

Palkuriki Somanatha

(His Contribution to Sanskrit Literature)

Dr. Smt. Mudigonda Uma Devi

M.A., Ph.D.



Publishers :

RASAGANGOTRI

2-2-647/132/B, Central Excise Colony,
Hyderabad - 500 013 A. P. (INDIA)

PALKURIKI SOMANATHA
(A Doctoral Thesis In English)

Dr. Smt. Mudigonda Uma Devi
M. A., Ph.D.

First Publication of
RASA GANGOTRI

First Editlon :
January 1990

Copies : 1000

Price : Rs. 100/-
(Rupees, One hundred.)

Cover Design and Printing :
B. UDAYA SHANKAR
Chaitanya Photographics,
Hyderabad - 500 013.

For Copies :
Dr. SMT. M. UMA DEVI,
2-2-647/132/B,
Central Excise Colony,
Hyderabad - 500 013 (A. P.)
INDIA.

Printed at :
Sri Laxmi Venkateswera Power Press
Himayatnagar,
Hyderabad - 500 013.

P R E F A C E

After the completion of my M.A. In Sanskrit from Osmania University, I registered for Ph.D. In Sanskrit Department on a topic "Palkurki Somanatha's contribution to Sanskrit Literature with special reference to Somanatha Bhashyam Comparing with siddhanta Sikhmani "

After a hectic, strenuous and laborious research process of 5 years I submitted my thesis and got my degree in 1984. Now I am Publishing this book as the first publication of "Basa Gangotri."

I am grateful to Osmania University, Sanskrit Department my Deep Gratitude to my guide, Learned Scholar, Professor B. R. Shastri. Telugu University Hyderabad has rendered financial assistance (5400/-) and given Initiative to start this printing. His Holiness Sri Sri Sri Shiva Murthy Shivacharya (Taralabalu Jagadguru, Sirigere) and Her Holiness Matha Mahadevi of Bangalore, Siva Sri B. D. Jatti former Vice President of India have sent their kind blessings which have been included in this book. I am grateful to them.

Number of veerasalvaites have offered their contributions for this publication as a pre-publication help. The list of donors is included at the end of the book. My humble saranams to them.

My special regards to Sri Parvathappa Korwar who is a source of perennial inspiration. I would like to express my appreciation to Chy. B. Udaya Shenkar, Chaltanya

Photographics, who has designed and printed the title, and Chy. Jadadishwar of "Veera salva Veni", a Kayakavrathi who helped me a lot in this publication. I am thankful to Sri P. Srinivas, Sri Lakshmi Venkateswara Pewer Press, Hyderabad, for their Timely Printing.

Phenetic Symbols are not used due to some practical printing problems. Few unavoidable printing mistakes are also appeared here and there. They will be rectified in second Edition. The relevance of lord Basaveswara's Preachings is much higher than ever before. Hope This work will serve a noble cause of propagating Veerasalva Dharma in this Tumultuous world.

24th January 1990

SMT. M. UMADEVI
2-2-647/132/B,
Central Exclae Colony,
Hyderabad - 500 013.



Sri Taralabalu Jegadguru Bruhanmath
SIRIGERE - 577 541
Chitradurga Dist., Karnataka (INDIA)

BLESSINGS

Dear Dr. Shivaprasad,

I am glad to know that the research studies on **PALKURIKE SOMANATHA** by your wife, Dr. M. Umadevi, is being published in English. Being a housewife, she has done a commendable work in addition to her household duties.

Palkurike Somanatha, the author of **BASAVA PURANAMU** in Telugu, who lived during 13th century, is highly

praised by Veerashaiva Kannada poets in their writings. His influence on both Telugu and Kannada poets is indisputable. The Kannada poet, Bheemakavi, who wrote Basava Purana in Kannada during 14th Century has been greatly influenced by Somanatha and has openly acknowledged his indebtedness to the latter. Many poets have gone to the extent of eulogising him as a messenger of Shiva sent on earth for propagating Veerashaivism.

Unfortunately, Somanatha like any other Indian poet has not revealed much about his personal life in his works. As such, many controversies prevail in this regard. I hope that Dr. Umadevi's thesis will shed much light on the life and works of this great Veerashaiva poet. Her research work published in English would definitely attract the attention of serious readers of Veerashaiva religious literature across the country. Dr. Umadevi deserves all admiration for this painstaking research work.

WITH BLESSINGS,

Sirigeré
16th December 1989

**Sri Taralabalu Jagadguru
Dr. Shivamurthy Shivacharya Mahaswamiji**



Jagadguru Mata Mahadevi

Sri Dr. Umadevi, M. Shivaprasada.

Many hearty blessings from Mataji,

I am extremely happy to know that you have completed your doctrate on Paikurike Somanatha, the great Telugu poet.

Shivakavi Paikurike Somanatha is a great star in the firmament of Telugu Language. He has immortalized not only the Language in which he has written, but his own self by writing a great literary epic on the life of the great saint-Basaveswara. Many real historical facts about Basaveswara's life are available in Paikurike Somanatha's Telugu Basavapuranam than in any other Kannada epics. The greatness of paikurike Somanatha lies in inspiring the Kannada poet Bheemakavi who translated the Telugu Basava Puranam into Kannada. Sri Somanatha, Penchabhasa viharada is so much dedicated to Basaveswara that he thinks the latter

praised by Veerashaiva Kannada poets in their writings. His influence on both Telugu and Kannada poets is indisputable. The Kannada poet, Bheemakavi, who wrote Basava Purana in Kannada during 14th Century has been greatly influenced by Somanatha and has openly acknowledged his indebtedness to the latter. Many poets have gone to the extent of eulogising him as a messenger of Shiva sent on earth for propagating Veerashaivism.

Unfortunately, Somanatha like any other Indian poet has not revealed much about his personal life in his works. As such, many controversies prevail in this regard. I hope that Dr Umadevi's thesis will shed much light on the life and works of this great Veerashaiva poet. Her research work published in English would definitely attract the attention of serious readers of Veerashaiva religious literature across the country. Dr. Umadevi deserves all admiration for this painstaking research work.

WITH BLESSINGS,

Sirigere
16th December 1989

Sri Taralabalu Jagadguru
Dr. Shivamurthy Shivacharya Mahaswamiji



Jagadguru Mata Mahadevi

Sri Dr. Umadevi, M Shivaprasada.

Many hearty blessings from Mataji,

I am extremely happy to know that you have completed your doctrate on Paikurike Somanatha, the great Telugu poet.

Shivakavi Paikurike Somanatha is a great star in the firmament of Telugu Language. He has immortalized not only the Language in which he has written, but his own self by writing a great literary epic on the life of the great saint-Basaveswara. Many real historical facts about Basaveswara's life are available in Paikurike Somanatha's Telugu Basavapuramam than in any other Kannada epics. The greatness of paikurike Somanatha lies in inspiring the Kannada poet Bheemakavi who translated the Telugu Basava Puranam into Kannada. Sri Somanatha, Penchabhasha visharada is so much dedicated to Basaveswara that he thinks the latter

as his heart and soul; and praises Basaveṣwara in all those five Languages.

It is a matter of great satisfaction that the holy Samadhi of Sri Somanatha is in Karnataka thus making the poet 'the treasure of both Andhra and Karnatak.'

Your effort and success in the research on shivakavi Palakurke Somanatha is to be appreciated. Dr. Mudigonda Shivaprasada and yourself are doing memorable service in the field of literature and religion.

Whole heartedly I bless you to contribute many more valuable works to the field of religion and Literature.

Her Holiness Jagadguru Mata Mahadevi
BASAVA DHARMA PEETHA
 Kudala Sangama



'SHIVANANDA'
224, Ramana Maharshi Road
BANGALORE - 560 080
Phone : 349999

Date : 9-12-1989

Dr. B. D. Jatti
B.A., LL. B.

Dear Dr. Uma Shivaprasad,

I understand that you have done Doctorate on palakuraki somanatha in English. Perhaps Palakuraki Somanatha was the first poet to write 'Basava Purana' in Telugu. Later on Bhima Kavi wrote 'Basava Purana' in Kannada based on it. The book you are going to publish regarding Palakurki Samanatha in English will be very much useful for all those who do not know Telugu. I hope that your book will be received well by all the readers interested in knowing the life and the writings of Somanatha.

With best Wishes,

Yours Sincerely
B. D. JATTI



**LORD
BASAVESWARA**



KAVIKULA CHAKRAVARTHI
PALKURIKI SOMANATHA

CONTENTS

Preface

Blessings

PALKUBIKI SOMANATHA (Photo)

LORD BASAVESWARA (Photo)

DEDICATION

<i>CHAPTER</i>	<i>PAGE</i>
I. Somanatha - His Life	1
Birth Place	3
The Era of Somanatha	11
Somanatha and Mallikarjuna Pandita	13
Contemporaries	15
Parents and Childhood	19
Final Salvation	21
II. Minor Works	23
Namaakara Gadya etc.	25
Basavedaharana	28
Vrshadhaispa Sataka	45
Rudra Bhashya	49
III. Vira Salvism	58
Principles	60
Linga	61
Asta Varanas	62
Shath Sthala	70
The Philosophy	85
Salvism In Andhra	82

IV. Somanatha Bhashya	84
V. Somanath Bhashya and Siddhanta Sikhamani	125
VI. Somanatha Bhashya A Critical Study	153
VII. Somanatha's Scholarship	187
God According to Somanatha	200
Vyakarana	204
Mani Pravala	205
Music	208
Bibliography	211
Selva "Parl Bhasa"	217

*Dedicated to the
fond Memory of my Father*

Late Sivasri B. V. S. Row
(1910 - 1971)

Chapter I

Somanatha - His Life

Historical Evidence

The main historical evidence for determining the date of Somanatha, remains his literary works and the works of his disciples like Pidaparti Somanatha, and others. A contemporary of Pidaparti Somanatha, Siddha Linga Kavi or Yontadarya, wrote the life history of Palkuriki Somanatha in Kannada, known as "Palkuriki Someswara Purana." The Kannada work can be taken as an authorised evidence, as it does not contradict the writings and incidents of Palkuriki, Ekamranatha, belonging to 13th or 15th A.D., another Telugu writer wrote in Telugu, "Ekamranatha Caritam," a work on the life of the rulers of Kakatiya Kings of Warangal. In this work also, he mentions Palkuriki. This information can be taken as an important evidence as far as it does not contradict the other evidences available. Besides these, many Andhra and Karnataka poets who wrote Stutis and praised him in their works are a source of information about the date of Somanatha.

Pidaparti Somanatha lived nearly three hundred years after Palkuriki Somanatha. His ancestors Sivaratri Koppayya and others took the Salva Diksa from Somanatha and became his disciples. Somanatha arranged for the grant of the villages Dokiparru and Pidaparru to his disciples from the Kakatiya kings, the rulers who were also his faithful followers. This Pidaparti family regarded Somanatha as their "Kula Guru" and so besides Somanatha's works, their works stand

as an authentic standard evidence for the life of Palkuriki. Among the writers of this family, Pidaparti Nimmanarya and Basava Kavi, his son Pidaparti Somanatha and his nephew Basavappa were famous. Pidaparti Somanatha translated the "Dwipada Basavapurana" of Palkuriki into a Padya Kavya. So the introductory chapters of his works also give us information about our author. In his introductory chapter Pidaparti Somanatha mentioned about the works of Palkuriki.* Among these, Anubhavasara, Panditaradhya Caritha are his works in Telugu, and Somanatha Bhasya is his work in Sanskrit. Besides these works there are other works like Satakas, Ragadas and works belonging to a particular type of literature known as "Udaharana" literature. His Basavodeharana is first of its kind.

Somanatha's Birthplace

Somanatha was an Andhra. This is very clearly substantiated in his Telugu poetry works. This Kavisekhara was born in a small village named palkuriki which was about twenty miles from the then capital Orugallu or Warangal of the Kakatiya kings. At present it is in Nalgonda district and Jangaon taluk. The name has finally come to be known as palkurthi at present. But during the time of Somanatha, it was known as Palkuriki only. This is evident from his works. ¹ Pidaparti Somanatha also mentions it as Paikuriki. ² Another

*Pidaparti Somanatha's Basavapurana Granthavtarika.

Basava Purandar Panditharathyula Charithambu
Nanubhava Sarambu, Caturveda sara sukritulu, Somanatha
Bhashyamu, Rudrabhashyamu. Basava ragada,....
Sadguru Ragada, Chenna mallu sisamulu

1. In his Telugu works Basavapurane and Panditharadhya Carita he mentioned it as Palkuriki only
2. Introductory chapter of Pidaparti Somanatha's Padya Basava Purana.

writer and disciple of Somanatha whose name is not clearly known, mentions it as Palkuriki in his work "Anyavada Kolahalam".

The remote village of Palkuriki, which later on became famous as place where Somanatha was born. It was originally a Saiva kshetra during the time of the Kakatiyas. There was a Siva temple on the hill in this village. Somanatha's ancestors were presumed to be arcakas of this temple. probably Somanatha was named after this deity. The belief is prevalent that he was born as a result of the boon conferred by the Lord Someswara. In Andhra the village names were normally adopted as the family names. Hence Somanatha acquired the name of "Palkuriki Somanatha" Palkuriki being his birthplace.

Dr. Chilukuri Narayana rao holds a different view that, this palkuriki is in Mysore state. The Halkurike of Tumkur district may have undergone certain changes and finally became Palkuriki.³ Because according to him, the name Palkuriki is nowhere seen in the list of names listed in the government records. But the name "Halkureke" as the village name is listed in the records of Karnatic government. Further as Telugu "Pa" is pronounced as "Ha" in Kannada and villages ending with Kuriki (as in palkuriki) were known to be in the borders of Andhra and Karnataka and not in the interior Andhra region. on the basis of this reasoning, Dr. Chilukuri Narayana rao feels that Somanatha belongs only to Karnataka and not the Andhra region. But we cannot take into consideration the village lists alone and neglect the other factors. The Palakurthi given in the list of Nizam government is still referred as palakuriki by some of the local people. The "Somanatha Devalaya" still

3. New edition of Panditaradhya Charita published in Andhra grantha Malika.

exists and the lord is worshipped by many people. Many people who say that they belong to the dynasty of Somanatha are still found living around this village. They are the "Arcakas" of the Somaswara temple even to this day. The "Kurti" was referred to as Kuriki only, previously. Further there are "Sasana Pramanas" or Inscriptions to prove it. The villages like Elakurti, Urukurti which are near Palakurti were referred to as elakuriki, Urukuriki in the 12th and 13th centuries inscriptions, "Rendusarlu Elakuriki Prasanna Visweswara Devaraku samarpincinandula viniyoganu bhoganu varu"

"Sri chaunda sainya pati raravindutaram
grama samagra pa .. nnurukurki sanjnam.",

The village Dokiparti, which Somanatha helped his disciples to receive as "Dana" and Kottakuru the village of his guru Kottakurti Potidavara are nearby.

Besides these points, Pidaparti Somanatha in his work mentions that when the king Kakati prataparudra came to the Swayambhu temple in Orugallu, he saw some people reading Basavapurana of Somanatha when he asks them to explain. Some Brahmins told him that this "Dwipada" work was written by "Soma Patita" and abuse Somanatha. Hearing this Somanatha came to the capital of Kakatias i.e. Warangal and argued with his opponents and won his case and was honoured by Prataparudra. This could have been possible only if, had Somanatha stayed very close to Warangal and not if he had stayed somewhere in distant Karnataka. we do not find any such incidents that are connected to Somanatha anywhere.

4 The Dharma Sagara Inscription laid by Kakati Rudradeva (4th line, 12, 13, 14 lines) (Telugu inscription).

5, The Kondiparthi inscription of Kakati Ganapatideva. (AD 1100) (Telugu inscription) (Telugu inscription).

re around Haikuriki. Dr. Chilukuri narayanrao could not shew even one such incident in support of his views. Also in that period and in that area there were no Telugu speaking people except a few traders who came to Karnataka. Among all the works of Somanatha which are available, there is not even one single work which is completely in Kannada language. Even the other Karnataka poets do not seem to mention any such work. Then the question arises why the Karnatic poets showered praises on Somanatha. It may be only due to the reason that Palkuriki wrote many Ragadas, Stavas, and Basava Purana which all deal with the great Virasaiva reviver of Karnataka i.e. Basaveswara. So Kannada Virasaiva poets may have praised Somanatha so lavishly.

This new theory of Dr. Narayanrao was refuted by Sri Virabhadra Sarma in "Vibhuti." It was also criticised by Sri Seshadri Ramana Kavi in the essay "Basavapurana tatkruti visesha",

In Ekamranatha's "Pratapacaritra" also, some manuscripts of Basava Purana it is written as "Palakurti" and Palakurti Somanatha," in Tontadaraya's Someswara Purana it is written that Somanatha was born in the north eastern direction to Srisaivism. According to the legend, his parents prayed to the Lord Someswara in Koianupaka near Palakurti and a child was born to them. So they named him Somanatha after the Lord Someswara. Pidaparti Somanatha, a contemporary of Tontadarya also mentions in his work, that this place is very near to Orugailu, the capital of the Kakatiyas. This is evident from Ekamranatha's "Pratapacaritra" also. Karnataka poet, historian, Sri Narasimhachari also feels in the same

6. Vibhuti Samputi 2 and Sanchika 1.

7. Vibhuti Samputi 4 and Sanchika 1.

8. Padya Basava Purana Avatarika.

exists and the lord is worshipped by many people. Many people who say that they belong to the dynasty of Somanatha are still found living around this village. They are the "Arcakas" of the Someswara temple even to this day. The "Kurti" was referred to as Kuriki only, previously. Further there are "Sasana Pramanas" or inscriptions to prove it. The villages like Elakurti, Urukurti which are near Palakurti were referred to as elakuriki, Urukuriki in the 12th and 13th centuries inscriptions, "Rendusaru Elakuriki Prasanna Visweswara Devaraku samarpincinandula vinlyoganu bhoganu varu"

"Sri chaunda salnyapatl raravindutaram
grama samagra pa .. nrukurki sanjnam."⁴

The village Dokiparti, which Somanatha helped his disciples to receive as "Dana" and Kottakuru the village of his guru Kottakurti Potidevara are nearby.

Besides these points, Pidaparti Somanatha in his work mentions that when the king Kakati prataparudra came to the Swayambhu temple in Orugallu, he saw some people reading Basavapurana of Somanatha when he asks them to explain. Some Brahmins told him that this "Dwipada" work was written by "Soma Patita" and abuse Somanatha. Hearing this Somanatha came to the capital of Kakatias i.e. Warangal and argued with his opponents and won his case and was honoured by Prataparudra. This could have been possible only if, had Somanatha stayed very close to Warangal and not if he had stayed somewhere in distant Karnataka. we do not find any such incidents that are connected to Somanatha anywhere.

4 The Dharma Sagara Inscription laid by Kakati Rudradeva (4th line, 12, 13, 14 lines) (Telugu inscription).

5. The Kendiparthi inscription of Kakati Ganapatidava. (AD 1136) eastern side 36-40 lines). Telangana inscription).

re around Halkuriki. Dr. Chilukuri narayanrao could not shew even one such incident in support of his views. Also in that period and in that area there were no Telugu speaking people except a few traders who came to Karnataka. Among all the works of Somanatha which are available, there is not even one single work which is completely in Kannada language. Even the other Karnataka poets do not seem to mention any such work. Then the question arises why the Karnatic poets showered praises on Somanatha. It may be only due to the reason that Paikuriki wrote many Ragadas, Stavas, and Basava Purana which all deal with the great Virasaiva reviver of Karnataka i.e. Basaveswara. So Kannada Virasaiva poets may have praised Somanatha so lavishly.

This new theory of Dr. Narayanrao was refuted by Sri Virabhadra Sarma in "Vibhuti." It was also criticised by Sri Seshadri Ramana Kavi in the essay "Basavapurana tatkruti vlesha",

In Ekamranatha's "Pratapacaritra" also, some manuscripts of Basava Purana it is written as "Palakurti" and Palakurti Somanatha," In Tontadaraya's Someswara Purana it is written that Somanatha was born in the north eastern direction to Srisallam. According to the legend, his parents prayed to the Lord Someswara in Kolanupaka near Palakurti and a child was born to them. So they named him Somanatha after the Lord Someswara. Pidaparti Somanatha, a contemporary of Tontadarya also mentions in his work, that this place is very near to Orugallu, the capital of the Kakatiyas. This is evident from Ekamranatha's "Pratapacaritra" also. Karnataka poet, historian, Sri Narasimhachari also feels in the same

6. Vibhuti Samputi 2 and Sanchika 1.

7. Vibhuti Samputi 4 and Sanchika 1.

8. Padya Basava Purana Avatarika.

way, Mr. Rice also mentions in his "Kanarese Literature, that Somanatha belongs to a place near river Godavari.

Taking all these above points into consideration there seem to be no doubt that Palkuriki Somanatha definitely belongs to Andhra region and not to the Karnataka region as mentioned by some of the scholars like Dr. Narayana Rao.

Somanatha's Vamsa and Gotra

Different scholars give different opinions regarding the Vamsa and Gotra and Caste of Somanatha.

According to Sri Bandaru Tammayya, the famous Virasaiva critic who wrote many books on Somanatha and did a thorough research on this subject in Telugu, asserts that Somanatha belongs to the Jangama or Archaka Vamsa. According to him in the Siva temples of Andhra, the archakas were generally Siva dwijas or Hara dwijas. But in some Salva kshetras the Virasaiva Jangamas alone served as Arcakas. Even Srisallam also belongs to the fourth Virasaiva Pancacarya pitha i.e. the Panditaradhya Peetham only. The same Jangamas were only the arcakas of the Someswara Swayambhu temple at Palkuriki for generations. According to Virasaiva scholars there were five Acaryas for Virasaiva Matha. They were supposed to have come from the five faces of Lord Siva, and have taken different names in different names in different yugas, to establish Virasaiva Matha. They were supposed to be the gotra kartas of the Virasaiva religion, according to Supfabodha a Salvagama.¹⁰

9. "Palakurtiki Somanatha" by Bandaru Tammayya, Pages 20-21.

10. Sadyojataca Prathamam Vamadevo Dwitiyakah aghorasca tatpurasasca caturthakah isanah pancamasceti mukhani mama sarvasah tanyananani gotrani vedoktani na samayah viro nandi bhringa vrisasca skanda evaca matswarupat samut pannah panca gotradhi karinah.

The first names of these religious preachers were Vira, Nandi, Bhringi, Vrisa and Skanda. Their Kallyuga names are Revana Siddha, Marula Siddha, Ekorama, Panditaradhyā and Viswaradhyā. At present their pithas are at Rambhapuri in Mysore, Ujjaini in Bellary, Himavatkedara, Srisalam, and Kasi. The first names of these preachers i.e. Vira, Nandi, Bhringi, Vrisa and Skanda were considered as the gotranamas to the Virasaiva Jangamas. Because there is a belief that these five gotra kartas have issued from the five faces of the Lord Siva, the Virasaivaites believe that they belong to Iswara Kula or Siva kula. According to Somanatha also indicates that he belongs to Siva kula and Bhiringlita gotra. In his first book *Anubhavasara In Telugu* ¹¹ Even in his other Telugu work *Basavapurana* he mentions his mother is Parvati and father is Siva.¹²

According to Sri Bandaru Tammayya even today the successors of Palkuriki feel that they belong to Bhiringlita gotra and to Ekoramacarya Pitha. Such gotras belong only to Virasaivaites and is not found among the Saiva Brahmins or Aradhyas who have the names of rishis as their gotra names.¹³

Sri Tammayya further tries to prove his statement by saying that Somanathan insulted other Brahmins who did not have Lingadharana, so he must be only a Virasaiva Jangama and not an Aradhyā Brahmin.¹⁴

11. bhringirita gotrudanu, gurulinga tanunjunda, siv kulinuda durvyasanga sanga vivarjitenda jangama linga prasada Satpranundan.

12. Dharanumamata Pitarudra. p.25. Palkuriki Somanatha by Bandaru Tammayya of 1966 edition.

13. p.25. Palkuriki Somanatha by Bandaru Tammayya of 1966 edition.

14. Ibid.

Kandukuri Viresalingam mentions him as only as Vir-asalvaite and does not mention anything about his caste whether he is a Jangama or Aradhya Brahmin.¹⁵

This statement of Bandaru Tammayya was refuted by Sri Kasinadhuni Nageswar rao in his foreward to Vrisadhpa Satakamu.¹⁶ According to Mr. Nageswar rao, Somanatha who is well versed in all the four Vedas, Sastras can never be a non-Brahmin and the comment that he was a Patita Brahmana as mentioned in Pidaparti Somanatha's "Padya Basava Purana" only indicates his Brahminism. He feels that Somanatha was an aradhya Brahmin in the early stages of his life but later on due to the influence of Basaveswara of Karnatka he became a Jangama, discarding his Brahminism. That is the reason why he says in his work "Anubhavasara" that he belongs to Bhringi rita gotra. Further, Mr. Nageswara rao feels that eventhe Saiva Aradhya Brahmins during the time of Siva Puja are mentioning these gotra kartas. Therefore, it does not mean that Somanatha was not a Brahmin by birth.

Further, the famous scholar and critic Sri Veturi Prabha-kara Sastry also refutes the statment of Sri Tammayya with the following points.¹⁷

1. In those days Vedas, Sastras, etc. which were not studied by non-brahmins, were thoroughly criticised by Somanatha.
2. Somanatha himself mentions that non-brahmins are not allowed to read Vedas and shows proofs in his Sanskrit work "Somanatha Bhasya."

15. Andhra Kevula Charitra, new edition by K. Viresalingam.

16. published by K. Nageswar rao in 1925.

17. Basava purana prastavana, published in 1926.

3. Many Andhra and Karnataka poets refer to Somanatha with the Arachya name only.

All the non-Arachyas whom Somanatha criticises in his Basava Purana cannot be attributed to his personal opinion and perhaps remains as the opinion of the characters in his work. The same author praises the Brahmins in his work Panditarachya Caritra. Because Basaveswara did not appreciate the principles of Brahminism, it is written as such in Basava Purana. Sri Veturi Prabhakara Sastry feels that Virasaivism was founded by none other than Basaveswara and that there is no evidence for the existence of this religion before Basaveswara. Also that the Saivacaryas like Renuka were the contemporaries of Basaveswara.

But this theory may not be correct because Saivism is one of the oldest religions of India and we have the traces of this religion even in the Harappa and Mohenjodaro civilizations.^{17a} The name Harappa itself suggests it is connected with Hara or Lord Shiva. Virasaivism is one of the ten branches of Saivism according to Karana Agama.¹⁸

It may be concluded that in this connection the word "Patita Brahmana" as mentioned in Pidaparti Somanatha's Padya Basava Purana, one need not apply to his fall from Brahminism but to his literary technique. It was Somanatha who started the dwipada kavyas in "Dasi" trend. Probably the learned people who were used to the Marga trend in poetry did not appreciate his literary prakriya and abused him

17a. Sri Basaveswara a commemoration volume-page 327. Published in 1967 by Government of Mysore.

18. adou samanya salvantu purva saivam dwitiyakam mlara saivam trutiyentu suddha saivam caturthakam pancamem erauti saivantu sastantu marga saivance saptamam vira saivakhyat navamam parikirttam.

as "Patita Brahmana" Here Patita applies to his literature and not to his caste.

Again in his Telugu work Panditaradhya Caritra, he makes an Aradhya Brahmin Surana as the listener to his work,¹⁹ and there he addresses the latter as his dear friend and brother-in-law,

Sri Tammayya feels that they cannot belong to the same Aradhya sect even though Somanatha addresses him as "dear brother-in-law" In his work because in those days, according to Tammayya the "prathama gotra sutra" were applicable to Virasaivaites and "Rsi gotra sutras" to Aradhya Brahmins. But he feels that at the same time marriage alliance was possible between the Aradhya brahmins and Virasaivaite non-Brahmins.²⁰ But If we observe the gradual mental change and outlook in Somanatha, it is quite clear and evident that Somanatha was well versed in all Srutis, Smritis, Puranas along with the Vedangas and gave much importance to the Brahmins In his early work like Panditaradhya Caritra, he gradually came under the influence of Basaveswara, the Virasiva reviver and then discards his aradhya brahminism and criticises brahmins in his other works like Basava pura as "malas" etc. The same scholar again shows his well versed scholarship in his analytical approach of Somanatha bhasya. This clearly indicates that Somanatha was definitely an Aradhya Brahmin by birth who had relationship with Palkuriki Surana of "Harithasa gotra" and Apasthamba Sutra. He addresses the latter as his dear brother-in-law and friend.

19. *necceci kadavu nivaniyu maccika na muddu maridi ni vaniyu araleni sakhuda surarya na muddu maridi vinmidi mahima prakaranamu.*

20. Foreword to *Basava Purana* by Bandaru Tammayya, pages 42-44.

Here friend means that a friend in the ordinary sense but probably a dear friend among all his relatives as both of them belonged to the same village Palakuriki. Thus he is not only a brother-in-law but a dear friend too.

Considering all these facts, it can be concluded that Somanatha was an aradhya Brahmin who was influenced by Basaveswara's Ideology and who started the "Desi" trend in his literature thus becoming a "patita brahmin" in the eyes of orthodox scholars who did not appreciate this new trend of dwipada kavyas and who followed only marga trend in literature.

The era of Somanatha

There is much controversy regarding the exact period to which Somanatha belonged. Many scholars have expressed diverse opinions regarding the time of Somanatha. According to some, he was placed in the later part of 12th century and lived upto earlier part of 13th century. According to others he belonged to the later part of thirteenth century to early fourteenth century.

The best evidence is his own work which give much information. Among all his works, his Telugu works Basava purana and Panditaradhya Carithra are very important. These two describe the life of two famous religious preachers who lived in the middle centuries. Basava purana describes the life and activities of Basaveswara who was prime minister of Kalachuri Blija'a, who ruled over Kalyana Kataka between 1157-1167 A.D. Paaditaradhya Carithra deals with the life of Mallikarjuna Pandita, a contemporary of Basaveswara. So Somanatha, the writer of these two works must be either a contemporary of these two or must belong to a later period. Further Somanatha in these two works has mentioned his own contemporaries and also about the children of Mallikarjuna Pandita.

Evidence

There are three ways of knowing the exact age of any poet: (1) Internal evidence (from his books). (2) External evidence. (a) From inscription etc. (b) Other poets or scholars who mention him.

(1) Internal evidence

The internal evidence is taken from Somanatha's works itself. As mentioned earlier, Somanatha wrote about the life and preachings of Basaveswara in his Basava Purana and states that he has written these incidents from the resources he heard from other people²¹. Now the question arises who is "Basaveswara?"

Basaveswara was the Prime Minister in the court of Kalyachuri Bijjala who ruled Kalyana Kataka. Bijjala in turn was originally a subordinate officer in the court of Tailapa III of Chalukya dynasty who was defeated and captured and later released by Prola of Kakatiya dynasty. This is clearly known from the Hanumakonda inscription.²² According to this, Prola was the second Prola, the son of Tribhuvana Malla of Beta Raja who ruled between 1115-1158 A.D. He was a subordinate to the Chalukyas and when their power declined he became an independent king. He captured Tailapa of Chalukya dynasty and then released him. Hanumakonda inscription is written on Chitrabhanu samvatsara, Magha Suddha Vaddavaram Saka Samvatsara 1084 i.e., 1162 A.D.

21. prasthutimpaga sadbhakti visphuranam bhastuti kekkine basawani charita cheppiti bhaktulaca vinnamadkim dappakundaganu dasaktijesi.

22. calukya cudamani sasvadyuddha nibaddha gahvaramatim yuddhe babhande kahanat srimattailapa devamambudhe nibhestambheda mastaksanat prakhyato ripu khanta khandana vidhou bhakta yanu regoujjahouj.—Hanumakonda Sasana Innes 28, 29, 30.

Therefore It is evident that Bijjala and Basaveswara, Tallapa and Prota were contemporaries. The date of Basaveswara is further proved by the Arjunawada inscription.²³ The Sangama Basava mentioned in this inscription is none other than Basaveswara. This is the evidence from Karnataka inscription to prove the date of Basava. This inscription was put forth in the year Saka Samvatsara 1182 siddharti nama Samvatsara Chaitra Bahula Amavasya Somavara by the people of Chavunasetti who were the subordinates of Kannara deva of yadavavamsa. So the year is approximately 1260 A.D.

As history depicts the Calukyas of Kalayan were ruling the Karnataka region from 972 A.D., Bijjala was the Mahamandaleswara of Tarawadi since 1136 A.D.²⁴ When Taila ascended the throne in 1151 A.D., he manipulated in order to be the Mahapradhana at Kalyan reducing King Taila III to a non-entity. Thus Basaveswara who undoubtedly the prime minister of Bijjala also belongs to the same i.e. 1100-1170 A.D.

Somanatha himself has declared that he has written his Telugu work Basavaputana on the basis of what he heard from others. The stories about Basava must belong to a much later time to the Virasaiva religious reformer Basaveswara. So we can place him after Basaveswara only.

Somanatha and Mallikarijuna Pandita

Somanatha in his other work "Panditaradhya Carita" described the life and activities of Mallikarjuna Pandita, who is this Pandite? He is the author of the famous work

23. Mangla kitti puratana jangama lingalka bhakti nirbhara lila sanga sangana bosavam sangatiyam malake bhaktiyogiunavaratam.

24. Tambu inscription. Here Stone at K R I. Dharwar.

Evidence

There are three ways of knowing the exact age of any poet: (1) Internal evidence (from his books). (2) External evidence. (a) From inscription etc. (b) Other poets or scholars who mention him.

(1) Internal evidence

The internal evidence is taken from Somanatha's works itself. As mentioned earlier, Somanatha wrote about the life and preachings of Basaveswara in his Basava Purana and states that he has written these incidents from the resources he heard from other people.²¹ Now the question arises who is "Basaveswara?"

Basaveswara was the Prime Minister in the court of Kalachuri Bijjala who ruled Kalyana Kataka. Bijjala in turn was originally a subordinate officer in the court of Tailapa III of Chalukya dynasty who was defeated and captured and later released by Prola of Kakatiya dynasty. This is clearly known from the Hanumakonda inscription.²² According to this, Prola was the second Prola, the son of Tribhuvana Malla of Beta Raja who ruled between 1115-1158 A.D. He was a subordinate to the Chalukyas and when their power declined he became an independent king. He captured Tailapa of Chalukya dynasty and then released him. Hanumakonda inscription is written on Chitrabhanu samvatsara, Magha Suddha Vaddavaram Saka Samvatsara 1084 i.e., 1162 A.D.

21. prasthutimpaga sadbhakti visphuranam bhasuti kekkina basawani charita cheppiti bhaktulace vinnamedkim dappakundaganu dasaktijesi.

22. calukya cudamani sasvadyuddha nibaddha gahvaramatim yuddhe babhande kahanat srimattailapa devamambudha nibhastambheda mastaksanat prakhyato ripu khanta khandana vidhou bhakta yanu ragoujjahouj.—Hanumakonda Sasana Irnae 28, 29, 30.

Therefore It is evident that Bijjala and Basaveswara, Tailapa and Prola were contemporaries. The date of Basaveswara is further proved by the Arjunawada inscription.²³ The Sangama Basava mentioned in this inscription is none other than Basaveswara. This is the evidence from Karnataka inscription to prove the date of Basava. This inscription was put forth in the year Saka Samvatsara 1182 aiddharti nama Samvatsara Chaitra Bahula Amavasya Somavara by the people of Chavunasetti who were the subordinates of Kannara deva of yadavavamsa. So the year is approximately 1260 A.D.

As history depicts the Calukyas of Kalayan were ruling the Karnataka region from 972 A.D., Bijjala was the Mahamandaleswara of Tarawadi since 1136 A.D.²⁴ When Taila ascended the throne in 1151 A.D., he manipulated in order to be the Mahapradhana at Kalyan reducing King Taila III to a non-entity. Thus Basaveswara who undoubtedly the prime minister of Bijjala also belongs to the same i.e. 1100-1170 A.D.

Somanatha himself has declared that he has written his Telugu work Basavaputana on the basis of what he heard from others. The stories about Basava must belong to a much later time to the Virasaiva religious reformer Basaveswara. So we can place him after Basaveswara only.

Somanatha and Mallikarjuna Pandita

Somanatha in his other work "Panditaradhya Carita" described the life and activities of Mallikarjuna Pandita, who is this Pandita? He is the author of the famous work

23. Mangla kitti puratana jangama lingalka bhakti nirbhara jila sanga sangana bosavam sangatiyam malake bhaktiy-oiugunavaratam.

24. Tambu inscription. Here Stone at K R I. Dharwar.

on Saivism "Sivatatva Sara." He can decide the period of this writer from the accounts written by the contemporaries, kings and certain historical incidents which were described in Panditaradhya Caritra by Somanatha.

At the time of Mallikarjuna Pandita, the Velanati Cholas ruled the coastal Andhra region with Candavole as their capital. When Pandita went to Candavole for religious preaching Velanati Choda was ruling the kingdom. Pandita was insulted by the Raja guru who was a Bouddha. In anger his disciples killed the Bouddha guru. When the king came to know about this he called Pandita and punished him by removing his eyes. Pandita cursed the king that he would be destroyed. As a result of that curse the king developed a peculiar ulcer which could not be cured by any medicine. He sent his ministers to Pandita to beg forgiveness. He refused to do so. Then Pandita recited an "Astaka" in the name of Amareswara due to which he got internal eye sight or "Urdhva Locanas." Then he proceeded towards Karnataka to meet Basaveswara. But when he was in the disciple's house at Vanipura, a person came from Karnataka and informed that Basaveswara had obtained "Lingaikya" eight days earlier.²⁵

The above incident reveals that Mallikarjuna Pandita was a contemporary of Velanati Choda, Brjjala of Kalyana and his prime minister Basaveswara.

Time of Velanati Choda

In the 12th century A.D., coastal Andhra was ruled by the Velanti Choda kings. They were not independent kings. They were subordinates to the Calukya emperor. Their ca-

25 Basava dand nayakudu niccāmaina sangamesu garbh-
ambu jocche dehamutone codyamoppar aṅṅi damuda ne-
tiki nēnimidi dīnamulu nikkamanucunu.— Panditarā-
dhya Caritham.

pital was Candavole which is in Guntur district in Andhra Pradesh. In this dynasty there were two kings with the name Choda. The first Choda ruled from 1115 A.D. to 1136 A.D. His grandson was the second Choda. He ruled from 1163 A.D. to 1180 A.D. He was also known as Velanati Rajendra Choda. The second Choda was a contemporary to Bijjala and Basaveswara.²⁶ So Mallikarjuna Pandita must have come to Candavole during his rule. This king might have ruled upto 1180 A.D. as we do not find any of his inscriptions after that period. He had a son by name Gonka. We do not know definitely whether this person ruled the kingdom or not. But there are inscriptions stating that his grandson ruled the kingdom. But we do not find of his inscriptions in coastal Andhra region except in Ketings where he was in power. So it is evident that the velanati Chodas lost power in coastal Andhra by 1189 A.D. It is certain that the king who was cursed by panditaradhyā was none other than Velanti Choda II. In that case Pandita must have gone to Candavole between 1163-1180 A.D. Therefore it is clear that both Basaveswara and Panditaradhyā were contemporaries and lived in a period between 1163-1180 A.D. So Palkuriki Somanatha who belonged to a much later period must have lived after 1180 A.D., i.e. nearly after the early 13th century.

Somanatha and his contemporaries

Pidaparti Somanatha in his "Padya Basava Purana,"²⁷ mentions that in Orugallu, when some devotees were reading the Basavapurana of Palkuriki, the Kakatiya king Praṭaparudra happened to come there.

26. His last inscription is dated 1180 found in the temple of Draksharama Bhimeswara (Are 413 of 1193 S 11 IV :35).

27. Padya Basava Purana, 1st Chap., pages 28-29.

According to Sri Veturi Prabhakara Sastry, this Prathparudra was not the one who was defeated by the muslim rulers but was the Rudradeva who ruled the kingdom in 1198 A D So Pidaparti might have mentioned him as Prataparudra.²⁸ He further feels that Somanatha and Pandita were contemporaries. According to him Somanatha wrote his Basavapurana from what he heard from other devotees. In the poem given below Karasthali Somanathawas a disciple of Pandita. This parson was a contemporary of Palkuriki Somanatha. Somanatha discussed with him about these stories of Basava Purana. So he must be later than 1190 A D. and that is in Rudradeva's reign.²⁹

But according to Sri Komarraju Lakshmana rao the writer of Panditaradhya Charitra i.e. Somanatha belongs to the period of Mallikarjuna Pandita's great great grandson. His date is between the end of 12th century and early 13th century A D.³⁰

Sri Bandaru Tammayya throws altogether a different light on this subject by saying that Kolani Ganapatideva who lived a century after second prataparudra, mentioned Somanatha in his "Sivayogasara" The Karnataka poet Bhimakavi of A D. 1369 translated Palkuriki's work into Kannada. Srinatha in 1398 A D. wrote a Padyakavya known as Panditaradhya Charitra based on the Panditharadhya Charitra of Somanatha. If Somanatha belonged to the period of Prataparudra II then it would not be possible to write works based on his works within such a short period. Prataparudra II is dated 1290 A D.-1326 A D. So, it is reasonable to place Somanatha with Prataparudra I and not the II i.e., 1160-1240 A.D.³¹

28. Foreword of Basavapurana, pages 6-7.

29. Ibid., pages 5-6.

30. Foreword to Sivatatvasara, pages 11-19.

31. Palkuriki Somanatha Kavi by Bandaru Tammayya.

Sri Nidadavolu Venkatarao went one step forward and stated that queen Rudrama of Kakatiya dynasty ruled the kingdom with the name of Prataparudra. To her, minister Sivadevayya narrated the story of Basavapurana before 1260 A.D. indicating that the Basavapurana of Palkuriki was already familiar by that time.

