

THEOLOGY OF THE SAIVĀGAMAS,
being
A SURVEY OF THE DOCTRINES
of
THE SAIVA SIDDHANTA AND VIRASAIVISM.

-----ooOoo-----

Thesis submitted to the University of London for *The*
Ph.D. in the faculty of Arts
by

S.C. Nandimath.

June 1930.

ProQuest Number: 10731130

All rights reserved

INFORMATION TO ALL USERS

The quality of this reproduction is dependent upon the quality of the copy submitted.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if material had to be removed, a note will indicate the deletion.



ProQuest 10731130

Published by ProQuest LLC (2017). Copyright of the Dissertation is held by the Author.

All rights reserved.

This work is protected against unauthorized copying under Title 17, United States Code
Microform Edition © ProQuest LLC.

ProQuest LLC.
789 East Eisenhower Parkway
P.O. Box 1346
Ann Arbor, MI 48106 – 1346

SYNOPSIS.

Section I. (a) Brief survey of the Āgama literature. It was once very influential and succeeded greatly in abolishing the Vedic ritualism and substituting in its place the temple ritualism.

(b) A brief survey of the Śaivāgama literature. It was once very vast and is now almost extinct and unknown. About 258 Śaivāgamas are noticed. (c) Probable age: The Śaivāgamas were current in the

6th century A.D. (d) A brief survey of the contents of the four Pādas, viz. Kriyā, Caryā, Yoga and Jnana. The section is concluded with the observation of some of the important points on which the Śaivāgamas disagree with the Vedic literatures.

Section II. Pt.1. (a) As early as the 7th century^{A.D.}, the Śaiva Siddhānta is seen existing in Kashmir, Central and Southern India. On epigraphic grounds some Śaiva institutions existing in Northern, Central, and Southern India, and the line of teachers presiding over them are traced. Some of these teachers explicitly call themselves in their books the teachers of the doctrines of the Śaiva Siddhānta.

(b) The accounts of some prominent Sanskrit writers on the Śaiva Siddhānta are sketched. (c) An attempt is made to review the accounts of the pre and post Meykandan (Tamil) writers.

Part 2. Three Padārthas (topics): viz. Pati, Paśu and Pāśa. Pati-padārtha comprises (1) the conception, nature, functions etc. of the Supreme God, and (2) the treatment of the pure region, its residents their functions etc. Paśu-padārtha deals with souls which are grouped into three classes viz. Vijnānakala, Pralayakala and Sakala, their nature etc.

Pāśa-padārtha includes the treatment of the matter, the origin and development of the universe, and the entanglements such as Māyā,

Karma and Anava. In this section an attempt is made to present the Saiva Siddhanta views regarding God, Soul and Matter, the three eternal entities. The Saiva Tattvas are occasionally compared and contrasted with the Saṅkhya Tattvas.

Section III. Pt. I. Virasaivism does not seem to have been originated with Basava, the minister of the Kalacuri King Bijjala (1156-1167 A.D). It seems to be an ancient Saiva sect. A brief sketch of the works and accounts of the Virasaiva writers from 11th century to 18th century is attempted.

Pt. 2. Sub-pt.1. A brief account of eight fold coverings (Astavarana) initiation, marriage and funeral is supplied.

Sub-pt.2. The conception of God, the interpretation of the Linga, the nature and functions of Sakti are investigated from the Virasaiva point of view. The Virasaiva metaphysics based on the Karana-hasuge is reviewed. The doctrines of six and 101 Sthalas, stages in the soul's upward journey are investigated. At the end an abstract of the Siddhanta Sikkhamani which treats 101 Sthalas is appended.



CONTENTS.

Section I. The Śaivāgamas.		Pages.
1.	Āgama literature.	1-6.
2	The Vaiṣṇava Saṃhitās	6-7
3	The Śakta Tantras	7-8
4	The Śaivāgama literature.	9-40
5.	The probable age of the Śaivāgamas	41-82.
6.	A brief survey of the contents of the Śaivāgamas.	53-96.
7.	The Vedas and Śaivāgamas.	97-100.
Section II. The Śaiva Siddhānta.		
Part 1. The history and literature of the Śaiva Siddhānta.		101-158.
Part 2. The Doctrines of the Śaiva Siddhānta.		159-283.
1.	Śiva, the Supreme.	162-174.
2.	Śakti.	174-178
3.	Bindu, the pure potentiality.	178-181
4.	Śiva Tattva.	181-182
5.	Śakti Tattva.	182-184.
6.	Sadaśiva Tattva.	184-187.
7.	Īvara Tattva.	187-188.
8.	Vidyā Tattva.	188-194.
9.	Śabḍa or Nāda, the Sound.	194-197.
10.	Ādhvans, The paths.	197-202.
11.	Māyā, the impure potentiality.	202-208

12.	Kāla, Time.	208-211.
13.	Niyati.	211-213
14.	Kālā.	213-215
15.	Vidyā.	215-216
16.	Rāga etc.	216-221
17.	Purusa.	221-222.
18.	Prakṛti.	222-225.
19.	Guna.	225-228
20.	Buddhi.	228-232
21.	Ahaṅkāra	232-235
22.	Manas.	235-236
23	Jñānendriyas	237-238
24.	Karmendriyas.	238-241
25.	Tanmātras.	241-244.
26.	Mahabhūtas.etc.	244-253.
27	Pāśas.	253-268.
	a. Māyā-pāśa	254
	b. Karma-pāśa.	254-263
	c. Anava	264-266
	d. Tirodhana	267
	e. Bindu.	267-268
28.	Paśua	268-283
	a. Vijnānakālas.	273-276
	b. Pralaya-kālas.	276-281
	c. Sakālas.	281-283

Section III. Virasaivism.

Part 1.	The History and Literature.	283-325
Part 2.	The Doctrines of Virasaivism	
	Sub-pt.1. Religion and Ritualism.	326-353.
	Sub.pt.2. Religion and philosophy.	354-436.

	Pages
1. Conception of God.	358-366.
2. The Linga (interpretation).	366-374
3. Sakti or Mayā	374-378
4. The World.	378-381.
5. The Karma-hasuga.	382-398.
6. The Soul.	398-401.
7. The six Sthalas (Sat-sthala).	401-417.
8. 101 Sthalas (Abstract of the Siddhānta Sikkhāmanī).	417-436.

Also See SEPARATE FOLDER
for Bibliography + footnotes

THE ŚAIVĀGAMAS.

PP. 1 - 100.

ĀGAMA LITERATURE.

The Sacred literature of the Hindus in most of its branches is studied patiently and critically to an unexpected degree by western savants, whose untiring labours have shed a good deal of light on the ancient culture of India, but so far their energies are devoted mainly to the study of Vaidika literature alone.

There is another very important branch in the sacred literature of the Hindus which has not received its due consideration, and therefore is thrown into oblivion.

There is a greater hope of more light being thrown on the social and religious history of India during a period extending over at least a thousand years from the beginning of the Christian era if a serious attempt is made to explore and study critically this so long forgotten branch of religious Sanskrit literature. The reason for its obscurity is not far to seek. The zealous guarding of this branch by Pandits of the most old fashioned orthodoxy from the prying eyes of modern scholars and the antipathy visible in Vaidika literature towards it on account of some revolting doctrines may have hastened the oblivion or perhaps extinction of many of its books. Some of them or their redactions, though in corrupt and fragmentary forms, are preserved and help us to form an idea of the subject-matter contained in them.

By the study of these fragments we may to a certain

extent dispel the wrong impression caused by the perusal of Sankara's and Rāmanuja's Bhāṣyas on Brahma-Sūtras II. ii. 35-42 ^{of} and some other passages where the literature of this branch and its followers are painted in dark colours.

This branch consists of a voluminous literature under the name of Āgamas, Tantras or Saṁhitās. It wielded once, a unique influence over the whole of India and created the living religion still existing in different parts of India under different names.

Āgama - from the root Gam with A to come - means that which has come, i.e. a revealed text; therefore Āgamas are revelations and denote the sacred literature not only of the Hindus but also of the Bauddhas and Jainas. They are styled by their followers Śrutis, and are regarded as equally or even more authoritative than the Vedas. Saṁhitā - from the root Dha with Sam, to put together, to unite - means a metrical composition dealing with various topics of religion, ritual, law, medicine and so forth.¹

The famous texts of the Vedas are called Saṁhitās; our Saṁhitās are different from these, yet the same sanctity is attached to these by their followers as is claimed for the Saṁhitās of the Vedas.

Regarding the derivation of the word Tantra opinions differ. One suggestion² is that the word Tantra comes from Tantu, thread, and is the translation of the Tamil word Nūl, meaning a work. On this hypothesis the exponents of this theory uphold the idea that the Āgamas are Sanskrit translations of the Tamil originals, which are irretrievably lost. They seem to understand the

Āgamas not as revelations but as works which have come from another language, namely Tamil. This hypothesis is unacceptable. In the first place there is no grammatical support to connect Tantra with Tantu -Thread. Secondly, it is not possible to interpret the Āgama as translation.³ On the other hand the Saivāgamas assert quite clearly that Śiva revealed them to Pārvatī or some one else.⁴

The Kāśikā-Vṛtti derives Tantra from the root Tan, to spread, with the suffix *stran*.⁵ Others like Vācaspati and Anandagiri derive the word Tantra from the root Tatri or Tantri, meaning origination or knowledge (Vyutpadana).⁶

Moreover the word Tantra is used in connection with various kinds of topics. The well known work of the Sāṅkhyas is the Sānti-tantra. Besides, Nyāya-tantra, Dharma-tantra, Brahma-tantra, Yoga-tantra, and Ayurveda-tantra are mentioned in connection with books dealing with logic, law, philosophy, yoga and medicine,⁷ therefore, it is probable that the Tantra means a scientific book which deals elaborately with various topics such as rituals, ceremonies, rites, etc.

Dr. Dasagupta seems to be right in his views about Tantra. He says: "The word Tantra had a very wide latitude of meaning and was used loosely to denote any kind of scientific or philosophic treatise which was more modern than the Vedic literature. Later on, however, the term Tantra was generally used in an exclusive sense to denote a body of writings comprehending the whole culture of a certain epoch in diverse directions such as religion,

ritual, domestic rites, law, medicine, magic and so forth.

"The special characteristic of the last mentioned literature which goes by the name of Tantra is this, that it has preserved within itself all the important results of Indian culture which preceded it from the time of the Vedas and has attempted to reconcile them all in its own way".⁸

The Āgama literature has branched off into many channels, of which at least three are prominent in Hinduism, namely Śaiva, Śakta and Vaiṣṇava, with Śiva, Śakti and Viṣṇu as presiding deities respectively, each one of which is considered by their respective followers as the Supreme Deity. The followers of these deities believe that their respective Āgamas are revealed or spoken by their respective deity. It appears that each group is again sub-divided into a number of smaller groups. The Āgamas spoken by Śiva are grouped as those of the Pāsupata, Lakula, Soma (Siddhānta) Siddhānta and so on; those which have a Śakta tendency and are spoken by Śiva or Śakti, are grouped as the Vama, Dakṣiṇa, Mīra, Kaula etc.⁹ Other Āgamas spoken by Śiva in the form of Bhairava, are also mentioned and some of these are available. From the quotations and casual references in the extant books it seems probable that each one of these had a vast literature. Many of these are possibly not very decent, for we have ample material in Sanskrit literature indicating the horrible and disgusting practices alleged to have been observed by some of these sections.¹⁰ Anyhow the vast literature, which was once existing and the remnants of which are still available, is a proof of the influence of the Āgama

doctrines on Indians. Even to-day the influence of the Āgamas on Saivas, Śāktas and Vaiṣṇavas, who look on them with great reverence, is unmitigated. Mr. P.T. Brinivāsa Iyengar seems to be right in giving the credit to Āgamas of abolishing the animal sacrifices from Hinduism. The Āgamas served a very important part in mitigating the influence of and finally absorbing Buddhism and Jainism in Hinduism.¹¹ The Āgamas may be rightly held as responsible for creating Hinduism of to-day as contrasted with Brahmanism depicted in the Sūtras.¹²

The Āgamas are composed in a very simple Sanskrit; almost all of them are in the Anuṣṭup metre. The available texts betray defects in composition and language, the signs of corruption of which are visible in many places, but these are probably due to the fact that they are handled by ignorant copyists and priests generation after generation. Besides, the available Āgamas are based on few MSS. Careful and critical editing may considerably minimise these defects.

It must be admitted that the Āgamas are not very interesting for a general reader. What Dr. Max Müller speaks of the Brahmanas, namely "However interesting the Brahmanas may be to students of Indian literature, they are of small interest to the general reader. The greater portion of them is simply a twaddle, and what is worse, theological twaddle",¹³ is true to the Caryapāda of the Āgamas. But they are indispensable to students of language, religion and philosophy. Dr. Winternitz's encouraging words for the study of sacerdotal literature, namely

"They are unpalatable as reading but indispensable to the understanding of the whole of the later religious and philosophical literature of the Indians and highly interesting for the general science of religion",¹⁴ seem to be very opportune here.

VAISHAVA - SAMHITĀS.

The sectarian literature of Vaiṣṇavas or Pāṇcarātras is known under the name of Samhitās or Tantras. The word Āgama is rarely used to designate the Vaiṣṇava sacred literature. Traditionally there are 108 Vaiṣṇava Samhitās, but Dr. Schrader enumerates 115 and suggests that there may be more.¹⁵ They advocate the superiority of Viṣṇu over all other gods and contain matter similar to that found in the Śaivāgamas. They include the worship of Śiva and Śakti (Lakṣmī who is the consort of Viṣṇu) only as minor and subordinate deities.

Śiva under the name of Ahirbudhnyā is the expounder of the Pāṇcarātra religion and of the glory of Viṣṇu the Supreme head.¹⁶ It appears probable that the earliest Samhitās are not staunch in the sectarian animosity which is the characteristic of the later Samhitās, such as the Bharaḍvāja, where Śaivism and Śaivāgamas are condemned in unequivocal terms.¹⁷

The contents of the Vaiṣṇava Samhitās are almost similar to those of the Śaivāgamas.¹⁸ There are the same four Pādas, namely Kriyā, Caryā, Yoga and Jñāna. They have introduced Mantras, sacred formulas other than those of the Vedas, Yantras,

mystic tables and circles with letters inside, etc. They advocate Ahimsa, non-injury to beings, worship of images in temples, and so forth, like the Saivagamas. There are some remarkable similarities between the two in philosophy, but the disagreements are also prominent. The Saivagamas do not favour the theory of incarnation (Avatara), which is a prominent feature of Vaisnavism. The Vaisnavas seem to be more conservative, for we find in their Samhitas a greater inclination towards the Vedas. They preserve intact the rules of caste and stages in life (Varnāśramadharmā). They refuse to extend equal rights to Sudras and women.¹⁹

Except these, there seems to be very little difference between the teachings of the Saiva and Vaisnava Agamas.

ŚAKTA-TANTRA.

The literature of the Śaktas, devotees of the Mother Goddess, is known prominently as the Tantras. Sir John Woodroff (under the pseudonym of Arthur Avalon) has contributed much for the proper understanding of the school. The Kaula, a branch of the Śakta school, is traditionally believed to have 64 Tantras, but Sir John Woodroff points out that there are 64 Tantras of Viṣṇukrānta, 64 Rādhākrānta and 64 Aśvakrānta,²⁰ though a careful examination of the list of these reveals that many of the Tantras are common.

Mr. P.T.Śrinivāsa Iyengar mentions 77 Śakta-tantras, of which 64 are the Kaulāgamas, 5 Suddhāgamas and 3 Misrāgamas.²¹

Sir Jehn Woodroff points out some Saktāgamas which are not included in the above lists. This shows clearly the existence of a Vast literature of the Saktas.

The Sakta-tantras, like the Saivāgamas, are in the form of conversation between Siva and Sakti (Pārvati or Devi, the consort of Siva). In some Siva or Siva in the Bhairava form expounds the principles to Devi, and in others he receives them from her. Those in which he is the expounder are called Āgamas, and those in which he is the receiver are Nigamas.²²

Saktism is spoken of as a kind of Saivism with Sakti as the Supreme. There are in the Sakti-cult some Tantras, which are perhaps later ones, embodying the doctrines of the Rādhākṛana cult.²³ A portion of Saktā literature is very old.²⁴ The main features of the philosophy of the Saktā-tantras is monistic (Advaita) and resembles greatly the philosophy of some of the Saivāgamas which are monistic in their tendency. In metaphysics, i.e., the theory of the evolution of the universe, it resembles Vīrasaivism closely.²⁵ The main points in the Dīkṣā initiation are generally similar. Some of the Saktā-tantras found favour with the great teachers of Saivism in Kashmir, who accepted their authority and wrote valuable commentaries on them.²⁶

In spite of the Sivaite attitude reflected in the Tantras, some of them contain elements which are disgusting to any decent religious cults and lower the prestige and morality of the sect.

The Saivāgamas, at least the available ones, nowhere show the slightest indication of favour towards such elements. The tone of their morality, rules of conduct, forms of worshipping the deity, philosophy, etc., is very high, decent and

unobjectionable.

SAIVĀGAMA LITERATURE.

The literature of the Saivāgamas, like that of the Vaiṣṇavas and the Śakṭas, is very vast, but unfortunately was not destined to be brought to light like those.

Some Saivas in Madras made an attempt through the pages of the Siddhanta Dīpikā to acquaint those interested with Saivism in Southern India, but till now so far as the Saivāgamas are concerned only a portion of the Mrgendra is translated into English.²⁷ Sannukha-Sundara Mudaliyar has contributed his quota by publishing some Āgamas in Grantha character. Many of the Saivāgamas are still preserved in MSS. in the houses of Pandits and the libraries of Saiva monasteries (Mathas) of Southern India.²⁸ Many of them are freely quoted by Virasaiva writers as late as the 18th century, therefore it is possible that they may not have been lost forever.

The efforts of Prof. Bendall and MM. Haraprasāda Śāstri have brought to light many books on Āgamas or Tantras, preserved in the Darbar Library of Nepal,²⁹ the importance of which, in indicating definitely a date in which they were prevalent, is immense. A concentrated effort may bring to light many more.

To obtain a general view of the Saivāgama literature, we must turn to the traditional accounts preserved in the Saivāgamas. From Kāmika I.1. (Tantrāvātara Patala) we learn that Śiva is the source of all Śāstras, which are divided into five branches, namely Secular (Laukika) ritual (Vaidika), philosophical (Ādhyātmika),

heretical (Atimārgika), and mystical (Māntrika).³⁰

Māntrika-Sāstras, known as Tantras, are divided into Siddhānta, Gāruda, Vama, Bhūta and Bhairava. Śiva in the form of Sadāsiva speaks each one of these from his five faces. The 28 Āgamas, or Siddhānta-Sāstras, are revealed from his Isāna face and are divided into two groups, the first being the Śiva group, consisting of the first ten Āgamas, and the second being the Rudra group, consisting of the remaining 18 Āgamas. Besides these there are many Upāgamas belonging to each of these 28 Āgamas. Fortunately the names of all Āgamas and Upāgamas and the number of slokas in each Āgama, according to tradition, are preserved. There is not much change even in their order in the four lists collected from different sources.

The Tantrāvatāra - Pātala, which is a kind of preface to the Kānika I, Kārika I and II, and the Viveka-Cintāmani of Nijaguna Sivayogī, chapter II, are of immense use in constructing the following table.

In order to satisfy the curiosity to know whether there is any support for this account of the Saivāgamas I investigated some available books composed during the period from the 10th century to the 18th century A.D.

The result shows the probability that the account of the Saivāgamas shown in this table is not altogether fabulous, and that a patient research may bring to light that branch of Sanskrit literature which is hidden so long in oblivion. In the following table the number of times a particular Āgama is quoted in the books consulted is indicated in columns 6-16

The key to the abbreviations of of the books mentioned in the table is as follows:-

- TM. stands for Tirumūlar, a Tamil Saiva saint whose date is not definitely known. Some scholars assign him to the third century A.D. others to the eighth century A.D.
- RM. stands for Rāmakantha, author of the Matangavṛtti etc., who flourished 900 to 925 A.D.
- AgS. stands for Aghorasiva (1158 A.D.)
- PB. " " Pauskara Bhāṣya of Umāpati Sivācārya, whose identification with the great Umāpati (1313 A.D) has yet to be established.
- ISGP. stands for Īśānasivagurudeva-Paddhati, composed by Īśānāsiva, who lived in the eleventh century. A certain Īśānāsiva Pandita was the Guru of Rājendra Cola (1011-1038 A.D).
- JUD. stands for Jirneddhāra-dāsaka by Nigamañānādeva, who flourished in the 14th century A.D.
- GBRM. stands for Gana-bhāṣya-ratna-mālā by Gubbiya Mallanārya (15th century A.D).
- VSM. stands for Virasaivavṛta-mahapurāna by Basava-purānada Mallanārya (1565 A.D).
- VSS. stands for Virasaiva-sadācāra-saṅgraha by Saṃpādana Śiḍhāvira. Date unknown.
- VSVSC. stands for Virasaiva-vedānta-sāra-cintāmani by Niṣṭhūra Hanjanācārya. Date unknown. Probably 18th century.
- SSS. stands for Sakalāgamasārasaṅgraha. Author and date unknown.

Serial No.	Order.	NAMES of Āgamas and Upāgamas.	Recipients	No. of verses in each Āgama.	TM.	RK.	ISGP.	Ag.	PB.	JUD.	GBRM.	VSM.	VSVC.	VESS.	SSS.	Notes.
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
26	6	Māraṅga														
27	7	Dyaṅga														
28	8	Īśāna														
29	V	Ajota	1. Śvetva 2. Śiva	Niyata			5							2	2	
30	1	Prabhūta	3. Agyuta							1				1	2	
31	2	Paroddhātā														
32	3	Pārvatī													1	
33	4	Padma													1	
34	VI	Dēpta														
35	1	Ameya	1. Īśāna 2. Īśāna 3. Hutāśana	Niyata												
36	2	Śabda														
37	3	Āśeṅādya														
38	4	Asankhya														
39	5	Amītanjasa														
40	6	Amānda														
41	7	Mādhava														
42	8	Aśbhūta														
43	9	Cākṛata														
44	10	Apratīma														
45	11	Āpyāgama														
46	12	Amṛta														
47	VI	Sūkṣma														
48	1	Sūkṣma	1. Sūkṣma 2. Velāśravaṇa 3. Prabhāñjara	Padma					2							
49	VIX	Sahasra														
50	1	Atīta														
51	2	Amāla														
52	3	Māṅgala														
53	4	Śuddha														
54	5	Aprameya														

Sl. No.	Original No.	NAME of Agamas and Upagamas.	Recipients	No. of verses in each Agama.	TM.	RK.	ISGP.	Agg.	FB.	JUD.	CBRM.	VBM.	VAVC.	VBSA.	BSB	Notes.
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
55	6	Jyotirbhāṅ														
56	7	Prabuddha														
57	8	Vibuddha														
58	9	Haṣṭa														
59	10	Alaṅkāra														
60	11	Subodha														
61	IX	Ambuṁ	1. Ambu	Pañca-lakṣa						2					2	
62	1	Vidyā-purāṇa														
63	2	Vasava	2. Agre													
64	3	Milalehita	5. Revī													
65	4	Prakaraga														
66	5	Bhūta-tantra														
67	6	Itmālankāra								1						
68	7	Kāyapa														
69	8	Gautama														
70	9	Alndra														
71	10	Brāhmya														
72	11	Vaśiṣṭha														
73	12	Aśvina														
74	XI	Suprabheda	1. Daseśa	Tri-koti					7	10					4	
75	XI	Subodha	2. Vāghnesh													
76	1	Prabodha	3. Gaṭi													
77	2	Bodhānkura														
78	3	Vijaya	1. Rudra	TriKoti											1	
79	XI	Vijaya	2. Paramēśa													
80	1	Udbhava														
81	2	Saunya														
82	3	Aghora														
83	4	Mitāyunaśana														
84	5	Kubera														
85	6	Mahāghora														
86	7	Vimala.														
86	8															

Series No.	Order.	NAME of Agamas and Upagamas.	Recipients	No. of verses in each Agama.	TM.	RK.	ISGP.	Ag.	PB.	JUD.	GBRM.	VSM.	VBVC.	VSB.	SB.	Notes.
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
87	XII	Nivāna	1. Dabāra	Koṭi				2						1	1	
88	1	Nivāna	2. Kallaja													
89	2	Uttara-nivāna														
90	3	Nivāna-mukha														
91	4	-nayaṇa														
92	5	-kārīkā														
93	6	Gheṛa saṃhitā										3				
94	7	Bu-sīṅkya														
95	8	Yama														
96	9	Guhya														
97	XIII	Śvāyambhūva	1. Nidhanasa	Trikṛty- artha.		1	8	12	4			7		4	1	
98	1	Prājāpati-mata	2. Nalīnadhara													
99	2	Śvāyambhūva														
100	3	Padma														
101	XIV	Anulāgama	1. Vyoma	Kṛgata												
102	1	Āranya	2. Agneya	Kṛgata												
103	XV	Virāgama	1. Tejas				1		1				6	16	51	
104	1	Prastara	2. Prajāpati													
105	2	Phalīsamālīa														
106	3	Prabodha														
107	4	Bodha														
108	5	Bedhara														
109	6	Amoha														
110	7	Mohasamaya														
111	8	Hākata													1	
112	9	Śāratādhika														
113	10	Hala														
114	11	Vilokhana														
115	12	Dhadra														
116	13	Vāra														

Serial No.	Order.	Names of Agamas and Upanishads.	Recipients	No. of volumes in each Agama.	TM.	RK.	ISGP.	Ag.	FB.	JUD.	GBRM.	VSM.	VSVC.	VSSS.	SSS.	Notes.
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17.
117	XVI	Kaṇva-vāgama	1. Brahmanosa 2. Vaidikosa	Arjuna- taka.	1											
118	1	Kālagama	2. Vaidikosa													
119	2	Kāfāṭṭita (कफाट्टित)														
120	3	Kaupava														
121	4	Kaupavotara														
122	5	Kaṇvāṭṭaseta														
123	6	Alindra														
124	7	Kāśadānasa														
125	8	Kaṇvāra														
126	9	Kāla														
127	XVII	Karuta	1. Śiva	Śiva- śāstra												
128	1	Karuṣṭotara	2. Mahādeva													
129	2	Karuta														
130	XVIII	Vāmaśa	1. Saṅvatana 2. Virābhada	Triloka												
131	1	Ananta														
132	2	Bhoga														
133	3	Alcānta														
134	4	Vṛgāpīṅga														
135	5	Vṛgāpīṅga														
136	6	Vṛgāpīṅga														
137	7	Budatta														
138	8	Raudra														
139	9	Bhadra														
140	10	Bhadra														
141	11	Aravata														
142	12	Atikrānta														
143	13	Atikrānta														
144	14	Arata														
145	15	Dhāra														
146	16	Vāmaśa														

Serial No.	Order.	NAMES of Agamas and Upagamas.	Recipients	No. of verses in each Agama.	TM.	RK.	ISGP.	Ag.	PE.	JUD.	GBRM.	VSM.	VSVC.	VSSS.	SSS.	Notes.
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17.
147	IX	Candrajñāna	1. Ananta 2. Bhāṣpati	Trikoti			1						1		1	
148	1	Śhikṣā														
149	2	Śhikṣā														
150	3	Ukhat														
151	4	Vaṛuṇa														
152	5	Bandikōṣvara														
153	6	Kṛpāṇḍa														
154	7	Śaṅkara														
155	8	Śīlārūdra														
156	9	Śīvaśhāstra														
157	10	Kalpā-śheda														
158	11	Śrīmuktā														
159	12	Śīvaśāstra														
160	13	Śīvaśhāstra														
161	14	Devīmuktā														
162	IX	Kṛkṣāśhikṣā (4)	1. Prasanna 'K'ia 2. Dadhīed	Sata- śhāstra			1									
163	1	Śaturmuktā														
164	2	Śāla														
165	3	Śoga														
166	4	Śaṅkaraśhikṣā														
169	5	Śaṅkaraśhikṣā														
168	6	Śaṅkaraśhikṣā (4)														
169	7	Śaṅkaraśhikṣā														
170	8	Śaṅkaraśhikṣā														
171	9	Śaṅkaraśhikṣā (1)														
172	10	Śaṅkaraśhikṣā (1)														
173	11	Śaṅkaraśhikṣā														
174	12	Śaṅkaraśhikṣā														
175	13	Śaṅkaraśhikṣā														
176	14	Śaṅkaraśhikṣā														

under the name of

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
Sl. No.	Order	Names of Agamas and Upagamas.	Recipients	No. of verses in each Agama.	TM.	RK.	ISGP.	Ag.	PE.	JUD.	GERM.	VSM.	VSVC.	VSB.	BBB.	Notes.
177	15	Mahāsūtra														
178	XVI	Pradgīta	I. Śūlīn													
179	1	Kāvya	II. Kāvya													
180	2	Varāha														
181	3	Pīpāśā														
182	4	Paśubandha														
183	5	Dandadhara														
184	6	Aśvina (?)														
185	7	Dhanurdhara														
186	8	Śivajñāna														
187	9	Vijñāna														
188	10	Śhikūlajñāna (?)														
189	11	Jñāna														
190	12	Ayurveda														
191	13	Dhanurveda														
192	14	Śarṅgadagītra- Vidheda														
193	15	Gōta (T)														
194	XVII	Śalīta	I. Yama II. Alaya	śa- śhaṣa												
195	1	Śalīta														
196	2	Śalītotāra														
197	3	Kumhāra														
198	4	Vīḡṇobhāra														
199	XVIII	Śiddha	I. Bindu II. Candobhāra	śo- śoyartha												
200	1	Śarottāra														
201	2	Śevobhāra														

Sl. No.	Order	NAMES of Agamas and Upāngas.	Root Plants	No. of Verses.	Tk.	RK.	ISOP.	Agg.	VB.	JUD.	GRRA.	VSH.	VSVC.	VSSA.	SSB.	Notes.
1	3		4	5	6	7	8	9	10	11	12	13	14	15	16	17.
202	3-	Sālabheda														
203	4	Saṁsiddhānta														
204	XIV	Saṁtāna	1. Śivānāṣṭha	Śaṁtāna												
205	1	Lingādhyakṣa	2. Anantāyā													
206	2	Surādhyakṣa														
207	3	Śaṁkara (?)														
208	4	Anāśvara														
209	5	Aśaṁkha (?)														
210	6	Anīla														
211	7	Dvādvā														
212	XV	Sarvotaraṅgīna	3. Somaśara	1. Śaṁtāna												
213	1	Bhadrānanta														
214	2	Kaṅgā Vāya														
215	3	Devyāpṛoṭa														
216	4	Śāma														
217	5	Bhavadgīta														
218	6	Uttaraṅgīna														
219	7	Tattvātīśāna														
220	8	Vāyāśāna														
221	XVI	Parameśvara	4. Śaṁtāna	2. Śaṁtāna												
222	1	Maṅgla														
223	2	Yakṣiṇī	1. Śaṁtāna	2. Śaṁtāna												
224	3	Paśāna														
225	4	Parameśvara														
226	5	Paṅkajā														
227	6	Śaṁkara														
228	7	Hama														

NOTES.

(Figures on the left refer to numbers in Column 1 of the table. Aufrecht = Cat.Cat. of Aufrecht. Hpr. = Cat. of palm leaf and selected paper MSS. in the Darbar Library of Nepal. Other abbreviations are according to Aufrecht's Cat.Cat.).

1. Printed in Grantha character. Two parts. The extent of the Part I. is in slokas 5756 divided into 75 pāṭalas and that of Part II in slokas 7085 divided into 96 Pāṭalas. Colophons of both parts suggest that both parts form the Kriyāpāda, but an examination of the contents reveals that all topics of the Kriyāpāda and many of the caryāpāda such as the daily worship of deities etc. are dealt with in both. There is another Kāmika-Kriyāpāda printed in Grantha character with Tamil rendering and published by Sadyojāta Sivācārya in Kumbha-Koṭam, with 8114 slokas divided into 24 pāṭalas. This seems to be either another recension or an amplification of the first as many pāṭalas and verses are common to both. Aufrecht notices Kāmika in both parts. Dr. Burnell notices a fragment of 6000 slokas.
2. There are many Bhairava-tantras. Sir John Woodroff mentions eight. Aufrecht notices extracts from a Bhairava-tantra, Bhairava-saṁhitā etc. Hpr. notices a MS. named Tatva-sadbhava-tantra, extent in slokas 6500, copied in H.S. 217 = 1077 A.D. The interlocutors are Bhairava and Devī. Its other names are Bhairava-Srotas, Vidyāpīṭha and Saptakotipramāna. Hpr. says that it belongs to Dakṣiṇāmāyā, because it is revealed

by the Daksina face. The extracts do not help us in determining the exact affiliation.

3. One Uttara-tantra of 16 patalas is noticed by Hpr. Aufrecht notices two but one of those is a dictionary and the other a Sakta-tantra. Perhaps our Uttara is a short form of Uttara-Kamika.
5. Hpr. notices one Yogaguhya, the colophon of which attributes its authorship to Sri Kanthanātha - Srikanthanātha avatarite Yogaguhya -. According to Hpr. it treats of Tāntrikayoga.
7. Hpr. and Aufrecht notice one Tārārahasya which is a Sākta-tantra.
13. Aufrecht notices a Cintāmani-tantra.
16. Aufrecht notices a Vamakesvara-tantra and Vā.sambhitā.
19. Hpr. writes " Amrtesvara-tantram PPII and 125, No. 285 Kha. This is otherwise called Mrtyujid-amrtīśva²¹-vidhānam. This may be the same as Mrtyu-jid-Ġhattāraka mentioned by Hall as quoted by Ksemarāja in his Siva-sūtra-Vimarsinī. The Ms. is dated N. S. 320 i. e. 1200 A. D. But as Ksemarāja quotes the work in the tenth century the work, like the majority of original tantras quoted by him, must be older still". The MS. comprises 1335 ślokas. It is also possible that the works mentioned by Hpr. may be two separate works and may correspond to our Upāgamas Nos. 19, 46 and 83. It may be a Saiva-tantra or a Sākta-tantra favoured by the Saivas. One Mrtyunjaya-tantra is also noticed by Aufrecht.
- 20-21. Only Kriyāpāda of the Karana is printed in two parts viz. Purva and Uttara, the first being spoken by Sarvarudra to Prajāpati and the second by Isvara to Skanda. Noticed by Aufrecht. Both parts begin with the Tantrāvatāra-patala where there is the list of all

Saivāgamas, their number of verses, Upāgamas and their recipients. In these lists some lines containing names of some Āgamas are missing.

- 33,100,235. In the lists of the Saivāgamas, the Vaisnava-samhitās and the Śakta-tantras, there is found a Padma or Pādma. In our table there are three Padmāgamas. Aufrecht notices Sivapadma and Sivapadmottara-tantra each one of which is in 12 Chapters. Perhaps they are the same as the Padma of our table.
34. Noticed by Aufrecht. Hsz. {953} mentions extracts from this from about 14 pātalas.
47. Noticed by Hz. 1099. There seem to be two Suksmāgamas, viz. Pūrva and Uttara, as they are quoted under these designations by Īśānasiva. One Suksmā-tantra is printed in Kanarese and Devanāgarī characters. It contains ten pātalas and mentions Sāmānya, Viśesa and Nirabhāra divisions of Virasaivism.
61. Aufrecht notices Amsumat-Kāsyapīya and Amsumad-Āgha-saṅgraha. The first is on architecture and the second on Vedānta. Hz. 962 notices Amsumat-tantra which seems to be a Saivāgama.
62. A Vidyā-sāra-samhitā is quoted in the Sakalā^{sāra} agama-saṅgraha. Perhaps it is an abstract of this Āgama.
- 64,243. Aufrecht notices a Nīla-tantra, Mahā-nīla-tantra, Nīla-sārasvata-tantra and Brhannīla-tantra. It is not known whether these have any connection with the Saivāgamas.
66. A Bhūta-dāvara-tantra is noticed by both Aufrecht and Hpr. Another Bhūta-Bhairava-tantra is also noticed. These seem to be Śakta-tantras.
68. In addition to Kāsyapa-pāncarātra Aufrecht notices Kāsyapa-sūtra and Kāsyapa-samhitā. Relation not known.

71. Aufrecht notices a Brāhmi-tantra and Brāhmi-samhitā. Relation unknown.
72. Aufrecht notices a Vasistha-samhitā on Yoga and a Vasistha-samhitā on Jyotisa and a Brhad-vasistha-samhitā. The relation unknown.
78. Aufrecht notices one Vijaya-Kalpa-Tantra. Relation unknown.
74. Noticed by Burnell, Govt. Sr Lib. Madras 108, and oppert II 3442.
81. Aufrecht notices a Saumya. Relation unknown.
82. Aufrecht notices Aghora-Kalpa-tantra and Aghorastra.
87. Aufrecht notices a Nisvāsakhya-maha-tantra. Hpr. describes MS. of Nisvāsa-tatva-samhitā in Gupta character and Nisvāsakhya-maha-tantra copied in E.S. 180 = 1060 A.D. See P.B.
96. Hpr. describes a MS. of Guhyakā-tantra, the extent of which is 1300 slokas, and which was copied in E.S. 525 = 1405 A.D. The colophon reads that it is a portion of Mahā-guhya-tantra. The Guhyakā-tantra is a Śakta work.
97. Noticed by Aufrecht and quoted by Hemādri and Raghunandana.
94. Aufrecht notices a Prajāpati-smṛti, which may not be a Saivāgama.
102. Noticed by Aufrecht. One Agneyāstra-tantra is also noticed by Oppert 6868, 7744.
103. Aufrecht and Burnell notice Vira-tantra and Virāgama Hpr. III. 246 F. notices a Viratantra. Its interlocutors are Brahma and Viṣṇu. Extent 150 slokas. It seems to be only a chapter of a bigger work, dealing with the worship of Chinnamastā. It is undoubtedly a Śakta tantra. There is

another MS. of Vira-tantra which I know of. It contains 1117 slokas and is extensively quoted by the Virasaiva writers, like Sampādana, Siddhavira, Hsthūra Nanjanācārya etc.

117. Noticed by Aufrecht. On this Sadyojyotiḥ Sivācārya wrote a Vṛtti which is quoted by Rāmakantha in Naresvara-parīkṣa-prakāsa. Sadyojyotiḥ according to Agharasivācārya, has himself summarised the philosophical ideas of his Vṛtti in his Tattva-traya-nirnaya. Abhinavagupta quotes from the Raurava. The siva-jñāna-bodha of Maykandadeva is based on the jñāna-pāda of the Raurava.
118. A Mahākāla-saṁhitā is noticed by Aufrecht. He also notices Mahākālī-tantra or Mahākālimata-tantra which are Śakta works. Hpr. describes a MS. of a Kālānala-tantra of 1900 slokas. The interlocutors are Nārada and Nilalohita. The colophon reads Nilalohitiye Kālānala-tantre etc. Relation not known.
128. Noticed by Burnell 205a, Govt. Gr. lib. Madras 63.
131. Noticed by Aufrecht. He also notices a Vimalā-tantra which may be a Śakta work.
- 135-137. Hpr. notices a Saivite Tantrika work named Vṛsa-sāra-saṅgraha.
147. Aufrecht notices a Candra-jñāna-tāgama-saṅgraha.
152. Aufrecht notices Brhan-nandikesvara-purāna, Nandikesvara-purāna and Nandikesvara-Kārikā. Relation not known.
- 180, 179. Aufrecht notices a Kavacārnava, which is perhaps not a Saivāgama. Burnell 1989.
181. Aufrecht notices a Vārāhī-tantra, which seems to be a Śakta work.

187.

Aufrecht notices Pīngalā-tantra and Pīngalā-mata, which seem to be Śakta tantras. Hpr. notices a Pīngalā-tatva-prakāśikā of 2400 ślokas. Yādavendra-dasāvadhāna has written a tīkā on this. Perhaps it is a Śaiva work. Hpr. again, notices a Pīngalā-matam of 4200 ślokas the Ms. of which is dated N.S. 294= 1174 A.D. It is spoken by Bhairava to Pīngalā. From the colophons it appears that it is a portion of Jayadratha-yāmala which is again a portion of Brahma-yāmala. The colophons containing titles of chapters suggest its greater affinity with Śaivism. It explains Śāstra Jnāna Tantra and Āgama as follows:

आज्ञा वस्तु समन्तान्च ज्ञायते इत्यागमो मतः ।
ज्ञायते ज्ञायते यस्मात् तस्माच्छास्त्रमुदाहृतम् ॥
ज्ञायते ज्ञायते येन ज्ञानं तेनाभिधीयते ।
तनुते ज्ञायते नित्यं तन्त्रमित्यं निदुर्गुधाः ॥
शब्दार्थस्तु चित्तो वापि बुधैरागमकल्पितः ।
शिववक्त्राख्यजायातां वारंपर्यक्रमेण तु ॥
छन्दो लक्षणसंसिद्धमागम इत्यभिधीयते ॥

The last colophon states that the Pīngalā-matā comprises 12,000 ślokas. In the available fragments of the Śaivāgamas we meet with the same fanciful derivation of words such as Śāstra, Jnāna, Tantra and Āgama. The Ms. of the Pīngalā-matā serves the purpose of a milestone in the investigation of the antiquity of the ideas in the available fragments of the Śaivāgamas.

188.

Aufrecht notices Śivajnāna-tārāvalī, Śivajnāna-bodha,

Sivajñāna-bodha-sūtra, and Sivajñāna-vidyā which may not be Sivajñānāgama of our table.

190.189

Hpr. notices a Jñāna-kārikā. From the colophon of the MS. we learn that it was brought by Mahā-Macchindranātha - Mahā-Macchindranātha-pada⁹ avatāritoktam. Perhaps it may not be a Jñānāgama.

192.

Hpr. describes one Kriyā-kāla-guṇottara-tantra, Ms. of which was copied in 1184 A.D. He says, "The work is an interlocution between Kārtika and Śiva. It treats of snakes, snake charms, snake poisoning and its cure; malignant influence of planets, Yakṣas; Piśācas; removal of sterility of women; scorpions and other venomous worms and insects. It also treats of various kinds of fever and prescribes cures by Mantras"³².

Perhaps this may be something akin to Sarpa-damstra-vibhedāgama of our Table. Or it may be akin to Garudāgama of our Table, as Kārtikēya requests Śiva to impart to him Garudāma³².

195-197.

194-196

Aufrecht notices Lalita-svacchandya, Lalita-krama-dipikā, Lalita-tantra, and Lalita-paddhati, which seem to be Śakta works.

198.197

Burnell 2046 notices Kumāra-tantra. Aufrecht notices Kumāra-samhitā or Kumāra-samhitā and Kumāri-tantra. He notices also a Kumāra-tantra or Bala-tantra ascribed to Ravana. All these seem to be Śakta works.

200 199

Noticed in Govt. @r. Lib. Madras 107. Quoted by Ksemarāja. Aufrecht notices Siddhi-Kriyā-tantra Siddha-yāmala-tantra and Siddha-tantra, which is quoted by Ksemarāja. Most of these seem to be different from the Siddhāgama of our table.

205. 204 Aufrecht notices a Santāna-dīpikā-tantra.
214. 213 Hpr. writes "Sivadharmā, P.92, No.36 Ka in Newari character, is a work on Saivism mentioned by Burnell in P.138B as containing 9,400 slokas. The present Ms. purports to be a sequel to that work. It is mentioned by Burnell in P.195 A as containing about 2,000 slokas. See also Raj. Mitra, 2208. It contains 13 Chapters. See Cat. Adhair Library which says it has 12 Chapters". He again, describes Sivadharmā(?), the extent of which is 9,000 slokas and the MS. of which was copied in N.S. 1892 1069 A.D. A colophon on leaf 52 reads- Iti Sivadharmottarah Samāptah. For Sivadharmā see pages 35.
215. 214 Aufrecht notices a Vāyaviya-tantra which is mentioned in Āgama-tattva-vilāsa.
216. 215 Aufrecht notices one Divya-tantra quoted by Devanātha.
217. 216 Aufrecht notices a Īśāna-samhitā or Īśvara-samhitā.
230. 219 Hpr. notices a Tattvasāra which is spoken by Īśvara to Sadānana, the subject matter being the nature of godhead and emancipation. For a Tattva-sadbhava-tantra see notes on No.2.
232. 220 Aufrecht notices Pāramesvara-Samhitā. See PP.19,48 where there is a discussion on the Pāramesvara-tantra, the MS. of which was copied in 859 A.D.
233. 222 Hpr. writes "Mataṅga-pāramesvara tantra, P.219, No.(2)171, in Nāgari character, is a longish work:- An original tantra divided into four parts called Pādas, namely, Vidya, Kriyā, Yoga, Caryā. The last pāda only has nine paṭalas. The work has been noticed by Burnell P.205 A; Cat.I. O.P.905 A,

Hultsch, Vol. II, 958. A commentary on the work has been noticed by Hultsch, Vol. II, 956 and Sans. Coll. Cat. Vol. III, 91.

"The commentator Rāmakantha says that the work has four pādas - Vidya, Kriya, Upāśya and Siddhi. MSS. of the Siddhi-pāda and the last portion of the Upāśya-pāda have yet to be discovered. The cataloguists have divided the third or Upāśyapāda into two, namely, the Yoga and the Caryā. The work seems to be a very large one, as the Tanjore MS. contains more than 12,000 slokas, and is yet incomplete. The present MS. appears to be a smaller recension of the work, as nearly the very same number of subjects are dealt with in about 4,000 slokas. The I. O. MS. appears to be even smaller than this".³⁴

The Matanga-Pāramesvara of Hpr. seems to be identical with the Matanga of our Table, which is an Upāgama of the Pāramesvara. Aufrecht notices a Hamsa-pāramesvara. We have also Hamsa, an Upāgama of the Pāramesvara. If these two are identical with the two Upāgamas of our list, it leads to the conclusion that the name of each Upāgama probably had the addition of the name of the principal Āgama. The I. O. MS. referred to by Hpr. contains only a portion of Vidyāpāda. It is in twelve chapters, of which the last is probably incomplete. The subject matter of these 12 chapters forms the exposition of tattvas from Śiva to Rāgatattva, and resembles closely that of the Paukara. Rāmakantha, it seems, commented only on Vidyāpāda.

