustrates the eulogies of the presiding deity Nilakantheshwara. These damsels are posed as if they are singing the chants in praise of the god. Interesting fact is that these chants are sung in particular Ragas. There are four ragas identified in these inscriptions above the damsels. Rag Dhanashree, Gurjari, Puriya and Shree Ragas have been separately mentioned at the end of the inscriptions. These sculptures actually depict the Ragamala figurines.

This is another interesting aspect of the Kalyan Chalukya art. (Generally, Ragamala paintings are found depicted in Islamic and Rajasthani courts. These paintings are dating from 16 th Century A.D. Bijapur Sultans, Mughals and Rajasthani courts have patronized creation of Ragamala paintings. All important Ragas are depicted in visual forms with details of their characteristics, nature, mood and aesthetic values such as colour and compositions). Thus, these Apsara sculptures possibly establish new mode of representation of subject in Indian sculptures. Interestingly the contemporary work *Manasollasa-Abhilashitartha Chintamani* has an elaborate description of various Ragas which were known in those days. It firmly establishes that the contemporary literature on music has inspired artist to establish new visual language and co-ordination between the music and sculptures. These sculptures become the inspirational subjects for the contemporary expressions. The sculptures which have been depicted with musical instruments have to be seen from new dimensions and approach. The Kalyan Chalukya artists have given a very unique way of sculptural depictions with great sense of imagination. The Apsara sculpture from Jalasangi who is shown as writing/ reading is another example for uniqueness of the artistic expressions. As far as the contemporary art creation is considered, there are no such examples known to us. Therefore, the sculptures of the Kalyan Chalukya period have been manifested with great imagination and expressions which reflects the contemporary aesthetic nuances.

□

A note

The Origin and Evolution of Veerashaiva-Lingayat Faith

- Sri G.K. Nambiar

Veerashaiva faith, also known as the Lingayat faith in Karnataka, is one of the oldest schools of thought of Hinduism. This faith has been in existence even before the Mahabharata. The principles of the Veerashaiva faith are discussed in the Vedas, Agamas and Puranas. The story in the KAMIKA AGAMA of Ajamila and his wife and the manner in which they escaped from the robber chieftain Mitra Gupta who mistook them for Veerashaivas also indicates the antiquity of the faith.

Philosophical Hinduism believes in the concepts of Purusha and Prakruthi. Purusha is male and Prakruthi is female. Both of them are inseparable and exist together as two sides of the same coin. Prakruthi has three gunas: Rajoguna, Satvaguna and Tamoguna. These three Gunas are conceptualized as three different Gods - Brahma, Vishnu and Maheswara (Shiva). This concept is known as the Trinity of God. The Veerashaiva's Shiva is not part of this trinity. He is conceptualized as the combined force of Purusha, Prakruthi and the trinity of God. Shiva has no birth and therefore no death. He is eternal, real and beyond the theory of illusion. He is the Paramatma and is omnipotent, omnipresent and is the Jeevatma of all living beings.

There are different types of Shaivism in India. Kashmiri Shaivism, Tamil Shaivism, Veera Shaivism, Pasupathi Shaivism, Kalamukha Shaivism, Kapalika Shaivism are some examples. Veerashaivism and Tamil Shaivism faced threat from Jainism. Appar and Tirujnana Sambandar rescued Shaivism from Jains in Tamilnadu. Basavanna, the incarnation of Nandi revived the Veerashaiva faith. Pasupathi and Kalamukha Shaivism also accepted Basavanna's teachings and merged with Veerashaivism.

Basavanna was born as the son of Madarasa and Madalambika of a Shaivite Brahmin family at Ingaleswarawadi, the present Bijapur Dist. in Karnataka. He is considered as the incarnation of Basava, the carrier bull of Lord Shiva.

As the boy grew up he could not tolerate the superstitions and blind beliefs, prevalent in society. When the boy was pressurized to perform Brahminical rituals, he left home to Ingaleswar and then from there to Kudalasangama- the confluence of river Krishna and Malaprabha along with his sister Nagamma and her husband Shivadeva.

Sarangamath is a shakha math of Ujjaini Peetha and Sri Sangameswara Acharya

popularly known as Jataveda Muni was the Matadhipathi. Basava took Lingadeeksha from Jathaveda Muni and became a Veerashaiva. He stayed there for 12 years and learnt all the Vedas, Agamas, Puranas, Shastras and Upanishads'.

As advised by his Guru Jataveda Muni, he married his maternal uncle Baladeva's daughter Gangambika and accepted a job as a clerk at King Bijjala's palace at Kalyan. In due course of time, in recognition of his abilities he was promoted to a higher post. He once deciphered the writing on a copper plate and recovered a valuable treasure below the Kings throne. King Bijjala was highly impressed and promoted him to the position of Finance Minister and gave his adopted daughter Neelambika to Basavanna in marriage.

Holding the position of Finance Minister he was involved in finding methods to eradicate the evils of superstitions the caste/varna system, untouchability, worship of several Gods etc. God, the creator of the universe, is omnipotent and omnipresent and therefore does not have any shape or form. It is wrong to worship the formless God in the form of man or animal but should be worshipped in the of a Linga, since it represents the cosmic universe. He thought that by worshipping that formless God he could eradicate wrong practices like untouchability caste/varna/gender discrimination etc. Thus a reformed sect known as Lingayat marched on.