But this theory was refuted by Sri Nelaturi Venkata Ramannyya who feels that Rudrama is known in history as Rudradeva and not as Prataparudra. According to the various inscriptions of hers, she is presumed to have lived around 1261 A.D. So, she could not have ruled before that period. Though we consider that Basaveswara stories were told by Sivadevayya to her, these were not the original creation of Somanatha because Somanatha himself declared that he has written the work from what he heard from other-devotees. What Sivadevayya related, need not have been the original work of Somanatha but the general stories prevalent at that time. So the Prataparudra mentioned in all these inscriptions and works cannot be Rudramadevi of Kakatiya³². He is the grandson of Rudramadevi and son of Mummadamma and ruled the Kakatiya kingdom between 1295-1323 A.D.

This statement agrees with Pidaparti Somanatha's *Padya Basavapurana* that when some devotees were singing Basavapurana in a temple the king Prataparudra was present

32. Somanathudeppativadu—by Nelaturi Venkata Ramanayya, pages 75-79.

there.³³

Again Pīdapartī Somanatha mentions in his work that Palkuriki asked his disciple Induluri Annamayya who was the minister of king Prataparudra to give some charity to some people who were his disciples.

who is this Annamayya?

According to historians, Induluri Annamayya [is the husband of Ruyyamma, the second daughter of queen Rudrama and was the uncle of Prataparudra who ascended the throne after Rudrama. He was a minister of Prataparudra. His inscriptions are dated 1291 A.D. There is an inscription dated 1294 A.D., in which it is stated that Induluri Annamayya gave donation to the Draksharama Bhimeswaraswami at Draksharamam³⁴. There is another inscription in which a Dana Sasana of a subordinate has inscribed in the name of Induluri Annamayya Pragada in the year 1317 during the time of Prataparudra king³⁵.

Sri Mallampalli Somasekhara Sarma feels that this Annamayya Pragada is the same Induluri Annamayya who was a minister in the court of Prataparudra. So in that case he is dated 1291 A.D.-1317 A.D.

So from the above points it is clear that all the historical events described by Pīdapartī Somanatha regarding the

33. A Pratapuni Rajadhani Yorugaliu.

Okanadu Sivabhaktulorugantanu swayambhu devu mantapamuna vasinchi basava puranambu patimchi vinuvela, haruni golva bratapudacatakegi "adivini dusha kavula lu napuramalu pratapudun." — Pīdaparthī Somanatha's *Basavapurana*

34. SSI IV 1337.

35. SSI V 110.

life of Palakuriki coincides with various inscriptions. All of them coincide with the date of Prataparudra and not Rudradeva. It is evident that Somanatha lived during the time of Prataparudra and not Rudradeva.

Parents and Childhood

In his first work Anubhavasara Somanatha did not mention any particular name of his parents and says that he is "Gurulinga Tanuja." Bandaru Tammayya feels that this "Gurulinga" only refers to Lord Siva.³⁶ In his Basavapura Somanatha mentions that his father and mother were Vishnu Ramideva and Sriyadevi.³⁷

Tontadarya in his Someswara Purana, Mentions that Somanatha belongs to Vemaradhya vamsa and his parents were Gurulinga and Mangalambika. But there is no historical evidence to prove that they were his parents.

Sri Tammayya seems to make a heroic effort to establish Somanatha among Jangamas by saying that the author was a born Jangama who lost his parents in his childhood and was brought up by Vishnu Rami deva and Sriyadevi with love and regard. But It should be not be forgotten that Somanatha was well versed in all the Vedas and Sastras which were not with in the reach of non-Brahmins. So he can never be a Jangama by birth and is only an Aradhya who was loved and respected by his parents. It is quite natural that a son like him who was a scholar, poet and well versed in Sastras will be the most liked one among the children for any parent. So Vishnu Ramideva and Sriyadevi are his own

36. Preface of Basava purana, pages 45-46 by Bandaru Tammayya.

37. Bhrajishnudagu Vishnu Rami devundu tejisuvagu sriyadevi yammayu garavimpaga noppe gadill sutuuda.—Preface of Basava Purana by Bandaru Tammayya, page 45.

parents and he is not their adopted son but one of their own.
Teachers

Though many names are mentioned as the teachers of Somanatha, He himself did not mention his guru's name

Bandaru Tammayya feels that since Somanatha was a Jangama by birth, his guru also must be a Jangama Pithadhipati.

Somanatha mentions in his Basava Purana Avatarika that he was a disciple of Kattakuri Potidevara. This Potidevara's place Kattakuri is very near to Palakuriki.

In the introductory passages of his Panditaradhya Caritra, Somanatha mentions that he was the disciple of grandson of Balideva Vemaradhya. But he did not mention the actual name of his guru. As described in the Puratana Prakarana of Panditaradhya Caritra it is clear that Balideva Vemaradhya must be an aradhya Brahmin or a Brahmin Saivaite. people belonging to this Vamsa are seen now also. Somanatha's literary guru was Karasthali Viswanatha.

Somanath's Contemporaries

In many of his works Somanatha seems to have related his stories to his friends. Thus Godagi Tripurari was the listener of Anubhava Sara goburi Sanganamatya of Basava purana and Paikuriki Suranamatya of Panditaradhya Caritra. Among them Suranamatya was an officer in the court of Prataparudra II³⁸. But there are no relevant historical sources to prove these facts and these men are only mentioned in the works of other writers. The other famous men mentioned by him are Karasthali Somanatha and Rentala Mallinatha. He was a regular visitor to Srisailem which is clearly

38. Mentioned in Ekamranatha's Prataparudra Caritra.

Indicated by his detailed description of this mountain his work *Panditaradhya Caritra*.

Somanatha was a "Aghora vira maheswara" which he clearly mentioned in all his works. He was a staunch Saivite who did not even touch the food prepared by non-Saivites. He did not tolerate even the Darsana, sparsa and conversation with non-Saivites. He was a staunch follower of Pancacaras of the Virasaivites.

Somanatha's final Salvation

The presence of the samadhi at Palkuriki indicates that Somanatha led his last days in his native place and after his lingalkya a samadhi was constructed and a temple was made on it. Inside this temple a linga and nandi are installed. This linga is known as Somanatha linga.

But according to Pidaparti Somanatha's Basava Purana Avatarika, Somanatha in his later life went to Karnataka and there in the village named Kalle near Sivaganga, made his samadhi and died. Probably, Pidaparti must have taken Tontadarya's Someswara Purana into consideration to make this statement. According to Tontadarya when Somanatha was living happily with his son and disciples at Palakurthi, a person came to him and told him that in the Kalle village, lived a chaste Saivite lady by name Chennamma. Somanatha wanted to meet her. So along with his son and disciples he left for Kalle. Chennamma was very happy to see him and requested him to stay in her house for a month. He promised to do so. But before the completion of the month, due to the request of his disciples, he took permission from Chennamma and started his return journey in a bullock cart. But the oxen did not move. Then the onlookers told him that the oxen did not move because he did not keep up his promise with Chennamma. So Somanatha

got down from the cart and stayed in Chennamma's house. One night Lord Siva came in his dream and told him that he has come to take Somanatha to Kailasa. Somanatha paid respects to the Lord and said that he would leave his Sthula Sarira in this world as Samadhi is the only solution to the mortal body and he would leave his body on the next solution to the mortal body and he would leave his body on the next Monday. Lord Siva agreed to this and vanished.

Next day Somanatha called his followers and told them that he would be leaving his body on the coming Monday. Hearing this all the Sivasaranas started gathering at Kalle. Somanatha then made a mantapa and wrote the Sadakshari mantra on it. He then dressed himself in pure clothes, gave vibhuti and Yambule to the Sarnas and then took the niryanadiksha according to the Siva Siddhanta Tantroktavidhana and left the mortal body when every one was uttering the Pancakshari mantra. Then all the devotees placed vibhuti and floral wreaths on his body and buried him in front of the Kaleswara temple according to his wish. Then they constructed a samadhi on it with mantras.

So we can conclude that the temple at Palakurthi was probably constructed by his devotees in that place where Somanatha used to do his tapes. The place where he attained lingakya is still found in Karnataka. Here a matha belonging to the Srisaila Simhasana still exists. The present head of the matha has given this information to Sri Bandaru Yammya on the latter's request. In that matha there is a samadhi besides their predecessor's samadhi. And this is supposed to be of Palkuriki Somanatha. So this supports Yentadarya's statement that Somanatha spent his last days at Kalle.

Chapter II

Somanatha's Minor Works

Palkuriki Somanatha's literary genius is many-sided. He is equally proficient in eight languages (Astabhāsa vīśarada). The spread of Saivism was his chief aim and he gained his goal through literature. For this purpose the poet laureate created a vast variety of literature like Puranas (Basava Purana) gadya, Ragada, Bhashya (Somanatha Bhashya and Rudra Bhashya), Udaḥarana poetry and so on. For the preaching of Saivism to the common man, he brought literature to their level by writing some of his works in Desī style. He was a pioneer of Telugu dwipada kavya and Udaḥarana type of literature. By creating these "Sahitya Prakriyas" Palkuriki brought renaissance in Telugu literature. At the same time to show his authenticity and scholarship in Sanskrit, he wrote Somanatha Bhashya, a work on Viśaiva principles and rituals.

Palkuriki Somanatha's works are broadly divided into two categories. His major works and minor works. Viśaiva dhīpa Sataka and Somanatha Bhasya are his major works.

Somanatha's minor works can be divided into five categories. They are gadya, ragada, udaḥarana, pañcaka and sataka types.

Among his gadya works, pañcaprakara gadya, namaśakara gadya, Akṣaranka gadya and Astottara gadya are very prominent. Somanatha wrote the beginning and of these gadyas in Sanskrit and rest in Telugu, Kannada and Marathi.

1. Panca Prakara Gadya

The name itself indicates that it consists of five types of gadya in it. In the beginning the author wrote the gadya in Sanskrit in praise of Basaveswara. But the other four parts are quite different from the first part. They are written according to the specific matras and ganas. In the first type of gadya there is no regularity of matra ganas. But in the second type there are sixteen caranas. Each carana is made of four ganas of four matras and is beautified with Sabdala karas₁

In the third type of gadya there are about thirty one caranas. Every carana consists of four ganas of four matras and there is antyanuprasa.

jaya jaya niravadhi nirmala gatra
 jaya jaya durita latacaya datre
 jaya jaya kevala bhakti kalatra
 jaya jaya bhavatita caritra

 jaya jaya bhakta padambuja bhringa
 jaya jaya mangla mahimottunga deva basava

The fourth type of gadya consists of twelve caranas each with two ganas of five matras. There is laghu niyama and antyaprasa.

jaya durita pariharana
 jaya aukta paridarana
 jaya nikrta ravi kirana
 jaya sukavinuta kalita - jaya vikaca mukha lailita
 jaya vinaya naya miiita - deva basava

1. ap'ca srividhava bhava pasotkarasatala vitra vitrasita
 bijjala dharanisa dharanisa prakararcita carana

The fifth group consists of eight caranas each with two ganas of four matras and with antyaprasa for every two caranas.

jaya siva ranjana - jaya bhava bhanjana -
 jaya karunakara - jaya para bhikara - jaya rute bhasana -
 jaya sruti posana - jaya guna rajita - jaya guna pujita
 jaya jaya sri basava danda natha namaste namaste namah

II. Namaskara gadya

This gadya begins with a praise for Basaveswara in Sanskrit. After this there are 118 padas with four matras in each pada. Every pada ends with a praise in Sanskrit caturthi vibhakti. That is why it is known as namaskara gadya. Somanatha's antyaprasa is also found in these gadyas. Somanatha considered each pada as a flower and named these gadyas as Basava Astottara Kusuma.

III. Aksharanka gadya

Since the first letter of the first pada of every gadya starts in an alphabetical order, this gadya is known as Aksharanka gadya.

apica siva aringara om - adi pada vistara om
 lha para suhadara om - isana triya dura om
 uddhara gunopata om - urdhva retajatata om
 rsabha namakhyata - rja mayatita om

...

...

...

In this gadya in every pada there are two ganas of five matras and there is antyaprasa for every four padas. At the end the author sings the praise of Basaveswara as "sivakara

2. sri kantodbhava veda codita lasadvira,...

... sakshacchivrisabhadpansa basavadhisaya tasmay
 namah

sri basava dandanatha om namaste namaste namah" and then finally wrote "akaradi shakaranta makarodasha malika prasadi somanathakhyo basavasya krupanidheh.

Then with all the vowels he made one slokaamita yasa-ska adyayana idrucci, iswara urjita krama rsabhanka rijuhara lahitha Ismita ekarudra aindra mahita rupa, omiti padadyuti survalalata ambica same rasa bhava, ah kalita varnanutam basavesa pahimam

From there, taking each varga of consonants from ka to sha, he wrote thirty five slokas for the thirty five letters i.e. one sloka for one letter.

All these slokas are in praise of Basaveswara only as Somanatha feels that Basaveswara is a second Siva or Nandiswara.

4. Astottara Satanama gadya

In this gadya also the ganas and matras are just like in the namaskara gadya and panca prakara gadya. The name of the gadya itself suggests that there are 118 pedas.

This gadya resembles mandanila ragada of Kannada literature in its characteristics.

Basava Pancakam

Pancakam means a collection of five poems. These are also known as Panca ratnas. It is written in malini metre. The work begins with—

3. Sri madguru basavesa namaste
samaya bhava nirhasa namaste
paripurna pratibhati namaste
surucite pranava jyoti namaste

priyatama siva bhakta - bindu nadanurakta
 ayamaya siva yukta - hara hira prabhakta
 niyamita sakalanga - nilakanta presarga
 jayatu basava linga - sara mukti kriyanga

In the end there is a sloka—

srimate visabhendraya somanathena dhimata pance ratna
 midam stotram jnana vairagya bhaktadem

Basavastakam

Astakam means a collection of eight poems and this collection forms a stotra. Somanatha has written astakas. One in Telugu and the other in Sanskrit. The Sanskrit work is known as Visabastaka and is written in vasentatilaka metre.

pakshindre vahana tapobala sadraniya
 sarva swarollasita rupa samupeta punita druste
 ari vajra sringa visabhadhipate namaste
 paikuriki somam racram visabastakam yah
 stotram srnoti patatih viniscitartham
 so dhasu yati visabhadhipateh prasada
 labdhat visuddha pada bhakti phatadabhistakam

Trividha lingashtakam

Somanatha wrote this work in Sanskrit about the three lingas i.e. Istalinga, Pranalinga and Bhavalinga. These slokas are written in Anushtup metre, Each linga has eight alokas.

pancakasam mahakasam pancacaram prakasitam
 pancaksharam mayakaram swestalinga mahambhaje

 jivadharam sivadharam jnanadharam paratparam
 sarva vyapaka mantratha pranalinga mahambhaje

In the end "Phalasruti" is summed up in one sloka.

pandita somanathena krita lingastaka triyam
yah patet satatam vidvan bhakti mukti phala pradam

Basavodaharana

What is udaharana

Udaharana is a part of literature or "sahitya prakriya" like kavya, nataka, purana etc. This type of literature was first produced in Sanskrit by Palkuriki Somanatha and was later followed by other writers like Vidyanaatha. All the udaharana works available in Sanskrit, till now have been written mostly by Telugu writers only.

Udaharana is a laghu kavya consisting of 26 slokas, vibhaktis are given importance in this work. All the seven vibhaktis and sambodhana vibhakti are given prominence. Each vibhakti has three poems. The first one must be of one metre, the second poem must be of one Ragada, and the third must be an Artha ragada. That is if the second ragada has 16 trimatra ganas, the third should have only 8 trimatra ganas. These ragadas and artha ragadas are produced in eight padas each. These four ragadas and four artha ragadas are commonly known as Kalika and utkalika.

After these there is one sloka which is produced in all seven vibhaktis. This is known as Sarvavibhakti. In this there is no kalika and utkalika. with this sloka, the Udaharana Kavya ends.

Origin of Udaharana literature

Candas is of two types. Marga candas and Desi candas. Marga candas deals with the classical metres like Ar-

ya mandakranta etc. whereas desi candas is regional or native which includes kirtanas, stotras etc. Marga candas is Gana candas depending on ganas while Desi candas depends on matras, ganas are nīyata or fixed while matras are anīyata or flexible. Desi candas is closely connected with rhythm or talam. Desi candas includes the ragadas from which the udaharans have originated.

Ragadas are slokas with two padas like the dwipadas with Adiprasa and Antyaprasa. Udaharana is also a type of ragada only. The ragadas used in the udaharana kavya are known as kalikas. Kalika contains eight padas. So four ragadas in udaharana kavya make one kalika. If half the ganas are used then it becomes utkalika.

Udaharana is mainly "Stuti Pradhana." So the slokas can be sung. The kalika and utkalika are "Talanga Pradhana." They must be sung in triputa, jampa, and rupaka talas only.

Characteristics of udaharana

All the udaharana kavyas available in Sanskrit contain the lakshanas which are characteristic of Telugu udaharana kavyas only and are written only by Telugu writers. To this class belongs Palkuriki Somanatha's Basavodaharana. So he is the first Sanskrit Udaharana writer.

Amritanandanatha, the author of Alamkara sangraha wrote the characteristics of Udaharana as follows :-

athodaharanayasu lakshnam kathyate adhuna
kalpaniyani padyani saptavibhaktibhih,
sambohdhana tmakscante vibhaktisvastamo bhavet
sakvari prabhritani syuh cadanyasya yatha
rucl ritih pradhana goudiya gatissyaddruta
madhyama ojahprasada sabda syuh, sanuprasah

kvacih kvacit tatradyam malinivrittam jayetyadi
 samanvitam gadyatmaka dalanyastou pratyekam sa
 yatinca utkalika karya smastabdhi padatmika
 ante ca utkalika yuktayatanuprasa sobhini
 caturthotkalikasyadve vibhaktya bhasalacita
 kalikotkalikascasta navya tala layanvitah
 pratipadayam bhavennetrunama tattadvibhaktimat

sarvesam padya mantasca kavi nayaka lachitam

From the above passage we know the characteristic of udaharana. Seven slokas must be in seven vibhaktis. The metre or vritta must be sakvari. The first sloka must be in malini metre with jaya sabda. There must be eight "gadyatmake dala" with yati. At the end there must be utkalika with eight padas in the form of one samasa. The kalika and utkalika must be accordance with tala and laya. At the end of the kavya the name of the hero and the writer's name must be indicated.

Vidyanatha in his "Prataparudriya" says that the three qualities of udaharana kavya as follows.

atha sudra prabandhah nirupyante ;

yena kenapi talena gadya padya samanvitam
 jayatyapakramam malinyadi vicitram tadudaharenam
 nama vibhatyastakam samyutam.

Kumaraswamy commenting on this said :

atha sudra prabandhesudaharana gadyaih kramena
 kalikotkalika paryayaih, vibhaktyabhyasakitsih,
 vakyaih padyam prati vakyamadou, tattadvakya
 samana vibhakti nayaka namamkita slokaisca
 samanvitam malini nama vritta visesah
 "nanamayayayuteya malini bhogi lokaih"

etra lakshanasya nyunatvadvaratmana padananca
sankirnatvatvatdubhayam varayan vyacaste

In the above passage instead of kalika the word gadya is used but kalika and utkalika or not gadyas but ragadas.

Vamana in his "Kavyalankara sutra vritti" while discussing the three types of gadyas said

"anaviddha lalita pada curna tadviparita
mutkalika prayam

Gopendra tippabhupala commenting on this utkalika in his kamadhenuvyakhya said :

utkalika utkanda utkantaotkalike same utkalikayah
prayah prayoga bahulyam yasminstat utkalika prayam
gadyam yasminstu srotrunam utkanta bahula
bhavatiyarthah yadva kalika sabdo tra lashanaya
ruhi ruhi kavyam vartate ullasanti kalikam
ruhikam prati prapnotityutkalika prayam yatra
pada sandarbha pari pati kandopakanda sandana
salini kalike nollasati tadutkalika praya mityrthah

Thus kalika and utkalika are two forms of padya based on tala and laya. This kalika and utkalika lakshanas indicate the ragada. Because Matraganas and talams belong to Ragada. Keeping Bharata in view in particular, Kumarswami wrote "cancatputadino gadyah kramena kalikotkalika paryathah." So the gadya sabda is another name for kalika and utkalika.

Scholars are of the opinion that this type of literature that is udaharana has existed from the very ancient times. Such types are seen in the Kuntapa sukta of Rigveda.

Among the classical literature the famous poet Kalidasa mentioned such verses in Ragdudvamsa and Vikramorvasiya.

In Raghuvamsa it is mentioned as,
sarairutsavam sanketanskrtva viratotsavam
jayodaharanam bahvorgapayamasa kinneran,

But we cannot say it is udaharana just on the basis that the word "Jayodaharana" is mentioned as it does not fulfil the other characteristics of this type of literature. It means only a jayukti for the reason there was no such literary trend or Sahityaprakriya before Somanatha. The Sukta in Kuntapa Sukta in Rigveda is only a Sukta and not a udaharana. Otherwise it would have been well developed and we would have found many such poetic pieces by 12th century. But we do not find even a single piece of such writing. Only Alamkarikas with Telugu scholarship mentioned them. Though Somanatha and Amritananda belonged to the same century. Somanatha lived earlier than the latter. Studying this new type of literary work. Amritananda established its characteristics. He thought we could use candas like Sakvarya etc. and metres like malini and should start with "Jayatu" and so on.

Somanatha started the work in malini but wrote all the rest in Sardula. Kulasekhara Alvar who is earlier than Somanatha wrote a sloka in Sarvavibhakti in his Mukundamala.

krishno rakshatu no jagatrayam guruh
krishnam namasyamyaham krishne namassatravo vinhitah
krishnaya tasmal namah krishnadeve samutplitam
jagadidam, krishnasya dasomyaham
krishne tistati sarvametadakhilam
he krishna rakshasva mam

Somanatha is also a staunch devotee like Kulasekhara. His purpose in writing the aksharanka gadya is to indicate

that all the varnas and kriyas ultimately culminate in the Almighty. His aim in writing the Vrisadhpa Sataka in different languages is to indicate the same idea only. With this idea he wrote udaharana literature. After it is fully developed it is further subdivided into saddali, paddali etc. Depending on udaharana type came the later varieties of literature like Bhogavali, Cakravali, etc. Somanatha is thus the mula purusha of this type of literature.

Significance of Udaharana

Udaharana is a symbolic gesture in pray to the Almighty using so many vibhaktis. A true devotee feels that all his actions or kriyas are meant for worshipping God. So he performs all the actions in the name of God. Since the vibhaktis are connected to kriyas in a way the whole of udaharana literature is meant for worshipping god. This is the significance of udaharana literature. Here the Almighty is worshipped and praised with all the vibhaktia indicating that god exists in all the kriyas of human existence. The same idea in a way is expressed by Sri Viswanatha Satyanarayana. The whole world is in the form of kriyas or actions and all the kriyas ultimately reach God. Roots are always connected to the kriyas. So when god is praised with all the vibhaktis it indicates that god is the base of all the kriyas. This is the secret of udaharana literature.

Basavodharana

The text Basavodasharana mainly deals with Basaveswara. Now the question arises who is Basaveswara.

Basaveswara was the prime minister of Bijjala who was

6. By Viswanatha Satyanarayana in the foreword to Udaharana Vangmaya Caritra written by Nidadavole Venkatrao.

8 mahamandalaswara of Yarlawadi since 1136 A.D., Basaveswara was born at Ingaleswara Bagawadi,⁸ now in the Bijapur district. Madiraja and Madalamba were his parents. Madiraja was the chief of Bagawadi and is very often described as "Puravardhiswara." The mangavalli Inscription can be considered as an authentic source which gives information of Basaveswara as a pious and religious man. But this inscription describes Candiraja and Candrambika as the real parents of Basaveswara. But this lacks authenticity as great poets like Harihara and Somanatha clearly mention Madiraja and Madalamba as the parents of Basaveswara.

So the most authentic source regarding Basaveswara is the Arjunawada inscription which describes him as the son of Madiraja and Madalamba.¹⁰ This Madiraja was also known as Mandiga Madiraja.¹¹

According to the scholars, Madiraja and Madalamba were the devotees of Nandiswara. According to Basavapurana, Madalamba observed Nandivrata to have a son who could bring fame to the family. To fulfill her desire it is believed that Nandi himself was born to her as Basaveswara.

Regarding the date of Basaveswara there is some cont-

7. Tambu inscription. Hero stone at K.R.I. Dharwar.
8. Paikuriki Somanatha's Basavapurana, Bhimakavi Basavapurana,
9. Arjunawada inscription E1-21, page 9.
10. Madirajana tanujam.
11. Paikuriki Somanatha - Basavapurana, p 11.
Bhimakavi - Basavapurana, page 46.
Singiraja - Singiraja Purana VI 24.
Suntata Cintamani XXXVI 1

roversy. According to R. C. Hiremath, the date is 1131 A.D.¹²

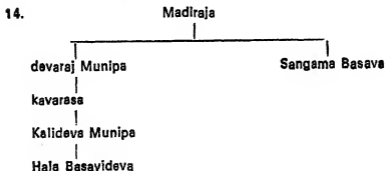
But according to Lakkannadandadesa of Siva tatvacintamani the date of birth is in the month of Kartikam of Siddhartha Samvatsara which comes to A.D. 1139 November 7.¹³

Arjunawada inscription mentions the date of Hala Basavideva as 1260 A.D. He is the fourth in the geneology.¹⁴ at the rate of 25 years for a generation which is accepted by the historians 125 years have to be deducted to have the birth date of Basaveswara as 1260-125, about 1131 A.D.

Regarding the month, Sivatatva Cintamani mentioning Kartike while Singiraja Purana says Suclramasa. Vyasokta Samskrita Basavapurana gives some details about this. This has been calculated as Vaisakha suddha tritiya Rohini nashatra. This finally comes to the fact that Basaveswara was born on Vaisakha suddha tritiya in the year 1131 A.D. the nashatra being Rohini.¹⁵ According to Sri Badala Ramayya

12. Sri Basaveswara Bibliography by K.C. Hiremath page 11. Sri Basaveswara, a Commemoration volume 1967 edition.

13. Siddhartha Samvatsara kartike suddha poornami somavardha madhya ratni.



who conducted a thorough research on Basaveswara the date of Basaveswara is 21-1-1140.¹⁶

From his childhood Basaveswara was a true devotee, when he was eight years old preparations for his thread ceremony were made. But he did not agree for this saying that he need not have the yajnopavita which is a Brahminical rite. When forced he discarded the whole ceremony and left home thus severing his relations with his father and family.¹⁷

But according to Harihara, one of the authentic biographies on Basaveswara, he lost his parents in childhood and was brought up by his grand mother who was a great Saiva devotee. The thread ceremony was over but at the age of 16, Basaveswara discarded it and left home.¹⁸

But Somanatha and the others do not agree with the view that Basaveswara did not undergo the thread ceremony at all. But all the scholars including Harihara agree that Basaveswara left home for Kudala Sangama and definitely discarded the sacred thread at one stage. He left for Kudala Sangama as his inner urge was to find solace at the feet of Lord Siva. And it is here his inner self reached realization fully.

Kudala Sangama was a great centre of learning. one of the inscriptions found in this place dated 1160 A.D., describes Kudala Sangama as a centre of learned brahmins. Itsanya guru was the Sthapati of this centre and he might have initi-

16. Basaveswara Vacanalu—Samgraha samiksha by Dr. Badala Ramayya.

17. Palkuriki Somanatha Basava Puranam I. 16 Bhimakavi Basava Purana III, 43 sl.

18. Harihara's Basavaraja devara Ragale II. 1-10

ated Basaveswara. In the study of this Lore He must have studied a number of philosophical works.

Meanwhile drastic events were taking place around him. His Maternal uncle Baladeva was a minister at Kalyana.¹⁹ He approved Basaveswara's discarding the thread ceremony in favour of Linga worship²⁰ and gave his daughter Gangambike in marriage to Basaveswara and then he might have stayed at Kudala Sangama around 1152 A.D., when Bijjala was ruling at Mangalawada or Kalyana.²¹ According to Singiraja, Basaveswara first joined Bijjala's office as a clerk and then rose to the position of Bhandari. Meanwhile the political situation at Kalyana changed-Talla III who succeeded Jagadeka Malla in 1151 a weak king. Bijjala became the Mahapradhana to Talla III in 1154 A.D. He was a staunch Saivaita and so he had full faith in Basaveswara. After the death of Baladeva, Basaveswara became minister of Bijjala in 1162 A.D.²² when the latter became the emperor.

Meanwhile Prola of Orugallu revolted against Talla III and the latter who went to fight with Prola did not return to Kalyana. Bijjala at this juncture assumed the powers of the king and managed the affairs of the state skilfully. At this crucial moment Basaveswara became the minister, that is in 1162 A.D. But he always wanted to establish a new religious faith. He was very successful in bringing about great reforms in the Saiva faith. His Bhakti movement was unique as it attracted many great saints from all over India. He thus founded a casteless, creedless society, giving equal importance to every individual. Thus he started the Salvan-

19. Bhimakavi Basava Purana IV 1. page.

20. Ibid., III, pp. 85-86.

21. Singiraja Purana VII, 46.

22. Bhima Kavi, Basavapurana V, 9, 19, 65, 66,

ubhava Mantapa.²³ Here the fundamental principles of religion, philosophy, were discussed and the great vacana literature took its final shape. Thus Basaveswara became the leader of a great movement. Allama Prabhu, a Siva yogi ascended the Pitha in 1162 A.D. The Saranas who gathered at Anubhava Mantapa, each followed his own respective path of salvation, in spite of all of them being Siva Bhaktas. Thus this organization attracted saints from far off places like Kashmir and Banaras.²⁴

But Basaveswara's struggle to remove untouchability created a sensation in the traditional society. The orthodox people like Kondeya Mancanna carried tales to Bijjala. They also accused Basaveswara of misappropriation of treasures.²⁵ These talks created suspicion in the mind of Bijjala. Besides this the marriage between the children of Madhavarasa, a brahmin and Haralayya an untouchable increased the tension of Bijjala who was afraid of the traditional Brahmins. Though the Siva Saranas blessed this marriage, the traditional society did not accept this. Bijjala had to punish the saranas to pacify the orthodox people. The eyes of Madhavarasa and Haralayya were removed and they were dragged in the streets tied to the feet of an elephant.²⁶

This was a severe shock to the sensitive mind of Basaveswara as he was against violence. He felt that his mission in Kalyana had come to an end. So with great sorrow he left Kalyana for Kudala Sangama.²⁷

23. Singiraja Purana, 48, 3-5.

24. Meligeya Marayya is said to have come from Kashmir after renouncing his kingdom.

25. Basavannavara vacanagalu, 754.

26. Bhlmakavi - Basavapurana 60.4. Channabasavapurana V.

27. Turugali Ramannana Vacanagalu No. 45.

The saranas were very much distressed and there was tension in Kalyana in which Bijjala was murdered by Jagadeva and others. Though some of them were loyal to Taila III, the royal family suspected the saranas as having been responsible for this crime and they were chased by the son of Bijjala. Thus the saranas came to a tragic end.

Basaveswara who left Kalyana three months before the tragic event,²⁸ attained union with Kudala Sangameswara in 1167 A.D.²⁹

Thus this chapter deals with the events and qualities in the life of the great religious reformer. Basaveswara later influenced many religious and scholars including Palakuriki Somanatha whose works mostly deal with the life, teachings, or greatness of this great reformer of 12th century. Palkuriki Somanatha who belonged to an era immediately prior to that of Basaveswara, was full of admiration for this great philosopher. Thus most of his works are full of Basaveswara and his teachings.

Basavodaharana-a synopsis and study

In this work Somanatha described in the eight vibhaktis, the qualities, life and religious siddhanta of Basaveswara. In each vibhakti he wrote one sloka and then two slokas in Kalike and utkalika. In the prathema vibhakti he says that "let victory be to that Basaveswara who always worships the Prana linga (Prana lingatma puja), one who is famous for dana (khyata danavadanah) and one who has the respect for both the old Nayanars as well as the contemporary Saiva

28. Kalajnada Vacana p.44, edited by Dr. P.G. Halakathi.

29. All the events have taken place towards the end of 1167 A.D. From 1168 A.D. onwards Raye Murari Srideva has been described as the emperor in the inscriptions.

devotees. He is the one who excels the moon in beauty and has absolute control over his wishes and speech. In the Dwitiya vibhakti, Somanatha gives information about the knowledge of Basaveswara. He says that Basaveswara is the one who knows the meaning of Vedanta completely (Vedantārtha rahasya bheda pisuna vyaparā parangata). He is not only a master in philosophy but could write poetry (Basava vacanas) in matured style (proudhā prakriyā vakprapance racana caturya dhurya sayam) and could show the proofs of the supremacy of Lord Siva thereby pleasing the scholars (daivadhikya nidarsana pratibhuvam tapacchida panditam). This great man who is in charge of the Bhandagara was very humble and was not proud of his prosperity but was happy with the enshrining of Siva in his heart (Amala nija hrudaya kriuti pancaya vidanu bhavam). He with the strength of his character (Niratana nipuna carita) could drive away the sins of the people and is detached towards the worldly pleasures (ghana visaya rasa vimukha). In the Trtiya vibhakti Somanatha describes the supernatural powers of Basaveswara, who could bring out the kshiradhara from the body of the sivad devotees, Sivanagumayy, in the royal court, with a touch of his fingers (Astnane sivanaga samyami kara dvandvanguli srenika lila lalana mayam nada janayat yah kshirah dharevallim). The story of Sivanaguma has been described by Palkuriki in detail in his Telugu dwipada kavya, Basavapurana³⁰. Basaveswara who has "Virasaiva diksha" which embodies the essence of Vedas, is the teacher of this "Sastra". He is the one who helped many to cross this samsara sagara by giving diksha to them and also one who could conquer the "Arisedvargas" and could cut the creeper of Punarjanma with the sword of jnana. He was the one who always held discussions with the Saiva Saranas like Kannada Brahmayya, and Kinnara Brahmayya. He also held religious assemblies for the old

Bhakta ganas. Somanatha compares him to the Sumeru mountain full of diamonds for he is full of gunamani's. He is the one who has given Sivadiक्षा to Mediyalu Mecayya and is the one who showed the path of jnana to those who move in the Sanmarga (supatha pathika citsukha sandhira). He was interested in giving Moksha and satisfied the devotees like a Kalpavrक्षा. He was considered as a "Sangeeta nidhi," and is considered to be a "Janma rahitya." The work ends with a sloka in which the name of the author and the Sahitya Prakriya, in which the work is written, is mentioned.

sri baseva raja gunamani
 khacita jayatat suvarna merat
 soma sukavina racita
 hridaya bharanam sadamudaharanam

In Telugu also Somanatha wrote Basavodaharana describing the good qualities, greatness and life of Basaveswara which resembled his Telugu dwipada kavya basava purana in the usage of words, style and so on.

If we compare these two works we get the doubt whether one is the translation of the other as both are written by the same author. But they both are not and the same because, both dealt with the life of Basaveswara. The topic may be the same but the aspects he dealt with in one vibhakti are not the same found in the same vibhakti of the other version. Though he has taken the same points in describing the qualities of Basaveswara, still the Telugu work is simple in its style resembling that of Basavapurana (Telugu). He did not deal with the Telugu work in a poetic manner but used simple style in describing his qualities. We do not find much poetic approach in that work.

On the other hand when it comes to the Sanskrit Basa-

vodaharana, the poetic maturity of the author is seen in the work Palkuriki described the qualities of Basavaswara, his maturity as one who has conquered the Arisadvarga, who is able to lead the people across the "samsara sagara" in the most poetic manner. He compares Basavaswara with many things using the upamalankara and there is definite clarity and maturity in the slokas which is not found much in the Telugu works. In both the works he used certain stories from Basavapurana. Here also he tried to focus the greatness of Siva Bhaktas like Nagumayya, Madiyalu Macayya and others.³¹

Regarding the question both the works are written by the same author or not-some people are of the opinion that both works are not written by the same author. Then the question arises which work is written by Palkuriki. It is already a well established fact that the Telugu work is written by Somanatha as it resembles his Telugu dwipada kavya Basavapurana in style and expression. But the last sloka of the Sanskrit work shows that this work is written by Somanatha. who is this Somanatha then? Recently in a discussion on this aspect with Sri Mudigonda Ramalinga Sastry, who is an authority on Saivism and a retired Lecture in Oriental College, Warangal, expressed the doubt saying that this Somanatha may be the grandfather of Palkuriki. If that is the case how can one agree with the already established fact that Palkuriki Somanatha is the one who started the udaharana literature in Telugu and Sanskrit, which is followed by the later writers. So this type of Sahitya pra-

31. Siva Nagumayya story - Basavapurana, chap. 7, page 491, Madiyalu macayya story - Basavapurana, chap. 4, page 232, Telugu Basavapurana dwipada kavya, published by Vavilla Ramasastry and sons.

kriya is originally begun by one famous author Somaratha and none else. Thus after coming under the influence of Basava thought, Somaratha wrote one major work in Telugu, Basavapurana, describing the life and activities of Basaveswara along with the descriptions of the accounts of many Saiva devotees and he gave it the status of a purana. Even after writing this major work, the author probably was not satisfied with his literary achievement and so next he wrote Basavodaharana in Telugu, extolling the qualities of his ideal hero in verse. Still our poet's faith and devotion in the great religious reformer increased and probably it led him to contribute another work of the same type in Sanskrit language which is also known as Basavodaharana where there is definitely a clarity and maturity in the expression of his ideas using the alamkaras, style in the most aesthetic way which is immediately felt by the reader.

If it is stated that one is the translation of the other though the topic dealt in both the works is the same with still the way in which the works are dealt with, the comparisons used certainly differ in both the works. There is more depth in the thoughts in the Sanskrit work. In the Sanskrit work, Basaveswara is described as the one who controlled his senses, who conquered the Arisadvarga, who knew the meaning of Vedanta from the roots, who could establish Virasaiva siddhanta, who no attachment for worldly pleasures, who had great supernatural powers, who could cut down the creeper of rebirth with the sword of knowledge, who like a surya dries off the attachments towards children, wife wishes etc, who is like a "Badabagni" to to "Samsara Sagara" who can be compared for his gunas to the Sumeru mountain which is full of Nidhis and who is well versed not only in Sastras but also in Sangita and who is the leader of those who follow muktimarga and one who

widens the Bhaktimarga. In one sloka (Saptami) the poet makes a beautiful reference, compares Basaveswara as the one who wanders about in that garden where there are saplings in the form of omkara, tiny leaves of Vedas, bunches of flowers of pancakshari with the creepers of Nada (Sivanama). This description clearly defines how Basaveswara felt, behaved, moved, his thoughts, speech, hearing and feeling about Lord Siva. Basaveswara's mind is lost itself in the concentration on and the Lord alone.

Basaveswara is not only a great scholar and preacher but is one who in complete humility rests his head at the feet of Siva Sarena. He is generous, shows compassion to those who move in the wicked path and are sinners. He is one who protects the Virasaiva vratacers. He is like an elephant crushing the lotuses of sins in the lotus tank and established Virasaiva faith among common men.

In the Telugu version, Somanatha did not lay so much stress on the description of qualities, using the alamkaras of comparison but wrote it in an extremely simple style.

Religious aspect

As the work of Somanatha stands it does not say much about the Virasaiva philosophy or religion. But it gives a very detailed account of the life and activities of the great Virasaiva religious leaders. In reflecting the qualities, activities, his way of teaching the Bhakti and showing the path of devotion to the common man, this work is like a mirror. Palkuriki Somanatha was completely successful in showing his deepest faith and devotion towards Basaveswara which he poured in this poetic work. Naturally one can understand the then prevailing social conditions of that period and how with the influence of Basaveswara, Virasaiva religion could establish itself firmly in society.

Vrsadhiva Sataka

What is a Sataka?

A poetic work containing hundred slokas is known as sataka. Though Sataka must contain hundred slokas some satakas contain 108 slokas. But these slokas are also referred to as satakas. The satakas are meant for praising the god. So according to the stotras like "Astottara Satanamavali," these eight slokas are also included in the Sataka.

Amongst all the Satakas, Vrsadhiva Sataka by Samanatha is very famous.

Origin and development of Satakas

The basis for any Alankara Sastra or any classical literature, Bharata's Natya Sastra found the base. Next comes the famous Bhamaha who belongs to the 6th century A D. He divides the kavya as

sarga bandho abhineyatha tadaivakhyayika katha
anibaddhamce kavyadi tatpunah pancadhocyate

by Bhamaha's time Sataka is recognised as "anibaddha kavya."

Dandin of seventh century, further divided this. A single individual sloka according to him is a Mukataka. A group of muktakas written by a single author is a Kulaka. A single subject written by an author is a "Sanghata". A group of muktas written by different authors is Kosa "Muktakam kulakam kosah sanghata iti taddrsah."