237. 226 Printed in Grantha character. Two editions. One is printed by Sanmukha S. Mudaliar with Tamil commentary. Another is published by *Amalasa Nārāyaṇa Purāṇikanti* with the commentary of Umāpati-Sivācārya, who is believed to be the same as Umāpati Sivācārya, a great Santānācārya who lived in 1313 A.D. However, the identity is still to be established, for in the commentary P. 519 a Nyāyamṛta is referred. There is one Nyāyamṛta, a Mādhyama work, composed in the 16th century A.D. The Pauskara is a very useful work in determining the exact teachings of some Śaivāgamas. It is extensively quoted by Śaiva writers, of whom Rāmakantha, Aghrasiva, Isānasiva are the earliest known. Mādhyamācārya has also quoted from this in the Śaiva-darśana of his Sarva-darśana-saṅgraha. It was, no doubt, a very popular authoritative work on the Śaiva Siddhānta.
239. 228 Aufrecht notices a Hamsa-pārameśvara which is perhaps the same as the Hamsa of our Table.
240. 229 Noticed by Aufrecht and Hpr. ~~see P.~~
241. 230 Aufrecht notices Garuḍa-tantra and Garuḍa-saṁhitā.
250. 239 Noticed by Aufrecht. He also notices Vātula-tantra Sivajñāna - bodha, Vātula-suddhākhyā - Sahasra-saṁhitā, Vātula-suddhāgama, Vātula-sūtra-tantra and Ādivātula-tantra. Vātula-suddhāgama is printed in Grantha and Kanarese characters. It is divided into ten paṭalas. It refers to Virasaivism and its divisions.
253. 242 Hpr. writes "Kālotara pp. 9-10 called in the ocolophon Bṛhat-Kālotara^m nāma Śiva-siddhāntam. No. 273 Ka, pp. 37-38.

(Kālottara trayodasīkā) No. 1114. Cha, p. 6, (Kālottara-tantram), No. 89, p. 73, No. 1583 ca; pp 8 and 96 (Kālottara Mahātantraḥ Sapta-saīike), No. 226 ca; and p. 80 (Kālottara and Kālaḥnāna), No. 1634 ca.

"Kālottara is a very ancient Tantrika work. Abhinavagupta who flourished at the end of the 10th and the beginning of the 11th century (see Būh. Kas. Rep., p. 80), quotes this work in his Trimsikā-tattva-vivarāna. An examination of the MSS. in the Darbar Library reveals the fact that there are three recensions of the work, namely, (1) a large recension (2) a recension in 1,300 slokas, and another (3) a recension in 700 slokas. The name Kālottara suggests that it is the supplement to a work entitled Kālatantra. The work was hitherto known only in quotations. It deals with the worship of Siva. The interlocutors are Siva and Kārtikeya (see cat. p. 96). The names of Chapters, as given in that page, show that it traverses the whole ground of a tantrika work. One of the chapters namely the twenty fourth is named Kālacakra. This work is complete in 32 patālas, while in the Vṛhat recension (Cat. p. 9-10) there are 40 patālas. It also traverses the whole ground of a Tantrika work, but more fully and in a different order. Has this anything with the Kālacakra of the Buddhists?"³⁶

According to Hpr. on the authority of MS. No. 1634 ^{ca} 44, p. 80, Kālaḥnāna and Kālottara are identical. The Saiva writers such as AghoraḥSiva, Īśānaśiva, Rāmakāntha, Umāpati (commentator of the Pauskara) and a host of Virasaiva writers quote

extensively from the Kalottara. They mention many times the Kalottara, Brhat-Kalottara and Kārajnāna. Dvīṣata-Kalottara and Devī-Kalottara are also quoted. Mādhavācārya quotes from the Kalottara in the Śaivadarsana of his Sarva-darsana-saṅgraha; therefore the Kalottara was known from early times as a Śaivāgama. From the quotations of the Śaiva writers of Southern India, it seems that they considered Kārajnāna and Kalottara as two different works. Hpr. again writes "Kārajnāna, P. 29, a Hindu tantra, is an interlocution between Śiva and Saṅmukha. The work appears to be of great antiquity. The Kalottara tantra in 700 verses may be a supplement to it. The latter is also an interlocution between Śiva and Kārtikeya".³⁷

If they are two separate Āgamas, then the Kalottara is either identical with the Kāla (No. 249) or not mentioned in the list.

259. 246 Aufrecht notices a Nityā-tantra, which is a Śākta work.
- 260-261. 249-250 Aufrecht notices a Viśva-sāra-tantra and says that it is identical with Viśvoddhāra. The relation of these with our Upāgamas is not known.
252. The Mṛgendra. This is the Upāgama of the Kāmīda, and is first revealed by Śiva to Indra who then imparts it to Bharadvāja sages. It is printed in Grantha character with Tamil commentary. There is an English translation of the first eleven chapters of the Jñānapāda by Narayanaśāstri. Hultzsch, Burnell and Aufrecht have noticed this in their catalogues of Skt. Mss. It seems that this book was

considered to be a standard work on the Saivadarśana. Madhavācārya quotes from this frequently in the Saivadarśana of his Sarvadarśana-saṅgraha. It is commented upon by Nārāyanakantha,³⁹ the father of Rāmakantha, who was a pupil of Utpalācārya, a great teacher of the Kashmir Saiva School.⁴⁰ Aghorasiva has also written notes on the commentary of Nārāyanakantha.⁴¹ It is worth noting that such an important book, which gained prominence before the beginning of the tenth century A.D. is not included in the above list. Perhaps this fact suggests that the above list might have been prepared before the composition of the Mrgendra.

253. The Parākhyā Aghora-siva, Kṣyemarāja and Rāmakantha quote this in their commentaries; it is therefore perhaps as old as the Mrgendra. This is also not included in the above list.
254. The Sarvajñānottara. MM. Haraprasadasāstri, in the preface P. LXXIV to his catalogue of Palm-leaf and selected paper MSS. in the Darbar library of Nepal, says "Sarvajñānottara P. 85. No. 1648 Kha, contain 40 leaves in Guptākṣara. The interlocutors are Śiva and Śaḍānana.)

(This was spoken after the completion of Bāthula-tantra. As by churning the sea the gods obtained the nectar, so was this Tantra obtained by extracting the essence of all Tantras. This appears to be the youngest Tantra of some cult perhaps the Bāthula school. The South Indian Bātula is perhaps a misreading for Bāthula. See P. 83 Madras Govt. Lib. Cat. and Hultzsch Vol. II. 1080 and 1097." The learned Sāstri's suggestion that the Bāthula was a school is untenable in the light of the materials available now. Perhaps Bāthula and Bātula are misreadings for

Vātula, Vatula, and Vāthula, all of which are noticed by Aufrecht in the Cat. Cat. As the Ms. is in the Gupta characters, the copying of it goes back to the 7th. or the beginning of the 8th, century A.D. Prof. Bendall tells us that the Ms. of the Pāramesvara, which is in the transitional Gupta characters, was copied in 859 A.D.⁴¹ With regard to the Ms. of the Skandapurāna which is also in the Gupta characters, MM. Haraprasada Sāstri writes that he and Prof. Bendall came to the conclusion that the work must have been copied at least two hundred years before the Pāramesvara Tantra in transitional Gupta character.⁴² This is also not included in the Upāgamas of the Vātula. It is decidedly Advaitic in tendency. The Ms. in the I.O. Cat. P.908 seems to be identical with the Ms. in the Darbar lib. Nepal. This seems to be a popular text like the Mrgendra, because it is extensively quoted by the Śaiva writers of the South.

255. The Saurasamhitā. MM. Haraprasada Sāstri writes "Saurasamhitā P.44. No.1230 Eha. is an original Tantra, the interlocutors being Siva and Kārtika. It is an unique work. There are several works of this name in the Paurānika literature. But this is a Tantra. The work is complete in ten patalas. At the end of the Ms. there are two leaves in Gupta characters giving a number of Tantrika formulas. The main work is copied in N.S. 61 = 941 A.D". According to M.M. Haraprasada this deals with sun-worship. The names of some Upāgamas in the list suggest some affinity with the Sun-God. Sampādana Siddhāvira, a Virasaiva writer, makes a distinction between the Saura-samhitā and Saura-purāna, both of which he quotes by their names.⁴³ It is not clear whether this

Samhitā has any connection with the Saivāgamas.

256. The Sivadharmā. There is also a Purāna named Sivadharmā which is a portion of the Skanda-purāna. Sampādana Siddhārtha, the author of the Anādi-Vīrasaivasāra-Saṅgraha, quotes repeatedly from the Sivadharmā-Samhitā or Sivadharmā-Sāstra, Sivadharmā-purāna, and Sivadharmottara. In many places of his book we find quotations from these three on the same page distinguished by three names.⁴⁴ This shows that these three books were distinct and that the Sivadharmā-samhitā or S. Sāstra may be an Upāgama. This conclusion is supported by the Sivadharmottara (s.No.213) of our list, for its very name anticipates the Sivadharmā (perhaps Purvabhāga). In the Tantrāvātara-pātala of the Karana (both parts) the Sivadharmā finds a place in the list of Upāgamas and precedes the Sivadharmottara.⁴⁵

MM. Haraprasada Sastri tells us that there are two Ms. in the Darbar Library of Nepal, one being only a chapter of 250 Slokas spoken by Nandikesvara⁴⁶ and the other called the Sivadharmā Sāstra of 91,000 slokas.⁴⁷ The latter was copied in 1069 A.D.

257. The Viśvasūrottara and 258 the Mohasūrottara are quoted in the Sakalāgama-Saṅgraha.^{-Sāra} The Mohasūrottara seems to be old, as it is quoted by Nigamajñānadeva (14th. century A.D.).

There^{vis. no. 252-257} are few important Āgamas which are not included in the above list and which serve as milestones in the history of the Saivāgama literature. Besides these we meet many other Āgamas, of course belonging to the Saiva School, which are quoted by Saiva writers in their commentaries and compilations. As we know nothing of them besides their names, works and the few verses quoted, an attempt to codify such works should wait

till more material is made available.

According to traditional accounts, the total number of Saiva Āgamas and Upāgamas comes up to 246 (28 Āgamas plus 218 Upāgamas)⁴⁸; but actually we find more than the traditional number. A careful examination of the list suggests that a considerable number may be reduced. Many Upāgamas of different Āgamas bear the same significations, even the same names. The following groups bear identical names. Nos. 13 and 14: 17,100 and 224: 20 and 21: 56,57, 236 and 237: 59 and 133: 67 and 168: 78 and 99: 86 and 130: 85 and 93: 97 and 99: 101 and 102: 103 and 116: 117 and 120: 70 and 123: 127 and 129: 169 and 214: 194 and 195: 184 and 207: 73 and 210 221 and 225: 64,155 and 232: 119 and 172: 249 and 250: 53 and 247: 150 and 248: 188 and 242: 239 and 240:

The following groups have similar names:-

Nos.19 and 83: 15,52 and 115: 24,70 and 123: 35,42,38, 80,54,131 and 141: 39 and 55: 56,57,81 and 82: 60, 106, 107, and 108: 71, 98 and 163: 85,93 and 192: 86,109,130 and 208: 95,118,122 and 238: 113 and 114: 130 and 208: 148 and 149: 150,209, and 248: 154, 207 and 217: 169,210 and 214: 177 and 234: 217 and 244:.

Three lists consulted show different readings; therefore the above account, which is based on the list in the Kāmika edited by Samukhasundara Mudaliyar, may not be quite accurate.

From a careful examination of the list, however defective and inaccurate it may be, the following conclusions may be drawn.

- (1) Though the list appears on its face to be fictitious, it is not really so. The major portion of it is justifiable on the authority of MSS. preserved in various libraries and private collections.
- (2) The Saivagama literature was very vast and influential.

The number of verses in the list may not be justifiable now, for we know very little of the Saivāgamas. But the mention of the extent of the Mss. of the Nisvāsa, Kānika, Kārana, Sivadharmā, etc. available only in fragments suggests that the number of verses of all Saivāgamas, combined together, may exceed the limit which the Oriental scholar is willing to assign.

(3) The Saivāgamas, as the names of some in the list suggest perhaps did not confine themselves strictly to Saiva cults alone to the exclusion of other cults. They seem to contain matter relating to the Śakta, Vāṃśāra, Bhairava cults, etc.⁵⁰ It seems probable that some elements at least of Buddhism and Vaiṣṇavism were also present, as the names of some Upāgamas such as the Buddha, the Narasimha etc. suggest. From this it is possible to draw the conclusion that in the beginning Śaivism was an unbigoted unit, accepting the authority of Āgamas (perhaps the original Saivāgamas), and was later on split up into different cults, all of which claim the authority of the Āgamas. The Ahirbudhnyā Samhitā of the Pāñcarātras, chapter XI, lends support to this conclusion. It mentions that there was one Śāstra, comprising all phases, which was lost as people became dull on account of the vicissitudes of time (Kāla-Viparyāsa). In order to guide them in this deplorable condition, various Śāstras such as the Sākhya, Yoga, Pāsupata, and Pāñcarātra were evolved.⁵¹ In the description of the original Śāstra there are clauses which are identical with and refer to the Saiva Śāstra.⁵² In all probability the composer or composers of the Ahirbudhnyā Samhitā have in mind a reference to the original Saivāgamas. The Ahirbudhnyā is accepted as one of the early Vaiṣṇava Samhitās.⁵³ Perhaps it may have meant to indicate the existence of an Āgamika school which

though perhaps dominated by a Saivite tendency, was not bigoted and was not moulded into rigid sectarianism. Some of the Saiva cults which sprang from the main Saivism retained rigidly its purity, decency and decorousness, while some others lapsed into moral and social degradation. All the same, they preserved the best principles common to all. These different Saiva cults, when they became completely separated, evolved their own religious books, which they called Āgamas or Tantras. This seems to be the probable reason why we find so many Tantras or Āgamas such as the Kaulāgamas, Vāmātantras, Bhairavatantras and so on.

(4). From the above table we learn that out of Saivāgamas^{23,} the first ten have undergone three redactions, i.e. the Kāmika was first revealed to Pranava, who then taught it to Trikala; from him Nara learnt it. The last 18, named Raudragamas, underwent two redactions. It appears like a myth, no doubt, but it is a myth which is very old and has come to us from the last thousand years, at least, as will be shown later on. The first ten Saivāgamas are the eldest, and the next 18 are younger compared with the first group. The last redaction of the Saivāgamas was probably abridged and summarised later on, how many times we do not know. Perhaps the Upāgamas are the latest compared with the first group. If we believe this tradition, it leads to the conclusion that the Saivāgamas in the above list may be divided into three periods, namely the first period comprising the first ten, the 2nd. period comprising the next 18, and the 3rd, period comprising all Upāgamas. None of the available fragments seem to be either originals or redactions of originals but appear to be the latest summaries of the last redactions. They are abridged from larger works. The Suprabheda mentions clearly and repeatedly that

it is only an abridged version of the bigger one.⁵⁴ In most of these fragments we often meet the very common expression - namely "Sārāt-sārātara," the essence of the essence,⁵⁵ which gives support to the same conclusion. With all this, these fragments contain undoubtedly ancient material and may be older than the period which oriental scholars are willing to assign for them. It is not impossible that these fragments may contain many interpolations and later additions here and there. Mr. T. Gopinath Rau's assertion in the following passage seems to be too bold. He says, "Again in many of the Saivāgamas as in this (Uttara-Kāraṇa), we are told that the Drāvida Vedas are to be recited as a part of the service in the Temple; by Drāvida Vedas, the Devaram hymns composed by Tirujnāna Sambandha, Vāgisa (Appar) and Sundaramūrti are meant. It is known that the last of them lived not earlier than the middle of the 9th. century. Consequently the majority of the Saivāgamas are to be looked upon as being later than the 9th. century".⁵⁶ It seems to be a too bold assertion on the part of the learned scholar.

Unfortunately, Mr. Gopinath Rau has not given references on which he has based his conclusions, therefore it is very difficult to find the references alluded to. I have tried without success to discover the mention of "Drāvida Veda", but I have found "Drāvāda Rāga" in many places of Kārika and Kāraṇa, etc.⁵⁷ Even supposing that Drāvida Vedas are mentioned, in my opinion it does not prevent us from ascribing a more ancient date, for it is well known to Sanskrit scholars that interpolations are common, especially in religious literature. In order to give antiquity and authority to the Devaram hymns, mention of them might have been added later on. Indeed we find many signs of such additions. The list of

Saivagamas found in the Ms. of Kiranagama copied in 924 A.D. contains⁵⁸ the name of Karanagama and mentions it as one of the earliest Agamas. The Karanagama, which contains an allusion to Devaram hymns, cannot have travelled within the short period assigned by Mr. Gopinath Rau from the southern-most corner to Nepal, the northernmost corner of India. Therefore the allusion to the Devaram and other facts must be interpolations. Unfortunately the printed fragments are very corrupt. Their language is incorrect and in many cases the grammatical rules are not carefully followed. The MSS. of the Saivagamas are scattered over in different parts of India such as Nepal, Kashmir and South India, and are not available to scholars, for many of them are in possession of private persons. It will be a gigantic task to collect a considerable number of them at least and to produce a good and reliable edition. Till then their critical examination should wait; consequently opinions expressed regarding their age or their relationship to any branch of Indian religion should not be considered as axiomatic truths but as hypotheses only. Anyhow the facts mentioned above tend to the conclusion that the available fragments of the Saivagamas are not the originals, and that they contain very old material with interpolations and later additions.

THE PROBABLE AGE OF SAIVĀGAMAS.

The traditional belief is that Saivāgamas are revelations, and therefore of heavy antiquity. Modern scholarship challenges this antiquity and accepts only so much as is supported by unquestionable authority. Now let us see how far the antiquity of the Saivāgamas can be traced.

(1) The Sūtasamhitā mentions the Kāmika and other Āgamas.⁵⁹

Similarly some other Purānas contain references to the Saivāgamas. But these will not help us in arriving at a definite date, for the Purānas are well known for historical inaccuracy.

(2) Nijaguna Sivayogi, in his Viveka-Cintāmani, gives us a list of all Saivāgamas, Upāgamas, and their recipients, which exactly coincides with that found in the Tantrāvataṛapatala of the Kāmika and Kārana.⁶⁰ The construction of the foregoing table is based on these three lists. Nijaguna Sivayogi's date is not finally settled, but, according to R. Narasimhadārya, he lived about 1500 A.D.⁶¹ The fact that many Saivāgamas and Upāgamas are quoted by various authors, which fact is noted in the columns 6-16 of the foregoing table, indicates that these were current during the period, at least, from the 12th century onwards, in which the various authors lived. In the Vacanaśāstras, the Vast Kanarese literature of the Virasaivas, we meet with ample quotations from Saivāgamas; some of these quotations are traced to their origins, and some go only under the title "so says Saivāgama". Some of the Vacanaśāstras were composed as early as 1160 A.D. and some later.⁶²

(3) Isānaśiva, in his Paddhati, gives us a list of 28

Saivāgamas in the same order mentioned in the table, and says that the Upāgamas are too many to enumerate.⁶³ He probably lived in *after* the 11th century. His statement shows that the Upāgamas were many.

(4) Aghora#Siva (1154 A.D) and Ramakantha (900-925 A.D.) quote from Upāgamas, some of which, such as the Mrgendra, Parakhya, etc. are not included in the above list. It is possible that the above list of the table was older than these Upāgamas.

(5) Mahārājādirāja Bhoja compiled a book called the Siddhānta-Sāra-Paddhati. M.M. Haraprasada Sastri tells us that a MS. of this book, copied in 1067 A.D. is preserved in the Darbar library of Nepal.⁶⁴ This Bhoja is neither the King Bhoja of Malva or of Nepal. He is perhaps the same as Bhoja, the author of the Tattvaprakāsa. Īsana Siva quotes from the Paddhatis of Bhoja, Soma#sambhā and Yogīvara in his Siddhānta-Sāra. Aghora#Siva has also written a Paddhati. From these facts it can be concluded that, at least from the days of Bhoja, if not earlier, the compilation of religious treatises called Paddhatis came into existence. From the way these authors allude to Saivāgamas it appears that abridgment or summarising of the redactions of the Āgamas has ceased long ago. They were already antiquated. Since the copying of Bhoja's Paddhati took place in Nepal in A.D. 1067, it is clear that its composition must be earlier, and that the summarising of the redactions must be considerably earlier. The available fragments, which are nothing but summaries, are in all probability older than the 10th. century, the period of the compilations (Paddhati).

(6) The Kiranāgama, a Ms. of which was copied in 924 A.D.,

contains the list of the Saivāgamas. M. M. Haraprasada Sāstri deserves our thanks for having printed an extract from the Ms. of the Kirana containing the list. The language of the extract is very incorrect, so incorrect as to baffle the attempt to interpret it rightly without the aid of other material. Consequently M. M. Haraprasada Sāstri's account of the portion requires considerable modification,⁶⁵ for he has not succeeded in interpreting the passage correctly. However the extract is very important and useful to us, for it throws a flood of light on the antiquity of the contents of our list.

There is no doubt as to the identity of this Ms. with the Saiva-Kiranāgama, for the titles of Patalas indicate the same contents common to all Saivāgamas. It is in the form of a dialogue between Garuda and Bhagavan Tripuresvara. Chapters X and XI are printed completely in the catalogue. We are concerned only with Chapter X, in which are enumerated 28 names which can be easily identified with the names of 28 Saivāgamas of our list. The terms used to designate these are not Tantras or Āgamas but Vidyās, Jñānas or Matas. The Kāmika and Kārana both use the terms Sāstra and Jñāna to designate Tantras or Āgamas in addition. The Vidyās or Jñānas of the Kirana, which ^{may} be taken to be identical with the Sāstras or Jñānas of the Kāmika, ^{in all probability} denote Tantras or Āgamas of the latter. There is also the list of persons who received these Vidyās. The process of receiving these is exactly the same as that mentioned in our list, i.e. Pranava receives the Kāmika and imparts it to Trikala; from him Kara learns

it. The first ten Vidyās are designated as Sivabheda and the remaining 18 as Rudra-Bheda. Each^{one}/of the Siva-Bheda is revealed to three persons, each one of the Rudra-Bheda to two persons. This coincides exactly with the traditional account.

Table.

(Showing the Āgamas mentioned in the tenth pātala of the Kirana, the MS. of which is dated 924 A.D. It also mentions the Gurukrama, the recipients of the Āgamas. The first column denotes the order in which they stand in the preceding table, the second the order in which they are mentioned in the MS.)

	Vidyās	Gurukrama.
1	1 Kamika	1. Pranava, 2. Trikala, 3. Hara.
2	2 Yogaja	1. Sudhā, 2. Bhasma, 3. Prabhu.
3	3 Avacintya	1. Diptarudra, 2. Gopati, 3. Ambika.
4	4 Kārana	1. Kārana, 2. Bhava, 3. Prajāpati.
5	5 Arcita	1. Susiva, 2. Umā, 3. Acyuta.
6	6 Dīpta	1. Īśa, 2. Trimūrti, 3. Hutāsana.
7	7 Sūkama	1. Sūkama, 2. Bhava, 3. Prabhanjana.
8	8 Sahasra	1. Kāla, 2. Soma, 3. Dharma.
10	9 Suprabha	1. Dasasa, 2. Vighraha, 3. Sasi.
9	10 Amsuman	1. Ambu(Akṣa)sañjna, 2. Ugra, 3. Ravi.

Rudrabheda.

11	11 Vijaya	1. Rudra(Anādi-sañjna), 2. Paramesvara
	12 Paramesa	1. Bri(Devi), 2. Uśnag.
12	13 Nivāsa	1. Daśaksara, 2. Śaivasambhava.
21	14 Prodigīta	1. Rudrasañjna, 2. Kacāsyamni.

20	15	Mukhabimba	1. Prasānta, 2. Dadhīci.
23	16	Bindusiddhi	1. Canda, 2. Asurāgana.
24	17	Santāna	1. Sivanistha, 2. Samsayapara.
25	18	Narasimha	1. Saumya, 2. Narasimha.
19	19	Candrakāsa	1. Ananta, 2. Prarohita.
18	20	Bhadra-sarvātman	1. Rudra, 2. Virabhadra.
13	21	Svāyambhuva	1. Nīhana, 2. Padmasambhava.
15	22	Vivasa (Virasa)	1. Teja, 2. Prajnāpalakhagesvara.
16	23	Raurava	1. Brāhmanasa, 2. Nandikesa.
17	24	Markuta (Mukata)	1. Isāna, 2. Mahādeva.
27	25	Kirana	1. Devapitr, 2. Sarvartaka.
22	26	Lalita	1. Ālaya, 2. Rudra (Bhairava-rūpa-dhrk)
14	27	Āgneyam	1. Āsanga, 2. Hutabhaksana.
28	28	Saurabheda Parābhayam	1. Sivākhyā, 2. Mahākāla.

The comparison of the above list with the principal Āgamas of the table shows that there are few variations and different readings. The order is also slightly different. The list does not mention the Vātula by name. The line containing the name of the last Vidya and its recipients is very ambiguous and ungrammatical. The line seems to contain three names, viz. Sivākhyā, Mahākāla and Sura-bheda. By comparing these three names with the last Āgama and its recipients, Sivākhyā and Mahākāla tally with the recipients of the Vātula, namely, Siva and Mahākāla. It seems that this list designates the last Vidya as the Sura-Bheda Parābhaya - the last part of which (viz. Parābhaya) may be identical with Parā, another name for the Vātula.⁴⁷ Again, the Narasimha (No.18)⁴⁸ and the Bhadra (No.25)⁴⁹ correspond to the

Sarvottara (No. 25 of our table⁶⁹) and the Vimala (No. 18 of our Table)⁶⁹. On the whole this list is identical with that in the Tantravataṛa Pataḷa of the Kāṁika, and is very important, for it proves the existence of 28 Śaivāgamas and the traditional belief in their recipients, which was current (Guru Krama) before before 924 A.D.

(7) Prof. Bendall tells us that a Ms. of the Pāramasvara Tantra, in the transitional Gupta character, was copied in 859 A.D.⁷⁰ His description of the Ms. does not clear up the question to which of the sects this Pāramasvara Tantra belongs. The list of the Pāncarātra, Śakta and Śaiva Tantras reveals that each one of these have their own Pāramasvara. Perhaps Prof. Bendall's Pāramasvara is not a Pāncarātra-tantra, because

- (1) The speakers are Pāramasvara or Īsvara and Brahma;
- (2) Vaiṣṇavism does not seem to have gained much favour in Nepal, as very few Ms. of that sect, compared with the vast ancient collections of Śaiva and Śakta Ms. are found there. M.M. Haraprasada Śāstri notices two Ms., one the Pāramasvara-mata-tantra and another the Pāramasvarimata-tantra, both of which are undoubtedly Śakta works and which, he thinks, form part of the bigger Pāramasvara, the leaves of which are described by Prof. Bendall.⁷¹

Again the same learned scholar, while describing the Matāṅga-Pāramasvara, writes "Pandita Hrsikesa is right in his surmise that this is a Śaiva Āgama; - at least so the commentator makes it. On an examination of the contents of this Ms. and of those of Pāramasvara-tantra, P. 27, Bendall's Cam. Cat., I cannot

help hazarding a conjecture that these two works are but larger and shorter recensions of the same Tantrika work".⁷² The learned Śāstri seems to be unaware of the Śaiva Pāramesvarāgama. The Ms. of the Matāṅga-Pāramesvara in the I.O. library does not contain any Tantrika elements. His accusation of the commentator Rāmakantha of having made it a Śaiva Āgama seems unjustified. If he thinks that the Matāṅga Pāramesvara and Prof. Bendall's Pāramesvara are larger and shorter recensions of the work, then Prof. Bendall's Pāramesvara should also be considered as a Śaivāgama. Dr. Winternitz and Dr. Farquhar think Prof. Bendall's Pāramesvara-tantra to be a Śākta-tantra.⁷³ Yet it is not easy to distinguish a Śaiva-tantra from a Śākta-tantra from the description of a few pages. Besides, it appears that great teachers of Śaivism made no clear-cut distinction between Śāktism and Śaivism. Abhinava+Gupta, the great teacher of Kashmir Śaivism, wrote a Vārttika on the Mālinīvijaya, which is admitted to be a Śākta work, and which is again quoted many times by the Virasaiva and the Śaiva Siddhanta writers. Kṣemarāja, another great teacher of the Kashmir School, commented on the Svachandya-lalita-Bhairava, which is again quoted by Southern Indian Śaiva writers. Among other books, Śārada-tilaka, Yogārṇava, Tantrasāra, Vijnāna-Bhairava, Vijaya-Bhairava and Rudra Yanala are popular among the Śaiva teachers of Southern India. Therefore it seems that, though the Śaivas protested vigorously against the indecent and immoral practices of the Śaktas, they honoured that portion of the Śākta works which contained the common factors. Perhaps in its early stage Śaivism received into its fold all who believed

in the superiority of Śiva and followed the Śaiva practices. We find such elements of Śaivism preserved in the Śakta and other cults. Therefore the Pārameśvara-tantra, which is believed to be a Śakta-tantra, might as well be a Śaiva-tantra. In that case, we have another record of the antiquity of the Śaivāgamas.

8. M. M. Haraprasada Śāstri notices two MSS., viz. the Nisvāsa-tattva-Samhitā (No. 277)⁷⁴ and the Nisvāsākhyā-mahā-tantra (No. 279).⁷⁴ The first is in the transitional Gupta character, which, according to him may be a century older than the Pārameśvara-tantra copied in 859 A.D. The second was copied in B.S. 180 = 1060 A.D.⁷⁵ All that we gather from the extracts of the first is that the interlocutors are Matāṅga and Ricika. The Colophons of chapters do not enlighten us further. In the description of the 2nd. there are no extracts except that of the post-colophon indicating the date of copying and the name of the then ruling King of Nepal. M. M. Haraprasada notices three MSS. of the Pratisthā-tantra,⁷⁶ of which No. 84 is described fully. The interlocutors are Devī and Śiva. It was copied in B.S. 267 = 1147 A.D. The colophons of the chapters clearly point to its being a Śivaite work. According to its colophons it forms a portion of the Nisvāsākhyā-mahā-tantra (No. 279) copied in 1060 A.D. Therefore No. 279 is a Śivaite work. The Nisvāsāgama seems to be a very popular work among Śaiva writers, for it is extensively quoted by them. It seems probable that No. 299 and 277 have some connection with the Nisvāsāgama of our list. Perhaps they are redactions of Nisvāsa, the original Āgama. In that case, since the Ms. No. 277, on palaeographical grounds,

appears to have been copied at least about 759 A.D. We should go back still further for the original Āgamas.

9. Luckily we are in possession of a piece of evidence which confirms the statement that the Śaivāgamas were already common in the 6th. century A.D. One of the Pallava inscriptions on the Kailāsan̄tha temple at Kāncipuram (No. 25)⁷⁷ mentions a series of Birud̄yas of the Pallava King Rājasimha. Of these two are important for us. One, in the 36th niche, calls him Śrī Āgama-Pramānah, (He whose authority is the Āgamas), and the other, in the 37th. niche, styles him Śrī Āgamānusārī (the follower of the Āgamas). Another inscription (No. 24)⁷⁸ which, according to Dr. Hultzsch, is written in most archaic alphabets, describes the same Rājasimha as

Vidita-bahu-nayah....Śaiva-Siddhānta-mārga Śrīman =
Atyantakāmah Kṣata-sakala-malo dhūrkārah Pallavānam.

Dr. Hultzsch translates "whose great statesmanship was well known and who had got rid of all impurity (by walking) on the path of "Śaiva-doctrine".

The reference to the Śaiva-Siddhānta in this inscription dispels all doubts regarding the proper interpretation of the word "Āgama" in No. 25. It means nothing else than the Śaivāgama.

Again in the Pallava inscription from Amarāvati (No. 32)⁷⁹ Droṇācārya, the mythical ancestor of the Pallavas, is spoken of as the "Samastāgama-pāradreva," (one who thoroughly knew all Āgamas). This reference is probably to the Śaivāgamas, because the inscription purports to be a grant from a Pallava King Rājasimha, who seems to be the same Rājasimha mentioned in the

inscriptions of Kāncipuram. In that case, it leads to the conclusion that in the days of the Pallava King Rājasimha the Āgamas were looked upon as works of antiquity.

Dr. Hultzsch identifies this Rājasimha or Narasimha Viṣṇu alias Narasimhapotavarman, married to Rāṅgapātākā, with Simhaviṣṇu of Mr. Foulke's grant of Nandivarman. He concludes that Rājasimha was a contemporary of the Cālukya King Pulakesi I, who was succeeded by his son Kīrtivarman in 556 - 557 A.D.⁸¹

However, Dr. Fleet disagrees with Dr. Hultzsch. According to him, Rājasimha-Kalakāla-Narasimha Viṣṇu-Narasimhavarman II, married to Rāṅgapātākā, was a son of Paramasvaravarman I, a contemporary of the Cālukya King Vikramāditya I (655-680 A.D.).⁸²

The existence of the Amarāvati inscription (No.32) throws some light on the probable period of Rājasimha. The Buddhist monasteries round about Dhānyakātākā, another name for Amarāvati, also mentioned in the inscription (No.32) were in a deserted condition in 635 A.D. when the Chinese traveller Hīnen Tsaṅg came to South. His vivid description of the then condition of Buddhism in Southern India leaves a clear impression on us about the rapid decline of Buddhism. There were many convents, but most of them were deserted and ruined. He tells us that Brahmins expelled Buddhists and took possession of the monastery.⁸³ He mentions two convents, Purvasilā and Avarasilā, one of which, according to Dr. Burgess, is identical with Amarāvati Stūpa.⁸⁴ Regarding these convents, he further says, "These were built by an early King in honour of ^{the} Buddha. He hollowed the valley, made a road, opened the mountain crags, constructed pavilion and long

(lateral) galleries, while chambers supported the heights and connected the caverns. The divine spirits respectfully defended it, both saints and sages wandered here and reposed But there have been no priests (here) for the last hundred years, in consequence of the spirit of the mountain changing his shape, and appearing sometimes as a wolf, sometimes as a monkey, and frightening the disciples; for this reason, the place has been deserted and wild with no priests to dwell there".⁸⁵ This is a very important statement, because it clearly points to the fact that the monasteries round about Dhanyakataka were already deserted many years before the arrival of the Chinese traveller. We find in the history of Southern India no trace of an improvement in the conditions of Buddhism after Hsien Tshang's return. Rather Buddhism was going from bad to worse. Therefore there is no possibility of these convents ever being improved afterwards. Dr. Burgess tells us that one of these convents was the Amaravati Stupa. If Rajasimha lived in the third quarter of the seventh century, as Dr. Fleet opines, it seems strange how he, a non-Buddhist king, was inspired with reverence towards a Buddha monastery which was already deserted, if the reference has any connection with Amaravati Stupa. His inscription must have been inscribed in the heyday of Amaravati, which, according to Hsien Tshang, goes back about a century or so from 635 A.D.

Dr. Burgess, again, contends that Hsien Tshang's report of Amaravati is based on hearsay, as he did not visit the place personally.⁸⁶ If so, there must be some weighty reason why this zealous Buddhist pilgrim did not visit that sacred place with which

the great Buddhist teacher Māgārjuna was connected.⁸⁷ Had it been in good condition, he would have never missed the opportunity. Hence Dr. Hultsch's conclusion seems to be nearer the truth. Therefore Rājasimha perhaps lived in the 6th. century. Then the Saivāgamas, the authority of which he accepted, must be still older.

If the above conclusion is acceptable, then the sixth century can be taken approximately as the upper limit of the Saivāgamas. Regarding their lower limit, it is better to be silent till the genuine and original Saivāgamas come to light, instead of building on conjecture. The available fragments do not help us in this matter, for they do not seem to reach even this upper limit. Anyhow, they seem to be older than some of the Vaisnava Samhitās, for in the latter we find many references to and condemnation of the Saivāgamas, while in the Saivāgamas there is no mention of Vaisnavāgamas.

BRIEF SURVEY OF THE CONTENTS OF THE ŚAIVĀGAMAS.

There are four divisions in the contents of the Śaivāgamas, viz.

(1) Kriyāpāda, the portion dealing with the making of those objects required for worship. It comprises everything connected with the construction and consecration of temples and images.

(2) Caryāpāda, the portion dealing with the observance of religious rules and practices such as daily rites, Varnāśrama - dharma, etc.

(3) Yogapāda, the portion dealing with breath-control, the method of concentration, etc., and

(4) Jñānapāda, the portion dealing with the philosophy.

Unfortunately very few Śaivāgamas are available for investigation and comparison. Even among the few printed ones, the Suprabhedā alone contains four Pādas. The Kamika and Kārana are available only in Kriyāpāda, Mrgendra and Pauskara in Jñānapāda. Nijaguna Sivayogi, a Vīrashaiva Kanarese writer (1500.A.D.) summarises the contents of the four Pādas of the Śaivāgamas in his Viveka-Cintāmani, chapters I and II. This is very valuable for forming a general idea of the important topics dealt with in the four Pādas.

Isāna & Siva in his Siddhānta - Sāra, known as the Isāna & Siva-gurudeva-paddhati, explains in some detail the contents of the Śaivāgamas in four Pādas; but his Kriyāpāda (3rd. in order in his book) alone comprises the contents of the Āgamao Kriyā, Caryā and Jñāna pādas. The first Pāda, which he calls the Sāmānya-Pāda, contains the substance of all Pādas; his second Pāda, called the

Mantra-pāda, deals with all about the sacred formulas; and the 4th Pāda, called the Yogapada, the smallest of all, deals with the Yoga. There is another work written by Nārāyaṇa, called Tantra Saṅgraha, which is also useful, but it deals with only Kriyā and Caryā pādas. The India Office Library possesses three MSS. of the Śaivāgamas, namely the Pauskara, the Sarvajñānottara, and the Matāṅga-Pārameśvara.⁸⁹

The Pauskara is printed in Grantha character with Tamil and Sanskrit commentary and is referred to many times in "the doctrines of the Śaiva Siddhānta". The Sarvajñānottara is not printed, and seems to be a rare and important book.⁹⁰ The MS. contains four pādas, and the Caryā-pāda being probably incomplete (?). The MS. is however wrongly named Yogapāda. This is very useful, for it contains the matter of all Pādas, and is decidedly monistic in tendency, unlike the Pauskara and the Matāṅga-Pārameśvara.⁹¹

The Matāṅga-Pārameśvara contains only Vidyā (Jñāna)pāda, which is also not complete. It seems to be a bulky volume, for it is termed a Mahātāntṛa, and the matter in its pages runs up to Rāga Tattva from Siva-Tattva. The method of discussion and the philosophical ideas coincide with those of the Pauskara. It is called the Matāṅga-Pārameśvara, because the sage Matāṅga receives this from Pārameśvara.

Judging from the available materials, the Śaivāgamas, it seems, attach more importance to Kriyā and Caryā than to Yoga and Jñāna. The Suprabheda devotes 3167 slokas, covering over 230 pages, to Kriyā, 824 slokas, covering about 60 pages, to Caryā, 322 slokas, about 24 pages, to Yoga, and only three

chapters for Jñāna. To Rauravāgama is known to have only 12 verses in the Jñānapāda. The Kāmika and Kārana, it seems, include the contents of Kriyā and Caryā under Kriyā-pāda only, so the colophon reads

KRIYĀ-PĀDA. 92

The Kriyāpāda contains all topics beginning with ploughing the ground (Karsana) till the completion of consecration (Pratisthā). The important topics dealt with in this portion are mostly architectural and ritualistic. The Kāmika and the Suprabheda start with the minute details of preliminary duties of an ācārya, such as his morning bath and worship, etc. The next topic is the selection of a spot for the erection of a temple. There are minute rules for the selection. The Śaivāgamas, either in building a temple or in construction of a town or a village, strongly insist on selecting a spot full of natural beauty, like Buddhist works on building monasteries (Vihāra). The spot is to be ^{bought} if it is a private property. It is to be ploughed, and seeds are to be sown. The crop is allowed to be eaten by beasts. This is supposed to avert future evils. Then on some auspicious day the ceremony of laying the foundation-stone (Sankusthāpanā) is performed. Then the building of a temple or a town is proceeded with according to the pre-arranged plan (map). Another ceremony that deserves our notice is the offering to Vāstu-deva (Vāstu-deva-bali). The Kāmika mentions two kinds of offerings, one special (visvā) and the other general (Samāya).⁹³ The special kind of Bali consists of

offerings of fruit, sesamum, Māśodana, cakes (Āpūpa) etc., to Aryaman, Vivasvān, Mitra, etc. It is recommended that each deity should receive one kind of food, which is supposed to be his favourite food. Similarly Rudra and Cāpavatsa (?) are also worshipped and are offered food. The general mode of Bali consists of cooked rice (Odana) mixed with ghee and curds. This is the best kind of Bali especially in the construction of a Village. The Saivāgamas devote much attention in town-planning. They mention very minutely the construction, measurement, etc., of streets, houses, temples etc. Different guilds and sects have their places reserved in suitable places. Butchers' shops and houses of non-vegetarians are to be situated in a locality fixed for them, so that the vegetarians and members of the higher castes may not be inconvenienced. Temples of different deities are erected in different localities suitable to the respective worshippers. On the whole, there is a good deal of useful and valuable information hidden in the debris of the Saivāgama ritual, which, if studied properly, may throw much light on the ancient culture of India.

Generally the town-planning described in the Saivāgamas closely corresponds in many respects to that in the Arthasāstra of Kauṭilya. Another important topic described in this Pāda of the Saivāgamas, is the art of building a temple. The description of temple-building is so elaborate and minute that the smallest design or figure on the pillar has not escaped the attention of the writers of the Saivāgamas. The Garbhanyāsa, Śālā, Pītha, Kantha, Śikhara, Mandapa, Prakara, in short everything has been dealt with carefully and minutely.⁹⁴ Here is a vast field for persons interested in Indian architecture to work on. The comparison of the

description of the temples in the Śaivāgamas with that of the ancient existing temples of South India, will be very interesting. Perhaps the verification may prove to be helpful in indicating the probable age of the Āgamas.

The Śaivāgamas devote a good deal of attention towards the construction of images also. Image-worship has undoubtedly been prevalent in India from very early times. In the Rgveda the idea of imagining gods in human form is mentioned. Yāskācārya clearly mentions that the Vedic hymns make gods resemble men, for they are addressed as intelligent beings and are described as having limbs like men.⁹⁷ Pāṇini, the great grammarian, makes the matter more clear by using the word Pratikṛti, likeness or that which is made in imitation of the original, which is understood by his commentators as referring to divine images.⁹⁸

If the commentators are right in interpreting Pratikṛti of Pāṇini as a divine image, the image worship then goes back to the days of Pāṇini. In any case it is clear that viewing gods as having forms of human beings, which is an element in image-making, was current in the days of Yāskācārya. Opinions as to the origin of image worship in India differ considerably, and it is difficult to arrive at a definite conclusion with the scanty material which we possess now. In the Śaivāgamas, it seems that the introduction of images is primarily meant for concentrating the mind on. Bhakti, in its elementary form at least, requires some object towards which the devotion is to be directed. The God, invisible to the physical eyes, can be perceived with difficulty, therefore the imaginary but conventional form of the God has been introduced to enable the mind to concentrate on the invisible while meditating.

Side by side with this high conception we find in the Saivāgamas a belief in the presence of deities in images. The images are to deities what bodies are to beings, in other words the wooden or stone images are the bodies of deities which reside in them as spirits (Caitanya) in physical bodies. They are believed to be the guardians of the universe. They are established in towns or suitable places and are invoked with the object of warding off the calamities of all kinds and of ensuring peace, prosperity, and happiness for the country, town, or devotees. The images are looked upon as sentient beings and are not immune from likes and dislikes. In spite of the very high conception and sublime philosophy of the Saivāgamas found in detail in the Jñāna pāda, this sentiment of image-worship is visible in their Kriyā and Caryā portions. This can perhaps be reconciled by the statement of the Jābālopaniṣad which asserts that the yogin/^{sees} Siva in his heart and not in images, which are meant for the ignorant to fix their attention on.⁹⁹ Aghora+Siva and other Saiva teachers also hold the same view.¹⁰⁰

The images are divided into three classes, viz. movable (cala), movable and immovable (Calācala), and fixed (Acala). The Cala images are mostly made of metal, and are portable. Among Cala there are again four kinds:-

(1) Those that are meant for worship (Arcana), called Kautuka-beras; (2) Those that are taken out in palanquins on festive occasions, called Utsava-beras; (3) those that are for the purpose of daily services in offering Bali, called Bali-beras; and (4) those that are employed in the bathing ceremonies called

Snapanā-beras.

The Calācala images serve this as well as the purpose of Acala images. The Acalas are generally made of stone, and are fixed permanently in the shrine. They are known as Mūlavigrahas or Dhruva-beras.

In the Saivāgamas we meet again another division, namely Citra, Citrārdha, and Citrābhāsa. The images in the Citra group have their limbs completely worked out and shown; those in the Citrārdha are worked in half relief; and those in the Citrābhāsa are painted on walls or canvas or other suitable material, being only the appearances (Abhāsa) of Citra images.

Again there is another division, viz. Vyakta, manifested or made clearly visible, such as the images of Śiva, etc. Vyaktāvyakta, manifested and un-manifested, such as the Mukhalinga, and Avyakta, un-manifested, such as the Linga.¹⁰¹

The important thing worth noticing is that the Saivāgamas hold the Linga as a symbol or representation of formless (Niskala) Beings.¹⁰² The images are Sakalas and the Linga is Niskala, and therefore, they say, it is not an image.

In the Saivāgamas, Śiva is worshipped in both the anthropomorphic and the Linga forms. The anthropomorphic form of Śiva has not much importance and occupies a subordinate position to that of the Linga form, which is the most important. It is a symbol of the invisible and formless Śiva, representing His Niskala form. The worship of the Linga is very ancient in India. It is found in the Mahābhārata. The Rāmāyana clearly shows that the Linga worship was very prevalent, since the hero Rama and his adversary Ravana are mentioned as worshipping the Linga.¹⁰³ There are

abundant instances in the Purānas, which show the existence of the Linga worship in those days. One of the 18 Purānas bears the name Linga-purāna.

Archaeological evidences are not wanting to show the antiquity of the Linga worship. In an inscription of the Vakāṭaka prince about the 5th century A.D. there is the mention of Bhavanāga who pleased Śambhu by carrying the Linga always on his shoulders.¹⁰⁴

The Bhita-Linga, described in the archaeological report of 1909-10, is identified by T. Gopinatha Rau rightly as a Mukhalinga. The inscription on the figure removes all doubts about its being anything else than the Linga.¹⁰⁵

Mr. R. D. Banarji, judging from the nature of the characters, fixes the first century B.C. as the age of the Bhita-Linga. T. Gopinatha Rau claims greater antiquity for the Gudimallam Lingam discovered by himself. He tentatively suggests the 2nd century B.C. as the probable age of the Parasu-Rāmesvara-Linga.¹⁰⁶

There are two classes of Lingas, movable (Cala) and immovable (Acala). The Acala-Lingas are those that are fixed permanently in the central shrine. They are generally made of stones and are heavy. The Cala-Lingas also called Jāngama - Lingas, are of various kinds such as those made of lumps of earth (Mṃmāya), of metal (Lohaja), of precious stones (Ratnaja), of wood (Dāruja), or of stone (Sailaja), and those that are made for the occasion (Kṣanika). The Acal-Lingas, according to the Suprabheda, are of nine varieties, namely, self-existing or manifested (Svāyambhuva), ancient (Purāna), divine (Daivata), belonging to the Lord of Siva's hosts (Gānapatya), belonging to demons (Āsura), to gods (Sura), to sages (Ārsa), to Raksasas (Raksasa) or to men (Manusa), and

Bāla-Līṅga.