Anubhava Mantapa: the Religio mystic Assembly

Basavanna created a spiritual parliament called Anubhava Mandapa to discuss and analyse logically the truth about life as understand and experienced by his contemporary sharanas. Lay and the

learned, scholars and spiritual masters from all over the country used to actively take part in it. Various concepts like one God, equality of man and woman, casteless/varna less society, non-approval of temple culture, idol worship, role of pujaris etc. was thoroughly discussed by them and the conclusion was recorded in the form of poetry known as Vachanas. The message of the Vachanas were simple and direct and in Kannada, so that the same could be grasped even by ordinary lay people. The following example will illustrate the strength of Vachanas.

*"The Power of knowledge destroys ignorance
The Power of light destroys darkness
The Power of truth is the enemy of false*

*Rich people build the temple
But what can a poor man like me build?
My legs are the pillars of the temple
My body is the temple and head is the Golden
Shikhara on the roof
Oh! The Lord of Kudalasangama, please
Listen to my humble words,
Immovable properties are perishable
But knowledge is eternal and everlasting
(Basavanna)*

Kayaka, Prasada and Dasoha are the three principles that form the central pillar of Lingayatism. These are the fruits of rational thinking of the sharanas. They are related to production, consumption and distribution of wealth.

Kayaka is the pivot of the other two. Kayaka makes no distinction between man or woman, high or low. All Kayakas are sacred and everyone including Guru, Jangama or God must do Kayaka. Nobody has the right to eat without working. Since everybody works there is no room for idlers in society. Kayaka is holy work. It is dignity of labour and also a leveler of social

distinction. Basavanna challenges the assumption that the Brahmins are born of God's face, Kshatriyas from God's arm, Vaisyas from God's stomach and Sudras from God's feet. He also questioned where the others are born from Kayaka must be done every day and nothing should be stored for the next. After meeting one's minimum needs the excess is to be given for dasoha. Since there is no accumulation of wealth there is no exploitation. The Sharanas were totally against the idea of a majority of people toiling and a minority sitting back and enjoying the fruits of the toil of the many. Kayaka does not approve of laziness and idlers. Dasa means servant. Aham means I am. Dasoham means I am your servant or I am at your service. All our activities should be with the Dasoha bhava- with humility and without ego and pride. The recipient should not feel any inferiority and should be happy to receive help. Prasada is food partaken as grace from God. Food is given and accepted in true humility as grace from God. Neither under eating nor over eating is advised as both are detrimental to spiritual progress. Since food is grace from God, one should not waste even a grain of it. Philanthropic and charitable activities can make one famous, but it will not give him true knowledge of God. Selfless service with a sense of dasoha is true service and one should do it without anticipating any return.

Sharanas lived their life through the principles of kayaka, prasada and dasoha to establish equality in society for all to lead a dignified life and to maintain dignity of human life and values. Basava's teachings are highly revolutionary and went against the ill practices of the then contemporary society and Brahminical religion.

True to his principles Basavanna

arranged a marriage between the son of Haralayya, a tanner and the daughter of Madhuvarasa a Brahmin. The orthodox society raised a hue and cry against Basavanna and complained to the King Bijjala. In order to maintain law and order, the King asked Basavanna to move away from Kalyan till the emotions settled down. Some even believe that Basavanna banished himself from Kalyan. Subsequently, the King was killed by his enemies Jagadeva, Mallanna and Bommanna who then put the blame on the Sharanas. The son of the King Bijjala, Raya Murari and his army started killing the Sharanas, destroyed the Anubhava Mantapa and began burning the vachana literature. Some Sharanas managed to get away from Kalyan and escape. Basavanna's sister Nagalambika and her son Chenna Basavanna carried with them the remaining vachana literature and escaped to Ulavi. And a few more Sharanas did the same thing and the Vachanas so saved surfaced a century or two later.

When Basavanna was in Kudalasangama, he heard the news of the death punishment meted out to Madhuvarasa and Haralayya, the subsequent assassination of the King and other consequent developments. He regretted leaving Kalyan and coming to Kudalasangama. If he were there at Kalyan he could have taken responsibility and accepted the punishment for himself, possibly saving the King from assassination. Finally responding to a divine call, his soul left his physical body and joined with Shiva attaining Linganga Samarasyam.

After the Kalyan revolution, the faith was in a dormant state for 250 years. It experienced a revival under the patronage of Veerashaiva monasteries and the support

received from the Vijayanagara emperors. Due to the efforts of Sri Yedyur Siddhalingeswara Swamiji in the 16th century, the faith spread further in the South.

800 years ago, when the society was divided and full of superstition, Basavanna attempted to achieve the impossible. His fight against various prevalent corrupt practices like casteism, idol worship, belief in several Gods, importance of priests,

women inequality and untouchability was unparalleled. In the process of achieving his goal of purifying the Hindu religion, he had to martyr his own life – in the same manner in which great leaders like Jesus Christ, Abraham Lincoln and Mahatma Gandhi sacrificed their lives to uphold their beliefs. The foundation that he laid has grown into a very vibrant religion that is active all over the states of Karnataka, Maharashtra, Andhra Pradesh, Telangana, Kerala and Tamil Nadu today.