Bhamaha who came in the earlier period did not mention about these muktakas but divided poetry into Nibaddha and Anibaddha groups. These muktakas are again mentioned in Agnipurana of ninth century. The later writers Ana-

widens the Bhaktimarga. In one sloka (Saptami) the poet makes a beautiful reference, compares Basaveswara as the one who wanders about in that garden where there are saplings in the form of omkara, tiny leaves of Vedas, bunches of flowers of pancakshari with the creepers of Nada (Sivanama). This description clearly defines how Basaveswara felt, behaved, moved, his thoughts, speech, hearing and feeling about Lord Siva. Basaveswara's mind is lost itself in the concentration on and the Lord alone.

Basaveswara is not only a great scholar and preacher but is one who in complete humility rests his head at the feet of Siva Sarana. He is generous, shows compassion to those who move in the wicked path and are sinners. He is one who protects the Virasaiva vratacara. He is like an elephant crushing the lotuses of sins in the lotus tank and established Virasaiva faith among common men.

In the Telugu version, Somanatha did not lay so much stress on the description of qualities, using the alamkaras of comparison but wrote it in an extremely simple style.

Religious aspect

As the work of Somanatha stands it does not say much about the Virasaiva philosophy or religion. But it gives a very detailed account of the life and activities of the great Virasaiva religious leaders. In reflecting the qualities, activities, his way of teaching the Bhakti and showing the path of devotion to the common man, this work is like a mirror. Pakuriki Somanatha was completely successful in showing his deepest faith and devotion towards Basaveswara which he poured in this poetic work. Naturally one can understand the then prevailing social conditions of that period and how with the influence of Basaveswara, Virasaiva religion could establish itself firmly in society.

Vrsadhīpa Sataka

What is a Sataka?

A poetic work containing hundred slokas is known as sataka. Though Sataka must contain hundred slokas some satakas contain 108 slokas. But these slokas are also referred to as satakas. The satakas are meant for praising the god. So according to the stotras like "Astottara Satana-mavall," these eight slokas are also included in the Sataka.

Amongst all the Satakas, Vrsadhīpa Sataka by Samanatha is very famous.

Origin and development of Satakas

The basis for any Alankara Sastra or any classical literature, Bharata's Natya Sastra found the base. Next comes the famous Bhamaha who belongs to the 6th century A.D. He divides the kavya as

sarga bandho abhineyārtha tadālvakhyayika katha
anibaddhamce kavyadi tatpunah pancadhocyate

by Bhamaha's time Sataka is recognised as "anibaddha kavya."

Dandin of seventh century, further divided this. A single individual sloka according to him is a Mukataka. A group of muktakas written by a single author is a Kulaka. A single subject written by an author is a "Sanghata". A group of muktas written by different authors is Kosa "Muktakam kulakam kosah sanghata iti taddraah."

Bhamaha who came in the earlier period did not mention about these muktakas but divided poetry into Nibaddha and Anibaddha groups. These muktakas are again mentioned in Agnipurana of ninth century. The later writers Anandavardhan and Viswanatha, though mentioned the charac-

widens the Bhaktimarga. In one sloka (Saptami) the poet makes a beautiful reference, compares Basaveswara as the one who wanders about in that garden where there are saplings in the form of omkara, tiny leaves of Vcdas, bunches of flowers of pancakshari with the creepers of Nada (Sivanama). This description clearly defines how Basaveswara felt, behaved, moved, his thoughts, speech, hearing and feeling about Lord Siva. Basaveswara's mind is lost itself in the concentration on and the Lord alone.

Basaveswara is not only a great scholar and preacher but is one who in complete humility rests his head at the feet of Siva Sarana. He is generous, shows compassion to those who move in the wicked path and are sinners. He is one who protects the Virasaiva vratacara. He is like an elephant crushing the lotuses of sins in the lotus tank and established Virasaiva faith among common men.

In the Telugu version, Somanatha did not lay so much stress on the description of qualities, using the alamkaras of comparison but wrote it in an extremely simple style.

Religious aspect

As the work of Somanatha stands it does not say much about the Virasaiva philosophy or religion. But it gives a very detailed account of the life and activities of the great Virasaiva religious leaders. In reflecting the qualities, activities, his way of teaching the Bhakti and showing the path of devotion to the common man, this work is like a mirror. Palkuriki Somanatha was completely successful in showing his deepest faith and devotion towards Basaveswara which he poured in this poetic work. Naturally one can understand the then prevailing social conditions of that period and how with the influence of Basaveswara, Virasaiva religion could establish itself firmly in society.

Vrsadhiva Sataka

What is a Sataka?

A poetic work containing hundred slokas is known as sataka. Though Sataka must contain hundred slokas some satakas contain 108 slokas. But these slokas are also referred to as satakas. The satakas are meant for praising the god. So according to the stotras like "Astottara Satanamavali," these eight slokas are also included in the Sataka.

Amongst all the Satakas, Vrsadhiva Sataka by Samanatha is very famous.

Origin and development of Satakas

The basis for any Alankara Sastra or any classical literature, Bharata's Natya Sastra found the base. Next comes the famous Bhamaha who belongs to the 6th century A D. He divides the kavya as

sarga bandho abhineyatha tadaivakhyayika katha
anibaddhamce kavyadi tatpunah pancadhocyate

by Bhamaha's time Sataka is recognised as "anibaddha kavya."

Dandin of seventh century, further divided this. A single individual sloka according to him is a Mukataka. A group of muktakas written by a single author is a Kulaka. A single subject written by an author is a "Sanghata". A group of muktas written by different authors is Kosa "Muktakam kulakam kosah sanghata iti taddrah."

Bhamaha who came in the earlier period did not mention about these muktakas but divided poetry into Nibaddha and Anibaddha groups. These muktakas are again mentioned in Agnipurana of ninth century. The later writers Anandavaradhan and Viswanatha, though mentioned the charac-

teristics of the muktakas and Satakas still did not consider Sataka as a separate entity. Probably they considered Sataka only as a type of "Padya kavya."

A sataka should have makata candas, samkhya and rasa definitely.

Makuta:- Every sataka should have one definite makuta, which is followed in every individual sataka. For example, the makuta of Vrsadhira Sataka is "basava basava vrsadhira," for Candrasekhara satakam "Candrasekhara candrasekhara rakshama."

Thus we see so many satakas with particular makutas. Thus we see so many satakas with particular makutas in each work. The satakas produced in the early period are mostly devotional and so the makutas are mostly meant for chanting and identification.

Sankhya:- According to lakshanas the sataka should have a definite sankhya. A sataka generally means a work of hundred slokas. Each work generally consists of 108 slokas.

Rasa:- The chief rasa which prevails in any of these satakas is usually bhakti rasa as these satakas are included mainly in the devotional literature. (Neethi Vairagya and Srngara Satakas are also there)

Vrsadhira Sataka

This work of Somanatha fully justifies all the characteristics of sataka literature with makuta and so on. Thus it is a full-fledged work of sataka literature. Somanatha was fully immersed in the devotion of Basaveswara by the time he started writing this work. So he uses the makuta "Basavabasava vrsadhira." This makuta clearly indicates his great love and devotion for Basaveswara. Somanatha strictly

follows the rules of Sataka. In the first forty slokas he describes the greatness of Basaveswara. The great qualities of Basaveswara like his devotion, his observation of Sivadharmas, his affection and kindness for Sivasevans are well described in this work.

Besides the greatness of Basaveswara, Somanatha mentions other devotees like Sivanagumayya, Madiyalu Macayya, Cenna Basaveswara and others.

Vrsadhīpa Sataka is not a pure Sanskrit work but is written in Tamil, Telugu, Kannada, Sanskrit and a mixture of those languages also, thus indicating the writer's scholarship in many languages.

This work was first published by Muttayya in 1884 A.D. in Madras. When compared with other satakas we find one technical peculiarity in this work. Palkurki did not write all the slokas in one language. This is mainly a Telugu composition because out of the 108 slokas about 80 are written in Telugu. First sloka to forty ninth sloka are Telugu poems. After writing twenty slokas in other languages he again shifted to Telugu language. Only a few of them are written in Sanskrit and few in other languages like Marathi, Kannada and Manipravala, that is a mixture of these languages. In some slokas the whole poem is in Sanskrit but the last verbal is in Telugu (Yanucu sanskrita bhāsa nutintu ninnu vidvannuta namadheya basava).³²

In this whole work there are only six slokas written in pure Sanskrit (50,51,52,53,54 and 54 slokas). In these too the last line is written in a mixture of Sanskrit and other languages. 59 sloka is written in a mixture of Telugu and Sanskrit languages. 60th sloka is written in a mixture of

Dravida, Sanskrit and Telugu languages. 61st sloka is written in Telugu, Kannada and Sanskrit languages. 64th is a mixture of Kannada and Sanskrit languages. The remaining slokas are written in pure Telugu.

All the slokas are mainly meant for describing the great qualities of Basaveswara. Some of the descriptions are the same as in Basavodaharana. Besides these descriptions he wrote many stories of Basavapurana in this work too. But that is a *dwipadakavya* in Telugu and this is a *sataka*. The same point he stresses again and again in his compositions. If we go through all the works of Palkuriki, it is clear that the main aim of the writer is to propagate the greatness of Basaveswara, in it is expressed his devotion for the latter, his concentration in propagating Virasaivism and the stories of Saranas.

After describing the qualities of the great religious reformer in 47 slokas, Somanatha says that he is going to extol Basaveswara in many languages. So these Sanskrit slokas are mainly meant for *stuti* alone. Rather the whole work can be considered as a "*stutikavya*" Here Basaveswara is praised as one who is famous in the three worlds (*khyata yasaḥ prapūrīta jagatritayaya*), who is an incarnation of Lord Nandiswara (*samudyota vṛṣayate*) who removes the unhappiness of all his devotees (*Aptegaṇa pravīṣṭa sakalārti haraya namo*) one whose ornaments are his good qualities (*gaṇa kalpa varayate namo namo*) one whose mind is full of bhakti alone (*bhaktiyujīta manasaya*) one who removes the caste differences among the people (*varṇa niraśakaya*) and one who is praised even by the scholars (*vidvannuṭa namadheya*).

In the mixed slokas if one word is in Telugu, Kannada or Marathi the second word is in Sanskrit. Only in the Sanskrit slokas the description of the qualities of Basave-

swara is given and there is no mention of the stories of the Seranas which he has dealt in the last slokas of the work.

Thus, it can be concluded that the *Vrsadhiva Sataka* is another addition to the vast literature written in praise of Basaveswara, the religious reformer of Karnataka. This work also indicates the great influence of Basaveswara on Somanatha. This resulted in the vast literature written on the greatness of Basaveswara.

Rudrabhasya

Among all the works of Somanatha, *Rudrabhasya* remained undiscovered. *Pidaparti Somanatha* refers to it as one of Somanatha's works³³. It may be inferred that this work may be an earlier than *Somanatha Bhasya*.

One manuscript with the title "*Rudra Bhasya*" is found in the Oriental Manuscript Library, Andhra Pradesh Government. The number of this manuscript is 2705. But it is not written by Somanatha and the author of *Rudrabhasya* as mentioned in this work is *Brahma Vidyatirtha*. It is exactly not a palm leaf manuscript but is written on loose papers in the manuscript style. There are about twenty nine pages in it. The first page of it starts with it as follows :-

34 "Ganapatirjayati asyaari taddeprasnasya
sriamsusarga... srimat virata cenadah
mahadevo devanam mokshartha jape viniyogah
hanucaramayaddistakaryam tratanyantu juhutiti
came vtniyukfasya katham mokshe viniyogah
nacaiva na moksha swarga papakshaya...

33. *Padya Basava Purana - Pitika* by *Pidaparfi Somanatha*.

34. *Rudrabhasya* - by *Brahma Vidyatirtha*, 1st page.
Oriental Manuscript Library, Hyderabad.

rogyayusyadi pratya manatvan tatra
 jabalopanayat acahaina brahma crahma carina ucuh
 kim japye namrtatva brhiti sa ho vacaya...

It continues in a similar vein. The end of this work is—itr eri paramaha...sa parivrajakacarya paramatma tirtha sitya brahma vidyacarya viracita rudrabhasyam sampurna... sada siverpanemastu. Saka sam 1585 caltra masa suddase (not clear) caturdasya guru vasare saradanandana vamsavena silva sadasutena maha devakhyena swartham parartham ca lekhi...

Thus there is clear information that the work with the name Rudrabhasya available in the Oriental Manuscript Library, Andhra Pradesh, cannot have been written by Palkuriki Somanatha.

Though the work is not available, passages from Rudrabhasya are quoted in Somanatha Bhasya and work in Telugu Panditaradhya Caritra. These certainly substantiate the existence and the nature of Rudrabhasya. Though many details are not available, still it can be said that it may be a bhasya on the Satarudriya portions of Yajurveda and was written before.

Rudradhyaya is found in the Yajurveda (Yaltariya samhita and Sukla Yajurveda). This is otherwise known Satarudriya or Srirudram or Namaka or Rudra Namaka. These Namakas are divided into eleven anuvakas. Each anuvaka contains certain significant mantras. That Rudrabhasya is a commentary on these anuvakas is proved with the following evidence. Somanatha mentions them as Rudra Suktas. Some quotations from the Rudrabhasya found in his Telugu work Panditaradhya Caritra are given below. (Telugu quotations).

35-a rudrudapudu "yaterudra" yanaga
 sri rudra sukta sancita bhasya sarali
 dharani "jaradwipatranu" naga srutulan
 beragu jara kranta bhavambu dalci
 krtakampu viprududdhati negudenci
 vinutimpabadi yajurvedanta magucu
 danaru "sri rudra suktmuna srutula
 yana matambalya'ia "yacchacayosca"
 "manurayajepita" yana "dadasyami"
 "tatva rudra" yana "branita" yana janina
 yavirala sukta bhasyertha metlanina
 "He rudra" yanaga dano rudra yanucu
 varaka marayu "da va branita"
 vananga burvartha mananga nlyokha
 sangati linga puja velanadu
 vini "yo" manu mantra "tena" nenedi
 yenlyu "bhavantam bhava ayaje" yanaga
 davili nin bujncedanu ...

Quotations from Rudra Suktas have been given in Somanatha bhasya and Panditaradhya caritra but they are not explained. In Somanatha Bhasya the following references are given :-

1. adhoye asya satvano ha tebhyo namah
2. namovah kirl kebhyo

These mantras are explained in terms of Virabhadra and Pramathaganas.³⁵ In Somanatha Bhasya at another place the mantra —

"namo hiranya bahave sananye disanca pataye namah",
 is given. It is explained as "tat rudra bhasye—disanca
 pataye namah iti sabda nirvacanamaha"

35. Panditaradhya Caritra II, p.125.

36. Somanatha Bhasya, page 5.

This shows clearly that Rudra Bhasya is a commentary on Rudradhyaya.

Some stories of Sivabhaktas are given in the Telugu work Panditaradhye Caritra as found in Rudrabhasya.

—tathalva rudrabhasyep :—

1. tasyapi tasya vrata paripalanadgallitya
punarepi yaseamanvagrahit
(gummara gundayya katha)
2. bhairavi yena vapuseam kasyacit
bhrtysaya mitra micchuretirbabhuva
(Story of Cirutonda)
3. candalemkrti manditam kasyacit
bhrtysaya yajnagara mahhyarcana
yalva pravivesa
(Story of Samavedi)
4. dhruvive bhrestahavihi
kasyacit bhrtysaya tatrakrtam
sannidhano bhuhhuje
(Story of Bhogayya)
5. ekottara syama pranayamanasya
jihvagrat kincida
mahhyavajjhara
(Story of Medara Cennayya)
6. jaradwipratanuh pradaraite kapata lekhaakah
kincit bhrtuyam jagrah—
(odayanambi katha)
7. saperadha matmanam marayitu kamam kincit bhrtuyam
nivea yitum vastre jirnejala ethane pradurbhabhuva
(Story of Karikalā Coda)

8. kascana paduka paridarsana prahratah swikrta
gandusa jatabhisecanah sthira bhaktih kasyapi
kiratocchistam
(Story of Kannappa)

All the stories mentioned above are dealt in detail in his Telugu work Basava Purana, and Panditaradhya Caritra. In Somanatha Bhasya the following mantras have been mentioned as having taken from the Rudrabhasya.

—ari Rudrabhasya—

uttama veda bhusito
devottamabhyam prajanana malankrtam
jagatkaranatvena janisyati lakshanatvat
S.B. 4th chap, 18 page.

The same sentence is again repeated in the 96th page of S. Bhasya.

—Satarudriye—

Bhavantam me vari vastkrta
yousadhnam pataye namah
bahhusaya divyodhinennanam pataye
namo namah drape andhasrute
annapatennasya nodehi ye rudra
agnou you apsuya ausadhiviti
S.B. 8th chap. p.33.

—Yojurvede satarudriye—

yacchamyosca manuraya jesita
tadasyama tava rudra praniteu
aila brndayavyuthah rudrenannamamrtam deva
vai bhaktu kama seveyasca kamayante
(S.B. 8th chap)

prthivyah bhavah apamsarvah agneh
 rudrah vayorbhimah akasasya maha
 devah suryasyograh candrasya
 somah atmanah pasupatiriti pratyeka
 dhista taca janayita ca bhavati

(S.B. 19th chap, 101 page)

yajurvede-satarudriye-namassivaye—
 ca siva taraya ca namassivaya ca
 hari kesayaca

(S.B. 22nd chap. page 111)

sri rudrabhasye – rtag satyam param
 brahma bhavam rati dadatiti va
 rudrah rtag satyamiti tridha
 baddho baddho vrsabho rutpranavah
 tannadante dravati dravayatiti
 rudrah rodana masubha dravakam rudrah

(S.B. 24th chap. 114 p)

From the above mentioned facts it is clear that,

1. Polkuriki Somanatha has written a book by name Rudrabhasye. This is not available but its reference has been given in his other Telugu and Sanskrit works.

2. A manuscript by name Rudrabhasya is available in the Oriental Manuscript Library, Hyderabad. Its author is not Somanatha but Brahma Vidya Tirtha.

Though the purpose of both Somanatha Bhasya and Rudra Bhasya is the same, Somanatha referred to the stories of some Siva bhaktas whenever an occasion arose. But mainly he must have dealt with real Saiva Philosophy, Saiva rituals and principles like astavarenes and must have condemned the non-Saivaita philosophies. Through this he prob-

ably wanted to establish his Sivadvaita Siddhanta. In Somanatha bhasya he took quotations from sruti's smritis puranas itihahas, agamas, upanisads, etc. to suit his siddhanta and used them in his Bhasya in a particular manner. Thus Somanatha Bhasya is not a commentary on any work. It speaks volumes of the greatness of Basava and establishes the acaras of Virasaivism. So it is known as "Basavarajiya" or Virasaiva Saroddhara." Rudrabhasya does not follow this pattern but follows the Bhasyakaras. Here Somanatha reveals his ability in interpreting the meanings of the mantras. This can be understood as the main difference between these two works of literature.

Chapter III

VIRASAIVISM

What is Saivism?

Saivism is perhaps one of the oldest faiths of our country. The all pervading formless shapeless Siva is given a definite form for the benefit of the devotee. This religion consists of the worship of Siva in the form of Linga. The articles found at Mohenjodaro and Harappa indicate that this cult of Siva and the worship of Linga existed as early as the Indus valley civilization. Even today in India it is a great religion with a potent philosophy behind it. Even during the time of Vedas, Parameswara in the form of Rudra is worshipped in the Vedic literature. From the hymns of Rudra only gradually a more auspicious Siva has evolved. svah sreyasam sivam bhadram kalyanem mangalam subham. That which is concerned with Siva is Saivism.

So Saivism is concerned with the religion including rituals and philosophy of Lord Siva.

References to Siva frequently occur in Rigveda. Siva linga representing the Yupaśthambha and as the remnants of yajna for the protection has been described in Kathaka Samhita. Not only in the Vedas but also in the Puranas Linga as a symbolic form of Parabrahma is described.

-
1. Amarakosa – Prathama kanda sloka 25, page 55. Amarakosa published by Satyabhamabal Pandurang. Bombay –1944 edition.
 2. Kathaka Samhita XXX XXX 1.1 Rigveda 1.34 2 IK 13.5.

According to Siva Purana, Siva is the only Almighty without beginning or end without any form i.e., He is Formless. So His nirakara form i.e., linga form is the best form for worship. In the Vedic samhitas only the Rudra Siva form is available. In the Vedic samhitas only the Rudra Siva form is available. It is only in the upanishads we have the parameswara form of Lord Siva. Whatever may be the gradual development not only in Vedas, but even in Agamas, Lingarcana has been dealt with. In Saivagama Siva is mentioned as Pati, the Lord, Pasa as the Bondage, and Pasu as the Jiva.

3salvagamesu mukhyam pasu pasa Iti triyam
tatva patissiva uktah pasavohyanavortha pencekam pasah

A brief note on Salvism, according to Siddhanta Sikhamani is given below :

Salvism is "Sarva vedamaya" and so it is a "Pramana" by itself like the Vedas.

4vaidika desa vartitvam saivam vedamayam matam
3sarva vedartha rupatvat pramanam vedavatsada

The Agamas have been divided by Lord Siva into Saiva, Pasupata, Soma, and Lakula.

6agama bahudha praktah sivena paramatmana
ealvam pasupatam somam lakulam ceti bheditah

Again among these Salvism is divided into four types. They are Vama, Dakshina, Misrama, and Siddhanta.

-
3. Tatva Prakasika, 1st paricheda, page 5.
 4. Siddhanta Sikhamani, 5 paricheda, 6 sloka.
 5. Ibid., 5 paricheda, 8 sloka.
 6. Ibid., 5 paricheda, 9 sloka.

7tesu saivam caturbhedam tantra saiva viniscitem
vamanca dakshinancaiva misra siddhanta sanjnikam

Vama gives importance to Sakti. Dakshina is Bhairavatma.
Misrama is Sapta matrdevatatmaka and Siddhanta is Sakti
visista Sivetmeka

8sakti pradhanam vamekhyam dakshinam bhairavatmakam
sapta matrpara misram siddhanta veda sammatam

3. Branches of Saivism

There are three main branches of Saivism. They are:
(1) Kasmir Saivism, (2) Vira Saivism which is found in the
Deccan and Karnataka, and (3) Saiva Siddhanta of South.

Though there are some differences in these three branches as regards certain principles of rites and rituals, yet the basic fundamental principles are the same in all these three varieties. These branches are based on the basis of Saivegamas.

According to some scholars Saivism is again of four types, viz., Samanya Saivam, Misra Saivam, Suddha Saivam and Vira Saivam.

samanya saivam prathamam misra saivam tatah param
suddha saivam tato jneyam vira saivam tatah param

Futher Chandrajnanagama divides Saivism into eight branches:

9enadi saivam prathamamadi saivam dwitiyakam
purva saivam trtiyam athanmisra saivam caturthakam
suddha saivam pancamaeyat sastam vai marga saivakam
samanyam saptamam jneyam vira saiva mathastakam

7. *ibid.*, 5 paricheda. 10 stoka.

8. Siddhanta Sikhamani, 5 paricheda.

9. Chandrajnanagama, Desama patalam, page 68.

The Saivagamas have further differentiated them into ten types. Thus we have Samanya Saivam, Purva Saivam, Misra Saivam, Suddha Saivam and so on.

adou samanaya saivantu purva saivam dwitiyekam
mlera saivam trtiyanttu suddha saivam caturthakam
pancamam srouti saivantu sastantu marga salvanca
saptamam vira saivam syadvira samanya mastakam
visesam vira saivantu navama; pari kirtitam
nirabharavyaya saivantu dasamam paricoditam
kriya saivam dasa vidham tattadbheda mahocyate

Among the above mentioned categories, in Srauta Saivam, Marga Saivam and Virasaivam, the worshipper keeps the Istalinga given by the guru in his hand and worships it. this Istalinga has got to be kept with him for ever. If on any occasion the linga is lost, death will be the only punishment for him. This type of punishment is meant only for Virasaivites. He must constantly engage himself in constant religious practice or sadhana and must meditate only on Pancakshara. It must be noted that the worship of other gods is prohibited for him. one who constantly engages himself in such a Sadhana for the attainment of "Sivajiv aikya" or Identity of Lord Siva and individual Soul is known as Virasaivaite.

4. Virasaivism

Virasaivism is termed Sivadvaita as it holds that the ultimate Reality is Siva, the all inclusive universal Being in whom the entire multiplicity of the phenomenon or world originates, exists and finally dissolves according to His will.

Scholars have given the meaning of the Virasaiva as follows:

¹⁰vidyayam siva rupayam Visesadgamana yetah]

tasmadete mahabhaga virasaiva iti smrite
 visabde nocyate vidya siva jivaikya bodhini
 tasyam ramante ye saivah vira saiva stute mata
 vedanta janyam yad jnanam vidyeti panxirtitam
 vidyayam ramante tasyam vira ityabhi dhiyathe

Sri patipandita, who wrote a commentary on Brahmasu-
 tras in the light of Saivism observed in the beginning of his
 work as :

asesopanisatsara visistadvaita mandanam
 siva jnana pradam austrabhasyam jayatu varvada
 srtyaika desa pramanyam dvaitadvaita matadisu
 viresaivaika siddhante sarva smrti samanvayam

The Virasaivites are generally as know nLingayats.
 They believe both in Agamas and Vedas but do not have
 faith in the Karma Kanda portion of the Vedas.

The Vedic statements

- (1) caturvarnanam lingadharana mucyate
- (2) mukhe mantram hrdidhyanam, mastake lingadharanam

sikha sutram, jata bhasma etat brahmana lakshanam
 All these evidences indicate that Virasaivism is also in confo-
 rmity with the Vedas partially.

6. Principles of Virasaivism

The Astavaranas and Pancacaras are very important for
 Virasaivites. Bhuti, Rudraksa, Mantra, Prasada, linga,
 jangama, Padatirtha and Guru constitute the Astavaranaa.
 The Pancacaras are Lingacara, Sadacara, Sivacara, Genacara,
 and Bhrtiyacara. Besides these there are six principal sthalas
 or setsthalas. They are Bhakta, Maheswari, Prasadi, Prana-

11. Srikara Bhashya, Pithika prakasans.

lingi, Sarana, and Aikya sthalas. In these satshalas again there are forty four Angasthalas, and fifty seven Linga sthalas. These two together are known as Avantara Sthala. In the Virasaiva language both these linga and sthala sabdas indicate Parabrahman.

Besides these, Sivadiksha or Lingadharana is very essential for Virasaivaites as it is the most essential samskara of life for them.

7. What is Linga?

Linga is derived from the two roots Li and Gam. Gam means to go, to issue forth or to start that from which creation starts or which is the cause of all creation. Li means to absorb that in which all things merge finally.

12. Ilyate gamyate yatra yena sarvam caracaram
tadetta linga mityuktam linga tatva visaradaih

Diksha is the initiation to the individual in order to initiate him into the spiritual path. The guru performs the three-fold diksha i.e. Vedha, Mantra and Kriya in order to remove the Anava, Maya and Karma impurities and to grant the individual Bhava linga, Prana linga, and Ista linga, respectively. Diksha is accepted as a means to provide freedom to one and all in the field of salvation. This spiritual initiation is granted to all without any discrimination of caste, creed and sex. After the initiation and receiving the istalinga from the guru, the disciple is required to worship only his istalinga. Thus the guru helps the individual as Diksha guru, Sikhsha guru and Moksha guru. 13

Just as upanayana gives dwijatwa to brahmanas in the

12. Sivanubhasveta, Chapter III, sl.3.

13. Sri Basaveswara Commemoration Volume, page 358.

same manner Lingadharana gives moksadhikara to Virasaivaites.

Sripatipandita who commented on the Vedanta sutras in the light of Virasaivism says:¹⁴

brahma visnavadi devasce munayo goutamadayah
dharayati sadya lingam uttamange visesatah
urah sthale harir lingam dhrutva murdhanl pitamahah
lingestham mam samaradhya swamsvam padamavapatuh

The bhakta is required to offer his devotion to istalinga which is bestowed by the Guru. Morality is observed very strictly as the devotee is progressing in his spiritual path he realises sins and temptations of the world. By the people indulging in worshipping the linga the sins of the devotees will be removed.

Astavaranas

There are eight for the attainment of spirituality and the final union with the Lord. These are Guru, Linga, Jangama, Vibhuti, Rueraksa, Padodaka, Prasada and Mantra. These constitute the Astavaranas in the Virasaivaitic religion.

Guru

Guru is the preceptor who initiates the devotee in the knowledge of Siva and guides him in the practice of worship and devotion after performing the Diksa ceremony. The famous saying,¹⁵ "na guror adhikam nasti tattvam guroh param," clearly indicates the greatness and importance of guru. According to Siddhanta Sikkhamani,¹⁵ the guru must have detachment to worldly objects, be of clear mind, have the knowledge about Atman and Brahman, one who has the

14. Srikantha Bhashya, page 15, Kasinath granthamala.

15. S. Sikkhamani, Guru Karunya Sthalā.

ability to clear the doubts of the Sisya, always truthful and devoted to Lord Siva and one who observes the Pancacaras.

In Virasaivism Lord Siva only represents himself in the form of guru.¹⁶

guru reva mahadeva sakshat sarvajaga'prabhuh
anyatha tam na janlyat para tatvavabodhakam
ahameva gururbhutva diksha siksa vidhanatah
bhaktanmadeka saranam sthasyami bhava budheh

Thus it is the guru who gives the Istalinga after Diksha to the disciple and paves the path for the latter's Moksha.

2. Linga:- Linga is Siva representing the Parabrahman. According to Skanda Purana, Linga is that into which the whole universe from Atom to the gods finally emerge ¹⁷

brahmadI stamba paryantam yasmineti layam jagat
eka bhava samapannam linga tasmatdvidur budhah

Thus this linga is the symbolic form of Parabrahma.¹⁸

brahmeti linga makhyatam brahmanah patirIswarah
pavitram tadhi vikhyatam tat saparkattanussuchih
layam gachatI yatraIva jagadetaccaraccaram
punah punah samutpatthi tallingam brahma saswatam
lingamtu trividham proktam sthulam sukamam paratparam
istalinga midam sthulam yad bahye dharyate tanoh

Linga can be Istalinga, Pranalinga or Bhevalinga. The linga Siva with form is Istalinga and this further modifies into Akara linga and Gurulinga.¹⁹

16 Sukshmagama, Panchama Patalam, page 3 .

17 Skanda Purana, Avant'khanda, Reva khanda, page 123, published 1949, Bangalore.

18. Siddhanta Sikhamani Linga Paricheda.

19. S. Sikhamani, 6 Paricheda, 49 page, 1,2 slokas,

Acara lingam pranakhyam bhaktasthalasamasrayam
nivrthikalasayopetam gandhagrahanasadhanam
guru lingamtu jihvakhyam mahesa sthala samasrayam
prathisthakalyapetam rasagrahanasadhanam.

Siva with or without form is Prana linga²⁰ which is again divided as Siva linga and Cara linga. Siva without form is the Bhava linga which is again modified into Prasada linga and Maha linga²¹

The Istalinga is the Bodha mantra which identifies with pure consciousness.

The Prana linga is a mystical linga which identifies with the Supreme Nada.

The Bhava linga is the original cause effect and process. It is the pure bliss without parallel.

Jangama

Jangama has a specific meaning in Virasaivism That which moves is known as Jangama or the moving form of Siva is known as Jangama as understood by the Virasaivites²²

yada mimanusam kayah pratyaksa parameswarah

According to Suprabodhagama Lord Siva himself moves in the form of Jangama for the welfare of the whole universe.²³

yassambhu saiva lokanam muktyartham dhanritale
caratva nara rupena samastamai caratmane

20. S. Sikhamani, 6 paricheda, page 49, sl.3,4.

21. Ibid, 6 paricheda, page 49, sl. 1.5 6.

22. Chandrajnanagama, p.28, sl.30.

23. Suprabodha gama, sl.2.

So, for Virasaivaites Jangama is important as Lord Siva. Jangama according to Suprabodha means one who is free from sins from the life and death cycle. It also refers to one who is not bound by karma or pasha and is without any attachments. In other words Jangama is "sakset Siva swarupa."

jankara jjananam duram duram ganakaradgati nasanam
makaran maranam nastam jangamam strayaksaratmakam

Jangama may be swayam jangama, cara jangama or para jangama.

One who observes sadacara is swayam jangama.

angikrutya sadacaram dhruva jangama laksanam
jnatva saddhama makhilam bhutva sujanavan suchih
yukta dustakarmanicayam muktva dourjanya laksanam
hiva dustamati sastram srutva sadveda salvakam
mate mekam samasritya krutva sallinga pujanam
tatpurasthita sad bhakta gruhe bhiksamadum moda
tad bhiksharjita dravyesu astha hitya niranteram
savadhana manassamyaksatyajnano paro bhavet
gatagatesu bhaktanam caracaranamoupacarekam
yah kurvan veste nityam sa eva swayam jangama

Thus he is the person who observes sadacara, one who knows all dharmas, one who is a jnani, clear at heart, away from the misdeeds and also one who always does linga puja, lives on alms only, always speaks the truth, does not show any type of interest on any particular person is said to be a swayam jangama.

Cara Jangama is the one who practises shatsthala caras and wanders from place to place helping the devotee who wears bhasma and rudraksa.

Para Jangama is the one who is able to sacrifice the fruits of his actions and remains happy. The worship of cara jangama is thousand times better than the worship of all gods going on pilgrimage to the holy places.

24 sarva tirthabhisekacca sarva yajna vidhanath
sarva tirthabhisekacca cara puja gariyasi

For an aradhaka jangama puja is more worthy than Linga puja,
Vibhuti or Bhasma

Before starting the Siva puja the devotee is supposed to apply the bhasma on his body. According to puranas, Siva after reducing Manmatha to ashes, applied it on his body. Even in the Vedic times bhasma from the yajna kanda believed to confer protection.

The greatness of bhasma is described in the Skanda as follows.

satada bhasmam gruhyam Siva mantrabhimantritam
vidhnam tanmulka kshiptvamrtam pranairayojayat²⁵

Chandrajnanagama describes the greatness of bhasma as follows :-

Bhasmajyeti samamnatammavasyam tasya dharanat
samara sagaram tirtva kaivalya phala masnute
bhasma sandherana deva sarva tirtha phalam bhavet
bhasmedam sambhavamjyeti staddhyanaddhyata Iswarah
bhuta preta pisacasca Maha rogasca dussahah
bhasma darsana matrena palayate na samseyah

24. Chandrajnanagama, pince carya press, Mysore, 1950, Panditha Kasinatha Sastry.

25, Skanda Purana, Brahmottara Khanda, 3rd para, 57 sloka, page 156. Bangalore Press published 1947, Jayacamaraja Granthamala

Bhasma is otherwise known as vibhuti or Aiswarya.

Prasada

Virasaivaites are expected to offer what ever they have to Lord Siva and then enjoy it as prasada of the Lord. That substance which is offering to the Lord is pure, so is able to satisfy the hunger of the devotee.

Padodaka is the tirtha which a devotee takes after washing the feet of Jangama. Since Virasaivaites consider Jangama to be the representatives of Siva, taking the tirtha after washing his feet is equal to that of taking the tirtha after washing the feet of Lord Siva.

Rudraksha

Rudraksha is very important for a Virasaivaita. That which is born from the eyes of Rudra is Rudraksha. Rudraksha is very essential for performing the mantra japa.

According to the Siva Purana, Lord Siva does penance for a thousand years. When he opens his eyes, two drops of water fall down from his eyes. From these drops the rudraksha trees supposed to have sprung up. Because they were born from the water which flowed from the eyes of Rudra, they are known as Rudrakshas.²⁶

divya varsa sahasrani mahesani purnah pura
 tapah prakurva taserastah manseemyamya vaimesm
 ewatantrena paresena lokopakruti karina
 illye paramesani caksurumiltam maye
 putabhyam ceru caksurbhyam pstita jala bindaveh
 tatrasru bindevo jata vrksa rudraksa sanjnitah
 bhumou goudotbhavamscakre rudrakshah siva vallabhan

26. Siva Purana, Vidyeeswara Samhita, pages 410,2 411,
 Sri Jaya Chamarajendra Grantha Ratnamala,

Mantra

Mantra is very important for Virasaivaites. Pancaksari was prevalent even during the time of Vedas. This mantra "Om Namahshivaya," when observed very strictly, releases the observer from the cycle of births and deaths. "Namah Shivaya" means saluting Siva. This Siva sabda is just mentioned in Rigveda and more frequently in Yajurveda. In Rigveda.²⁷

tvamagne rudro asuro mahodivah
 apo rejanmadhvarasya rudram
 hotaram tvamagne pathamo angrarisi
 rdeva devenamabhavassivassakha

The ferocious form of Agni is Rudra and the mild form is Siva. So, Agni is the basic form of both Rudra and Siva. This ferocious Rudra mentioned in the Vedas gradually changed into the mild Siva form of later times. Then this Siva rupa evolved. Since that time pancaksari mantra has become more prominent. Anybody can recite this mantra to attain moksha.

²⁸tasmat sarvaprado mantraso yam pancaksarah smrtah
 stri bhī sudraśca sankīrṇe dhīryate mukti kṣāṅbhīh
 mahā pataka vicchityaī siva ityākṣara dwayam
 ālam namaskriya yukto mukteya parikā'pate
 nasya dikṣa na homaśca na samskāro na tarpanam
 na kālō nopodeśaśca sada sucirayam manuh

Even Sri Adisankara has expounded the greatness of Siva pancaksari by creating one sloka per syllable in the mantra.

27. Sukta 45, mandala 1, Anuvaka 9, page 542, part 4, Published 1949.

28. Skanda Purana, Brahmohara Khanda, page 4, Jayachamara Jendragrantha mala.

Lord Siva is supposed to be "pancabhutatmaka." That is why Siva is supposed to have pancavarnas or five faces which are known as Sadyojata Vamadeva, Aghora, Isana and Tatpuruṣa.

²⁹pancaksara samodeva panca bhutatma vigraha
panca vaktra mayesana vedaistatstvautu pragiyase
srusti palana sambaran svam sada kuruse namah
asta murte smara hara satyam yathastutah
pancatmika tenurdeva brahmanaste pragiyete
sadya vamo tathaghore ise tatpuruṣe tatha

The word Siva denotes Lord Siva and Parvati.

³⁰saṁnitya sukeṣa manandamiksrah puruṣah smrtah
vakarassakti smṛta melanam siva ucyate

Thus we see that the Rudra represented by Agni during Rigveda, became Siva by the time of Yajurveda. By the time of Agamas and Puranas Siva came to mean, one who gives utmost happiness or Mangala-prada and the utterance of Pancaksari japa is meant for releasing the devotee from the cycle of births and deaths. Thus the mantra is very essential for Virasaivaites.

Pancacara

Pancacaras have been described in Candrajnanothara Sivagama as follows :

lingacarassaadacara ssvacare stadhyavaca
gana bhrtyacara kanca panca carah prekirtiteh

Thus Lingacara, Sadacara, Sivacara, Ganacara and Bhrtyacara constitute the fine modes of conduct to be observed

29. Skanda Purana, Avanti Khanda, 21st chap, page 210, Bangalore Press.

30. Siva Purana, chap.6, page 315, Jayachamarajendra Granthamala.

by the Virasaivaltes. Lingacara accepted the twenty one Dikshakriyas. Sadacara is not coveting another's money, women. Listening to Siva mantra, not taking food without doing puja to Istalings and other rules are strictly observed by a person observing sadacara. Sivacara is to lead a life in accordance with the rules of Sivacaras and Siva tattvas. Bhryacara is to consider oneself a loyal servant to all Siva Bhaktas and consider nobody greater than a Siva Beakta.

Ganacara is to take a promise for the protection of Siva dharma and Siva tatva. According to this Acara, a Virasaivatte should not steal, should not hurt others, should not indulge in a self-praise, and should not tell lies. In other words It is to purify one's own internal self.

Thus these pancacaras are meant for guiding the society in accordance with the rules of dharma and to bring about a better society. Palkuriki Somanatha was a strict observer of these pancacaras and became an ideal devotee of Lord Siva.

Sat Sthalas

According to Virasaivism Sat sthalas are the six poles of the divine, on the double manifestation as linga and anga. The supreme form is considered existing as with the form and also without form. The ultimate is the Sthala. The Divine who is at the head of the creation is called Siva. Inherent in him there is a conscious force and a state of Self expansion. That is, He can remain formless or with form according to his Leela. Siva who is sthala becomes two-Linga and Anga, Siva and Jiva. Sakti is kala as related to Linga and Bhakti as related to Anga, Bhakti is the spirit of self surrender and Worship. Suksmagama describes that Sat sthalas as follows:

³¹ bhakto maheswascaiva prasadi prana lingakah
sarana ssiva lingakya ssat sthalani hi parvati

The first stage is bhakta in which kriya diksa is given to the sadhaka. His nature according to Siddhanta sikha mani is —

³² sadacara ssive bhaktllinge jangama ekadhin
lanchane bhakti bhakta sthale amanuttamaṁ

So the devotee at bhakta sthala will be a sadacari and a great devotee of Lord Siva. He looks upon both Linga and Jangama as equals. When the sadhana ripens he will be free from the pains of opposites and will not have any attachment for the body. Suksmagama describes this stage as follows:

³³ sthalea laksanam vakshye srusueva susamhita
tyaktabhimano dehadou bhakta ityucyate Budhah

Maheswara

Maheswara will have in mind with undisturbed concentration on the Lord. He will have a control over his senses. S. Sikhamani describes this stage as follows :

³⁴ kevale sahaja dane nisnata ssiva tatparah
brahmadi sthana vimukho bhakto maheswarah smrtah

Sripati Pandita describes about this sthala in his work Srikara Bhasya in the following manner :

-
31. Sukshmagama, Astama Patala, page 59, sl.32, by Kailnath Sastri.
 32. S. Sikhamani, 10 paricheda.
 33. Sukshmagama Ashtama patala, p.59, sl.23.
 34. S. Sikhamani, 10 paricheda, 2nd sloka.