In some Śaivāgamas, the following division is found, namely Sivalīṅga, Paśupata-līṅga, Kāla-līṅga, Kālāmukha-līṅga, Vāma-līṅga, and Bhairava līṅga. This division is obviously based on the different Śaiva sects.

The Mukutāgama has only four classes, namely Daiva, Ārsa, Gaṇapa, and Manusa; the Kāmika six, viz. Svāyambhuva, Daivika, Ārsa, Gaṇapatya and Bāna. Again these various Līṅgas are sub-divided into a number of sub-Līṅgas.

The Manusalīṅga, it is mentioned, consists of 15 sub-līṅgas. But T. Gopinatha Rau says, "Though there is apparent diversity among the statements of various Āgamas in the classification of Sthāvaralīṅgas, practically there is no difference at all. Some of these include minor varieties under major heads and swell the list, while others are somewhat more rigorous in keeping apart the major and minor divisions among the Sthāvāra līṅgas".¹⁰⁷

In the Śaivāgamas there are very minute descriptions about the measurement, shape, the lines to be drawn on them, etc., the rules of which are to be strictly observed in construction.

The Līṅgas are set up on pedestals known as the Pīthas or seats, which are "square, oblong, octagonal, elongated octagon, hexagon, elongated hexagon, due decagon, elongated due decagon, 16 sided, regular or elongated circular, elliptical, triangular and semi-circular," in shape. These are ^{of} three kinds, namely Nāgara, Drāvida and Vesara. It is mentioned that the pītha to be used for a Līṅga should be in accordance with the Vimāna (central shrine), in other words, the Nāgara pītha should be used only for Līṅgas to be consecrated in a temple or part of a

temple with a central shrine of a Nāgara type, and so on. The Nāgara pīṭha is described as square, Dravida as octagonal and Vesara as circular in shape.¹⁰⁹ Again the Saivāgamas lay down many intricate rules for constructing Pīthas, the measurement of which is dependent on the Linga to be fixed on it.

Generally the shape of the pīṭha is like a Damaru with Pranala on the above surface. The rules are numerous, and are very tedious to enumerate.

The images to the anthropomorphic form of Śiva are various, and receive very great attention from the Saivāgam writers. The principal ones are those represented in the mythological accounts of 25 sports (Līlā) of Śiva.¹¹⁰

Besides these there are the images of other deities called Parivāra-devatas, which generally include all deities of the Hindu pantheon including even the deities worshipped by Vaiṣṭavas, Śaktas and others. Gaṇapati, Skanda, Nandi, Pārvati and some mythological devotees (Bhaktas) like Candesa are also included in the list. In the temple different places are reserved for different deities. The Saivāgamas devote a considerable portion to describing minutely all requirements of sculpture such as the measurement of figures limb by limb, the mode of drapery, the weapons, the pose of figures etc. Here is a mine of detailed information for a student of Hindu Iconography.

Most of the important Śaiva images described in the Saivāgamas are dealt with by T. Gopinatha Rau in his Elements of Hindu Iconography, Vol. II, which is mainly based on the authority of the Saivāgamas such as the Kāmika, Kārana, Suprebheda etc.

Not less important than the construction is the consecration of the images. To a Hindu, however graceful the image may be, if it is not consecrated with due formulas, it ceases to be an image; therefore the Śaivāgamas devote equal or even greater attention to the process of consecration. Each one of the Lingas and images (Pratimā) is to be consecrated with a separate process, using separate Mantras, all of which are mentioned in the Śaivāgamas with the utmost detail. The consecrating ceremony is technically known as the Pratisthāvidhī. This ceremony terminates the Kriyāpāda.

Nijaguna Sivayogi's summary of this Pāda differs somewhat from this account. It narrates the process of the Virasaiva Siva puja. He does not include in this Pāda anything about images. From the way of his mentioning Virasaivism and from the deep respect and concern that he exhibits for it, it is certain that he was a Virasaiva. The Virasaivas do not favour image-worship, hence he has probably attempted to present the Kriyāpāda on the lines of the Virasaivas. Or it is just possible that he based his summary on a Śaivāgama which was Virasaivite in tendency.

CARYA PĀDA.

In the Kriyāpāda, we have seen that some ceremonies and rituals are described with regard to consecration of images etc. Those ceremonies may be designated as occasional (Naimittika), for town-construction and temple-building occur occasionally. The Śaivāgamas in the Caryāpāda deal with topics which are closely connected to the life of a Saiva. In this we come across some

material which will help us to determine the relation of the Saivāgamas, as we possess them now, with the Vedas, referring only to their ritualistic phase. There are varieties of topics dealt with in this portion, but only the important ones will be surveyed.

The Saivāgamas emphasize the necessity of some preliminaries which every follower must observe every day and before the commencement of any ritual. These are ablution or bath (Snāna), worship (Arcana) and offering of food etc. to deities (Naivedya).

Snāna:- The Kāmika I. Chapter III. devotes 162 verses to describing the process of Snāna-vidhi. According to it there are six kinds of baths, namely Vāruna, Agneya, Mantra, Mānasa, Vayavya and Mahendra. It describes in detail the Mantras which are to be uttered in the process of bathing and applying sacred ashes (Bhasma) to the different parts of the body. The Saivāgamas regard Bhasma as one of the essentials of Śaivism. The Snāna-Vidhi includes Sanddhya and Tarpana to Pitṛa, Rsis, Devas, Bhūtas, etc. It contains all Vaidika elements. All deities of Vaidika form are present. There are many Vaidika Mantras. In addition to these, some deities and Mantras absent in the Vaidika form are also found. A prominent place is not given to Vaidika deities and Mantras. Siva and Sakti are the principal deities and the Pañcaksari is the Mantra though Gayatri is also used.

Arcana:- The Kāmika I. chapter IV. devotes 618 verses to describing this. According to it, Arcana is of two kinds: (1), for the sake of one's own self (Svārtha), and (2) for the sake of others (Parārtha). The officiating priest, called a Siva-Vipra,

is alone authorised to perform the worship for the sake of others. All Śaivas can do it for their own sake. There is no mention of the number of priests required to do this function, as is seen in the case of Vaidika ceremonies. It appears that only one Śiva-Vipra can perform the whole function, hence there is no necessity for more priests. The direct object of worship is either the Linga or images in the temple, unlike the Vaidika rituals, the objects of which are gods in the air whose presence is imagined, the sacrificial fire alone being visible and serving as a medium between gods and man. The Mantras used are Śaiva Mantras, of which Sadyojāta, Vamadeva Aghora, Tatpuruṣa and Isāna are the principal. Hum, Phaṭ, Svāha, Vausat, etc., found in the Vaidika Mantras, are also present. The process of Arcana is very elaborate, for all deities of the Hindu pantheon are to be very carefully worshipped. This elaborate process seems to be applicable only to the Parārthapūjā, the worship instituted to bring good luck and prosperity to the King, country, town, or a person who arranges for such worship. It takes place in temples. The worship for one's sake (Svārthapūjā), which is compulsory on every Śaiva, should be formed every day in the house or a suitable place in the presence of the Calalīnga offered by the Guru. It seems that though the process is the same, it is much simplified and abridged.

It must be remembered that in the worship of a Linga the utmost cleanliness and precision is required. No indecency or uncleanness in the slightest degree will be tolerated. The following quotations rightly represent the correct idea of decency of the Linga-worship of the Śaivāgamas.

"It (Linga) forms part of the private devotion of the strictest Brahmins and despite the significance of the emblem of worship offered to it is perfectly decorous".¹¹¹ "To them (Saivas) it (Linga) is a symbol and nothing more, there is nothing obscene in connection with its worship, the simplest and purest materials, such as a water from a well survived from a ceremonial purpose, flowers, incense and freshly cooked rice and cakes are used in the worship of Linga. If there be any slightest lack of cleanliness and purity on the part of the officiating priest, it would be passed over un-noticed in a Vaishava temple; but never in a Saiva temple where absolute purity and cleanliness is demanded rigorously from the Pujāri."¹¹² No forbidden objects, such as cow's flesh or mutton or wine, are allowed in the precincts of a Saiva temple.

Naivedya:- The worship ends by offering food or something eatable to deities. The Saivāgamas are very liberal in prescribing the objects of offering. The Kāmika says that anything, whether it may be a leaf, flower, fruit or water, which is offered with devotion to God, is acceptable.¹¹³

A Saiva must never eat anything without first offering it to Sadāśiva. This is a rule which must be strictly obeyed.

These are only preliminary and essential forms; besides these there are many important rituals described very minutely in the Saivāgamas.

Kunda:-¹¹⁴ Of these, the Kunda or Agni-kunda, fire-altar, is one. It is in various shapes, viz. having three, four, six or eight sides, or having a shape resembling an Asvattha leaf, half-moon, or lotus, or having a circular shape, - to mention a few.¹¹⁵ Kundas of different shapes are used in the rituals of different deities.

The Kunda of the Saivāgamas reminds us of the Yajnakunda of the Brāhmanas, but there seems to be no similarity between the two. The Saivāgamas mention elaborate rules for constructing the Kunda, like Vaidika literature in constructing the sacrificial altar.

From the Kāmika it appears that the Kunda is not essential for Agni-Kārya. It mentions that the receptacle (Āyatana) of fire is either a Kunda or a Sthandila.¹¹⁶

Agni-Kārya:¹¹⁷ The establishment of fire has also its importance in the Saivāgamas. According to the Kāmika, the Agni is of three kinds, namely Vaidikāgni, Misrāgni, and Saivāgni.¹¹⁸ The Vaidikāgni is the fire which is established according to the process mentioned in Vaidika rituals. It is of three kinds, namely Gārhapatya, Dakṣiṇa and Ahavanīya. The description of these tallies with that of the Sūtras. The Misrāgni is the fire which is established according to the process in which Vaidika and Saiva Mantras and processes are mixed. In establishing the Saivāgni, purely the Saiva process is followed. It is again of three kinds, namely Bāla, Yuvā, and Vṛddha.¹¹⁹ The Bāla - Saivāgni is used for the purpose of Consecration of images and also for the sake of prosperity; the Yauvana on festive occasions (Utsavārtha), and the Vṛddha for other purposes. It is kept permanently in the house.

The Homa (offering) in the Saivāgni is the best, in the Misrāgni fair, and in the Vaidikāgni not good.¹²⁰

The Saiva-Mantras must not be mixed with the Vaidika Mantras at the time of offering (Homa) either in the Saivāgni or in the Vaidikāgni.¹²¹ Brahmans who are uninitiated (Adīksita) should use only Vaidikāgni; the initiated may use any fire.¹²² Here the Kāmika clearly makes a distinction between Saivism and Brahmanism, and is

anxious to show the superiority of Śaivism over the other.

The sacred fire for the purpose of rituals is produced by rubbing Arapī in the same way as in the case of the Vaidika sacrificial fire.

The Kamika I. chapter VIII mentions in detail the process of establishing these fires. It appears from this that, though the Śaivāgamas assert the superiority of Śaivism over Vaidika Brahmanism, they have as yet not succeeded in completely rejecting the Vaidika forms of ritualism. They have modified many of them by substituting harmless processes which they call Saiva processes, and succeeded to a great extent in throwing the Vaidika ritualism in the background. So far as the process of the establishment of fire is concerned, very little of the Vaidika form is retained; yet the name of the ritual and the necessity of fire for performing rituals are preserved.

The Śaivāgamas contain many other ceremonies which are unknown to the Vedas. The Nityotsava, taking the deity out for perambulation every day, the Mahotsava, or great festivity, on which there is a special form of worship, the Snapana, taking a deity out for bathing to a river on certain occasions, etc., are even today in all towns of South India observed strictly according to rules laid down in the Śaivāgamas. These and many others of like nature we do not meet in the Vaidika literature. Again, on an auspicious day, 8th day, Pradosa, day when no moon is visible, and on many other occasions every month, the Śaivāgamas prescribe special worships (Pūjā) which are too numerous and too tedious to mention here.¹²³

The Śaivāgamas believe in the efficacy of the caste systems and different stages in life (Varnāśrama-dharma).

According to the Suprabheda, Siva's creation preceded that of Brahma.¹²⁴ The order of evolution of castes is in the same way as is mentioned in the famous Purusa-Sukta of the Rgveda X, viz. The Brahmans came from the face, the Kṣatriyas from the shoulders, the Vaiśyas from the thighs and the Śūdras from the feet of the Virāt-purusa. Again by the intermixture of these, either in direct (Anuloma) or in reverse (Pratiloma) order, there issued many sub-castes, the names and particular vocations allotted to each one of which agree mostly with those of Manusmṛti XI.

Among the higher castes there are four stages.

(1) The stage of a student (Brahma-Carya). One can remain a student (Brahmacārin-bachelor) throughout life. He is called a Naisthika - brahmacārin. One who confines himself to study only for a period is called the Bhautika-brahmacārin. Among the books which the Brahmacārin is required to study the Saivāgamas which are directly communicated by Siva, form an important portion. The Vedas and other literature are also studied.

(2) The stage of a householder (Grhastha). The Bhautika-brahmacārin, after his marriage, becomes a householder. His principal functions are to serve guests and uninvited visitors (Atithi and Abhyāgata) according to his means, and to worship Gods (Deva), fire (Agni), his spiritual guide (Guru), etc., every day in the house. He is to observe six duties mentioned in the Saivāgamas.

(3) The stage of a hermit. After enjoying the life of a householder for a fairly long time, he enters the stage of a hermit, (forest-dweller - Vanaprastha). There he can remain with or without his wife. If he is with her, he is to continue the duties of a householder. If he is without her he should be a celibate, eat

fruits and roots, and sleep either on the uncovered ground or on deer skin or on a straw bed.

(4) The stage of a recluse. Then he enters the last stage, in which he severs all his connections with the world, looks his own self as Siva and conquers the passions, greed, etc. He resides outside a village or town.

The Suprabheda mentions five Gotras or Gocaras of Saivas.¹²⁵ These are Sivagocara, Sikhāgocara, Jyotirgocara, Savitrīgocara and Vyomagocara.

Five sages connected with these Gocaras are:- Kāsyapa, Kausika, Bharadvāja, Gautama and Atreya. Again each of these five Gocaras is sub-divided, and each sub-division is named after a sage. These are:-

1. Kāsyapa, 2. Namuci, 3. Manuja, 4. Manu, 5. Visvāmitra, 6. Vālmiki, 7. Pulastya, 8. Pulaha, 9. Kratu, 10. Sanatkumāra, 11. Savaktra, 12. Parāsara, 13. Sanandanam 14. Sadīrgha, 15. Sanaka, and 16. Sanātana of the Sivagocara.

1. Kausika, 2. Kusika, 3. Prajāpati, 4. Pañcama, 5. Sadhyāyanta, 6. Sananta, 7. Khadya, 8. Purāna, 9. Sandilya, 10. Janaka, 11. Suvarna, 12. Sthandī, 13. Sankhasthūla, 14. Rtu, 15. Vigaya, and 16. Romaharsana of the Sikhāgocara.

1. Bharadvāja, 2. Vasistha, 3. Mārkaṇḍa, 4. Sthandīla, 5. Guru, 6. Daksā, 7. Varuna, 8. Ananta, 9. Vāsuki, 10. Aṅgīras, 11. Agastya, 12. Vyāghrapāda, 13. (The remaining names are missing in the text) of the Jyotirgocara.

1. Gautama, 2. Bharata, 3. Trnabindu, 4. Balava, 5. Yajna, 6. Parāmrā, 7. Suci, 8. Mitra, 9. Tasūmrga, 10. Garga, 11. Upamanyū, 12. Pavana, 13. Andaka, 14. Anvata, 15. Nāsiketū and 16. Śanta, of

the Savitri-gocara.

(Regarding the Vyoma-gocara, the sub-gocaras and the names of the Rsis are not found in the printed list of the Suprabheda. Apparently they are missing on account of an oversight of the printer, or the MS. may be corrupt.

The Suprabheda explains the 16 sacraments (Samakaras)¹²⁶. Generally they agree with those of the Sūtras. The Mantras used in the sacraments are Siva mantras and the principal deity is Siva. Other deities are not excluded, but they occupy a subordinate position. In the Brāhmana rituals the Arghya is offered to the Sun, but in the Āgamic rituals it is offered to both Siva and the Sun.

There are 8 forms of marriage, the names and descriptions of which agree with those in Manu generally. The process of the Brāhmaṇ form of marriage, though not materially different from that found in Manu and the Sūtras, contains Mantras such as Vāmadeva, Unāmaheśvara and so forth, which, being Śaiva, are absent in the Vaidika form of Brāhma marriage. The offerings in the nuptial fire and walking seven steps (Saptapadi) are retained. Yet the tinge of antiquity found in the Grhyasūtras is wanting. Similarly other sacraments which retain the Vaidika elements are Śaiva in form.

Funeral:¹²⁷ The Śaivāgamas allow burial as well as burning of the dead. Burial is meant only for holy personages like yatis, and burning for ordinary persons. In the funeral ceremony of the Śaivāgamas, we find elements some of which are common to those of the Sūtras and some of which are different. The description of the funeral ceremony according to the Suprabheda is as follows:-

The dead is washed and anointed with sacred ashes (Bhasma). The body is laid on the hearse with hands and feet tied with rope.

Garlands and powders and scents are scattered over it. The relatives and Sapindas of the dead and the officiating person take a clean bath and do some rituals with their yajnopavīta worn on the reverse side. The corpse is again examined by feeling it on the breast, nose, ears etc. to make sure that there is no life. Then with utterance of the Aghoramantra it is raised and carried to the burning ground. There the pieces of wood are piled on the ground according to rules. After some rites the corpse is placed on the pyre. Pieces of gold are put into the mouth, nose, etc. Cooked rice mixed with milk is placed on the face with utterance of the Vānsamantra. The ropes, with which the hands and feet of the corpses are tied, are cut with utterance of the Aghora-mantra. Then there are three Pradakṣinas. Then nine pots are placed one on each limb of the corpse, with Mantras. Then the foot of the corpse is anointed with Ajya. The pyre is kindled with utterance of the Aghora-mantra.

Afterwards the party takes a bath by plunging into the tank or river. They sip Pañcagavya ghrta and mutter Mula-mantra 100 times. Alms are distributed in the name of the dead. Then the relatives, Sapindas and officiating person go to a Tirtha, where, after taking a bath, they offer Tilodaka in his name. This terminates the funeral ceremony.

On the death of a Yati the ceremony takes a different form. The deceased is carried in a Sibika, also called Vimāna, with great pomp and music. All suspicious rites are performed. The grave is prepared in which the deceased is deposited. There is no impurity of death and no bath or any of the ceremonies usual in the case of an ordinary man to be observed. There is neither Pitryajna nor Sapindīkarana which are essential in the case of an ordinary man.

The Pitryajna:- After burning the dead, the offering of the Bali and the Ekoddista ceremony take place. The manes (Pitrdaiwta) are invited and are worshipped with flowers and sandal-paste. The Bali is offered to the deceased, calling him by his Gotra name and to other ancestors also. The principal mourner, the son of the deceased, goes to the burning ground with Sapindas and pours ghee over the ashes. He collects the unburnt portions and burns them properly and thoroughly. On the 9th day the bones are collected in nine pots and are buried. On the 9th or 10th day a ceremony called Punyaha takes place, and again an Ekoddista terminates this.

The Sapindikarana:- After the Pitryajna another ceremony connected with the deceased is the Sapindikarana, which, according to Vaidika interpretation, means the ceremony which helps the deceased to enter into the group of the dead ancestors, but according to the Saivāgamas it means the entry of ^{The} deceased into Sivaloka. The process of this ceremony also differs from that of the Vaidikas.

On the 12th day or after three, six, or twelve months this ceremony should take place. After some processes, five Pindas representing five elements are offered in the fire. Sadākhyā is worshipped. A Linga specially prepared, 12 Angulas in length, is worshipped. Again Pindas are offered in the name of each Tattva. The deceased is imagined to be rising higher and higher. He is imagined first as entering Siva's world (Sālokya), then as approaching Siva (Sāṁipyā), then as assuming the form of Siva (Sārūpyā), and finally as being united to Him (Sāyujya).

Every year in the month of Māgha or Praustapāda Astakas are to be performed.

The Śaivāgamas enumerate many ceremonies for expiation (Prāyas-citta).¹³⁰ According to the Suprebheda, they are too many to enumerate. Generally the means of expiation is uttering of Siva's name (Japa), Rudrābhisaka, etc. There is also mention of Krcchra, Cāndrāyana etc., common in the Smārta literature. Many of the ceremonies for expiation are similar in name, and differ here and there in the process.

This brief survey of the rites of the Śaivāgamas shows us that these are ancient customs and that in their general application they appear to be similar to those of the Vaidika rites. It is also worth noticing that the Vaidika Mantras are greatly obscured in some and are completely absent in others, though the names and processes are almost similar. In no ceremony do they occupy an important position; at the same time we can nowhere in the Śaivāgamas trace any sign of antipathy towards the Vedas.

The Initiation:¹³¹ Of all the ceremonies, the initiation (Dīkṣā) is the most important. There appears to be a slight variation here and there in the process among the Śaivāgamas; yet they are unanimous in almost all points. It is of two kinds, viz. Samaya and Nirvāṇa.

The first is preliminary to the second. The recipient of the first is entitled to the favour of the Guru and the spiritual lore (Ādhyātmikavidyā). The second brings Mokṣa, and is to be given to him on which the Sakti has descended (Śaktipāta) and who has already received the first.

The process of the Samayadīkṣā starts with the preliminary preparations and arrangements which the initiating person (Guru) is to arrange.

The establishment of the Kunda, Mandapa and Kumbha come under the preliminary preparations. The guardians of the quarters and other deities are invoked and their presence is imagined in the Kumbha or fire or Mandala (circle). Siva is invoked either in the Linga or in the Kumbha. Then the Guru scrutinizes from head to toe the person to be initiated, sprinkles him with sacred water by means of a bunch of grass (Darbha), and asks him to apply sacred ashes to his body and forehead. After some other forms the pupil (the person to be initiated) is re-named. This time to his new name is added one of the terminations, namely Siva, Gana, or Deva, according as he is a Brahman, Ksatriya or Vaisya, but a Sūdra and a woman receive a name which ends in Sakti. Then he is led to the Kunda, where he is seated with the root of Darbha in his hand.

After some offerings, the Guru is believed to purify the Caitanya of the pupil by a Yoga process. Then a Yajnopavita is offered. Now the pupil has become fit to worship Siva, to perform Homa, and to prosecute sacred study. If he meets his death without receiving the Nirvāna-dīkṣā, he ascends to the Rudrapada.

After the descent of Sakti he receives the Nirvāna-dīkṣā. The underlying object of this initiation seems to be that of the Upanayana of the Brahmanas, but there is no similarity in the process. Besides, the Upanayana is confined to the three higher classes alone, while the Samaya-dīkṣā is open to members of all castes and women. The Kamika II, XX, 91 insists on using a different process of Dīkṣā for a Sūdra.¹³² Sūdras, though initiated and raised to the position and status of Brahmins, are refused the use of Vaidika Mantras. The attitude of Isana-Siva in this respect is very compromising.¹³³ We do not find such a spirit in the Kamika. The

Kāmika insists on the initiation of women; yet the sentiment of Manu and the Grhya and Dharma Sūtras, in which woman is put in the rank of a Śūdra, seems to be lingering in the Kāmika II, XX. 73.

In the process of the Nirvāna-dīkṣā, the major portion is similar to the Samaya-dīkṣā.¹³⁴ Since the Nirvāna is an advance beyond the Samaya, it has something new added to it. The central topic of the Nirvāna-dīkṣā is the purification of Adhvans (paths) and Malas. The Guru achieves this by means of Yoga. The whole process is entirely Śaiva, and resembles in some respects the Dīkṣā of the Virasaivas. It is also believed that, though the mystic powers of the Guru, the pupil achieves the realisation of the Supreme in him. He is now completely freed from worldly entanglements and will no longer be re-born, as the root of re-birth is destroyed by the Nirvāna-dīkṣā. However, he carries on his worldly affairs till his death, as the potter's wheel goes on moving sometimes after removing the impelling stick. Therefore he is reminded by his Guru to observe eight Samayas as long as he lives in this world.¹³⁵

The Karanāgama mentions a slightly different method in the Dīkṣā ceremony.¹³⁶ The Kumbha is consecrated in the middle of the altar, and after some forms the Guru bathes the pupil with the water from the Kumbha. After some more processes the Guru places his hand on the head of the pupil who closes his eyes. In this the Guru, it is believed, purifies the Caitanya of the pupil and restores the soul of the pupil to its original purity. Then the pupil walks thrice round the Linga. The Guru then communicates in his ear the Pranava and the Pañcākṣari.

Some Saivāgamas demand one Kumbha in the Samayadikṣā and five Kumbhas in the Nirvānadikṣā.

In the ceremony of initiation the Vaidika Mantras are not used. The process is in no way similar to either Upanyāna or Dikṣā of a sacrificer, which he has to undergo before the beginning of a sacrifice. The Saiva Dikṣā seems to be entirely peculiar to the Āgamas.

The summary of Nijaguna Śiva Yogi is not materially different from the above survey.

In the Caryāpada of the Saivāgamas, we meet with many rituals the names of which are familiar in the Sūtras and Smṛtis. Some of these are Agnikārya, Astaka, Pākavidhi, Sanskāras, Sapindikarana, Ekoddista, and so on. But it is interesting to note that none of these is strictly in accordance with the rules laid down in Smṛta literature. They are mixed up with what are called Saiva elements, the importance of which, according to them, is not at all inferior to Vaidika elements.

The tendency to glorify Saiva rites above those of the Sūtras is not wanting, as is evident in the case of the Agni-Vidhi, where the Śaivāgni is declared to be superior to the Vaidikāgniⁿ. It is clear to some extent, from this brief survey, that the Saivāgamas put new wine - partly mixed with old - into old bottles.

YOGAPĀDA.

From the very beginning Śaivism seems to have strongly supported Yoga practices. The Yoga system seems to be Śaivite in its origin, as Śaivite elements are visible in the work of Patañjali, whom the tradition includes among devotees of Śiva. All Śaivāgamas consider the Yoga as a very important element in religion, and devote a complete section for the treatment of the subject. Unfortunately we are not in possession of all Śaivāgamas. Out of the few printed books the Suprabheda alone contains that section.

Īśānaśīva and Nijaguna have given abstracts of the Yogapada of the Śaivāgamas. The Ms. of Sarvajñanottara devotes a few pages to topics of Yoga. From the account found in these we do not learn much about what type of Yoga the Śaivāgamas propounded, as the account is very short and insufficient.

Īśānaśīva follows Patañjali in explaining Yoga as a means to control the movements of mind and to fix it on one object alone, namely Śiva; in other words, the Yoga is a process which brings union of the soul (Ksetrajna) and God (Paramatma) in Samādhi.¹⁷ The object of the Yoga is to attain to this Samādhi. Of all things to conquer the hankerings of mind and turn it towards one object, is the most difficult. It is therefore to be started very cautiously and to be guided skilfully step by step. To begin with very strong will and determination, coupled with Bhakti, devotion to God which creates an attachment to Him, are quite essential.

The Bhakti helps to bring delight while looking at God in

the image. That delight, when developed, makes the mind steady, which results in the power of concentration becoming intensified and the worshipper becoming absorbed mentally in the object on which his mind is concentrated by forgetting everything else. The mental picture of the concentrated object becomes brighter as the concentrating power grows more intense. In course of time the external object ceases to be of any use, since the picture of it is fully developed internally. The perfection of this is called Samādhi. The Saivagamas mention some processes to achieve this.

They begin with the description of human physiology, which receives a special attention in almost all schools of Saivism. There are three principal and ten subordinate nerve-canals (Nādi), which are developed to innumerable numbers; roughly speaking, the human body consists of a net of nerves, as many as 72,000 interwoven like those in an old and worn out Aśvattha leaf.¹³⁸ The various parts of the body, the ten principal nerve-canals, their colours, their length and the portion of the body they occupy are next described as minutely as possible. Then follows the description of the ten vital breaths, their functions and importance. The description and functions of Nādis and Vital breaths agrees mostly with that in the Saiva Siddhānta or in the Karana-śaṣṭi of Cāṇḍasava.¹³⁹

Then comes the description of Cakras, which are six, namely Ādhāra, Svādhīsthāna, Manipūraka, Anāhata, Viśuddhi and Ājñā, located approximately near the organ of exertion, the organ of generation, navel, heart, forehead and head respectively. The Saivagamas spare no pains in describing these as accurately and as vividly as possible.¹⁴⁰

The Suprabheda, while describing the human physiology, gives us a clear and vivid description of the womb and the development of the foetus in the womb month by month from the beginning of pregnancy. ¹⁴¹

The well-known eight sections (Āṅga) of the Yoga system have received careful consideration. They are :-

- (1) Self-restraint (Yama) which is in five ways, namely, Non-injury, truthfulness, not touching the property of others, celibacy, and non-acceptance of gifts. ¹⁴²
- (2) Regulating (Niyama) which is in five ways, viz. purity, joy, penance, study and prayer (contemplation on the Lord). ¹⁴³
- (3) Posture (Āsana): These are six according to the Suprabheda, viz. Gomukha, Svastika, Padma, Ardha-Candra, Vira and Yoga. Īsana Siva mentions that there are many Āsanas, of which five are important, viz. Svastika, Padma, Bhadra, Yoga and Gomukha.

Nijaguna enumerates 84. ¹⁴⁵⁻
- (4) Breath-control (Prāṇāyāma): this is essential to remove impure matter in the body. The Yoga system holds that cleansing nerves by means of passing regulated quantities of breath through them purifies the body internally. The Śaivāgamas agree with this view. Prāṇāyāma is meant for controlling and regulating the breath. There are

three stages for this purpose, namely, inhaling (Puraka), stopping it inside (Kumbhaka), and exhaling (Recaka).¹⁴⁶

The fully developed stages of these succeed in removing the impurity in the body

- (5) Pratyāhāra:- Īśāna+Siva explains this in three ways
- (a) It is that method by which sense-organs hankering after various objects are forcibly controlled. (b) It is the process of observing internally in contemplation the form of worship which is observed externally by means of prescribed rites. (c) It is, according to some, the process of keeping in control by complete mastery the breath existing in 18 parts of the body.¹⁴⁷

The Suprabheda agrees with the last interpretation.¹⁴⁸

- (6) Dhāraṇa:- Īśāna+Siva explains this as a condition of intellect (Buddhi) attained by the Yogi when he, being purified by the preceding five Aṅgas of the Yoga, succeeds in penetrating into his Ātman.¹⁴⁹

- (7) Dhyāna - Contemplation is in two ways:
- (a) The contemplation of the Deity in a form such as having four arms, three eyes etc., is Sakala-dhyāna.
- (b) The contemplation of the Deity without form in the shape of the light existing either in the heart or between the eye-brows is Niskala-dhyāna. This is the best form of contemplation.¹⁵⁰

(8) Samadhi:- Iṣāna-Siva explains this as a stage in which there is no distinction between the Soul and God. This is the last and highest state which the Yogi desires to attain. It confers perfection on him.¹⁵¹

The Yogi who attains mastery in the 8 branches of the Yoga has his rewards in the form of Siddhis which are eight in number.¹⁵² The rejection of Siddhis leads the Yogin to Siva-hood. As the Sivayogi progresses in the Sivayoga, it is believed he perceives various sounds such as the sound of a kettle drum (Bheri-nāda), conch shell (Śaṅkha-nāda), etc., issuing out of different parts of his body. These are indications of the steps he has ascended in the Yoga processes.

Nijagūṇa, who was an adept in this lore, describes this pāda in some detail. He begins by enumerating the names of 28 Yogācāryas. The list includes the names of Lagūli (Lakuli ?) and Nakulīśa as two different Yogācāryas.¹⁵³ Nakulīśa is the last in the list. His treatment of the whole Pāda is, on the whole, in agreement with that of the Suprabheda and Iṣāna-Siva.

In the Suprabheda the mystic tendency ascribed to Yoga in the Yoga-philosophy is wanting. The Suprabheda seems rather to emphasise the fact that the Yoga is a means to help the acquirement of Jñāna by self-control and other processes. This can be styled the Jñāna-Yoga.

Iṣāna-Siva quotes many verses referring to the Yoga from the Bhagavadgītā. Perhaps he intends to show that the

Yoga of the Saivāgamas does not differ from that of the Bhagavadgītā materially. It is, however, quite clear from the Saivāgamas that their Yoga was not meant as the only means to attain the final end like the Yoga system. It is only a supplementary means to attain the final end.

JHĀNA - PĀDA.

It seems probable that the Saivāgamas, like the Vaiṣṇava Saṁhitās, did not pay much attention to the philosophical side of the religion. The Suprabhedha devotes only three chapters to the Jñānapāda. The traditional account that the twelve Sūtras on which Meykandādeva's Sivajñānabhedha is based come from the Rauravāgama and form the Jñānapāda of that Āgama confirms this view. However we are fortunate in possessing the Jñānapāda portions of two Upāgamas, the Mrgandra and the Paukara. The MS. of the Mataṅga-pāramesvara, though incomplete, is useful. These books clearly deal fairly with all important topics of the philosophy which forms the basis of the Saiva Siddhānta. They are very carefully studied by the Saivācāryas, and voluminous commentaries and notes on the commentaries written before the 13th century A.D. are now known; we therefore can ascertain with tolerable certainty the exact teachings of the Saivāgama philosophy contained in the Jñānapāda.

Generally the Jñānapāda centres round three topics (Padārtha), viz: Pati, God, Paśu, the Soul, and Pāśa, that which causes entanglements. These are the essential topics common in all Saivāgamas; but some swell the number of Padārthas by splitting up the Pāśa-padārtha on account of the importance of certain aspects such as Bindu, Māyā, etc. The number of Padārthas varies from three to seven. 154

PATI - PADĀRTHA.

Pati means the master, owner, protector, and is applied to the Lord, the maker of the Universe, in the Saivāgamas.

He is the Master or the Owner, while beings in the Universe, namely souls, are the herd or owned (Paśu).

The conception of the Lord in the Saivāgamas is highly philosophical. The three forms, Sakala, Sakala-Niskala, and Niskala, indicate that God has a formless form and can assume any form. The Lord is described as having form for the sake of unprepared minds to whom it is hard to conceive Him in His real being. The Saivāgamas, therefore, describe God as Īvara, Sadāsiva and Siva. He is always in union with Sakti, who is described in some Āgamas as His inherent power and in some others as a factor dependent on and eternally united to Him like Dharma and Dharmin, the sunshine and the sun etc. The introduction of Sakti into the philosophy is an important feature of the Āgamas.

Āgamas of all sects possess this feature. This aspect in all probability takes us back to the very ancient, perhaps primitive, belief in the fatherhood and motherhood of the

universe.

Śiva and Śakti are inseparably united (Samavāya), and are the source of five functions (Pañcakṛtya), namely, Creation, subsistence, absorption, obscuration (Tirobhāva) and bestowing grace (Anugraha). One without the co-operation of the other is incapable of doing anything. In reality they are one unity, and are eternal, beginningless, pure, and Saccidānanda.

The Pati-padartha, according to the Pauskara and Mrgendra, comprises not only the description of the nature, functions etc. of the Daity, but also all about the pure region (Suddhādhvan). It is expounded in detail in the account of the doctrines of the Śaiva Siddhānta.

PASUPADARṬHA.

Pasus, souls, are many, and are impure in their origin. They are different entities from Śiva, but possess Caitanya, which is veiled by the dirt of impurity (Mala). They are of three classes, namely Vijnānakalas, Pralayakalas, and Sakalas, according as they are under the influence of one, two and three Malas. Under the influence of Malas they forget their own real nature. In order to help them to achieve this the Lord has evolved this complicated machine of the Universe. Their suffering in the Samsāra is, on the whole, for their good, for it exhausts the result of bad actions (Karma-phala). Through the influence of Karma souls travel in 8,400,000 matrices,

experience ups and downs, and are born in this or other worlds of the Universe, which consists of 224 worlds. Liberation from worldly entanglements and transmigration (Mokṣa) is achieved by the grace of the Lord Śiva, who bestows it on souls when they are completely cleansed of their impurity.

However, the long journey which the soul has to travel before receiving grace can be cut short by initiation (Dīkṣā), in which the Guru burns all the accumulated Karmaphala of the past births and destroys the root of the future ones.

PĀSA-PADĀRTHA.

Pāsa means a rope, and technically used to denote that which causes bondage to souls. Pasas are three, namely Ānava, Karma, and Māyā. The Ānava is the original impurity, and is attached to souls from the very beginning, like the husk to paddy or rust to copper. The Karma and Māyā come afterwards and help the work of preparing souls to remove the Ānava. The Māyā is enlightening (Prakāśasvarūpa) and supplies objects of experience (Bhoga) for souls. As it deludes souls in identifying themselves with the objects of Bhoga, it is known as the principle of illusion. The Mrgendra and Paṅskara treat in detail the Tattvas, the essential factors which build up the universe under Pāsapadārtha. Of the 36 Tattvas, the first five, from Śiva to Vidyā, form the pure region (Suddhādhvan), the next seven from Māyā to Puruṣa (or to Prakṛti, according to some) the pure and impure region (Miśrādhvan), and the remaining the

impure (Asuddhādhvam),

All these are dealt with in some detail in our account of the doctrines of the Śaiva Siddhānta.

The Śaivāgamas, in short, include all topics relating to matter, which is also an eternal entity distinct from God and souls. According to some, Bindu, the potentiality of matter, is considered to be a Pāśa, but the Pauṣkara excludes it from the list of Pāśas. It holds that Bindu is a potentiality of matter from which sound (Nāda) and six Adhvans came later on. The Suprabhedā differs here. It maintains that Nāda came first, and from Nāda then came Bindu.

The Mrgendra and Pauṣkara give more importance to Tattvas, while the Suprabhedā considers Adhvans as the important matters and therefore devotes much attention to their treatment. Tattvas form only a portion of Adhvans. Though the Suprabhedā generally agrees with the Mrgendra and the Pauṣkara, the treatment of its Jñāna-pāda is different from that of the other two Āgamas. As already mentioned, it devotes three chapters to Jñāna-pāda, the first chapter dealing with Śiva-śruti, the 2nd with Paśu-śruti, and the third with Adhvans.

It mentions two kinds of creations, Śiva-śruti and Paśu-śruti. The first comprises all topics of the Buddhādhvam of the Mrgendra or the Pauṣkara; but the treatment is different. 155

The conception of Śiva, the Supreme, is the same. He is in three forms, Niskala, Sakala-Niskala, and Sakala. The description of the Niskala form resembles closely that of

Niskala-linga, Mahalinga, etc., of Cannabasava. The Niskala-Siva is Sivatattva. From it come four forms, Śānti, Vidyā, Nāda, and Bindu. All these form the Linga. This Linga becomes Sadāsiva and forms Sakala-niskala Siva. Then come Śādhyaś. From the upper portion of this Linga (commonly known as Linga) comes Siva, and from the lower portion (called Pītha) comes Śakti. They are intimately associated with one another like heat and fire. From them issue Ganeśvaras who bring forth many men and women who possess their form and characteristics.

Siva and Śakti then become Īśvara and Pārvati by presiding over the Vidyātattva. Now they represent the Sakala form of Siva. They create Rudra, who brings forth Viṣṇu and from whom Brahmā, the creator of the world, comes.

This is Siva-śrīti. The description of souls and of the influence of Mālas over them is common to other Āgamas.

The Adhva-pātala of the Suprabheda deals with the Cosmology, Cosmogony, and Geography of Jambudvīpa, Bharatakhanda (India), and other worlds, the subject matter generally agreeing with that of the Viveka-Cintāmaṇi Chapter III and IV of Nijaguna Sivayogi.¹⁵⁶

In the Suprabheda the relation of the soul and God is not made very clear. The comparison of the Soul with the eclipsed Sun (IV.ii.20) and words such as 'Soham-jñāna' (IV.ii.25) and other inferences support the conclusion that it is perhaps monistic (Advaita) in tendency.

There is no clear mention of the multiplicity of souls, as in the Paṅskara and Mrgendra.

The Sarvajñānottara is unmistakably Advaita. It propounds the unity of the soul with Śiva, and disapproves of those doctrines which maintain that the soul and God are two different entities.¹⁵⁷

Besides these portions of Śaivāgamas which are devoted to the treatment of Śaiva philosophy, the Kāmika and Kārana and some other Āgamas of which the Kriyā and Caryā pādas only are available, contain philosophical ideas interspersed here and there in their liturgical sections. The nucleus of the philosophy of the Pauṣkara resembles strikingly to the Dvaitādvaita of Nimbarka, i.e. God and souls are different from one another, but identical so far souls are dependent on God.¹⁵⁸

The Kāmika I.IV. 290, II. XX. 49, and Suprabheda Pāda II chapter VI. 18. II. V.197, show clearly the tendency towards Advaita. Isana-Śiva criticises the Advaita view and maintains that Śiva and Jīva are different entities, the one always pure and the other impure in the beginning. His interpretation of Śivatva attained in Mokṣa resembles that of Meykandadeva. Śivatva means assuming the resemblance of Śiva, and yet remaining separate as a servant of Śiva.¹⁵⁹ He is mostly inclined towards qualified monism (Viśiṣṭādvaita). Nijaguna makes this point quite clear. According to him there is no difference in form between Śiva and Jīva. In Mukti, there is Sayujya which is not Nirāṅjana-Sāmya (complete and unqualified identity). Pauṣus who attain the Mukti are free from misery (Soka) and assume the nature of Pati, but remain worshipping Śiva. This he terms the Cidacid-*viśiṣṭādvaita*.¹⁶⁰

Again, his further remarks and criticisms show that there were ideas, based on the Saivāgamas, leading to the Suddhāvaita. All these confirm the conclusion that the Saivāgamas contain the elements of all leading systems of Indian philosophy like the Upanisads.

Besides the Saivāgamas already referred to, there is another group consisting of portions from the Vātula, Sūkṣma, Kalottara (Devī), and Pāraṃśvara.¹⁶¹ The principal topics of these are :-

I. The important Śaiva sects and some of their important features are enumerated.¹⁶² They supply some information regarding various Śaiva systems. According to the Vātula, there are four Śaiva sects, namely Sāmānya, Mīra, Suddha and Vīra, and according to Pāraṃśvara, Yogasaiva, Jñānasaiva, and Virasaiva, all of which are grouped into five groups by the same Āgama in pātala XVII. Again we find in pātala XVII of the same Āgama that all these Śaiva sects are classified into five groups, namely Suddha, Mīra, Marga, Vīra and Avāntara. In all these instances the word 'Vīra' refers to Virasaivism. This enumeration of Śaiva sects does not appear to be accurate. The three sub-divisions of the Virasaiva sect, viz. Sāmānya, Viśesa, and Nirabhāra, are mentioned. Though the explanation of these agrees generally with that held by Virasaiva writers, it is not without its differences. In these Saivāgama portions we do not find the spirit of equality expressed to the same extent as in the Vacana-sāstras, though the Pāraṃśvara urges its readers not to observe caste-distinctions and to look on all as Siva. In the Vātula the superiority of the Viśesa over the Sāmānya and the Nirabhāra over the Viśesa is

clearly visible. The Sāmānya receives the Samaya Dikṣā, the Nirābhāra the Nirvāna, which fact is an indication of the superiority of the Nirābhāra-Virasaiva over others. Again, if the Sāmānya and Viśesa happen to lose their Liṅga, they can obtain another after re-initiation, but in the case of the Nirābhāra there is no such provision. He is to end his life. The Vacana-sāstras make it quite clear that the status of all wearers of the Liṅga, whoever they may be, is equal socially and religiously. In these portions of the Saivāgamas there are many passages in which Virasaivism is glorified.

II. Dikṣā, initiation.¹⁶³ There is a general agreement on the ceremony of Dikṣā in all Saivāgamas, therefore the fragments of ~~These~~ Āgamas of this group are not an exception to that rule, though we find some variations in the process here and there. But according to the Pāramesvara XX, the Virasaiva Dikṣā seems to be different from that of ordinary Saivas.

III. Ritualism. It is important to note that these portions of the Āgamas conspicuously omit to treat that phase of ritualism which is untiringly elaborated in the Kriyā and Caryā pādas of the Kāmika and other Āgamas. Instead they attach more importance to the daily worship of the Liṅga offered by the Guru. Another important rite which we find mentioned in these portions is the funeral ceremony, called Niryaṇa-yāga. The description of this in the Pāramesvara XVIII contains elements of Virasaivism in greater quantity. There is no mention of Pinda-dāna, offering rice balls to the dead, Pitr-yajna, or Śrāddha.

IV. The Yoga. It appears that in these texts the term Yoga is not used in the accepted sense. Even the process of worshipping the Līnga or Siva is called Yoga. The Siva-yoga is mentioned.

The word 'Yoga' is used with Jñāna, Bhakti, etc., e.g. Jñāna-yoga, Bhakti-yoga, etc., as in the Bhagavadgītā. The Pārameśvara X describes a Śaiva sect called the Yoga-śaivas, who, it seems, attached more importance to the practices of the Yoga.

V. The philosophy. These portions of the Śaivāgamas indicate clearly their inclination towards monism. They mention 36 Tattvas, Advāns, Kalās, etc., which are common to all Śaiva sects; the process of evolution in them is not identical with that of the Pauṣkara or Mṛgendra. The following brief summary of the Tattva-bheda-pātala of the Vatula, with which the other portions of the Āgamas of this group agree generally, will make this point clear. ¹⁶⁴

Siva, the Supreme, has three forms, namely Sakala, Sakalanīkala, and Nīkala. Sivatattva represents His Nīkala form. It is identical with Him (17). Siva is one, eternal (nitya), higher than the highest (parāt para), omnipresent, omniscient, omnipotent, pure, uncomparable (anaupamyā), the cause of the cause (Kāraṇa-kāraṇa) etc. (19-23). For the benefit of the world Siva conceives an idea spontaneously (Svecchayā cintyate Śivah, 24) which results in the manifestation of Śakti from His one thousandth part. Then come Parāśakti, Ādiśakti, Icchāśakti, Jñānaśakti, and Kriyāśakti, each succeeding one from the 1/1000th part of the preceding one. All these Śaktis are Nīkala. This is Siva-śruti (25-27).