Is the master of the house at home
or is he not?

Grass has grown on the threshold
and the house is full of dirt.

Is the master of the house at home
or is he not?

The body is full of deceit
and the mind full of sensuality,

and so
The master of the house
Kudala Sangama Deva
is not at home.

Basavanna

*Not through mantra-japa
Not through adhyayana
Not through pradakshina
Not through puja
Not through yoga
Not through dhyana
Not through self effort
Only out of my love for you
Do I spend all my waking hours on Thee.*

-Sri Shivananda

Nanjunda Bhagavatha's Vrushabhendra Vilasa: an Yakshagana Mahanataka on Jagajyothi Basaveshwara

-Prof. Lokesh Murthy

Vrushabhendra Vilasa, 'Vrushabha = Basava', a rare but beautifully illustrated Kannada literary masterpiece in Yakshagana form deals with life and achievements of Basaveshwara, a great humanist of India. It was composed with over 575 suitable paintings relevant to the story. Such a priceless literary work of art had been kept preserved in the manuscript repository of Sri Suttur Math. This rare work is edited by Jagadguru Sri Shivarathri Deshikendra Mahaswamiji, the present pontiff of Suttur Math and published by JSS Granthamale, Mysuru way back in 2008.

The publication details of this master work are as follows:

This hard bound royal sized publication looks swathed in deep blue colour with the painting of the author Nanjunda Bhagavata seated in front of his patron Aliya Lingaraja holding his *Vrushabhendra Vilasa* work as frontispiece. Just below this painting we find the name of the author in small characters followed by the title of the work in big and bold letters as written on a sheaf of palm-leaf. Just below the above details we find the name of the editor Jagadguru Sri Shivarathri Deshikendra Mahaswamiji. All this is found frame within a rectangular fili-

gree border of intricate floral design. Thus a mere look at the volouue will compel the beholder to touch and feel its beauty. That over, when we open the pages we get ourselves transported to the hitherto unheard of world where rare paintings and the text of the classic printed on soft but thick art paper - a melange of colours and characters of the work. Then we need only to read the text and look at the paintings in their context or it could be a feast to our eyes and ears if this masterpiece in yakshagana form brought on the stage and enacted provided it is compered by a bhagavata as competent as its author Nanjunda Bhagavata. Such is the greatness of this Yakshagana Mahanataka. Retrieving the one and the only manuscript lovingly preserved in Sri Suttur Math's library Jagadguru Sri Shivarathri Deshikendra Mahaswamiji has given it, scholastically and technologically speaking, a new lease of life securing to it an everlasting permanance amid such works in Kannada. Sri Shivarathri Deshikendra Mahaswamiji's editorial acumen as much as his scholarly introduction to the work stand testimony to his deep erudition and scholarship. Foreword to this work is given by that gem of a scholar late Sri S.K. Ramachandra Rao which comple-

ments its literary and pictorial aspects and gorgeously but beautifully printed by Srinivasa Fine arts(Pvt) Limited, Shivakashi, Tamil Nadu.

About the Author and His works

Poet historian R. Narasimhacharya was the first person to record that Nanjunda Bhagavatha was the composer of *Vrushabhendra Vilasa*. In Vol. III of *Karnataka Kavi Charitre* he had been named as Nanjaiah with the family name *Bhagavatha*. Earlier, *Harischandra Kathe* composed by the very Nanjaiah or Nanjunda Bhagavatha was edited and published by N. Subbaiah in 1913 who says Nanjunda Bhagavatha was its author. N. Subbaiah Bhagavatha could be the son of Nanjaiah or Nanjunda Bhagavatha since. N. Subbaiah Bhagavatha hints that Nanjunda Bhagavatha was his father. Friends and relatives of his boyhood days called Nanjaiah Bhagavatha and the same was later used by the writers of *Kavicharite*, who have also given a list of other works likely to have been authored by Nanjunda Bhagavatha. They are: 1. *Tripura Dahana*, 2. *Radhavilasa*, 3. *Somashekara Chitrashekara Kathe*, 4. *Harishchandropakhyana*, 5. *Balichakravarthi Charitre*, 6. *Sarangadharana Kathe* and 7. *Chandrasahana Kathe*.

It is presumed that Nanjunda Bhagavatha was from Gattada Kelage (meaning Dakshina Kannada region) and was patronised by Aliya Lingaraja (1823-1834), a famous son-in-law of Mummadi Krishnarajendra Wadiyar and also a noted writer of the period. Though his name was not found mentioned in his books, he authored them under the pen name 'Manjunatha'. All his works were in the yakshagana form, a folk-meter in Kannada. The opening poem of *Tripuradahana*, reads that he brought down the Shivaleela story from the heaven to earth to wipe out sins

and evils. That was why he wrote *Tripuradahana*.

In *Somashekara Chitrashekara* story he says with the grace of Lingaraja who resembled Devendra, god of the heaven, he composed *Somashekara Chitrashekara Kathe*. In the last stanza he described Shiva as Manjunatha, who wore the skin of elephant. He was praised by gods and angels. Seeking the blessings of Manjunatha he says he composed his literary works and therefore he praises him in all his works.