³⁵advat avidya samputoddhulana lathanonmesana
 prakatamala satva cidghana sadasiva tatva sashatkarah
 dvitnye maheswara sthale pradarsitah

Prasadi Sthala

Sripati Pandita describes this sthala in his Srihara
 bhasya as

³⁶kundalinya susumna margena cakra satkam bhitva
³⁶brahma randhra dge Siva yogabhyasa vasat alva
 sakti samyoga laksanah tritnye prasadi sthale prapancitah

In the first two stages the body and the "indriyas" will
 come under the control of the devotee. The mind is more
 subtle than these two and is very fickle. It is one among
 the "Antahkarana catustaya" depending on this mind the
 body functions. So after controlling the body and
 senses, the mind has to be controlled. This one has to
 achieve with yogabhyasa. Sukshmagama describes the
 prasadi stage as :

³⁷cittam sthiram bhavedyasya sa prasadi bhavatyasi

The nista bhakti achieved in bhakta and Maheswara
 Sthalas changes into Avadhana Bhakti at Prasadi sthala with
 which he gets Dharana sakti. This sthala is described by
 S. Sikhamani as

³⁸manah prasada aiddhyarteam nirmalajnana keranam
 siva prasada svikurvan prasaadi hyesa kathyate

In the fourth sthala the devotee has Anubhava. He
 experiences the Lord. S. Sikhamani describes this stage as

35. Srihara Bhashya, Sripati Pandita.

36. Srihara Bhashya, Sripati Pandita.

37. Sukshmagama, page 59, sloka 34.

38. S. Sikhamani, 11 pericheda, 8 sloka.

39 kito bhramara yogena bhramara bhavati dhruvam
 siva bhakti siva yogena sivo bhavati niscitam
 lingam cidatmakam brahma tacchaktih ptana rupini
 tad rupam linga vijnani prana lingiti kathyate

The caltanyatamake brahma of Lord Siva will be in the
 room of prana in the devotee. Sukshmagama defines this
 stage as

40 tyaktva jiva bhramam bhuvō lingatma prana lingakah

When the prana linga loses "Jivabhrama" it becomes Linga-
 tma. Sripati pandita describes this fact as

sīśyanugraheti sayano desikah swadeha mutsrujya
 chatia sariram pravīśya tadiya nadi sōdhana dwara
 tat kundalinyam sapta cakreṣu sancarena siva vat

sarva bhuvana gamana paroksha pradarsana rupascaturtheḥ
 prana linga sthale nirupitah

Thereby the devotee constantly utters Pancakshari japa with
 which he attains "Sivanubhava"

This is described by Narada in his 54 Sutra as :

41 guna rahita kemana rehitam pratikahana vardhamana
 mavjochannamanubhava rupam

The Jiva next crosses this pranalinga sthala and reaches
 Sarana sthala where the Bhakti is full of Ananda. Suksha-
 gama describes this sthala as follows :

42 siva nityatva niscintah sanandarsanobhavet

39. S. Sikhmsani, 12 paricheda, 3,4 sloka.

40. Sukshmagama, page 59, sloka 35.

41. Narada Bhakti Sutra, page 24, printed 1916, Bangalore.

42. Sukshmagama.

Sarana in this state realizes the nityatva of Siva and feels the happiness. At this state his realization starts and he acquires jnana. Sarana means one who realizes that Siva is the allpervading Almighty. Sripati Pandita describes this in his Sri-kara Bhashya as follows :

43sa prana pana pavana samyogatya
susumna nadi madhya prakasika citkalamaya
kalyana vibhutih labdhva sada animadyasiswara
sampannah sarana sthale kathitah

At this stage the devotee gets the "sakshatkara" of Siva constantly and hence he is in a state of Bliss and free from fear of anything in this world. Yajnavalkya describes this Ananda as⁴⁴:

tadyatha priyaya striya sam parivatko na bahyam
kincana vedananantaram esa mevayam purusah
prajnenatmana samparivatke na bh bahyam vedananata-
ram

The last stage is the Aikya sthala. The Bhakta in this stage does not feel or think about himself. He crosses the bonds of Samsara and Aikya sthala where he realizes himself as one with the Lord Siva. This stage is not attained without passing through all the previous stages. Sripati Pandita describes this stage as⁴⁵:

sarfenuriya manah pranadhi bahyabhyantara
vastu parinana sunya mano
vileyatmakormattavasta prapti satkohaikya
sthale abhidhlyate

43. Sri-kara Bhashya, 2nd pada, 1 adhikarana, Bangalore, 1936.

44. Brihadaranyakam, 4th chap, 3 Brahmana, 21st sloka.

45. Sri-kara Bhashya, 3rd chap, 2nd pada, 1st Adhikarana, 5th sutra (Bangalore Press 1936, editor Hayavadana rao).

The same idea is expressed in Kathopanisad where it is said⁴⁶ :

indriyebhyah param mano manasassatvatmattamam
satvadadhi mahantma mahatovyaktamuttamam

Thus this mind is better than the indriyas, Buddhi is higher than mind, Mahat is higher than Buddhi, Atma is higher than Mahat and is the best, when Jiva crosses all these stages and casts off his ignorance or maya. This is described well in the sat sthalas. Sakshmagama describes this as follows:

⁴⁷vyaktabhimano dehadou bhakta ityucyate budhah
taccittamamalam yasya savai maheswarah smrtah.
cittam sthiram bhavedyasya sapesadi bhavedyasya
sapesadi bhavatyasou. yuktva jiva bhramam bhuyo
lingatma prana lingakah. siva nityatva niscitam
ssenanam sserano bhavet. sivejivobhaya bhranfi rahitasc-
aikya ucyate.

When Bhakta reaches the Aikya sthala after crossing the five sthalas he loses his "Astiva" and becomes one with the Lord Siva. Sripati describes this state as⁴⁸ :

vidyavidya lashana niratisaya niranjana
nirvikara niravayava paramakase rupe paripurna
siva tetva sashatkaranubhavena precandatapa madhya
nikshipte nirvata niscalita karpura dipavat athitim
vyapohy sarirendriya manah pranadi behyattavastha
praptisatkhyaihya sthala abhidhiyate. evam vidha
sakti patesu pipilika markata pakshi go metsyakacchapa
nyaya swabhavika jivatyam nirvrttipurvaka praptireva
mekaha ityupadiyate

46. Kathopanisad, 2nd chap, 6th vall, 7th sloka.

47. Suksmagama Ashtama Patala, page 59.

48. Srikara Bhashya, 3rd chap, 2nd pada 1st adhikarana, 5th sutra.

To reach this stage only complete devotion to the Lord, and detachment to all the external objects including body, indriyas, mind is essential. It is only then that the bhakta can become one with the Lord Siva.

Anubhava Sutra describes the Bhakti at these different stages as:

aikyanga sarananga prana linganga prasadanga
maheswaranga bhaktyanga, samarasa bhakti, anubhava
bhakti ananda bhakti, avadhana bhakti, nista bhakti,
sraddha bhakti, mahalinga, prasada linga cara linga,
siva linga, guru linna, acara lingadi sat sthala
linganubhava sutra vijaniyat

Thus we see the different stages of Bhakti and different lingas at different sthalas.

In the beginning of the spiritual effort, there is distinction between the worshipper and the worshipped i.e., between bhakte and deva or upasaka.⁴⁹ These are technically known as anga and linga. This distinction gradually disappears and the devotee is going to become integrally united with the linga due to his ceaseless efforts. This process is divided into six stages or sat sthalas. In the first sthala that is bhakta sthala the guru sisya relationship begins. The disciple has devotion for his guru to acquire the knowledge.⁵⁰ The guru initiates the disciple for a change over, of his mental facilities from objective to subjective universe. The symbolic linga is given to him with the instruction to be conscious of the divinity in all the actions and thoughts. His conscious efforts towards prog-

49. Sunya Sampadana, p.3.

50 Basaveswara Vacanasu Sangraha Samiksa, page 300, by Badala Ramayya.

ness in these spiritual practices removes and cleanses him of sin, stage by stage. It is ordained that the worship of Linga is spiritual. Rituals and performances should be constant until self-enlightenment is attained.⁵¹ Thus Linga Siva that is Siva as Linga, with form is Istalinga attainable by the waking state. This linga further modifies itself into two. The Acara Linga which develops bhakti and bhaktalesthale, and the guru linga which becomes Mahesa Sthala.

Siva with or without form is prana linga, attainable by the soul in the dream state in the subtle form bhoganga. This also modifies into two. The Siva linga auspicious in which the Bhoganga focuses an exclusive concentration and become prasadi sthala, the cara linga, the active one with which, when the bhoganga gets identified in experience it, becomes the prana linga.

Siva without form is Bhava linga attainable by the Soul in the state of deep sleep, the casual form of yoganga. This too modifies itself into two. The Prasada linga by deep meditation in which the yoganga gets established in the Sarana sthala and the Mahalinga which the yoganga attains Aikya sthala.

The bhakta is required to offer his devotion to Istalinga which is conferred by the guru. He is required to lead a pure and noble life. The devotion at this stage is known as Naisthika Bhakti. As the devotee is progressing in his spiritual path he realises the temptations in nature through the worship of the Linga, the sins and temptations the objects will be redeemed and prasada will be obtained. Here the devotee will pay his undivided attention to ista

51. Sri Basaveswara Centenary Commemoration Volume, published 1967, page 339.

linga. This stage is the Prasadi sthala. Then the devotee withdraws his attention from the external objects and concentrates as self introspection and realises that his individual self is none other than the universal self that is the Linga. This the Prana linga sthala. The devotee experiences in his own self the divine splendour and completely surrenders himself to the Linga and enjoys the pure delight in Prasada linga. In the final stage even the minor distinction between Anga and Linga disappears completely. As a river mingles with river, the pure anga becomes one with God ⁵²

This state of unique consciousness or a state of identity with god is known as Aikyasthala. The Bhakti at this stage is known as the Samarasa bhakti.

Thus we see how in Virasivism gradually passes through these six stages to realise God and become one with Him.

Pancacaryas

The Virasiva religion was not established by any individual. This religion was much older than the pancacaryas, Basaveswara etc ⁵³. But there is a belief that for the spread of this religion, the five virasiva getra kartas, that is Vira, Nandi, Bhrunji Vrisa and Skanda have evolved from the five sadyojata, vama deva, Isana, tatpuruṣa and Aghora faces of Lord Siva.

According to Saivagamama Suprabedhe and Swayambhu, these five getrakartas have taken different names in

52. Basavannavara Satsthala vacanaglau, p.249 V 929 edited by Prof. S.S. Basavanna Dharwar 1962.

53. Virasiva dharma, page 31, published by Sivanubhava Samirhi, Hyderabad.

different yugas for the spread of Virasalva religion ⁵⁴

sadyojatasca prathamamadevo dwitiyakah aghorastu
triyasca tatpurusaaca caturthakah isanah panca
masceti mukhani nama sarvasah tanyanani gotrani
vedoktani na samasaah viro nandi tatha bhringi
vrasca skanda evaca matswarupatsomutpannah
panca getradhikarinah

Their krtayuga names Ekakshara, Dwayakshara, Triakshara, Caturakshara, and Pancakshara. Their tretayuga names were Ekavaktra, Dwivaktra, Trivaktra, Caturvaktra, and Pancavaktra.

Their dwaparayuga names are Renuka, Daruka, Gajakarna, Ghantakarna, and Viswakarna. Their Kaliyuga names are Ravana siddha, Marula siddha, Ekorama, Panditaradhyā and Viswaradhya.

Mulapurusa	Krtayuga	Tretayuga	Dwaparayuga	Kaliyuga
1. Vira	Ekakshara	Ekevaktra	Renuka	Ravana Siddha
2. Nandi	Dwayakshara	Dwivaktra	Daruka	Marula Siddha
3. Bhringi	Triyakshara	Trivaktra	Gajakarna	Korama
4. Vra	Caturakshara	Caturvaktra	Ghantakarna	Panditaradha
5. Skandha	Pancakshara	Pancavaktra	Viswakarna	Viswaradhyā

These different Acaryas established different matts at various places in India for the spread of Virasalva religion. Ravana-siddhamattam was at Kolanupaka in Telangana region of Andhra Pradesh. Marula Siddha established Matt at Ujjaini in Karnataka. Ekorama established the matt at Himavat kedar in North India. Panditaradhyā established a matt at Srirangam in Andhra region and Viswaradhya established

his Matt at Varanasi in Uttar Pradesh.⁵⁵ The Kolanupakamutt was transferred to Balehonnuru in Karnataka during the time of Renukacarya.

Thus we see the five pancacaryas establishing the five respective pithams at different regions to establish and to propagate this religion among the people. And this religion reached its zenith during the time of Basaveswara in the twelfth century in Karnataka. He brought the renaissance in the fundamentals of this religion.

Sivayoga

Sivayoga is the process of attaining oneness with Shiva who is the supreme Reality. For this purpose mental worship of the Lord is essential worship performed by the Sadhaks or devotees. Thus Sivayoga pradipika says "one who enjoys by physical acts which proceed developing into internal worship." This external worship of Shiva includes the wearing of Ishtalinga on the person. For this purpose the devotee has to undergo the Diksha ceremony before he is ready for the Linga on his person. This ceremony provides the aspirant with an instrument to remove the bonds that imprison the soul in the body. The guru imparts the full knowledge and central truth of the path. He communicates to him something of his own power of consciousness. This is the "Sadhana Sakti" that is alive with the tapas of the guru and once it enters the being of the disciple, it commences his sadhana and leads him onwards. The disciple is required to have faith, devotion, discrimination, gratitude and zeal to obtain diksha. This diksha ceremony is of three kinds. Veda, mantra and kriya. These three kinds go with Bhava linga, Prana linga and Istalinga respectively. Thus

55. Kalyana Vijayamu, by Dr. Mudigonda Sivaprasad, page 97, published by Hyderabad Virasiva Samajam.

Diksa is a physical discipline which destroys the three impurities, Anava, Mayiya and karma malas. The five elements of Siva yoga are "Sivajnana or knowledge of Siva bhakti, or devotion to Siva, Sivadhyana or contemplation of Siva, Siva vrata or performance of Saiva rites meant for spiritual salvation and Siva caranas or worship of Siva. The last is the most essential one in which the other four are contained. In the performance of Siva puja, mantra yoga, Laya yoga, Bhakti yoga, karma yoga and jnana yoga are involved.

Linganga Samarasya

The unity of Linga and Anga is the identity of Siva and Jiva. This is technically called Linganga samarasya. The unity of the finite self anga with the universal self linga can be achieved by following the path of devotion. The devotion manifests itself in different levels. They are Sradha, Nalstika, Aradhana, Anubhava, Ananda and Samarasa.

Sradha Bhakti

This is the main motive force of the spiritual discipline. It progresses from simple sincere faith to the place of Nalstika or confirmed feeling of devotion to the Lord. The next higher step is Avadhana bhakti which is self awareness in that state of devotion. These three are in the first division of the Satsthalas scheme of devotion. In the next stage Bhakti develops the power partially, experiencing the divine life and is therefore called Anubhava that is the initial state of experience of the divine. Further it grows into Ananda bhakti in which there is real joy of divine life ultimately it rises to the full and last experience of divine life of being one with the divinity. This is Samarasa Bhakti. The followers of these six levels of Bhakti are respectively Bhakta, Mahesa, Prasadi, Pranalinga, saran and Aikya.

Virasaiva Siddhanta

Virasaivism is also called as Sivedvaita because it holds that the ultimate reality is Siva, the all inclusive universal being in whom the entire multiplicity of the objective world has its being and springs up from him at his will.

According to some scholars the Kashmir Sivadvaita of ninth century with a few changes has been converted into Virasaivism. Their Siddhanta is Siva Visistadvaita. In this, Siva is Sakti and at his will Sakti creates the world. This Siva is Ananta without any end and is *swayemprakasa*. They do not accept the *Mayavada* but say that the world is Reality. *Maya* is accepted as one of the *tattvas*. This religion is also called *Sarva Sruti Saramala* as it maintains the consistent interpretation of all conflicting statements found in the *Srutis* in the light of dualistic cum monistic view. It asserts that every thing is unity from one point of view but multiplicity from another point. The individual is different from Siva at the empirical level but is one with Him when he unites with him on liberation. Just as the seed is one but stem, branches, leaves, flowers, and fruits which spring from it are many. So the dualism cum monism is the real philosophy of Virasaivism.

The central ideal of this philosophy is that the Lord is indistinguishable from Sakti. That in the original state, Siva alone existed and all the manifold world of matter and life existed in Him, in a subtle form, wholly indistinguishable from Him. He separated the living beings who were associated with different kinds of karma and also manifested the material world in various forms so that living beings might purge themselves of all impurities by the fulfilment of the law or karma and ultimately return to the transcendental by the grace of the God and become one with Him.

Bhedbaheda vada

The relation between God and the world is one of identity in differences. The ultimate Reality is one of unity in multiplicity. Both unity and multiplicity are equally real and eternal because it always exists potentially in the power of the Lord. Sripati Pandita is of the opinion that unity and multiplicity are the two states of Reality. Unity is an unmanifested state and multiplicity in the evolved state. The difference between *Siva* and *Jiva* is that the former is the object of worship and possess unlimited knowledge whereas the latter is the worshipper with limited knowledge.

According to *Vrassivism* the *Sakti* of the Lord has manifested itself in two forms—*Mahamaya* or *Urdhvamaya* and *Adhomaya*. It is the *mahamaya* that evolves itself into the phenomenal universe. It does not produce any illusion in the substratum or abode of consciousness. It is the *Adhomaya* that hides the true nature of the self and limits the five powers of the Lord in the lower order of the creation which consists of the thirty principles or *tattvas*. The word *Maya* is not *mithya* or illusion but is an intermediate agency of the Lord for the creation of the world and the plurality of the souls.

Siva remains unchanged in himself, appears in two forms, *Linga* or Pure consciousness and *Anga* or Individual Self or *Jiva*. As the Supreme Lord is bifurcated as *Linga* and *Jiva*, so his *Sakti* or energy is also bifurcated into two. *Sakti* is called *Maheswari*, One part of it is associated with *Linga* and the other with *Jiva*. According to *Vrassaiiva* philosophy *Sakti* or *Bhakti* are the two modes of different spheres of activity. *Sakti* is *pravrtti* and *Bhakti* is *Nivrtti*. *Siva's* innate power is wholly responsible for the entire creation of the universe and the same power reacting in the individual leading to the final liberation is called *Bhakti*. In reality there is no difference between *Sakti* and *Bhakti*.

The first primary limiting condition which reduces the universal consciousness to a limited aspect of Anu is Anava. It is the outcome of the Icchasakti of the Supreme. It is innate ignorance. Next Mayiyamala, another limiting condition. It is that which brings about consciousness of difference. This is the outcome of Jnana Sakti. The other impurity which is closely associated with it is karma mala. This is the result of the performance of worldly duties and its results. The self is covered with these impurities, Anava or innate ignorance, Mayiya, and Karma melas. It is by these melas or impurities that the Individual is in bondage.

The embodied soul though in reality is identical with the principal universal consciousness does not appear as such owing to the three limitations, Anava Mayiya and Karma. with the right mode of approach, both external and internal perfect bliss, perfect knowledge and perfect authorship can be obtained. In order to achieve liberation, the seers have prescribed several ways and means according to the ability of the Sadhaka. These are called Upayas. The aim of all these upayas is gradual dispossession of the animal nature and cultivation of higher human values. The aim of these upayas is to get rid of the three malas or impurities that obstruct the light of consciousness that is chaitanya i.e., Atman. The main upayas that are mentioned in Siva Sutras are Sambhavopaya, Saktopyaya and Anvopaya. Paratattva or Supreme Reality is conceived as both with form and without form. This ultimate is the Sthala, the Divine who is at the head of the creation. Inherent in him there is a conscious force or vimsa sakti, Self involution and state of Self expansion. In the former condition the supreme is unmanifest in the other he is manifest. That is parasiya remains formful according to the mood of his

Sakti. That is his Ula. Siva who is Sthala becomes in his divine play two—linga and anga. Siva and jiva sakti which is inalienable is kala as related to llinga and bhakti as related to anga. Bhakti means self surrender and worship and complete devotion to the Lord ⁵⁶

Thus the Divine Reality admits both the states of form and non form.

The Philosophy of Saivism

The Saivism recognises thirty principles of tattvas. To start with, we have the five gross elements or panca mahabhutas—Ether, air, fire, water and earth. The earth possess the qualities of sound, touch, colour, taste and odour. Air lacks colour, taste, and odour. Ether has sound alone. These qualities are called tanmatras. They are subtle as contrasted with the elements which are said to possess them and they cause the gross elements. Besides these we have Buddhi, Ahankara, manas, and citta which constitute the internal organs.

Mula prakrti is itself a product of Asuddha maya which evolves into three principles, Kala, Niyati, Kala. Kala or time is an independent principle. Niyati or destiny is that principle which sees that every soul has its due in the matter of enjoyment of its appropriate fruit. Kala is an instrument whereby the darkness that envelope soul is removed partly. One side it evolves round Mula prakrti, and another into vidya or knowledge, Raga or attachment. These five kala, niyati, kala, vidya, and raga are called the five sheaths or pance kancukas. It is as enveloped in these and endowed with five klesas that is avidya or ignorance, ego, raga or attachment, dwesha or aversion, abhinivesa or

clinging on to life that soul is ready to have experience of Mula prakrti. The five klesas are together known as Pumsva mala and the soul in this condition is called Purusa tattva.

Five Pure Principles

The pure principles are five. Sivattva is the first of these and causes the rest—Sakti, Sadesiva, Iswara, and Suddha vidya. Siva tattva is all pervasive and eternal. It is the cause of other pure principles. It is identified with Siva himself. It is an evolution through Mahamaya or pure maya.

Virasaivism and Saiva Siddhanta

Both these schools of thought accept the Saivagamas as the authorised texts. But they indicate different attempts to realise the ultimate Reality i.e. Siva. The ultimate Reality is known as Linga in Virasaivism and Pati in Saiva Siddhanta.

Linga is derived from the roots "LI" and "gam". Gam to go that is from which the creation starts and LI to absorb means in which all the things merge finally.⁵⁷

liyate gamyate yatra yena sarvacaracaram
tadetalinga mityuktam linga tattva visardaih

Thus it is a source and cause of evolution and dissolution. This ultimate Reality is Sthala. Sunya and Niskala linga in Virasaivism. Metaphysically this sthala is absolute which is the source of all evolution and into which all the things are finally absorbed.⁵⁸

ekameva parambrahma saccidananda laksanam
siva tattvam siva caryah sthalamityahu radayat

57. Sivanubhava Sutra, Chap. III.

58. Kalvalya Sara, page 3, sl. 13.

⁵⁹yatradoḥ sthīyate viśvāṃ prakṛitāṃ pūruṣāṃ yataḥ
liyate punarante ca sthālam tatpṛocyate tataḥ

Pati is derived from the root Pa protector, or Lord. Candraseñjanagama describes the supreme Lord as Pati because He is the Lord of all.

⁶⁰brahmadya sthāvarānamtasca deva devasya sulīnā
pasavaḥ parikīṛtyante saṃsāra vāsa vartīnāḥ
tesaṃ patitvadviśeṣāḥ śivāḥ paśupati smṛtāḥ

The Absolute is Hara and is also known as Siva. Hara because He removes the bonds of the souls and relieves them from cycle of birth and death ⁶¹

haranam haniruddhista bhogēsṣvābhiratatmanam
pudgalanam sanairgatva liṅgam saṃhṛtya vegataḥ

He is also known as Siva because he is pure and supreme bliss. Both the systems accept God (Pati or Liṅga) is immanent and transcendent. He is eternal omniscient and supreme bliss. He is smaller than the smallest and bigger than the biggest. He is not affected by the effect of the whole cosmos.

Saiva Siddhanta accepts the three categories that is Pati, Paśu and Paśa and accepts the three causes for the creation of the world. Virasaivism accepts only two causes, material and instrumental. Siva creates the world through Icchasaṅkṛti. According to Saiva siddhanta, souls are eternal entities and are different from God. According to Virasaivism souls are in reality pure, eternal, omniscient and of the nature of Siva Himself.

59. Sivanubhava Sutra, chap. II, śl.4.

60. Chandraseñjanagama, Kīlyapak, paṭaga 1st śl.10-11.

61. Matanga parmeswaragama, Vidyapada pati paṭala, śl.33.

62atmayam kevalah soddhah sivasyamgah sadamalah
nityo niranjana satah tasmadatmasvayam sivah

Pasa is recognised as an eternal entity in Saiva Siddhanta. Pasaas are hindrances to enjoy the supreme bliss. The three pasas are Anava, Karma, and Maya are eternal. Virasaivism also accepts the three impurities. Siva owing to his own sport contracted his power and became Jiva or Soul.

Pasa is an eternal entity in Saiva Siddhanta while according to Virasaivism the eternal entity is Siva himself but pasa will come into existence only according to his sport.

Thus Virasaivism pays an equal importance to Bhakti, Jnana and Kriya systems. It aims at an all round development and complete purity of the individual. Hence Astavarana, Pancacaras, and satsthalas are introduced. The Pancacaras enable the individual to lead a life dignity befitting the highest human principle. The Astavaranas help the individual in his spiritual pursuit. The satsthalas help in the spiritual development. Thus Virasaivism is a unique contribution to the philosophic and religious fields of India.

Salvism in Andhra region

The other varieties of Salvism which flourished in Andhra region, besides Virasaivism are Pasupata, Kalamukha, Kapalika, etc. Among them pasupata type is the oldest. The founder of this variety is supposed to be Lakulisa Sivacharya. According to historians he lived in the 1st century. The worship of Siva existed even during the time of Satavahanas. Hala in his Saptasati did Pasupati stuti in his first gatha and Gouri stuti in his last gatha. This Pasupata religion has been described even by Patanjali in his Maha-

bhasya. The followers of this branch of Saiva accept Karana, Karya, Vidhi, Yoga, Dukhanta. They believe in Vidhi and Daivanirnaya or God's will. According to them Vidhi doesn't depend on individuals. Papa or Punya but on Gods will only. Thus it differs from other branches of Saivism. The Pasupatas observe peculiar ways of life. They take ash bath, or bhasma snana thrice daily, sleep on bhasma bed only, pray loudly, and dance irregularly.

Saivism was at its peak during the time of the Kakatiyas. The Kakatiya rulers were mostly Saivaites and encouraged sculpture, literature and other fine arts for propagating Saivism. They constructed temples like Swayambhu temple, thousand pillar temple for Lord Siva. Palkuriki Somanatha lived during their reign only. Somanatha who was supposed to be one of the revivers of Saivism, wrote many works on Saivism and principles of Saivism on the fine arts side also the dance concerned with tandava and hasya of Siva, has developed. The prerana tandava of this period is very famous.

Saivism with its various "Sampradayas" existed even during the time of other rulers like Satavahanas, Chalukyas, rulers of Vishnu kundina dynasty etc. After the Satavahanas, the Ikshvakus ruled Andhra region. They were the worshippers of Skanda or Kumaraswamy. We find the names of many kings of this time as Skanda. Next came the kings of Vishnukundina dynasty. Though they were the followers of Vaishnava dharma, still they were great devotees of Lord Siva. There is an inscription in which it is stated that, Vikramendra Varma, son of Visnukundi Bhattar Varma donated Ragonra village to Somagiri Shwara matha. We find many Siva temples in Andhra by this time. There are many evidences that by seventh century, Pasupata, Kalamukha and Kapalika sampradayas of Saivism have spread in Andhra

region. The Calukya kings ruled Andhra after Vishnukundina rulers. They were also great devotees of Lord Siva. During their reign many Pasupata Sivacaryas came from different parts of the country for spreading Pasupata religion here. They were the "athanapatis" in many of the Siva temples. Among them Purusha Siva Sivacarya was very famous. He was the disciple of Terambi Brahma Sivacarya. This Terambi was one of the Pasupata Salva pithams. At present this place is in Gwallor and is known as Terahl.

The second Vijayaditya of Calukyas was supposed to be a parama Maheswara. After his conquests over the Rashtrakuta kings he constructed 108 Siva temples.

The Kalamukha and Kapalika sampradayas flourished even during the seventh century A.D.

The Kalamukhas closely resembled the Pasupatas and are often described as the exponents of Lakula Saivism. Kalamukha reached its zenith in Karnataka in 9th and 10th centuries. Suggaladevi queen of Jajjala II in 1029 A.D., donated some land to Brahmarshi Pandita of the Pasupata school for worship and offerings to Marasingeswara of Devapur and also for maintaining ascetics and students there. The Kalamukhas were in charge of many mataas and temples and were known as Raja gurus. They were well established in Belgaum where they held the headships of Pancalinga, Dakshina Kedaraswara, Hariharaditya and various other temples and Matas. Srisalem was a famous Salva centre and seems to have been the headquarters of the Kalamukhas of South. The Kalamukha and Pasupata teachers were usually learned people and for centuries received the respect and adoration from the princes and the people equally.

Kapalikas

They were another branch of Saivaites who wore kapala or man's skull, and observed the Pasupata principles. Another name for these people was Aghorapathas. Their principles were extremely rigid and very difficult to practice. They usually wore a kapala around their neck and were naked and applied ash on the whole body. They even ate human flesh, excretion and drank wine. They worshipped Bhairaveswara and his lady Candika in their "ghora rupa." Sometimes they used to perform human sacrifices to please these gods. They discarded the world and kept dreadful things around them wearing skull necklaces. they usually moved about in the burial grounds. Once Srilaikam was supposed to be their key place. Their Vedanta darsana is known as Meheswara darsana and their preacher was Somasiddhanta.

Saktas

The Sakteyas were also closely associated with the Pasupatas. The different form of Sakti were worshipped by these people. Sakti is considered to be the "Sarvajagan-matha". According to Saivism, Sakti is Sivapatni. Among all the forms of Sakti, Kali is the most ferocious form and became very popular. The other forms of Sakti are Lalitha, goddess of beauty, and Durga, goddess of Mountains. The tantras form the basis for this Sakti cult. It also gives much importance to mantras. According to this system, the all pervading, omnipotent, omnipresent Siva becomes active, only when he is united with the Sakti. Thus comes out the creation. Sakti is thus Prakriti. Iccha, Jnana, and Kriya are her powers. Sakti is of two forms. Sthala form and sukshma form. The Sakteyas accept the thirty six tattvas and divide them into Siva tattvas, vidya tattvas and Atma tattvas. Maya is one of the vidya tattvas. They

accept even Jivanmukti. According to them one who realises the Atman becomes Jivanmukta. They accept Bhakti as one of the Sadhanas for Moksha.

Spread of Saivism In Andhra

We have already seen how Saivism came to prominence by seventh century A.D. All the cults of Saivism like Pasupata, Kalamukha, Kapalika have spread during the time of Calukyas. The Pallavs king Mahendravarman of 7th century A.D. In his "Matra vilasa prahasana," described all these cults. Even the Chinese pilgrim Hsueun-tsang described the Kapalikas as the people who wore skull necklaces and bones, and lived in caves, burial grounds etc. In Nellore district we find the temples of Bhairava and Durga and the place got the name as Bhairava kona. Probably this place must have been the centre of Kapalikas. But Pasupata cult gained much importance than other cults. They were in charge of the Mathas and were the heads of the temples.

In tenth century A.D. Rajarajarendras son, Rajendra Chola became the emperor of both Andhra Dravida kingdoms. At that time there were closer connections between both the kingdoms. Many Saivites came from Tamilnadu and settled in Andhra region and performed arcana in the Siva temples. Many Saiva stories about Siva Illas came into prominence. Many rich people donated villages, money for the maintenance of the temples. Thus between 10th and 14th centuries Saivism enjoyed the maximum reputation and glory in Andhra. During this time only, three Brahmin Saivite preachers were born. They were Sripati Pandita, Mallikarjuna Pandita, and Mancana Pandita. They gave much importance to the worship of Siva. Those who did not worship Siva were known as Bhavas. Many brahmins became staunch worshippers of Siva and were known as

Aradhya Brahmins. We seldom find such type of Aradhyas anywhere in India. They except Vedic principles and do not discard yajnopavita but wear linga on their body. Next came the Kakatiyas and we have already seen how the kings worked for the establishment of Saivism in Andhra. The kings worked for the development of not only Saiva religion but also dance, sculpture, literature in the Saiva angle. Thus we get the best Siva temples, dances, and Saiva literature during the time of Kakatiyas. Paikuriki Somanatha belongs to this period and we know his influence on religion.

Chapter IV

An Introduction of Somanatha Bhashya

What is a Bhasya ?

Most of the Sanskrit sastras, grammatical works and philosophical works are in the form of Sutras or Karikas. Great scholars write commentaries that is explanatory works on these works. This commentary is known as Bhasya. These Bhasyas are written for Vedanta, Yoga, and other standard authentic works. Thus Patanjali wrote Mahabhasya to Panini's Ashtadhyayi.—a grammatical work.

In the philosophic field also many religious reformers or gurus who established different faiths of knowledge wrote Bhasyas or Commentaries on Brahma sutras written by Vyasa in their own light. Adisankara who established the Advaita Siddhanta wrote Sankara Bhasya on Brahma Sutras in the Advaita way establishing his theory—Brahma Satyam Jagan mithya.

Ramanuja who formulated the Visistadvaita philosophy wrote Sri Bhasya on Brahma sutras establishing his theory. The Salvaite Bhasya on the Brahma Sutras was written by the great scholar, philosopher, Nilakanta Bhagavata and this famous work Srikantha establishes the Sivadvaita philosophy of Brahma Sutras perhaps a Bhasya can be called an authentic interpretation of any Sastra.

Any philosophic faith usually depicts three divisions :

(a) Cosmology

(b) Rituals

(c) Moral and Social application

All the above said Bhasyas, whether they reflect advaita dvaita or visistadvaita faiths, deal more with cosmology.

This cosmology deals with the origin of the universe—the creator, the relation between the creator and the creation, the individual Soul, and the Supreme Soul.

Rituals are the formal observations. In any particular religious faith and this varies from Vaisnavism to Saivism to other religions.

Morals are the general principles which should be observed by any person and these are found to be common in all the faiths.

What is Somanatha Bhasya?

Though palkuriki Somanatha's work says it is a Bhasya, still the author does not deal much with cosmology but lays stress on the rituals that is the panca caras mainly. This is a clear proof from the statement the author gives at the end of every chapter of Somanatha Bhasya—Sri Vira Maheswara saroddhara—sampurnam. A detailed explanation of these words may be examined.

Vira

Vira need not be a hero in the real sense. In Virasivism, Vira means a sadhaka, who practises the "Sivajivalkya vidya—visabde nocyate vidya siva Jivalkya bodhini tasyam ramata yassaiva vira ityebhidhiyate.

Maheswara

is that which is concerned with Lord Siva.

Acara

These are pancacaras of Virasaiva faith. They include-lingacara, sivacara, sadacara, ganacara, and bhrtiyacara, which have been dealt with, in detail in the chapter on Virasaivism.

Sara

Is the essence of this religious philosophy.

Uddhara

means uplift or revive or to quote.

So the adjective means that this work is an essence of all the acaras and this Bhasya is meant for reviving the essence of acara or principles of Virasaivism concerned with Vira or a Sadhaka and Maheswara or Lord Siva. It does not mean that Palkuriki refrains from touching other aspects but that he shows less preference for them. In the later chapters he refutes other siddhantas and establishes his own faith and siddhanta. But throughout the work he takes all the principles of rituals and describes them one after another and to prove his statements he quotes from authentic works which include vedas, upanishads, puranas, sastras, agamas, sritis, smritis, and so on. Thus this work is more an authentic commentary on the rituals of Virasaivism meant for the upliftment of that particular faith. It here he differs with the other Bhasyakaras like Sankara, Ramanuja Madhva, or Nilakanta who mainly deal with the cosmology and not the rituals. Somanatha probably felt that stress should be laid on the fundamentals than the higher knowledge and so wrote this work stressing on rituals as they form the basis of any faith and cosmology, leads to an understanding of higher knowledge.

Chapter 1

In the first chapter of Somanatha Bhashya the author gives a general introduction of the work, the greatness of

Mahatmya of Lord Siva who appears in a diversified form in the universe.

After paying respects to the Lorda Isa, the author says, he is one among the few devotees who declare the Bhakti Mahatmya of Lord Siva. This bhasya is "Basavarajiyu" in Andhra region.

The author first pays salutation to Virabhadra who is equal to crores of Suns, the killer of Rakshasas. After this he pays salutation to Vrsadhisa. Then he explains the meaning of the term Basava and says that Vrsabha has come to this world only to establish Bhakti. Then he gives the explanation how technically "Vrsabha" has changed to "Basava" according to different grammatical sutras.

The author feels that Dharma is the base of Lord Siva in the form of Astamurti and is the cause of happiness in the universe. A person who touches Nandi and has the darsana of the Lord will be free from all sins. He escapes hunger, untimely death, sin, poverty etc., due to the pramanas of sruti, smrti, puranas and so on.

At the same time the darsana of Hari is avoided in the evening as it takes away all the merits one has earned in this and previous births also.

The author feels that Nandi is the second Siva. The other avatara of Siva is Vrsabha. According to Virasalvacara, to establish "Siva Bhakti," Vrsabha has come to this world. This is the one who has taken the "Vise" from Lord Siva for the welfare of the world. Then the author pays salutation to Lord Virabhadra who is the cause of destruction of the dakshayagna, whose greatness has been described in Yajurveda. Lord Siva has a name as "ghoratanu" as

he is having a ferocious form. Hence that title "Virabhadra."

After paying salutations to other "Pramatha ganas" like Renuka, Ghantakarna and other ganas, the author describes the Bhakti Mahatmya of Lord Siva and how he gave the desired things to his devotees.

For the salvaites who wear linga, who takes padodaka of the Linga, the darsana of others is prohibited. The darsana and sparsa of these non-Salvaite devotees are strictly prohibited for Salva devotees according to srutia, smrtia and puranas. The author after following their predecessors' foot-steps in observing the marga divides the whole work into twenty five chapters, in which he gives importance to the mahatmya of vibhuti, rudraksha, sivalinga dhara na, padodaka, praada, virasivacara, discardence of other devatas, discardence of Narayanopasana, discardence of Ekatma vadana, discardence of Astamurti and the explanation of Bhagevacchabda, etc. Thus this chapter includes the general introduction which explains the greatness of different pramathas, indicating the greatness of Basavaḥ

Second chapter

The second chapter deals with the greatness of Vibhuti. Vibhuti is of five varieties. They are Vibhuti, Bhasmam, Kahara Bhasma and Raksha. According to Indrastuti and Jabalopanisad, Prthvi has emerged from the "Sadyojata" face of Lord Siva. Nivrtti has emerged from prthvi. The black cow gapila, nanda from the Nivrtti. The dung of Nanda used for making vibhuti, vahni is produced from the Aghora face of Lord Siva. Vidya comes out of Vahni and red coloured cow surabhi from vidya. Its dung is used to make "bhasma." Vayu comes from the "Tatpurusa" face of Lord Siva. Santi comes out of Vayu and the white coloured

cow Susila comes out of it whose dung is used for making Kshara Akasa comes out of the "Isana" face of Lord Shiva. Santyatita comes out from Akasa and the cow Sumana from it whose dung is used for making Raksha. Because it gives Aiswarya it is known as Vibhuti, as it glorifies it is known as Bhasita as it destroys all evils it is known as Bhasma, and as it protects it is known as Raksha.

For the higher three castes, bhasma produced from Agni should be used. For grhasthas, the bhasma produced virajanalagni or in the Agni of vivaha or upanayana. Brahmacharis should use the bhasma produced from Tapasagni. Sudras can use the bhasma produced from the pacanagni. Yatis can use the bhasma produced in any Agni. But all can use the bhasma of temples. The author now describes how to get the vibhuti from virajanalala. One must pray to Lord Rudra for obtaining the vibhuti from Rudragni. One must avoid a cow which does not have proper organs, or is mad, or one that over eats or lazy, one that is barren, one which is tired and one that does not have milk. A cow which is good in all aspects should be chosen and should be used for her dung. Its dung should be used for making vibhuti by chanting the pranava mantra. It should be kept in a vessel made of mango, bilva, or asoka wood and preserved.

One must take this vibhuti produced in the Agni and, while chanting mantras "Triyayusem jamedagneh" and with triyambakem mantras, must apply on head, forehead, hands, chest in a threefold manner. This is known Sambhavi vrata. This is mentioned in the vedas also.

The first vibhuti rekha should be drawn from the forehead to the eyes. The first rekha symbolises Rigveda, rajas, and Amrtattvakriyasakti, Ahaitianiyagni whose adhivata is rudra.

The second rekha symbolises garhapatya. Its form is Tamas and it is Paramatma's Jnana Sakti, Yajurveda and Maheswara is its Lord. The third rekha is Dakshinagni its sakti is Antarikshamamtaratma, Samaveda and Sadaiva is its deity.