Śiva then assumes the Sakala-niakala form, the form which is to some extent composed of parts, in order to enable Yogis, Jñānis, Yatis, and Mantris to worship and contemplate Him. This form is known as the Sādākhyā, which is five-fold. Śiva embodying all these five is called Sadāsiva. The five Sādākhyas are :-

I. Śiva-sādākhyā: Śāntyatīta is another name for Parāśakti. From her 1/1000th part comes Śiva-sādākhyā. It is so called because it is pure and auspicious. It is subtle and is of the form of the light (jyoti-rūpa). It is the abode of all Tattvas and resembles the lightning in the sky (42-45).

II. Amūrta-sādākhyā: Śānti is another name for Ādiśakti, whose 1/1000th part is the source of the formless (Amūrta). This is so called because Ādiśakti is without form. Amūrta is interpreted as that which has no kalā (part). It is the Divya-linga known as the Mūlastambha, the principal column. The whole universe comes out of the Linga and is again, submerged into it (45-50).

III. Mūrta-sādākhyā: Vidyā is the other name for Iochāśakti. From her 1/1000th part comes the Mūrta-sādākhyā, which is of the form of light. On account of the nature (guna) of the Iochāśakti it is so called. Mūrta means having Kalā, form. It is a Divya-linga resembling burning fire. On the upper surface of it there is a beautiful face with three eyes, etc. (51-55).

IV. Kartr-sādākhyā: Pratīsthā is another name for Jñānaśakti, whose 1/1000th part forms the Kartr-sādākhyā. This is in the form of the Divya-linga, which resembles the pure crystal in lustre. In the midst of this Linga there is the form (mūrta) of Īsvara with five heads, four faces, 12 eyes, 8 hands, etc. (56-62).

V. Karma-sādākhya: Sivṛiti is another name for Kriyāsakti. From her 1/1000th part comes the Karma-sādākhya. This is in the form of the Līṅga which embodies Nāda and Bindu, in other words the form in which Nāda and Bindu are blended together, is the Līṅga which is the source of the universe. This Līṅga, on account of the presence of Karma, action, brings into existence the universe, and at the end of the Karma, dissolves it. (70-71).

The Karma-sādākhya is the material cause of the universe. That form of Siva which consists of these five Sādākhyas is the Sadaśiva-mūrti, and represents the Sakala-niskala form of Siva. Sadaśiva is worshipped in the form of a Līṅga, Sthandila, or Kumbha (pot), or imagined as existing in the worshipper's own heart (114). From the 1/1000th part of the Karmasa comes Mahesa (118) to whom the functions of creation, subsistence, and absorption are ascribed. He is known in 25 forms (119). Then follows the description of these forms which is common in Saiva mythology. Then from a very small portion of Mahesa and Sakti come Viṣṇu and other gods and goddesses.

This is the summary of the Tattva-bheda-pātala of the Vātula-suddhākhyā-tantra. In this we observe ideas strikingly similar to those expressed in the Karana-haṅga of Cannabāsava. The evolution of Sādākhyas and their connection with Śaktis in this are entirely identical with the latter. Moreover, Sādākhyas are mentioned as Līngas. As in the Trika and the Vīrasaiva sect, the origin of the universe is traced to the idea of the Niskala Siva. Again, the origin of matter is traced to the Līṅga, the form of the Karma-sādākhya, which is the combination of Siva and Sakti.

The Ākṣa-tantra VI 65-69 mentions six Ūthānas of Virasaivism. The Pāramesvara VI deals with the philosophy of the Sat-sthala, showing a tendency to interpret the Ūthānas in a cosmic sense.

The main feature of this group of the Saivāgamas is Advaita; therefore they differ in this respect from the Pauskara and Vṛgendra.

VI-VIII. Mantra, Vajra, Cakra, etc. This group of the Saivāgamas, it seems, gives more importance to these topics, for they devote the major portion to them.¹⁶⁵

The Pāramesvara XVI deals with the construction of various kinds of Līngas, and chapter XIII of the same contains the method of the Līngapūjā, which is exactly similar to that followed by the Virasaivas.

In all these Śiva is the narrator and Pārvatī, to whom they are narrated, raises questions here and there. Śiva answers them all. Uncalled-for prayers of Śiva are met with generally. There is the usual long prayer in the beginning of every chapter when Pārvatī introduces the topic and at the end of it. Sometimes even in the middle of the chapter there comes an outburst on the part of Devi in which she thanks Śiva for the knowledge imparted to her.

This group of Saivāgamas, it seems, resembles closely the Śākta-tantras in the following points: (1) They attach more importance to Mantras, Cakras, Yantras, Mudras, etc. which are not so important, though not absent in other Saivāgamas. (2) They contain philosophical ideas which agree mostly with those of the

Śākta school. (3) In style and description, they resemble generally the Śākta-tantras. This does not mean that they contain all the same elements which are found in the Śākta-tantras. The similarity extends to these points alone. Nowhere in these four fragments is there the slightest hint of those practices which the Śāktāgamas favour. The Pārasosvara VII 40 strictly forbids the drinking of liquor or eating of forbidden food. The same book, in chapters XIX and IX, mentions some rules of conduct which it enjoins to be strictly followed. It insists on leading a chaste, pure, and holy life. It is a staunch advocate of Ahimsā, non-injury to beings, which is as strictly enjoined as Jainism. The Kalottara 70-72 preaches that no insects should be injured and that no trees should be felled. Even flowers should not be plucked in making an offering to God. Only those which have fallen from trees and plants should be collected. It further (72-73) forbids corrupt practices such as sorcery and witchcraft.

This is a brief summary of the available fragments of the Śaivāgamas. A perusal of this will bring home the fact that the Śaivāgamas, in all probability, were not harmonious in their teaching. Probably they contained views on various topics such as religion, ritual, philosophy and some other topics useful in every day life. They do not propound one systematic philosophy, as has been already pointed out. Nisthūra Nānjanācārya seems to be quite right in the following remark about the Śaivāgamas.

"Some Śaivāgamas explain three Padārthas, viz: Pati, Pasu, and Pasa, some Śiva-para-tattva, some the doctrines of the highest Brahmā and Trimūrtis, some the principles of 36 Tattvas, some six Adhvans, and some the Śaiva usages such as smearing with the sacred ashes (Bhasmadharana), wearing the Rudrakṣa and Linga

muttering of the Pañcākṣara-mantra, worship of Śiva (Śivapū^{jā}) and observance of festive occasions in honour of Śiva". 166

The Vedas and Śaivāgamas.

From the perusal of the above brief account of the four Pādas of the Śaivāgamas, it is clear that there are many features common to the Vedas and Śaivāgamas. The Śaivāgama rituals retain many forms of the Vedas. There is the Tarpana, Agnikārya, Śrāddha, Astakas, Samskāras, etc. Most of the propitiatory rites are very similar. Kṛcchra and Candrayana are found mentioned among the Vratas for the atonement of sin. We find here and there the Vedic Mantras. The four orders and four castes are preserved still, though the grip appears to be slackened. Most of the Vedic deities, such as Viṣṇu, Indra, Yama, Varuna, etc., are seen still in their later developed form and receive full consideration from the priest at the time of daily worship. The only difference, it seems, is that Śiva who is the Supreme, is above all of them. In philosophy there seems to be little difference between the doctrines of the Jñānapāda of the Śaivāgamas and those of the Upaniṣads. Like the Upaniṣads they are theistic and attempt to search for the Supreme in the heart. The only feature of the Śaivāgamas not found in the early Upaniṣads is the introduction of Śakti; but in later and sectarian Upaniṣads such as the Svetāsvatara, Nārāyaṇa, etc. this

feature is not wanting. In view of all these points we see some justification for the utterance of the saint Tirumūlar, who says "The Veda with the Āgama is the truth; they are the word of the Lord; these revelations of the Lord are to be studied as the general and special doctrines; on enquiry they are taken to be different as giving rise to two conclusions; but to the great ones they are non-different".¹⁶⁷ Bṛikāntha, the author of the Brahmasūtras, boldly says "we do not see any difference between the Vedas and Āgamas".¹⁶⁸ Many writers, from Tirumūlar down to Śivāgra-yogi, and Nīsthūra Mañjanācārya, boldly ascertained the non-difference between the Vedas and Śaivāgamas. The ultimate goal of both is one and the same, no doubt; but nevertheless, we must not be blind to some strikingly original features of the Śaivāgamas, the introduction of which gave Hinduism strength to survive the assault of opposing forces, such as Buddhism and finally to sap their vitality. The following are some of these.

1. The Śaivāgamas introduced the ceremony of initiation (Dīkṣā), which weakened the theory of transmigration. The Śaivāgamas, like the religious books of other sects of Hinduism, admit and believe in "re-birth", but the Dīkṣā destroys the roots of re-birth. The doctrine of Karma affords no better prospects for souls to attain the final goal. Though the conquest of Karma is not impossible theoretically, it is almost so practically, for Karma gathers incessantly whenever any action good or bad is performed. The remainder of Karma, however slight it may be, must be exhausted, and for that purpose a man has to take birth. When once he is born, he in all probability, does some actions which, instead of exhausting the Karma-phala,

increases it. There is no certainty as to when an individual will attain to the final goal. It may take Yugas. The Dikṣā removes this uncertainty by ensuring the attainment of the final goal in this very life. It nips in the bud the roots of this mighty Karma. In the absence of Karma there will be no Karma-phala to be exhausted. In Vedic literature we find no such hopeful promises.

2. By the introduction of the Dikṣā the Śaivāgamas achieved another end which is socially very important. Any person, irrespective of caste and sect can be initiated; when he or she is once initiated, he or she becomes equal in status spiritually and socially to one who is initiated and belongs to the highest rank by virtue of his birth. However, it must be admitted that the Śaivāgamas did not achieve a prominent success in this social reform. They remained content with merely slackening the grip of caste, for, as already pointed out, we find the distinction maintained still as in Brahmanic books.

3. They abolished completely the animal sacrifices and many others of the Vedic rituals.

4. In place of the laborious Yajnas they introduced the worship in the temple, the rituals of which grew to be almost as laborious as the Vedic sacrifices.

5. They evolved some simple and popular Mantras called the Śaiva Mantras which can be used by any body, unlike the Vedic Mantras, which a Dvija alone is entitled to use.

6. They brought into prominence the worship of Śiva and the Linga.

7. They introduced and nourished the devotional side of religion (Bhakti).

THE SAIVA SIDDHĀNTA. PP.101-283.

- Part 1. The history and literature of
the Saiva Siddhānta. PP.101-158.
- Part 2. The Doctrines of the Saiva
Siddhānta. PP.159-283.

History and literature of the Saiva Siddhanta.

"The South of India is one of the most interesting corners of the world; and one of the most curious features in it is its mixed culture". The more we study the religious history of Southern India the more we become convinced of the truth of this pregnant remark. The study of the Saiva Siddhanta, one of the most influential systems of Southern India, strengthens the above conviction. Unfortunately as much material as we wish to have at our disposal is not available, yet the scanty material to which we have access is just sufficient to enable us to form an idea of the contribution of the Saivas to the culture of Southern India as depicted in their religious literature. Our main object here is to sketch the history and development of the Saiva Siddhanta as far as possible from its literature and other sources.

It is well known that the Saiva Siddhanta is the living religion of a large number of Tamilians whose home is the South of India, mainly the Madras Presidency. The Tamil language is greatly enriched by the rich and unsurpassed literature contributed by the Saivas from very early times. In short, it would not be an exaggeration to call the Saivas the pillars of the Tamil language. The Tamil Saivas claim as their own the Saiva Siddhanta, which has its own features, and therefore is distinguished from other systems of Saivism prevalent in the south as well as in other parts of India.

The word "Siddhanta" is Sanskrit, meaning the "established end" "settled doctrine" "axiom" "admitted truth", and is applied to a work or a system, the conclusions of which are believed to be

logically proved. This is a very favourite term among Indian writers on all subjects such as religion, philosophy, etc. A scientific treatise on any subject is also called Siddhanta, as in the case of the Brahma-Siddhanta, the Surya-Siddhanta, the Romaka-Siddhanta etc. The Jaina teachers are fond of calling themselves Siddhantins, as is evident from its use in the titles of Acaryas such as Maghandaṇḍi-Siddhāntika, Hemacandra-Siddhāntika, etc. It is equally popular among the Bauddhas and Vedāntins.³ Here the 'Saiva Siddhanta' means a system of Saivism the doctrines of which are logically proved and are accepted as true. The Saiva Siddhanta is undoubtedly very ancient. It is mentioned in one of the Kāncipura inscriptions of the Pallava King Rajasimha, who may belong to the 6th century A.D., but is generally assigned to the end of the 7th century.⁴

The literature of the Saiva Siddhanta is not confined to Tamil alone, we find a vast Sanskrit literature which is of considerable age and is very useful in determining the earlier philosophical phases of the Saiva Siddhanta depicted in the works of the Santānacāryas of the Tamil Country. Fortunately some material is now available, which throws some light on the essay of Mādhava on the Saiva-darsana in the Sarva-darsana-saṅgraha. The philosophy of the Saiva Siddhanta depicted in the works of the Santānacāryas, perhaps in a slightly modified form, was interpreted by the later teachers, so as to suit the then sentiment of the people, which fact has led to the questions as to the correctness⁵ of Mādhava's exposition of the Saiva-darsana. Even scholars of great eminence like Dr. Pope have doubted accuracy of Mādhava. The material on which Mādhava based his essay, and which is fortunately accessible, now proves that he has presented the Saiva-darsana correctly as far as possible.

According to the accepted belief, the original works of the Saiva

Siddhanta are the Saivagamas. It is already pointed out in the previous section that the originals are not available, and that few of their later fragmentary redactions containing the old matter are now accessible. It is also pointed out that the Jnana-pādas of the Pauskara, Mrgendra and Matanga-paramesvara depict the oldest known phase of the philosophy of the Saiva Siddhanta,⁷ for their conclusions are upheld by the early teachers of the school such as Saḍyojyotiḥ, Hoja, Ramakantha, etc. The available copies of the Saivagamas are very corrupt; therefore an attempt to determine their probable age on linguistic evidence must be abandoned for the present. There are, however, a few points which may help us to fix their probable period. While criticising the Sankhya the Pauskara uses some similes such as the union of the lame and blind man, the growth of milk in the cow for the sake of the calf etc. which are met with in the Sankhya Karika,¹⁰ and which perhaps suggest that the Pauskara, as we have it now, came after the composition of the Sankhya Karika. Again, the Maya-Vada does not appear to have been criticised in spite of many occasions afforded for that purpose. The Pauskara implicitly believes in the reality of the world, and disproves the theories of those who believe it to be unreal.¹¹ This does not help us to determine definitely whether there is any reference to Saṅkarācāryas Advaita, because Saṅkarācārya was not the first to advocate the unreality of the world. Therefore the Pauskara, as we have it now, may be tentatively assigned to a period after the composition of the Sankhya Karika, and perhaps before the Maya doctrine of Saṅkarācārya became prominent. Mr. Narayana Sastrin, the translator of the Mrgendra, assigns the 8th century as the probable period for the composition of the Mrgendra.¹²

Next in order come the works of Sivacaryas who flourished at least from 900 A.D., if not earlier. Before collecting the available

information about the Saivacāryas it will not be out of place here to sketch briefly the accounts relating to the origin and development of mathas, monasteries or institutions, with which the Saivacāryas were connected and which greatly stimulated the Saiva movements in various parts of India. Regarding the connection of these Saivacāryas with the Saiva Siddhanta there is no ambiguity, for many of them in their works definitely call themselves teachers of the Saiva Siddhanta.¹³

As far as the available information goes, all the Saiva institutions (Mathas) connected with the Saiva Siddhanta trace their origin to a sage Durvāsas. Who this Durvāsas is and when he lived cannot be answered satisfactorily now: There is a fiery sage of Pauranic fame named Durvāsas;¹⁴ a great sage Durvāsas with large number of pupils (Sisya) is found in the Maha-Shārata;¹⁵ Durvāsas is one among the thousand names of Śiva.¹⁶ The Śiva Mahimnah Stotra, which the Virasaivas and generally all Saivas repeat every day, is said to be the work of a Durvāsas.¹⁷ The authorship of a small work entitled Para-sakti-mahimnah is attributed to a Durvāsas.¹⁸ Nirmala-maniguru, the author of Laghu-prabhā, a commentary on Aghorasivas Kriyakrama-dyotikā, says that the Tantra literature came into the world from Durvāsas.¹⁹ It is not possible at this time to say whether all these are different personages or only one. Suffice it to say that the name of Durvāsas is highly honoured and is connected with Śiva, who, according to His thousand names, is also Durvāsas. From literary evidences, corroborated by epigraphy, Durvāsas seems to have been regarded as the founder of a line of Saiva sages who established Saiva institutions (Mathas) in various parts of India. From what we gather about him it appears that he was an historical Saiva teacher of great antiquity, who has been transformed into a mythical person, as is the case with all historical personages of great antiquity in India.

The Tantraloka of Siddha Somananda (beginning of the 9th century) who is believed to be the father of the Trika Philosophy,²⁰ narrates thus:-

At the advent of the Kali age all Saiva Sastras and the repositories of their knowledge, the Rasis, disappeared. Consequently the world became engrossed in spiritual darkness. Siva took pity on men and, appearing on Kailasa in the form of Brikantha, entrusted the task of spreading these Sastras again in the world to the sage Durvasas, who was very chaste (Urdhva-retasam). The sage by the power of his mind created three sons, viz. Tryambaka, Amardaka, and Brinatha, whom he charged with the mission of establishing spiritual order and of teaching men again the ancient and eternal Saiva faith and doctrine in their three aspects of Abheda, Bheda, and Bhedabheda - of Unity, Diversity and Diversity in Unity".²¹

These sons of Durvasas promulgated lines of Saiva teachers who became founders of various Saiva institutions all over India. We have epigraphical evidence for four earliest mathas, viz. Kadamba-guhā, Sankha-mathikā, Terāmbi and Amardaka.²² According to Ranod inscription, Kadamba-guhā, was established first and Amardaka last. After Amardaka there came in the same line a sage named Purandara, who distinguished himself by his piety, holiness and severe austerities observed on the Uttara-sikhara. "When the King the illustrious Avanti or Avanti-Varman who was desirous of becoming initiated into the Saiva faith heard of the great holiness of this sage, he resolved to bring him to his own country. He accordingly went to Upendra-pura, induced the sage to accede to his requests, was initiated by him - (VV.11-13). Purandara then founded a matha at Matta-mayūra, the prince's town; and he also established another

matha at Ranipadra, the place where the inscription is (VV 14-15)²⁴.
Dr. Kielhorn identifies Kadamba-guha with Kadwai or Kadwaha and
Terambi with Terahi, five miles to the south east of Ranod and about
six miles to the north of Kadwaha in the Gwalior state.¹⁵ If he is
right, Gwalior was a very influential spring of Saivism, for according
to the Ranod inscription Kadamba-guhā is the earliest of the four.
The account of the inscription is certainly very old, for Dr. Kielhorn
mentions that the Candreha inscription,²⁶ which treats of the same line
of teachers, is dated in (sedi) Samvat 724, Phalguna Suddha 5= 972-3
A.D. According to the information supplied by Dr. Kielhorn there are
seven generations intervening between the first member, namely Puran-
dara, the founder of Matta-mayura-vansa, and Vyomasiva who constructed
a tank, the object of this inscription. If all these seven genera-
tions represent the succession in serial order without any break,
then by assigning an average of 20 years for each generation we
approximately arrive to 832 A.D. as a probable date when Purandara
might have lived. But it is doubtful whether the above seven members
were immediate successors of their predecessors, for the Ranod inscrip-
tion mentions five, while the Bithari inscription mentions
Dharma+sambhu in place of Kavaca+siva and interposes between Sadbhava-
sambhu and Hrdaya+siva two other sages described as Madhumateya and
Cuda+siva.²⁷ It is not unknown to students of Indian epigraphy that
in genealogies only names of influential members of the lineage are
recorded and names of those whose careers are less significant are
passed over; therefore it is possible that these seven members of
Matta-mayura-vansa recorded in the inscriptions represent the influ-
ential members of the family. It therefore appears reasonable
to place Purandara, the founder of the line, somewhere about 800 A.D.

at least, if not earlier.²⁸ Taking provisionally the 9th century A.D. as a probable date of the establishment of the Matka-mayura-vansa, we should assign a still earlier period to the founding of the Kadamba-guha-matha, the earliest of the four. If the founding of one matha is assigned to one generation, as the inscription seems to suggest, there will be five generations between the establishment of the first and the Matka-mayura-matha; therefore for the date of the establishment of the Kadamba-guha-matha we must go back at least a century from the 9th century A.D.²⁹

According to Siddha Somananda, at about this time, Saṅgamādīya his ancestor, settled in Kashmir; therefore we can trace the influence of the lineage of the sage Durvasas to a period as early as 8th century A.D. or even earlier. But we must wait till more information about the careers etc. of these founders are discovered in course of time. But it seems that the establishment of a new matha in this line was not due to the disappearance of the old matha, for the Cedi queen Mohala, wife of Yuvaraja I, and Lakshmanaraja, his son, are stated to have made gifts to the Acaryas of the Kadamba-gula family.³⁰ The Kadamba-gula might be a mislection for Kadamba-guha. In that case we have here an evidence of the existence in the 11th century of a matha established before the 8th century A.D. As a general rule the branches of these mathas bore their names. Perhaps the four mathas, Amardaka etc. which existed on the bank of Godavari, according to Trilocana-sivas Siddhanta-Saravaṅga, were either branches of these or in some way connected with them.

The Matka-mayura-vansa seems to have served the purpose of spreading Saiva influence very successfully by means of its branches (sakha-mathas) all over India. We have ample epigraphic and literary evidences to confirm this view. From the Kherapetan plates of

Rattaraja edited by Dr. Kielhorn,³¹ we learn that a branch named Karkaroni-santati of the Matta-mayuranvaya settled in Konkana (the western sea-coast south of Bombay) under the patronage of Rattaraja, a Silahara prince, as early as 1008 A.D. In these plates adjectives indicating great reverence and high praise are applied to Ambhoja-sambhu, a member of the Karkaroni branch of Matta-mayura-vamsa.³² It seems that the Matta-mayura-vamsa must have developed into many branches before the tenth century A.D., for Brahma-sambhu, the author of Naimittika-Krayanu-sandhana,³³ declares at the end of his book that he belongs to the line of gurus well-known on account of their knowledge (Prathita-jnanaih) and qualified with the adjective Karkaroni (Karkaroni-visesanaih). He also mentions that he was the descendant of the Matta-sikhandi-desika. He composed the book in Saka 860 = 938 A.D.³⁴ Since he mentions gurus of the Karkaroni branch in 938 A.D., the branch must have come into existence before 900 A.D.

Hridayasiva II, the author of a Saiva Smṛti work named Prayascitta-samuccaya,³⁵ supplies us with the following information:-

"A scion of the Matta-mayura-vamsa named Lambakarna travelled from Raniputra to Gerataki-matha in Dhara. He was at once accepted by the King there as his own. In this line, was born Isvarasiva. His pupil was Hridayasiva".³⁵ This account not only tells of the rise of another branch, but also indicates how adventurous the members of the line were. They not only established new mathas, but also captured the old and existing mathas of perhaps another branch of the same or different line of Saiva sages.

A Kumarasiva³⁶ is known to have been the guru of Mularaja, the founder of the Caulukya dynasty of Gujarat, assigned to the beginning of the 10th century. From his name he seems to belong to the same line of teachers who traced their ancestry to Darvasas and who established Mathas in Matta-mayura etc.

The above account shows that the Matta-mayura-vamsa spread its branches all over Central India from the borders of Magadha to Guzarat and Kathiawar down to the Korikana. They were spiritual teachers (gurus) of the royal families of Cedi, Dhara, the Rastrakutas, the Calukyas, and their tributary chiefs (Samantas), all of whom greatly respected them.³⁷

Of all these the most influential matha at least in Central and Southern India was the Golaki or Golagiri matha. Epigraphy supplies us the following information regarding this matha,

" There was a country known as the Dahala-mandala situated between the rivers Bhāgīrthī (i.e. Ganges) and Narmada, and in it there was a line of Saiva teachers whose founder was Durvasas. In this line appeared Sadbhava-sambhu or Bhava-sambhu, who received from the Kalacuri King Yuvarajadeva as a maintenance gift (bhikṣa) the three-lakh provinces (i.e. one in which there were three lakhs of villages). This teacher founded a monastery called Golaki-matha and transferred the gift for the maintenance of teachers of that matha."³⁸

The Tripurantaka inscription of Ganapatideva, dated 1247 A.D., mentions that Tripuragiri (where Golaki-matha was established) was situated in the nine lakh country of Dahala. Some other inscriptions of the same King in the same place refer to the Dahala country, its capital Tripuri, and three lakhs of villages given to the Saiva teacher of the Golaki-matha (founded by Bhava-sambhu, who was patronised by the Kalacuri King).⁴⁰ From this it appears that Yuvarajadeva gave one-third of his Kingdom as a bhikṣa to his teacher Sad-bhava-sambhu. This Yuvaraja is identified with the Kalacuri-vedi King Yuvaraja I, whose capital, was Tripuri, and who is assigned to the end of the tenth or beginning of the eleventh century A.D.⁴¹ Dahala-mandala, where a

line of Saiva teachers lived, is identified with Cedi in the Central India. Tripuri, the capital of this prince, is identified with modern Tewar.⁴³ Therefore Sadobhava³ Sambhu lived in Central India and there founded the Golagiri-matha, commonly known as the Golaki-matha, somewhere about the beginning of the eleventh century. Since this line traces its origin to the sage Durvasas,⁴⁴ it is perhaps connected, though distantly, with the line which established the Kadamba-guha, Bankha-mathika etc. If Dr. Kielhorn is right in the identification of A. Vanti-varman with Avani-varman,⁴⁵ the Caulukya prince and the ancestor of Mohala, queen of the Cedi King Yuvaraja I, then it follows that the Caulukya, princes of that part were staunch supporters of Saivism. The matrimonial alliance between the Caulukya and Kalacuri-Cedi Kings formed by the marriage of Mohala to Yuvaraja must have accelerated the Saiva movement in Central India. In the history of Saivism we have instances to show what an important part such queens have played in its spread. In the South Queen Mangairakkarasi succeeded in converting her husband Kunapandya through the help of Nana-sambandhar, and probably was largely instrumental in implanting Saivism in the Pandya country.⁴⁶ Even as late as the 17th century it is said that Sadaksaradeva, a Virasaiva poet and teacher, did much work under the influence of the queen of the Chief of the Hadinada country.⁴⁷ Probably the Saiva teachers of the Bahala-mandala made the least use of the matrimonial alliance of two royal families. On epigraphical grounds, it seems that the Golaki-maths became very famous and perhaps eclipsed all other Saiva mathas of the time in those parts. At present it is not clear whether there is any connection between the Golakimatha and the Gorakimatha of Dhara, of which Lambakarna, a teacher of Matta-mayura-vamsa,

became the head.

Then the influence of this line seems to have travelled south. Another important epigraphic record dated in the 13th century, the Malkapuram inscription of Rudra-mahā-devi already referred to above, proceeds further: "In the same line (i.e. Golaki-line) was born Somasambhu, who composed in his own name the work called Somasambhu-paddhati. Then came Vimalasambhu, whose feet were also worshipped by the Kalacuri Kings. He had thousands of disciples, who by their mere sight were capable of blessing or cursing the lords of the earth. In due course appeared Saktisambhu. Then came the revered Vimalasiva, born in the (Kerala)country, who was highly respected by Kalacuri Kings. His pupil was Dharmasiva or Dharmasambhu. The pupil of this Dharmasambhu was Visvesvarasambhu who administered the Nīksa (i.e. initiation) to the King Ganapati and was himself a Vedic scholar and a resident of a Village Parva-grāma in the province of Rāṣṭhā of the Gauda country. His other royal disciples were Cola and Malava Kings, as also the Kings of Kalacuri. Ganapati actually styled himself the son of this teacher, evidently after receiving Saiva initiation. Visvesvarasiva's influence with the King Ganapati appears to have been very great. Numerous teachers of the Saiva faith from the Gauda country and numberless poets were rewarded by the King at the teacher's instance, while the teacher himself initiated a number of Kings into the Saiva faith by cutting asunder their Pasa (attachment to the world). With hanging ear ornaments and a high tuft of gold coloured matted hair, a brilliant face and necklaces, the teacher Visvesvarasambhu seated in the hall of instruction (Vidyā-mandapa) of Ganapati's palace was indeed an object ^(cont. on the next page) in which the teachers of the line of Golaki-māṭha were held at that time and to the influence of these teachers over the then royal families.

(Continued from the preceding page)

worthy of sight." ⁴⁹ This inscription is dated Saka 1183
 Durmati Samvatsara, Sukrevara, Caitra va. 8 corresponding
 to the 25th March, A.D. ⁵⁰ 1261. The king Ganapati mentioned
 above is the Kakatiya king, who ruled over a territory,
 consisting of the Central Provinces and large portions
 of Nizam's territory down to the Madras Presidency, for
 more than 62 years. ⁵¹ His successor Pratāparudra was also
 a pupil of Visvesvarasambhu, for one of the inscriptions
 of Rudra-mahadevi, the daughter of Ganapati, speaks of
 Pratāparudra as follows: "What greater prosperity of
 the illustrious Rudradevi could be described than that
 her son, the glorious Rudradeva, a pearl of the Kakatiya
 dynasty (Vansa), whose birth announced the destruction of
 enemies, who devastated the three sovereigns, and the strength
 of whose arm was blessed by the holy hand (Siva-hasta)
 of the illustrious Visvesvara?" ⁵² Two brothers, Hukka and
 Bukka, the founders of the Vijayanagar empire, are said
 to have been chancellors of the exchequer of this
 Pratāparudra. The tone, raised to the highest pitch in
 praising Visvesvarasambhu and his ancestors, clearly ^{points} to
 the high regard in which the teachers of the line of
 Golaki-matha were held at that time and to the influence
 of these teachers over the then royal families.

(Continued on the next page)

From these records it seems that the influence and the mission of these teachers continued unabated, and indeed increasingly rapidly, for the mention of the fact that Vimala⁵⁴ Siva was born in the Kerala country and was highly respected by Kalacuri Kings⁵³ proves that the influence of the Acāryas of this line spread to the extreme South, and that possibly all branches of the line were mutually linked together with the Golakimatha of Tripuri as their centre.

We know that the Cola Kings, the great patrons of Saivism, became very powerful and virtual sovereigns of the whole of Southern India from Kaveri to Cape Comarin, ^{though not for long,} at least after the accession to the throne of Rajarāja I (A.D. 984-5), the builder of the beautiful Brhadīsvara temple of Tanjore.⁵⁴ He and his ancestors have done yeoman's service to the cause of Saivism.⁵⁵ Hearing of the enthusiasm of this line of Kings some of the teachers of the Golaki-matha might perhaps have travelled to the Tamil country, where they possibly received hearty welcome as expected. Southern India is very hospitable to all who come there. The Banddhas found a home in it, as did also the Jainas in the past. One of the canonised 63 Saiva Saints, Maypperu Mayanar, who resided in Tirukkovatur probably before 800 A.D., is said to have been a Cedi King.⁵⁶ It is possible that he belonged to the Cedi Royal family and that he sought shelter in the South, owing perhaps to some political difficulties, where feeling the country more congenial to the Saivism of his ancestors, he lived as a devotee of Siva. We came across more reliable evidences regarding the migration of Saiva teachers from the North, ^{in the 11th century} One Sarvasiva or Isanasiva was the Rajaguru, King's spiritual teacher in the beginning of the reign of Rajendra-Cela I, the son of Rajarāja I.⁵⁷ Possibly Isanasiva belonged to the

line of Golaki-matha. He might have settled in the south before the beginning of the reign of Rājendra-Cola I. We find references to Śaivācāryas who were heads of Śaiva mathas in Southern India even before the days of Rājarāja I,⁵⁹ but we have no sufficient material to connect them with any of the lines of teachers mentioned above. However we have clear and unmistakable evidences to the migration of Śivācāryas to the South in the days of Rājendra-Cola I, who carried on the work of Śaivism begun by his illustrious father and predecessors with unabated zeal. It is said that he brought from the North a large number of Śaiva teachers whom he settled in his Kingdom.⁵⁹ The same patronage was extended during the reigns of his successors Kulottunga-Cola, Vikrama-Cola, etc. According to the Malkapāram inscription, since Vimalasiva was born in the Kerala country, his parents must have been living there. In all probability they were not of southern origin.⁶⁰

The Śaiva teachers from the North were held in great esteem, and most of the mathas in the south had Śivācāryas of the North as their heads. There seems to have been a sentiment current among the people that Acāryas from the North were superior to others. Īśanasiva in his paddhati called the Siddhanta-sāra mentions without any ambiguity that Śivācāryas whose place of residence is situated between Narmadā and Gangā are alone eligible for holding high pontifical seats.⁶¹ Strangely enough, he had the audacity to condemn the Śaiva teachers belonging to Karnāta, Konkana, Andhra and Drāvīda etc. as being unfit to become heads of Śaiva mathas even in their own country.⁶² It is apparently contrary to the glorious teachings of the Śaivāgamas, which assert the equality of all irrespective of caste and sex.⁶³ Still more strange it is that the same sentiment linger in the printed Suprabhedāgama.⁶⁴ Perhaps the installation of Śivācāryas from the North in the Śaive

mathas of the South, is due to this sentiment, and Rājendra-Cola was imbued with it when he induced the Sivācāryas from Madhyadeśa to settle in his Kingdom. It is not possible to trace the reason for this sentiment. We cannot accuse the Sivācāryas of the South of incapacity, for it was by southern teachers such as Nāna-sambandhar, Appar, Manikka-vaṣagar, Meykandar, and a host of others that Śaivism was established in the South. It is not likely that the Śaiva community in the south was degenerate and unable to supply capable teachers. The Śaivas of the south are a simple, devout and unpretentious class. Perhaps the Śaiva teachers from the North, who had greater influence with royal families impressed the Kings of the south with their glamour and thus gained predominance. To whatever cause the sentiment may be due, it accelerated the immigration of Śaiva teachers from the north, the majority of whom came from the Golaki line.

There were several Śaiva mathas in the South. The Annual Report of Epigraphy for 1916-17 p.133, para.4. narrates: "Other flourishing mathas connected with temples in the south, which were both teaching institutions as also resorts of itinerant mendicants, are mentioned in numerous other records copied during the year. The Golaki matha at Tiru-vālisvaram has already been referred to. The teachers of that matha belonged to the lineage (Santāna) of Jñānamritāchārya and explained Tiru-jñāna (i. e. Siva-jñāna) to the people who visited the temple. Another line of teachers of the Jiyar-santāna of the same matha is also mentioned. In the Tiruvalisvaram temple were two other mathas called Virapanditan-madam and Gramarajan-tiru-madam. In Brahmadesam was a matha called Periyannattu-madam...

The Saiva mathas viz. Śivap-perumal-madam, Kilai-madam, Melai-madam and the Tirunavukkarasar-tirumadam also existed side by side with the Vaisnavamatha at Shermadevi. The Saiva matha of Valvalapandyan-tirumadam was situated in the temple of Giriyambalpuram in the Ambasamudram taluk of the Tinnevelli district and there was a Kavira matha in the town of Tirunelveli itself". The report further mentions Maligai-madam,⁶⁵ Tiru-jnana-madam, Tirumurai-tevarac-celvan-madam, Tavap-perumal-tiru-madam,⁶⁶ Krana-golaki-matha at Tiruvātur in Tanjore district. The record of the last matha belongs to the period of Naravarman Sundara Pāndya (A.D.1216-1235).⁶⁷ This matha was "connected with that founded by Sadbhava+sambhu in Dahalā. A similar matha is mentioned in Nos.359 and 361 of Appendix B which provided for the reading of the Tirujnana in the temple and maintenance of a flower-garden".⁶⁸ Rājendra-solan-madam and Klotunga-solan-madam were situated within the temple at Tiru-verriyur.⁶⁹ All the above mathas were existing in the reign of Rājarāja III and Rajendra-Cola III. Again from an epigraph engraved on the Gopura of Brhadamba temple at Devaki-puran we learn the death of Isanasivācārya of Golaki-matha, who was one of the trustees of the temple in Saka 1444 (A.D.1322).⁷¹ "No.364 also mentions Golaki-matha and a certain Aghoradeva of that matha".⁷²

From all these records it is clear that the teachers belonging to the Golaki-matha santana were very famous and wielded an unparalleled influence over the royal families of the Kalacuri-cedi, Kakatiya and Cola Kings. They established numerous branches in the countries over which their royal disciples ruled and had their centres in Bengal, Central Provinces, Nizam's territory and Cola country. Their mathas in the south seem to have retained their influence even in 1322 A.D.

It is not unlikely that many of these branch-mathas may be existing even today under different names.

Resumé. There lived in ancient days a sage named Durvasas, who was a teacher of Saivism and who did much to raise Saivism. In his line came Tryambaka, Amardaka and Śrinātha, who preached Saivism in all aspects, namely, Bheda, Diversity, Abheda, Unity, and Bhedabheda, Diversity in Unity. Where these teachers flourished and when they lived is not known. The accounts of them are hidden in mythology. A descendent of Tryambaka named Saṅgamāditya went to Kashmir, where he settled. His fifth descendent was the famous Somananda who is said to have been the father of the Saiva philosophy in Kashmir. Probably he and some of his successors preached prominently, the dualistic philosophy, for Ramakantha (900-925), the pupil of Utpatācārya and the author of commentaries on Para-mokṣa-kārikā, Matanga-parameśvara etc. was certainly not an Advaitin. Perhaps monism in the philosophy of Kashmir Saivism became predominant a short time before or concurrently with Abhinavagupta. His works are unmistakably monistic in tendency. Kaemaraja, his pupil and a voluminous writer on the Trika, took up the work in earnest. We have no information as to Amardaka and Śrinātha.

Some time before the 8th century A.D. probably a descendent of Durvasas established a matha at Kadamba-gubā. In course of time the Sāṅkha-mathas, Terāmbi and Amardaka-mathas were established by the members of the same line. Some time before the 9th century A.D. a sage named Purandara, of the same line, obtained from his royal disciple Avanti-Varma as Bhikṣa, maintenance gift, a city named Natta-mayūra, where he established a matha. His illustrious and adventurous descendants spread their influence over royal families of Central India from the borders of Magadha to Kathiawar down to

Konkana.

More illustrious was another line of Saiva teachers which was in all probability connected with the above line. It existed in the Cedi country, and in the beginning of the eleventh century A.D. a distinguished member of the line, Sadbhava+sambhu received as a maintenance gift (bhikṣā) one third of the Kingdom, namely three lakhs of villages from his royal disciple Yavaraja I. He established a Matha named Golaki or Golagiri near Tripuri in the Bahala-mandalam identified with the Central Provinces. From it some teachers of the line migrated and settled in the Tamil country, under the patronage of the Cola Kings. This line had as its royal disciples the Kalacuri-cedi, Gauhukya, Kakatiya and Cola Kings. Undoubtedly there existed other lines of Saiva teachers which were very ancient; but unfortunately no very clear account of these, except some fragmentary information about the time of Lakṣiṣa, is available at present. The Matta-mayura-vamśa and Golagiri-Vamśa played very important parts in the development of the Saiva Siddhānta. The route by which they penetrated into the South, on epigraphical evidence, seems to have been first Central India, then Gauda (Bengal), then the Central Provinces, then the Nizam's territory (Warangal, the capital of Kakatiya dynasty), and lastly the Tamil country, where the teachings resulted in the revival of that Tamil philosophical system of which Meykandadeva is believed to be the father, and the works of which were written in the vernacular; hence the philosophy preached by the Santānācāryas became very popular.

Regarding the literary celebrities of the Sanskrit Saiva Siddhānta, we are not in possession of much material. A very few works have been brought to light, while a few more are known to have been preserved in MSS in libraries. No serious attempt seems to

have been made to bring to light these MSS by publication, except for a few notes on them which have crept into the Catalogues of Sanskrit MSS. preserved in the libraries of Bengal (Asiatic Society), Nepal, Tanjore, Madras, etc. The Kashmir Sanskrit series supplies important works on Kashmir Saivism, while two books have been published in the Trivandrum Sanskrit Series.⁷⁴ Many books on Saivism are known only by name, for they are extensively quoted. Almost all works noticed are on ritualism. Perhaps this is one of the reasons why the attention of Sanskrit scholars is not drawn towards them; for there is a tendency to undertake^t the value of ritualism and also to identify ritualism with the Vaidika form of rites. A student of ancient history cannot afford to overlook the investigation of ancient customs, and of the development of social and religious ideas and institutions. Ritualism supplies the material for such investigation; and therefore we cannot afford to neglect it. It is ~~to be~~ as important as epigraphy, archaeology, etc. Moreover, though Saiva ritualism is as tedious a priestly twaddle and presents as unpleasant reading as is to be expected of ritualism. It has its own characteristics. It shows clearly how once a vigorous attempt was made to modify the existing Vedic ritualism and how far it met with success in changing the old Vaidika religion of the Aryas. This feature is visible not only among the Saivas but even among the Vaisnavas, If we analyse living Hinduism section by section and compare it with the analysis of Hinduism depicted in the Vaidika literature from the Samhitas to the Upanisads, we cannot but see the great and striking contrast between them. This investigation convincingly proves that the old aspect of Hinduism has undergone great changes. This modification in the Vaidika religion, is mainly due to the influence

of the Āgamas, on the Śaiva section of which are based the works of the Acāryas whom we shall now consider.

As we have already mentioned, very little is known about these Acāryas. Sadyojyotis and Bhajarāja appear to be very old. They greatly influenced the writers who succeeded them. Both are looked upon with great reverence by their successors. They must have written many works on Śaivism, and therefore must have been great forces in the propagation and consolidation of Śaivism. We have no definite account either of the country where they flourished or about the time when they lived. In short, we know nothing about their personal history, even in the form of myth.

The works of Sadyojyotis are the Moksa-Kārikā⁷⁵, in which he explains what is meant by Moksa from the Śaiva point of view, the Para-moksa-nirāsa-Kārikā⁷⁶, in which he investigates the views on Moksa held by many philosophical systems of India and at last points out the reasonableness and superiority of śaiva ideas over others, and the Tattva-traya-nirnaya⁷⁷ in which he investigates the three well-known Padarthas of Śaivism, namely Pati, Paśu and Pāśa. He is also the author of the Āraṣvara-kārikā⁷⁸. Besides these a Vṛtti on Rauravāgama is assigned to him. Aghoraśiva, who has commented on the Tattva-traya-nirnaya, says that the latter is based on Svāyambhuvāgama⁷⁹. Sadyojyotis is also the author of the Tattva-Saṅgraha⁸⁰, which is said to be a summary of the Svāyambhuvāgama. Rāmakantha in the beginning of his commentary on the Moksa-Kārikā of Sadyojyotis invokes Sadyojyotis and Brhaspati. We do not know much about Brhaspati, as none of his works are now available; But he seems to have been a great Sivacārya, as great as Sadyojyotis, for he is referred to in Śaiva works under the name of Brhaspati-pāda⁸². He seems to be different from Brhaspati the legendary teacher of the Carvaka school

according to ⁸³Madhava. Again from the Moksa-Karika we learn that the Bhoga-Karika, which deals with the topics of maturing (Paripaka) of Mala and Karma, is also the work of Sadyojyotis.⁸⁴ In Moksa-karika he is mentioned as a disciple of Ugrajyotis.⁸⁵ We learn from Dr. Hultzsch that Vedajñana invokes one Ugrajyotis in the beginning of his work.⁸⁶ Aghorasiva, the commentator on the Bhogakarika, states that Sadyojyotis was the son of Khetaka (Khetakanandana).⁸⁷ Who this Khetaka is, is not clear.

Sadyojyotis is spoken of with great respect by Aghorasiva and Ramakantha.⁸⁸ All his works, as far as is known, are on philosophy.

Since Ramakantha and his father Narayanakantha commented on the works of Sadyojyotis, he must have lived before them, i. e. circa 900 A. D.

Bhojaraja is variously named Bhojaraja,⁸⁹ Bhojadeva,⁹⁰ Mahārājādhiraja Bhoja,⁹¹ and Ācārya Bhoja.⁹² It may be provisionally supposed that all these names refer to one person. He is the author of the Tattva-prakāsa, a small but excellent book of 76 or 75 (according to another version) verses in Arāja metre. It is the most important book on the Śaiva philosophy, and occupies the same important place in Śaiva literature as the Sāṅkhya Karika in Sāṅkhya literature. It explains the nature of Pati, Paśu and Pāśa, the Central topics of Śaiva philosophy, and supplies a lucid account of the 36 Śaiva Tattvas. It is commented upon by Aghorasiva. Madhava, the author of the Sarvadarśana-saṅgraha, has extracted a considerable portion from the text and its commentaries.⁹³ Indeed, his account of the Śaiva-darśana is nothing but an echo of Bhojadeva and Aghorasiva. From the commentary of Aghorasiva on verse 32, we learn that Aghorasiva thinks the verse to be a later addition or interpolation.⁹⁴ This fact indirectly

helps us to conclude that the Tattva-prakāsa was composed long before A.D. 1158, the date of Aghorasiva.⁹⁵ One Srikumāra, of whom we do not know much, has written an excellent and lengthy commentary on the Tattva-prakāsa, which is published in the Trivandrum Sanskrit series.⁹⁶ Parvata Sivayogi, a Virasaiva writer, probably of the 16th century has written a commentary in Kanarese.⁹⁷ The Tattva-prakāśikā and Siva-tattva-ratna-Kalika ascribed to Bhojaraja by Dr. Aufrecht in Cat. Cat.⁹⁸ are probably identical with our Tattva-prakāsa; so also are Dr. Burnell's Siva-prakāsa and Siva-tattva-prakāsa.⁹⁹

From the Gotra-vidhi-nirnaya-patala of Aghorasiva's Mahotsava-vidhi we learn that Uttunga-sivācārya, a resident of Kalyana-nagara, author of a Paddhati, master of all lore, born in Aryadesa, the right interpreter of all Agamas (Sarvagamartha-nirnetuh) the guru of the King Bhoja and the best among ascetics, lived in the Vindhya in the country of Lata.¹⁰⁰ Here Uttungasiva is called the Guru of Bhojaraja. He seems to have been a famous teacher, for verses from his Paddhati are quoted by Vidyāranya in his explanation (Vyākhyā) of the Śūta-saṁhitā.¹⁰¹ Vedāñjanarāmi quotes from Uttungasiva's paddhati.¹⁰² If the King Bhojaraja referred to here is identical with our author Bhojaraja, then we are to seek him in the Lata country. But no material clue for this identification seems to be available at present except the fact that the King Bhoja, the disciple of Uttungasiva, might have been an adherent of Śaivism.