Ancestors of Nanjunda Bhagavatha might have come to Mysore around 1820 from Tulunadu. In the first canto of *Vrushabhendra Vilasa* Nanjunda Bhagavatha is very candid about his grandfather Dasaiah Bhagavatha but says nothing about his parents. Accordingly, Nanjunda Bhagavatha, grandson of Dasaiah Bhagavatha was so great of all Bhagavatha's, that he composed *Vrushabhendra Vilasa* as per the Agamas with the grace of his guru.

References made in Mummadi Krishnaraja Wadiyar's *Sri Krishna Katha Sarasangraha* Part II, as preserved in the library of University of Mysore it seems that the name of Nanjunda Bhagavatha's father was one Bhagavatha Krishnappa.

Assuming that he was father of Nanjunda Bhagavatha, and had come to Mysore during the time of Mummadi Krishnaraja Wadiyar, he was known for his good handwriting, he served as a copyist in the king's court and had acquainted himself with the palace. Nanjunda Bhagavatha had his education in Mysore and then got himself acquainted with Veerashaiva literature, its rituals, customs and traditions. But it is not clear how he acquired it. However, Nanjunda Bhagavatha is credited to have written some more works on folk and

puranic themes, according to the writers of *Kavicharite* and other scholars which are not relevant in the present context.

As sometimes luck would have it, N. Subbaiah Bhagavatha, Nanjunda's son, refers to his father's rare work *Vrushabhendra Vilasa* while listing his compositions. In fact Subbaiah got it edited and probably published it also. Late Dr. H.Thipperudraswamy had seen this version with his own eyes and records his views on it in his *Karnataka Samskruti Samikshe* published in 1968. Being in Yakshagana form this master work testifies in the opening and closing stanzas that it was by Nanjunda Bhagawatha dealing with the life of Basaveshwara.

It is astonishing to see that every page of this work is animated with colourful paintings made on thick paper sheets measuring about 1 X ¾ ft. with yellow border on all sides. One or two narrative poems in each page dazzles us illustrating the contextual event.

As soon as we open the first page, our eyes get caught by the painting of Mummadi Krishnaraja Wadiyar, sketched during his life time followed by the paintings of big sized Ganapati, Mahisasura Mardhini, Saraswathi, Lakshmi and a Shivayogi (devotee of Shiva) holding ishtalinga in his hand and a Guru worshipping a linga which are highly fascinating. Then comes the painting wherein the writer is seen reading his own work with words *Vrushabhendra Vilasa* on one side of the page and Sri Gurubasavalingaya Namaha on the other page, in the presence of Mummadi. The next 3-4 pages contain preface to the book with a personal note where we don't find pictures. Afterwards the life history of Basaveshwara begins amid the rich harvest of paintings of rare beauty. The story be-

gins in this way.

Madarasa and Madalambike are seen observing Nandi Vrata (Nandi, vehicle of Shiva) for a son and its realisation. Birth of Basava, arrival of Guru Sangamesha and initiating ishtalinga to Basava, belles singing lullaby while swinging the cradle, learning of alphabet by Basava, his juvenile sports, arriving at Sangama and then to Kalyana. Thus the paintings open up as the story continues. It is a delightful experience to move from picture to picture. Paintings succeed in creating symbolic effects on the reader's mind. It is a hard task to elaborate the uniqueness of the paintings which depict the life journey of Basavanna from his birth, his worldly mission and finally when he sought union with Shiva at Kudalasangama. They need to be seen to relish them fully. Then the tales of Ohilaiah and other 63 Sharanas follow in pictures. It is unknown whether Nanjunda Kavi himself painted these pictures or some one else did them with such skilled craftsmanship. With thousands of such paintings it is a veritable gallery of rare pictures in the tradition of the contemporary Mysuru art of painting. However, we do not know if similar copies of this work exist elsewhere other than the one in the possession of Sri Suttur Math.

About the Paintings

Jagadguru Sri Shivarathri Deshikendra Swamiji, apart from editing *Vrushabhendra Vilasa*, has also provided its structural details. Pictures like those of Raja, Ganapathi, Saraswathi, Lakshmi, Rati, Yeti, Guru and the poet appear in the first 9 pages.

In another picture, Mummadi Krishnaraja Wadiyar was sitting serenely on the throne. A person with a laced turban, rosary on his chest, Istalinga tied round

the neck in a red cloth, anklets on his legs is seen, standing before the king and offering with tambula, betel leaves and areca nuts etc. kept in a box. Mummadi Krishnaraja Wadiyar is seen in royal attire wearing gem studded gold rosary round his neck, big diamond locket on his chest, necklace, bracelet on upper arm, gold rings on fingers, ring on right toe, a crystal rosary in right hand, depicting him as truly royal. It is presumed that the person standing there with Istalinga on his chest could be a palace official, or palace confidant or the one who patronised the author of *Vrushabhendra Vilasa*.