Any scholar, whether a brahmacari, grhastha, vanaprastha or yati, if he applies vibhuti, he is relieved from all sins. Not only he but his ancestors become purified and he attains Sivasayujya, free from rebirth.

In Atharva shra, it is described as equal to Agni, Vayu, Jalam, Prithvi and Akasa (Agniriti Bhasma, Jalamiti bhasma, sthalamiti bhasma, vyometi bhasma sarvada sarvam va idam bhasma).

Jabalopaniṣad describes this bhasma jyoti-"sa esa" bhasma jyotissaesa bhasma jyotissaesa bhasma jyotih" The urdhva pundra symbolises samaveda, the madhya pundra symbolises yajurveda and the lowest symbolises Rigveda.

This vibhuti removes all the sins or "patakas." One who drinks, steals gold, murders a brahmin, escapes the sins if he wears the bhasma on his body.

Bhimagama describes, the punya which one gets having a bath in all the tirthas and performing all yajnas, he can get the same punya by applying bhasma. There is no diksha which refutes the greatness of bhasma. There is no tapas, no mantra and no yajna which discards bhasma. Such is the greatness of bhasma.

Brahmanda purana describes that vedic brahmin scholars should use the white bhasma. Siva dharma explains that "bhasma snana" is better than "jalasnana" bhuti gives

wealth raksha gives protection and bhasita glorifies one. As it removes impurities it is known as bhasma.

Kurma Purana describes a brahmin scholar must not discard tripundra even mentally.

This vibhuti is as pure as the Siva mantras, the ornament of Lord Siva and the destroyer of Kama. By wearing such vibhuti on the forehead one is able to demolish the unfortunate writings of fate said to be written on the forehead. No one is eligible for doing "Sivarcana" without wearing bhasma.

One who wears the tripundra across the forehead and wears the rudraksha around the neck, one who is pure and has shishyas is said to be a muni.

Thus the greatness of bhasma is described in various sutras, smritis, puranas and agamas. One who does not wear the white bhasma, even his appearance is prohibited for a true sivalite.

Thus the second chapter of Viramaheswara Saroddhara describes the greatness of bhasma.

Third chapter

Rudraksha Mahatmya

In the chapter with the above title, the writer deals with the greatness of Rudraksha.

When Lord Rudra opened his eyes for killing the tripurasura, drops of water fell on the earth from his eyes. These drops were transformed into "Rudraksha" for the welfare of the world.

Then the author discusses about Japa mantra dharana. One should have a bath and then be by applying bhasma

and then should chant the pranava mantra. Then he should perform pranayama and then should place a Rudraksha with one face on the head by chanting the mantra—"Sri sada sivaya namah." One must place thirty two rudrakshas, with two, three or twelve faces on the forehead by chanting the mantra, "Parama Sivaya namah." One must place thirty two rudrakshas with faces five, seven or ten around the neck by chanting "Sri kanthaya namah" and on the left arm by chanting "Sri somanathaya namah." Around the wrist must be worn twelve rudrakshas with nine faces by saying "Sri Mahadevaya Namah," and should 108 rudrakshas with fourteen faces as yajnopavita by chanting "Sri Visvaswaraya namah." One who wears these in this manner will be absolved of the sins committed in perhaps crores of life-times.

If any brahmin does not wear the Rudrakshas in snana, dana, japa, homa, devarcana, prayascitta, sraddha, during the time of diksha he will not get the actual phala of that task. Thus it is compulsory for a brahmachari, grhastha, vanaprastha or yati to wear the rudraksha. Then he gets the phala of performing "Sataswamedha."

One who drinks, eats meat and behaves in a sinful manner, also becomes purified if he wears the rudraksha. In Manava Purana Jabala aruti says that one who commits sins also will be purified if he wears rudraksha. Wearing rudraksha on the hands, head and chest is a sign for salvation likewise wearing bhasma on the forehead, hands and other parts of the body. Even a dog will be absolved of sins and attain rudratva if it wears the rudraksha at the time of death.

Thus this is the essence of the third chapter of Viramshewara Saroddhara or Sri Somanatha Bhashya.

Fourth chapter

Lingadharana Mahatmya

In the fourth chapter Somanatha describes the importance of wearing the linga.

In Satarudriya of Yajurveda the statement "ya te rudra siva tanuraghora papa kesihi" means Oh Rudra! your body which is ferocious and auspicious is the one glorifies itself in those who are free from sin. Even the mahastotras indicate that your form is present in those who are free from sins." oh God: these people are famous as the sinless ones. So one can assume that your devotees are the pure ones. The following statement also justifies this. Those who are near the linga (or wear the linga) are known as the sinless ones. Others are the "aristas" or the sinful ones.

In Rigveda "ayam me hasto bhagavanayamme bhagavattarah ayam mata ayam pita ayam jivetu ragamat idam tava prasarpanam subandha vehi nirini—This means the Lord is this hand of mine. The whole sum of wealth, vidya, fame, sri, knowledge, valregya all these, six are known as Bhaga. So Bhagawan is so called as he possess all these six. So this hand is bhagavattara or one who is better than the bhagawan. The "tara" sabda indicates superiority.

This hand is a "valdya" to all diseases of the Maya visva Abhitah paritah sprisatityabhmersanah—means it is abhimarsanah as one who touches the linga with the fingers from all sides. "ayam mata"—this hand is the mother. Ayam pita—this hand is the father. Ayam jivatah—this hand is the jivanousedha.

In Yajurveda It is stated—oh Rvdra that which is yours is very beautiful and variegated, That which is yours meant

linga which deserves worship. Subandhu means auspicious, "oh subandhu: this linga is your present: Come here and stay here and do not move from this hand—This is according to the Vatula tantra which means one who wears Lord Siva in the form of Linga, his hand is the base for all kinds of wealth.

A scholar must wear the linga in the neck, head or on the chest. One must not remove this while eating or doing any work. He must wear it while sleeping, eating, standing, walking whether in a purified state or in an impure state. One who wears the linga under the naval is a sinner. One who wears it above the naval gets the knowledge and maternal comforts. One who observes moksha should wear the linga around the neck. One who deserves a continuous rapport with the Lord should wear the linga always on the head. One who desires the eternal samyoga with Isana must wear the linga on the face. Those who wear the linga constantly are in the company of mean men, sinners yet they will not go to the yamaloka. A siva bhakta must wear the linga till the end of his life. If he eats dog's meat, it becomes as harmless as rice for him. But a person who discards the linga even the ordinary food becomes dog's meat and blood. With the nearness of lord they will be absolved of all ails and sufferings. So this is the reason why Brahma, Vishnu, Mahendra, and others wear the linga all times on their heads. All the akshapadas and sakteyas wear the linga on their heads. Rakshasas tear their throats and keep the linga inside and worship. Siva munis and manus wear the linga around the neck always.

The worship of Lord Siva with Uma in the murty form, Agni, Jala, Vayu, Prthvi, hasta guru in the form of lingarupa is of eight types.

In Mahabharatha Siva puja is of three types. **Suddha**, **Misra** and **Sankirna**. **Suddha** is **Linga tanmatra**, **Misra** is **Sadasivam** and **Pratimakara** is **Sankirna**. The punya one gets by worshipping pratima will get the same punya by worshipping linga for five minutes.

So In Sivadharm Sastra It is stated that Lord Visnu always worships Linga made of indranilamani. That is why he got the Visnutva. Brahma got Brahmatva by worshipping the Lord in lemon daily. Lord Surya always worships tamra linga and got Suryatva. Indra the lord of Devas got indratva by worshipping the Linga made of diamond. As the whole universe manifests itself in Linga, so one who desires atmasiddhi should worship the Linga. This linga is worshipped by devatas. If it is not worshipped by man, he should be treated as an outcaste. Thus the lingaradhana mahatmya is declared in the fourth chapter of Somanatha bhashya.

Fifth chapter

Lingarcana Vidhi

In the fifth chapter Somanatha discusses about the greatness of Lingarcana and also its system of worshipping Linga.

Mahadeva is established in the centre of Linga. So the linga should always be worshipped as includes the whole universe. This arcana is considered as the best "siddhi" by devatas, asuras, pisacas, human beings. Swarga, martya and Patala lokas are considered the trilokas. In all these lokas no other god is greater than the "Sthavarajangama" in the form of Linga. The yajnopavita is described in many sastras along with the Lingadharna.

This lingarcana which is famous in puranas is of two types according to Bodhayana Sakha. One for the Kamita-

rtha and the other for Papakshaya. In the first way it is done for the relief of one's own sin, disease, peace, health, desires and happiness. The devates worshipped it for getting "Aiswarya." In Linga Purana there is a sentence which means that one should worship "triyambaka" for health and death will not approach people. Even Lord Visnu and Brahma worshipped Lord Siva In the form of Linga. In the same way all the Pramathagenas and Rudra genes worshipped their Lord. External worship is possible when there is internal worship only. In Siva dharma, one who takes oath—not to take food without worshipping Lord Siva even at the cost of losing his life is supposed to be Rudra himself in the human form.

In Sivadharmasastra it is said that one should worship Lord Siva before one attains death, old age, loses the control over the organs. Life passes off quickly and also the youth. So one should worship Siva. One who eats without worshipping Lord Siva, he is supposed to be eating insects, dirt, worms, and not food. A person who leads a life without worshipping the Lord is a waste product to society. Such people should not be looked at or spoken to. Thus the fifth chapter deals with the greatness of Lingarcana.

Sixth chapter

The sixth chapter deals with the greatness of Lingarcana. All the beings of the universe are released from the cycle births and deaths if they perform the Siva puja in the form of Lingarcana. Those who do not do this arcana, their life remains a waste and a burden to this earth. One who always performs this arcana, gets the best world after death. He gets the yajna phala. He gets the phala of taking bath in all the sacred lakes and rivers. So Lingarc-

ana should be performed. Yajnas, Vedas, Agnihotra are all not equal to a part of Lingarcana. Placing a single flower on the Linga gives the phala of donating gold, fields and wealth. One who performs Lingarcana by keeping patra, puspā, or even water. God will be with him for ever. Even small children who make lingas with sand or mud while playing, even out of ignorance, will go to Rudraloka after death. whether in mohā, lobhā, ajnānā, out of fear, or for any other reason if one worships the Lord, he attains the highest position after death.—This is according to Sivadharmā. A person who does not perform this Lingarcana should not even be looked at or spoken to.

This is the summery of the sixth chapter Somanatha bhashya.

Seventh chepter

The seventh chapter deals with the greatness of Padodaka.

Lord Siva who removes obstaclas and gives endless wealth and fulfils the desires of the devotees should be worshipped with waters while chanting mantre "sarvo val rudrah" and them should take pedodaka with the mantra "rtam satyam param brahma." In Jabala sakha—the Lord's padodaka should be poured in the sankha, should be worshipped wita gandha, puspa etc. and then should take along with the mantra. "Imam me gange yamune." This padodaka not only purifies one but also the ancestors. All the sacred parts of Kurukshetra and naimisā and the lakes are not equal in purity to 1/16 part of Siva's padodaka. This padedaka removes "akala mrtyu" removes all the sins, all diseases and is very auspicious.

This padodaka is more auspicious than all the auspicious things, more sacred than all the sacred effect which

accrue as the result of taking a bath in all the sacred waters, and should be placed on the head. By keeping thus one becomes purified.

In Aditya Purana it is stated—ch Ledy Mahadeva's padodaka should be taken with both the hands and Placed on the head. In Ramayana—the Siva Padodaka was taken in by the pramatha gana srestas, Valmiki and was also placed on their heads. In Vaidya sastra it is stated—one who takes the nirmalya water of Sull—Mahadeva he will be relieved from severe disease like ulcers, cancer, leprocy etc. It is a divyusadha for all the diseases and fevers. This padodaka must be taken from those people with mantra, that is those who observr the pasupata vrata.

It is thus declared by Somanatha, the greatness of padodaka.

Eighth chapter

In this chapter Somanatha discusses about Prasada Sthala mahetmya In a detailed manner. This is one of the longest chapters of the work covering about forty pages.

Prasada sthala occupies an important place among the "Sat sthetas." According to the "Saiva sampradaya" the devotees should take the prasada offered to the Lord with body, mind and soul i.e , manasa, vaca and karmena. To prove this siddhante. Paikuriki Somanatha has taken the principle quotations from Siva samhita, Vyasa jaimini samvada as authentic sources.

In Siva Purana and Siva rahasya Khanda It is stated that Siva Nirmalya should not be kept on the head, should not be taken, as Prasada. As an answer for this, Somanatha starts his argument in this particular chapter defending his ideas with the authentic statements he has taken from

the sastras, agamas, puranas, upanisada, samhitas etc.— That is, this nisedha of *Siva nirmalya* is applicable to non-Saivaites who are prakrtas, but not the saivaites devotees for whom everything, even dust particles concerned with the Lord is very auspicious and who constantly do Lingarcana. Valdika Saivaites say that the *Iswara prasada* whether *patra*, *puspa*, *phala* or *toya* should not be taken by the devotees. But this does not apply to Saivaites who wear *linga* on their body. *Visesa* is always more powerful than *samanya*. Thus Paikuriki stresses on taking the *Siva prasada*.

To prove the above theory, he quotes from *apasthamba sutra*, *Manava purana*, *Aditya purana*, *shivadharme*, *skanda purana*, and others.

Nalvedya means that which is meant for the gods. So the "*shivopabhukta nalvedya*" is prohibited for non-Saivaites prakrtas. In *Siva Purana* "*nirmalya*" means that which is pure and clear. So it is forbidden for non-Saivaites prakrtas. But this is not applicable for pure saivaites. In *shiv dharma* it is stated that every one should wear *Siva's nirmalya's Kamikya*. *Kamikagama* states that one who takes the lord's offering every day becomes one with the Lord. All these indicate the greatness and purity of *nirmalya* of Lord *Siva*. So it can be taken in by the bhakta as it removes all the sins. In *Yajurveda* there is a statement which means that all the food forms have come from the all pervading *Paramasiva* and there is nothing which does not belong to Him. Thus the devatas take *Siva nirmalya* and obtain *amartva*. From the Vedas which have come from *Siva's* faces and the "*śabda rupa*" in the form of *agamas*, the whole world has taken its existence. So in every part of the world there is the existence of *Siva's* power. So whether *prasada*, *nirmalya* or any other thing offered to Lord *Siva* shou-

It be taken by the devotee. Somanatha goes on to explain the greatness of Siva prasada. Vasistha who has taken this nirmalya has become a very great rsi. Panini, Kanada, Gautama and others have become great darsane kartas after taking prasada. This prasada is equal to hundred "adhvarees." In Jabala sakha there is a statement—We eat that which is eaten by Rudra. drink that which is taken by Rudra. smell that which is smelt by Rudra.

One who does not offer the food to the Lord and eats and drinks is like a person who eats dog's meat.

Sambhu nirmalya dharma, padodaka sevana, and taking prasada all these remove all the sins. Nirmalya is the best and auspicious. Navedya removes all sins. This prasada is of three types. Suddha, Siddha and Prasiddha. That which is released from the Linga is "Suddha," released from the food remaining of guru is prasiddha. Suddha is taken by vaidika savaites daily. Siddha is taken by virasaites daily. "Guru bhukta" is taken as prasada by both. Guru prasada is the highest by taking which even pasandas will get mukti.

Siddha Prasada

Nirmalya is of six types. They are Devasva, Devatadrava. Navedya, canda and bahikshipte. Devasva includes fields villages belonging to the Lord Devatadravya includes davadasis, gold, silver of the Lord. All that is meant for offering to the Lord like pstra, phala and toya are included in navedya. These three varieties should not be used by any one. If any one touches a bit of Lord's property he will go to naraka only. The Sivopabhbhukta gariand, food etc. are known as Nivedita. This is "Sarvapapahara" i.e., removes all the sins.

Nivedita prasada is of two varieties, bhojya and dharya. Everything whether food or anything else should be offered to Lord Siva and then should be taken by the bhakta. This offering should be done with manasa, vaca, and karmana, otherwise it becomes fruitless.

A devotee whether walking, sitting or standing, should offer everything in him and around him to Rudra with the mantra "nemo rudraya". Thus one who drinks that taken by Rudra, eats that eaten by Rudra, smelt by Rudra, he exhausts all his karma. A devotee having Prana linga on him should never fast. People who do not take this prasada, greatness of which is described in smrti, srutis, agamas, puranas and vedas should not be looked at or spoken to.

Thus in this chapter the author evaluates the greatness of prasada.

Ninth chapter

In the ninth chapter Somanatha lays stress on the greatness of Virasalva mahatmyam. The author feels if a candala is a Siva bhakta then the question of caste does not come in to consideration whereas a brahmin scholar even well versed in all the Vedas if he does not worship Lord Siva should be neglected. Thus he places stress on Siva bhakti or extreme devotion towards the Lord.

According to Somanatha, just like the lotus in mud, silver in wood, gold in stone, so also devotion will be there in a candala also. There is no question of caste, creed or sex for devotion towards the Lord. Everybody is equal in the eyes of the Lord Rudra. Just like the waters from mountains, cities and different places join Ganga and become purified so also people from different castes become purified if they have Siva bhakti. Due to his closeness with the Lord, the candala loses his candalatva and becomes purified.

Somanatha also lays stress on the important places where the Lord should be worshipped. There is no particular place where the Lord be worshipped. Whether it is temple or burial ground, plain or thick forest wherever the lord Rudra is worshipped, it becomes another Kasi—it is the place where the pure Ganga flows. Which means wherever the Lord is worshipped that ordinary place gets the greatness and purity of Kasi and the surrounding waters get the purity of Ganga.

On the contrary even if a brahmin, well versed in all sastras and vedas if he is not a Siva bhakta, he is considered as a patita and he should not be touched also.

Where Sankara is worshipped that place will not be effected with famine or diseases. Kings will not die untimely death. Where Siva is not worshipped that place is equal to smasana. All the people living there are equal to candalas. So with all these reasons one should not go to that place where Lord Siva is not worshipped.

This is the essence of the ninth chapter of Somanatha Bhasya.

Tenth chapter

In this chapter Somanatha describes the greatness and qualities of Virameshwara or a Sivabhakta whose vrata is to worship only Lord Siva. They are always happy, well balanced to face the paradoxes of life, with good character, without any passion or greed, kind and [without any passion or greed, kind, and without any shortcomings, will always worship Rudra either mentally or physically.

In Sivadharmasatra the linga is described as of two types. Cara linga and acara linga. Cara is the one which moves in the form of bhakta and acara is Parthiva linga.

Maheswara lives in cara linga, due to the devotion of bhakta, and in acera linga due to the nitya pujas. This cara linga or Siva bhakta is greater than a crore of scholars. So one who obeys the orders of Sivabhakta is also liked by Siva. He should be given the four danas i.e. nitye, naimittika, kamyā and nirmala in a proper patra and should not be given apatre dana.

The dana given to Siva bhakta pleases Hara and is "mokshesadhaka." In whoseever house a Sivabhakta enters, that house, that family and their ancestors prosper in all ways. Siva accepts the offerings of the devotees through Siva bhakta only, moves through him, smells through him and feels through him.

Somanatha further explains the danaphala which accrues through giving dana to Sivabhakta. If one donates a small bit of land to Siva bhakta he gets the lordship of enormous land then attains Siva sayujya. If one offers fruits, roots ect to Siva bhakta he gets the best birth next time. One who does not have any devotion towards Lord Siva even if he donates the whole lot of his property, it remains a waste. So anything should be offered with bhakti and sraddha. So for anything bhakti is the essential essence.

Among these danas truth is greater than dravya dana, fame or kirti is greater truth, longevity is greater than fame and parepakara is greater than longevity.

Thus in this chapter Somanatha explains greatness of Siva bhakta, his qualities and he becomes one with the Lord with his constant meditation. Also how the Lord accepts the offerings of other devotees through Siva bhakta indicating that there is no absolute difference between him and

his bhakta, the varieties of dana, and the results of dana are explained.

Eleventh chapter

This chapter explains the importance of worshipping Lord Siva to the exclusion of other Gods. In the view of Somanatha all the other gods are of less or no importance. The only God who should be worshipped, meditated upon is Rudra. He feels this is the only way to get moksha and gives reasons for refuting the greatness of the other Gods. According to Atharvana Veda, Isana is the only Lord and there is no second. So he is the proper deity to be worshipped. Siva Sankalpopanishad says—all the Vedas which describe that Rudra who has no birth or death, let my mind worship Him. Manavapurana describes that Lord Siva is the essence of knowledge of all the upanishads. In tatparyasengraha this Rudra is described as one having the bhujangmala indicating He is omnipresent or Ananta.

In Jabalasekha It is mentioned that at the end of the yuga nothing remains except Rudra. not even Visnu, Surya, Agni or even the stars and everywhere there will be tamas or darkness without day or night. Only Lord Siva prevails there. In Skanda Purana it is written that there are a number of Visnus and brahmas but only one Rudra. This thought is supported by Aditya purana which says that Siva is Viswakarta but no one makes him. He sustains the world but no one sustains him. He is the Viswanatha, the lord of the world but he has no master.

Somanatha therefore feels that Lord Siva is definitely superior to other gods. Hence He only should be the worshipped. Other gods are Anitya and only Lord Siva is nitya so they are not capable of giving moksha.

But Lord Siva who is saccidanandaswaroopa, Sivankara is the one capable of giving Moksha to only one—This is supported by the statement in Parasara Purana.

Somanatha feels that one who leaves the worship of Lord Siva and prays to other gods they will be falling in the ghore samsara and will not get moksha. They will be in Yamas only. So only Rudra should be worshipped by one and all and no other God.

Thus this chapter clearly emphasises the author's great and deep faith in only in Lord Siva and his Virasaiva faith.

Twelfth chapter

In this chapter Somanatha proves the greatness of Namaskaradhipatitva. In other words he tries to establish the supremacy of Lord Siva. He takes the quotations from tatparye sangraha and others to prove this. Where it is stated that the salutations given to other gods reach only Lord Siva as all the rivers flow into sagara. In Yajurveda it is stated that Lord whose head is dharme, whose lips are yajna, whose heart is Visnu, whose feet are Agni and thus who is a celestial form, should be worshipped with anjali mudra. So the other gods do not deserve any namaskara except Siva because these gods are incapable of giving fruits or results. Even if they are saluted, and only Siva is capable of granting any boon.

Thus this small chapter only gives the reasons for accepting Lord Siva's supremacy.

Thirteenth chapter

After establishing the supremacy of Lord Siva in the previous chapter, Somanatha now gives in detail the adverse effect of not paying salutations to Rudra and quotes "dakshadhvara nirasana" as an example in this chapter. He takes the quotations for this from different works like Ketyayana sakha, yajna valbhava khandana, Siva rahasya, Virabhadra daksha samvada and others.

This "Dakshadhvara dhvamsa" is a well known story, when Daksha does not respect Lord Siva in the yajna, Sati his daughter is angered and says that he would be punished for his mistake and then burns herself. When Surya consoles that other gods like himself, Indre Varuna, Agni and others are present there, he need not be frightened. To this the great muni Dadhici is very angry and says that Surya is making a worse mistake than Daksha by speaking in this manner and he will be definitely punished by Virabhadra for this and he further curses Daksha that for worshipping the undeserving ones and not worshipping the deserving Rudra his kula will be destroyed. Then he describes the greatness of Rudra who is the Lord of all Gods, whose kinkaras are all pisacas and even Brahma, who is the Lord of prakriti and is always worshipped by the great sages, one who is without beginning or end, and who creates, maintains and destroys the universe, it is that Rudra, who is the greatest. Further he tells Daksha that his yajna is not complete without Siva, so saying he leaves the place.

Gautama then declares that these Brahmins who did not respect Lord Siva will be deprived of Vedas. In yajna-vaibhava khanda—Those who do not respect Mahadeva in his form, in devotion, in bhakti, in knowledge, in fame, in Rudraksha, in temple become Brahmsnadhamaas. After this Lord Siva creates Virabhadra who enters the yajnavatike and tells daksha that Rudra is the greatest of all devatas and as he is not given proper respect in the yajna, Virabhadra has come to destroy everything. All the yajna mantras also try to convince the Gods to give yajna havisa to Siva but being full of tamas they refuse to do so. So the yajnamantras vanish away. Then Virabhadra is wild with anger and beholds Daksha, kicks Indre, and Surya, and beats Yama, Vahni, and others: cuts the head of Yajna purusa—Thus is well described in the Linga purana also.

Thus Daksha who is a Prajapati was punished with his head being cut off for not respecting Lord Siva properly and saluting other gods like Visnu. Thus Somanatha tries to explain the adverse effect of not worshipping Lord Siva.

Fourteenth chapter

In this chapter Somanatha condemns the greatness of Narayana and establishes the supremacy of Lord Siva as the only God and explains the meaning of Narayanopanishad in the Salva light.

Vishnutattva is discussed in Narayanopanishad. He takes this and gives interpretation that Narayana is upasaka and Siva is upasya. Thus making Vishnu a secondary God. To substantiate his arguments he brings all the quotations from different authentic works.

According to Atharvaveda—He is Rudra, the God, Maheswara and Mahadeva. This idea is also seen in Yajurveda and Kaivalyopanishad. From the quotation—yacca kinchit jagat sarva—it means the jagadvyapakatva of Visnu but not patitva of jagat. Jagatpati is only Rudra "sahasra sirsaka—means visnu as upasaka. Narayana is described as Purusa is parameswara or Siva. So from the quotations of Narayanopanishad—Anoraniyan, sahasra sream, rtag aatyam—from these sruvaka vacana pramanas it is proved that visnu is only upasaka and Siva is upesya. In Rigveda—Oh Rudra, all the gods worship your linga form to get Alawarya. Vishnu worships you in that form and attains vishnutva, the highest position. In linga purana—Lord Siva gave the Cakra and nayana or eye to Vishnu.

Thus with all these vacana pramanas Somanatha establishes the supremacy of Lord Siva over Vishnu and declares that Vishnu the worshipper and Siva as the worshipped,

Fifteenth chapter

This is a very small chapter consisting of two or three pages. In this chapter the author condemns the wearing of sankha, cakra, urdhva pundras on the body of human beings. For this he takes the examples from Bodhayana smriti, satapata smriti, Suta samhita, Manava purana, Parasara purana, yajna vaibhava khandana, Skanda purana, manusmriti and others where it is stated that human beings should not tattoo signs like Southern or cakra on their bodies which is against the sastras. By doing so one loses the right to perform religious srauta smarta karmas. He becomes a patita. He loses the right to perform yajna. Such a dvlje should not be seen or spoken to by others. If one sees a person wearing urdhva pundra he must perform candrayana vrata for purification.

Thus taking quotations from the above mentioned sastras, puranas, and agamas, Sannatha condemns these valenavaite religious signs in his fifteenth chapter.

Sixteenth chapter

In this small chapter the writer tries to establish that Lord Siva alone is the father of all Gods and the supreme Almighty. For this he takes quotations from Linga purana, Mahopanisad, Sivasankalpopenisad, Yajurveda, Agni purana and Aditya purana and so on.

In Linga purana it is said that Lord Siva created Caturmukha brahma, gave jnana to him. This Siva is the Paratpara, the father of Brahma and Vishnu.

In Mahopanisad it is stated that Lord Siva created water and released his Virya in it. That was the golden egg which is the home for all the living beings.

Siva sankalpopenisad states that with Rudra Virya the

golden egg was formed in the middle of the sea and from it were born Visnu, Agni, Brahma and other gods.

Yajurveda says that Soma or Sankara is the father of Akasa, Prthvi, Agni, Indra and Visnu.

The same fact is also found in Agni Purana—Mahadeva with Uma is the cause of Visnu, Akasa, Prthvi, Agni, Surya etc. In Aditya Purana it is stated—Oh Maheswara, Brahma, Visnu, Indra, Agni, Water, Yama, Surya and asuras—are all born from you. With all these above mentioned vacana pramanas, Somanatha established Siva as the father of all gods including Brahma and Visnu.

Seventeenth chapter

In this chapter Palkuriki Somanatha tries to prove that Lord Siva is the supreme soul and is Pasupati and all the others including deities like Brahma and Visnu are his subordinates. They are called Pasus. So Somanatha discards the theory of Advaita that is the entire universe is only Atman and there is none else except that Atman. As per Saktivistadvaita there are number of souls or jivas. They are different. They are bonded by the pasa; that is prakrti. So Iswara is the Lord of Pasus and Pasa. To prove this theory, Somanatha takes the quotations from tatparyasangraha, Mahimnastava etc.

In Mahopenisad lord Siva is described as the Lord of all beings which asserts his greatness. This Lordship is sometimes given to Indra, and Visnu as Saciswara. Lakshmiswara and others to indicate their greatness. Aniswara is pasu or atman or jiva and parameswara is pasupati. There is bondage for the atmans or individual jivas but not for Iswara. He is the supreme one; He is independent and all the others are His subordinates.

Thus with all the vacana pramanas Somanatha tries to establish the supremacy of Iswara over the gods. In this chapter Somanatha tries to condemn dvimurtis and trimurti vadanas that is, he tries to establish the superiority of Lord Siva and states that Vishnu and Brahma are not equal to him and are only his subordinates.

According to some there is no difference between Siva and Visnu—"Sivaya vishnurupaya Sivarupaya Visnave." But Somanatha condemns this. To support his argument he takes the statement from Vedas and other sources. In Yajurveda It is said "visvam narayanam devam" which means that visnu is the universe. So Rudra is Viswedhika, The statement "avarajana madhvarasya" Indicates that he is the king of yajna and "yajnovai visnuh" Indicate that Visnu is yajna. So Siva is greater than Visnu. Yajurveda says—one who is praised in Vedas etc, famous in Vedanta, he is Maheswara. In Siva Sankalpopenised it is said that Brahma is greater than Parama. Visnu is greater than Brahma and Sambhu is greater than that Hari and so every thing is the creation of Siva. The various statements from Atharvaveda, linga purana, Kalika khanda, shew how Siva suppressed the ego of Visnu and Brahma.

Thus Somanatha with all the above vacanapramanas tries to establish the superiority of Siva over Visnu and Brahma.

Nineteenth chapter

In this chapter Somanatha tries to establish that Lord Siva is the cause of other gods. He is Astamurti one who has created the eight bodies like prthvi, vayu, agni, jalam, surya, candra and yajmana for the sake of the three worlds. They are considered as his other forms. Rigveda Indicates that Rudra is the father of Soma, Budha, Agni, Surya, Indra and Visnu.

Adityapurana says that parameswara with Uma is the cause of Visnu and is known as Soma. He is also the cause of Akasa, Prthvi, Agni, Surya, Indra, and Visnu. Kalika khanda also supports the same. Satarudriya states that—Bhava is the cause of Prthvi, Iswara is the cause of Apas, Rudra is the cause of Agni, Bhima is the cause of Vayu, Mahadeva is the cause of Akasa, Ugra is the cause of Surya, Soma is the cause of Candra, and Pasupati is the cause of Atman. Mahimnasotra indicates that he is Akasa, Agni, Indra, Apas, Atman, and Prthvi. He is seen in everything. This vacanapramana indicates that these are his various forms and he is their cause. These do their respective duties out of fear of Siva's anger.

Twentieth chapter

In this chapter Somanatha condemns Karmavada. He denounced the theory of Purva Mimamsa. In Saddarsanas, purvamimamsa establishes the theory of Karma. Great philosophers like Sayanamadhava also give interpretation to Vedas in the light of the Karma theory.

Through the yajnas, like Jyotistoma, and Aswamedha, one can attain swarga. This is according to the theory of karma vada. Some disagree to this. Does Karma follow body or body follows karma? Or follow the jiva. Somanatha contradicts these theories. According to him Karma itself is not supreme because for karma, the lord Karmadhipati is Siva. So without worshipping Siva the performance of simple sacrifices does not yield any fruit. To prove this he takes quotations from vayaviya samhita and Mahimnasoteta where it is described how Daksha could not get phala for his yajna. Daksha performed a sacrifice without paying homage to Lord Siva the Karmadhipati, and the result is well known.

In this chapter Somanatha exhibits his intellectual calibre in the argument he puts forth showing the relationship between karma and jiva.

Twenty first chapter

In this chapter Somanatha gives the description of Bhagavacchabda. From the statement, "namo rudreya bhagavate," "astu bhagavan visweswarasya," "nilo lohita namaste astu bhagavatah"—all these indicate that word "Bhagavat" indicates aiswarya, and auspicious Samagra aiswarya, Virya, yasas, jnana, wealth and vairagya are known as "bhaga." So the bhagavat sabda is applicable only to Lord Paramaswara, the lord of aiswarya. Aiswarya comes from iswara, Virya denotes ugra, yasas denotes Siva. As Siva possess all these qualities he is known as Iswara or Siva. All the good qualities are inherent in him as he is the Paramatam, the supreme Lord. Atharvaveda declares Siva only as the supreme lord. One who has created the whole universe, promotes yoga, gives Atmajnana, He is Bhagavan. He is Lord Siva.

Twenty second chapter

Somanatha expands his theory in these chapters saying that Siva or Rudra is the commander of karma. So by performance of yajnas in accordance with the Vedas, Sastras and puranas is useless and the Sankari vidya is the only supreme learning.

The mantra which should be uttered at the beginning of any undertaking is described in Samaveda. Lord Siva is the adhipati of Japa and tapas. In Narayanopanisad and Satarudriya, gayatri mantra is described. In Vedas and others the one god who is described as the upesya is Maheswara. The Prakriti manifests itself in the form of nada that

is omkara. In Skandapurana Omkara is described as "Sarvavyapaka" or all pervading one. This pranava is Para brahms and is the Paramapada or the highest bliss. That which comes out of it is viswa and Lord Maheswara is the cause this pranava. So omkara is the highest mantra and so Lord Siva who gives out this omkara pranava nada is the one who relieves any one from "Samsara sagara." This mantra is practised by great sages like Agastya to reach their goal.

Twenty third chapter

In this chapter he interprets the Gayatri mantra. The adhidevata of gayatri mantra is Lord Siva. Somanatha proves this by taking the Bharga from gayatri mantra and says that the real meaning of gayatri explains that the "mantra-dhristata" is Lord Siva. To prove this he takes statements from srutis, smrtis, Itihasas. and puranas and says Bharga who is worshipped by the risis and holy men is lord Siva and not Aditya or any other God. So he is the Lord of Gayatri mantra.

24th and 25th chapters

In these two chapters, Somanatha discussed the words Rudra and Pasupati. "Rudro va Esayadagnih"—This means Agni himself is Rudra according to some scholars. But this interpretation is not correct according to Somanatha, To prove his theory he took the vedic mantra "namaste rudra manya eka eva rudrah" to support his view "Ru" means Pranava or omkara or omkara nada. "Roraviti" means one who speaks loudly. So one who gives out Pranava loudly Rudra. Vrisabha who is bound by Satyam shouts loudly. That is "RoRaviti." "Rut" also means "Dukha" or cause of Dukha one who dilutes that cause or Dukha is Rudra. In the same way all the deities and devatas like Brahma, Visnu,

are Paras and Rudra being their Lord is known as pasupati. In the last chapter of Somanatha bhashya Somanatha gives the meaning of Mahadeva. To prove the superiority of Lord Siva over other gods he quotes stories from Puranas like Skanda and Kasikhanda and others. He proves that Lord Siva is the supreme god or Mahadeva and only he should be worshipped excluding others.

Thus in the above twenty five chapters the essence of Somanatha Bhasya is explained.

Chapter V

Comparison of Somanatha Bhasya With Siddhanta Sikhamani

Siddhanta Sikhamani – An Introduction

It is always essential for man to have a deep understanding of religion as it is essential for him to have an exact knowledge about any matter in this world. That religion gives such a knowledge is Virasaivism and the religious book which reflects the principles of Virasaivism with relevant "pramanas" is Siddhanta Sikhamani. This is an exceptional work where the thought is easily approachable to ones understanding and is a means to reach the "vijñanam-sya kosa." This is like a mirror which reflects the principles of Sakti visistadvaita, satsthalasiddhanta, Linganga samarasya, Siva yoga and Sarana yoga. It is the work which teaches the qualities of Atma and Paramatma.

The supreme lord or Brahman is said to possess the "static phase" and the "dynamic phase." The lord at the "static state" is said to be the Siva from whom sakti or dynamism evolves. So, Brahman at "niskriyavastha" is Siva and becomes sakti at "sakriyavastha," according to Sivadvaita. Virasaivism paves the path of perfection for man and this is divided into "sat sthalas" having six different stages of perfection. This sat sthalas jnana is the base for moksha. Renukacarya gives this knowledge of sat sthalas to muni Agastya and that knowledge is given in the form of "siddhanta sikhamani."

This work is mainly divided into twenty one chapters or parichedas. In this, five chapters 1,2,3,4,21 deal with the historical evidences, development and branches of Virasaivism while the remaining sixteen parichedas, mainly deal with the "sat sthala siddhanta." In these sixteen chapters, the detailed description of forty four "anga sthalas" and fifty seven linga sthalas are given. In Virasaivism, "Parabrahman" is denoted by the term "Sthala." Even the parts of the work are known as Sthala. So in this Sthala, "Guru Mahatmya," "Linga Dharana," "Bhaamadharana," "Rudraksha Dharena," "Panchakshara Mantra Vicara," "Jivatma Paramatma Vicara," "Sakti vicara," "Jagat Satyavta Vicara," "Parinama vada," "Linganga Samarasya," are discussed and the theories formulated.

This work can be compared only with the Bhagavadgita, for, as in the gita, here also, the knowledge is imparted in the conversation between Renukacarya and Agastya. This work is otherwise known as 'Renuke Gita' or Renuka Gita" or Renukagastya Samvada."

This work is one of the ancient virasaiva works. Most of the books on Virasaivism mention the name of this work. Sripati Pendita of 1061 A D., while writing about the Brahma sutra vakya—"Athato Brahma Jijnasa" mentioned the name of this work, Even Srikanta Sivacarya who belongs to a still earlier period, while commenting on the Brahma Sutra Vakya "Avibhagena Dstatvat" mentions a sloka in the ninth paricheda of Siddhanta Sikhamani—"Muktah Siva Samo Bhavat."

Not only these two religious preachers but many othe-

-
1. Iti Rigveda mantrasya sri siddhanta sikhamanou sri renukacaryanapi pindatapinda vijñana mitye ambha etani siva bhaktasya kartavyani prayatatah,

is mention this work in their writings like "Siddhanta Kaudimudi" "Sarada Tilaka salva Brahmanotpatti" etc.

As Sripati pandita of 1061 A.D., and earlier Srikanta Sivacarya mention this work, it is definite, must be earlier even to "Srikanta Bhasya."

The author of this work is Siva yogi Sivacarya who belongs to the family "Mudda deva" which belongs to Karnataka. So, he must have belonged to the Karnataka Veerasaiva family.

Siddhanta Sikhemani – A Study

In the first chapter the autor pays salutation to Siva and Sakti who are the cause for this world. He also gives an account of his family. In the second chapter he discusses about the creation of the universe. First he gives the meanings of Siva (Mangle sweroopa), Rudra (one who removes Duhkha), Mahadeva (Sarvasresta), Bhava (omnipresent) and he postulates the theory that before the creation of the only existence was "parambrahma". Then parameswara created "Caturbrahma," for creating this universe. Brahma prays to the Lord to teach him the method of creation. In the third chapter he gives the description of Kailasa, Lord Siva and Uma and gives an account of the cause of Renukacarya's birth.

In the fourth chapter a detailed account of the birth of Renukacarya from the Linga is given. He describes Renukacarya going to "Malaya Parvata" to meet Agastya, Agastyasramavarnana and Agastya requesting the former to instruct him in the "Sivadrita Sastra" In the fifth chapter Renuka explains the Siddhanta to Agastya. In this work the author gives a detailed account of the different branches of Darśanas like Sankhya yoga, Pasupata, Pancaratram, Purvamimamsa etc. Salv-tantra is an essence of all the Vedas

unlike other Sastras and is a Pramana by itself.² Then he gives the division of Salvism.

The Agamas are divided by Lord Siva into Salva, Pasupata, Vama, Dakshina, Misrama and Siddhanta by "Tantra-jnas." Among these Siddhantas, "Sakti Visistadvaita" accepted the Vedas.

Then the description of Virasalvaites is given and difference between the Virasalvaites and Maheswaras is discussed. The author then gives an account of "sat sthalas" which pave the path for "Siva jivalkya." These "sat sthalas" are further divided into forty four "Anga sthalas" and fifty seven "Linga sthalas" which are discussed in detail in this work.

In the sixth chapter the grace of the guru is explained. How the guru imparts the knowledge with "Hasta Mastaka Samyoga," the description of "Lingadharana," "Place of Lingadharana," the importance of Lingadharana the description of "Antarlinga" and bahya linga " the varieties of Linga i.e.,³ "Sthula," "Sukshma," and "Paratpara," are explained. Among these, Istalinga is sthula. That Linga worshipped at heart is "Prana linga" and beyond thought is "Bhava linga" or "Paratpara linga."⁴

2. Salva tantramini proktam siddhantakhyem sivoditam Sarva Vedartha rupatva premanam vedavat sada.

—S. Sikhamani 5 paricheda, 8 sloka.

3. Lingamtu trividham proktam sthulam, sukshmam, paratparam Istalinga midam sthulam yad bahye dharyate tanou

—S Sikhamani, 6 paricheda, sloka 48.