Aghorasiva, Isānasiva and the Paṅskara Bhāṣya ascribe the authorship of a Paddhati to Bhojaraja. Aufrecht notices a Siddhānta-sara-paddhati ascribed to Bhojaraja. M M. Haraprasada Sastri writes of a MS. in the Durbar library of Nepal: "Vividha-vidyā-vicāra-catura is a complete MS. on the propitiation of angry divinities and bringing

about prosperity. It treats of ten thousand and hundred thousand and million homas, etc. It is attributed to Bhojadeva and is a paddhati. The work ends with a consecration of tanks, ponds and wells; see P. 65. No. 1536 Kha. The MS. was copied by Subhapati under the command of Gadadhara-deva, the prince of Mithila, probably the son of Ramabhadra in the town of Ratnadhara in La Samvat 372. The author Bhojadeva does not appear to have been a royal personage. He is neither the Bhoja of Dhara nor of Nepal".¹⁰³

We are not sure whether Bhoja referred in the above passage is the author of the Bhojaraja-paddhati. M.M. Haraprasada Sastri in the same book mentions the existence of a MS. in the Darbar library of Nepal of the Paddhati ascribed to Bhojaraja. He writes: "Siddhanta-sara-paddhati: P. 62 and 130. No. 1363 Tha. by Maharajadhiraja Bhojadeva, was copied in B.S. 187 = 1067 A.D. It treats of the usual Tantrika topics. It is difficult to say who this Maharajadhiraja Bhojadeva was. The great Bhoja of Dhara reigned in the beginning of the 11th century but there was a Bhojadeva in Nepal about the same time. The great Bhoja's compilations are imperial and encyclopaedic. But this is a small work and a hand book. Then again there is no tradition that the Malava Bhoja ever made a Tantric compilation".¹⁰⁴

Dr. Aufrecht¹⁰⁵ seems to identify Bhoja, the author of the Tattva-prakasa, with Bhoja, son of Sindhula, King of Dhara and author of the Sarasvati-Kantha-bharana, a work on rhetoric. He writes regarding the author of the works which he has grouped under Bhoja-

X These views of the learned doctor are untenable in the light of the later discoveries. It is generally accepted that there were many Bhojarajas most of whom were authors. Similarly Bhojaraja, the author of the Sarasvati-Kantha-bharana, and our Bhojaraja seem to be two different persons.

Bhatta NarāyanaKantha was a teacher of the Kashmir Śaiva school and author of an exhaustive commentary on the Tattva sangraha of Sadyojyotiṣ. Aghorasiva himself states in the prelude to his Laghu-tika, short notes on the Tattva-sangraha that his Laghu-tika is the summary of Narāyana Kantha's voluminous commentary (Bṛhat-tika) on the same book.¹⁰⁷ Rāmakantha himself mentions explicitly in the colophon of the Para-mokṣa-nirāsa-kārikā-vṛtti that Narāyana-Kantha was his father.¹⁰⁸ But Mr. Chatterji seems to consider Narāyana Kantha to be an ancestor of Rāma Kantha.¹⁰⁹ Narāyana-Kantha, therefore, must have lived about 900 A. D.

The authorship of the commentary on the Mrgendra-gama is ascribed to a Narāyana Kantha, whom Dr. Aufrecht seems to regard as the son of Vidyakantha, grandson of Rāmakantha.¹¹⁰ If Dr. Aufrecht is correct, we have to assign the end of the tenth or the beginning of the eleventh century for this Narāyanakantha. Mr. Chatterji mentions two Narāyanakanthas, one the ancestor of Rāmakantha and another his successor.¹¹¹ We have no reliable material to decide whether the Mrgendra-Vṛtti and the Tattva-sangraha-bṛhat-tika belong to one or two Narāyanakanthas.

Rajanaka Rāmakantha was the author of

- (1) The Nāda-Kārikā.¹¹²
- (2) The Naresvara-parikṣa-prakāśa.¹¹³
- (3) The Bhagavadgīta-bhāṣya.¹¹⁴
- (4) The Natanga-Vṛtti.¹¹⁵
- (5) The Spanda-Vivṛti.¹¹⁶
- (6) The Spanda-Kārikā-vivaraṇa.¹¹⁷
- (7) The Spanda-Sarvasva-vivaraṇa.¹¹⁸
- (8) The Paramokṣa-nirāsa kārikā-Vṛtti.¹¹⁹
- (9) The Bhoga-kārikā-vṛtti.¹²⁰
- (10) The Mokṣa-Kārikā-Vṛtti.¹²¹

Nos. 5, 6, and 7 seem to deal with the same subject, namely exposition of the Spanda school of Kashmir Saivism. Dr. Aufrecht ascribed the authorship of the *Ātmārtha-pāja-paddhati* to him.¹²¹ Dr. Hultzsch says that Vedatjñāna Muni, who lived at Vyāghra-purā, i. e. Gidambaram, wrote the *Ātmārtha-pāja-paddhati*, a work on the observances of the Saivas.¹²³ If Dr. Aufrecht is not mistaken, there were two books named *Ātmārtha-pāja-paddhati*. Rāmakantha seems to be a very popular writer, for manuscript copies of his works are found in the extremities of India such as Nepal, Kashmir, Tanjore, Madras and Calcutta. He was an influential teacher of Kashmir Saivism, and a pupil of the celebrated Utpalācārya; he is therefore assigned to 900-925 A. D.¹²⁴ He is equally popular with the Saiva Siddhānta teachers of the south, for his teachings coincide more with the Saiva Siddhānta than with the Trika.¹²⁵ Pandit Kaul holds that Rāma-Kantha, the author of the *Narasava-parīkṣa-prakāśa*, was different from Rāma-Kantha,¹²⁶ the pupil of Utpalācārya and a teacher of the Spanda-Sāstra. According to him the latter was Advaitin while the former was apparently Dvaitin.

Srikantha-Baren is the author of the *Ratnatraya*,¹²⁶ on which Aghora-siva has written a commentary. It is a very important book, and is of great use in understanding properly the nature of Siva, Sakti and Bindu, which the author calls the three Ratnas, jewels (an echo of Buddhist phrase). In fact it treats completely the entire philosophy of the Saivas as represented in the Saiva Siddhānta. The author in the beginning verses clearly states that he will explain the Siddhānta doctrines.¹²⁷ He criticises some Saiva schools who maintained different ideas such as those resembling monism etc.; but he shows great reverence to such teachers and calls them gurus (*Kesidbhir gurubhir-yakṣam*).¹²⁸

Next to the Tattva-prakasa of Bhojadeva, the Ratna-traya is the most important book on the philosophy of the Sādhānta. Srikantha in the last verses of his Ratna-traya explicitly mentions that he was a pupil of Rāmakātha¹²⁹, and that he based his work on the Vṛtti of Rāmakātha. Anfrecht and Hultzsch mention the same fact.¹³⁰ If this Rāmakātha is identical with Rāmakātha, the pupil of Utpatācārya - most probably he is - then Srikantha becomes his contemporary. He was perhaps a resident of Kashmir. We do not know what other works he has written. The names Srikantha and Nilakantha are very common among Sivadāryas. Before Aghorasiva in the list of Sivadāryas of the south there seem to be more than one Srikantha. One predecessor of Aghorasiva was a Srikantha who came from the Gauda country to Cidambaram and was immediately installed on the pontifical throne of the local Matha by Vikrama Cola, who came to the throne in 1113-14 A.D.¹³²

Brahmāsambha is the author of a paddhati called Naimittika-Kriyāśāstrā, a MS. copy of which is in the library of Asiatic Society of Bengal. It is noticed by M. M. Haraprasada Sastri. He belonged to the Matta-sikhandi (mayūra)vanśa, and lived in Saka 860= 938 A.D.¹³³ His work is very popular among the Śaiva writers, for it is extensively quoted, Aghorasiva, Iśānasiva, and the Paṅskara Śāstrā quote it many times.¹³⁴ It is a work on Dīkṣā.

The author of the Pratistha-paddhati, a MS. of which is in the library of the Asiatic Society Bengal and which is noticed by M. M. Haraprasada Sastri, calls himself a disciple of Kumārasiva.¹³⁵ M. M. Haraprasada remarks: "A versified treatise on the construction and the reconstruction of Liṅga. One of the oldest extant works on Pratistha written by a human author in the beginning of the 10th century."¹³⁶ The MS. was copied in N.S. 211= 1090 A.D. At the end¹³⁷

the author mentions that he was a pupil of Kumārasiva, the spiritual guide of Nalārāja¹³⁸ who was the founder of the Caulukya dynasty of Gujarat. Since the book deals with the construction of the Liṅga, a common topic of the Śaivāgamas, and the name Kumārasiva suggests that he might have belonged to the lines of Śaiva teachers mentioned above, he is included in the list of Siddhanta¹³⁹caaryas.

Somasambhu is the author of a Paddhati named Karma-kriyā-kānda,¹⁴⁰ which is a very popular book on Śaiva ritualism, for copies of its MSS. are found in Nepal, Kashmir, Tanjore and Madras.¹⁴¹ Śaiva authors like Aghorasiva, Isānasiva, Umāptai etc., quote it extensively.¹⁴² Nābhava also quotes him in his Sarva-darsana-saṅgraha.¹⁴³ Dr. Buhler tells us that Soma¹⁴⁴sambhu composed the book in Vikrama Samvat 1180=1073/A.D.¹⁴⁵ According to Dr. Buhler his guru was Sasiva and his Paramaguru was Isāna. The traditional interpretation of Parama-guru which is still current among the Virasaivas is guru's guru, one who has initiated the Guru, or one whose disciple the Guru was. Isānasiva seems to have been the Guru of Sasiva. From the Malkapuram inscription quoted above, we learn that Somasambhu was a descendent of Sadbhava¹⁴⁶sambhu or Bhavasambhu, the founder of the Gelagiri-matha.¹⁴⁷ The Annual Report on epigraphy for 1916-17, Page 126, paragraph 37, suggests that Sasiva might be a mislection for Sadbhava¹⁴⁸sambhu. In that case somasambhu is the immediate successor of the founder of Gelagiri-matha at Tripuri in Bahala-mandala. Regarding Isānasiva, the Guru of Sasiva or Sadbhavasiva, the inscription supplies no information. But about the time when the Gela-giri-matha was founded, we find one Sarvasiva or Isānasiva, a very influential spiritual guide of Rajendra-cola I.¹⁴⁶ This teacher was appointed head of the matha attached to the Brhadisvara temple of Tanjore by Rajarāja I.¹⁴⁷ Rajendra-Cola I ordered that 2,000 Kolan of paddy should be supplied every

year to the treasury to be enjoyed (Bhoga) by the priests of the temple, by his Lord (guru) Isānasīva and also by his lords (guru's) pupils and pupil's pupils who are natives of Aryadesa, Madhyadesa and Ganda-desa.¹⁴² It is not clear whether this Isānasīva is identical with Isānasīva, the Guru of Sasīva; but the mention of his pupil's pupils from Aryadesa, Madhyadesa and Gandadesa suggests that he came from the North. Besides from the name of these countries it seems that possibly Isānasīva was connected with the Golaki line. If so, the emigration of the Saivācāryas from the north appears to have taken place even before the foundation of Golakimatha in the Central Provinces.

From the Nepal MS.¹⁴⁷ we learn that Samāsambbha was the disciple of Siva who was a disciple of Vimalasa, the disciple of Gana, a Saiva saint. In this we do not hear of any Isānasīva. In the preface to ISEP. pt.2, it is mentioned that Vimalasīva worshipped by Nirbhara-bhūmipa was the guru of Isānasīva. If Vimalasīva be identical with Vimalasa then the Nepal MS. omits one name between Siva and Vimalasa, while the Kashmir MS. mentions Isānasīva as the person omitted by the Nepal MS.

Isānasīva quotes many times from the Yogasīva-paddhati.¹⁵⁰⁻⁵¹ The Dana-Vākya-samuccaya ascribed to a Yogisvara is noticed by Dr. Aufrecht¹⁵² and M.M.Haraprasāda. M.M.Haraprasāda says: "This seems to be a very ancient compilation, as it has been quoted in the Bhojadeva-sangraha copied in Saka Samvat 1297".¹⁵³ It is not clear whether Yogisvara is identical with Yogasīva. Nothing more about him is known. He seems to have been a very famous writer.

Aghorasīva was a voluminous writer on Saiva religion and philosophy. His works are:-

- (1) The Kriyā-Krama-dyoḥikā, known as the Paddhati, ¹⁵⁴
- (2) The Tattva-traya-nirnaya-vyakhyā, ¹⁵⁵
- (3) The Tattva-prakāśikā-Vṛtti, ¹⁵⁶
- (4) The Tattva-saṅgraha-laghu-tikā, ¹⁵⁷
- (5) The Nāda-Kārikā-Vṛtti, ¹⁵⁸
- (6) The Sarvajñānottara-vṛtti, ¹⁵⁹
- (7) The Dīkṣa-vidhī, ¹⁶⁰
- (8) The Mūgendra-vṛtti-dīpikā, ¹⁶¹

Besides these he wrote the Mahotsava-vidhī, ¹⁶² a commentary (ullekhini) on the Satastraya of Śrīkantha, ¹⁶³ and a commentary (vṛtti) on the Bhoga-kārikā of Śadyajyotiḥ, ¹⁶⁴ neither of which are noticed by Dr. Aufrecht. Mallanārya, the author of the Virāṅgaivaṅgī-saḥa-parāna, gives an abstract of the Sata-straya the authorship of which he ascribed to Aghorasiva. ¹⁶⁵ Aghorasiva in his commentaries refers to his works many times, which is helpful in determining their chronology.

Aghorasiva belongs to the line of teachers of the Amardaka-matha, and himself was head of the matha at Cidanbarā. In his Mahotsava-vidhī he gives a list of his ancestors who were heads of the matha of the Amardaka order. They are Śrīkantha, who came from the Gandadēsa, his successor Dhyanasiva, his successor Hṛdaya-saṅkara and Parāmasiva. ¹⁶⁶ according to the last verse of the oṃ, on the Tattva-traya-nirnaya ¹⁶⁷ Aghorasiva's preceptor seems to have been Sarvāmasiva, who also adorned the Cola country. Aghorasiva was a resident of Cola country. At the end of the Getra-santati-nirnaya of the Utsava-prakarana or Mahotsava-vidhī, he writes: "I have followed the teachings laid down in the Siddhānta-sāra-paddhati by my guru Sarvāmasiva". ¹⁶⁸ Perhaps Parāmasiva might be another name

for Sarvātmāsiva. From the above sentence Sarvātmāsiva seems to have written a Paddhati named the Siddhāntasāra.¹⁶⁹

From the colophons we learn that Aghorasiva was called Ghorasivācārya, Aghorasambhu, and Aghorasiva.¹⁷⁰ He seems to have been a poet, controversialist, dramatist, philosopher and teacher of two lakhs of pupils.¹⁷¹ He is mentioned by Trilecanāsiva. Madhava has extracted passages from Aghorasiva's commentary on the Tattvaprakāsa in the Saivādarsana of the Sarva-darsana-saṅgraha.¹⁷²

Aghorasiva mentions at the end of his Paddhati that he completed the work in Saka 1080 = 1158 A.D.¹⁷³ Dr. Burnell in his Cat. of Skt. MSS. Tanjore P. III. XII makes the unjustifiable remark: "This zealous propagandist of Saiva doctrine lived in South India probably in the 17th century"

The learned scholar is not right as Aghorasiva himself mentions the date of the composition of his book.

saṅgraha.

Isānasiva. We have records of many Isānasiva's. The name Isāna or Sarva seems to be pretty common among the Sivācāryas. It is already pointed out above that Sarvasiva or Isānasiva was the head of the principal matha attached to the Rajarajēsvara temple of Tanjore as early as the latter part of the reign of Rājarāja I (985 - 1013 A.D.)¹⁷⁴ He is spoken of very highly in the inscriptions of Rājendra-cōla I, whose spiritual guide (guru) he was. A record dated in the reign of Rāra-varman Saṅdara Pāṇḍya I (A.D. 1216-1235) makes provision for feeding the ascetic Isānadeva and his pupils "who were residing in the Nalla-peramal-madam at Karuvālan alias Sadarvāca-mallur, and

had emigrated from Krana-Golaki-matha at Tiruv⁵svār. Another Isvara-siva is known to have been the preceptor of Kulettunga-Cola III.¹⁷⁴ Another Isanadeva, who settled at Hallur, "received substantial gifts from a lady disciple of his who being so instructed by her husband 'at the time of his death' transferred certain lands to the preceptor."¹⁷⁷ An epigraph engraved on the Gopura of the Brhadamba temple at Devaki-puram records the death of one Isāna-sivācārya, the head of the Golaki-matha, alias the Bhikṣa-matha, who was one of the trustees of the temple in Saka 1444 = 1522 A.D.¹⁷⁶ A certain Isānasiva Ravalār, "who calls himself the disciple's disciple, of one Dacikendra of the Lakṣadhyaṣi-santāna, and the Golaki-vanna of the Āryadeva", is said to have built a matha.¹⁷⁹ From inscriptions Nos. 209 and 211 of the Annual Report of epigraphy for 1923-24, we learn that Isānasiva Ravalār referred to here was the disciple's disciple of Visveśvarasiva, the celebrated teacher of the Kakatiya King Ganapati.¹⁸⁰ Perhaps Isānasiva Ravalār is identical with Isānasiva mentioned above. Regarding a certain Isānasivācārya the report says "A religious teacher of the name Isāna-sivācārya of the Golakimatha and the Lakṣadhyaṣi-santāna figures in No. 193 of 1924. He is given the title Pandita-mandalādhīpati, is said to belong to Bhikṣa-santāna and to be the head of the Kallar-matha situated to the north of Tirukkedungunram alias Dakṣiṇa-Kailāsam. The inscription is dated in Saka 1452. The Golakimatha is also mentioned in No. 213 of 1924 dated Saka 1422. There the matha is also called the Aruvattu-mavan-tiru-madam, while the name of the presiding pontiff is not mentioned. He is called the Pandita-mandalādhīpati and Pandinattu-madaliyar. The pontiff referred to in this latter inscription might have been a predecessor of this Isāna-sivācārya if he was not identical with him."¹⁸¹ This Isānasivācārya

seems to have lived as a pontiff at least for 13 years, for inscriptions from Devakiyuran dated from Saka 1442 to 1445 mention Isānasivācārya of Golakimātha.¹⁸²

Of all these Isānasivas we are concerned more with the author of a Paddhati, named the Siddhantasāra. In a note by M. M. Haraprasada Sastri printed in the preface to ISCP part II, it is mentioned that its author was the Guru of Vairocana, the author of the Pratisthādarpana, MS of which are in the library of the Asiatic Society Bengal and the Darbar library of Nepal.¹⁸² Vairocana apparently was not an ascetic but a prince, the son of Dvāranātha, who was the son of Gopala, ruling a small portion of Bengal.¹⁸⁴ From the last verses of Vairocana's Pratisthā-paddhati, ^{pradipana} we learn that Isānasiva was a disciple of Vimalasiva of the Matta-mayura-vansa, whose disciple was Nirbhaya-bhānupa.¹⁸⁵ There seems to be no clue to the authorship of the Isāna-siva-guru-deva-paddhati. We have seen that there were many influential Isānasivas, most of whom were Rajagurus. The preface to part II of the Isāna-siva-guru-deva-paddhati seems to assign Isānasiva to a period not later than the 11th century. It seems doubtful whether he lived in that century, for in the ISCP, Pt. 2, Somasambhu's paddhati is quoted not less than five times.¹⁸⁶ The date of Somasambhu's paddhati, according to Dr. Buhler, is 1078 A. D.¹⁸⁷ Therefore Isāna-Siva must have composed his paddhati after that date. He quotes Yogasiva's paddhati, but we do not know definitely when Yogasiva lived. Again, Isānasiva quotes a large number of Saiva works in part III: he cites Hanakantha four times, Brahmasambhu 26 times, Bhojaraja 12 times, excluding the references to the Tattvaparakāsa, which he quotes by name not less than half a dozen times.¹⁸⁸ He quotes one Varuna about 4 times. This Varuna might be Varunasiva, who is mentioned by Viśvajñāna. Besides these he quotes a number of works of which none

at present help in settling a definite date for our Īśānasīva. In spite of the suggestion of T. Ganapati Sastrī¹⁹⁰ that Īśānasīva probably belonged to the Pāncāla country, because he had a title "Mīśra", I am inclined to assign him to the south, for, according to the learned scholar, the paddhati is in regular use even today in the temple of Tanjore.¹⁹¹ This very fact suggests that the author might have been connected with the Ācāryas of the Matha attached to the Brhadīśvara temple.

The Īśāna-sīva-gara-deva-paddhati is very useful as showing the philosophical and religious aspects of the Śaiva Siddhānta, as it gives us an abstract of the four pādas of the Śaivāgamas. Īśānasīva of Amardaka-matha is known to have written the Kṛiyā-Krama-dyōtīka, which Dr. Hultzsch thinks to be different from that of Aghorasīva.¹⁹⁵

Trīloccanasīva is the author of the Ratna-trayoddyota, Siddhānta Śāravate, and Prayascitta-samuccaya.¹⁹⁶ He was a member of the same order as that of Aghorasīva, whom he quotes, and whose successor he was. He lived as head of a branch affiliated to the Amardaka-matha¹⁹⁷ in the beginning of the 14th century A.D.¹⁹⁸ At the beginning of his Prayascitta-samuccaya "he invokes Durvasas who belonged to the spiritual line of the preceptors residing at Amardaka, Vyāpakasana, Sarvesa-pāndita, Uttunga-Sankara, Senasana, Sarvātmasīva, and Aghorasīva. His Siddhānta Śāravatī ... was commented by Ananta-sambha (No. 1114)".¹⁹⁹

Higamañjana-deva is the author of a commentary on the Śiva-jñāna-bodha-sūtra,¹⁹³ and was a resident of Vyāghra-pura, i.e. Cidambaram. He wrote the Jirnoddhāra-dāsaka and its commentary. Regarding him and his work T. Gopinatha Rau supplies the following information. "Higamañjana-deva, the author of the Jirnoddhāra-dāsaka, was a son of

Vāma-deva-sivācārya, who was contemporary and protégé of a King called Sambhavaraya. There are three or four Sambhavarayas (members of a dynasty of Chiefs who styled themselves as Sambhavarayas) of whom Sambhavaraya, the patron of Vāmadeva, seems to be Rājanārāyana Sambhavaraya whose initial date is A.D. 1322-23. In one of the inscriptions discovered by me at Tiruvā-mattur and which is dated 1335-36 A.D. it is said that Turukkar invaded sometimes previously and caused ruin to the country and that the Pūja in the Śiva temple at Tiruvā-mattur was suspended for want of funds and that Rājanārāyana Sambhavaraya granted some lands and money to revive the Pūja. This Rājanārāyana constructed a Gopura in the Aruna-Calesvara temple at Tiruvannamalai; sitting in this Gopura Nigamajñāna-deva wrote the original and the commentary of the Jīṇoddhāra-dāsaka. Hence the invasion and havoc caused by the Mussalmans under Malik Kafur, the general of Allā-Uddīn-Khilāji, were fresh in the mind of the author who, therefore, includes in the term 'ripavah the "Tuluskāh".¹⁹⁴

Besides the above mentioned writers there are many whose works and even names are hidden in oblivion. The following extract from Dr. Kultzsch's report gives us some idea about how vast the Śaiva literature was. "The Śaiva teacher Vedajñāna-muni, a pupil of a teacher of the same name who lived at Vyāghrapuri i.e. Cidambaram wrote the Atmārtha-paddhati, a work on daily observances of the Śaivas (No. 1096). At the beginning of his work, he invokes Rama-sabha-nata (the god of Cidambaram) and the following preceptors:- Durvasas, Paṅgala-cārya, Ugrājyoti, Śrikantha, Viṣṇu-Kantha, Vidyakantha and Rāmakantha, and quotes the following works:- Jñāna-Śiva's Jñāna-ratnāvatī, Jñāna-sankara's Bala-ratnāvatī, Somasiva's Karma-Kaṇḍa-Krama,²⁰⁰ Uttuṅga-Śiva's Paddhati, Brahma-Sambhu's paddhati, Trilecana's Siddhanta-sarāvātī, Hṛdaya-desika's Siddhanta-dīpa,

Varuna Siva's Vārūna-paddhati, Prasādasiva's Kriyā-karana, Matsya-desika's Kriyā-karana, Rāmakantha's paddhati, and Isana-siva's Siddhanta-sāra^{2.2}. He further mentions that a Saiva teacher, Kṛtyūñjaya-nātha, wrote a commentary on the Snapana-taravati of his father, Pañcakara-guru, the successor of Jñānasivācārya, the head of Gelaki-matha.^{2.3}

The above survey of the Sanskrit literature of the Saiva Siddhanta though incomplete and unconnected here and there, is sufficient to show that it was vast and has ranged from at least the 8th century A.D. if not earlier to the 14th century A.D. Though the Ācāryas who wrote these books were very influential and wielded very great influence over the royal families of their days, it seems that their influence perhaps did not reach the common people. Probably it was confined to the learned and upper classes of society, for the works written by them were in Sanskrit, a language unknown to common people. Perhaps many of the Ācāryas in the Tamil country were strangers to the Common language and people. This is perhaps one of the reasons why the great mathas, for supplying the requirements of which great kings like Rājarāja I and Rajendra Cola I spared no pains, dwindled after the fall of the royal dynasties. But they helped immensely in consolidating the philosophical aspects of Saivism and establishing the Tamil Saiva Siddhanta, which, though not different from the Siddhanta depicted in the Sanskrit literature, is not without its own characteristics.

Tamil Saivism may be roughly divided into ^{two} periods, one pre-Naykandan and another post-Naykandan. The first is earlier and more primitive in character and it is not possible to trace it, at least for the present, to influences from outside. It is equally difficult to say when it first manifested itself in the Tamil country, for such

myth has grown around the historical facts; therefore with the available material it is difficult, if not impossible, to sift history from myth. However, something has already been done in this department, and some milestones have been fixed by the late and living scholars of Tamil literature. Among the Oriental scholars of the west who have tried to bring to the notice of their brother scholars the sweet melody and richness of devotional literature of the Tamil language the first rank is to be rightly assigned to the late Rev. Dr. Pope. His translation of Tiruvāṣaṅam is unsurpassed. American and German missionaries have also contributed their mite. The Archaeological Department under the able guidance of Dr. Hultzsch and his successors has thrown much light on the religion, history etc. of the peoples of Southern India. It has made substantial discoveries, and supplied much material to scholars to work upon. The credit is due to this Department that now it is possible to form an approximate idea of the age of many ancient Saiva Saints and teachers of the Tamil country who sang and preached their doctrines in Tamil, the living language of millions of people. Again we owe it to the proof that these Saiva saints were real and not mythical persons.

From the available Tamil Saiva literature we learn that the Saiva movement in the South, perhaps in its origin, was due to the religious zeal of Kings and chiefs. Of these the most ancient seems to be Karikāla Cola. Of the historical accounts we gather from the myths about this Karikāla one is that he built a dam to the river Kaveri. There are many Karikālas in the Cola family and many of them probably built dams to the river Kaveri.

Some Tamil scholars believe him to be the first Karikāla^{2.4}, the patron of learning, who is referred to in the Silappadigaram. The

date of the poem is itself a highly contentested point in the Tamil literature, for Swami Kannu Pillai assigns about 7²⁰⁵, 55 A.D, V.Venkayya the 6th century A.D., and Dr.S.Krishnaswamy about 200 A.D.²⁰⁷

Another early King whom Saivas claim is Kaccamgannan or Rudragannan red eyed King. His life as narrated by the Tamil Nagiologist Sekkilar is full of myth.²⁰⁹ Dr.Multzsch on epigraphic evidences has shown to us that the myth was current in Tamil country before 1000^{208a} A.D. The Saivas count him among the 63 canonized Saiva saints. He seems to have been a great builder of temples. The Vaishnava Alvar Tirumagal says, that Kaccamgannan built 70 temples to Siva.²⁰⁹ He seems to be a powerful ancestor of Cola Kings.^{209a} No other historical accounts of him are available. The fact that he is said to have built temples to both Siva and Vishnu and that both Saivas and Vaishnavas claim him to be their benefactor indicates that in those days the spirit which permeated the later Saivism and Vaishnavism was absent. We find the same sentiment in the Saivagamas. Devaram hymnist, Sundara-murti mentions him in his hymns,²¹⁰ therefore he must have lived before Sundatar. His date is also one of the controversial points.

The next historical Saiva devatee is Siruttonda Nayanar. The Peraiya purana mentions that in his early career he was known as Paraijyoti and was an officer of a Pallava King. He attacked Vadavi (Vatapi, the modern Badami) on behalf of the Kadava King and destroyed it. He presented the plunder to his King, who, being pleased with the achievement, allowed him to retire. On this also the late Maj Bahadur V.Venkayya identified the Pallava King with Narasimhavarmen I, who conquered the Chalukya capital Vatapi in the later days of Pulikee II. about 642 A.D.²¹¹ Therefore siruttonda Nayanar is assigned to the same period by the same scholar.²¹¹ His theory is generally accepted.

The Saint lived in the Tiru-occa-guttan-gudi in the Tanjore district²¹⁴ and spent all his later life in the service of Siva and Siva's devotees. His life is narrated in detail by Sekkilar in his Perarjya purana. The Annual Report of Epi. for 1913 P.87 para.7 asserts "with super natural elements eliminated there is reason to believe that the incidents in the life of the Saint as described in the Perarjya purana largely admit of epigraphical verification. On the strength of the statements that Siruttonda Nayanar met Tirujnana Sambandhar personally and took part in the battle of Vatapi Mr. Venkayya has shown that the two devotees must have been contemporaries of the Pallava King Narasinga Potavarman I. (1st half of the 7th century A.D)". He was a very popular Saiva Saint. Allusions to him and his name are found recorded in the inscriptions from the 3rd year of Rajaraja I.²¹⁵ His images are set up in the temple by the officer of Rajaraja I named Adittan Suryan alias Tennavan²¹⁶ Kuvenda-
vetan, a head man of Poygai Nadu and the manager of the Rajarajesvara Temple.²¹⁶ The saint is raised to the position of Adiyar.

The Saiva movement in the south is undoubtedly very ancient,²¹⁷ and is perhaps older than the period in which we have definite proof of its existence. It is undisputable that Saivism was current in the south centuries before the Mattamayura-vansa came into existence in Central India, or Sangamaditya, the ancestor of Siddha Somananda, entered Kashmir about a century before Vasugupta.

The Saivas of the south, both Tamil Saivas and Virasaivas, claim 63 persons as the apostles of Saivism, whom they call the 'ancient ones' (Puratana) or Siruttondar, or Nayanar or Adiyar. The Department of Epigraphy has brought to light many important records which confirm the tradition that the sixty-three Saiva Saints were real persons, though their lives as narrated by hagiologists are full of legends. The last of these saints is Sundara-murti, who is generally assigned to

800 A.D. It seems most probable that the idea of preparing the list of 63 Saiva Saints must have occurred to the Saivas immediately after Sundara-murti. It is not unlikely that they are indebted to the Jainas for this idea, for the number of Saiva Saints exactly coincides with the number of Jaina Salāka-purusas. The 63 Saiva Saints, like that of the Jaina Trisasti-Salāka-purusas, include Kings, Officers and holy personages. All Saiva Saints have rendered great services to the cause of Saivism. The Perāja-parāna is a chronicle of their legendary lives. The above mentioned Kaccengannan and Sirattandan are included in the list. Among these Kannappan, the hunter, is very popular. The keynote in his life is pure and simple devotion to God without recourse to artificial methods such as ceremonies or prescribed forms which are made necessary by the Sastras in the worship of the Supreme. The only thing wanted to please Siva, the Supreme, is purity of heart and sincere and unbounded love (Bhakti) to the Supreme. This is the note which pervades the Tamil and Kanarese literature of the Saivas of the south.

Saivism in the south is a religion in which Bhakti is the cardinal point, rather than philosophy. In the Sanskrit literature of the Saiva Siddhanta philosophy counts for much, while in the vernacular literatures of the south it is Bhakti which is the guiding principle. The Saiva Saints, many of whom were canonised, produced an unsurpassed literature permeated with Bhakti. Regarding the aspect of Saivism and the rich literature it has produced Dr. Barnett aptly says: "It is however as a religion, rather than as a philosophy that the Tamil Saivite school is most remarkable. No cult in the world has produced a richer literature or one more instinct with brilliance of imagination, fervour of feeling, and grace of expression".

This rich and graceful devotional literature of the Tamil Saivas is embodied in the Tiru-murai, the sacred literature of the Saivas, which

has the sanctity of the Vedas. Indeed it is known as the Dravida Veda. It consists of twelve books, most of which are in the form of hymns addressed to various phases of Siva, the Supreme. The first three books contain hymns of Tiru-nāna-sambandhar, altogether forming 384 hymns. Books 4 to 6 contain 312 hymns of Appar or Tirunāvukkarasu. The seventh book comprises the hymns of Sundara-mūrti. These three Saints and poets are counted among the 63 Saiva Saints. They are called Devāram-hymnists, the first seven books of Tiru-murai being named Devaram. The eighth book is the Tiru-vaṣagam of Manika-vaṣagar. The ninth book is called the Tiruv-isaipā, an anthology comprising the songs of nine poets, namely (1) Tiru-maligai Devar (2) Sendanar (3) Karuvur Devar (4) Pandurutti-Nambi-gāda-Nambi (5) Kandaradittar (6) Venattadigal (7) Tiruvaliyāṣandanar (8) Puradottama Nambi (9) Cedi-rayar. The tenth book consists of the Tiru-mantram of Tiru-malar. The eleventh contains miscellaneous poems ascribed to Bakkirar, Pattinattu Pillai and Nambiyāṣandar-Nambi. The twelfth book is the Perāya-purānam, a hagiology in 72 Cantos on the lives of the 63 canonised Saints, which was composed in the 1st half of the twelfth century by Sekkilar. All the eleven books were collated and arranged in the above order by Nambiy-Andar Nambi in the eleventh century A.D. These 12 books form the sacred literature, Tiru-murai, of the Śaivas and present to us the eldest possible or the first phase of Śaivism in the South. Now let us turn to the accounts of the writers of these books.

Appar:²¹⁹- His other name is Tirunāvukkarasu, the lord of speech. He is called Appar by Nāna-sambandhar as he was his senior. About Appar legend relates that he was born a Saiva, but abandoned his faith for Jainism. His sister, who was a staunch believer in the Saiva faith and who brought him up, was shocked by his attitude, and therefore

prayed day and night for his return to Saivism. Her constant prayer resulted in creating severe pain and incurable disease in Appar's body. Appar in the meanwhile distinguished himself in Jaina lore and became a leader of the Jaina settlement at Patalai (near the modern Cuddalore).²¹⁹ He at last returned to his old faith, Saivism. The reason for his return is attributed to the fact that Siva cured him of his disease and removed all his pain. The place where he was converted is Tiruvadiyar, Tiruvadigai of Devaram literature.²²¹ Afterwards he became a great apostle of Saivism, and is said to have converted the Pallava King Mahendra-varman to Saivism.²²² He wandered all over the Tamil country singing his songs, and visited almost all temples of the Tamil land, sometimes in company with Nana-Sambandhar and sometimes alone. He seems to have been subjected to many persecutions by the Jainas. His hymns form a portion of the Devaram, and are full of melody. "They exhibit the true religious nature and an exalted joy in God".²²³ As he is said to have been a contemporary of the Pallava Mahendra-varman, the father of Narasimha-varman I, he may have flourished at the end of the sixth or beginning of the seventh century A.D.

Tiru-nana-sambandhar:²²⁴ His other name is Aludaiya Pillaiyar. He is believed by the Saivas to be an incarnation of Skanda, Siva's son, hence he was called Pillaiyar. He was born in Shiyati, a town in Tanjore District, in a devout Brahmin family, of the Kamdinya gotra. His father was known by the name of Siva-pada-hrdaya, whose heart was laid at Siva's foot,²²⁵ and his mother was Bhagavati. It is said that while he was a child three years old Pasvati fed him with milk. From that time, it is said, he became a prodigy. As he drank the divine milk he became united with the divine knowledge, hence his full name is Tiru-nana-sambandhar,²²⁶ 'one connected with wisdom divine'. He wandered all over the Tamil country singing his impressive songs and visited most of its temples. Of all his achievements the greatest is the

conversion of a Pāndya King known as Kūna-pāndya to Saivism. It is said that the King went over to Jainism. His Queen Mangaiyarakkarasi, daughter of a Cola King, and his minister Kula-oceriyaṅ, who were devout followers of the Saiva faith, became anxious to regain the King for their faith, and accordingly they summoned Nana-sambandhar. He accepted their invitation, defeated the Jainas in disputation and re-converted the King to Saivism. The Queen, the minister and Nana-sambandhar are counted among the canonized Saints. It is said that on his advice the King persecuted the Jainas and Buddhas, but there seems to be no support for this statement.²²⁷ In his days he seems to have carried on vigorous propaganda against the non-Vaidika religions, for in each and every hymn there is some kind of reference to his dislike of them.²²⁸ He was contemporary with Tiru-Navukkasasu, whom he calls Appar, father. He mentions Siruttonda Nambi in his hymns, and was his contemporary. The date of Siruttondar is said to be c. 642 A.D.; therefore Tiru-Navukkasasu and Nana-sambandhar should be assigned to the same period. Of these three, Appar seems to be the eldest and Nana-sambandhar the youngest. Sankarācārya, the great teacher of monism, has referred to him in his Saundarya-lahari,²²⁹ and is further said to have referred to some of the canonized Saiva Saints.²³⁰ Nana-sambandhar,

(Please read these lines after 'Nana-sambandhar' and before

'according to an epigraph etc.')

* according to the Periya Purana was married on the instigation of his parents at Tiru-nallur-perumanam to the daughter of Nambiy-andar Nambi, a pious Brahman.

predecessors in the tenth century and afterwards. As is known with great man, his life is also depicted in the form of myth; yet the accounts present weaknesses to which human beings are subject, telling

of love-affairs and of struggles to earn a livelihood. He is believed to be the incarnation of Siva's devotee Puspadatta or Puspadanta and his wives Paravaiyar and Sankili, the attendants on Parvati, Siva's consort. According to the accounts based on hagiology, while a boy he was carried away by a furious elephant without being harmed and was picked up by the local Chief, Narasinga Mauni, (or Honeyar) who being a devout Saiva adopted the child. Nambi, Sundara-murti, on account of his personal charms, reached youth and acquired the necessary lore under the kind care of the chief. Nambi's marriage, which was arranged by the chief, was frustrated by Siva, who, disguised as an old Saiva teacher, claimed Nambi as his slave. It seems that the old Saiva teacher had to argue a good deal with Nambi, to convince him of the justice of the claim, hence Nambi is called Vanrendan, ²³³ wrangler. He seems to have spent a considerable time at Tiruvarur in Tanjore district, singing his songs in the temple where, being enamoured of Paravinaisi or Mangai Paravaiyar, a dancing girl in the temple, he married her. Then he went to Kundunganur, a principality of the Cera Kings, in response to the invitation of the King Ceramaraya. He married another Vafala lady named Sankili, the daughter of one Sivadevi of Tiruvottiyur. His life does not seem to have been happier, as is the case usually with polygamy. He seems to have had a hard struggle to get food for his wives. His hymns form the 7th book of Tirumurai. In the beginning of the 11th century he seems to have been very popular, for images of him and his wife Paravai Macciayar were installed in the temples, about 1013-14 A.D. by Adittan Suryan, ²³⁴ Nambi's name was recorded in inscriptions still earlier. ²³⁵ Most of the incidents in the Saint's life as mentioned in the hagiology are represented in the reliefs of the Anavata temple. ²³⁶

Sundara-murti deserves our gratitude more than any other

Devāram hymnists, for he mentions by name the 62 canonised Saints, and thus helps us to fix at least one milestone, i.e. the priority of them to him, in the vexed question of assigning dates, which is otherwise very difficult to settle. The date of Sundarar is itself not finally settled, but it can be arrived at approximately. He mentions Nana-sambandhar and Appar, who are assigned to the 7th century, therefore he must have lived after them. Again the great Rajaraja I makes provision for signing Devāram hymns in the Rajarajesvara temple. Therefore we are to seek Sundara-mūrti after the 8th and before the middle of the tenth century A.D. From the accounts of Sundarar mentioned above he was a contemporary of a Cera King named Śerama who is said to be identical with Śerama who flourished at about 800 A.D.²³⁷ Therefore he is provisionally assigned to 800 A.D. On the whole his hymns seem to be spiritually on a lower level than those of Nana-sambandhar or Appar. An old epigram in Tamil rightly represents the spiritual level of the songs of Devāram hymnists in saying that "Sambandhar praised himself; Sundarar praised me for self; My Appar praised me for Myself."²³⁸

²³⁹
Manikka-vaṣagar:- As is usual with all the Saiva Saints, we can extract very little historical information from the legendary accounts supplied by Tamil works such as Vadvavarar-purānam and Tiruilaṣiyadal-purānam about this Saiva Saint. Dr. Pope has summarised the accounts found in these books about the Saint in his introduction to the Tiru-vaṣagam. The greater portion of it is hidden in myth. The facts which are apparently historical are as follows:- Manikka-vaṣagar was born of pious Brahman parents of Tiruvadavur, and while still a young man attracted the attention of a Pāndya King named Arimadana. He rose to be the prime minister of the King. While he was on a mission to buy horses in Perundurai at the order of his King, he saw a Saiva Saint and became negligent of his office, and at last resigned his post

and undertook the wandering life of a Saiva mendicant. He visited many Saiva shrines. Wherever he went he sang in Tamil heart-melting songs of sweet melody. He is said to have entered into disputations with Banddhas and to have succeeded in vanquishing them. Regarding Manikka-Vasagar and his poetical style Dr. Barnett says "Of its many great poets, the greater is Manikka-vasagar. No translation could do justice to the lyrical splendour of his style". "There is a common Tamil saying that nothing can melt the heart of the man who is not melted by the Tiruvāṣaḥam".²⁴¹

Regarding the age of Manikka-Vasagar scholars are at variance. The dates assigned to him varies from 150 A.D. to the 14th century A.D. The scholars who assign different dates to him may be divided into two groups, the first representing him to be anterior to the Devaram hymnists, and the 2nd regarding him posterior. The reasons put forward by the first group are:-

(1) In the hymns of Appar there is an allusion to one of Śiva's sports, namely to metamorphosis of jackals into horses. According to the legend of Manikka-vasagar supplied in the Vadvūrār-purāṇa, one of the most striking incidents in his life is this same metamorphosis; therefore the allusion in the hymns of Appar must be to this incident in the life of Manikka-vasagar; hence Appar, the eldest of the Devaram hymnists, knew of him.

(2) The metres Agaval and Verṇa which are characteristic of the Sangam authors are used by Manikka-vasagar. These and some other facts based on the variation of the language and grammatical forms lead this group of scholars to believe that Manikka-vasagar must have flourished much earlier than the Devaram hymnists. According to some, he probably came after the Sangam age i.e. 200-300 A.D.

These arguments seem to have convinced eminent Tamil scholars

for Dr. Pope writes "It is quite certain that this sage was the first in the long and very remarkable series of devotees of Śiva who engaged in the arduous work of recovering the south of India from the Buddhists and Jaines", meaning that Manikka-vasagar lived before Tiruṃana-sambandhar about 150 or 200 years. The arguments of the 2nd group are:

(1) Manikka-vasagar is not mentioned in the Tiru-tondar-Tiruvandādi composed by Nambiy-Andar Nambi, the subject matter of which is based on the hymn Tiru-tondar-togai of Sundara-murti. Hence Manikka-vasagar was not known to Sundara-murti, and therefore must have lived after him.

(2) Manikka-vasagar repeatedly uses the term Pennambalam for Cidambaram, the temple of which was gilded by Parāntaka I. The allusion of Manikka-Vasagar is apparently to this gilding; therefore he must have lived after Parāntaka I.

These are apparently very cogent reasons. Most European scholars, some Indian scholars and epigraphists lend their support to this view. Regarding the reference to Manikka-Vasagar by Appar so vigorously urged by the first group, it can be tentatively suggested that Appar need not have had Manikka-Vasagar in his mind while uttering these words. Even the episode of the metamorphosis of jackals into heroes in the life of Manikka-Vasagar might have been based on some earlier legend of the kind. We see from authoritative sources that there are some stories which, being current among the people, will later on creep into the legendary account of the lives of great men. In the Mani-mkhalai, which is now generally and perhaps incorrectly believed to have been composed about the second century after Christ, there is an episode of a tree giving evidence which is very similar to an incident mentioned in the life of Ṃana-sambandhar, who is assigned to

the 7th century A.D. Again in the Pāncatantra there is a story in which a tree is called upon for witness. Similarly a metamorphosis of jackals into horses might have been one of the legendary sports of Siva common in the days of Appar and might possibly have crept into the life of Manikka-vasagar. Further discoveries may throw light on this point. As to the yielding of the Cidambaram temple, Parantaka I may not have been the first of those that gilded the temple, for the Annual Report of Epigraphy has shown us that Kulettunga Cola II and Vikrama Cola III claim equally the credit of gilding it. According to Umapati Hiranya-varman was the first to cover the temple at Cidambaram with gold. The other argument based on language may be left for more mature re-consideration. However there is one very strong point which requires a clear and satisfactory explanation from the advocates of the pre-Devaram theory. It is well-known that Manikka-vasagar is not one of the 63 canonised Saiva Saints. Why is it so? We know well that Sundarar, the last of them is assigned to c. 900 A.D. Putting aside for the present the question whether Sundarar refers to Manikka-vasagar in the hymn which mentions Pulavar ancient ones, it is certain that he did not consider Manikka-vasagar as one of the canonised Saints who preceded him. If Manikka-vasagar lived before Sundara-murti, we see no reason why he should not be included in the list. The father of Sundarar, Sadaiyanar, the pariar Saint Mandan, the Pandya queen Mangaiyarakkarasi, the Pandya Minister Kula-cceriyar are all counted among the Saints. Manikka-vasagar is inferior in no respect to any of these, or to Nanasambandhar himself. According to the accounts, both of them disputed successfully with the adherents of non-Vaidika religions. If Nana-Sambandhar converted Kanna-pandya Manikka-Vasagar is said to

converted the Pāndya King and the King of Ceylon. If Māna-Sambandhar is a poet and Devāram hymnists, Mānikka-Vāsagar is perhaps a greater poet and the author of one of the books of the Tirumūral. If Māna-sambandhar is believed to be an incarnation of Skanda, Mānikka-vāsagar is believed to be an Isvara himself. Therefore it is very difficult to account for the absence of his name in the list, had he lived before the Devāram hymnists. The name Mānikka-vāsagar seems to be not the proper name of the Saint; perhaps he is so called on account of his elegant style - exhibited in his melodious songs. The other name Tennavan-Pirama-Rāyan "the Brahman minister of the Southern King" is a title rather than a proper name. So far we do not know what was his proper name if he had any; nor are we able to identify him with any other canonised Saiva Saints, for none of the accounts of them supplied by the hagiologists correspond in the least with those attributed to Mānikka-Vāsagar by tradition. It is again remarkable to note that the names by which the Devāram hymnists are known possibly do not denote the proper names of the Saints. ²⁴⁴ Under these circumstances, until more light is thrown by further discoveries, it is most natural to believe that the saint lived after the Devāram hymnists. As remarked above, the list of Saints was completed immediately after Sundara-Nambi's life and Mānikka-vāsagar, who apparently came after it was finished, had to remain without being included in it, for in all probability the number was fixed, as is the case in Jainism. This is perhaps the reason why Sekkilar has not dealt with his life, for the object of Sekkilar was to narrate the lives of only 63 canonised Saints. So we are to see Mānikka-vāsagar after Sundarar, the last of the canonised Saints, who is assigned to c. 800 A.D. In one of Vikrama Cola's (1118 A.D.) inscriptions provision for reciting Mānikka-vasagar's Tiruccāmūl is ²⁴⁵ made; therefore his poems were considered sacred in A.D. 1118. Again Nambī

Andar-Nambi, a contemporary of Rājaraḥa I or Rājendra Cola I, collated the hymns of Manikka-Vasagar, formed the Tiruvaṣagan, and assigned to it a place in his Tirumūṣai after the hymns of Sundarar. Sometime must have elapsed before Manikka-Vasagar's songs attained this degree of sanctity. He must have lived before Rājaraḥa I, who ascended the throne in 984-5 A.D. Manikka-vasagar mentions one Varaguna-pāndya. We find two Varagunas in the Pāndya genealogy: one ascended the throne in 862-63 A.D. and the other is known as "Varaguna-maharaja; Jayanta-varman, the son of Rājasiṃha II who is the son of Jaṭila Nedun-jadāṣṣan Parantaka, defeated the Kādava at Pennagadam; donor of Velvikudi grant, A.D. 769-70". If Manikka-Vasagar's reference is to the later Varaguna, he must have lived after 862-63 and before 984-5 A.D. If the reference is to the earlier one, then he might have lived before 862-63 A.D. and after Sundara-mūrti. There seems to be no further clue to determine this period further, therefore, broadly speaking, Dr. Barnett seems to be quite reasonable in placing Manikka-vasagar between 800 A.D. and 1000 A.D.