The seventh page is beautified with a painting of an unknown Ascetic sitting cross-legged in a worshipping posture with linga in the left hand and a bilva leaf in the right, body smeared with sacred ash, rosary, rudraksha, turban on his head, rosary on arms and anklet with a single bell on right leg, scattered hair on his back, and the portrait being done as framed within a lionized halo. Flower bowl, metal spoon, fruit bowl, Bhasma bowl, metal bell with Nandi figure at the top, copper finial with bunches of flower around its neck, camphor plate, incense plate and such other pooja items could be seen placed in front of the ascetic in loin cloth. This unknown but a celebrity ascetic performing shivapooja (worshipping of Shiva) might have lived in the life time of Nanjunda Bhagavath in the Mysore region.

The next painting is about a Swamiji who after his ishtalinga worship is seen worshipping *Vrushabhendra Vilasa* kept on the pedestal. One can also witness in the painting the Swamiji reclining on a pillow, a pennant leaning on the wall with logo of Linga-Basava, a plate with coconut and banana fruits, bells, incense sticks, etc. The

signet ring on Swamiji's finger, tri-petal bilva leaves in his hand, gem studded rosary round the neck, towel on shoulder, shawl, turban like the one won by royals in Mysore court are conspicuous. The Swamiji's disciple standing as guard with hand crossed on his bare chest is seen wearing white dhoti with red border, rosary round the neck, sacred ash marks on his body, anklets on his legs, etc. looks like obedience incarnate. The poet in stanza number 29 of 1st canto has offered prayer in this way: "I have uttered what I knew, learned ones should not denounce it, without the grace of Recharya, it was impossible to express it". This painting of the Swamy could be of Recharya, his guru which needs to be ascertained from other sources.

The next page opens with the portrait of Aliya Lingaraja seated in a royal chair, leaning against a pillow, wearing a shirt with pocket, laced dhoti, deep green turban marked with checks 'Tripundra', and vermilion powder on forehead, diamond ear rings, thick black moustache, gem studded rosary round his neck, bracelet of 9 gems on forehead, rings on all fingers, rosary beads in right hand, a watch in a side pocket, red shawl on right lap, tells that Aliya Lingaraja, was a middle aged person. Nanjunda Bhagavatha wearing a silver threaded silk turban on head, rosary in neck, but one rudrakshi ear rings, holy ash on his forehead, red cloth draped round his waist, anklets on legs, rings on fingers, bracelet on forearm is seen sitting in front of Aliya Lingaraja, his patron, with a copy of *Vrushabhendra Vilasa* in his hands. The words *Sri Vrushabhendra Vilasa* and *Sri Guru Sangana Basavalingaya Namaha* were skillfully engraved on the book. Aliya Lingaraja was a devotee of god Veerabhadra and he had developed liking for Veerashaiva Religion which could be his faith as well.

Nanjunda Bhagavatha, a Smartha Brahmin, belonged to Bhagavatha tradition, a tradition which finds no difference between Shiva and Vishnu. Aliya Lingaraja's leanings towards Veerashaiva Religion and the ongoing Veerashaiva movement in Mysore region during that time had influenced Nanjunda Bhagavatha to compose *Vrushabhendra Vilasa*. Afterwards possibly the artists added paintings to suit the stories of the book. It seems Nanjunda Bhagavatha composed his masterpiece *Vrushabhendra Vilasa* without the pictures at first and only when it became popular paintings came to be a part of the manuscript. But the artist of these wonderful paintings remain anonymous.

In the epilogue written to *Sunyasimhasana Nirmana*, one more Yakshagana play by poet Nanjunda records that this work came to be written in 1883 and says that he wrote it seeking peace and happiness to all. Here he mentions the name of a guru, Balarya Deshikendra probably his teacher and says those who read it or perform will be blessed by Kappadiya Kudalasangana Basava, meaning Basaveshwara.

Reverting to *Vrishabhendra Vijaya*, poet Nanjunda reveals some biographical information. He says that he wrote this work only after studying the classical works written on Basaveshwara by others. Mentioning 1878 as the year of *Vrishabhendra Vijaya*'s composition he says that he wrote it at the loving instance of god Manjunatha.

Internal evidences suggest that this work was already written when Mummadi Krishnaraja Wadiyar was alive. Surprisingly enough, in a rare painting still found displayed in Veerabhadra Swamy Temple, Santhepet, Mysuru, we can see the portrait of poet Nanjunda. The painting shows the ascendance of Sunyasimhasana by Allamaprabhu amid scores of others – King Krishanrajendra Wadiyar, members of the royal family of Mysuru, some sharanas of 12th century, some commoners and also some saints. Despite the painting being inconsistent with unity of time and place, it is historically significant. Amid so many with Allama, Nanjunda Bhagavatha is seen painted in the line four. He is standing holding a book in hand just by the side of Balappa Swamy of Ulume Mahamane. What is conspicuous is the absence of ishtalinga on his chest suggesting that he remained a Brahmin though in spirit a Veerashaiva and his magnum opus being *Vrishabhendra Vilasa*.