4. S Sikhamani 6 paricheda, 49 sloka,

"Prana linga midam sukshmam yadantarbhavanmayam
paretparm tu yat proktam triptrilinga yaducyate
bhavanatita mavyaktam parambrahma eivadhidam."

The sub-divisions of these are again given. He further discusses the greatness of Bhasmedharana in this chapter. An account about the varieties of Bhasma, like Bhasite, Vibhuti Kshara, Raksha are given. From the five faces of Lord Siva, evolve the five celestial cows, Nanda, Bhadra, Surabhi, Susila, and Sumana. With their dungs are made the five varieties of Bhasma. This method of making Bhasma, its greatness, its places of application are discussed. Next the greatness of Rudraksha varieties of Rudraksha are explained.

In the eighth chapter the greatness of "Pancakshara japa" is discussed. The greatest mantra among all the mantras is - "saptakotisu mantrisu mantrah pancakshara mantram Brahma Visnvadi devesu yatha sambhur mahattara." Lord Siva is synonymous with this mantra. Siva is vacya and mantra is vacaka. So, His "tattwa" is known through this mantra. Tasyabhidhana mantrō yam mabhi dheyasca sa amrtah Abh'dhanabhi dhayatvanmantrat siddhah parah eivah. This mantra is famous as Mula, Vidya Siva, Saiva sutra and pancakshara.

"Mula vidya eivah saiva eutram pancakaharam sthadha
etani namadheyani kirtitani maha manch"

-
5. Vibhutihhasitha bhasma sharam rasheti bhasmaneh etani panca namani hetubhih pancabhirbhavam.
 6. S. Sikhmani, page 128, sloka 4, 8 paricheda.
 7. S. Sikhmani, page 128, sloka 6, 8 paricheda.
 8. S. Sikhmani, page 128, sloka 23, 8 paricheda.

A Virasaivatte should always utter this Mahamantra. This japa is of three varieties. They are vacika, upamsu and Manasika.⁹

Japastu trividham prokto vacikopamsu manasah
eruyate yastu parsvasthairiyatha varna samanvayah

Among these, the "Manasika japa" is of the highest cadre which relieves one from the bondage of "samsara"

In the ninth chapter Bhakta, Marga, and Kriya sthalas are explained and the qualities of a Sivabhakta are discussed. One who always wears vibhuti, rudraksha and linga and always utters "Sivapancakshari mantra" is known as "Siva bhakta."¹⁰

"Bhuti rudraksha samyukto lingadharī sada suchī
pancakṣhara japodyogū siva bhakta itī smrtah"

Siva bhakti is of two kinds. "Bahya" and "Antarya" Bahya is otherwise sthula and Antarya is "sukshma" bhakti¹¹

"sa bhaktirdwidha jneya bahyabhyantara bhadatah."
bahya sthulantara sukshma vira maheswara druta."

Among which the "Antarya bhakti" is of higher cadre. Siva seva is of two types. "Purna bhakti" and "Alpa bhakti" and it is again of five kinds. They are 'Tapas,' 'Karma,' 'Japa,' 'Dhyana,' and 'Jnana'.¹²

"pancadha kathyate sadbhirstadva bhajanam punah
tapah Karma japo dhyana jnana ca anyau purvakam"

9.

10. S. Sikhmani, p. 128, sloka 1, 9 paricheda.

11. S. Sikhmani, p. 128, sloka 6, 9 paricheda.

12. S. Sikhmani, sloka 21, 9 paricheda.

One who worships the Lord with all these five varieties of "yajna" is called as bhakta.¹³

"Anena panca yajnena yah pujayati sankaram
bhaktya paramayayuktah sa val bhakta iti smrtah

Virasalvates further should show devotion to Jangama as Lord is identified with the Guru, Linga, and Jangama to bless the devotees.¹⁴

"eka eva siva sakhah sarvanugraha karakah
guru jangama lingatma vartate bhukti muktidah

Further, the different forms of the Linga are discussed. The Linga is of two types.¹⁵

Lingam ce dwividham proktam jangama jangamatmana
ajangame yatha bhaktirjangame ca tatha smritah

After giving the details about Linga, the greatness of "Sivaprasada" is discussed.

Then, the author gives an account of Dena which is again of three types. They are sopadhika, nirupadhika and sahaja in which sahaja is the best.¹⁶

danamtu trividham proktam sopadhī nirupadhikam
sahajam ceti tantresu sarva tantra visaradaih

In the tenth chapter the author discusses about the greatness of "Maheswara Sthala". One who does "sahaja dana" always worships Lord Siva who has vairagya and "nitya-nitya vastu parijnana" is said to be "Maheswara."¹⁷

13. S. Sikhamani, 9 paricheda, sloka 25.

14. S. Sikhamani, 9 paricheda, sloka 59.

15. S. Sikhamani, 9 paricheda, sloka 60.

16. S. Sikhamani, 9 paricheda, sloka 80

17.

"kevalam sahaje dane nishnatah siva tatparah
brahmadi sthana vimukho bhato maheswarah smrtah
baaktiyada samutkarsa bhava vairagya geuravat
tada maheswarah prokto bhaktah sthira vivekavan

One who has firm belief in the supremacy and greatness of Lord Siva is "Msheswara."

"Viswaswadhiko rudro viswanugraha karakah
Iti yaaya sthira buddih sa yayi maheswarah smrtah

One who is not attracted by the worldly things and is happy only in the thought of Siva is "Viramaheswara."

"sabda sparsadi sampanne sukha lesetu nispruhah
sivanende samutkanto vira maheswsra smrtah

Further the qualities of Meheswara are given in detail. The author condemns the theory of Sivadhvaita as there is always a difference between the Lord who is worshipped and the bhakta who worships.¹⁸

"pujya pujoyor linge jivayor bheda varjane
puja karmadya sampatterlinga vrodhatah
Siva is "preraka" and jiva is "prerya."¹⁹

"precakam sankaram buddhva preryamatmanamava ca
bhodattam pujayennityam na ca dvaita puro bhavet
Siva is "Pati" and "Jiva" is dependent on him.²⁰

"patih sakshan mahadevah pasureva tedasrayah
anaych swami dhrutyatva mabhede kathmisryate"

So the Pujaka must worship him with that unflinching devotion.

18. S. Sikhamani, 10 paricheda, sloka 37.

19. S. Sikhamani, 10 paricheda, sloka 40.

20. S. Sikhamani, 10 paricheda, sloka 40.

Further the "Astamurty niregana" is discussed. As there is no ekatva between Siva and Jiva, so also there is no eustve between Sive and his organs that is pancabhutas, Surya, Candra and Yajamanaa (Atmen) ²¹

"yathatma s'vayoraikyam na matam karma sanginah
tatha sivat prthyaderadyaltamapi nesyate"

These eight are said to be the organs or forms of the Lord. There cannot be "ekatva" between the "Adhistata" Siva and "Adhisteya" prthvi etc.²²

"prthivyadyaste murtitva miswerasya prakirtitam
tadedhistatru dhavene na sakshadeka bhevatah"

The Lord is the cause (karana) and the Astamurti forms are the effect or karya. Hence they cannot become the Lord Himself.²³

"prthivyadya midam sarvam karyam karto maheswarah
naitatsashanmahesoyam kulalah kalasoyatha"

Prithvi and the Pancamahabhutas are only the "Sarira" while Siva is the one who controls or orders the thirty six "Tatvas." This world which is the Sarira of Siva and "Siva at the paramapada," there is always "Bheda" or difference. At the same time this Sarira which is prithvi and the "Sarira Siva," between the Siva and the Sarira there is no difference as they cannot be separated. This "Bhedabheda sthithi" is the secret of "Vrassaiva Siddhanta."²⁴

"Sarira Bhutadetasmet prapanacat paramestinah
a:me dhutesya devasya nabhedo na prithasthithi"

-
21. S. Sikhamani, 10 paricheda, 48 sloka.
22. S. Sikhamani, 10 paricheda, 49 sloka.
23. S. Sikhamani, 10 paricheda, 50 sloka.
24. S. Sikhamani, 10 paricheda, 51,52.

So, a Maheswara will always worship the Lord who is different from these prithvi etc. He is mainly seen in "Istalinga." Though Siva is seen more in Istalinga still He is "Sarvavyapake." Like the waves which are born from the Samunra are in no way different from the Samudra, in the same manner the universe born out of Him is not a separate entity apart from Him.

In the eleventh chapter the "prasada sthala" with its sub-discussed. A "prasadi" is the devotee who by observing the principle of "Linga nistadi" sthalas is redeemed of his sins and becomes mentally pure and is known as a "prasadi."²⁵

"Linga nistadi bhavene dvesta papa nibandhanah
manah prasada prasadi tyesa kathyate"

Thus the prasadi state is obtained with the grace of the Lord. One who is devoted to the Linga, Guru and Jangama is the prasadi and he will have the jnana about the true nature of the Linga with the grace of Guru without which it would be impossible. This Linga is the Lord Himself. According to Saivagamas the Lord's "kriya sakti swarupa" is Sakti and the Linga is "Sakshat siva swarupa."²⁶

"pitika parama saktir lingam sakshat parah eivah
siva sakti samayogam viswa linga taducyate."

Next, the greatness of "bhakta mahatmya sthala," Jangama Mahatmya sthala are discussed.

In the twelfth chapter the greatness of the next sthala, what is "pranalinga sthala" is discussed by siva yogi. This sthala is divided into five stages. The next sthala is Serana

25. S. Sikkhmani, 10 paricheda, sl.54.

26. 11 paricheda, 32 alope, S.S.

sthala. A Sarana is the one who has the knowledge about Linganga Samrasya and thinks that he is the "pati",²⁷

"anga lingi jnana rupah sati jneyah slvah pathh
yat soukhyam tat ma vese tadvan sarana namavan"

This stage is further divided into sarana sthala, tamarasa nirasana sthala, nirdeśa sthala, nirdeśa sthala, śila sampadana sthala.

The final stage is Aikya sthala. One who gets the utmost Ananda by constantly worshipping the Lord has "Ekatva" with Lord mentally and is in the Aikya sthala.²⁸

"prana lingadi yogena sukhatisaya meylvan
saranakhyah sivenaikya bhavanadeikyavan bhavet"

This stage is again divided into four types. Sivacarya after discussing the forty four angasthalas further gives a complete account of the fifty seven linga sthalas.

The sthalas which include from "Diksha Guru sthala" to the "Jnana Sunya Sthala" are known as Linga sthalas. The qualities of "Sisha Guru," "Diksha Guru," and "Jnana Guru" are explained in this chapter.

He who gives that "diksha" by which all the ignorance is removed is the "Disha Guru."²⁹

"Diyate paramam jnanam shiyate pesa bandhanam
yatha dishati sa tasyam gururdisha guruh smrtah

He is only the śikṣa guru who removes the doubts of the śiṣya and teaches Vedopaniśads and makes him know

27. S.S. 13 parichada. 2 sloka.

28. S.S. 14 parichada, 7 sloka.

29. S.S. 15 parichada, 7 sloka.

"Siva Brahma Jnana" "Jnana Guru" is the one who imparts the instruction in the secrets of upanisads, clears the doubts of the sisya with his scholarship and bestows the "sivajnana" and explains the "tatva" of the "Paramatma."³⁰

"upadestopi desyanam samsayacchedah karakah
samyag jnana p adah sasha desa jnana guruh smrtah"

He further discussed the kinds of Lingas. "Kriya" is that linga where all the actions are absorbed with the knowledge given by the Jnana Guru. It is also known as "Istalinga paramjyoti swarupa" and Parambrahma is only seen in this "Istalinga" form. This Linga in which all the Bhavas are absorbed is the Bhava Linga.³¹

"kriya yatha layam prapta tathe bhavopi liyate
yatra taddesika ruktam bhava linga miti sphutam"

That Linga in which all the knowledge about prana Linga culminates is Jnana Linga.

In the 16th chapter the qualities of "Siva swarupa" are discussed. Sivacarya says that only having the Jnana is of no use, but should be followed with "Dhyana" and "Karma."³²

"bhavena kim phalam pumsa karmana va kimlayate
bhava karma samayuktam jnana mava vimuktidam

The Siva yogi bestows his kindness on the people with his powers and what even he eats, touches sees, smells, he offers to the Lord and this is known as "Karyarpana." Then he offers his Indriyas. One who offers his Buddhi,

30. S.S. 15 paricheda, 21 aloka.

31. S.S. 15 paricheda, 24 aloka.

Citta Manas to the Lord, he is known as Jnani. The next stage is the offering of the Bhavas and this Sthala is known as "Bhavarpana Sthala."

As this Bhava is the real cause for binding all the lives, one who is pure will not be bound by that Bhava. So one who offers all the pleasures of the Indriyas and also all the difficulties to the Lord, he is said to be "Mukta."

In the eighteenth chapter details about "Prana Linga sthala" are given as one who discards "Jiva bhevam" with the teachings of the Guru and experiences the "Siva tatva" and is said to be 'Atma jnani' when once his ignorance is removed then he will have the feeling of "Antaratma."

This Jnani thus discards the identity and becomes one with the "Paratpara" like all the rivers which unite in the "Samudra" and lose their identity.

Among the Atman, Antaratma and paramatma is the highest stage of the Lord Himself in whom all the beings are born and become one.

In the final chapter the author gives the qualities of Siva Yogi who reaches the "Alkya Sthala." This Siva Yogi who knows the difference between Siva and Jiva will not have any bondage or bandhana.

Maya becomes subordinate to that Siva yogi who is "akhanda saccidananda parabrahma swarupa" and "Jivanmukta."

He who crosses the three stages of "Jagrat," "Svapna," and "Susupti" and is in the "Turiyavastha," for him there is nothing unknown and no method remains uncomprehended. He who has the "Samarasa Bhava" with the "Parambrahma" he will not have Bheda Jnana at any time.

Like water in water, Agni in Agni this Siva yogi also finally culminates in "Parabrahma" and does not retain a separate identity apart from Him. This is the secret of "Sivadvai'a Linganga Siddhanta". This is in short the famous work of Siddhanta Sikhamani.

Planning of the Work

Both Siddhanta Sikhamani and Somanatha Bhasya worked hard to establish Virasaiva religion. Fundamentally both the works are written with the same purpose only. But Siddhanta Sikhamani gave importance to Virasaiva Philosophy along with the rituals. It is more a technical work on this religion and is approachable more to the learned.

Though Somanatha Bhasya has taken Siddhanta as its base, still is more a work on rituals, approachable not only to the learned but also to the common man. Because it is meant more for the common man, there is a definite difference between these two works.

Somanatha followed the simple type of Desi style in poetry for the religious propagation in his work. He used simple techniques in writing about the rituals, Rudraksha Dharana, Bhasma dharana Linga dharana and told about their greatness, the good results one would get by following these, the bad results for not following, the greatness of Vedas, Upanisads, Agamas etc. Regarding the technical handling of the subject or the division of the subject, it is evident he followed Siddhanta Sikhamani.

Strategy

Both followed the same method in proving that Lord Siva is the Supreme God and other gods are inferior to Him. Siddhanta Sikhamani while proving the supremacy of Lord Siva, did not abuse other gods and only mentioned

their inferiority. But Somanatha went in detailed process of even explaining the meanings of other gods and maintained Rudra is the Lord of all Devatas. While Siddhanta Sikhamani made an exhaustive study of Saiva philosophy, its origin, development, its branches, its imponents like set sthalas, Pancacaras etc., Somanatha Bhasya mainly deals with Bhuthi, Rudraksha, Lingadharana, etc. and their ritual importance. If for this reason Siddhanta Sikhamani has dealt with a particular topic in four or five chapters, Somanatha compressed the matter into one chapter. But to those aspects to which he wanted to give importance he developed them into two or three chapters. This is found in a very small chapter in Siddhanta Sikhamani.

The only reason for this is, Siddhamani is mainly a work on the principles of Virasaivism and Somanatha Bhasya mainly a work on rituals. So wherever rituals are concerned, he elaborated and wherever philosophy is found he seems to have just touched upon it.

Detailed Comparison of the two works

In both the works the first few chapters are similar. If S. Sikhamani deals with the birth, the greatness of Renukscarya or Revanacarya, Somanecarya, Somanatha Bhasya deals with the greatness and Avatara of Vrsabhendra. Somanatha dwells mainly on the bad results of seeing other gods like Hari.

"nehi pradose harim pasya trayodasyam visasatah
yadi pramadat pasyasca sukrtam tasya nasyati"³²

To support his statement he has taken a quotation from Brahmanda purana.

"nahi pradose pasyedvavadi pasyet
pramadatah catvari tasya nasyanti hyayuh praja
yasou Balam."

S. Sikhamani mentions that for the purpose of propagating Saivism and establishing it, Renukacarya is born from the Linga in Kulya Paks³³

"atha trilinga visaye kulya pakabhidhe sthale
someswara mahalingat, pradurast sa renukah"

Somanatha mentions the birth of Vrisabha being born in the name of Basava as Silada's son.

Idanim vira saivacaranugatam and bhaktim
vardhanaya parameswarajnaya vrisabha eva
kaliyuge basavebhidhanasaama janited basava
rajasva sarva jana sashika.

S. Sikhamani is just like one of saddarsanas like Nyaya, Sankhya, and yoga. It is a scientific work on Virasaivism where as S. Bhasya is mainly for religious propagation.

In the second chapter Somanatha deals with the greatness of vibhuti. S. Sikhamani deals with this topic in the seventh chapter. Both of them follow the same mode of dealing this particular topic. They used almost the same quotations. Both mention divisions of Bhasma, how they are produced from dungs of different ceseal cows and the mantras to be recited while making these different bhasmas. S. Sikhamani³⁴

vibhutihbhasitam bhasma sharam reksheti bhasmanah
etanl panca namani hatubhih pencabhirdhruvam

33. S. Sikhamani, 1st chap.

34. S. Sikhamani, 7th paricheda, 4 sloka.

S. Sikhamani, 7th paricheda, 6 sloka.

nanda bhadraca surabhih susila sumanasththa
 pance gavo vibhōrjata sadyo jatadi vaktratah
 S. Bhasya³⁵

vibhutirbhasitam bhasma ksharam raksheti pancadha
 gomaya raksha jata iswarya karanat bhutih

Both mention all sine will be washed away with this Bhasmadharana. But Somanatha goes one step further and explains the symbolic meaning of the Tripundras. The first line symbolises Bhuloka, Rigveda and its form Rajas. It is Lord's kriyasakti and Ahavaniyagni and its adhidevata is Rudra. The second line symbolises Garhapatya. Its form is tamas. It is Paramatma's jnanasakti, Yajurveda and Lord Maheswara is the predominant deity. The third line is antariksha, antaratma, and symbolises Dakshinagni, Sama-vaḍa and Sadasiva is its predominant deity.³⁶

akaro rajordhulokah atmatva, kriyasakti ...
 yajurvedo madhyadinam savanam maheswaro devata
 trutya rakha sa dakshinagnih makerastatvamanta
 rikshamantaratma icchasaktih samavedah...
 sadasivo deveti iti

This type of symbolic meaning is not given in S. Sikhamani. Both use extensive quotations from puranas, upanisads in support of its dharana but Somanatha gives perhaps in greater detail quotations from many more Agamas.

Next is rudraksha mahatmya in Somanatha bhasya. This topic is included in the seventh paricheda of S. Sikhamani. Both give a detailed account of the origin of Rudra-

35. S. Bhasya, 2nd chap, 2nd and 3rd lines and the next 10 lines.

36. S. Bhasya, 2nd chap, page 11, 10 lines.

ksha, its varieties how the Rudrakshas to be worn with different faces. S. Sikhamani has given this information without proceeding further. But Somanatha giving importance to rituals says which particular mantra should be chanted while wearing the Rudraksha with one face or with two faces and so on. Thus he has the mantras for all the varieties of Rudrakshas. Again both the scholars mention the results of wearing these Rudrakshas in the same manner. But Somanatha goes deep into the subject and quotes from Bodhayanasakha and says that a person who do not wear the Rudrakshas should not be seen.

Lingadharana

Siddhanta Sikhamani gives a systematic and scientific explanation to this aspect but does not deviate from the actual subject. The author has given the details about the definition of Linga, varieties of Linga and also the philosophy and symbolic meaning of Linga.³⁷

parambrahma mahalinga prapancatita mayayam
te dova sarvabhutanamantasthithane gocaram

Linga is of two forms. Cara linga and Sthira linga. This is explained in the works of both the authors. S. Sikhamani,³⁸

Lingam ca dwividham proktam jangama jangamatmana
ajangame yatha bhaktirjaname ca tatha amriti

Somanatha Bhasya also divides the linga into cara and acara forms.

S. Sikhamani further gives the other varieties of Linga as Ista linga, Prana linga, and Bhava linga. He gives the

37. S. Sikhamani, 6th paricheda, sl.33.

38. S. Sikhamani, 6th paricheda,

account of good results of wearing this linga and by not wearing it how one would be deprived of Mukti. Besides he gives greater importance to the philosophical thought.

S. Bhasya gives much importance to its ritual aspect and elaborates this topic in three full chapters. He divides this topic into three parts: (1) Lingadharane Mahatmyam. (2) Lingacara vidhi. and (3) Lingacara mahatmyam. Thus telling the greatness of Lingadharana, its ritual practice and further the greatness of this practice. According to Somanatha if a person wears a Linga, even if he eats dog's meat, he is still considered pure. On the other hand one who does not wear linga and eats food, then that food is equal to that of worms. This may be considered as giving importance to the propagation of Lingadharana. Further, he mentions the names of great sages like Agastya, who were benefited by wearing the Linga. He mentions two varieties of Lingacara, one that fulfils the desire or kamtartha and the other that removes the sins or Papakshaya. He infers that Lingacara is greater than yajnas, by quoting from different upanishads, puranas and so on.

If we examine an overall analysis of the ritual in the works of these two masters we observe that S. Sikhamani gives the technical information about the subject while S. Bhasya gives the ritual information which is useful for religious propagation.

On the greatness of Sivapadodaka, Somanatha allots one complete chapter that is seventh chapter. But S. Sikhamani mentions about this in only two slokas³⁹

1. padodakam yathā bhaktya swikaroti mahesituh
tatha sivatmanornityam guru jangame yorepi

39. S. Sikhamani, 9th paricheda. 67.68 slokas.

2. sarvamangala mangalyam sarva pavana pavanam
sarva siddhi karam pumsa sambhoh padambudhara-
nam

Somanatha has further given much importance to Siva Nirmalya and supports them by giving many quotations from different sastras. Thus he makes this particular chapter a very lengthy one. On the contrary S. Sikhamani mentions this in only few slokas ⁴⁰

nirmelyam nirmalam suddham sivena swikrtam yatah
nirmalstatparairdharyam nanyaih prakrta jantubhih

Somanatha also discusses the importance of the Siva bhakta than the performance of sacrifices. He suggests that a Sivabhakta is greater than any one and even a candala, if he is a devotee of Lord Siva, he is greater than a dwija who fails to be a Siva bhakta, and is considered as "patita," the defiled. Wherever the Lord is worshipped that place be it a burial ground, becomes another Kasi and the surrounding waters attain the purity of Ganga. While worshipping Siva, caste system has no place at all. ^{41,42}

S. Sikhamani offers a different treatment in dealing with the greatness of Siva bhakti wherever necessary.

In both the works the qualities of vrata of Viramaheswara has been discussed.

According to Somnatha Bhasya, Viramaheswara is one whose vrata is to worship Lord Siva alone, who is always happy, well balanced, with good charm, without any

40. S. Sikhamani, 9 paricheda, 75,76 e lokas.

41. Dharmahna jati jati bhedo lingarchal sarva rudra sam-
svrta. (S. Bhasya, 9th chap, page 51).

42. S. Bhasya, 9th chap, pages 54, 55

passion or greed, kind, not cruel, and always worshipping Rudra.⁴³

Siva bhakta mahotsaha sivarpana parayanah
 samyukta dharmesampanna sarva dvandva saha
 dhira paropakara nirata anukulah p'lyam vada
 daya dakshinya salinah

Almost the same thought is expressed by Siddhanta Sikhamani⁴⁴

parastrī aanga nirmuktam para dravya paranmukhah
 sivapakarsa saprapto yogyeya sanklta
 sivaikanlatah sarvatma vira maheswero bhavet

Regarding the different varieties of Linga and Dana both the works have given the same information. Somanatha gives the Linga into two forms. Cara and Acara⁴⁵

lingam dweya samakhyata caracara meva ca
 caram pratī vikhyata acaram parthivadikam

Sikhamani gives the two varieties of Linga as Cara linga and Sthira linga.⁴⁶

lingam ca dwividham proktem jangama jangamatmana
 o jangame yatha bhaktir jangama ca tatha smṛta
 acare mantra samakaralinge vasati sankarah
 sadakala vasatyeya cara linga maheswarah

While Somanatha describes the results of Dana and its various forms⁴⁷

43. S. Bhasya, 10th chap, page 56, 2nd para.

44. S. Sikhamani, 10th paricheda, page 162, slokas 15-20.

45. S. Bhasya, 10th chap, p.57, lines 2-6.

46. S. Sikhamani, 9 paricheda, p.152, slokas 60,62.

47. S. Bhasya, 10th chap, p.58, 2,3 lines.

nitya nalmitti ka, kamyem nirmalanca chaturvidham

Siddhanta Sikhamani indicates the greatness in giving dana to a Śiva bhakta and then elaborates the various forms.⁴⁸

danam tu trividham proktam sopadhi nirupadhikam
sahajam ceti tantresu earva tantra visaradalh

In Somanatha Bhasya the author condemns other gods by reiterating the greatness of Lord Śiva compared to the inferiority of other gods by quoting extensively from various sastras, purenas and agamas. He has allotted one full chapter for this purpose. Siddhanta Sikhamani does not mention this. He doesn't even touch on the topic "Dakshadhara nirasana" which is described in a detailed manner in Somanatha Bhasya; Somanatha used the mythological lore to prove his theory.

Certain other topics are dealt by Somanatha in a detailed manner while Sikhamani deals with them in a subtle manner. For example, S. Bhasya deals with the meaning of "Narayanopanishad" condemning "urdhva, pundra, Sanakha and Cakra," completely, Sikhamani does not even mention about these.

Both the books deal with "Astamurti Nirasana." Somanatha while discussing about "Ekatmavada" discusses about Pasu, Pati and Pasa, Jiva has bondage or Pasa but not Śiva.⁴⁹

Pasa baddhe bhavajjivah pasamuktah
parassiva iti vedanti

48. S. Sikhamani, 9 paricheda, p.155, 80 sloka.

49. S. Bhasya, ceap.17, page 93-1-4 lines,

He is the supreme one, independent and other gods are His subordinates. This thought is justified by Sikhamani too.

In two complete chapters Somanatha deals with the justification of the titles of Mahadeva and Rudra. He discusses the meanings of Rudra and Pasupati. According to him "Rut" means "Pranava" or "Omkanada." "Roravati" means one who utters loudly is Rudra. "Rut" also means "Duhkha" or the cause of "Duhkha." One who decreases that cause is Rudra. In the same manner all the devatae are pasus and Siva their Lord is known as "Pasupati."⁵⁰

brahmedya sthavaram tesca pasavah parikirtitah
tesam patitvadwisesa bhavah pasupati smrtah

Siddhanta Sikhamani does not give much importance to this Nirvacana and mentions about the different names of Lord Siva in one or two slokas only.⁵¹

siva rudra mahadeva bhavadi pada sajnika
advitiya manirdesya parambrahma sanatana

In the opinion of Somanatha, the "Guru" occupies the highest position in the universe. If one is the object of anger of Siva, then the Guru is the protector, but against the guru's wrath even Siva cannot offer protection. As sins are removed with "Agnisamskara," in the same manner with "Guru Samskara" man is cleared of all the sins. That Guru is "Vedajna" and "Pasamocaka."

The same thought as above is expressed by Siddhanta Sikhamani also. The Guru is the one who has a detached outlook, can discriminate between "Jivatma" and "Param-

50. Somanatha Bhasya, chap 24, page 118, last 10 lines

51. S. Sikhamani, 2 paricheda, 6 sloka

atma," one who can clear all the doubts of Sisy, one who is a Jnani and well versed in Sastras relating to Lord Siva.⁵²

Gayatri Mantra

Somanatha took the Gayatri Mantra "tat savitur varenya bhargo devasya dhimahi dhiye yonah pracodayat" and giving the grammatical analysis of the word Bharga and compares it with the "Nighantu" meaning and finally proves that Bharga is Siva Himself and the Gayatri Mantradhiveata is Lord Siva alone. But he does not give any importance to the symbolic meaning of the mantra. Siddhanta Sikhamani takes pancakshari mantra and gives a detailed explanation of the greatness of this mantra. According to Sikhamani no other mantra is greater than Pancakshari.⁵³

siva tatvatparam nasti yatha tatvatara mahat
tatha pancakshari mantrannasti mantrantara mahat

As Lord Siva is known through this mantra it is the root of all mantras.⁵⁴

ases jagatam hetuh paramatma maheswara
tasya vacaka mantrayam sarva mantralika karanam
tasyabhidhana mabhidheyasca smrtah
abhidhanabhi dhdyatvanmantrat siddhah parah sivah

The two letters "Siva" indicate that Lord in "sacchidananda swarupa" and is endowed with endless tejas. Here S. Sikhamani describes the symbolic meaning of this "Mahamantra." The five letters of this great mantra represent the panca mahabhutas, panca jnanendriyas, panca karmendriyas.

52. S. Sikhamani, 6 paricheda, 1-6 slokas.

53. S. Sikhamani, 1 paricheda, sloka 2.

54. S. Sikhamani, 8 paricheda, 5 & 6 slokas.

panca brahmas and panca kriyas.⁵⁵

panca bhutani sarvani panca tanmatra kani ca
 jnanendriyani pancapi panca karmendriyani ca
 panca brahmani pancapi krtyapi sahakaranaih
 bodhyani pancabhirvarnaih pancakshara mahamah
 pancadha pancadha yani prasiddhani visistat
 tani sarvani vastuni pancakshara mayanihi

This great mantra which is able to hold all these great aspects, relieves one from "Samsara sagara" in which the Niskala Siva is known, is the greatest representing Lord Siva alone.⁵⁶

pranavenaiva mantrena bodhyate niskalam alvah
 pancaksharena mantrena panca brahma tanustatha
 niskalah samvidakarah sakala viswa murtikah
 ubhayatma sivo mantre sadakshara mayesthitah

Further a detailed account is given in Siddhanta Sikhamani regarding the method of uttering the mantra which is not given in Somanatha Bhasya.

Astamurti vada Nirasana

Both Siddhanta Sikhamani and S. Bhasya condemned Astamurti vada. According to Somanatha Lord Siva is the Astamurti and who has created the eight bodies like Prthvi, Akasa and so on. They are considered as his other forms. These forms perform their duties due to his fear.⁵⁷

parameswarah prthviyadyasta tanungm karteti prasiddhah
 tasmat parameswarasya sakshan murte yena bhavati

55. S. Sikhamani, 8 paricheda, 14,15,16 slokas.

56. S. Sikhamani. 8 paricheda, slokas 21,22.

57. Somanatha Bhasya, 19th chap, 1st page.

In this regard S. Sikhamani clearly mentions that there cannot be "ekatva" between "adhistata" Siva and "adhiteya" prthvi etc.⁵⁸

prthiviyadyastamurtitva miswarasya prakirtitam
tadadhistatru bhavena na sekshadeka bhavatah

Lord Siva is the "karana" and prithvi etc, are the karyas. These constitute the body of and Siva the Atman.⁵⁹

prithiviyadyatma paryanta prapanco hyashtadhashtitah
tanurisasya catmayam sarva tatva niyatmekah

S. Sikhamani proves that there is difference between the Siva, the Atman and the body prithvi etc. At the same time those which constitute the body cannot be separated from "Sarira Siva."⁶⁰

sarira dhutadetasmad prapancatparamestinah
atma bhutasya na bhedo na prithek sthitih

Thus both accept the theory that Lord Siva is the one who created prithvi etc, and is superior to them.

Karmavada

Somanatha Bhāṣya condemns karmavada. According to Somanatha, Karma itself is not supreme, because for karma the Lord Karmadhipati is Siva, so without worshipping Siva, the performance of sacrifices simply does not yield any fruit. S. Sikhamani goes one step further and says that when a Sivayogī offers his body to Lord Siva he becomes Sivarupa and gets Sarupya Mukti.⁶¹

58. S. Sikhamani, 10th paricheda, 1st five lines & 49 sloka.

59. S. Sikhamani, 10th paricheda, 51 sloka.

60. S. Sikhamani, 10th paricheda, 51 sloka.

61. S. Sikhamani, 17 paricheda, 31 sloka.

yada yogi nijam deham sivaya vinivedayat
tada bhavati tadrupam siva rupam na samsayah

All the work, enjoyments of the Indriyas should be offered to the Lord as He is the "Cause."⁶²

indriya priti hetuni visaya sanga janica
sukhani sukha chidrupe siva yogi nivadayat

As the mind is the leader of all the Indriyas, if that is offered to Lord there is no necessity of offering others.⁶³

indriyanam samastanam manah prathama mucyate
vasikrute sive tasmin kimanyasyedvasanugaih

A person who offers all the work he does to Siva alone, all the words he speak to Siva alone, will not have bondage of karma.⁶⁴

aervekarmarcanam sambhorvarcanam tasya kirtanam
Iti bhavayato nityam katham syatkarma bandhanam

Thus if we take these two works, and in an overall comparison, we understand that Somanatha has definitely made Siddhanta Sikhamani as the base of his Bhasya and presented his siddhanta. That is the reason way, while writing the chapters on Lingadharana, Lingarcana, Rudra-keha, Mahatmyam, Vibhuti mahatmyam, Maheswara athala mahatmyam, he completely depends on S. Sikhamani. He develops his system in the same manner and in the same order also. But throughout he places much importance on rituals and touches lightly on philosophy and cosmology. Whatever arguments he wishes to develop, his main aim

62. S.Sikhmani, 17 paricheda, 32 sloka.

63. S. Sikhmani. 17 paricheda, 38 sloka.

64. S. Sikhmani, 17 paricheda, 51 sloka.

was to prove one fact, that is, to prove the supremacy of Lord Siva and to spread Sivabhakti among common people. For this, the then prevailing social conditions and the kingly patronage helped him as the rulers were Virasaivaltes in the Kekatiya kingdom. So Siddhanta Sikhamani's theory is made the base in developing his siddhanta. He includes some mythological stories like "Dakshadhwaranasa" in his subject and gives further support to his work as such mythological stories are relished more by the common man. This type of stories are not found in Siddhanta Sikhamani. we find only a pure systematic approach and philosophy, of the subject in Siddhanta Sikhamani.

Pure philosophy appeals to only learned scholars and Somanatha's main purpose is the spread of Virasaiva religion among the masses also. The work of this Bhasya is justified as it has fulfilled his aim. This work deals directly with the greatness of the pancacaras etc. of Virasaiva religion. Thus Somanatha is justified in writing this Bhasya with this simple treatment.

Chapter VI

Somanatha Bhasya : a Critical Study

Somanatha was a multilingual writer who was proficient in as many as eight languages in which he wrote his books. Besides he was wellversed in Vedas, upanisads, sastras, puranas, Itihāsas, smrtis, āgamas, etc. This is evident from the argument he put up to support his statement, where he quotes from Vedas, Puranas and others. To prove his theory he quotes from Sanskrit sathales and takes grammar quotations from panini's sutras and Vararuci's sutras. Somanatha Bhasya is an irrefutable proof of his extraordinary scholarship. We can confidently declare that Somanatha was one of the greatest scholar poet or Pandita kavi of his times.

Vrsabhendra Mahatmyam

In the first chapter Somanatha described greatness of Vrsabhendra. How the word Vrsabha is changed to Basava is discussed here. According to him, according to the sutra, "asasa," "sa" becomes "sa" and according to Vararuchi sutra "Vah pavarga," "va" becomes "Ba". In the same manner, in the words Kutala, Iamasa etc. the first letter is replaced by the third letter. According to Vararuci Vartika "Pava" "Pa" becomes "Ba". Thus Somanatha proved grammatically how Vrsabha is changed to basava and exhibited his scholarship in Vyakaranasastra. Later describing the origin of Basava (Janma Vrittanta), he quotes from Brahmanda Purane, Yajurveda, Bhaderanya sakha

(Bhadram Karnebhih srunuyama devah, bhadrām paśyama aśabhlryajātva sthivairāṅgaistu stuvāsapta mābhīh), from Vatulantra from saterudriya ("dwadasam Virabhadrakam) and from Skanda purana (namo vah kiri kebhyah) and so on.

Somanatha's scholarship is a two fold one. First he quotes the scriptures to prove his argument, that is, establishment of the supremacy of Lord Śiva. The second aspect is the interpretation, he gives for the established mantras to his own convenience.

The second chapter of Somanatha Bhasya, "pundram trayayusam, trayayusam jamadagneh kasyapasya trayayusam agastasya trayayusam) is the mantra given. "Trayayusa" the Vedic brahmins apply vibhuti on forehead, on the shoulders, head and cheeks. This was explained by Somanatha clearly. But in the Vedas the names of persons are not indicated. Let us see this mantra from samaveda—jātaḥ parāna dharmāna yat savrūdbhiḥ saha bhuvah pita yat kasya paśyagnih araddha mata manuh kavīh.₂— In this the atman and para matma described in ślesalamkara :-

According to Jivatma		According to Paramatma
oh agni	oh Atman	oh Paramatma
Parand	the best sadacara	the best dharana
Dharmāna	by the dharma strength	by efficiency
Jataḥ	you are known	you are known
yat	because	by which manner
Savrūdbhiḥ	you are associated with the Indriyas	you are omnipotent and omnipresent

2. Samaveda purva vacika agne ya kanda

prathama prapataka, dwitiyarthe navame dasati

10th sloka.

Kasyapasya ₃	to the mind which observes	to the Suryaloka who is the cause of life to the world
Pita	the Paṭaka, father of that manavae	the ruler of these Suryaloka etc.
Mata	Janamabhumi	the creator
Sradha	the buddhi which retains the truth or satyam	the creator who retains the satyam
Manuh	the manava who is manasila and recognises	who is full of jnana and is a sarvajna
Kavli	He is only kranta darsi	Iswara, Peradrasta, Upadrasta, and Adiguru

In Satapatha Brahmana₄ there is another mantra—"tasmat kasyapasya Imam prajah" which means that this whole world is kasyapa's creation. But in nirukta, kasyapa means "kasyapah kasmat pasyako bhavati iti." Here "Pasyaka" means one who sees this whole universe in its true nature,₅ So the creator of the world, Lord Parameswara is kasyapa. According to Mahabhasya vacana "Adyantaviparyasca" the first letter becomes last and the last letter becomes first and so "pasyaka" becomes "kasyapa". Thus according to nirukta Kasyapa sabda is the symbolic form of Manas "(kasyapah pasyako bhavati."₆ Thus we must understand the meaning of the Vedic kasyapa as scholar. Here in the second chapter of Somanatha Bhasya the author explains the meaning of this mantra with reference to Siva and Bhasmadharena.

The Vedic words generally have the three meanings.

-
3. Kasyapah pasyako bhavati—nirukta, 3-10.
 4. Satapatha Brahmaa, 75-1-5.
 5. Nirukta, 3-10.
 6. Pasyatiti pasyah, pasya eva kasyapakah.

The adibhoutika, addaivika, and adhyatmika meanings. If we take the words Aswai Goh and others, the worldly meanings are horse, cow etc. But if we take the spiritual meaning, it is for the adhyatmika sakti—"rastram va aswamedhah",⁷ and "annam hi gouh."⁸

To the above quotation and "agnirva aswah alyamedhah", the meaning given by Dayananda in his Satyarthaprakasika¹⁰ is that the yajna performed for the king to rule, the country according to dharma and yajamana who gives oblations in the fire for imparting education and the like, is known as Aswamedha, that which is meant for keeping atman, indriyas, prtovi and kiranaa in a pure manner in Gomedha.¹¹

This same thought was supported by Aurobindo also.

So we can come to the conclusion that we should not take the vakyartha only, for veda sabdas. But Somanatha for the sake of convenience to support his argument has left the spiritual meaning of vedic mantras and has only taken the vakyartha in interpreting his theory. This only shows Somanatha shrewd insight into the subject.

Not only Somanatha but other philosophers like Ramanuja also took the words like Rudra, Rudrakaha, Visnu etc from the Vedas and gave their own interpretation in their own light, that is in Saivite and Vaisnavite light. This clearly indicates their sharpness in their interpretation.

7. Quotation from Satapatha Brahmana 13-1-6-3.

8. Satapatha Brahmana, 4-3-1-25.

9. Satapatha Brahmana.

10. Satyarth Prakesika, 11th chap, page 379.

11. Satyarth Prakesika—Swami Dayanada Saraswati, 11th chapter.

The Baaaveswara whom he mentioned in the first chapter is not that one who belongs to history. Because in the following slokas Somanatha mentions about nandisvara and the good results of having the Darsana and sparsana of Nandisvara and also the difficulties and sins one would get by not doing so.¹² Pradosa kale vrsasya vrsanam sparsana matrena sarva papakshayo bhavati, sarva tirtha snana phalam bhavati."

From the very beginning Somanatha made great efforts to use this work to propagate the Virasaiva siddhanta and to establish the rituals of Saivism.