Tirumūlar:- According to the traditional account he was a Yogin endowed with miraculous powers. One day, he saw a Mūlan, a cowherd, dead on a hill with cows surrounding his body. The cows appeared as if they were mourning for the death of the cowherd. The sight was indeed very pathetic. The Yogin being touched by this sight entered the body of the dead Mūlan by his miraculous powers. The cows were delighted, and were led to their respective homes by him. Afterwards the Yogin in the body of the Mūlan returned to the hill and found that his own body had disappeared. So he continued to remain in the body of the Mūlan. From that time he is known as the Yogin Tirumūlar. This account, though mythical, is at least 800 years old, for Sekkilar, the Tamil hagiologist, who lived in the 12th century, narrates it.

His Tiru-māṅṅiram forms the 10th book of the Tiru-murai of Nambiy-Āndar-Nambi. He is said to have lived a long life. Tamil scholars assign to him a period before 200 A.²⁵⁶D. Since Nambiy-Āndar Nambi included the Tirumanīram in the Tiru-murai, Tira-mālar must have lived before Nambi, i.e. before the eleventh century. But Tira-mālar is one of the sixty-three canonised Saints; therefore he must have lived before Sundara-murti- but by how many years he is older we have no clue to decide. His hymns are mostly philosophical. He mentions nine of the Śaivāgamas by name.²⁵⁷

Kandarādittar:- A certain Kandaradittar is one of the authors of the Tiruv-isai-pā, the ninth book of the Tiru-murai.²⁵² He styles himself the lord of Tanjai (Tanjore) and King of Kori.²⁵³ This means that he was a King of Tanjore and belonged to the royal family of Celas of Tanjore. He is said to be identical with Gandarāditya, the second son of Parantaka I (c. 906-907 A.D).²⁵⁴ The late Rao Bahadur V. Venkayya calls our attention to a Madhurantaka Gandarādittanar who "figures in several of the early inscriptions of Rājarāja making enquiries about the management of the Saiva temples, asking for their accounts and rectifying abuses", and suggests the probability of this person being identical with the author Kandarādittar.

Karuvur-devar:- He is also one of the authors of the Tiruv-isai-pa.²⁵⁶ The late R. B. V. Venkayya says "Karuvur-devar who composed the hymns on Rājarājesvara and Gangaikonda Cholesvara temples must have lived after Rājarāja I".²⁵⁷ He further says that some of the authors of the Tiruv-isai-pa flourished during the reign of Rājarāja I. One Karuvura Kāri is counted among the canonised Śaiva Saints.²⁵⁸

Pattinattu Pillai (Tiruvengādar):²⁵⁹ He is one of the authors of hymns in the eleventh book of Tiru-murai. therefore he must have lived before Nambiy Āndar Nambi. Dr. Barnett provisionally assigns him to the

10th century A.D. Regarding the spirit pervading his poems Dr. Barnett correctly summarises it in one sentence: "Pattanatta Pillai, and Siva-Vakkar are remarkable for the enlightened spirit of piety and disregard for orthodox ritualism to which they occasionally give expression".²⁶⁰

Nakkirar: He is one of the authors of the hymns of the eleventh book of the Tiru-murai. There is one Nakkirar a poet and president of the last Sangam, the age of which Dr. Krapaswamy places in the first or second century after Christ, but it seems doubtful whether our Nakkirar was so old.²⁶²

Nambiy-Andar Nambi:- He was the compiler of the Tirumurai, besides being one of the authors of the hymns of the eleventh book. He rightly deserves the title of Tamil Vyasa, having rendered the same service to Tamil Saivism that Vyasa is believed to have done to Vaidika Brahmanism. At one time the great necessity of collecting the hymns of the Saiva Saints which had already acquired the sanctity of the Vedas was felt, and an endeavour was made to wrest them from oblivion. The Saiva Saints had passed away and their hymns were preserved in pieces in different parts of the country. The accession to the throne of the mighty King Rajaraja I, who was a very staunch Saiva, and the full support of his son Rajendra Cola I who was not a whit behind his father in religious zeal, accelerated the work of collection of the sacred utterances, arranging them in order and assigning to them their proper tunes. In their work both the people of the Cola country and the King or Kings took great interest. Nambiy-Andar Nambi, a very devout man, belonging to the class of Arcakas (worshippers), was entrusted with this work in the reign of Rajaraja Abhaya Kulasekhara, identified with Kulottunga I.²⁶³ As a proof of the piety of Nambiy-Andar Nambi it is said that Siva consented to eat a dish of rice

offered by him. It is said that through the miraculous intercession of Nambi, the available hymns of Nana-Sambandhar, Apper and Sundaramurti were recovered from one of the rooms attached to the temple of Cidambaram. A large number of these hymns are said to have been spoiled and lost beyond recovery. Nana-sambandhar is believed to have sung not less than 16,000 hymns, but only 384 of his hymns, containing 19,000 lines, are preserved. A discovery of an epigraph (No. 8 of 1918) which on paleographical grounds is assigned to the 12th century A.D. shows that there were more of his hymns current than now.²⁶⁴

Nambiy-Andar Nambi is said to have lived in the days of Rajaraja I; but the late R.E. V. Venkayya points out that Nambi must be later than Rajaraja I: "Among the poems which Nambiy-Andar Nambi is said to have classified is the Tiruv-isai-pa, which contains a hymn on the Gangai-Konda Cholesvara temple built evidently by Rajaraja's son Rajendra Chola and called after his title Gangai-Konda-Chola. The composer of the hymn must have lived after Rajaraja I, and Nambiy-Andar Nambi, who classifies it along with the sacred writings of the Saivas, must certainly belong to a still later period."²⁶⁵ Anyhow he must have lived in the 11th century, for he is mentioned by Sekkilar, who is assigned to the 12th century. His patron Rajaraja Abhaya Kulasekhara is identified with Kulottunga Chola I, alias Rajendra Chola II (A.D. 1070).²⁶⁶ Therefore Nambiy-Andar Nambi lived in the later half of the eleventh century.

Sekkilar: He is the author of the Per^uja purana, the 12th book of the Tiramurai. He amplifies the lives of the 63 canonised Saiva Saints, which he based apparently on Nambiy-Andar Nambi's Tondar-tiru-antadi, the third of his hymns in the 11th book of the Tiru-murai, which is again based on Sundara's Tondar-^ura^gai. Though the accounts of saints are veiled in myth, the book is useful as showing the beliefs

current in his days regarding the Saiva Saints. The Tamil Saivas hold the Perāṅga-purāna as a sacred book like the Devaran. It is widely read by the devout. The Perāṅga-purāna is said to have been composed at the request of King Anapaya Colan, who is identified with Rajakesari-varman Kulottunga Cola or Kulottunga Cola I (A.D.1075-1118) by some scholars. But this identification is questionable, for in that case Sekkilar would be a contemporary of Namby-Andar Nambi. The Annual Report of Mpi. for 1921, P.67, para.27. writes "consequently Anapaya is a surname of Kulottunga II (initial date A.D.1133) as directly proved by the Tiruvarur record and indirectly referred from the Kalattur and Tiruvanakkoyil epigraphs. Hence Sekkilar who compiled the Perāṅga-purāna under the patronage of Anapaya must have lived in the time of Kulottunga Cola II. i.e. in the middle of the 12th century". Therefore Sekkilar lived c.A.D.1133.

With Sekkilar we come to the end of the first or pre-Meykandan period. The second period actually begins with Meykandar, but the intervening years between Sekkilar and Meykandar may be considered to be a period of transition, for during these years we see the composition of two of the Siddhānta Śāstras. The 2nd period is marked by the systematisation of the Tamil Saiva Siddhānta. A comparison of the ideas which, mainly based on Sanskrit works, are summarised in the following pages, with those found in the works of the Santānācāryas will convince us that there is little or no difference between them. Perhaps what was written in Sanskrit was handed down in Tamil, yet the Tamil Saiva Siddhānta is not without its own characteristics, however small they may be. Again, it must not be understood that the ideas presented in the Tamil works of the Santānācāryas were borrowed from Sivācāryas who immigrated into the Tamil land and lived as heads of Mathas under the patronage of their royal disciples. They were current

in the Tamil land centuries before these Sivācāryas lived in the country, for the teachings of Tiru-mūlar, who lived before 800 A.D. are mostly akin to those reflected in the works of the Santānācāryas. The analysis of the Devāraṁ hymns may bring to light more striking facts on this point. What is meant here is that the philosophical ideas were not given as much importance before as they received later on from the Santānācāryas. The Devāraṁ hymnists were content with pure and disinterested devotion and child-like trust in Siva, the Supreme, which they emphasised in their heart-melting melodious songs. The Santānācāryas went a step further. Without neglecting the aspect emphasised by their predecessors, they were bent on searching out the relation of God, soul and matter, the causes for the misery of the world and the means to remove it. The Sivācāryas who came into the Tamil country from outside helped the Tamil devotees to concentrate their attention on these points and to systematise the Śaiva Siddhānta, most of the doctrines of which in an unsystematised form were preached by their predecessors. From the long list of Sivācāryas who are equally honoured in Kashmir and in the Tamil country and whose works are found in distant countries like Kashmir, Nepal and the Tamil land, it is clear that there were some ideas common to all Śaivas of India.

The Tamil Śaiva Siddhānta is explained fully in the Siddhānta Śāstras, of which fourteen books, composed by six Santānācāryas, occupy the foremost rank and cover the whole field. They are:-

1. The Tiruv-undiyar of Tiruviyalūr Uyyavandar
2. The Tiru-Kalirru-padiyar of Tirukadavur Uyyavandar.
3. The Siva-nāna-Godhan of Meykanda-devar.
4. The Siva-nāna-Siddhiyar of Arumandi Sivācārya.
5. The Iru-bav-irē-badu of the same.

6. The Unnai-vilakkan of Mana-vasagan Kadanda-devar.
7. The Siva-prakasan of Unapati Sivacarya.
8. The Tiruv-aruti-payan of " "
9. The Vina-Vetaba of " "
10. The Porri-pa-rodai of " "
11. The Kodi-Kavi of " "
12. The Menju-vidu-dudu of " "
13. The Unnai-neri-vilakkan of " "
14. The Sankarpa-nirakaranam of " "

The Siddhanta in Tamil became prominent with Meykanda-devar, who is said to have been the father of the movement. Before him there were two writers of whom we knew little; both were named Uyyavanda devar and each wrote a book. The Tiru-Kali-rru-padiyar of Tirukadavur Uyyavandar is so called because the poet is said to have presented the work to the God Nataraja of Cidambaram from the steps supported by elephants on both sides. Unapati assigns S.S. 1070 + 1148 A.D. to Tiruviyalur Uyyavandar and S.S. 1100-1178 A.D. to Tirukadavur Uyyavandar. These two writers flourished in the period of transition, and were followed by the great Meykandan, the celebrated author of the Siva-mana-bedha a commentary on 12 verses of the Rauravāgama. Meykandan lived in the Svētavana, situated on the bank of the river Pennar, whence he is also known as Svāta-vanan. He is said to have been a Śūdra, but an attempt is made to connect him with a ruling class. Meykandar is said to have had one Gāngaya-bhūpati as his maternal uncle, and to have been the son of Acyuta Kalappalan of Penna-gadam, 30 miles from Cidambaram, who is identified with Acyuta Kalappalan of Cidambaram who held captive a Cera, a Cola, and a Pāṇḍya king. If it is true, Meykandar must have been brought up by a Vellala chief and was therefore known

as a Śūdra. The Annual Report of Ipi. for 1921-22, P.99, para.11 states that Meykandar flourished about A.D.1250 and is said to have been a descendant, perhaps a grandson, of Sadaiyappa through his daughter. This Sadaiyappa was a local Chief and a great patron of Tamil literature, for "Kamban, the prince of Tamil poets, the Dravida Vālmiki, spent the major portion of his youth under the care of Sadaiyappa Veṭṭala, a great patron of Tamil literature and a local chief who flourished in the 12th century A.D.¹⁷⁰. In Tiruvennai-Naṭṭur, the home of Sadaiyappa, there is a matha dedicated to Meykanda-devar. Meykanda-devar was at any rate not a Brahman. We do not know the name of his Guru. Meykanda had many disciples, of whom Aruṇandi Śivācārya and Manavāsagan Kadandan distinguished themselves by their works. Aruṇandi, as his title Sakalāgama Pandita indicates, was a Brahman, and wrote Śiva-jñāna-siddhāyār, which, he states, is the commentary on the Śiva-jñāna-bodha of his guru Meykandar; but really it is an independent work based on Śiva-jñāna-bodha. It is in two parts. The first part criticises various schools of Indian philosophy, such as the Bauddha, Jaina, Lokayata, Bhaṭṭācārya, Prabhakara, Śabda-brahma-vāda, Māya-vāda Bhaṣkara, Niriśvara Sāṅkhya and Pāncarātra which he condemns as inadequate to meet the religious needs of humanity. The second part established the truth and superiority of the Śaiva Siddhānta over all these systems. He is also the author of the Iru-bāv-iru-bādu. Manavāsagan Kadanda-devar is the author of a treatise named Unnai-Vilakkam consisting of 54 stanzas on the Śaiva Siddhānta doctrines in the form of question and answer. He is said to have lived in saka 1177-1255 A.D.

A pupil of Aruṇandi was Marai-jñāna-sambandhar, the author of the Śaiva samaya-neri. Though he has not contributed much in the form

of writings, he seems to have been a high souled sage of great capacity and learning, for an influential and learned Brahman, one of the 3,000 temple Brahmins of Uidambaram, became his disciple. He again was not a Brahman. Perhaps he was a Vellala. Therefore his disciple Unāpati was excommunicated by the temple Brahmans. In all probability all these Brahmans were Saivas of the orthodox type and followers of the doctrines of the Saivagamas. The fact that they took objection for Unāpati's discipleship to a Vellala shows that the spirit of the Saivagamas was not strictly adhered to. Unāpati had to live outside the precincts of Uidambaram. He made Kazzavungudi his place of residence where, it is said, his Samadhi still stands. His quarrels with Brahmans perhaps did not last long, for they were reconciled to him soon, as is indicated in his writings and has contributed 2 books to the Sastra literature of the Tamil Saivas. Of these the Siva-prakāśa is very important. He states the reasons why he wrote the book as follows:- The Siva-sāna-bodha was too concise and therefore difficult for ordinary persons to follow. The Siva-jñāna-siddhāntar, was too big; therefore he wrote the Siva-prakāśa, which is neither concise nor bulky, but is based on the above two books. It is an excellent guide to the doctrines of the Tamil Saiva Siddhānta, and has been translated into English by the late Rev. Heinington of the American Mission. On the Samharya-siva-Sāmanam, which in its subject-matter resembles the Siva-sāna-siddhāntar part I, Unāpati luckily mentions the date when he completed the book, caka 1238 or 1313 A.D.

Regarding the Saiva Saints Dr. H. K. Sastri writes: "These three (namely Kaykanda, Arumandi and Unāpati) including the preceptor of the last by name Narai-jñāna-Sambandhar constitute four pontiffs who are called by the Tamil Saivas Saṁtāna Kuravay (succession of pontiffs).

This nomenclature for these four is in contrast with Saṃpāya Kuravar, (preceptors of religion), a name collectively applied to the four devotees Saṃbandhar, Appar, Sundarar and Maṇikka-vāṣagar²⁷³. He further draws our attention to the striking similarity of the number of devotional and philosophical books of the Tamil Saivas. The books of the Tirumurai are 12 in number; the Siddhānta Śāstras, the works of the four Saṃtānācāryas, excluding the two Uyyavandans, are also 12 in number, indicating perhaps that religion and philosophy are equally balanced in the Saiva Siddhānta.

The Siddhānta Śāstras of the Saṃtānācāryas are very popular among the Tamil Saivas, even more popular than the works of Aghorasiva, Śadyajyotis or Bhoja-raja, though they deal with the same subject and apparently preach the same doctrines. The reason for this is not far to seek. The Siddhānta Śāstras are in the vernacular of the people and are accessible to them, while the others are in Sanskrit and can be understood only by the learned. There is one more feature which must not be left unnoticed. From the list of Śivācāryas who presided over great mathas there seems to have been a tendency to select for that office either a Śiva-brahmana or an immigrant from the north. At least from the days of Meykanda-deva onwards this procedure seems to have ceased in those mathas which came under the influence of his school or were connected with it. Teachers like Meykanda and Marai-jñāna-saṃbandhar, who were not Brahmins by birth but attained to the position of gurukṛta, teachership, by their piety, collected large number of disciples including even learned Brahmins like Sakalagama Pandita and Uṣṇapati. It seems probable that this new religious movement headed by Meykanda succeeded in establishing a church of its own which was apparently a reformed and popular church and which we may term a new Church. It succeeded in eclipsing the

the orthodox old church. The reasons for the prominence and popularity of the reformed church of Maykandan seem to be:-

(1) From the 12th century onwards the mighty Cola Kingdom was in its decline. The old orthodox Saiva Church which was mainly supported by the royal patronage and benedictions, possibly began to lose its hold, and therefore was also in decay.

(2) The revival of Virasaivism in the Kannarese country in the middle of the 12th century possibly influenced the Tamil Saivas. The result was possibly the rise of the Maykandan school, the most important characteristic of which, from the social point of view, is the abolition of distinctions of castes. It was perhaps for this reason that the 3,000 Brahmans of Cidambaram made an attempt to punish Unapati, the apostle of the new spirit, by excommunicating him.

The Doctrines of the Śaiva-Siddhānta.

The philosophical speculations of the Śaiva-Siddhānta seem to have been originated from the observation of a very simple and common example of every day life, viz: the production of a pot (kumbha-kāraṇam), taking which as its principal simile, it starts out to explain the intricate philosophical problems of God, soul, and the Universe. The very sight of a pot reminds us of the existence of a lump of earth from which the pot must have been formed and of a man (kumbhakāra) who must have made it. Again the pot-maker, in order to evolve a pot out of the lump of earth, needs the use of instruments such as staff, wheel, string etc., and when the pot is ready, someone else - the customer of the potter - will make use of it. So this pot of ours suggests the necessity of a lump of earth i.e. a material, the presence of an intelligent being i.e. a spirit, and the existence of another to whom it is useful. Again the production of a pot suggests to us that there are three causes, viz. the material cause i.e. the lump of earth, the instrumental cause i.e. the potter's staff, wheel etc. and the efficient cause, i.e. the potter.

The Śaiva-Siddhānta compares the Universe, which is believed to be a product², to a pot, arrives at the conclusion that there must be some material out of which the Universe is framed, and also an intelligent Being who must have formed it, and thirdly, one for the use of whom the Universe is evolved.³ It therefore admits three important eternal entities⁴ i.e. matter, spirit or the Lord, and the soul, which are different in nature,⁵ in addition to other entities which will be treated later on. Matter is

non-intelligent⁷, and the Lord and the soul are intelligent⁸, the intelligence of the Lord being unlimited and unimpeded⁹, while that of the soul is limited and impeded¹⁰. Again these three entities are distinct and different¹¹. They are separate entities before creation, and remain separate after cosmic absorption (pralaya)¹², though some of the souls that are unable to achieve liberation, lie hidden in cosmic matter¹³. In any case there remain three entities after pralaya, viz. The Lord, the liberated souls, and matter. Two of these, matter as it is inert, and the soul, as its intelligence is limited, are subordinate to the will of, and so dependant on, the Lord¹⁴, who is the Supreme, the source of knowledge to the souls and the support to matter, who is united with both¹⁵ and is not influenced by either¹⁷. To speak of the relation of these in philosophical terms, the soul and matter are objects and the Lord is the subject¹⁸. Again the Saiva-Biddhanta, for the evolution of the Universe, admits three causes¹⁹, viz. the material cause, i.e. cosmic matter, the instrumental cause, i.e. Sakti, and the efficient cause, i.e. the Lord.

The Saiva-Biddhanta, admitting three distinct eternal entities, is certainly not "Monistic" (Advaita), and differs in this respect from its sister the monistic school of the Kashmiri Saivas, according to which Parama-Siva and the soul are one and the same²⁰, and the world is "the manifestation of the immanent aspect of Parama-Siva Himself"²¹. However, inspite of its unmistakable "dualism", or rather pluralism, a restricted sense, in/the teachers of the Saiva-Biddhanta from Meykandadeva onwards appear to have been attracted by the word "Advaita" so much that they adapted it for their system, and interpreted it not as "unity", as it is explained by Sankaracarya's school, but "unity in diversity" or "inseparable union"²³, because God is always in union with the soul

and matter, and without His guidance neither the soul nor matter is capable of doing anything; therefore the Saivaśiddhānta calls itself the Advaita.²⁴ Later on, in the days of Tāyumanavar (17th. century), there appears an inclination to steer the Saiva-Siddhānta more towards the Advaita, rather than towards "dualism" (Dvaita), the original spirit of the Saivaśiddhānta.

Philosophy guided by stringent logic has never succeeded in satisfying the cravings of the human heart on the one hand, and religion, belief, has failed to convince thinking minds on the other hand; therefore, the reasonable blending of these two has become the common heritage of most religious systems. The Saivaśiddhānta is not an exception to this rule. Moreover it has generally resorted to a practical and common-sense point of view in its expositions, and has very successfully held its sway over the hearts of people who form the vast majority in the South India, especially in the Tamil country.

These three entities, viz. the Lord, the soul, and matter, technically named Pati, Master of the herd, Paśu, the herd, the bound souls, "the aggregate of all souls"²⁵, and Pāśa, the bond, or the entanglement, very ancient technical terms of the Saiva systems,²⁶ are styled by the Saiva-Siddhānta the three padārthas, generally translated as categories. The word padārtha consists of two parts, viz. "pada", word, and "artha", meaning, and literally means the meaning of a word. It is used in its broad sense, namely, an object capable of being named (pada) and thought over (artha); in other words, it is an object capable of being cognized and experienced. Here, the padārthas are the central topics of the Saiva Siddhānta Philosophy. But the Saiva Siddhānta does not appear to confine

itself strictly to this meaning. The Pati-padartha treats, not only God, but also the whole of the *Buddhādhvan*, which includes the explanation of the nature, etc. of God, the liberated souls, the pure matter, and souls with one impurity called *Vijnānakalar*. Hence, the Pati-padarthas is rather a group of topics than the central topic about God. Moreover, the number of padārthas, in the *Saiva Siddhānta*, varies from three to seven.²⁷ In spite of the divergence in the number, the topics are the same, and ultimately only three, viz. God, souls, and matter, around which the philosophy of the *Saivāgamas* revolves.

SIVA, The Supreme Lord.

The *Saiva Siddhānta* in its conception of the form, the actions, the nature etc. of God, the most important of the three entities, has admirably succeeded in appealing to devout minds. It is undoubtedly a very high and admirable conception, blending philosophy and religion in such a way as to appear natural and satisfactory, at least to those who are devout and lenient in applying logical rules.

God, as was mentioned above, is the Pati--²⁸ the Lord, the Supreme Deity,²⁹ the highest God, identified with *Siva*,³⁰ the auspicious the benevolent, *Siva-Peruman*³¹ (Skt. *Parama Śiva*), the great *Siva*,³² the ruler, *Bankara*,³³ the doer of good or the bestower of happiness, and *Hara*,³⁴ one who takes away, all of which are synonyms of one and the same God.

In South India, the home of the *Saiva Siddhānta*, a very large part of the population is peculiarly attached to *Siva*, the most ancient God,³⁵ who is represented in the Vedas as *Rudra-Śiva*, a minor deity in the group of *Marut-gods*, and who forms one of the three mighty gods of the *Purānas* later on; but the *Saiva Siddhānta* presents him in such a graceful way as to create a doubt in his identity with

the Siva of Vedic or Pauranic times. Most of the terrible and horrible deeds attributed to him in the hymns of the Vedas or in the legendary lore of the Puranas are completely wiped out, and the remainder, if there are any, being very skilfully polished, appear natural and attractive. Siva, of the Siddhanta, is far higher in status and more refined than Siva, one of the trinity of the Hindu mythology. He is the Supreme, the eternal ³⁶ glorious Being, One without second, ³⁷ and the Absolute. ³⁸

Siva is the ancient One, ³⁹ the First One, ³⁹ that grows not old, ³⁹ The Beautiful, the most worthy, the Prince of Siva-world, ⁴⁰ the sea of excellence, ⁴¹ the rich Lord of mercy's store, ⁴¹ the compassion's sea ⁴² and the unfailing fount of bliss. ⁴⁴

To the Saiva saint, He is "our Aran (Skt.Hara), previous Balm, my King, spotless One, ⁴⁵ Ruler Supreme, ⁴⁶ Best of Beings, ⁴⁷ sweet embracial tide of bliss, ⁴⁸ and sweetness new of mercy's flood. ⁴⁹ All sweetness is in Him like honey. ⁵⁰ He is the loving mother who with tender love ⁵² heals the weary anguish of the worshipper, ⁵³ and elevates, calms, and purifies the soul. ⁵⁴ The very thought of him is a joy. ⁵⁵ He is the loving Lord, ⁵⁶ the great teacher who pardons all faults, without upbraiding, ⁵⁷ and the kind Father who bestows grace. In sooth, the very friend He is. He is so considerate to His devotees that He does not hesitate to do any service to aid them, however mean it may be. He carried earth for hire ⁵⁸ -- was smitten by the king -- and bore wounds on His golden Form, ⁵⁸ for the sake of His old female devotees. He often roams on this earth disguised as huntsman, ⁵⁹ fisherman, ⁶⁰ mendicant, ⁶⁰ labourer, ⁶¹ dealer in chargers, ⁶² etc., and mixes freely with men and plays some innocent pranks and silently receives rewards for them. ⁶³ He, therefore, is the God after the

heart of the Saiva saint, who makes himself quite familiar with his God. The saint in humble prostration beseeches his God, not to forsake him, not to leave him forlorn to struggle in the turmoils of samsāra; but very often when he fancies that he is not heard, he goes even so far as to scold God. "I will make them smile, unfolding faults and service to the Lord! Lā! Thou hast forsaken me; but if thou leave, I shall abuse thee sore! 'Madman, clad in wild elephant skin!' 'Madman, with hide for his garís;' 'Madman, that ate the poison;' 'Madman of the burning-ground-fire;' 'Madman, that chose even me for His own;'"⁶⁴ In other words, the Saiva saint is in communion and forms a real fellowship with his God.

Siva is the old God,⁶⁵ God of all true gods,⁶⁶ the God with eye in the midst of His brow,⁶⁷ the sage above the gods that rule the heavens,⁶⁸ who stands in majesty above the kings that rule this earth.⁶⁹ His sacred form is as red fire, is glorious, bright as the splendour of the red lotus,⁷⁰ and if of beauteous unctured gold,⁷¹ like a flower of golden hus.⁷² He secures himself with the sacred white ashes,⁷³ wears the tiger-skin as a robe, has a rare pendant golden ornaments in his ears, armlets on His arms,⁷⁴ and a dancing snake,⁷⁵ His jewel. He wears as wreath the Tali-arrugu,⁷⁶ and has a gleaming and stainless banner of which the device is the resplendent Bull.⁷⁷ His girdle is the glistening hooded snake.⁷⁸ He, the choicest gem of heaven, has hidden in His braided locks Gangā, on whose wave, the white crescent moon is borne like a little skiff on mountain stream.⁷⁹ He is a hero who wears the fiery snake-wreath on His star-like head.⁸⁰ He is a warrior elephant with dripping brow and mighty foot.⁸¹ He, the Prince, the azure-throated, who made poison, hard won from out the sea, His food,⁸² is the partner of the graceful form of the Queen,⁸⁴ the mountain

⁸³ 'maid', whose flowery locks breathe sweet perfume. ⁸⁵ He has the sacred
 mighty white bull as His vehicle ⁸⁶ and rides on the coursers of the sky
 too. ⁸⁷ He whose weapon is the dart three leaved and gleaming, ⁸⁸ and whose
 victorious bow is the mighty mount, ⁸⁹ has a joyous Nāda-drum. ⁹⁰ He is a
 sage; half of his form the Lady shares. ⁹¹ Siva is mysteriously great,
 wild vagrant, ⁹³ the fire-wielder and the Lord of the flocks. ⁹⁴ He rules
 the expanded spheres renowned of upper heaven, ⁹⁵ and is the Lord of
 Kailai hill, ⁹⁶ the Śivapuram's ever glorious King ⁹⁷ and the living inhabi-
 tant of Perum-turrai's southern shrine on earth, with His old glory
 that passes speech. ⁹⁹ There are many sports ascribed to Him in which
 He manifests Himself and bestows grace on His devotees, among which
 His sacred mystic dance ¹⁰⁰ in the golden hall of Cidambaram ¹⁰¹ has a peculiar
 attraction for Śaiva writers, who find in it a cosmological meaning. ¹⁰²
 Siva is the King of Dancers (Nata-rajan) on account of His mystic
 dance. ¹⁰³

In spite of such a personal description of Siva, the supreme
 God, the Śaiva Siddhānta, even from its early days, seems to be
 conscious of the fact that the supreme Deity cannot be lowered to the
 status of a personal being. The great saint Maṅikkavaṣagar proclaims,
 without any ambiguity, that the Deity, being formless, ¹⁰⁴ has never been
 witnessed by the eye of any human being, ¹⁰⁵ and complains of the
 difficulty for human beings to ponder over Him. Perhaps it is for
 the sake of meditation that the personality of God, as described above,
 is retained in the Śaiva Siddhānta, in order that the devout may
 fix their mind on it, as remarked by Aghora Siva. ¹⁰⁶ God is formless in
 the sense that He has no material body and organ, ¹⁰⁷ as He, being
 eternally pure, can never come into contact with matter which is impure.
 For this reason perhaps Siva is nowhere in Śaiva mythology said to be

incarnated as a human being, like his great rival Vishnu.¹⁰⁸

Siva has neither form nor no form. He has a unique formless form unknown to the heavenly beings,¹⁰⁹ resembling a wondrous fire¹¹⁰ and beyond the power of speech by five senses.¹¹¹ Reality, knowledge, and bliss, "real entity, pure intelligence, abounding in joy" (sacciedānanda) are also said to be His forms.¹¹² He has eight-fold form, viz. Earth, water, fire, air, vast ether, the wandering moon, the sun, and man¹¹³ --. He is not any one of these, though He is all of these. He dwells in them concealed.¹¹⁴

Siva, the supreme God, Himself being uncaused, is the efficient cause of the Universe, which He builds out of cosmic matter, without being contaminated by it. In fact He does not come into contact with it. In our simile, the potter has to come in contact with clay while moulding a pot, because he is^a conditioned (upādhimān) Siva, being free from conditions (upādhis), is not like the potter. Moreover, any result of an action is effected in two ways, one by instruments (karana), in the sense of physical contact, as is the case with the potter, and the other by will (sankalpa) in the sense of effecting a work without actual physical contact as is the case with the sun which causes activity on this earth by its mere presence. God, being free from upādhis, can effect any thing without coming into contact. Therefore, God brings the Universe into existence by His mere will (sankalpa), like the sun, which causes the effects of blooming or fading in lotuses on the earth, though it remains itself far above in the sky;¹¹⁵ but in this analogy of the sun, we must admit that the spreading of the sunlight, which is intimately connected with the sun, serves the purpose of a mediator, between the sun and its activities on the earth. If we are to be accurate and to make it a perfect

simile, we must admit again a medium, which serves the same purpose as is done by the sun-light, by being intimately connected with the Lord in relation to His creation, the Universe. The Saiva Siddhānta attributes this work to Sakti, the power,¹¹⁶ who causes a motion (ksobha) in the cosmic matter, which before coming under the influence of Sakti-Siva lies in a condition of ~~sleep~~¹¹⁷, like the lotus at night. Just as the sun-light has the sun as its source, so Sakti has Siva as her source; therefore, the creation, though effected through her, is attributed to Siva, who thus becomes the Almighty architect of the Universe. He is the source of all and the only seed of the Universe in this sense only, and not in the sense that God is the material cause of the Universe, as the seed is to a tree. God is the efficient cause only,¹²⁰ and not both material and efficient, as Śaṅkara preached,¹²¹ or as Śrīkantha tries to maintain in his Brahma-mimāṃsā, a commentary on Bādarāyana's Vedānta Sūtras.¹²² All Sanskrit and authoritative Tamil works definitely and in unmistakable terms assert that Siva is only the efficient cause, and not both Siva, therefore, being an efficient cause, is omnipotent,¹²³ and creates without implements (karaṇa);¹²⁴ and as He is knowledge or the source of knowledge, He is omniscient.¹²⁵

The Siva-peruman's immanent and transcendent aspects are very clearly brought out in the Saiva Siddhānta from the very early times. He is everywhere present, the living gem in being's every form, Himself being diverse from every being,¹²⁶ the first the last, the universal whole,¹²⁸ in every pore leaving no space, pure essence multiple,¹³⁰ manifold yet One infinite.¹³¹ He is in the midst,¹³² beneath, above in all contained,¹³⁴ all beings' end, Himself without an end-- , far beyond the world; yet in the world too seen.¹³⁶ He pervades all

without any limitation, like the light of the sun.¹³⁷ He, being the smallest of the small and the greatest of the great,¹³⁸ is beyond all, indivisible and incomparable. His nature passes far all powers of thought that men possess.¹³⁹

Siva has no name,¹⁴⁰ for the purely formless Being cannot be named; besides, He is beyond the power of speech and has no qualities. He is beyond all; therefore qualities have no capacity to reach Him. He is the only One Who mind and speech transcends.¹⁴¹ He is not known as Male, Female, or lifeless thing, or pure ether.¹⁴² Any name or any of the pronouns, "he", "she", "it", or all of them, are applicable to Him; therefore, the Saiva saint addresses Him as Father, Mother, the Lord,¹⁴³ "The Feminine, the ancient Male, the Neutral one art Thou".¹⁴⁴ He is the transcendant Being, and at the same time, all pervading like the note in the tune, flavour in the fruit, heat in hot water, oil in the sesamum, and scent in the flower,¹⁴⁵ so completely and so closely that He does not appear different from those things in which He exists and which he pervades.

Bṛikāntha-sivācārya,¹⁴⁶ while describing the nature of Brahman, whom he identifies with Siva, the supreme God, applies six epithets to Him, which, in all probability are Gunas similar to those of Vasudeva of the Pāñcarātra. He does not mention them as Gunas, perhaps because the Saiva Siddhānta asserts that Siva is beyond the stage in which Gunas, whatever they may be, are applicable. But these are so strikingly similar to those of the Pāñcarātras, not only in number but also in nature, that the temptation to compare them is unavoidable. They are described as follows:-

The first is "Omniscience" (sarvajnatva), and is explained by

Srikantha as "that capacity of the Lord, which is eternal, perceptible (aparoksa), not in need of any external instruments, spotless (quite pure), the subject of experience, and the subject of all objects in their entirety "He further mentions that by means of this, Brahman is the efficient cause of the Universe, including the bodies, created so as to suit the enjoyment or suffering caused by the varieties of Karma, with which souls are attached. This is very similar to "jnana", the first guna of Vasudeva.

The second is "eternal contentment"(Nityatrpitva), and is explained as "that stage which is full to the brim with unexpressible joy, and in which there is not the least sign of "upaplava". This may be compared to the "aisvaryā", the second guna of Vāsudeva.

The third is "beginningless capacity to know"(anadibodhatva), and is described as "the power of excessive knowledge perfected and existing in Him without external aids "This may be compared to Śakti, the third guna of Vasudeva.

The fourth is "independence" (avātantrya), and is described as "the power that keeps in control all other objects, which are made dependent on Him" He further states that "Brahman's omnipotence is established, as He creates objects without any aid". This may be compared to "bala", "power to sustain all things", the fourth guna of Vāsudeva.

The fifth is "unimpeded prowess" (alupta-saktitva), and is described as "the capacity to possess the powers of nature" and in all probability may be compared to "virya" (virility), the fifth guna of Vāsudeva.

The sixth is "endless power" (ananta-saktitva), and is described

as a capacity characterized by power which is uncovered and resembles more or less to "splendour or might" (tejas) of Vāsudeva.

Besides these, Brikantha adds eight titles or designations (abhidhāna) to his Brahman, which are as follows:-

Bhava, derived from the root bhu to be, means one who is existing everywhere at all times.

Śarva, derived from the root sr to cut, means one who is capable of destroying all.

Īśāna, one having a lordship without any upadhī.

Īśvara, from the root īś to rule, means one who rules. This refers to the aspect of control and guidance of paśus, i.e. Paśupati-tva.

Rudra, one who tears away the pains of worldly existence.

Ugra, one who is unimpeded by the lustre of others.

Bhīma, one who causes fear to all souls by employing them in their Karma-phala, the result of what they have done.

Mahādeva, one who has a great lustre, and who is the great God. The Śaiva Siddhānta believes that the God is an existing Being, and advances proofs. The whole Universe with all its manifold phenomena is resolved into Māyā at the time of complete dissolution, Pralaya, and re-developed again from Māyā at the time of creation. Māyā is mere unintelligent matter, and so it cannot do this by itself; an intelligent agent is required. Souls, though intelligent, are of no use to Māyā, for their intelligence is limited and obscured. They do not know how to obtain bodies and how to liberate themselves from the entanglements; therefore these considerations, viz. the inert nature of Māyā and helpless condition of Souls, lead us to assert the existence of a Being whose intelligence is unimpeded and who is

capable of guiding souls and matter. This Being is God.¹⁴⁷

The Saiva Siddhānta in its early stages is very clear about God and the soul as distinctly separate entities,¹⁴⁸ and differs from the Trika system, which holds the soul to be Parama-Śiva enveloped like a baby in swaddling-clothes, by five (six, including Maya) Kañcukas or cloaks.¹⁴⁹ To the Saiva Saint the very idea of the oneness of God and souls seems unimaginable; He never believes in it, and is never prepared to identify himself with the Supreme Being. He calls himself a 'mere cur', a very fiend in sooths,¹⁵⁰ and lower than the meanest cur, a man of evil sore!¹⁵¹ How can he, such an ignorant and insignificant wretch, be the supreme Being, all - powerful, all-knowing, all-per-vading! It is a puzzle to him, and no amount of logic is capable of convincing him.¹⁵¹ He prefers to remain a 'Servant',¹⁵³ which status he covets very much. In Mukti, he has no idea of merging himself in God.¹⁵⁴ He believes it to be a state attained when "He showed His gracious feet, made me, a dog His own.¹⁵⁵ 'He shows pity on the soul that pines for him'.¹⁵⁶ To him the creed of Vedānta is haughty and unreal and whirls, dashes and roars like a furious hurricane.¹⁵⁷ God is not the soul, nor is the soul God; the relation of God and the soul is like that of soul and body.¹⁵⁸ They are in intimate union!¹⁶⁰ God abides in the soul, like the soul in the body, and guides the soul similarly to its destination.¹⁶¹ God lies hidden like fire in the wood which is latent.¹⁶²

The supreme Lord is impartial. He bestows His Grace without any distinction upon all those souls that have succeeded in overcoming the impurity (mala), the eternal substance designed for their purification.¹⁶³ He has given full scope and liberty to all souls equally¹⁶⁴

to work out their ends, supplying at the same time everything needed. The well-known five functions (kṛtya) viz. Dissolution (saṁhāra) Re-development (arsti) Sustenance (sthiti), Obscuration (tirodhāna), and Bestowing grace (anugraha), which He performed through Śakti without being affected, like the sun which causes the lotus on earth to bloom or fade, are for the sake of helping souls to achieve their liberation from the cycle of transmigration.¹⁶⁵

The Śaiva Siddhānta believes that God, whose grace is essential for salvation (mukti) appears to those souls which have succeeded in overcoming the impurity, as a spiritual teacher (guru) and bestows grace; therefore Śiva-Peruman is a kind and compassionate Father and Mother and a true Friend, unlike the "Nirguna Brahman of Śankara, which stares at us with frozen eyes regardless of our selfless devotion and silent suffering, and which is not the god of religious insight."¹⁶⁶ Śiva-peruman cannot be compared to "saguna Brahma" of Śankara; because according to Śankara himself, it is unreal and imagined. Śiva is real and not imagined. He resembles more closely Rāmaṇuja's "Brahman" with the difference that the latter is identified with Viṣṇu, the rival of Śiva in the mythic age, and that Viṣṇu is a personal being with a body consisting not of matter but of sattva, while Śiva has a body -- if it can be called a body, at all, since it is not, even of sattva -- which is a unique formless form, very difficult to describe. It is of grace (śruti).¹⁶⁷

The supreme God of the Śaiva Siddhānta is wrongly supposed to have been borrowed from the Yoga system. Śiva-Peruman is a deliverer from darkness and pain, the teacher of truth and inspirer of strength, no doubt, like the god of the Yoga system. Indeed, in the idea of God there is much similarity between the two systems; but there is an

important difference which is not to be overlooked. In the Śaiva Siddhānta God is the soul of souls, and not a particular self, and creates, destroys, preserves, obscures, and bestows grace, while in the Yoga, God is "a particular self (puruṣa-viśeṣa) and not the creator and preserver of the Universe which is full of pain, and could not have been created by a Being of boundless mercy"¹⁶⁸. The Nyāya and Vaiśeṣika systems, which are believed to have been atheistic in the beginning, though this is not satisfactorily established as yet, appear to agree with the Śaiva Siddhānta more than any other systems in ideas about God, in spite of some divergences. The Nyāya admits "a personal being possessing existence, knowledge, and bliss"¹⁶⁹ but gives no clear explanation of what is meant by "personal being". "They (Nyāya) sometimes say that God creates without the aid of any body", and agree with the Śaiva Siddhānta in this respect, but "it is also suggested that God becomes endowed with body on account of our Adrṣṭa". "Sometimes the atoms are made the body of God, while Ākāśa is assigned this status on the other occasions"¹⁷⁰. "God is not the creator of atoms but only their fashioner", quite like the Śaiva Siddhānta, where God stirs the Bindu to activity by means of Śakti. "His reason works on the elements of the Universe from without but does not operate as power of life within. This conception of God as beyond the world, as outside the entire frame of space, as dwelling apart in eternal self-centred isolation is arid and empty"¹⁷¹. This defect of the Nyāya is effaced in the Śaiva Siddhānta, which does not confine God to an eternal self-centred isolation. In the Śaiva Siddhānta God operates as power of life within, and resides within and without the Universe and souls, pervading them, as oil the sesamum, flavours the fruit etc.¹⁷² The Vaiśeṣika system, though similar to that of the Naiyāyikas, is clearer as to the embodiment of God. According to this system," It

is not necessary for God to be embodied. Even a bodiless being can act. The immaterial soul operates towards moving^{of} the body. Though the body belongs to the soul, it does not supply the force impelling itself. The object impelled is the body, God has such an object in the atoms".¹⁷³ The same simile is used by Meykandadeva to show that there is no necessity for God to be embodied.

SAKTI

The word "Sakti" has the sense of "power", "energy", and is used freely in the Śaiva Siddhānta. It denotes "the Mother of the Universe", the highest female deity. It means also the "power" or "capacity" of the Lord, the means for producing the Universe. There is not much difference between these two, since the first is the religious and the second is the philosophical explanation. Sakti is also used in connection with the cosmic matter, ^{Bindu} and mantras, the sacred formulas to be uttered and meditated on, are called saktis. This promiscuous use of the word is confusing, but in the Sanskrit literature of the Śaiva Siddhānta "sakti" represents more clearly, 'power' or 'capacity', and is used with those things or beings whose capacity is to be denoted; e.g. Bindu-sakti means the power of the Bindu in uncovering the hidden Universe; Śiva-sakti means the power of Śiva that influences the Bindu to unfold the Universe. Here we are concerned with Sakti as a power of Śiva. As such it is termed "she" as the word sakti is feminine in Sanskrit.

Śiva-Peruman, as we already know, brings forth the Universe through Sakti, who stands in the same relation to Śiva as the staff, wheel, etc. to the potter or the rays to the sun, and serves the purpose of an instrumental cause in the creation of the Universe. In the mythological and devotional side of the Śaiva Siddhānta, she

represents the Mother Goddess, the great consort of Śiva, Umā, who is His half, sharing the half of His body and often, like our mothers of earth, interceding on behalf of her earthly sons, devotees, with Śiva, the Great Father.