Such a work as this has seen the light of day only because of the personal admiration bestowed upon it by Jagadguru Sri Shivarathri Deshikendra Mahaswamiji. It is indeed our good fortune that His Holiness found time to edit and prepare it for publication despite his busy schedule. Kannada literary world will remain deeply indebted to His Holiness for having brought out this work which truly speaking is the glory of the Indian artistic ethos.*

* The author of this article gratefully acknowledges indebtedness to the paper titled Nanjunda Bhagavata Virachita *Vrushabhendra Vilasa: Jagajyothi Basaveshwara Kurita Yakshagana Mahanataka* by Dr. B. Nanjunda Swamy published in *Mahamane*, a Kannada monthly, Vol 12, No. 3, October 2009, for the material support.

News Round-up

Love of Nature is Inherited

1. In the gracious presence of H.H. Jagadguruji 74th Independence Day Celebration was held on 15.08.2020 at Sri Suttur Math, Mysuru. Dr. M.G. Krishna Murthy, a freedom fighter, unfurled the national flag and spoke about how for over 250 years India fought for freedom from foreign rule and yet the Britishers divided the country into two nations only to keep them boiling for ever. The celebration was simple in the shadow Covid-19 and yet impressive.

Giving benediction at Hindu Spiritual and Service Foundation and Initiative for Moral and Cultural Foundation on 30.8.2020 H.H. Jagadguruji spoke at length about the urgent need of conserving forests of protecting wild life, the destruction and which has taken the planet earth to the brink of disaster. In this context His Holiness stated that Nature is but a vivid expression of life forms of which man is just a speck in this infinite creation and therefore since aeons Indians have been worshipping nature as God personified. But it is not so now that modern man being guided by selfish motives pays little or no attention to conserve nature. Destruction of nature will only result in the destruction of wildlife, together resulting in dangerous imbalance in the planet's ecosystem. About this catastrophe our cultural heroes and saints of the past knew prompting them to mandate people to love, respect and honour nature in all its forms. This trend prevalent once strongly throughout the country is now

totally absent. This needs to be reversed. Jagadguruji concluded the benediction saying that serving all living entities should be man's inherited culture. The motto of Hindu Seva Prathisthana and Initiative for Moral and Cultural Foundation, through its 'Prakruti Vandanam' is a sacred one and we urge everybody to be a part of this blessed journey.

AKKA's Achievements

2. Language is not merely a tool used to carry out routine transactions between people in their daily life. It is a living entity endowed with human qualities bringing people of diverse backgrounds closer and help them bridge relations leading to brotherhood and fellow feeling, observed H.H. Jagadguruji speaking online from the pulpit of Vishwa Kannada Conference arranged on 05.09.2020 by AKKA organisation in America. Drawing the attention of people of Indian origin settled in America His Holiness said AKKA has been doing commendable work in promoting Kannada literature, art and culture. Kannada is really a very rich language made great by people such as Basaveshwara and his contemporaries, Haridas, folk-people and poets and writers since the dawn of history. But, when in Karnataka people are striving to retain its hold in cities, you are here doing your best to popularise it which is admirable. The Swamiji while praising the achievements of AKKA said that the land of your origin is proud of all of you, its members and as-

sociates. Sri B.S. Yadiyurappa, Chief Minister, speaking on the occasion said one should not, however great he or she might be, forget the place of birth, language and people. The function was graced by the Swamijis of Adi Chunchanagiri and Puttige Maths. Ministers and invitees attended the function.

New Education Policy : Welcomed

3. A one day national conference was organised to discuss the implementation and challenges of the new education policy framed by the Central Government on 14.09.2020 by JSS Academy of Higher Education and Research and JSS Science and Technology University, Mysuru. The conference was inaugurated by Deputy Chief Minister Dr. C.N. Ashwath Narayan and was presided by Higher Education Minister Sri S. Suresh Kumar. Giving his benediction at the closure of the conference His Holiness Jagadguruji observed that the nation is being given a new education policy by the government of India with very high hopes and expectations. Its provisions and scopes have been discussed in depth in this conference. Doubts and apprehensions have been cleared and a positive note has been sounded. In this context the role of private institutions is quite significant. Private institutions in the country are also stakeholders playing pivotal role in providing the need based education to the youth of the country. But in view of the new education policy they need to augment resources and pool up talent in their efforts to reach the standard expected of them. Since the government is going to give autonomy to private managements their responsibility gets increased as never before, the Swamiji opined.

Services of Tata Organization : Hailed

4. Speaking on the occasion of an informal function arranged on 05.10.2020 at Sri

Suttur Math, Mysuru to hand-over medical equipments and accessories gifted by Tata Education and Development Trust, Mysuru, through 371A District Lions Services Organisation to JSS Hospital, Mysuru, H.H. Jagadguruji said that the Tata Organisation is a very huge conglomeration in the country, and as though to complement its size the human values it cherishes are bigger. In this context the Lions organisation in Mysuru is ever ready to respond to any call of distress. At a time when our country is passing through Covid-19 days the services of the Tatas and Lions will indeed contribute to win the scourge, the Swamiji said. Speaking on the occasion Dr. K. Sudhakar, Minister for Medical Education, observed that the services rendered by Sri Suttur Math at times like this are memorable and the Math's concerns are like pillars of social services. Lion Dr. P.R.S. Chetan, former Lion's Governor, said that Tata Trust has contributed medical equipments worth more than 6 crore rupees. This, however, is only a token when compared to the work done by JSS Hospital, he said. The function was attended by a host of dignitaries and others.