There is no continuity of the subject in this chapter. Else his idea may have been to introduce the important "Pramatha ganas" like Nandisvara, Virabhadra and others to the readers and to establish their origin, and greatness by quoting from Srutis, smritis, and puranas and to give grammatical importance to their names suggesting how Lord Siva is only Nandisvara or Vrsabha who came to this world for the establishment of Dharma. Further he explains the grammatical importance of Virabhadra, how the word has originated and evolved.¹³ To prove this he has taken the quotations from Yajurveda and others, but instead of giving the spiritual or symbolic meanings, he gives the grammatical interpretation to these Rks or slokas.

So it can be concluded that Somanatha did not touch the spiritual meaning of the words and took the only "Vakyartha" and sometimes the "adhibhoutika" and "adhidaivika" meanings. He did not explain the adhyatmika meaning to interpret his philosophy in the Saiva light.

12. Som. Bhasya, Chap. 1, page 2.

13. Som. Bhasya, Chap. 1, page 4.

For Saivites Bhasmadharana is very holy, sacred and important. All the Saiva works mention the tripundras and vibhuti. In the second chapter Somanatha discusses about the greatness of this vibhuti. The method of applying Bhasma, the benefits one would get by applying this bhasma are already mentioned in different sastras and puranas. Somanatha takes those quotations to give authenticity to his opinion. Bhasma is of five types. They are vibhuti, bhasita, bhasma, kshara and raksha. Here Somanatha quotes from Jabalopanisad, Kalagnirdropanisad, Manava Purana, Yajurveda, Bhimagama, Sivadharmas, Brahmanda, Garuda and Kurma Puranas Vayaviya samhita and others.

But in describing the greatness of these Somanatha again gives importance to Saiva rituals only but not to the symbolic significance. To establish the greatness of Bhasmadharana he has used quotations not only from puranas belonging to Saiva faith but also from Vaishnava faith.

In the third chapter Somanatha mainly places stress on Rudraksha and its greatness. In support of this ritual he takes quotations from Bodhayana sakha, Linga purana, manava purana and others. This clearly indicates his scholarship but does not show his ability to analyse the spiritual significance. In his devotion he goes to the extremity of saying that even a dog if it wears a rudraksha reaches god or rudratva. This is nothing but his undeniable faith in Saivism which is based on a rational approach.

In the chapters four, five and six, Palkuriki discusses about the Mahatmya of Linga, and Lingadhara, the place where the lingadhara should be done and mentioned the famous munis who wore the linga on their body. To make this authentic, he has used quotations from Mahabharata and others. At the end of the chapter he says little about

the cosmology of the Itngo. According to Somanatha the whole universe is manifest in the Linga. So one who desires "Atma siddhi" should worship the linga. As Mahadeva is established in the Centre of the Linga, It should be worshipped, as it includes the whole universe. He further gives the details about the two types of lingercana, kemlita for fulfilling the desire and papakshaya for demolishing sins. Somanatha's staunch faith in Salviaism is indicated by the fact that he condemns those who do not perform Lingarcana and pronounces that their life is a waste. He further gives the phala of this arcana. Before examining these chapters closely, the details about Linga and Lingadharana should be understood.

What is the linga ?

According to Sivanubhavesutra, that in which the moving and the non-moving world is manifest and is finally dissolved in, is known as the Linga ¹⁴

liyate gamyate yatra yena sarvacarecaram
tadetellinga mityuktem llingatatvisaradaih

That which is the cause of all and represents Parabrahman is the linga, according to Salva siddhanta Sikhamani, ¹⁵
"bahunetra kimuktana llinga mityucyate budhaih aivabhidam
parambrahma cid rupam jagadapedam.

In other words Jnana swarupa brahman is Linga ¹⁶
"Lingam cidatmakam brahma tacchaktih paana rupini.

That which is ananta without birth or death consisting of trigunas, that mula prakrti is the linga according to Can-

14. Sivanubnava Surra, Chap.III, sl 3 published by Muruga.

15. Siddhanta Sikhamani.

16. Siddhanta Sikhamani, 12 Paricheda, 3 sloka.

*drajnanaterasivagama.¹⁷

avyaktam lingamakhyatamanatamajaram dhruvam guna
trayatam devasesmru jatya vatI hantica

Lord Siva along with this Prakriti performs the function of creation, execution and destruction.

In this linga there are four parts. Para bindu, Para nada, aparabindu and aparanada. In the Siva linga, prana-va is the pita or the base and the nada is the linga. So Lord Siva is always associated with this Nadatmakalinga.¹⁸

bindu madhyo gato nadah, nada madhyetu murtayah
murtimadhyagam tatva madhya gatassivah

As this linga always increases the prosperity to those who worship it. It is also known as Brahman.

tasmallingmiti khyatam satyananda cidatmakam
bruhatvat brunhanatvacca brahma sabbabhidheyaksm

This linga is of two types. Antarlinga worshipped by the yagis.²⁰

adhare hridaye apl vapi bhrumadhye va niranteram

Jyotirlinganu sadhanamamtaram linga dharanam and
bahya linga worn on the body,

nirupadhika makhyatam lingasyantara dharanam
visista koti gunitam bahya lingasya dharanat

So Siva is present in the linga and he is Parambrahma.²¹

17. Cendrejnanotara Sivegama.

18. Vatulagama.

19. Siddhanta Sikhamani, 6 Pariched, 37 sloka.

20. Siddhanta Sikhamsapi, 6 paricheda, 38 sloka.

21. Sankars Samhita vacana.

para sive linga swarupe linga rupatika pati

At Kaipanta the whole universe including the gods and creator dissolve in this linga. Again at the beginning of the creation all these emerge out of linga. Thus the Siva linga is the cause of everything. Everything lies in this linga and beyond it there is nothing.²²

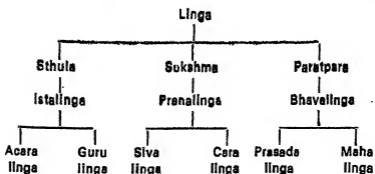
linga madhye jagat sarvam trilokyasacaracaram

linga behyatparam nasti tasmilinga prapujayet

This linga is of three types again.²³

lingantu trividham proktam sthula stikshma para'parpm

The sthula linga is otherwise known as Istalinga. The sukshma linga is Pranalinga and the Paratpara linga is Bhava linga. Ista linga is again of two types. Acara linga and cara linga. Bhava linga is of two types, Prasada linga and mahalinga.



What is diksha ?

That by which one gets Sivajnana and the bondage of karma perishes, that is known as diksha.²⁴

22. Saiva sarvasva—Pramana paricheda. (by Kotayya Sastri), page 85, 2nd para

23. Siddhanta Sikhmani, 6 paricheda.

24. S. Sikhmani, 6 paricheda, 11 sloka.

diyete ca sivajanam kliyatepara bandanam
yasmadatah samakhyata dikshetiyam vicasha nah

This diksha is of three vedadiksha and kriyadiksha.

sa diksha trividha prekta sivagama visaradaih
vedha rupa kriyarupa mantra rupa ca tapasah

That diksha which is acquired by the grace of the guru and with the "hasta mastaka samyoga" is vedha diksha ²⁵

guroraloka matrena hasta mastaka samyogatah
yah sivatva samaveso vedha diksheti sa mata

The upadesa of Siva pancakahari is mantra diksha and that diksha given with the materials like panca kalasa, Hemakunda etc. is kriya diksha. ²⁶

mantra diksheti sa prokta mantra mantropa desini
kundamandalakopeta kriya diksha kriyottara

In other words the whole of "sambhavidiksha" is of three stages. That diksha which is attained, by the guru performing "Hastamastaka samyoga" to the slye is Vedha Diksha. Uttering the sacred mantra in the ears of Sisy is mantradiksha and finally giving the linga in the hand of slye is kriyadiksha.

anava malaerita karana
dehabhimana kalita prajna sanjnikasya
tanmala dhvamsa karana sapta bhedapanna
vedha dikshva bhava linga dharanam
maya malaerita sukhma sarirabhimana
kalita teljasabhdhasya tanmala
dhvamsa karanam sapta bhedapanna
manudlahaya pranalinga dharanam

25. S. Sikhmani, 6 paricheda, 13 sloka.

26. S. Sikhmani, 6 paricheda, 14 sloka.

What is Sambhavi diksha ?

The upadesa of pencakshara mantra and the lingadhara-
na to the alaya by the proper guru is known as sambhavi-
diksha. This is the diksha which is practised for the final
salvation.²⁷

vratametad pasupatam tasmacarenmuushurna
punarbhavaya

According to Saivagamae this diksha is performed to
relieve oneself from the cycle of births and deaths "ananta
janma marana karanatpara sancayat mumukshuracareddiksh-
am sambhavipasa krutanim"

This diksha is of two varieties—vaidika and tantrika.
The dwijas perform by the vaidika method and others by the
tantrika method.²⁸

vaidika tantrika ceti vratame tadvidha bhaveti
dwijanam vaidikam prokta manyesam tantrikam amrutam

This vrata includes all the three dikshas according to
candrajnanottara—vedha manv kriyabhijna dikshatraya susob-
hrutam Bhasma rudraksha eri lingadharanatmaka muttamam.
sambhava vrata metaddhi veda saatrekacoditah

In reference to the subject under discussion, Soman-
tha in his work has not given any systematic approach to
linga dharana but goes on discussing its greatness. He
gives a detailed account of the different gods who wore
this and in return given the respective positions, Visnu
worshipped the Indranilamani linga and achieved visnutva.²⁹

27. Kalagni rudropanisad

28. Karanottara divyagama.

29. S. Bhasya, 4th chap, last para.

Indranilamsyam lingam visnuh pujiyate sada
visnutvam praptavan tena

The same point is discussed by Siddhanta Sikkhamani.³⁰ Further Somanatha did not give any particulars about sambhavi diksha and only dealt with its greatness and the good results one would get by performing it and also the bad results by its non-performance. It looks as if Somanatha is threatening the common man to perform it, without explaining its symbolic, religious significance to him.

7th, 8th chapters

Palkuriki discusses in these chapters, the greatness of prasada, padadeka and virasalva. For this purpose he again takes quotations from Brahmanda, aditya puranas, and Ramayana also. This again indicates his scholarship in all these sacred texts and also his scholarship in ayurveda upon which he focusses his light. He has explained that all rituals contribute greatly towards preserving excellent physical health apart from the religious sanctity accruing from them.

The religious principles and rituals have always been known to preserve good health. It is a general practice among the staunch saivaites to keep "Bharitam" and other ritual principles even today, which gives a regularity to their food habits. These ritual principles also help and eradicate disease. If one takes pure food in the form of prasada, good health is assured. If we take the "tirtha" by putting the "tulasi"³¹ maredu leaves, diseases like asthma will be

30. S. Sikkhamani, 6 paricheda, 55,56 shlokas.

31. (a) Bhavaprakasa - Madhyama Khanda, sh 51, p.267.

(b) Vastugunaprakasika - page 813 and 617 and 484 & 432.

(c) Vastugunadipika, page 349.

cured, as has been asserted by the ayurvedic texts.

Maredu, tulasi and coconut water are used in padodaka. If such padodaka is taken in with the mantra—"ekala mrutyu haranam, sarva vyadhi vinasanam, sarva papopa esmanam, sambhoh padodakam subhem," and with a divine thought then the effect is supremely beneficial.

According to Ayurveda even cow dung has medicinal properties. It has the power to resist even radio active rays. Further some ayurveda medicines should be administered by the touch of the body, some should be smelt and some should be taken orally to have the required effect. By taking the medicines in the prescribed manner, the ultra microscopic bacteria, harmful to the body will be killed. The maredu, tulasi leaves and the "tummi" flowers with which Lord Siva is worshipped possess this medicinal value. So also the Rudraksha. Somanatha quotes this in the last paragraph of the seventh chapter—*valdya eastre-nirmalyam salliam presya devadevasya sulinah kshaya, kusta jwaraswasair mucyate kilbilsairapi abhiseka jalam praptah pibennityam dine dine sula kustadyapasmarah jwaranam bhesejam priye....*

As Lord Siva in the form of Rudra is mentioned as "bhisek" in the Rigveda, Somanatha takes that aspect of Lord Siva and stresses that even the "tirtha" and "nirmalya" of the Lord have got the power to cure diseases.

8th chapter

In this chapter the greatness of "annam" is discussed by Somanatha. According to some we should not take Sivanirmalya." But Somanatha feels that it is applicable only to non-saivites and not the saivites. This is true from the ritual point of view. According to Somanatha we should take nirmalya with bhakti and not with "lobha."

As we should not take anything belonging to Lord Siva, we do not find any type of prasada in Saiva temples except bilwa patra, vibhuti and others.

Next Somanatha gives an account of Candrayana vrata³²
 vataswaddharka parnesu kumbhitudakam parnayoh
 palasa padma patresu bhuktva candrayanam caret

One who eats in peepal, aswattha, leavas or tummi, palasa, lotus leaf is eligible for doing candrayana vrata. By this vacana pramana, the nirmalya attains sanctity.

This Candrayana vrata is almost like the Ramzen fast of the muslims; as both are based on the movement of moon or candra.

The Saivaites who perform this vrata their food depending on the waning and the waxing of the moon. As the moon waxes they increase their food and take complete food on Purnima. And from purnima decrease in the quantity as the moon wanes and do not take anything on the amavasya. The muslims on the contrary take their food before dawn and fast the whole day and take food in the night when the moon is again sighted. This is known as Roza.

The reason why Somanatha wrote about this Candrayana vrata is only to indicate that a Candrayana vrata or hundred yajnes are equal to siva nirmalya-nirmalyam deva devasya candrayana satadhwaram tasmad padedakam peya prasadannamca bhujyafam.³³

His scholarship in grammar is seen from his argument in the statement—³⁴ atha bhasane-karmani nistayam anna-

32. S. Bhasya. page 32.

33. S.B., page 36.

miti rupa nispannam yena maranam ne vidyate tadamrutam
rudrena parameswarena annamamrtam tasmat karunat deva
val bhaktuh kamuh."

Somanatha here discusses the formation of annam and goes on to describe cosmology and takes the quotation from Mahopanisad to prove it that the whole creation is done by Lord Siva—*apa eva sasarjadou* which means water is Rudra or water is Siva *swarupa*. *Srti—apaiva idag sarva viswa bhutanyapah pranavapah, pasav aporennapape mrtm-apah samradapo viradapah swaradapasce dag syapo jyotigs-yapah"*—which indicates that all the waters have come down flowing only after washing His feet. Thus Somanatha goes further and describes that the five elements water earth, akese, agni, vayu, are nothing but Lord Siva.

Somanatha gives a detailed account of Prasada which is of two types.

Prasade trividham proktam—*suddham, siddham, prasid-dham, prasiddham*—They are *suddha, siddha* and *prasiddha*. That which is given to the linga is *suddha*. That offered to and given by care is *siddha* and that prasada given by a guru is *prasiddha*.

Food becomes prasada, only when the devotee hears about it with the ears, sees with the eyes smells with the nose touches with the hand and then eats it—. All this should be done with the "iwarabhavana" i.e. lord himself exercising all these actions. By offering the food to lord Siva through the *panca jnanendriyas* it becomes prasada.

The food cooked in a pot is only plain food. That cooked with purity becomes annam that offered to god becomes prasada. So with "samskara" a thing's value changes and thus we get the *sedasa samskaras* which are

meant for purifying the human being at different stages of his life. Thus "annam" because prasada and "jalam" becomes "tirtha".

So finally we can conclude that if anything is taken with the "prasada bhavana" then we can establish "linga-nga samarasya"

10th chapter

In this chapter Palkuriki tries to establish the greatness of Jangama. Jangama is otherwise known as Viramaheswara.

In Salva philosophy, Maheswara always occupies a great place. According to the quotation "Viswadhiko rudro maharsihh" (swetaswetara srtivakya), Lord Siva is the highest deity in the whole universe. One who firmly believes in this statement is called Maheswara ³⁴

"viasmamadniko rudro viswanugraha karekah
Iti yasya sthira buddhih savai maheswara smrtah

The qualities of Viramaheswara are discussed in detail in the salvaite religious book, Siddhanta Sikhamani which is considered to be the best authentic religious work for the Salvaites. According to Sivacarya, a Maheswara is more or like the sthita prajna³⁵ of Bhagavadgita who does not have any attachment for worldly things and whose mind is always concentrated on the Lord Siva ³⁶

34. S. Sikhamani, 10th chap, sloka 8.

35. prajashati yada ksmah sarvan partka manogatan
atmanyevatmana tustah sthita prajnesta docya te
Bhagavadgite, II chap.. 55 sloka.

36 S. Sikhamani, 10th chap, sl.14.

sabda sparsadi sukha lesetu nispruhah
sivanande smutkanto vira mahaswara smrtah

One who is not interested in women, studies those sastras which give the knowledge about Siva, is interested in establishing the supremacy of Lord Siva, does not have any prejudice, ego, is always satisfied and whose mind is always concentrated on Siva is considered to be Viramaheswara.

Such a maheswara whose mind is always on Siva, whose speech is always about Siva, whose hands are meant for worshipping Siva, is considered to be Rudra himself ³⁷

linge yasya mano linam linga stuti paraca vak
lingarcana parou hastou sa rudro natre samsayah

Lord Siva always shines in the hearts of these maheswaras who are always satisfied and conquer their karma with jnana.³⁸

nityam sanrosa yuktanam jnana nirbhuta karmnam
maheswara namantastho vibhati parameswarah

According to Somanatha, "maheswararcana" is always greater than "iswararcana," as siva yogi is considered to be "sakshat Siva" himself, according to Siddhanta Sikhamani.³⁹

sivayogi siveh sakshacchivah jnana mahodadhii
yat kiniddiyate tasmal taddanam para mardhikam

In this chapter Somanatha gives the description of the two varieties of "lingasiva" i.e. cara and acara and to prove

37. S. Sikhamani, 10th chap, 27 sloka.

38. S.S., 10th chap, 72 sloka.

39. S.S., 9th chap, 88 sloka.

his statement, takes quotations from sivadharmasāstra—sivadharmasāstre līngadvayam samakhyatam caracara mayaca caram pratīti vikhyata acaram parthivadikam prīti yukta maheswarah ācare mantra samekara sthavara jangamam caiva.

Most of Somanatha's theory is based on Siddhanta Sikhamani and is evident by the way he takes the thoughts from the work. The description of division of līnga is also described in Siddhanta Sikhamani⁴¹

līngam ca dvīvidham proktam
jangamajangamatmana
ajangame yatha bhaktir jangame ca tatha smṛta

Further⁴²

acare mantra samskaralīnge vasati sankarah
eada ka'am vasatyeva cara līnge maheswarah

This means that the līnga is of two kinds, the "stationary" and the "moving". The stationary līnga is the one made of mud stone and which does not move, while the cara līnge is none other than jangama in whom Siva himself lives. He is only the Sivayogi. Somanatha in a saralamkara⁴³ asserts the greatness of the Jangama—that Sivabhakta or Jangama is greater than any being.

Somsnatha's statement that a Jangama even if he is low enough to eat dog's meat, still he is dear to Lord Siva, shows how he is influenced by Basavawara in this thought

41. S S., 9th chap, 60 sloka.

42. S.Sikhamani, 8th paricheda, 62 sloka.

43. uttaretarmutkarso vastunah sera mucyate

—Sahityadarpana, 10th chap., page 53]

who also confirms, "even if one eats dog's meat if he is a devotee, then he is supposed to be one who belongs to the higher caste"⁴⁴

Somanatha feels that by insulting Jangama, the sthavara becomes useless—Jangamasya avamanena sthavaram nisphalam bhavet.

which thought is again based on Basaveswara philosophy.⁴⁵

"Those who worship the stone snake drive away the living one. Those who request the linga to eat drive away the hungry Jangama Will they get satisfaction, by washing the linga, if the Jangama dies of hunger."

All this clearly confirms that he is in touch with Basaveswara's works and has thoroughly studied Salva works like those of Siddhanta Sikkhamani, from which he has drawn the basic principles to develop and establish his theory.

In this chapter Somanatha gives a description of the greatness of dana. One should avoid apatradana and should not stop doing dana. This idea has been borrowed by him from Bhartrhari,⁴⁶ and also explains the greatness of paropakara,⁴⁷ which is again drawn on the thought of Bhartrhari.

Eleventh chapter

In the eleventh chapter Somanatha discards the worship of other gods and tries to establish the supremacy of

44. Basaveswara Vacana.

45. Basaveswara Vacana.

46. Bhartrhari Subhasitam artha paddhati, sloka 35.

47. Bhartrhari Subhasitam, paropakara paddhati.

Lord Siva. For this purpose he takes authentic quotations from atharva veda, Brahmanda Purana and other sources. In this chapter he explains the "loukikartha" of the names of the gods like Visnu, Narayana and the like. For example Narayana means one who comes from water—adonara haro rudrah purusah krsna pingalah tat suna voyanam vasya tena narayana smrtah) and apo nara iti prokta naravai nara sunavah tayadasayanam tena prokto narayanam swayam).

This means water is known as nara and nara are. The destiny of these is narayana.⁴⁸

Thus he gives the technical meaning for the word Visnu also—

vih pakshinurgatisalva visunh

vih means bird, nuh means gait, which means Visnu is the one whose gait is like that of a bird, Vasudeva means Vasudeva's son.⁴⁹

vasudevatmajastasmadwasudeva iti smrutah

Thus giving the logical meaning to their names, Somanatha declares that they are all subordinate gods and only Rudra is the supreme god. For this purpose he takes quotations from various puranas and gives meanings according to his convenience. This is a clear example of his scholarship. To defend his argument he takes quotations from Haneopanisad and says that one cannot concentrate on anything thing without form. That which has form always perishes. But there is one thing which has both form and is formless and that is the Siva linga as linga is Nirakara and linga

48. Skanda Purana.

49. S.Bhasya, 11th chap., page 65.

swarupa is meant for dhyana. For proving the supremacy of Rudra further he gives the reasons accepting the supremacy. He takes quotations from tatparya sangraha and says that salutations paid to other gods reach only Lord Siva as all the rivers flow into the sagara ⁵⁰

Somanatha while describing the greatness of Lord Siva gives the description of different anjali mudras with which the lord should be worshipped—"the lord whose head is dharma, whose yajna heart is visnu, whose feet are agni is thus a celestial form and so should be worshipped with anjali mudra. — yasmal namastischirodharma murdhanam brahmottarahanuryajno dhara visnu hridayag

Somanatha exhibits his deep knowledge in the Natya sastra by describing various mudras of worship for various gods,—like Indra should be worshipped with Vajrini mudra, Brahma with Padmini mudra, and Rudra with Anjali mudra (...sankinyoo kassvam rudram sirassyanjali mudrayah) ⁵¹

This description clearly suggests that he had a thorough knowledge about Natya sastra as these mudras are found only in this work ⁵²—Anjali hasrah—patakotala samellistou yadi sonjali sanjnakah namaskaro sakararthe vinayanjali risyate—when Patska mudras in both the hands are joined together face to face then we get anjali mudra.

Dakahadhwera Dhvamaa

In the first chapter of Somanatha Bhasya, Palkurki describes the greatness of Virabhadra. Virabhadra is another form of Lord Siva who was incarnated during the time

50. S.Bhasya, 12th chap, page 68.

51. Somanatha Bhasya, 12th chap, page 69.

52. Bharatarnava, 11th chap, 67 aṅka of Nandikeswara.

of dakshadhvara dhvamsa. To prove this he has taken quotations from Sivapurana, Yajurveda and explained It-yajurvede—sa viro daksha sadhanah viyastambha rodsiti daksha sadhanasya viro sa iti kah yah dyatva prithvyou oya-stam bhayata...and so on ⁵³

The story of dakshadhvara dhvamsa is a symbolic interpretation of the atheistic practice of niriswara yagna. Daksha performs a niriswara yajna where yajna symbolises the way of life and Daksha symbolises an orderly society and when it is niriswara it means that when Lord Siva is not invited or worshipped, it will lose its sanctity and get a sheep's head.

But Somanatha in his bhāṣya takes the puranic stories as it is and tries to support his theory with quotations from Yajurveda and other works. In the same manner he takes quotations from Rudra Bhāṣya to establish the greatness of Rudra. These are all stories of Puranic lore and there is a particular chapter allotted by him for daksha-dhvara naṣana in his work. We can say that Somanatha has not given any interpretation or the symbolic significance of the puranic lore. He only narrated the story for conveniently establishing his theory.

Thirteenth chapter

The significance of this chapter is—Somanatha in the beginning describes about himself, Lord Siva's two famous attendants are Nandi and Bhṛngi. If Basaveewara is famous as the avatara of Nandi, Somanatha claims himself to be the avatara of Bhṛngi ⁵⁴. After declaring the antecedents, Somanatha proceeds to explain the adverse effects of not

53. S Bhāṣya, 1st chap.

54. S. Bhāṣya, 13th chap, 1st four lines.

worshipping and accepting the supremacy of Lord Siva. As an example to this he relates the story of dakshadhvansa again in this chapter.

As discussed previously in the same chapter this story is a well known one found in many puranas like Siva purana, Skanda purana, Linga purana, Siva rahasya and others. How daksha performs the yajna without inviting Lord Siva, how Sati burnt herself and how Siva sent his attendant Virabhadra to destroy the dakshayajna is a familiar story to every Indian. This story is described in Sivapurana.⁵⁵

Somanatha took the above story and explained in his work and supports his explanation with the quotations taken from puranas like Skanda, Linga, Siva rahasya and others and finally declares that any who insults Lord Siva will be punished like Daksha, that is with the head being cut off, any worship or puja without iswararcana will become another dakshayajna.

Thus in this chapter he gives the loukikertha of dakshayajna but does not try to explain the symbolic thought behind it.

Before discussing in detail about this it should be understood, how the application of signs on the body has come to practice.

Totemism

name adopted from ojibwa Indians for a complex of ideas and practices both ancient and widespread connecting men with animals—Paleolithic religion provides evidence of sense of kinship with animals and the cultures of primitive peoples in both ancient and modern world, at least contin-

55. Sivapurana, 25-33, chapters.

uence of this sense. Totemism is not a religion but it finds religious expression in widespread worship of animals. It has been especially influential in social institutions⁵⁶

Though applying the signs of gods on the body is accepted as a religious function still its origin is in the tribal custom according to the people who have conducted research on this subject.

Totemism means for every tribe one particular animal will be important. That animal will be their surname like snake, horse and others which are the surnames of the tribes of the world. They will not hunt the animal which represents their tribe, neither will they eat it. It is a sacred animal for them and they have it painted on their body.

When this is applied to Vaisnavism also the Vaisnavites always have the signs of sankha, cakra and others on their body and this is as holy to them as vibhuti or rudraksha is to the saivaites.

Somanatha in these two chapters tries to establish the inferiority of visnu—He interprets that Nerayana is upaseka and siva is upasya. To substantiate his arguments he brings the quotations from all authentic works like Keivalyopanishad, Atharvaveda, etc. The quotation "yacca kincit jagat sarvam" indicates the "jagadvyapakatva" of visnu but not the Jagatpatitva and Jagatpati is Lord Siva or Rudra and none else.

Narayana is described as Purusa. That which describes Narayana and praises him is purusa sukta. One who is worshipped by purusa is parameswara or Siva. So Soma-

56, Dictionary of Comparative Religion, p. 121, edited by S.G.F. Brandon.

tha takes the statements from Narayanopanisad like "anora-anliyan," sahesra sirsa, rtam satvam and other anuvaka vacans pramenas and probes that Visnu is only an upasaka and Siva is the upasya.

Further Somanatha condemns the wearing of sankha, cakra, urdhva pundras on the body of the human being. According to him a brahmin becomes patita with dahana or lekha.⁵⁷ Dahana is the burning of the dead body. This tradition is not prevalent among salvaites and lekha means having the signs of sankhya, cakra and others on the body. Somanatha feels that this is against the sestrae and by doing this act a person loses the right to perform yajna. Taking quotations from the agamas puranas, he condemns these vaisnavaita religious signs

Sixteenth chapter

In the sixteenth chapter the author gives an account of the evolution of the universe or the cosmic evolution. To prove his statements he uses quotation from Mahepanisad and Siva Sankalpopenisad while giving details about cosmic evolution he describes the golden egg which is famous in Srutis, puranas and Upanisads.

What is the golden egg?

The whole universe is symbolised in the golden egg out of which creation evolves. The earliest references of this golden egg can be seen as early as in the Rigveda where it is described as Hiranya garbha.⁵⁸

57. S. Bhasya, 15th chap. 1st pars.

58. Rigveda, 10-21,

Riranyagarbha samavartatagre bhutasya
 jatah patireka asit
 sa dadhara prithivindyamuteman kasmal
 devays havisa vidhema

In the beginning of the creation Maya has evolved in the form of golden egg which is prakrti. This idea has been expanded by the Manusmriti. According to Manusmriti there was tamas everywhere in the beginning. Then the god appeared and created the water and released the virya in it. This turned out to be the golden egg out of which emerged Brahma the creator.⁵⁹

tadandanmabhavaddhalma sahasrasu same prabham
 tasmi|najale swayam brahma sarva loka pitamahah

Somanatha takes this aspect, says that Lord Siva alone is the cause of the creation, who released his virya in the waters. This formed the golden egg out of which came out Brahma the creator. To prove this fact, according to his siddhanta, Somanatha uses the quotations from Mahopanisad and other sources, giving more weight to his argument. This clearly shows his scholarship, his ability in arguing, his intelligence in using the sastras, Puranas and Upanisads according to his theory,

17 and 18 chapters

In these chapters Somanatha tries to establish the supremacy of Lord Siva over other gods. He is the pasupati and all the individual gods are pasus and his subordinates. Somanatha here discards the theory of advalta, that is the entire universe is only Atman and there is nothing else except that Atman. As per Saktivisistadvaita, there are a num-

59. Manusmriti, 1st chapter, slokas 5,6,7,8,9.

ber of souls or jivas. They are bound by the pasha that is prakrti. So Iswara is the Lord of Pasha and Pasa. To prove this theory he takes quotations from tatparya sangraha, mahimnaheva and others. According to him there is bondage to individual and not to the Lord who is above all.

The omnipotent, omnipresent, all-pervading Lord Siva is known by many names. Isa is obtained from the root is to rule (ya iste sarvaiswaryavan vartate sa iswarsh). He has endless fortune of eternal truth which other gods do not possess. So he is known as Iswara. Parameswara means—ya iswaresu samarthesu paramasrestah sa parameswarah—He who is the best among Iswarae and most efficient among the efficient ones. He is known as Brahma as he creates the universe. He is the Visnu as he is present everywhere. He is the Rudra as he punishes the wicked and troubles them, he is the Siva as he is the auspicious and is known as Akshara as he has no destruction—yah sarva manate sarati na vinasyati tadaksharam.

In the vedic literature the names of Brahma, Visnu, and Meheswara are given to the same supreme Lord according to the work done by him, that is construction, maintenance or final destruction of the universe. But gradually in course of time these gradually developed into three individual gods and have given rise to religions like Saivism, Vaisnavism based on different faiths. Thus the formless vedic god is given a definite form. Thus Lord Siva with his spouse, children, capital, and pramatha ganas have come into existence. The same thing has happened to Visnu also. Thus the theory of the existence of many gods has developed from the time of the Vedas and the Upanishads and has become firmly established by the time of the puranas. As a sweet maker makes different sweets with the

same sugar according to the taste of the children and the children according to their interest. In a particular sweet, claim that it is the best, so also people following different faiths started proclaiming that their God is the supreme one.

The eighteenth chapter of Somanatha Bhasya which deals with Dvilmurti and trimurti refutation, is mainly based on this Siddhanta. Somanatha discarded the famous quotation "shivaya visnu rupaya, visnavaya siva rupaya" as an idea which is commonly believed and as being purely Imaginary and not a fact. He agreed with the existence of Brahma, Visnu and Maheswara and tries to prove the supremacy of Lord Siva over others. For this purpose he interpreted some mantras in this chapter as the basis of his Siddhanta. Thus he says that in Kalika Khanda, Siva killed Visnu's incarnation Kurma, and removed the tusk of Varaha, another incarnation of Lord Visnu. ⁶⁰ Kalika Khanda - kurmam samhritya garvitam; tadangam bhusanetvena dharayamase sankarah).

Thus in this whole chapter he deals with different mantras in order to establish the supremacy of Lord Siva. He takes the quotation from Yajurveda—Viswadhiko rudro maharshih visvam narayana deva miti viswadhiko rudrah—which indicates that narayana is the universe and greater than the universe is Rudra, thereby confirming the supremacy of Lord Siva. Whatever may be his philosophy, his scholarship and his ability to take suitable quotations from various texts to suit his Siddhanta is noteworthy.

19th chapter

In this chapter Somanatha discusses about the beginning of the universe and also discards the astamurti vada.

60. S.B., page 97. 18th chapter,

Cosmology of creation is first dealt in Rigveda in Basadlya sukta—the hymn of creation. Next it is described or explained in tattariyopanisad, Vedantasara, tatvakaumudi and other philosophic works. Saiva siddhanta also discusses the question—*weic*h is the main cause for creation—*nimitta karana* or *upadana karana*.

Somanatha says that *prakrti* is *upadana* and *Siva* is *nimitta* and finally he says that Lord *Siva* is the creator of the *Astamurtis* which are the various forms of Lord *Siva* himself. He says they are not his various but only his creation.

20th chapter

In this chapter Somanatha condemns *karmavada*. *Jiva* gets the celestial world by performing the *yajnas* like *jyotistoma* and others—*jiva* is the *karta*—the question whether *karta* follows *karma* or the *karma* follows the *karta*—It is always a controversial question. Somanatha here discusses this basic question and condemns *purvamimamsa* and *karmavada*.

Purvamimamsa

This was put forth by *Jaimini*. According to him *karma* is of three kinds—*kamya*, *nitya* and *naimittika*. According to *purvamimamsa* the body gets its form due to its *karma* alone. The followers of *Purvamimamsa* are *nirswaravadis*—They do not believe in god as they feel that only *karma* determines the fate. They feel that the creation has existed in this form and it has not been created.⁶¹

“na kadaclt aniddasam jagat”

They do not accept gods but accept sabda—"sabda eva devata swarupam."

Somanatha condemns this theory saying that man will not get body only by karma because for all the karmas there is Lord-Karmadhipati who is Lord Siva—Suppose a person steals then the theft will not change into chains to tie him. The karma of the stealing itself will not give the punishment. To give the punishment there must be an adhikari. In the same manner Karma itself is not sarvadhikari to give the fruits of karma to jiva but Lord Siva—This is the argument put forth by Somanatha.

Thus Somanatha tries to establish that Lord Siva is omnipotent and everything in the universe is inferior to him.

21st chapter

Somanatha in this chapter gives the explanation of the definition and formation of Bhagavat sabda. He feels that except lord Siva, nobody should be addressed with the bhagavat sabda. Bhagavan is the sadgunas—aiswarya, virya, yasas, jnana, and vairagya. These are also known as bhagya. All these six define only lord Siva. So in this chapter Somanatha explains that these sadgunas mean only lord Siva and none else. According to this, lawara is "saguna" and "sakara". Thus here his school of thought opposes advaites. While describing the sadgunas he says that these six gunas are only known as sadgunas as the four castes are known as caturvarnas.⁶²

In the last four chapters Somanatha used his scholarship to explain certain words. He achieved with these

62. sadguna eva sadgunyam tatha
catvare varnascaturvarnyam—

efforts, one single purpose. That is he could establish that the *adhivata* mentioned in all vedas sastras, puranas, mantras and tantras is none other than Lord Siva. In gayatri mantra there is "Bharga sabda" gayatri is savitrumantra. So some consider surya as the *adhistana daiva* of gayatri mantra. But Somanatha feels that opinion is wrong and proves that the *adhistana daiva* of gayatri mantra is lord Siva. To prove this he uses very powerful logic and proofs. In the twenty second chapter lord Siva has been described as the God who gives the fruits of all karmas. In a way this chapter is complementary to the previous chapter. According to *Purvamimamsa*, one reaches swarga or naraka according to his karma. But karma cannot give the fruit by itself. Some one should give him that punishment. So for all the karmas, the giver of the fruit, that is "nimittakara" is Parameswara. This has been established by Palkuriki. In *Vayaviya samhita* the goddess asks Lord Siva "which mantra is the best in kaliyuga" to which siva replies, "it is pancakshari." This indicates that Somanatha through the conversation of Visnu, devi and Brahma suggests that Siva is the supreme God. Any one who belongs to one sect or other cannot discard the authenticity of these great works. So Somanatha takes quotations from these works which are *pramanas* to all the religions and uses them in his *Bhasya*. on page 221 the writer quotes from *Vayaviya samhita* where the goddess asks Maheswara the 'means' to save people in Kaliyuga who are deteriorating in morals.

Gayatri mantra is well known as concerned with Surya. Savitar is othera is well known as Surya. But Somanatha takes the word "Saviturvareeyam" from the mantra and says that bharga is superior to Savitar. It is the known fact that Bharga sabda always suggests iswara. Here Bha-

rga sabda is also used in the context. So Palkuriki puts forth clearly that the "mantradhishthana deva" is Bharga. To establish this fact he uses his grammatical scholarship in interpreting the words.

In the twenty fourth and twenty fifth chapters the two sabbas Rudra and Mahadeva have been defined. These two sabbas have been used in the Vedas. But the Vedartha is different from the present day meaning. In Upanisada Siva sabda and Rudra sabda have been explained as Parabrahma.

"tvamagne rudro asuro mahdivah a pa rajana
madhwarasya rudram hotaram tvamagne prathmo
angirasi rdevo devana mahavassivassakha

(7-31-1)

In the beginning it is mentioned that Agni's ferocious form is Rudra and pacified form is Siva. If the ferocious agni form becomes Rudra, the more sober form of agni became Siva. So for both the forms, agni is the base. Gradually in course of time the ferocious Rudra sabda vanished and we have only the auspicious Siva sabda

This Rudra sabda is first seen in Rigveda.⁶³

aditya rudra vasavah (Rg. 3-8-8)

adityanam vasunam rudriyanam (Rg. 10)

tvamagne vesurih rudram aditya uta (10-48-11)

Here Rudra sabda is used for surya agni and vasus.

63. Rigveda, Sukta 45, mandak 1, anuvaka 9, page 542, part 4.

In Yajurveda also this sabda and Siva sabda are used many times.

"rudro rotitā satah, rotuyamano
drava titi va, roda rodayaterva—

Rudra means "rotitānāyitru sabda m karoti rōrah"—one who sounds like thunder of the clouds, also "rodayaterva—terva—one who makes the enemies grovel. All these meanings were given to Rudra sabda by yaska, but sayana gives a different definition to Rudra is the one who removes duhkha in the samsara, and gives the atma vidya to those who strive for it. One who dispels the ajnana that is Rudra sabda. It also means the one who is expressed in these two sabdas. Rudra and Mahadeva is the vedadustana daiva. For this reason Somanatha discards the meaning of Rudra in terms of Agni and proves that Rudra means only Isvara with the help of arutis, smrtis, puranas and agamas, as pramanas. As a result the Vedas which have been interpreted by all the religions according to their light, have been described by Somanatha in terms of Siva—Siva is the lord of the Vedas. Thus it is a powerful aspect from the religious point of view because all the branches of Hindu religion accept the authority of the Vedas and if Siva is proved as the "adhithana daiva" of Vedas then every religion has to accept him irrespective of it being Vaisnavism or any other branch of Hindu religion.

In the same manner the Mahadeva sabda is also interpreted. This sabda is used in Atharva veda and Yajurveda. So Somanatha proves with the help of sastras as pramanas. At the end of this chapter the writer tries to establish "acarya sambandh." In both Saivism and Vaisnavism this acarya sambandha has been given great importance. This suggests that the guru is greater than God. Even Basaveswara puts

forth the same thought that "Siva sarana"⁶⁴ is greater than Lord Siva. The resemblance which is found in Visistadvaita leads to the resemblance even in their method of "upasana". In Saivism greatness of the upasana of the guru linga and Jangama has been well described.

The Bhasya with the description of the greatness of guru Palkuriki belongs to the "guru parampara". So it has been suggested indirectly through this work that Bhasyakarta Somanatha is greater than god Siva and hence worthy enough to be worshipped.