In the Śaiva Siddhānta her philosophical aspect is also prominent. She represents the highest power (parāśakti) who has neither beginning, middle, nor end, as she is existing eternally (nityā) with Śiva, with whom she is in intimate and inseparable union¹⁷⁴ like that of a quality (dharma) and an object (dharmin), or of sunshine and sun.¹⁷⁶ In fact she has no separate existence as an eternal entity without Śiva,¹⁷⁷ who is her source.¹⁷⁸ In spite of her close and inseparable union and assured identity with Śiva, she originally seems to have been regarded as distinct,¹⁷⁹ like Lakṣmī of the Pāncarātra system.¹⁸⁰ She is not independent of Śiva, and at the same time is not an immanent aspect of Paramaśiva, as she is in the Trika.¹⁸¹ The distinction between Śiva and Śakti, being very subtle and almost negligible, and neglected later on,¹⁸² is not so clear as that of Lakṣmī and Vāsudeva of the Pāncarātra. Śrīkanthasūrah; the author of Ratnatraya, and the Pauskaragama hint at the distinction; but their commentators Aghorasiva and Umāpati interpret the suggested distinction as meaning identity.¹⁸³ The distinction between Śiva and Śakti is equivalent to that of substance (dharmin) and quality (dharma) and not like that of two separate things; therefore they are identical (tadāśyamāpannā). Śrīkanthasiva holds that Śiva and Śakti are one and the same, that Śakti comes from Śiva, and that He is eternally united with her. Their union is like that of the sunshine and sun, and can never be separated.¹⁸⁴

She is real (vasturūpa) and existing (sat). She has no material body and organ, so she is not embodied; yet she has a form, which is

the effulgence of thought, jñāna, like that of Śiva, and which is described as cid, samvid, arul, and of the nature of light (prakāśa-svarūpā). Mantra is identified with Śakti and her aspects with which she truly forms the glorious form of Śiva (śaivarīmūrtih)¹⁵⁵. She is pure, exceedingly minute (parāsūkṣmā), kāsthā (niratisayā), nisthā (niratisayā^{va}hībhūtā), free from all bondages (sarva-bāḍdhana-rahitā), without any covering (nirāvaranā) without second (nirdvandvā), without material cause (nirupādānā); She is again described as śāntā, nirvikalpasvarūpinī, nityoditā, and anavaschinā.¹⁵⁶ She is very powerful, and has a glory unthinkable (acintya-vaibhava).¹⁵⁷

As she is eternally united with Śiva, like Him she is all-knowing, all-pervading, and all-doing. She does everything, and without her co-operation nothing can issue.¹⁵⁸ Indeed, Śiva is able to exercise His five great functions, that are for the benefit of beings, only with her co-operation;¹⁵⁹ therefore she is the great benefactor of beings,¹⁶⁰ and fulfils all their desires like the desire-yielding tree (kalpavṛkṣa) and the wish-fulfilling jewel (cintāmani) by supplying whatever they need to free themselves from the entanglements of Māla and by disclosing her own self and their real nature to them, after their victory over māla. Then she leads them to, the feet of eternal supreme Śiva.¹⁶¹

She is one, indivisible, unchangeable, and unmodifiable. She has many powers -- all called śaktis -- through which she conducts all functions. Of all these śaktis, three are most important, viz. Iccnāsakti, representing her wish, Jñānasakti, her knowledge, and Kriyāsakti, her activity. Again, it should be noted that these aspects belong to śakti and not to Śiva, as in the Trika,¹⁶² where these represent the desire or will, knowledge and action of the

supreme Parama-siva.

In the Saiva Siddhanta Siva-perumam is not kept in the background by these saktis, as is seen in the Pāncarātra, where Vāsudeva is eclipsed by the kriyā and bhūti aspects of Lakṣmī.¹⁹³ Though the Saiva sakti plays an integral part in bringing forth the Universe, the credit of it goes to Siva, because she is controlled by Him in all her aspects, and is dependent on Him, though both are interdependent and one can do nothing in the absence of the other.

The main difference regarding Śakti, between the Pāncarātra and the Saiva Siddhanta, both of which appear to be strikingly original in introducing the idea of Śakti in their philosophy, is as follows:-

In the Pāncarātra the origin of matter is traced to Bhūtisakti, "which is divided in many ways and is but a 'myriadth part (kotyansa) of the sakti', that is; an infinitely less powerful manifestation than the Kriyā sakti", and which is "causa materialis of the world".¹⁹⁴ In the Saiva Siddhanta matter is an entirely different, eternal entity, existing side by side with other eternal entities, prominent among which are Siva and Śakti. Śakti develops matter into the Universe, which again is not the manifestation of Śakti or any of her aspects or portions, as is believed by the Trika¹⁹⁵ or the Pāncarātra.¹⁹⁶

The Saiva Siddhanta does not appear to supply the logical reasons for the necessity of introducing Śakti in the system. If Siva can pervade the Universe, like heat in hot water, or flavour in fruit, and can exist as the soul of souls, without being affected or contaminated, then He can bring the Universe forth without the medium of Śakti. Perhaps for this reason, Rāmānuja has not given prominence to this divine aspect. The idea of Śakti is very old,

and in the Upanisads Sakti is mentioned in the sense of "power of God".¹⁹⁷ In all probability, the Sakti of the Saivas and Pāñcarātras, which can be traced to the Upanisadic period, is the remnant of the older phases of these systems.

BINDU - The pure potentiality.

The Saiva Siddhanta believes in the reality of the Universe, and traces its origin to a real matter, which is clearly distinct from God or the souls. It is repeatedly asserted in the Saiva Siddhanta that this matter is entirely for the souls, as already mentioned. The matter of the Saivas, though it does not correspond exactly to that of the Sāṅkhyas, is very closely akin to their prakṛti, and includes all the essential factors. The Bindu, Maya Prakṛti, and Guṇa of the Saivas, together contain everything that can be said of the Prakṛti of the Sāṅkhyas.

The Saiva Siddhanta divides the Universe into Pure and impure: the pure, as an abode of pure souls which are similar to divine beings of the other systems, and the impure, in which the visible Universe which we experience, is incorporated. The Saiva Siddhanta has accordingly two phases of matter, one, the origin of the pure Universe, and the other, that of the impure.

The Saiva Siddhanta, like the Sāṅkhyas, believes in the Sat-
Kāryavāda, the law of causality, according to which 'the cause and the effect are the undeveloped and developed state of one and the same substance; the effect is of the same nature as the cause; all production is a development (udbhāva) and all destruction is envelopement (anudbhāva) or disappearance into cause'.¹⁹⁸ According to this law the Saiva Siddhanta admits that the whole Universe, visible and invisible, being a production, as it is seen to be under the influence of change and destruction, is a development of its cause, and at the time of Pralaya disappears into its cause, which like the Prakṛti, the original cause of the Universe of the Sāṅkhyas, is matter, and not the idea, as the Trika believes.¹⁹⁹ This matter is named Bindu - a point, not the atom of the Vaiśeṣikas, or Mahāmāya - great Māya.

Here again the Śaiva Siddhānta does not accept the Vivarta of the Vedānta, but adopts with the Sāṅkhyas the theory of evolution (Āvirbhāva) and involution (Tirebhāva) The Bindu, also called Bindu-Śakti, the material cause of the Universe, is entirely different from Śakti who is intimately united with Śiva, and from Śiva, but is mechanically associated (Vartamāna-parigrahe) with them and forms a separate entity. There is therefore a striking difference in the idea of the original cause of the Universe between the Śaiva Siddhānta and the Trika which traces it to Śakti, the immanent aspect of Parama Śiva, the manifestation of which aspect transforms itself into Universe.²⁰⁰ Bindu-Śakti being the material cause of the Universe, which is inert, is inert, without Caitanya, non-sentient, because according to the law of causation, the cause and effect are ^{of} the same nature. Again, Bindu, being inert, is unable to develop itself into the universe without the aid of an intelligent agent, which purpose is served by Śakti, who stirs it to activity.²⁰¹

In the Pralaya, the Universe is submerged in Bindu; and at the time of creation, it issues from it, which process it has undergone countless times in the past and will continue to undergo countless times in the endless future, all the while Bindu remaining the same; therefore it is eternal, like Śiva or Śakti. It is pervasive, formless, unillusive, and indestructible and capable of undergoing change. Its other synonyms are "the highest sound" (para-nāda), "speech" (vāk), "the essence of sound" (śabda-tattva), "firmly established" (dhruva) indestructible point (anāhata-Bindu), knowledge (vidyā), she that is coiled (Kundalinī), the great Māyā (Mahāmāyā) and the pure Māyā (Suddhamāyā), increasing (Brahmā). In the Śaiva Siddhānta, cosmic

matter has three phases, the most subtle or highest (Para), the subtle (sūkṣmā), and the gross (sthūlā). In the first phase it is Bindu; in the other phases it assumes the name of Māyā.²⁰²

Bindu does not appear to be matter pure and simple, as it becomes the ground of all physical and psychical modifications. It is primary substance, to which all the heterogeneous things of our ordinary experience are traced. It is a pure potentiality, and in this respect strikingly resembles the Prakṛti of the Sāṅkhyas.

The process of Evolution in the Śaiva Siddhānta is generally the same as that of the Trika. Both admit that the Universe in spite of all its complexities, is built out of a few fundamental factors, technically called Tattvas (lit. Thatness), which number 36, and are divided in the Śaiva Siddhānta into three groups, the first group consisting of Śiva tattvas, five in number, the second group of Vidyātattvas, seven in number, and the third group of Ātma-tattvas twenty-four in number; corresponding to these divisions, the Universe has three regions, the higher or pure (Suddhādhvan), the intermediate or mixed (Mīśrādhvan), and the lower or impure (Asuddhādhvan).²⁰³

Again the Śaiva Siddhānta traces the material cause of these regions to the three phases of the cosmic matter vis. Para, Sūkṣmā, and Sthūlā. The highest region is evolved out of the highest phase (Para) of the cosmic matter called Bindu or Mahāmāyā.²⁰⁴ The intermediate region is evolved out of the subtle (sūkṣmā) phase of the cosmic matter called Māyā and is the abode of those souls which have succeeded in liberating themselves from the influence of the gross matter. The last region is evolved from the gross phase of the cosmic matter called Prakṛti, the mother of mental and physical world.

The Śaiva Siddhānta understands by tattvas (lit. thatness) the fundamental factors in the Universe generally; but it is by no means strictly confined to this sense alone. In addition to this, it uses the word tattva in at least two different meanings. The first is that the tattvas serve as stages or steps or places of accommodation for souls in their upward journey, where they can reside and prepare themselves to become fit for the next stage by undergoing the Bhoga, which experience effaces the portion of impurity (Mala) existing in that state. This is apparent more clearly in the tattvas of the Śuddhādhvan and also in the Vidyātattvas. The second is that the Tattvas, from Kāta downwards, serve as factors or forces or powers in bringing forth objects for the Bhoga of souls and disclosing the soul's capacity to make use of the object thus brought into being. The evolution of the Universe according to the Śaiva Siddhānta is as follows:-

205
SIVATATTVA.

First, i.e. after Pralaya, and before the dawn of creation, i.e. before the idea of creating the Universe occurs to Sivaperuman, there lies Bindu- a primary substance existing as a separate entity and holding the complexities of the Universe in its bosom. Great Śiva the ocean of mercy and the sea of compassion, wills to provide a means, namely the Universe, to help souls to work out their liberation from the impurities; therefore Śakti. His intimate associate, is ready to cause a flutter in Bindu, but no flutter is yet perceived. This stage in Bindu, which is between its original state i.e. that state after Śiva's will for the Universe has occurred and before the first motion in Bindu starts is designated as Śivatattvaḥ; or, in other words, the Śiva-tattva is that condition of Bindu when it is pervaded by the

influence of Sakti to stir it and no movement has occurred as yet in Bindu, but it is just on the point of activity. In the Trika, which does not admit any other entities except Śiva, Śiva-tattva represents the experience of Paramasiva with only the elimination of the experience of the ideal Universe which Paramasiva, in His aspect as pervading the Universe - as distinguished from the transcending aspect - feels as one and identical with Himself! ²⁰⁷

This stage is evolved in Bindu without in any way affecting Śiva or Śakti, who remain as they were before, ^{except} for the will to bring forth the Universe on the part of Śiva and the pervasion on the part of Śakti. Bindu in this stage is still passive, as it was before, with all its activities withdrawn and existing in a passive condition yet Śakti, though remaining apart in union with Śiva, pervades Bindu like the sunshine on the objects of earth. With the pervasion of Śakti, Śiva-tattva becomes endowed with rays of knowledge and activity (Svadrkkriyakiranātaka), in addition to all the characteristics ²⁰⁸ of Bindu such as pervasiveness, eternity, immovability, indestructibility, unobstructed entrance everywhere, and glory. ²⁰⁹ All the aspects of Śakti remain submerged in this Tattva, and perform their respective functions; therefore, this tattva is called all-gracious (Sarva+amgahaka). ²¹⁰ In reality it is the only Tattva, all other Tattva being products. ²¹¹ It is the source of the remaining Tattvas in the higher region (Suddhādhvan); therefore it is the supreme Tattva, and is very pure. ²¹²

SAKTITĀĀVA. ²¹³

Bindu, being under the influence of Sakti, begins to vibrate. This very first opening (Umessa) in the vibration, or more correctly

the beginning of the very first opening, is designated Sakti-tattva,²¹⁴ which comes immediately after Siva-tattva. There is very little difference of time in the evolution of these, the process being almost simultaneous. Perhaps for this reason, in some Āgamas Sakti-tattva is not distinguished from Sivatattva, both being named together Sivatattva on account of their fusion. The Trika appears to present the same feature, which is explained by Mr. Chatterji thus: "It (Sakti-tattva) can scarcely be called a second stage as it comes into manifestation simultaneously with Siva-tattva. Indeed it may be safely said that it is by the operation of Sakti-tattva that the manifestation of Siva-tattva becomes^{at} all possible, and it is on account of this fact perhaps, that the separate mention of Sakti-tattva is sometimes omitted from the list of Tattvas, it being counted as one with and included in the Siva-tattva"²¹⁵. But in the Śaiva-Siddhānta,²¹⁶ what the Trika calls "the universe-negating aspect" of Sakti appears to be absent, which fact is perhaps due to its assumption of an original source of the Universe which is a real entity named Bindu, the cosmic substance. Moreover the Universe is not unreal in the sense that it is existent in the idea of Paramasiva, but is real in the sense that it is evolved out of a real and existing substance. There is no real 'mental stock-taking'²¹⁷ in the Śaiva-Siddhānta, in which every thing begins in and ends with the real. But Sakti-tattva is admitted by many authorities to be a separate Tattva, and represents that stage in Bindu which in spite of the first opening, is not disturbed in its condition of rest: i.e. no activity has as yet appeared. It is almost the same Bindu as it was before, with very slight and unobservable^v change.

This is another very strong reason in favour of Sakti-tattva and

Siva-tattva being identical. Probably they are two very slight changes in the development of the universe. The Śaiva-Siddhānta adds Guna-tattva between Prakṛti and Buddhi. If we include the Guna-tattva and Sakti-tattva as separate tattvas, then there will be thirty-seven tattvas, which number is not found anywhere. Instead of this the number of tattvas is mentioned as thirty-six in all books; therefore one of these two is to be included in the neighbouring Tattvas. Guna-tattva cannot be included either in Prakṛti or in Buddhi, because it is definitely stated in almost all books that Guna-tattva is a separate and essential tattva. The Paṅskara does not mention Sakti-tattva separately from the Siva-tattva, both of which it includes in the Laya stage. This feature is apparently shared by the Trika, which also admits Guna-tattva, though Mr. Chatterji has not touched upon it at all in his book. He appears to have neglected the importance of Guna-tattva, though he knows of its presence.

These two tattvas are stages of complete rest for Śakti, Śiva and Bindu, which are almost undisturbed, their rest being allowed to continue even after the evolution of these tattvas. These tattvas are therefore counted in the Layāvasthā, the state of complete absorption, in which all is absorbed and nothing has come forth as yet. Śiva in this stage, as he was before, is Niskala, Cinmātra etc., while Sakti, with all her aspects withdrawn, is enjoying complete rest and is in a state of inactivity (Udāsīna), as there is nothing for her to do (Kāryābhāva), all being still in the bosom of Bindu.

SADĀSIVA-TATTVA.

After the second stage, the complete repose of Śiva, Śakti, and Bindu being broken, there appear movements in Bindu. The Universe, hidden in Bindu is gradually evolving. It is a state of movement, and gives an impetus to new life of activity after a stage

of complete tranquillity and bliss. But the movement is just starting, and is not fully developed; therefore in this state all objects, being still in the beginning of their evolution, are not clearly manifest. Similarly the Universe the life of which is just stirring, is very dim, vague and indistinct. This condition is depicted by Mr. Chatterji in the following lines with regard to the Kashmira Saivism, with which the Saiva-Siddhanta agrees generally regarding tattvas, though there are some differences.

"It (the third stage) however, is just the beginning of activity just the first stirring of life and therefore, the thought or feeling of the Ideal Universe at this stage is, as said above, only a dim one, like a faint and indistinct picture of a long forgotten scene which is beginning to reform itself in one's memory and is still quite in the back-ground of consciousness". ²²³ This being the situation of, the Universe and all objects of Bindu in this stage, the divine or spiritual aspect is more predominant than the material aspect, which is just issuing and being realised.

In this stage, there is for the first time the idea of existence (sat), or of appearance or form, or being; however indistinct and undeveloped it may be, therefore, this stage is named Sadākhyā, that which may be spoken of as an existing one (sat) i.e. Being. ²²⁴ According to Utpalācārya Śiva, ²²⁵ with the cooperation of Śakti, pervading this state, assumes for the first time a form (mūrti), and therefore becomes a real Śiva (sadāśiva) ²²⁵ in the true sense, for in the previous stages He had no form (niskala) of any kind and was only Śiva, the benign one, Śivaperuman, the great Śiva, This Tattva, therefore is called Sadāśivatattva. The form which Śiva is to have, is not a material one;

because matter, Bindu, is not fully developed, as yet, and also because Siva, being Spiritual (Caitanyasvarūpa) has not a body formed of matter, but it is formed of Mantras, which are called His Saktis. He is, therefore, Mantratānu and Sakti tānu, one whose body is formed out of Mantras, and saktis. ²²⁶ For this reason He is known ^{in this stage} as Sakala-niskala, one having parts (kalas), and no parts. ²²⁷

In this stage the Jñāna and Kriyā aspects of Sakti, being ²²⁸ equally dominant, have produced a state in which knowledge and action are equal in proportion. We know that Jñānasakti is that aspect of Sakti which by its co-operation produces that feeling which may be described as one of divine "knowledge" as to what to do, and that Kriyasakti is one of divine "capacity" to do everything. As the activity has already started, the presence of Kriyasakti is apparent. Before starting an activity, its object must be known. This knowledge of the object is believed to be produced by the Jñānasakti, whose presence is also apparent. Sadasiva, through the cooperation of the Jñāna-aspect, becomes aware of His five functions (pañcakrītyāni) viz. Dissolution (samhāra) Re-development (srstih), Subsistence (sthitih), obscuration (tirodhāna) and bestowal of grace (anugraha); and through the cooperation of Kriyasakti He starts the working of these functions.

In this stage the Kriyasakti, causing a bloom in the Bindu, discloses to Siva a course of great happiness, a supreme joy, ²²⁹ as for instance, when lovers are in close embrace with one another; therefore this stage is called a Bhogatattva or stage of Supreme enjoyment, ²³⁰ a state in which a consciousness of a new life is being regained slowly, like the consciousness of a man in the arms of his beloved. Again the exact notation of the word Bhoga is made clear in "The supreme enjoyment of Siva derived in carrying out the function of a guardianship of the Universe, is His Bhoga" ²³¹ Siva is believed to take a great

delight in guiding and protecting His herd.

232
ISVARATATTVA.

In the next stage Bindu develops its activities, the effects of which are more apparent. The Universe, which is dim and indistinct in the Sadakhya state (like a reforming picture of a forgotten scene), is emerging more and more clearly and distinctly. The Being which is very indistinct in the previous state, assumes a clear and definite form which is glorious and brilliant (ujjvala), with all the parts of its body formed by Mantras such as Sadyojata etc. In this stage, the material aspect, being developed, dominates the divine aspect, which is eclipsed by the progress of the development of matter. The divine being, having emerged from the idle state of supreme enjoyment, has a very keen desire to bring forth the Universe, the outcome of the five functions cognised in the previous stage. The divine being, with the same earnestness, translates its keen desire into action. All other aspects being held in subordination, there arises a necessity for pre-eminence of the kraya aspect of Sakti. We must keep in mind that this activity which is started in this stage belongs to Bindu, which, being inert by nature, cannot control the force of activity that has been started; therefore the necessity of an intelligent controller is felt, for the first time. The divine Being, who has correspondingly assumed a definite form, takes over the charge of Bindu, and rules or controls its activities. Therefore this stage is named Adhikaravastha, the state of authority. It is also called Isvara-tattva or Mahesvara-tattva, the aspect of rulership, or lordliness, which is found necessary for the first time, and the Divine Being is now styled Isvara-derived from the root Is, to rule - or Mahesvara, the great Isvara.

In this stage Mahesvara -the great Ruler i.e. the Divine Being -

is no longer considered as "sakala-niskala", because he has a definite form, nor as "niskala," because he has assumed rulership, the function of sakala beings; therefore he has become sakala, and starts arranging his functions.

²³⁹
VIDYĀ-TATTVA.

The activity of Bindu, which by this time is in full operation, and the distinct form of the divine Being and the Universe reached in the previous stage, are continued in the next stage, in which the divine aspect and the material aspect are present in equal degree. The jnana or proper insight for directing the activities, the function of control which the Divine Being has undertaken, appears to be essential to the Divine Being; this aspect or insight was in subordination in the previous stage, but in the next stage the jnana aspect of Sakti becomes preponderant. This stage therefore is called Vidya-tattva, that stage in which there is knowledge of realisation of proper objects of things. In the previous stage the divine aspect - Isvara- though it has fully developed and become sakala, is not perfect because he is wanting in knowledge. This defect is remedied in this stage, which being an advance on the previous one, is the perfect one, which there is activity, knowledge as to where activity is to be directed, and the ground of activity, all three in a fully developed condition. So this is a state complete in all its aspects and real in the true sense for the first time. This stage completes one phase of the Universe, which is called the pure or higher region (suddhādvān).

Mr. Chatterji has very clearly explained these five tattvas in Kashmiri Saivism, He takes as an example a sentence "I am this". In

this sentence, let 'I' represent the aspect of the Divine Being, 'this' that of the Universe, and 'am' connecting link between the two. It is 'I' that is to appear first, everything else remaining still in the void. This 'I' represents the aspect of the Divine Being, or Paramasiva after His will for manifesting the Universe has gained ground in Him. This is Siva-tattva. Side by side with 'I' there emerged 'am' to form a notion about 'I'. This stage represents the Sakti-tattva. In these two stages of development of the Universe, there is as yet no sign of the Universe, as in the case with the sentence 'I am', which conveys no notion. In order to complete the sense, there comes 'this', which is the universal aspect and completes the sentence and its sense. But still there is a preponderance of the 'I' aspect, as 'this' is very dim and indistinct. This stage represents the Sadakhya tattva, where the Universal aspect is very dimly cognised. The next stage in which the universal aspect becomes so prominent that it throws the Divine spirit into the back-ground is called Isvara-tattva. In the next stage there is complete harmony between the two parts, viz. the Divine as well as the Universal aspects, as there is between the two parts of the sentence "I am this". In the divine aspect there appears for the first time the notion "I am all this, and all this is mine as part and parcel of myself, and all this proceeds from me and is created by me - I am the author of all this". This stage represents the Vidya-tattva. This clever explanation of the five tattvas appear satisfactory with regard to the Trika, which, being Advaita, accepts no other entity except Paramasiva; but with regard to Saiva Siddhanta, which accepts many entities, this explanation is to be modified, as summarised below.

First - not in time but logically - there exists Siva, the Benign One, with all the eternal entities which are different and

existent apart from Him, but all dependent on Him. Siva, in his compassion for the benefit of souls, which are also different entities, wills "Let there be the Universe". Immediately Sakti, His intimate and inseparable associate at all times, pervades Bindu, the potentiality, another eternal entity. This stage in the Bindu is called Siva-tattva. Almost simultaneously with, or immediately after pervasion by Sakti, Bindu becomes quite ready to carry out the Divine will, i.e. to unfold the Universe hidden in its bosom. It is only prepared, and there is no action as yet. This is called the Sakti-tattva. In the next stage the activity of the Universe is just begun, and the Universe is just assuming a form. Side by side with the development of the Universe due to the activity of Bindu, there appears also a change in the divine aspect, which is becoming materialised in order to preside over each stage of development and to guide it, rightly; for this purpose there appears Sadāsiva, to preside over the stage which is named Sadāsiva-tattva or Sadākhyā. In this stage neither the Universe nor Sadāsiva is materialised, i.e. they are very indistinct and vague. All the aspects of Sakti are also equally balanced, producing results equally. In this stage, Sadāsiva becomes conscious of five great functions. Yet the idea of putting those functions into operation, though present has not appeared prominently. In the next stage, the kriyā aspect of Sakti becomes more prominent, and the aspect of the Universe and the divine Being becomes more clear and distinct. They are fully materialised. The activity in Bindu, that had made its start in the last stage, has progressed greatly, and is now in full operation. The Divine aspect now assumes control of the activity in Bindu, and so becomes a Ruler, Īsvara; and this stage is called the Īsvara-tattva. In spite of the fact that this state is called the Īsvara-tattva fully materialised, it is not a perfect state, since the jñāna aspect of Sakti is not so fully developed as the kriyā aspect; therefore Īsvara, the presiding

divine aspect, ^{is} conceived to be lacking in knowledge of the destiny of the activity. In the next stage this defect of Īvara is removed, i.e. the jñāna aspect becomes predominant, and the Divine Being, who is Rudra, is a perfect being endowed with all qualifications for creation of the Universe that is to follow. The Divine aspect presiding over this stage is perfect in this sense only. This stage is called the Vidya-tattva, and contains all the necessary requirements for further development of the Universe.

Here it is worth noting that the five stages evolved in Bindu by Śiva through the co-operation of Śakti, do not in any way affect Śiva or Śakti, who remain apart in the same condition in which they were before the activity in Bindu took place, and that they do not come down and unite with Bindu for the sake of evolution. But in each and every stage their presence is apparent, for without it Bindu is unable to act; therefore, the Divine aspects such as Sadāsiva, Īvara etc. are introduced to guide the developments in Bindu. The Śādhanta does not mean by speaking of these aspects that Śiva assumes these forms. It is only the idea of Śiva that assumes the forms of Sadāsiva Īvara etc. ²⁴⁴ The principal matter of the Śaivas, viz. Bindu, being kept always before the Divine eye, differs from the prakṛti of the Sākhya, which being inert, goes on with its activity, once started, without guidance to the end which is not known to itself. ²⁴⁵

An interesting comparison may be drawn between the Śaiva divine aspects, Śiva Sadāsiva Īvara and Rudra, the forms assumed by the ideas (śruti) of Śiva-peruman, and the four vyūhas of the Pāncarātras, interpreted only as the divine aspects, and not as buddhi, śhankara, and manas. Like Vasudeva, or Viṣṇu, there is Śiva-peruman; and the Śaiva Parāśakti tallies in all respects with the Pāncarātra Śakti, Lakṣmī. Corresponding to the four stages in which the four Vyūhas of

the Pañcarātras are developed, there are four stages in the Saiva philosophy, called Tattvas, presided over by four divine aspects of forms, ²⁴⁶

Another important point worth noting is that these Tattvas in the Siddhādhvan are not Tattvas in the sense^u which the word is elsewhere understood. Bhojarāja says that a Tattva is that which remains till pralaya affording bhoga to all beings. ²⁴⁷ These of the Siddhādhvan afford bhoga, but none of them except Śiva-tattva remain till pralaya; for all other tattvas, and especially the four from Śakti to Vidyā, are believed to have their source in Śiva-tattva, which is the only tattva in the full sense, and in which all other tattvas will be absorbed, one after another, according to the order of their production. The great Utpala, ²⁴⁸ the teacher of the Trika, explains tattva as "that which cannot^s be divided any further in the process of division for grouping". ²⁴⁹ In other words, tattva means the essence or factor which an object has in origin. Our five tattvas, collectively named Sivattva, do not seem to satisfy any of these interpretations, but have the nature of a stage in the development of the hidden-Universe, whose first aspect in the form of the higher or pure region, is composed of them.

Again, this pure region appears to have been regarded with little favour later on in the Saiva Siddhānta at any rate in the days of Maykaṇḍadeva, for we do not find in the Sivajñānabodha a treatment of Bindu, and in its stead the Universe starts with Māya. The idea of Siddhādhvan is, no doubt, very ancient in the philosophy of the Saiva Siddhānta, and centuries before Maykaṇḍadeva the Siddhādhvan and the five tattvas are attacked. We have clear evidence of this in the ²⁵⁰ Tattva-prakāśa of Bhojarāja, who says "These five tattvas are imaginary". But his commentator Agherasiva dismisses this verse as an interpolation, on the ground that it is against ²⁵¹ Śāstra. But the sentiment seems to be quite genuine, for the same objection is raised in the

252
Panskarāgama against tattvas in the Suddhādhvan.

In spite of all objections, the Suddhādhvan is as much an essential part of the original Śaiva Siddhānta as is the Anavamala, for the Anava remains even after Māya, and souls under its influence will not attain liberation until it is removed; therefore, there must be a place for such souls, residing in which they can perform the functions assigned to them and can ripen the Anava, by the removal of which they can achieve liberation. For this purpose Suddhādhvan is essential.²⁵³

According to the Śaiva Siddhānta, the souls that are free from the impurities of Māya and Karma and are called pure, being under the influence only of Anava, are of three kinds, including those that are Mukta, liberated; viz. those that have received the divine grace, those whose Anava is fully ripened, but who have not yet received the divine grace, and those that are freed from the other two impurities (mala) but have their Anava not matured, i.e. that are still raw, under the influence of Anava. Accordingly the Śaiva Siddhānta has arranged three stages in the Suddhādhvan, viz. the Adhikāra, Bhoga, and Laya, one for each group of pure souls. The first group those with Anava unmatured, is placed in the Adhikāra stage, and is entrusted with the rulership of the Universe. The Adhikāra stage consists of the last two of the five Sivatattvas, viz. Ivara and Vidya, and is divided up in two minor stages; accordingly, Souls in the Vidya-tattva are sthuladhikārin, something like executive officers, and those in the Ivara-tattva which have their cicchakti manifested, are Sūkṣmadhikārin,²⁵⁴ something like judicial officers. The second group, consisting of souls whose Anava is ripened, is placed in the Bhogavasthā, where there is complete bliss, but souls have not reached as yet the much coveted state of final liberation. This Bhogavasthā comprises three of the five Sivatattvas, viz. Śiva, Śakti, and Sadasiva.²⁵⁵ The third group, consisting of souls that have received the divine grace are entirely free from

the influence of mala of any sort i.e. the liberated souls, are placed in the Laya²⁵⁷sthā, which is beyond all tattvas.

SABDA, or MĀDA, the sound.

The Saiva Siddhanta definitely admits the evolution of the Suddhādhvan for the purpose of giving to pure souls all requirements viz. the means to become embodying to act, to dwell and to enjoy, technically called tanu(body), karana (instrument), bhuvana (world), and bhoga (enjoyment). The Māda, or sound, and Adhvans, regions or paths, are supposed to contain all these requisites, therefore they are further evolved from Bindu, the pure potentiality of which the pure region (Suddhādhvan) is built up.

The Saiva Siddhanta believes in the non-eternal nature of the Sound, like the Sankhyas, and ascribes its source to Bindu. But later on the Sound is mentioned as the quality of the ether (ākāśa), the product of the subtle element of sound (sabdātana²⁵⁸mātra), the product of the Ahankāra. This apparent discrepancy is explained in Paaskara, which says that sound is a manifestation and not a product of Sabda²⁵⁸-tana²⁵⁸mātra. It further shows that Adhyavasāya - the capacity to perceive rightly by hearing - which is the result of sound, is perceptible even in the stage where Tana²⁵⁸mātras, subtle elements, are not yet evolved; therefore the source of sound is not the subtle elements, but Bindu. The Sound is produced from Bindu when it is presided over by Śiva and Śakti. At what stage of Bindu it is evolved, does not appear very clearly; but the Ratas-traya mentions that it is evolved for the use of Ananta²⁵⁹, the leader of the pure souls that have still un²⁵⁹matured Anavamala. The Sound therefore must have been evolved before Īśvara-tattva, the place of residence of the Vidyēśvaras. It seems more probable that the Sound is the first product in evolution

like the "Logos" of the Greeks, and the "Word" of the Christians.

The clear and audible sound which is the means of Right knowledge of an object, namely Adhyavasāya, and which is the source of the Śaivāgamas and all Śāstras, has passed through four stages, technically called Vṛttis. ²⁶⁰

(1) Parā-vāk, or Śukṣmā:²⁶¹ - Before the evolution, Vāk, speech or sound existed in Bindu together with the Universe and all things, in the form of an undifferentiated word, which is beyond all objective thought and speech, subject to Cit only, which alone is conscious of it; therefore naturally it is undeterminate (nirvikalpa-svarūpa) unperishing (anapayini) and light in itself (prakāsa-svarūpa), with all its powers subsided or retired (nirrtāśeṣa-saktikā). As it is subject to Cit only, it is subtle (śukṣmā) and all-transcending (parāvāk) speech. This is the first or germinal stage in the development of Vāk.

(2) Paśyanti:²⁶² - This all-transcending aspect of Sound in the next stage is slightly loosened from the grip of Cit, i.e. it has developed a little, by extending towards materialisation, and it thus assumes an undistinguishable form, which is really an advance on the previous stage. Yet it is still in the undifferentiated state, and cannot be even thought of as "this" or "that" It is, so to say, still in the germinal state. It is light in itself (svayaṃprakāsa), and is denominated Paśyanti ('she who sees), Vision in its undifferentiated form.²⁶³

The simple comparison of this form of sound to Mayurāṇḍa-rasa, the liquid in the egg of a peacock brings home to us the full and appropriate description of this form of speech. The peacock has many colours, such as yellow, green, blue, etc., but none of them is visible in the liquid of its egg, though they are present in it. They become visible when the life in the egg is developed. Similarly Sound, with all its

varieties undistinguished and undifferentiated, exists potentially in this stage.

(3) Madhyama²⁶⁴:- Then comes the stage in which the Pasyanti or "vision" aspect has developed to a degree and becomes audible (sretram upasarpati) and yet is indistinguishable. It is just developing itself gradually into form of syllables (kramadvarnanupatini), but has not yet united with breath, i.e. it is still in a state which is just following on the tract of breath (pranavrttitanukranta). It stands between Pasyanti, that aspect in which the sound is inaudible and undistinguished, and the audible and clearly distinguished form, which will follow; therefore it is called middle (Madhyama). All these aspects of Sound are internal, i.e. they have not yet come forth and assumed a clearly audible form. ²⁶⁵

(4) Vaikhari²⁶⁶:- Then comes the last and fourth form, audible and distinguishable, which is clearly developed out of Madhyama. This form has united itself with breath, and produces intelligible sound by passing through the vocal organs, together with the breath, according to the desire of the speaker. It is called Vaikhari-spoken word - and is external. All the sastras and 28 Sivagamas and four Vedas are the products of this Vaikhari-Vak.

All these modes (vrttis) of speech, though they appear to be common to our every-day speech, are placed in the Suddhahvan, and are evolved from Bindu by the Supreme in cooperation with Sakti for the use of those that are in Suddhahvan.²⁶⁷ Sivagamas, Vedas and Sastras, the products of the Vaikhari-vak, are placed in the Vidyatattva. These Vrttis, though placed in the pure region, are existing in each and every soul, and serve as a fetter, though they are products of pure potentiality, Bindu, which is not a 'fetter'.²⁶⁸ The Pauskara says that these neither help to secure the higher salvation (Paramukti), nor cause bondage, that as sounds they are the means of knowledge which will

relax the tie of Mala, and that also they cannot give salvation (Moksa) because they are not a satisfaction (Diksa). They exist in a subtle form in the Suddhādhvan, in a gross form in Mīrādhvan, the intermediary region, and in still grosser form in the Asuddhādhvan, impure region. This makes quite clear that they are present not only in pure souls but also in other souls, comprising beings of all states, even such as those that live in water, assuming of course different forms.²⁷⁰ As they are means of Knowledge, they are enlightening to beings and lessen their bondage. But they do not secure salvation to beings, for in the Śaiva Siddhanta salvation is possible by the divine grace alone. To that point these Vrttis lead beings.

ADHVANS, The Paths.

Another production of Bindu, primarily for the sake of souls, is a group, consisting of six parts, all called Adhvans or paths, which are explained by the Ratna-traya and Aghora-siva, as follows:-

It is a common experience that a man who wants to go to a place has to follow a road or roads in the course of his journey. Sometimes he has to pass from one road to another. In the same way the soul in its great journey has to pass over many stages in its spiritual development. These stages are called Adhvans, paths, or roads.²⁷¹

The advans also denote halting-places for souls in their spiritual journey, where they can remain and prepare for the next stage. In the Śaiva Siddhanta the Tattvas bear this aspect and serve as rungs of a ladder for souls to climb up to the top, viz. Salvation. Bindu is regarded as the source of them; therefore they are to be placed in the pure region; but some of them also appear in the impure region. On

this point no satisfactory explanation is given.

The Saiva Siddhanta postulates six adhvas which are as follows:-

1. ²⁷² Mantrādhvan:- The paths consisting of holy formular, the utterance of which in meditation help souls in their purification. These are five in number, and are products of Bindu. They are called Śaktis, and are apparently the same as that which composes the body of Sadāsiva and Īvara, the divine aspects presiding over the Sadāsiva and Īvara stages, in the development of Bindu.

2. ²⁷³ Paśādhvan:- The paths consisting of words, which are also used in meditation and in the worship of God as holy formulas, and which are 81 in number.

3. ²⁷⁴ Varnādhvan:- The paths consisting of syllables, which are 50 in number, and which represent the 50 letters of the Sanskrit alphabet. The origin of these is traced to Bindu. They are lodged in the pure region. This sanctity of letters is probably due to the fact that they are the source of Saivāgamas, Vedas, and Śāstras, which are placed in the Viśvattatva, the last stage in the pure region.

4. ²⁷⁵ Bhuvanādhvan:- The paths consisting of worlds, which are very subtle and afford places of residence to pure souls. They are 224. They have their source in Bindu, and have their place in the pure region.

5. ²⁷⁶ Tattvādhvan:- The paths consisting of Tattvas, fundamental factors, out of which the Universe is built up. They are 36 in number, and are divided in three groups viz. Śiva, Vidyā and Ātma tattvas, as stated above. The source of the Sivātattvas is Bindu, so they are placed in the pure region. The other two groups have their source in Maya, and form the impure region. The Panakara suggests that the Tattvādhvan should consist of only the first group, viz. Sivātattvas, and not of the whole number of these tattvas.

6. ²⁷⁷ Kalādhvan:- The paths consisting of Kalas, which are five in number and are the most important in the Adhvan groups, for each one of the five Kalas comprises a portion from each one of the

240

Adhvans mentioned above. The following is a brief account of the five kalās.

241

a. Sāntyatītakalā:- We know already that when Bindu is pervaded by Sakti according to the will of Śiva the Supreme, there appears a motion or a flutter on only a portion of it, the remaining portion being unaffected. This portion unaffected even after the pervasion of Sakti, is called Sāntyatītakalā, a kalā stage which is beyond all ideas and imagination, of which the conditions of peace or disturbance are not predicable. It appears to be existent in what is called Layāvasthā - a condition of complete absorption, existing before the appearance of evolution. It is said to be existing in the first two of the Sivatatattvas - Śiva and Sakti, the Tatvādhan, in 15 bhavanas, of the Bhuvanāghan syllables in 16 of the Varṇādhan, in three mantras of the Mantrādhan, and in one pada of the Padādhan. In the process of evolution, among the objects which are evolved first, it is one. It is a transcendental state, and in it souls exist in high ethereal forms (paramākāśa-svarūpa) probably in a condition which is almost Mokṣa if not actual Mokṣa. 243

244

b. Sāntīkalā:- That stage in which souls reach a condition of perfect tranquillity and in which there is an absence of passion, hatred etc. which disturb the peace. In this stage souls are relieved of all sorrows, and become Santa- tranquillised. It appears that roughly it comprises the Adhikāra, and Bhoga stages, in which souls have perfect knowledge and are Santa. It comprises the last three of the five Sivatatattvas, 18 Bhavanas, three Varṇas, eleven Padas, and two Mantras. It is very lustrous, and corresponds to the sun at the end of a Kalpa. 245

246

c. Vidyakalā:- The stage which discloses to souls the knowledge of all objects and confirms their will (sankalpa), viz, the attainment of release, by enlightening them with the manifestation of knowledge (jñāna)

therefore it is called Vidyā. Its place in the Suddhādhvan is not clear but the Mrgandra mentions Vidyasvara, a lord among the pure souls, as presiding over it; probably it is in the last stage of Bindu.²³⁷ It comprises 27 Bhuvanas, 20 Padas, 14 Varnas, (seven according to Ratna-traya), and seven Vidyā-tattvas, which are outside the Suddhādhvan. How this Kalā pervades these Tattvas is not made clear in any of the available books.

d. PratisthāKālā:²³⁹ The stage in which the will (Sankalapa) of souls which abide in this stage, is firmly established, i.e. where souls determine that the object in view, namely their attainment of their goal of final liberation, must be achieved; therefore it is called Pratisthā - prati-tisthati, the object in view is clearly seen and established. It comprises two of the Mantras, 21 Padas, 23 Varnas, 50 Bhuvanas, and 24 Ātmatattvas. How it, being in the Suddhādhvan comprises these tattvas is not clear.

e. Nivṛttikālā:²⁴⁰ The stage in which souls have no fixed determination as to their goal; their ideas are rather away from the goal. Therefore probably it is called Nivṛtti, retiring, or turning back, from the root vrt with ni, to turn back, that state in which souls are turned back from their goal. It appears more reasonable to interpret it as the state of souls in which they retire from worldly turmoils, and turn themselves towards the attainment of their goal, which is not ascertained as yet; but there is no support for this interpretation. It comprises two of the Mantras, 28 padas, 108 bhuvanas, and probably all letters. The explanation of this in the Mrgandra and the Ratna-traya lead to the following interpretation.

Souls after passing various stages reach the condition of Bhoga

12-

and for some/explicable reasons they do not receive the divine grace, and are made to travel again over the whole range of the field. That state in which souls are in such a condition appears to be Nivrttikala. The Nrgendra interpretes nivrtti as that (stage) in which souls may be turned back, "Nivartayati, bhūtāni yayā sā"²⁹¹. The Ratnatraya says clearly "It is called Nivrtti, because it turns back souls having their object (phala) unobtained"²⁹². The fact that it pervades 35 out of 36 tattvas excepting Siva-tattva, the last one from which the soul presses directly into Moksa, appears to be in favour of this interpretation. The same sentiment is expressed in the Jaina philosophy, where souls are liable to fall down to a lower stage if they fail to satisfy all the requirements.²⁹³ Probably the Saiva Siddhānta has the same idea in view. Anyhow this much is certain, that in the Nivrtti stage souls are in a condition of uncertainty as to the realisation of their will (saṅkalpa). In the next stage i.e. Pratiṣṭhā, there is no fear of going back, and their object is fixed i.e. souls have gained a firm ground. In the third stage i.e. Vidyakalā, souls make a further progress towards their goal, which is realised by the disclosure of knowledge (jñāna) regarding what they have to do next and how to do it. In the further stage i.e. Sāntikalā, souls having realised their goal and become assured of the fulfilment of their aim, become tranquil. In the next stage they find themselves in a condition which is even beyond tranquillity (sāntyatita), where the dual aspects are entirely effaced; this stage is transcendental. It is a condition very near to Moksa, though not Moksa in its entirety. This appears to be the probable object in introducing the Kalās and other Adhvans, in the Saiva Siddhānta. But the Saiva Siddhānta persists in asserting that these are the products of Bindu and that they are placed in the Suddhadhvan. The Suddhadhvan, together with its material cause Bindu, which

brings forth all these effects by the command of Siva, is considered to be beyond the stage of bondage, according to the Pauskara;²⁹⁴ but the Tattva-prakāsa includes Bindu in the list of pasas, bonds, which are five,²⁹⁵ but in the next mention,²⁹⁶ it counts only four, omitting Bindu. The commentator Aghoratsiva says "Bindu, being the means of attaining Aparamkti, liberation not final, but very near to it, consisting of the Vidyasvara stage, is not Pasa, bondage"²⁹⁷; therefore it appears that the Suddadhvan and Bindu being pure, are not to be reckoned as bonds, (Pāsas).

MAYA, The impure potentiality.

In the Suddadhvan souls are nearer to their original condition in which they are almost equal to Siva, though dependent on Him and not identical with Him, and also wanting in the power of creation. It is on account of original impurity (Anavamala), which still adhered to them, that they are kept away from the perfect stage, although they have fully realised and regained their unlimited and unrestricted knowledge and power. But in the next phase of the Universe, souls that are placed in that phase have not attained this privilege. Their knowledge and power are restricted and limited. Each step in the development of the next place of the Universe by putting more and more restrictions and limitations on souls, pushes them farther away from their goal; therefore each step, also called Tattva - fundamental factor - is called a Pasa, bond, or tie, that binds souls more and more firmly to matter. As the soul's experience becomes more and more restricted and limited, from this point onwards, it is called Asuddh^{dh}van - an impure region, where souls have become impure on account of bonds cast over them.