JSS Mahavidyapeeta's Services Lauded

5. Speaking in the online programme arranged on 15.10.2020 at Sri Suttur Math, Mysuru, to present QS-1 Gauge Indian College and University Rating Award to JSS Institutions, in the presence of H.H. Jagadguruji, Dy. Chief Minister Dr. C.N. Ashwawth Narayan said that the role of JSS Mahavidyapeetha in the area of general, medical and technical education in the country is unrivalled. Its growth is not just in terms of numbers, but it is qualitative and meritorious. Speaking on the occasion H.H. Jagadguruji observed nowadays people study that in which institution their wards get better education before admitting them. At the same time the so educated

need to make use of their learning to serve in their chosen arrears keeping the welfare of people in their minds. Herein comes the role of parents who with their moral support help them achieve their goal. Social responsibility if discharged consciously will bring about the desired change. The society's contribution to individual growth and prosperity is too great an indebtedness to be repaid Jagadguruji said.

New Steps to MM Hills

6. Speaking at the inauguration of developmental works at Sri Male Mahadeshwara Hills on 26.10.2020 Jagadguruji highlighted the infrastructural needs to be created for the pilgrims who visit the place in lakhs every year. Sri Mahadeshwara has been a living god for centuries for countless people in Karnataka and Tamil Nadu. Even now thousands of people walk their way to the Hills as a vow to be fulfilled. In this context His Holiness expressed happiness that a new flight of steps on the hills will be built for the use of such pilgrims. Similarly, facilities need to be provided for those who visit Nagamale where Mahadeshwara lived for sometime. Earlier the programme was inaugurated and foundation for the works was laid by Chief Minister Sri B.S. Yadiyurappa.

Importance of Research

7. Speaking in the function organised by District Kannada Literary Forum and Agricultural Sciences Forum on 02.11.2020 H.H. Jagadguruji opined that a study of the rewards and results obtained from the researches conducted so far is necessary, so that their usefulness in improving the quality of life in general and of the farmers in particular get validated. His Holiness was speaking after releasing two books. 'Plant Doctor' and 'Krishi Lokadolage' by Dr. Vasantha Kumar Thimakapur. The Swamiji emphasised on how the tragic conse-

quences in the lives of farmers have altered not only their lives but thwarted the sustainability of their very existence. At times when their ripened crops get washed away by untimely rains or destroyed by wild animals its effect on the grower cannot be imagined. A year's economy of the family gets collapsed. In such situations the grower needs full protection from the ravages, the Swamiji noted. Similarly when the farmer is selling his produce he must get profit over and above his investments in terms of money and labour. For him the future should not be dark and dismal, rather it should be promising. The function was attended by a host experts in the field including, the writer of the books released.

Sanskrit : Great Legacy of the Country

8. The language Samskrit and Samskriti (Culture) are two faces of the same coin, observed Jagadguruji while speaking in 'Samskrita-Samskriti' lecture-series organised by Karnataka Sanskrit University on 06.11.2020 at Sri Suttur Math, Mysuru. His Holiness said language if used sensibly can contribute to individual's wholesome development. Max Muellor, the great German Scholar, said once that suppose India gets destroyed the world will have got destroyed much before that meaning, it seems, India will never get destroyed. India's first prime minister has declared that Sanskrit and its literature is the nation's invaluable asset. Sanskrit has influenced all languages spoken in India. Shiva Sharanas have used Sanskrit slokas to substantiate their views. *Sarve Janah Sukhino Bhavantu*, the Upanishad saying, a cardinal wish, that it is hard to find a person who has not heard of it in India. Scientists have found this language a perfect one for computers, observed the Swamiji. Scholars such as Sri T.N. Prabhakar, Dr. H.V. Nagaraja Rao, Prof. K. Anantha Ramu, Dr. K.E. Devanathan, Dr. Prakash and others spoke on the occasion.

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Dr. C.G. Betsurmath
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PHOTO GALLERY



Dr. S. Vidyashankar, Vice-Chancellor, Karnataka State Open University, Mysuru, is inaugurating Jagadguru Dr. Sri Shivarathri Rajendra Mahaswamiji Memorial Music Festival at Sri Math, Mysuru in gracious presence of H.H. Jagadguru Sri Shivarathri Deshikendra Mahaswamiji. Smt. Charulatha Ramanujam, Sri Tumkur B. Ravishankar, Dr Mysore Manjunath, Dr. S Shankara, Sri G.S. Ramanujam and Prof. Ramamurthy Rao were present. (6-12-2020)



In the special lecture programme on 'Samskruta Smaskruti' organised by Karnataka Sanskrit University, H H Jagadguruji is felicitating Vice-Chancellor Prof. K.E. Devanathan. Dr. Padma Shekar, Prof.K. Anantha Ramu, Sri T.N. Prabhakar, Dr. H.V. Nagaraja Rao, Dr. Prakash R. Pagoji, Sri Venkatesh and Dr. Sri Sharatchandra Swamiji are in the picture. (6-11-2020)



Jagadguru Sri Shivarathri Deshikendra Mahaswamiji and other pontiffs inaugurating the first religious congregation of Karnataka State Sharana Conference arranged by Shivasharane Ammayamma Durgegowda Prathistana at Hallegere, Mandya district. Hallegere Sri Shankar, Sri Nagarajappa and others were present (07.11.2020).