Chapter VII

Somantha's Scholarship

Somanatha is a very great scholar who has mastered all the branches of learning. There is not a single technical work or sastra or veda which remains untouched by him. His multifaceted scholarship is most evident in the Somanatha Bhasya. In this work he quotes amply from Vedas, the Upanisads, the Puranas the Agamas and the Sastras. Thus Somanatha Bhasya is like a mirror which reflects his scholarship. He quotes from the following texts in his chapters,

Rigveda

1. ayamme haeto bhagavanayamme bhagavattarah
(4th ch., p.17)
2. tavasriye maruto marjayanta rudrayatte
janima carucitram hridayam yadvisnoh paramamdhya-
teca
5th ch. (22 p)
3. tryam bakam yajamahe sugandhim pusti vardhanam
urvaruka miva bandhanat mrtiyormushiyamamrtat
5th (p.23)
4. maruto bahvabhasa mamananiti
12th ch (p.69)
5. tavasriye maruto marjayatam rudra yatte
14th ch. (p.86)
apavrjo sarabhaya rebandhave
18th (98)
soma pavaterjanitamatinam
19th (101)

Yajurveda

1. sa viro dakshasadhanah viyastambha
rodasiti tannoviro antariksa megha iti
1st (4th p)
2. madhyamdinam savanam maheswaro devata
2nd (10)
3. yaterudra siva tanura ghora papa kasini
4th (17)
4. rudra yatte janima caru citra
4th (18)
5. ayam somah kapardinemrtam varsapate
8th (32)
6. namaste arutyayate nnmo rudra yarayate
12th (70)
7. namahparamayeca parataraya ca namah
14th (83)
8. viswadhiko rudro maharsih viswam
narayanam devamiti viswadhiko rudrah
18th (95)
9. mahadevaya triyambakaya tripurantakayati
25th (119)

Atharva Veda

1. agni riti bhasma vayu riti baasma jalamiti
bhasma sthalmiiti bhasma
2nd (11)
2. tat parambrahmeti sa eko rudrasa isasa
bhagevan sa maheswara sa mahadeva
13th (83)
3. yo brahmanam vidadhe putra magnejatam
15th (89)

Samaveda

1. sayam savasam sada siva devateti
2nd (10)
2. tapasca te japasca tetyapakramya
karmadhapataye namah
22nd (109)

Upanisads

1. Jabalopanisad
 1. sadyejatatprithvi tasyah nivrti tasyah
2nd (9)
 2. sa esa bhasma jyotih sa esa bhasma jyotih
2nd (11)
2. Sivasankalpopanisad
andam hiranya madhye samudram
rudrasya viryatpadhamam babhuva
andadvisu brahma jata vedasca tanme
manah siva sankalpamastu
16th (90)
3. Kalesnirudropanisad
adha kalesni rudram bhagavantam
2nd (10)
4. Brhadarenyakopanisad
abhayam yai janam prapnotiti tasya sisu
.... samstuyante
12th (69)
5. Svetawataropanisad
manastokena mantrena mantritam bhasma doarayet
2nd (11)
6. Mundakopanisad
nirmalyamena sada bhashayet ..,na saha bhunja tifi

7. Brahmabindupanisad

omkara ratha maruhya visntm krtvacca sarathim
brahmaleka padanvesi rudraradhana tatparah
5th (23)

8. Mahopanisad

1. a pa eva sasarjadou tanu viryamapasjat iti
apanarana roruda iti jala mapl aiva jata mlti
8th (34)

2. a pa eva sasarjadou tanu virya mapa s'jat,...
sou varna mahhevaccanda
17th (90)

9. Kalvalyopanisad

dhyatva munirgacchati bhotayonim samasta sakshim
tamasah paras'aditi
18th (95)

10. Narayanepanisad

omnamassivayeti safarudriya madhyaga
nema:sivayeti gayatri mantrah
22nd (110)

Agamas**1. Saivagama**

purananam pramananca...Idanintu nirmalyanupabhogena
badhakatva maha
8th (32)

2. Bhimagama

sarvatlrthesu yat punyam
sarva sajnesu yatphalam tat pha'am
koti gunitam bhasma snanannasmsayah
2nd (12)

3. Karanagama

sapta koti mahamantra upamantra anekasah
pancakshare praliyante punastatra vinirgatah
22nd (111)

4. Makutapama

ugro srtvam mahadava mahadevam
mahatmanam bhaje karunikottamam....
mahadevo maheswarah

25th (120)

Puranas

1. Manava Purane

bhasmajyotirbhavetyeva sivaranyam
nahi samsayah

2nd (11 p)

rudraksham dharayan papam kurvannapica manavah
sarvam tarati papmanam

3rd (16)

ayudhossarva cakradyourna dahecca kadacana

15th (88)

2. Skanda Purana

ye rudro lokodavatirya rudrah manusya
masritya jagaddhi taya

1st (6)

asucidravya samsparsastvayamapya eucirbhavet....

8th (32)

prasada manpa devasya bhuktum tat kilbisam bhavet
nirmalyam bhaktya dharyam dwijetibhih

8th (38)

vienu sanjanhya samkhyata hya samkhyata pitamahah
asamkhyataasurendrasca nitya eko maheswarah

11th (63)

madanga sweda sambhutou brahma narayana vimou

16th (90)

apnena sadarsam japyam nasti nastiertou smrtou

16th (90)

anena saddrsam japyam nasti nastisrtou smrtou
 esa pancakshari vidya parvasrti giro gata
 upamantra anekasah pancakshare prailiyante
 18th (96)

3. Parasara Purana

sarvamanyat parityajya siva eva sivankarah
 11th (63)

nadaha ye dwijasresto nadaheccakrapurva kaih
 15th (88)

4. Brahmanda Purana

vipranam veda vidusam...kalmasa matsarnat
 nalvedyam puratonyaptam kama:odbhava
 7th (28)

avijnaya param bhavam divyam tatpara maheswarem
 18th (98)

5. Garuda Purana

abhava va tathavipro loukikagnastadaharet
 bhasma naiva prakurvita...siva sprseti yo dwijeh

6. Siva Purana

nirmalya langhano doso dharanacca visesatah...
 na ca bhakshyet
 8th (30)

7. Padma Purana

asamarpya padam sambhoh bhunjeta khadita patice
 8th (38)

8. Kurma Purana

tripundram brahmano vidwan manasapi na lamghayet
 2nd (13)

9. Aditya Purana

padou prashaiya devasya atidhesca gurostadha...
 7th (29)

sudrasya vedadhyayana magraja grahanam tatha
8th (31)

eka eveti yo rudra sarva vedesu giyate
tasya prasada lesena
8th (49)

rudra eva sada sakshadbrahmano brahma bhavath....
brahmano rudra eva hi
11th (66)

umayasahlto dessoma ityucyate budhah...
vai srutih
16th (90)

10. Linga Purana

bana linge care lohe ratna linge swayam dhruv....
krto bhavet
8th (49)

dekshnamga bhavo brahma vamataca janardana
16th (90)

tathapi vahniryaajnaasa vajra panissaci patih...
iswaram sarva bhutanamiti
yasmineti hi sastrertha macarya stena cocyate
25th (123)

Vayaviya Samhita

avakasa masesanam bhutanam samprayacchati
19th (102)

Vatula tantra

dvadasam vira bhadrakamiti
1st (4)

dharayedyantu hastana lingakaram sivam sada
tasya haste sthitam siddha
4th (18)

Mahabharata

sudha misranca sankirnam trividham
siva pujanam suddhantu linga tanmatram....
4th (20)

Ramayan

pramadha yavaraiah pitvasura mukhyaussirodhitam
7th (29)

Harivamsa

ksdadidisapadambu nirmalyam paramesituh
psvanam pannagesena nipitam punya karanam
8th (39)

Jabala sruti

rudraksha dharanam hastes vakshasyapica mastake....
mucyate sarva papabhyo
3rd (16)

Valdya sastra

nirmalyam salliam presya deva devasya suinah....
mumushubhah

Natya sastra

7th (29)

ya vajrini bhavati sankara sankhini ya mudra
tatha kamalini

12th (69)

Gautama smrti

uttama lohadandena....tspatyeva na samsayah
15th (87)

Tatparya sangraha

1. tvannama rupa guna varnana labdha varna ...
vadudaharana mityaha
1st (5)

2. nanlewara bhavitumarhati viswa metad bahiewaram,...
pramanam

17th (92)

3. brahmani panca tana vastava mantra rupa

18th (95)

4. agnim prakrtya khalu rudra padam

25th (116)

Sivadharmasasthra

1. bhasma snanam jalasnanasamkhyeya gunadhikam....
snana magneya macaret

2nd (12)

2. Indranilamayam lingam vianuh pujayate eada
visnutvam praptavan tena

2nd (12)

lingadwaya sama khyatam caram ca acaramava ca
caram pratiti vikhyata acaram parthivadikam

10th (57)

Bothayana sakha

1. nitya kanya bhedena lingercanam dwividamityaha

5th (22)

2. adhate mahadevasya padodaka vibhlm vyamleyamah

7th (28)

Kasikhanda

gurvattava visesa

11th (64)

Mahimnah stotra

tvamarka stvam soma stvamesi pavanastva hutavaaha
mahesannaparo deve mahimnannaparastavaah

25th (123)

With all the evidence given above, it is impossible to assess the scholarship of Somanatha. He affirms in his

work in Telugu, Panditaradhya Caritra, that he is a scholar in all the four vedas (nail palukurki somanathumdanaga velayuvadanu. jaturveda paragunda). Hence he had equally scholarship in both Telugu besides Sanskrit. His great works Panditaradhya Caritra, Basavapurana stand as examples. These two works are the authentic sources for the life of the two great religious preachers, Basaveswara and Mallikarjuna pandita. Somanatha is a scholar in many other languages like Tamil, Marathi, Kannada, etc. His work Vrsadhya sataka stands as an excellent example of his proficiency in all the languages. The Vrsadhya Sataka is mainly written in Telugu though it contains poems in many of the other languages mentioned. The poems given below stand as example for his scholarship.

Sanskrit poem

khyata yasaḥ prepurita jagatritayaya name namo
 maha pataka sutakaghna padapadma yugaya namo namo
 samudyota vrasya'ya yanucu nutsukatan
 branatitu samyamivrata saranyamaya basava

Kannada poem

haauliya yenna rakshi suvu dara madennavanita venduma
 nnsuvudu nimmadingersugu nimma prasadi yenimme kot-
 rane
 kasigati yancu bhakti ninu gannada bhasa bhasa nutintu
 svasana saranya mayya basava

Marathi poem

deva vara tumhica gurudeva mhanu ne tari tumhicago
 savatu ra tamhica tuma saca prasada ami krpakara
 yivagadayatancu numyincedanu nare
 bhasa de va vinu taryasila basava

Telugu

sri gurulinga murti saviseea mahajwala kirti satkrtiya
dyoga kala prapurti yavadhuta punarbhava jurti patita
bhyagata samaritarti kavi pandjta gayaka cakravarti deva
gati nive maku basava basava vrsadhpa

Somanatha declares in the thirteenth chapter of his Somanatha Bhasya that he is the incarnation of Bhṛngi. Even his ardent fan and follower Pidaparti Somanatha says₁

"asadr̥sa tanmahamahima ma ravi taraka ma
celanga sri basava puranamun, sakala bhakta
prthvisthalikin janinaga bhṛngi santasamuna
butte balkuriki somapurivara somanathudal"

Even before Pidaparti Somanatha many followers of Virasaivism considered him to be an avatara of Bhṛngi. Besides this title many Karnataka scholars mention that he has titles like Anyavadakolahala, "tattva vidya kalapa, kavita-sara etc."₂

,bhṛngi rita gotra sambhava
jangama padarcana vlsarada vllasa
tsangita sastra paraga
gangotpati prakara kavya dhurim

His knowledge in the Sangita sastra is in ample evidence in the third chapter of his work in Telugu Basava Purana and also the Parvata Prakarana of his other Telugu work Panditaradhya Caritra.

-
1. Pidaparti Somanatha's Padya Basava Purana avatarika.
 2. Palkuriki Somanatha Kavi, p.234, by Bandaru Tammayya.
 3. Pidaparti Somanatha's Padya Basava purana.

All the works of Somanatha are his creative works and are not translation or adaptation of any previous work. He has taken some basic principles from literature to mould his work perfectly. This is clearly seen in Somanatha Bhasya where he follows Siddhanta Sikhamani to build his individual work in a more technical manner. Thus, Somanatha is greatly influenced by the author of Siddhanta Sikhamani. He in turn has influenced many of later Telugu and Karnataka authors.

The author of Sumati Sataka, Baddena of 1260-1320 A.D., follows Somanatha in some instances in his work.

Somanatha
 kasugaya drenchina gayagugaka
 pasani pandaganayya bhranti bondinam

Sumati Sataka

kasugaya garci cucina
 masalaka yadi vagaru gaka madhuram baguna

Mahakavi Srinatha, another great Telugu writer of 15th century imitates Somanatha in his work Hara Vilasa.

Somanatha's Basava Purana

Isu manta budida nosala businanu
 masalaka kondanta marullettenanuta
 tellamanucu raju mellanagucu
 jellavo basavayya siva marul gonte

Srinatha's Haravilasa

avaginjanta budi mainaladi konina
 veladi gummadi kayanta verrivuttu
 gata kata yetlu tana buddhi kata galiya
 nisuvu jampanga dalaceno ni magandu

Pidaparti Somanatha wrote his Padyabasava Purana on the basis of Palkuriki's Basava Purana. Not only Pidaparti Somanatha but many of the later writers followed him in writing their works. These following writers are some of them who wrote their works imitating Palkuriki.

Writer	Work
Poniraju Virakavi	Vibhuti Rudraksha mahatmya
Oubala kavi	Sivarahasya Khandam
Srigiri Mallikarjunaswami	Somavara mahatmya
Siddhayogi	Yogiswara vilasa
Pavata mantri Singana	Rudraksha mahatmyam
Swami Virabhadra Kavi	Simantini katha
Baccu Siddha kavi	Mari Basava Purana
Cittaru Gangadhara kavi	Kolanupaka Maatmya

Among the Karnataka poets who followed Palkuriki, most prominent is the author of "udbhata Kavya," Somaraju Later Bhimakavi of 1369 A.D. translated his Basava Purana into Kannada. Palkuriki's Panditaradhya Caritra was translated into Sanskrit by Gururaja Kavi of the period 1430 A.D. This work was later translated into Kannada under the title "Aradhya Caritra" by Nilakantacarya of 1485 A.D. Tontada Siddhalinga Kavi of 1560 A.D. did an exposition on Palkuriki Somanatha under the title Palkuriki Someswara Purana. Many of later Virasaiva writers of Karnataka looked on Somanatha as their guru and guide, worshipped and were his ardent followers. Some of them are :

Gubbi Mallanarya 1515 A.D.	Virasaivamruta Purana
Caturmukha hommarusu 1500 A.D.	Revana Siddha Purana
Virvpaksha Pandita	Chenna Basava Purana
Basavalinga Kavi	Sivadhikya Purana
Santa Vira Desika	Sivalinga Caritra

God According to Somanatha

According to Somanatha God is not attributeless. His siddhanta is based on the Brahma sutra Bhasya of Srikanta Sivacarya. That Srikanta is a contemporary of Sankaracarya is evident from the "Sankaredigvijayam". Ramanujacarya's "Sribhasya" also condemns Sankara's advaita to establish Visistadaita. These people will not accept the statement "Jaganmithya Brahma Satyam". According to Sankara, God is neither masculine nor feminine nor neutral. But according to Somanatha God is masculine. According to Sankara God is Nirguna, nirviesa and jnana rupa. According to Somanatha Brahman is Saguna, Savisesa and Jnata. Sankara's Brahman is guna rahita. Somanatha's Brahman is "Ananta Kalyanamurti," Vrsabhavahana, Umapati, Siva, "Karmadhipati," and karma phalapradata. This he discusses in the twenty second chapter of his Somanatha Bhasya. Though he gave little importance to cosmology in Somanatha Bhasya, he propounds it in the last chapters of his work.

In the sixteenth chapter of Somanatha Bhasya, the intricate cosmology are discussed. According to the author, Lord Siva is the supreme one and is the father of the other Gods like Brahma and Visnu.

॥Brahma Visnvadi devatanam parameswara
Janako Iti sampadayamah

To substantiate this statement he uses the quotations from different upenads and Puranas.

andam hirsnyo madhye samudram rudrasya vivyatpadha-
mam bkbhuva Andor visnovbrahma jata vedasca tanme
manah siva sankalpe mastu.

Further he says that lord Siva is the cause of Visnu, Brahma, Prthvi, akasa, veyu and others.

umaya sahito devassoma Ityucyate bvdhalh
 sa eva karanam nanyo visnorapica srtih
 matlnanca divah prthivya agne suryasya
 vajrinh....Iswarah

and

astamurte namaslubhya mabhyarna jaiadodarah
 sastva triloka srstyardean arjasyasta tanussubhah
dyava prthivyo rindraguyo rvigata
 stuya masya ca varunasya sasankasya janito
 perameswarah

Everything In the universe like prthvi and other celestial bodies function according to the will and order of Lord Siva. Somanatha holds the view that only Siva is the great one other gods stand in an inferior position compared to Him, Only Salvism is great and other religions cannot compete with it at all. This is his sincere attitude towards Salvism and Lord Siva. This feeling made him condemn the "dwimurtivada" and "trimurtivada" and establish the supremacy of Lord Siva in Somanatha Bhasya, The eighteenth chapter of Somanatha Bhasya mainly centres round this.

The abuses used by Somanatha

Somanatha is a staunch Virasaivaite devotee. In spreading the religion he goes to the extreme extent of abusing the people who do not follow the ritual practices of this religion, for he feels that for any religion it is the rituals which form the fundamental basis and hence bring one

closer to the religion. That a staunch Virasaivite should follow its rituals systematically, is the main argument of Somanatha. He does not spare any who acts against these tenets and reacts with harshness and hatred towards any lapse. In spreading the religion and in making the people practise these rituals he goes to the extent of abusing the people who do not follow the ritual practices of Virasaivism. This is clearly seen in his indictment against people who do not wear rudraksha and vibhuti. He feels that the forehead of a person without vibhuti has no identity, "dhig bhasma rahitam phalam." That village is useless without a Sivalaya—"dhiggramama-sivalayam," that life without "iswara-cana" is a waste—"dhiganisarcanam janma." Those who do not use the bhasma are patitas—"srutya vidhiyate yasmattatyagi patito bhavet."

Somanatha tries to establish the greatness and the merits of wearing bhasma, rudraksha and linga with examples, not to human beings but to gods like visnu, Indra and others who wore the particular lingas and got their visnutva and Indratva, deva:muni ganastatha dhuta irpundrako civyath rudrakshaisca vibhutih ssubhe satatam visnurbhasma digbhatanulatah tripundrankita sarvengo jeta mandala itl."

In his view, a person even if he eats dog's meat drinks alcohol, one who lives with a woman of low caste, will still be considered pure if he wears the rudraksha,

khadan mansapi ban medyam
sangsacchan nnantrajapi sadyo bhavati
putatma rudrakshe sivasl syate

7. S.Bhasya, 2nd chap.

8. S.Bhasya, 2nd chap.

9. S.Bhasya, 3rd chap.

If one does not wear these, his darsana and sparana is prohibited.

tripundram rudrakaḥa dharana hiasca ye santi
tena darsaniyah na sambhasyah

This clearly shows his deep devotion and faith for the religion and the concerned ritual practices. He feels that if a person sinks low enough to eat dog's meat still he is considered pure if he wears a linga (S B. III chap.), but for one who discards the linga even the food he takes will become impure as dog's meat. Thus he spares none and curses them who fail in observing the rituals. He feels that for a common man there is not much use explaining things in a delicate and subtle manner. So as a staunch believer of Virasaivism he advocates a rigid adherence to these ritual practices and attempts to force on the common man. He realises that people are afraid of curses and thereby tries to instil fear in them. Somanatha cannot be blamed for this extreme fanatic religious outlook because of the prevailing religious conditions of his time, when even a highly educated person showed deep emotional devotion towards his religion. Thus it was not strange then Somanatha who feels that his life, work and activities are only meant for the spread of this religion, was unaccommodating. To the present day generation it may appear peculiar but if one understands that religious era, it was a common feature, to find this type of devotion in the people. The people were religiously emotional. More over Somanatha is not just a common, ordinary follower of Virasaivism but a religious preacher, who has spent all his life for the spread of this religion. All his actions, teachings, writings are all meant to achieve this single aim and purpose—spread of Virasaivism and its rituals among the common masses.

Somanatha asserts that those people who do not worship the linga should not be seen or spoken to,¹⁰

ityadi veda vakyairarcaniyam parameswara manabhyarcya
ya yakriyah kecanakurvanti tena darseniyā na sambhāsyah

This he reiterates repeatedly in his work.

Somanatha's Vyakarana

That Somanatha is a great authority on Vyakaran is evident from the way he explains the meaning of certain terms grammatically. While explaining the meanings of certain terms relating to god, he uses these grammatical sutras of Panini and Vararuci. In the first chapter he tries to establish that Nandiswara or Vrsabha has undoubtedly come down to earth in the form of Basava. He uses the grammatical sutra to prove how vrsabha has changed to Basava.¹¹

Idanim kaliyuge siva bhakti-muddhartum basavabhideyena
vrsabha yeva jatet vrsabhasya basava yaksha nama
katvam kasmāt karanāt asiditī
....vrkarasya bhakaradeso bhavati

"vabhayo bhaveda" iti. "sesossa" iti sutrat sakarasya sa ka
ra deso bhavati "vah pavarga" iti vararucya sutrat baka-
rasya, vakaradeso bhavati etat vrsabhaksharadadbhavat bas-
ava iti nama vakshyate sakshat vrsabhasavatara ityarthah

Further he explains,

"pasum patiti pasupah vrsabhas tat pasupatyakshare
tryam tad bhavat basava ityakshara tryam sambhavati
kutala kuddala tamarasadi padesu tattadyaksharanem,
tattadvarga trityaksharadeso bhava, tadhalva vrsabha

10. S.Bhasya, 5th chap.

11. S.Bhasya, 1st chap.

namadyekshara pakarasya bakaradeso bhavati "sesosea"
 itl vararucl sutrat pakarasya vakaradeso bhavati
 tadbhave ata eva pasupatyekshara tryasya basavetyaksha-
 siddhirbhavati."

Thus with reference to the above it is clearly established that vrsabha, the avatara of Nandiswara has come to earth in the form of Basava, which is proved on the basis of his grammatical skill.

In the same manner he, while praising the greatness "Bhagavan" analyses the "bhagavat" sabda—¹²

aiswarasya samagrasya yasasaasriyah jnana
 valragya yoscaiva sannam bhaga itl smrtah
 bhagavan tatah bhagavaniti klm bhagavacchabdah
 pujya vacakah ayame bhagavattarah tara sabdoti-
 sayarthe vartate atisayane taratamatiti
 sutrena iti

Somantha's Manipravala

Somanatha is the first Telugu writer to use the manipravala language in his work *Vrsadhpa Sataka*. The origin of this manipravala type of literature is in Malayalam, the first work being "Lilatilakam" ¹³. Manipravala is a mixture of many languages. This type of literary technique is first put forth by Palkuriki in Telugu literature. In *Vrsadhpa Sataka* the poet's love for other languages is undoubtedly seen. It contains a stanza in each of Sanskrit, Tamil, Kannada, and Marathi languages.

Somanatha is also the first writer to write his works in Janu Telugu. He states that Janu Telugu is more

12. S.Bhasya, 4th chap.

13. History of Malayalam Literature, p.25. Sahitya Academy, 2nd edition, 1977.

charming than the style which is interwoven with high sounding prose and poetry passages. So the verses composed in Janu Telugu occurring in Vrsadhiva sataka contain purer Telugu words than the "tatsamas" and other words. Somanatha who is an ardent lover of the native element has revolted against the marga style of writing adopted by his predecessors.¹⁴

The same type of revolutionary trend is seen in him while writing his Telugu dwipada kavya, Basava Purana where he has written the whole work in dwipada metre. He discarded the marga style. He desired to adopt a speech which could be understood by his expression "sarva samanyambu" only lends support to this. He is the first poet in Telugu who adopted his dwipada chandas for his major works in Telugu Basava Purana and Panditaradhya Caritra. He said,¹⁵ "urutara gadya padyaktula kante sarasamai paragina Janu tenugu carcimpaga sarva samanya maguta kurcada dwipadalu kerkedira" which means the marga style consists gadya and padya combination that is campu whereas his desi style consists of dwipada style which is very popular and the language is also close to the native tongue, that is Janu tenugu. The same thought is expressed in his other telugu composition Panditaradhya Caritra also—¹⁶ arudhya gadya padyadi prabandha—purita samskrita dhuyista racana manuga sarva samanyambu gami—janu Tenugu visesamu prasannataku."

which means "sanskrit works with gadya and padya combination are not popular in Andhradesa, so I am adopting pure native style or Janu telugu. This shows his ardent love and affection and commitment towards desi and Janu Telugu.

14. Palkuriki Somanatha. by Dr C.R. Sarma, pages 18-21.

15. Basava Purana, pages 165-172.

16. Panditaradhya Caritra, Dikaha Prakarana, 18th page.

He is the champion of popular desi style and people's language. Now the question arises naturally why did he write Somanatha Bhasya and other works in Sanskrit?

Somanatha has written the Pramanika Bhasya in Sanskrit. The reason for this is because other bhasyas are written in Sanskrit to establish his thought, religion and philosophy among the scholars, he wrote Somanatha Bhasya and some other works in Sanskrit. For propagating the religion among the common masses, he wrote the Telugu works in Janu Telugu. Somanatha is not against Sanskrit as some critics felt. It is clear that his affection for nativity and the spread of his religion, he used this medium of desi style and no other reason can be attributed to it.

It should be understood that other factors are also responsible for this action. By this time, already other south Indian languages like Tamil, and Kannada have started using the desi styles. This was not prevalent only in Telugu. So realizing that propagation of any religion is more effective in the native language, he started writing literary works in desi style. It was not due to any hatred towards Sanskrit. In this context the words of the famous critic. Sri Vaturi Prabhakara Sastri may be noted ¹⁷—"In the other South Indian languages like Tamil, many desi works have been written. The South Indians, specially Tamilians, Jainavaites or Saivaites wrote the works in the native language with the desi candas. In these languages there were not many works but were more than the Telugu works. From the beginning many of the Telugu works were produced as translations to the Sanskrit puranas, we could not find original desi works in Telugu. As our predecessors were more interested in the aryan stories, Sanskrit candas and the lan-

17. Basava Purana. Foreword, 55-65 pages,

guege equivalent to Sanskrit, used desi vrttas and candas and curbed the use of the desi language. For this reason we do not find the Telugu touch in our Prabandhas. To some extent Somanatha is the foremost writer who wrote the Prabandhas in Telugu with the desi influence. He has written the desi stories with the desi candas oriented dwipadas. That is the reason why we find much local influence in his works."

Somanatha and Music

Palkurki Somanatha is not only a distinguished scholar but an extraordinary poet with an excellent knowledge of different branches of learning. The various references to music available in his Telugu work, Panditaradhya Caritra reflect his interest in it. For example, Somanatha mentions the 32 types of veenas, 15 types of strings, 22 types of gatis or sounds, 14 types of rasanas or compositions, 40 types of musical compositions. He gives the different varieties of talas, suddha talas, misra talas etc. As regards abhinaya or dance he lists out 70 main types of Abhinaya, 64 hand gestures, 108 karanas and 26 eye gestures.

Thus it is a clear proof that Palkurki is undoubtedly a distinguished scholar and an eminent poet in Telugu and Sanskrit. He is the first Telugu poet who gave literary flavour to religious themes. Both his Telugu works Basava purana and Panditaradhya Caritra stand as the best example for this aspect. It is also significant that both works written in Telugu are the earliest biographical poems in Telugu composed in honour of the two eminent personalities of our country—Basaveswara and Mallikarjuna Pandita.¹⁸

Twelfth century witnessed the emergence of Bhakti-centred Saivism, that is, Virasaivism which denounced the

18, Palkurki Somanatha by Dr.C.R.Sarma.

authority of Vedas. This new sect reached its zenith both in Andhra and Karnataka States. Its founder Basaveswara himself is said to have given up Vedic practices like upanayana. Attracted by its broad outlook and devotional spirit several people from different castes became Virasaivites. They came to be known as Jangamas. Even though this religion preached by Basaveswara drew support from the Telugus, Mallikarjuna Pandita of Draksharama, a believer in Vedas had effected a significant change in it. As a result the non-Vedic Virasaivism had acquired Vedic sanction and those Brahmans in Telugu region who followed this faith came to be known as Aradhyas. One can find in Palkuriki, a coordinator of these two schools of Virasaivism—non Vedic and Vedic. Thus his Basavapurana celebrates the life and activities of Basaveswara, the founder of non-Vedic Virasaivism while his another work in Telugu Panditaradhya Caritra glorifies the life of Mallikarjuna Pandita, the exponent of Vedic Virasaivism. Both these works have become authentic works of this religion and Palkuriki has been hailed as the father of Virasaiva literature in Telugu.¹⁹

Somanatha is a poet first and a great scholar next. This is clearly evident from other works of the author. As Somanatha Bhasya is a technical book, it could not reflect his poetic talent in it. But it is very much in evidence in his works in Telugu. He is a writer with creative outlook and a keen observer of Nature. This is clearly observed in his description of the Srisaila Parvata in Panditaradhya Caritra.²⁰

Thus if we observe Somanatha's life it is glorious in

19. Palkuriki Somanatha by Dr. C.R. Sarma, Pages 10-13.

20. Parvata Prakarana, Panditaradhya Caritra.

more than one way. His devotional heart is filled with happiness while observing nature. His emotional actions indicate his deep unquestioning love for his religion. One finds a type of revolutionary tendency in his writings which led him to initiate new techniques in the literary field. Besides, one finds a devotee's heart reflected in his works. His great devotion and faith towards Siva and Saivism are mirrored in whatever he has written.

Somanatha is a towering figure. He is a Pitadhipati, yugakarta. The poets consider him as one of the greatest among them. The scholars consider him as a great scholar. Critics respect him as a fearless critic. Sastrajnas think that he is well versed in all the sastras. Saivaites worship him as the Incarnation of Bhṛngī. Kannadigas consider him as the poet and preacher who has introduced their Basavewara and his life to the world. In fact all these facts are true with regards to Somanatha. He is a "unique creation" of Lord Siva, Such a one is "na bhute na bhavisyati."

BIBLIOGRAPHY

TELUGU BOOK

Andhra Kavua Caritra

K.Viresalingam; new editlon; K.Nageswara rao; 1925.

Andhra Sataka Sahitya Vikasamu

Dr. K.Gopalakrishnarao; 1976.

Udaharana Vangmaya Caritra

Nidadavolu Venkatarao; Vijayabhaakara Publication;
Hyderabad, 1868.

Kalyana Vijayamu

Dr. Mudigonda Sivaprasad; Virasalva Samajam, Hydera-
bad, 1979,

Palkuriki Somanathudu

Bandaru Tammayya; Siva Dharma Granthamala, Secu-
nderabad, 1943.

Panditaradhya Caritra

Palkuriki Somanatha; Andhra Granthamala, Madras,
1939.

Padya Basava Purana

Pidaparti Somanatha

Palkuriki Somanathuni Laghukrtulu

Bandaru Tammayya; Sri B. Chandrasekherayya; Daver-
apalli, 1962.

Prakpascima fattva Sastra Caritra

tr. Saripalli Viswanatha Sastry; Andhra Saraswata
Parishad, 1962.

Basava Puranamu

Palkuriki Somanatha; Vavilla Ramasastry & Sons,
Madras.

Basavaswara Vacanalu—Sangraha Samiksha

Dr. Badala Ramayya; Taralabalu Jaaadguru vidya Sam-
stha. 1976.

Bhava Prakasika

ed. Bhava Misra; M. Venkatasasthy. 1959.

Vastuguna Prakasika

Pandit Vituri Vasudevasasthy, Addepalli & Co., 1938.

Vastuguna Dipika

Yarra Subbarayudu; Sri Rama Book Depot, 1933.

Virasaiva Darsanamu

Bandaru Yammayya; Swadhrama Granthamala, Kakinada,
1959.

Satyartha Prakasika

Dayananda Saraswati; tr. A. Somanatha Rao, Arya
Samaj, Hyderabad

Sivatattva Saramu

Mallikarjuna Pandita, Krishna Patrika Press, 1968.

Salva Sarvasvam

Mudligonda Kotayya Sastry, Warangal.

Sivarahasya Bodhini

Basava Purana Pithika Vimarsanam.

Somanathu deppati vadu

Nelaturi Venkata Ramanayya; Vavilla Rama Sastry and
Sons.

SANSKRIT BOOKS

Amarakosa

Satyabhambhal Pandurang; Bombay, 1944.

Bhagavadgita

Purva Prajna Vidya Pittham; Banaglore, 1981.

Bhartrhari Subhasita Trisati

Enugu Lakshmana Kevl; Anendasrama Grantharatna-
mala

Bharatarnava

Nandikeswara; ed. K. Vasudeva Sastry; Sri S.Gopalan,
Tanjore Saraswati Series No,74, 1954.

Brihadaranyakopanisd

Bamakrishna mutt; 1970.

Basavedaharenam

Palkuriki Somanathe; B. Sivamurty Sastry; Sarana
Sahitya Karyalaya, Bangalore, 1952.

Candrajnanagama

ed. Kasinatha Sastry, Mysore, 1942.

Kathopanisd

eight Upanisads; tr. Gambhiranade; Advaitasrama,
Calcutta,

Kalvalya Sara

B.B. Mallappa Varada, Sholapur, 1907.

Kalagnirudropanisd

Isedi Vimsottarasatapopanisd; Nirnaya Sagara Mudrana-
laya, Bombay

Karanagama

ed. Sri Kasinatha Sastry; Kasinatha Granthamala,
Mysore, 1956.

Manusmṛti

ed. Narayan Ramacarya; Satyabhamabhai Pandurang,
Bombay, 1946.

Nirukta

Yaska; ed. V.K. Rejaveda; Govt. Oriental Series No.7,
Bhandarkar Oriental Research Institute, Poona, 1940.

Mimamsadarsanam

ed. V.G. Apte; Anandasrama, Poona.

Rigveda Samhita

Udasina Sadguru Gyaneswara Jana Kalyana Nyasah;
Tulasi Nivas, D. Road, Bombay.

Satpatha Brahmana

ed. Satyavrata Sarma, Rajanvati, Calcutta.

Samaveda

Udasina Sadguru Gyaneswara Jana Kalyana Nyasah,
Tulasi Nivas, D. Road, Bombay.

Sshitya Darpana

Viswanathe; ed. Durga Prasad Dwivedi; Meherchand
Lakshmana Das, New Delhi.

Siddhanta Sikhamani

Sivayogi Sivacarya; tr. Iswara Satyanarayana Sarma;
Sadhana Granthamala, Tenali

Sivenubhava Sutra

Muruga math, Dharwar, 1958.

Skanda Purana

Jayacamara's Granthamala, Bangalore Presta 1947.

Salva Siddhanta

ed. Dr. A.V. Devasenapati, Madras University, 1966.

Semanatha Bhasya

Warangal Press, 1918.

Siddhanta Sikhamani

Sivayogi Sivacarya; ed. Karl Baseva Sastry

Siva Purana

Jayacamarajendra Grantharatnamala; Camund eswari
Electric Press, Mysore, 1945.

Siva Maha Purana

Nag Publishers; Jawahar Nagar, New Delhi

Srikara Bhasya

Sripati Pandita; ed. Hayavadanarao, Bangalore, 1945.

Tattva Prakasika

ed Nanjunderadhya, Mysore.

Vrsadhupa Sataka

Palkuriki Somanatha; Sri Nirmla Saiva Sahiti
Granthamala, Kakinada

Yajurveda

Udasina Sedguru Gyaneswara Jana Kalyana Nyasah,
Tulsai Nivas, D. Road, New Delhi

ENGLISH BOOKS

Sri Basaveswara—A Commemoration Volume

Government of Mysore, 1967.

Dictionary of Comparative Religion

ed. S.G.P. Brandon

History of Malayalam Literature

Sahitya Academy; 2nd edition.

Palkuriki Somanathe

Dr. C.R. Sarna

Director, Prasara, University of Mysore, Mysore
University Press, Mysore.

Essentials of Virasaivism

H.P. Mallappa Devaru; Bharatiya Vidya Bhavan,
Bombay, 1973.

A Handbook of Virasaivism

Dr. S.C. Nandimath

KANNADA BOOKS**Basaveswara Vacana Sangraha**

ed. Malwad S.S ; Pratibha Granthamale; Sahitya Aca-
demy Paravage, Dharwar, 1963.

Narada Bhakti Sutre

ed. Tirumalacarya, Bangalore, 1916.

Sunya Sampadane

Bhusamaramathe, Ravaru Suddha Lingewara Matam,
Adoni, 1969

MANUSCRIPTS**Somenatha Bhasyam**

Oriental Manuscript Library, Andhra Pradesh,
Hyderabad.

Rudra Bhasya

Brahma Vidya Tirthe, Oriental Manuscript Library,
Hyderabad.

Vatulagama

Government Oriental Library, Madras.

SAIVA 'PARI BHAASHA'

(I am here giving the meaning of certain symbolic expressions, technical terms and other details of Veera Saiva Dharma).

1. Details to the origin of Panchacharyas :

Five faces of Lord Shiva : 'Sadyoja'haa', 'Vamadeva', 'Aghora', 'Tatpurusha', 'Eeshanava'.

Colours of five faces : Green, Red, Skyblue, white and yellow.

Directions of five faces : East, South, West, North, Purva Mukha.

Panchaganadheesaa originated from five faces :
Renukas, Darukas, Ghantakarnas, Viswakarmas.

Their names in Kritayuga : Ekakshara Shivacharya, Dwyakshara Shivacharya, Triyakshara Shivacharya, Chaturakshara Shivacharya Panchakshara Shivacharya.

Tretayuga : Ekavakra, Dwivakra, Trivakta, Chaturvaktra, Panchavakra

Dwapara : Ranuka, Daruka, Ghantakarna, Dhenukarna, Viswakarna Shivacharyas.

Kaliyuga : Revanacharya, Marulacharya, Ekoramacharya, Panditaradhyacharya, Viswaradhyacharya.

Places of their origin in four Yugas : Someswaralinga of Kolanupaka, Siddheswaralinga of Vetakshetra, Bhimnadhalinga of Draksharama, Mallikarjuna linga of Sudhakunde, Viswanadhalinga of Varanasi.

Places of their Coronation : Rambhapuri, Ujjain, Himmatkedar, Srisaillam, Sriksheeta Kasi.

Panchegotras : Vaera, Nandi, Bhruungi, Vrishabha, Skanda.

Panchasutras : Kanika, Deepta, Vijaya, Vatula, Prudgeeta-gamas.

Panchashakes : Renuka, Daruka, Ghatakarna, Dhenukarna, Viswakarna shakes.

Vedas : Ruk, Yajur, Sama, Adharva and Ajapa.

Panchadandas : Ashwatha, Palasha, Venu, Nyagrodha and Bilwa.

Panchakalashamula Dhatus : Haridwarnemaya, (or Rajatha), Copper, Metal, Bronze, Gold.

Panchavastras : Green, Red, Skyblue, White and Yellow.

Panchamantres : Prasada Panchakshari, Mayapanchaksheri, Sukshma Panchakshari, Sthula Panchakshari and Mula Panchakshari.

2. **Prasadaniyama :** The food that is served after offering to 'Ishta Linga' should be eaten completely.
3. **Bharita :** The food should be served only once.
4. **Puratanas :** Old Shiva Bhaktas or Nayanars like Bhakta Kannappa, Deepakalida etc.
5. **Ganapathy :** Son of Lord Shiva. His trunk symbolise Pranava (om) Head, ears, Trunk, etc. symbolise five Elements. He is Saraawathi. He is the suprame soul (KANAPATHY), and He is the Supreme diety of KUNDALINI.
6. **Sharanam :** Total Surrendering.
7. **Dasavadhanas :** Dricravadhana, Drikpuja, Twagavadhana, stuti, Manovyapthi, Sanuraga Manerchana, Gana Pranama, Gana Stuti, Ganaleelananda magnata and Linganimagnata.
8. **Bilwa :** Symbolisees Satwa, Rajas and Tamas.
9. **Trishula :** Symbolisees Ichcha, Gnane and Shakti

10. **Tripurasura** : Three bodies stula, Sukshma and Karana.
11. **Nataraja** : The Cosmic dancer with five kriyas. They are srishti, stiti, Laya, Thirodhana and Anugraha.
12. **Parvathi** : Chhchhakti of Lord Shiva (She is the Lakshmi in Valshnavism).
13. **Ganga** : Symbolises the perinneal life force (Bhudevi in Valshnavism) and prakriti.
14. **Three eyes of Lord Siva** : Surya, Chandra and Agni (The Inner consciousness). They symbolise - Ida Pingala and Sushamna.
15. **Dwadasa Aradhyas** :
- 1) Hara Datta
 - 2) Bhatta Bhaskara
 - 3) Neelakanta (3 Acharyas);
 - 1) Udbhata
 - 2) Koti Palya
 - 3) Vamana (3 Aradhyas);
 - 1) Revana
 - 2) Marula
 - 3) Ekorema (3 Siddhas);
 - 1) Sripathi Pandita
 - 2) Sivalanka Manchana
 - 3) Mallikarjuna (3 Panditas)
- Total : 12

LIST OF DONORS

- Rs. 5,400-00 Telugu University, Hyderabad.
- Rs. 2,000-00 His Holiness Sri Sivamurthi Sivacharya Tarala Balu Jagatguru SIRIGERE) and V. V. Hostel, Barakatpura, Hyderabad.
- Rs. 1,001-00 Siva Sri S. Chandrasekhar
- Rs. 501-00 Her Holiness Mata Mahadevi (Bangalore) and Siva Sri, Parwatappa Korwar, S. Chenna Basappa, Neti Srisailam, S. G. Santappa, Gande Sri Sailam, A. Nagabhushanam esq.) (All from Hyderabad.)
- Rs. 116-00 Siva Sri - M. Jagadeeswar, Pamula Kumareswami, V. Basava.aj, K. Nagabhushanam, Mylaram, Siddappa. (All from Hyderabad), Gente Basappa Kondurg, Konda Basavara], Mahbeob Nagar, (Chief Convenor, Vishwain-gayat Parishat), Kantlam Lingappa (Edu-labad.)