Agriculture scientist Dr. Vasanth Kumar Thimakapura's books, 'Krishi Lokadolage' and 'Plant Doctor' were released in the presence of H.H. Jagadguruji in a function arranged in Manasagangothri, Mysuru. Sri Y.D. Rajanna, Vice-Chancellor Prof. G. Hemantha Kumar, Sri Bharath Gowda, Dr. C.L. Lakshmipathi Gowda, Sri Vasu, Prof. K.S. Rangappa and Dr. Vasantha Kumar Thimakapura were present (12.11.2020).



H.H. Jagadguruji inaugurated a medicine production unit and Pharmacy at JSS Ayurveda Medical College, Mysuru. Dr. Shivaprasad Hudedh, Sri S.P. Manjunath, Dr. C.G. Betsurmah and Dr. Jagadeesh Mitti were present. (19-11-2020)



Sri Praveen Sood and Smt. Vineetha Sood, Director General and Inspector General of Police, Karnataka Government, visited Suttur Srikshetra and received the blessings of H.H. Jagadguruji. Sri S.P. Manjunath is seen in the picture. (24-11-2020)



Sri B.S. Yediyurappa, Chief Minister, laid the foundation stone in the presence of H.H. Jagadguruji for the guest house and other developmental works at Suttur Srikshetra. Dr. Yathindra Siddaramaiah, ministers Sri Basavaraja Bommai, Sri Govinda Karajola and Sri S.T. Somashekar were present. (25-11-2020)



Smt. B.Y. Arunadevi, state president, women's unit of Veerashaiva Lingayat Mahasabha, visited Suttur Srikshetra and received H.H. Jagadguruji's blessings. (24-11-2020)



Sri B.S. Yediyurappa, Chief minister, is seen inaugurating developmental works and also laying foundation at Sri Male Mahadeshwara Kshetra in the presence of H.H. Jagadguruji, Deputy Chief Ministers, Swamiji of Salur Math, Ministers, MLAs, legislators and other officials were present. (26-11-2020)



Tata Education and Development Trust, Mysuru, through 371A District Lions Services handing over medical equipments to JSS Hospital, in the presence of H.H. Jagadguruji. Dr. K. Sudhakar, Minister of Medical Education, Dr. B. Suresh, Dr. Shyam Prasad Shetty, Dr. M. Guruswamy, Lion Sri Muniyappa, Sri M.N. Jayaprakash, Lion Dr. Nagaraj V. Bairi, Lion Dr. Sri Vidya were present.



Jagadguru Sri Shivarathri Deshikendra Mahaswamiji felicitated Sri M. Arun Shyam, Additional Advocate General, Govt. of Karnataka, during his visit to Suttur Srikshetra. With him are seen Sri Vishweshwara Bhat, Editor, Vishwavani and Sri Ramnarayan Joshi, Secretary, Sri Annapoorneshwari Temple, Horanadu.



Dr. Amarkumar Pande, Additional D.G. and I.G., Karnataka, and the members of his family visited Sri Suttur Math, Mysuru, seeking Jagadguruji's blessings and they were felicitated by His Holiness.



H.H. Jagadguruji took part in 74th Independence Day Celebrations at Sri Suttur Math, Mysuru on 15.08.2020. Dr. M.G. Krishnamurthy, a freedom fighter, unfurled the national flag and spoke on the occasion.



Sri M.V. Rohit and Sri M. Kushalgowda, students of NCC wing of JSS Public School, Malur, Kolar District were honoured by taluk administration on the occasion 74th Independence Day celebration for having won award in Pradhanmanthri Banner Prize. Sri K.Y. Nanjugowda, MLA, Malur, gave away felicitation certificates.



Smt. Aparna Garg, Regional Railway Superintendent, Mysuru, who was recently transferred to Bengaluru, visited Sri Suttur Math, Mysuru, with her son Sri Rohit Garg seeking blessings of Jagadguruji are being felicitated.



H.H. Jagadguruji felicitated Corona Warriors and blessed them at Sri Suttur Math, Mysuru.



Jagadguru Sri Shivananda Swamiji, new pontiff of Jagadguru Sri Shivananda Brihanmath, Gadag, was felicitated in the presence of H.H. Jagadguruji, at Sri Suttur Math, Mysuru. The Swamijis of Kundru Math, Degula Math, Vatalu Math and Prof. K. Anantha Ramu, Prof. Nilagiri M. Talwar, Vice-Chancellor Prof. G. Hemantha Kumar and Prof. Maleyuru Guruswamy were present (02.11.2020).



Distinguished students of JSS Academy of Higher Education & Research were honoured with gold-medals by Dr. K. Sudhakar, Medical Education Minister in the presence of H.H. Jagadguruji. Dr. C.G. Betsurmatah, Dr. Surender Singh, Dr. B. Manjunath, Dr. B. Suresh and Dr. Basavanagowdappa were present (11.11.2020).

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The symbolic Car Festival of Adi Jagadguru Sri Shivarathri Shivarayogi Mahaswamiji was held at Suttur
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