In the Trika, where there is only one entity, namely Paramasiva,

there appears no difficulty as to the material cause of this phase of the Universe. There the process of manifestation is continued, and the first product of this order is called ²⁹⁸ Māya. But in the Saiva Siddhānta there appears a difficulty as to whether the material cause of the Suddhādhan, Bindu or its product, or a different entity, is to be admitted as material cause of this phase of the Universe. On the first point, viz. whether Bindu is the material cause of the Asuddhādhan, there is unanimity among Saiva teachers that Bindu as it is cannot be the cause. There is a difference of opinion as to other alternatives. Some maintain that Bindu has three aspects, viz. parā, sūkṣma, and sthūla, the parā aspect being identical with Bindu, the source of the pure region, and the other two aspects serving as material causes of the impure region, and that the last two are products of the first. ²⁹⁹ If this view is admitted, there arises the difficulty of explaining how Bindu, pure by nature, can have impure products? In other words, how can impurity enter into the products of a pure entity? According to the law of causation, the pure thing must have pure products. Probably to avoid rather than to face this difficulty, some teachers of the Saiva Siddhānta, Srikantha, the author of the Batnatraya and others, postulate another eternal entity, which is a potentiality like Bindu, but a potentiality of the impure aspect of the Universe. ³⁰⁰ This potentiality of the impure phase of the Universe is called Māya. It must be remembered ^{-ed} that this Māya of the Saiva Siddhānta, though similar to that of the Trika, differs from the latter in being an eternal substance, besides being a tattva, or fundamental factor, which withdraws into itself all its products at the time of Pralaya and re-developes them when creation again begins, as is the case with the original substance of the pure region Bindu; therefore

it is called *Maya* - derived from the root *Ma*, to measure, to limit, to define - that which limits the impure phase of the Universe at the time of *Pralaya*.³⁰²

Maya, being the material cause of the Universe, which the *Shaiva Siddhanta* admits to be real, cannot be anything else than real accord-³⁰³ ing to the law of causation that cause and effects must be ^{of} the same nature. The Universe is inert, therefore its cause, *Maya*, also must be inert.³⁰⁴ *Maya* is uncreated; therefore it has neither beginning nor end.³⁰⁵ It is called the power of creation (*janayasakti*)³⁰⁶ and the seed of the Universe (*jagadbija*).³⁰⁷ "Just as the trunk, leaves, fruit etc. hidden without any distinction in the seed, grew therefrom, so the Universe, consisting all *Tattvas* from *Kala* to earth (*ksiti*) is developed from *Maya*."³⁰⁸ It supplies all necessaries such as means for covering (*Tanu*, body), means for use (*Karana*, instruments), means for dwelling (*Bhavana*, world) and means for enjoyment (*Bhoga*),³⁰⁹ to souls, placed in its provinces. Being inert by nature, it is in need of an intelligent controller who, however, in this case, is not the direct diving aspect, as is in the case of *Bindu*, but a pure soul that has reached the highest position in the *Adhikaravastha*, who is called *Ananta*, the principal among the *Nidyavaras*.³¹⁰ After the full manifestation of the pure region, *Maya* is stirred to activity by *Ananta*, according to the command of *Shiva*.³¹¹ *Maya*, however, is affected in part like ghee,³¹² which if placed before fire, begins its process of melting bit by bit. *Maya*, like, *Bindu*, is one, and pervades all its products completely.³¹³

With regard to the material cause of the Universe, the *Shaiva Siddhanta* differs considerably from the *Nyaya* and *Vaisesika* systems which propound atoms (*paramanu*) as material cause of the Universe. *Maya*, though invisible, eternal and indivisible like atoms (*paramanu*) is certainly not atomic. It is a substance, no doubt, but a substance

far finer and subtler than atoms.³¹⁴ Maya of the Saiva Siddhanta can in no way be compared to atoms and considered as atomic.

The Sāṅkhya Prakṛti, in addition to many common characteristics, shares with the Saiva Māya many synonyms, such as Pradhāna, the principle on which all effects are founded, Brahman, that which grows, Māya, that which measures, or limits.³¹⁵ Yet the Saiva Māya is not the Prakṛti of the Sāṅkhyas, which is the state of equipoise of the Gunas,³¹⁶ of which no trace is found in the Saiva Māya. Besides, Kāla, time, the product of Māya, has no connection with Prakṛti of the Sāṅkhyas, who believe The Kāla to be one of the concomitant causes which remove the barrier and actuate the potentiality.³¹⁷

Māya has another aspect, known as "the illusory aspect", on account which it becomes "the principle of universal illusion".³¹⁸ It is in this sense derived from the root Mi, to delude, to cause illusion, and means that from which the universe, excepting the pure region (Suddhādhvan) is deluded.³¹⁹ It is the matter of illusion or delusion, (Moha-sañjanā³²⁰) and is the producer of fascination (Mohikā) to souls, causing them to become more and more attached to Karma. But the Saiva Māya is not identical with that of the Advaita-vedānta, which, being itself an illusion, projects the unreal as real : "The magician produces a tree before us from out of nothing. The tree is there, though we cannot explain it, and so we call it Māya".³²¹ In short, Maya, in Advaita means an inexplicable phenomena which spreads out the Universe, which is unreal but appears to be real like the phenomena of a dream to one while dreaming.

In the Saiva Siddhanta, Maya is an illusion in the sense that it conceals the real nature of souls, or produces forgetfulness as to their real nature, by obscuring their limitless power and knowledge, and thus, by creating in them an attachment to the fruit of their

karma or results of their actions. It is at the same time real, and also called Tirodhāna-sakti, the power or force that conceals or obscures.³²² It has a force (saktimati) with a capacity to multiply itself to any extent.³²³ As a power of obscuration its function is to limit the experience of the experiencer and the experienced regarding their true nature. Māyasakti, having a different nature, is entirely different from that Sakti of Śiva with which He is in intimate union and is similar to Binduśakti of the pure region. Here also the Śaiva Siddhānta differs from the Trika, where "This Māya as a Force or Sakti, is and can be put an aspect of the Divine Sakti".³²⁴

Again Māya, according to Advaita Vedānta, is "the energy of Īvara, his inherent force by which he transforms his potential into two modes of desire (kāma) and determination (sankalpa). It is the creative power of the eternal God and therefore is eternal and by means of it the supreme God creates the world. Māya has no separate dwelling place. It is in Īvara as heat is in fire".³²⁵ "It forms the subtle body of Īvara.... It is a limitation which Īvara imposes on himself.... Māyā or Sakti becomes in Purāṇas the loving consort of Īvara".³²⁶ "Māya is not a substance (dravya), so cannot be regarded as a material cause (upādāna). It is only a modus operandi (vyāpara), which coming itself from the material cause (Brahma,) brings about the material product, i.e. the world".³²⁷ The Śaiva Siddhānta does not assent to any of these views, as it postulates Māya as a real entity, an inert matter, into which energy is instilled by God, and which supplies bodies etc. to impure souls alone, and not to pure souls.

Souls in the province of Māya are sakala,³²⁸ i.e. they are under the influence of *the modes of impurities in contrast with those of* the Saddhādhvan, which are under the influence of one impurity. As soon as Māya begins developing i.e. as soon as Māya tattva is realised, the Karma which has sway over all souls in the

tattvas from Kala downwards adheres to them. Thus souls, thoroughly entangled now, are forced into action, the result of which they cannot avoid. At this stage, souls have become completely deluded, and it is but natural that there should be something to guide them to overcome the strong grip of the powerful Karma. Maya, in addition to its functions already mentioned, possesses this function of restoring souls to purity. ³²⁹ Maya, though itself a mala, dirt, or impurity, is very useful, - indeed essential - for removing other malas. "It is like a soap which the washerman uses to remove dirt from the clothes. Compared with clothes, the soap itself is foul, but it serves to remove the fouler matter which adheres to clothes". ³³⁰ Maya, by fascinating souls, moves them towards the fruit of their karma, which they must eat. In this aspect it is distinguished by being an enlightening power (prakāsa-svarūpa) from other malas, which are of the nature of darkness.

To sum up, in the Śaiva Siddhānta Maya is (1) the cosmic substance which develops the impure Universe at the time of creation, and absorbs it at the time of Pralaya, thus becoming a place of residence for its products and impure souls during Pralaya, (2) one of the fundamental factors, or stages, called tattva, in building up the Universe, and (3) one of the Pāśas, or bonds, which entraps souls into the cycle of transmigration. Maya, as a Pāśa, (1) limits the experience of both the experienced and the experiencer with regard to their true nature, (2) obscures the real knowledge of souls, (3) induces souls to identify themselves with material objects as themselves, and (4) helps them to conquer other malas by directing them to eat their karmaphala, the result of their deeds.

We have seen that in the Suddhādhvan what are called Śiva tattvas, indicate more stages in the development of the Universe than

the fundamental factors of which it is built up. But this meaning is not strictly followed in the next phase of the Universe, namely Asuddhādhvan. There they bear the meaning of fundamental factors. In addition to this they have predominantly the aspect of being forces or powers to bring out or disclose the necessary requirements of souls in order that they may attain purity, for which purpose the Universe is brought forth. Māyā, as we know, is the source, not only for supplying matter, but also for supplying everything required, even for perfecting the Universe; therefore, as soon as Māyā is stirred to activity by Ananta, three essential principles issue out of it, one after another.

KĀLA, or Time. ³³¹

The first among these three products of Māyā, is Kāla, time. In the Saiva Siddhānta, Kāla does not mean only time. The Paukara points out the existence of something which brings the products into manifestation. A pot is seen coming into existence, when there are its causes, the potter, his staff, wheel, etc. and the lump of clay. But often it happens that even in the presence of these the pot is not seen coming into existence. Flowers and fruits are not seen at all seasons. They appear only at a particular time. All this shows that the production of an object, in spite of the presence of all its causes, takes place only when there is present that unknown something, which may be called a force, that brings into existence or manifestation the production of objects, and puts them into motion (pravartana).³³² In the absence of this, there is neither creation, nor destruction of objects.³³³ This the Saiva Siddhānta calls Kāla, time, which in this function closely resembles Kāla of the Nyaya-Vaiśeṣika schools.³³⁴ As a source of production, its presence is essential before any of the objects make their appearance; therefore it must be a first product.

It is a product and not an eternal entity, like that of the Nyaya-Vaisheshika schools. ³³⁵ Perhaps for this reason, the Saiva Siddhanta has put it as the very first product in the creation of what it calls the impure phase of the Universe.

In spite of close resemblance in the interpretation of Kala, the Saiva Siddhanta does not agree with the Nyaya-Vaisheshikas, who maintain Kala to be one, eternal and all-pervading. The Saiva Siddhanta, on the other hand, holds that Kala, being a product of Maya, is non-eternal, inert, and not all-pervading (vibhu). Moreover Kala is not one, but has many Vrttis, ³³⁶ of which three, namely past, present and future are prominent.

According to the Pauskara, an object, say a pot has three aspects, namely, one before its manifestation or development, another after its appearance, and a third after its disappearance, for the manifestation of which are postulated three aspects of the productive force; for in the absence of the productive force, Kala, nothing can take place. These three aspects of Kala are (1) future, which evolves the aspect of the pot existing in its causes, such as a lump of clay etc., (2) present, which manifests the shape, size, etc., of the pot, and (3) past, which brings forth the destruction of the pot, which then exists in the shape of pieces. ³³⁷ As Kala has these three vrttis, it is not one. The Saiva Siddhanta appears to consider these three aspects, as three separate kalas.

Naturally the Saiva Siddhanta met with strong opposition on account of its views as to Kala being non-eternal and a product of Maya. It seems most likely that it did not succeed in maintaining its position successfully. In the Pauskara an objection is raised in the following way. Kala, being a product, should have another

productive force to manifest it. What is that force? To this there is an unsatisfactory reply that Kāla does not require another force for its production, and only other objects require it. There is another argument to show the necessity of Kāla for objects in the Suddhādhvan, the pure region.³³⁸ The Paukara admits that there is a Kāla in the pure region which is pure and is not a bond (bandhana), as is the Kāla in the impure region. The necessity of Kāla, to the supreme Siva, is denied in "Siva brings the Universe by His Will, sankalpa, through His Sakti from Māyā".³³⁹ Again, there is no necessity for Kāla after Pralaya and before creation, where Siva bestows His grace upon souls/^{that} deserves it.³⁴¹

According to the Paukara, then, apart from the three vrttis, there are two kinds of Kālas, namely, one in the pure region, and the other in the impure region, which are very similar to the last two of the three Kālas of the Pāncaratras, viz. "(1) effected or 'gross' time, which plays no part until after the creation of the tattvas, (2) casual or 'subtle' time, which, though relatively eternal, is also created, namely by Aniruddha, and (3) 'highest' time, existing in pure creation."³⁴² "But the time, Kāla, which is the production of Māyā, of the Saivas, contains also the first two kinds of the Pāncaratra-time", for the Kāla of the Saivas has vrttis such as 'laghu' 'truti' etc.,³⁴³ which are attributed to 'gross' time by the Pāncaratras.³⁴⁴ Again in the Saiva Siddhanta Kāla is not emanated from Hiyati, as in the Pāncaratra,³⁴⁵ but from Māyā, and is therefore non-eternal. Being a first product, it may be held, as by the Pāncaratras, as relatively "eternal".

Kāla produces the objects of enjoyment (bhoga) for the souls which are under the influence of Māyā and Karma/³⁴⁶kalas. Indeed, the

principal purpose of its evolution is to serve souls by providing them with objects, the enjoyment of which exhausts the results of deeds done (karmaphala). Although it is the first product of Māyā, it does not start its work of influencing souls until they have become completely engrossed by Kālā, Vidyā and Rāga; because they prepare the ground for the work of Mala and Niyati.³⁴⁷ Then souls become fully equipped, and are prepared to face bhogya objects brought into existence by Kālā. It is only then that it prompts (kalayati - prerayati),³⁴⁸ acc. to Umapati) souls towards Bhogya objects, i.e. karmaphala, by its vrttis. It is the presence of Kālā that develops all "bhāvas", and makes Karma operative (pravartaka).³⁴⁹ According to the Śaiva Siddhānta, Kālā, time, has two functions, viz. to disclose or manifest objects and to prompt souls towards the bhoga of objects manifested.

NIYATI. The regulator.³⁵⁰

The second essential product of Māyā is called Niyati, which the tattva-prakāśa explains as "That which is in the form of regulation (niyamanarūpa) and by which everything is kept in order".³⁵¹ The Paukara gives a more detailed account. "In Śiva-Śānta, that is called Niyati which allots their proper share to souls that have come under the influence of Kālā, Vidyā, Rāga and of karmaphala, and which forbids souls to encroach on others' karmaphala".³⁵² "It enforces forcibly, on souls bhoga - enjoyment or suffering - of the result of their own Karma, in each case, though they do not desire it".³⁵³ Niyati is quite essential, for 'in its absence, some would enjoy the result of others' karma, just as brigands loot the property of others when no law and order prevail".³⁵⁴ "Niyati removes those crimes (āsamānjasya-nāśikā)".³⁵⁵ "It regulates not only bhoga but also bodies and objects of bhoga for souls".³⁵⁶

From these passages what is meant by Niyati in the Śaiva Siddhānta

is clear. It is the regulator of the bhoga of Karmaphala, providing souls with their due share and checks them from encroaching on others. Although this function is very important, it appears that Niyati is not only confined to this circle. The word "Nikhilam" completely, occurring in the description of Niyati, in the Tattva-prakasa and the Pañcakara, leads us to conclude that the functions of Niyati extend to the whole domain, wherever regulation is needed. It seems to include not only the 'dis' of the Vaissikas, but also Niyati of the Pañcarātras, if the functions of the Pañcarātra Niyati are only to "regulate, as Karmic necessity, the intellectual capacity, inclinations, and practical ability of every being". The Saiva Niyati holds all objects, including even souls under the influence of Mala, and Kalā, Vidyā, and Raga - in their proper place and does not allow them to move or swerve from it, like strings which hold pictures in a fixed position on the wall. Niyati is quite essential, as the regulating function is not seen to be performed by other products or entities. There is Śāṅkarī-śakti, no doubt, but that śakti operates through Niyati (Niyati-vyavadhānataḥ = dvārā, Uma³⁶⁰). The Śakti cannot come into contact with souls, for they will be released at once by its contact.³⁶¹ Nor is Karma of any avail, its only function being to supply souls with karma-phala, so as to cause bondage for them; it does not and cannot regulate souls in karma-bhoga. Hence there is a necessity for a regulating force, namely Niyati.³⁶²

The necessity of Niyati is in the Asuddhādhvan alone, for there the karma-phala is to be arranged for the bhoga of souls. In Śuddhādhvan there is no Karma, therefore there is no necessity for the regulating force to arrange karmaphala, which is absence. Niyati does not regulate the Paśas, namely Mala, Māyā, and Karma, but it regulates souls under their influence.³⁶³

We have seen before that souls in this stage are fully equipped to enjoy bhoga, or rather they have the inclination to enjoy bhoga created in them by Kalā, Vidya, and Baga, and also that the material for bhoga is developed from Kalā, and manifested by Kala. Now souls, if allowed to enjoy, might do so without any distinction. Though all is ready, it is in a state of chaos, because there is as yet nothing to arrange them in proper order and to assign them proper and due shares. Therefore there is a need for something that can perform this function. This is Niyati, a force which regulates all objects in the Universe, including souls. In the absence of all this there will be no arrangements in the Universe; therefore an arranging force is felt to be necessary before the production of any of the factors of the Universe. Perhaps for this reason, the Saiva Siddhanta has allotted to Niyati a second place - a place immediately after that of the manifesting force, Kala - so that all the products manifested by Kala should be arranged immediately.

These two Tattvas, Kala and Niyati, are native to the Saiva philosophy, and can be traced back to a phase of Saivism which is as old as the Upanisadic period, for traces of a rudimentary kind of Saivism are clearly visible in several Upanisads, such as Śvetāśvatara, Kaivalya, Jabāla, etc. The Śvetāśvatara mentions Kāla and Niyati³⁶⁴, which in all probability bear in it the same meaning as is attached to them in mature Saiva philosophy. The Svabhava which is mentioned side by side with Kala and Niyati in the Śvetāśvatara I.2., may be the same as the Kalā of the Saivas.

- 365 -
KALA.

After the emerging of two forces - one to manifest the objects

and the other to regulate them - these issues from Maya the third essential principle called Kala, which, being derived from the root kal to count, to collect in one place, or to prompt, to push aside, means that which pushes aside the darkness with which souls are enveloped.³⁶⁶ The Pauskara is more explicit in the explanation of Kala. It says, "It is Kala, as it makes Mala retire. It manifests caitanya of souls by removing Mala partly".³⁶⁷ The Pauskara understands 'caitanya' as the strength of souls in the form of their capacity to know and to do,³⁶⁸ and Mala as a darkness that comes in the way or hides this capacity of souls.³⁶⁹ From these passages it follows that the function of Kala is to disclose the capacity of souls which has been entirely forgotten on account of a thick veil of darkness under which they are at present. Further, "Kala discloses Karttsakti".³⁷⁰ "The karttsakti of the soul is eternal and all-pervading like that of Isvara. It is not visible in souls on account of a thick veil of darkness. Hara, by stirring Maya, creates a tattva called Kala, which bestows favours (anugrahaka) on souls and which is the best part of activity (pravrttyanga param) Siva then destroying the thick darkness by means of that lamp-like kala, enlightens in part souls in regard to their darkness-veiled caitanya".³⁷¹

From these passages it is clear that the capacity of souls is restricted to that aspect in which activity is predominant; that is to say, Kala discloses to souls only the capacity to act (Karttsakti) In this respect Kala may be called a force of activity. This is one function of Kala. But in addition to this the above passages point out another and very important function of Kala, namely the removal of the thick veil of Mala, the removal of which is necessary before the Vidya and Raga tattvas can function. For this purpose, Kala is

placed before Vidya and Raga, as Umapati points out.³⁷²

It must be remembered that Kala etc. are useful to souls in the sense that they open doors to them to enter into bhoga of their karmaphala. The caitanya disclosed to souls is probably the power to act, understand and desire the bhoga objects, as the Pauskara points out.³⁷³ This caitanya, disclosing the capacity to souls with regard to the objects of bhoga, seems to be different from that caitanya which is apparent in souls of the pure region (Suddhadhvan). The former turns souls towards bhoga objects, while the latter leads them to the highest bliss. The Kala-tattva does not disclose even this caitanya completely. It reveals it partially, because souls are clogged by Karma, and Kala arises to enable them to 'eat' souls, for helping the fruits of Karma. It discloses caitanya in proportion to karmaphala.³⁷⁴

In short, Kala is a force which removes the darkness in which souls are enveloped, and discloses to them their capacity to act, and nothing more, i.e. in this tattva souls realise that they have ability to make use of bhoga objects. Kala contains in addition the potential capacity of Maya to build up the Universe; therefore it is the source of all the remaining tattva. This potential capacity of Kala seems to take the form of the Prakrti-tattva later on.

VIDYA. 375

Regarding the necessity of the next step in the development the Nrgendra says "In this way, the soul with its Kriā-sakti manifested, wishing to see all around, seeks the favour of the Lord, because it is unable to see (at this stage). For the sake of souls, Isa, having stirred the capable Kalā, produced a tattva called Vidya and created the best means (karana) for Atman. By means of that form of light kindled by the Jnāna-sakti, the producer of all means, the soul

comprehends objects." ³⁷⁶

From this passage it is clear that the Vidya-tattva is the product of Kalā, brought forth to serve the purpose of souls. In the previous stage, in spite of the fact that the souls capacity to act is disclosed by Kalā, they are incapable of approaching the object of their bhoga, because they are lacking in the capacity of knowledge. Unless this barrier is removed, the soul's capacity to act is of no avail. For this reason another force comes into being, which enables souls to understand the objects around them. This, the discloser of the soul's power to understand, is called the Vidya-tattva, the fundamental factor that manifests the soul's capacity to know. As its function is in connection with knowledge, which is regarded as a property of intelligent beings, and as it is of service to souls, being an instrument to enlighten them, it is included in the Kalā-tattva, i.e. it is considered a product of the Kalā-tattva, which is directly connected with souls, and is placed next; because in the absence of Kalā, which prepares the ground for ~~removing~~ the veil of darkness, Vidya cannot work, as is maintained by Umapati.³⁷⁷ It pushes souls into the bhoga of their karmaphala, a step further than the Kalā-tattva, therefore it is considered a second bondage, though it is the enlightening instrument (prakasaka) to souls.³⁷⁸

RAGA. ³⁷⁹

As to the next step, the Mrgandra says "The soul, though its "cicchakti" is manifested and it is capable of seeing objects, has no thirst (pipāsā), i.e. desire, therefore the Lord created Raga, which produces it (desire). He (soul) being enticed by it (Raga), becomes attached and desires things even impure (malināṁṣṭ) that ^{which} possesses dirt, hence impure). He (soul) who is not attached, attains Vairāgya." ³⁸⁰ The Pauskara says "Raga comes from Kalā for the

sake of creating activity (pravṛtti) in the soul which has come under the influence of Kālā and Vidyā. Without desire the soul is not seen enjoying. He (soul) enjoys the objects of enjoyment, because he is attached to them through the influence of Rāga^{38/}.

We see the same phenomena in our every-day life, that it is desire which prompts men to activity, and that in its absence men, though capable, produce nothing; therefore these three, the capacity to do, the capacity to know, and the will to do, if they join, bring forth some effect. The soul which is to be made active, is already endowed with two capacities. It is not yet active, because it does not as yet possess the will to do, hence the necessity to the manifestations of soul's "will" power to create the desire for acting. That a force as it may be called, which discloses this power, is called the Rāga-tattva, which may be termed the desire-creating or will-producing force. As its function lies with souls, it is also considered a product of the Kālā-tattva. Without the capacity to do and to know, the desire or will cannot be accomplished. To carry it out with success the ability and the knowledge are essential, therefore it is placed after the Vidya-tattva. As it pushes the soul further into entanglements, it is a third bondage.

These three, Kālā, Vidya and Rāga, have direct connection with souls in making them active to enjoy the objects of enjoyment; therefore they are called Pradhāna or the principal ones, and Antaraṅga, the internal. Meanwhile Kālā and Niyati are working outside so as to provide and keep in order the objects necessary for the enjoyments of souls; therefore they are subsidiary (apradhāna) and external. Though Kālā and Niyati are credited with seniority over Kālā and its products in the order of production, they have to wait in their work till the soul is ready to appreciate and to make use of the external things

disclosed and arranged by them. Perhaps this is the reason why Kālā, Vidyā and Rāga are treated first in some of the Āgamas.

Though there is much resemblance in many points, especially regarding the main objects of these tattvas, between the Śaiva Siddhānta and the Trika, the Trika interpretes these with reference to Siva, or more correctly, His aspects, while the Śaiva Siddhānta considers these with reference to souls. Mr. Chatterji's following short and able account of these tattvas in the Trika may be useful for comparisons.

"Though countless in aspects, the relation of the Universal experiencer of the Śuddhavidyā to the Universal "all this"-prior to the latter fading into an indistinct something- are as clearly defined and distinct types, only five, and may be symbolised, in terms which are really only applicable in a lower stage of manifestation as follows.

1. CO-equality or an alwayness of presence with, and therefore of the experience of, the whole of the "All-this"- in Sanskrit, Nityatva.
2. Unrestricted access to and operation on the whole of the "All-this", that is, all-pervasiveness or all-inclusiveness in Sanskrit, Vyapakata.
3. All-interestedness, that is, the relation of having an equal interest in, and therefore equally possessing and enjoying the whole of the "All-this"; that is to say all-completeness in Sanskrit, Purnatva.
4. All-consciousness, all-knowledge or all-vision, being consciousness of the whole of the "All-this"; -in Sanskrit, Sarvajnatva.
5. All-authorship; -in Sanskrit, Sarvakartṛitva".

These five aspects of Parama-Siva, under the influence of Māyā, being restricted and limited, assume the form of the five tattvas, the products of Māyā, namely, Kālā, Niyati, Kālā, Vidyā and Rāga. How they are assumed is explained as follows.

"The experiencer, after he has for a time 'gazed' at and enjoyed

the grandeur of the "All-this", feels as it were 'proud' of it and becomes 'immersed' in the thought: 'All-this' is mine I am the author of 'All-this'. As this thought grows in strength, the Experiencer becomes entirely 'absorbed' in it and with the absorption comes a feeling of identification, as it may be to any of us in our daily lives, when thinking too much of a thing as 'I' and 'mine'.

"With absorption, and therefore with identification thus produced by Maya, the Experiencer loses the realisation of 'himself' as the self of the Experience; and as this happens he becomes sleepy.

"As the Experiencer falls asleep, the perception of the "All-this" itself, in which he had himself been at first lost, grows dim. It then is realised not as a clear and clearly defined "All-this", but as a vague, indistinct and undefined something which is practically the same as "nothing" (कुछ), not unlike the 'nothing' of the experience of the really dreamless deep-sleep state in our daily life.

"With this change in the Experiencer:-

1. What was Nityatva becomes Kala as the Experiencer formulates in thought the new experience...
2. Vyapakatva changes into Niyati as the Experiencer is constrained to the dim perception of the vague 'Some-this' as an inevitable sequence of the previously realised "All-this".
3. Purnatva is reduced to Raga as the interest in the Universal "All-this" flags, overtaken by the sleep of Maya as the Experiencer now is.
4. Sarvajnatva becomes only Vidya, perceiving only a limited something - a dim, vague and undefined "something" which is as good as nothing.
5. Sarvakrititva assumes the form of Kala as the drowsy Being feels how little he is capable of accomplishing.

"Thus when, after the appearance of the Shuddha-vidya, Maya, the

Obscuring Force, comes into play, she brings into existence along with her, (or more correctly perhaps, as her progeny) five other forms of limitation. And with these she enwraps the Experiencer - as a baby with swaddling clothes - who thereby becomes oblivious of his true Divine State; and, forgetting his own glory, falls as it were into a sleep in which he has but a vague notion of experiencing an equally vague, indistinct and undefined "something" into which the glorious "All-this" of the previous state has now been reduced.* 383

But according to the Saiva Siddhanta the Supreme is far above and is unaffected either by manifestation or absorption of the Universe, or any part of it. The first phase or Buddhadhvan is in no way connected with the Asuddhadhvan except that Souls in the Asuddhadhvan when they are purged of their impurity, will rise up to Buddhadhvan. The origin of the phenomena in the Asuddhadhvan is in Maya, which, being stirred by Ananta according to the command of the Lord, vomits forth one after another what are called tattvas, in their proper place and order, according to necessity. Maya, like its products, accommodates also souls that are under the influence of Maya and Karma during the period after pralaya and before creation. Maya begins its activity in order to become useful to souls. This service it can render only by making souls eat the fruit of their karma, for which purpose it supplies all the necessary means. At this stage, souls are, so to say, blind on account of the covering of Malas, impurities, and so they are helpless and incapable of proceeding to eat karma-phala. In order to remove this disability and to stir them to activity, Maya produces three forces - one to disclose the objects, called Kala, another to regulate the objects, called Niyati, and the third to disperse the darkness covering souls, called Kala. In order to stir them into active life, it is essential to disclose to souls their capacity to act, their capacity to know what to act and how to act, and

their capacity to will or to desire to act. These, accordingly, Maya discloses. The first, viz. the force that discloses soul's capacity to act, is included in the Kaiśtatattva, and the other two are regarded as products of Kala and are named Vidyātattva and Ragatattva. This is the simple account of these five tattvas in the Śaiva Siddhānta.

PURUSA.³⁸⁴

We know already that each one of these tattvas, in spite of their service to souls, is considered as a bondage, for they carry souls farther and farther from the real nature by imposing on them more and more the bhogya objects, the results of their Karma. These five by covering souls make them forget completely their real nature, and think of themselves with regard to bhogya objects. The Śaiva Siddhānta calls these five tattvas the five coats (pañca-kāṅkuḥ)³⁸⁵ in which the soul is clad. The comparison of these tattvas to coats is very appropriate. Just as a coat conceals the person of a wearer, these conceal the real nature of souls; and again, as coats can be thrown away by the wearer when he can dispense with them, these coats can be thrown away by the soul after the exhaustion of Karmaphala, that is to say these five tattvas are removable and are not eternally attached to souls. For this reason perhaps the Śaiva Siddhānta considers them as products and non-eternal, against the views of the Nyaya-Vaiśeṣikas, who maintain that Kala and Dia are eternal.³⁸⁶

The soul- when under the influence of these tattvas is known as Purusa, and attains the conditions of bhoktrtva.³⁸⁷ This state or stage is called the Purusatattva.³⁸⁸ All the five tattvas are endeavouring to make souls fit to enjoy or suffer (bhoktrtva) the objects of their karmaphala. Through the combined working of these tattvas, souls reach a stage in which they are made ready to enjoy the bhogya objects.

This stage is called the Purusa-tattva and souls in it are Purusas.

Aghorasiṃha remarks that in a sense this is not a real tattva, and ³⁸⁹ Sadyojyotiṣa, another great teacher, has omitted it entirely in his treatises. ³⁹⁰

The purusas of the Śaiva Siddhānta are not similar to those of the Sāṅkhyas, for the latter are far higher in this stage. Here-over the Purusas of the Śaiva Siddhānta seem to differ from those of the Sāṅkhyas in that the latter are coupled with individuality (śaṅkāra) ³⁹¹, while the former are free from it at this stage. But later on the Purusas of the Śaiva Siddhānta are apparently dragged to the status of Jīvas of the Advaita-Vedānta. The Pauṣkara, while explaining, clearly says "The soul covered with five coats, having to enjoy Prakṛti and united with Avidyā, etc. is known as Purusa" ³⁹². Whence had this Avidyā come and what does it mean? The Pauṣkara makes no attempt to explain it satisfactorily. In another place it says "Avidyā etc., belonging to Prakṛti (nature) of Puraṇa, are known as Puṣṭva-mala. Overpowered by this and being under the influence of Kāla etc. (the soul) is known as Purusa" ³⁹³. The commentator Umāpati explains Avidyā as that which produces wrong impressions, viz. "Taking it to be that while it is not" ³⁹⁴, and supports his statement by a quotation from Patañjali. ³⁹⁵ He seems to reconcile the Pauṣkara with the original sentiments of the school, which can be interpreted in the following way.

Since souls, now under the influence of five coats, have completely forgotten their real nature, they begin to think of themselves with reference to bhogya objects to which they are attached. This understanding of souls, being not true, is Avidyā. It is possible for souls to understand wrongly, on account of the super-imposition of the kaṅkās. But in the next passage Umāpati admits in clear terms that

the Purusa is the soul saddled not only with five kancukas but also with what is called Pramstva-mala, consisting of Avidya, etc.³⁹⁶ Further he mentions that the views of some who held that the five kancukas alone make a soul Purusa, are refuted.³⁹⁷ Therefore according to the Pauskara and Umapati, Purusa is similar to Jiva of the Advaita-Vedanta.

PRAKRITI.³⁹⁸

The Purusa, thus dressed in five coats and became almost equivalent to the Jivatman of the Vedanta, is now ready to enter into the bhoga of his karmaphala. At this stage therefore he is to be supplied with the objects of bhoga. We have seen that none of the tattvas that are manifested till now is endowed with the function of supplying or creating objects for the enjoyment of the Purusa. Moreover, before the Purusa stage there is no necessity of bhogya objects at all, for the Purusa is incapable of appreciating or making use of them. Therefore at this stage almost simultaneously appears that tattva which is endowed with the function of creating the bhogya objects, and which is called Prakrti or Avyakta.

Many authorities³⁹⁹ on the Saiva Siddhanta attribute its source to Kala, the product of Maya, a force that discloses the soul's capacity to act, by removing its veil of darkness. In that case, another important function, in addition to those mentioned above, is to be attributed to Kala, which hitherto has been mainly concerned with souls. The products of Kala, we have seen, serve the purpose of being useful directly to souls. Sadyojyotis posits Vidyā and Raga as one group that have come into existence simultaneously from Kala, and Prakrti as another entity that has come from it afterwards.⁴⁰⁰ Following these authors, we are to interpret Kala not only as a force connected with souls, but also as one having a function of producing or

supplying the objects required by souls for the bhogya of their karmaphala. But there appears to be another view regarding the origin of the Prakrititattva, which perhaps is abandoned later on. The Panakara, in "That (Prakrti) is the product of Maya, and is materialised (made visible sthūlatam⁴⁰¹ = spastabhivyaktatam, Umapati) by Kala", refers to Maya as its source, which is another view of course, and he tries to reconcile both views. It appears more reasonable to trace its origin to Maya, rather than to Kala, Maya has produced three tattvas directly, viz two, Kala and Niyati, general, and one, Kala, particular. But none of these is credited with the potential capacity as matter to produce the bhogya objects. A very vague hint is given that Kala possesses this; but it will not be very unreasonable to regard Prakrti as a direct product of Maya, since it possesses essentially the potentiality of Maya.

Prakrti, as a power to supply the bhogya objects to souls, is the root and source of all future objects with which souls are concerned and connected. In the absence of the Prakrti the Purusa ceases to exist, because he is called Purusa with reference to bhogya objects; in other words, the soul has become Purusa in order to enjoy the bhogya objects created by the Prakrti, and in the absence of the objects, which will result from the absence of the Prakrti, there will be nothing for the Purusa to enjoy or suffer. The Purusa is after all a being with relations, which are only possible in the presence of the Prakrti. The Prakrti also becomes the ground placed before the Purusa to act and to be reacted upon, and affects the Purusa. As there are many Purusas, the Prakrti too becomes many in this aspect. It is, so to say, the mother of the phenomena of the Universe.

Being the source of all bhogya objects of Purusas, which are various either pleasant or unpleasant, or mixed Prakrti might be

expected to possess in an elementary form the nature of these, which, when developed later would become the three gunas, or rudimentary factors, to which the diversity in the Universe is traced. But it is very remarkable in the Saiva Siddhanta that in the Prakrti the gunas,⁴³ which form the principal aspect of the Prakrti of the Sankhyas, are not manifest. There is some trace of gunas, no doubt, in the Prakrti of the Saiva Siddhanta, but they are very insignificant, and are in a germinal state, and not manifested at all.

According to the Saiva Siddhanta, the the Prakrti is

1. the power to create or supply bhogya objects to Purusa,
2. the ground which is placed before Purusa to act and to be reacted upon, and 3. the state in which the three gunas are in their unmanifested germinal condition, almost non-existent.

GUNA-TATTVA.⁴⁴

According to some authorities of the Saiva Siddhanta, the seven tattvas from Maya to Prakrti are known as Vidya-tattvas, and comprise that phase of the Universe called mixed or Madhukhan which serves as a place of residence to those souls called Mandalesvaras who are appointed by the Lord to preside over the region beginning from the gunatattva, the immediate product of the Prakrti downwards. The principal one among these is Srikantha-vikrama, or Srikantha, for short, or Rudra according to some who governs the next phase of the Universe, which is wholly impure. Srikantha stirs Prakrti into activity, as Asanta does Maya, the result of which is the production of the guna-tattva. It may be interesting and perhaps important for the history of the Saiva philosophy, if it can be satisfactorily answered why the Saiva Siddhanta has the guna-tattva, which is the state of equipoise of the three gunas, and is similar to the guna-aspect of the Sankhya Prakrti. It is

in all probability very old in Saivism, and continued even in the later phase. The Saiva Siddhanta appears to have met with strong criticism regarding the Gunatattva, even from a section of the Saivas, and most probably from its own followers; for there is a strong attack in the Panakara, which has dogmatically but not satisfactorily defended it.⁴⁰⁵ Bhagya-deva, a very ancient and important authority, has frankly admitted that there is no real difference between the Prakrti and the Gunatattva.⁴⁰⁶

One of the arguments for introducing the Gunatattva, according to the Panakara, is: "The Gunas are the essential factors in the Buddhitattva, and they are almost absent in the Prakrtitattva therefore, in order to have some foundation for Gunas in the Buddhitattva, the Gunatattva is introduced".⁴⁰⁷ But after all-round attacks the Panakara admits that there is no real distinction between the Prakrtitattva and the Gunatattva.⁴⁰⁸

These attacks and attempts to defend the Gunatattva in the Saiva books prove the antiquity of the Gunatattva in the Saiva Siddhanta. In the pre-classical Sankhya, i.e. in the Sankhya which is attributed to Arada, Buddha's former teacher, and seems to be expounded in the Mahabharata, the Prakrtitattva has no Guna aspect;⁴⁰⁹ and the Prakrti of the Saivas has also this characteristic, which is quite apparent in spite of an attempt to give a Guna-touche to it. Originally the Prakrti-tattva was probably meant to denote only the aspect of supplying the Bhogya objects to Purusa, and the Gunatattva to account for the diverse natures of the Bhogya objects.

In the Pancharatra system there is a Tattva intervening between the Buddhitattva and the Prakrtitattva. This they call the Mahat-tattva, which has also three Gunas.⁴¹⁰ The Guna-tattva of the Saivas, in all probability, was originally meant to serve the same function as the mahat-

tattva which in the Upanisadic period was not identified with the Prakṛti, as is pointed out at great length by Dr. Schrader.⁴¹¹ The Saivas called this the Guṇatattva, on account of the visible manifestation of Guṇas in it, though they are in a state of equipoise.⁴¹² To decide whether it was called the Guṇatattva from the beginning, or if not, what was its original name, we have no material at present.

The Prakṛti, appearing side by side with the Puruṣa, finds him waiting for the objects for which he is so elaborately prepared. These objects, on account of the diverse nature of his Karma, are to be of various types of sensations, feelings or affections. Though these affections are innumerable they are reduced to only three factors, namely pleasure, Sukha, pain, Dukha, and bewilderment, and are products of the guṇas sattva, Rajas,⁴¹³ and Tamas. The Prakṛti has now started to bring forth the objects of various types for the sake of the Puruṣa with which he mixes himself. As a first step in her production, she brings forth that tattva which has three Guṇas as a fundamental factor. This is, therefore, called the Guṇatattva. In this the three Guṇas are distinct, but are in a state of equilibrium.⁴¹⁴

Each of these three Guṇas have many Vṛttis, the important ones of which, according to the Paṇskara,⁴¹⁵ are as follows:-

Firmness (sthairya), courage (Dhairya), courteousness (Daksinya) kindness (Mīrdava) ease, (laghātva), joy (Santosa), straightforwardness, (Arjava) purity (Saucā), industry (Vyavasāya), forgiveness (Kṣamā), remembrance (Sṛti), friendliness (Sanhṛda), great energy (paramotsaha), restraint (Santi), patience (Sānti), compassion (parādāya), these are Vṛttis of the Sattvaguna.

Bravery (Saurya), cruelty (Kraurya), great energy (Mahotsaha), pride (Abhimāna), Sakalkata, Sādarya, heartlessness (Hirdaya),

enjoyment (Bhoga), Banbhaṅ, are Vrttis of the Rajasaguna.

Dissatisfaction (Aṛati), dullness (Mandata), meanness (Sainya), slandering (paisunya), inertness (Jadata) etc. are Vrttis of the Tamasaguna.

These three Gunas intermingle with one another and produce various subordinate Gunas, sources of various feelings or affections. ⁴⁷⁶ All these are not yet mingled in the Guna stage. They are only in their crude form in the three factors.

BUDDHI. ⁴⁷⁷

The next step in the evolution is the Buddhitattva, about which the Panskara says "From the Gunatattva has come out the Buddhitattva. That Vrtti in which Rajas and Tamas are weakened and Sattva is made keen, is called Buddhi in the Tantras and is the determinant of objects". ⁴⁷⁶

The Buddhi has the function of producing understanding and decision, Adhyavasāya, ascertaining and deciding upon objects in the Saiva Siddhanta, in common with other systems such as the Sankhyas, etc. The Adhyavasāya, right understanding, is the principal factor in the Buddhi; the understanding (Bodha) is the of two kinds, viz. Bhavātma, which is very vague and indeterminate (Savikalpa.) Of these two the latter is the function of the Buddhi, the intellect. ⁴⁷⁹ It serves as the basis of the intelligence of the Purusas, by working directly, whereby the Purusa is enabled to experience and to discriminate all existence. In the Saiva Siddhanta, it is used prominently in the psychological aspect, not neglecting at the same time its cosmic aspect. Its attributes of Dharma, Jnana, Vairāgya and Aisvarya and their opposites clearly point to the predominance of the psychological aspect, no doubt; but in the Saiva Siddhanta it is also used in the sense of a subtle substance which produces all mental processes, and which is a faculty to distinguish and to perceive objects rightly.

The Buddhi of the Śaivas closely resembles that of the Sāṅkhyas, in its psychological aspects. Like that of the Sāṅkhyas it has eight attributes (Gunas), viz. righteousness (Dharma), knowledge (Jñāna), Vairāgya and Mithyārya, and their opposites, which are also called Bhāvas, psychic states, and are divided into three groups according to the three Gunas; the first three form the Sāttvika group, the fourth the Rājasa group, and the remaining the Tāmasa group. Here it must be noted that the Śaiva Siddhānta differs from the classical Sāṅkhya where there are only two groups, one Sāttvika and another Tāmasa, Rājasa co-operates with both.⁴²¹

Each of the above eight attributes, are subdivided into many forms which are as follows:-

Righteousness (Dharma) has ten forms, which are classified into two groups, viz. Yama, consisting of five, which are Anishā, Satya, Asteya, Brahmaçarya, and Akalkatva; and Mīyama, consisting of five which are, Akrodha, Gurusūrusa, Saucha, Santosa, and Arjave.

Knowledge (Jñāna), the second Guna of the Buddhi, has 80 parts. The ten principal divisions are:- 1. the gross elements, 2. the Tanmātras, 3. the Jñānendriyas, 4. the Karmendriyas, 5. the Manas, 6. the Akankāra, 7. the Buddhi, 8. the Gunas, 9. the Avyakta, 10. the Purusa. These are called the places of attainments, the Siddhisthānas, for the dweller (Vāsīn). In these the Siddhi is attained by ones own Buddhi. Each of these is again divided into eight parts on account of difference of conditions, Upadhībhedā. They are:-

1. the Tarakhya, which is of the nature of conjecture (uha) due to previous impressions (Pūrva-saṅskāra). It produces a knowledge and state one's own conjecture (svabuddhyuha-nirūpanam),

The 2nd, 3rd and 4th are kinds of knowledge experienced through suffering, which are three namely, Ādhyātmiķa, proceeding from mental

and bodily causes, *Mihibhantika* proceeding from created beings or elements and *Ādhidāivika*, proceedings from gods or spirits. The fifth is *Āhrt-prāpti-rāmyaka*, which is a kind of advice from friends. The sixth is *Ātara*, which is a knowledge acquired by reading sastras without the help of a *Āru*. The seventh is the *Ātara*, which is knowledge received from a *Āru*. The eighth is the *Samudita*, which is a *Siddhi* the knowledge of which is attained by doing good deeds, such as almsgiving etc. All these together form eighty in number.

Vairāgya, the third of the *Buddhigunas*, has ten divisions, each containing ten minor divisions, all together forming one hundred in number. These are called *Tustis*, and are attainable by him who is disgusted with the *Samsāra*.

Aisvarya, the fourth of the *Buddhigunas*, has eight subdivisions, namely, *Anima*, *Ārīma*, *Laghima*, *Mahima*, *Prāpti*, *Brakanya*, *Isita*, *Vasita*, and *Śivata*. They are eight in the case of men and *Pisacas*; 16 in the case of *Bakas*; 24 in *Yaksas*, 32 in *Āndharvas*; 40 in *Indraloka*; 48 in *Somaloka*; 56 in *Prajāpati*; 64 in the *Brahmaloka*.

Adharma, the fifth, has ten divisions, viz. *Viṃśā*, *Samya*, *Mithya*, *Ārvanganāgama*, *Āpakāratikāra*, *Krodha*, *Asauca*, *Atosa*, and *Anarjaya*.

Ajñāna, the sixth, has *Tama*, *Moha*, *Mahāmoha*, *Tanīra*, and *Andha-pūrvaka-tanīra*.

Anaisvarya is just the opposite of *Aisvarya*, and has eight varieties. It develops into 176 divisions. *Anaisvarya* due to *Ajñāna* and *Atusti* is in 154 divisions, and due to *asakti* is in 176.

Avārya is just the opposite of *Vairāgya* and is in 100 divisions. At first these *Bhavas* are *Vāsanātmanā*, and gradually they become *prat-yāta*. The *Vrttis* of the *Buddhi* are altogether 612. The souls are

perpetually in motion on this wheel with eight spokes, without seeing an end. ⁴²⁴

The later Saiva philosophers apparently were greatly influenced by the classical Sankhyas, and therefore attempted to interpret their own system in such a way as to harmonise with it. In spite of their attempt, they have not fully succeeded, as they have overlooked some of the facts, which probably escaped their attention. In the buddhitattva we have a glaring discrepancy. The synonyms for Buddhi are:- 1. Buddhi, ⁴²⁵ 2. Mati, ⁴²⁶ 3. dhi, ⁴²⁷ 4. Mahat. ⁴²⁸ Aghorasiva and Sadyojyotis, who use the last two words, understand Buddhi as Mahat of the Sankhyas, and have interpreted it accordingly. ⁴²⁹ The Panskara, which uses the first two words, has conflicting statements, which it has tried to explain. Bhojaraja explains it as "An intellect(dhi) with three Gunas which ascertains and decides objects (visayadhyavaṁśāyarūpāni) and which is said to be of three kinds." ⁴³⁰ What these three kinds are is not made clear. If they refer to Buddhi in its Sattva element, Prāna in its Rajas elements and Kāla in its Tamas elements, like the Mahat of the Pāncarātras, ⁴³¹ there is no support for this view; because the Saivas do not appear to have made another division in Kāla, the product of Māya, nor do they appear to have regarded Prāna as a product of the Mahat. They attribute Prāna to the gross element Vāya. ⁴³² If there is any justification for interpreting Bhojaraja in this way, his source is not the classical Sankhya, but something akin to the older Sankhya, as is pointed out by Dr. Schrader with regard to the Pāncarātra system. ⁴³³

The Panskara very clearly describes the Buddhitattva as the product of the Gunatattva with the Sattva element predominating, ⁴³⁴ i.e. it is a product of the Gunatattva with a predominance of one Guna, and not of three Gunas, as stated by Bhojaraja. The Trika too holds Buddhi to be the product of the Sattva aspect of the Prakṛti, as its most

dominant feature. ⁴³⁵ In this respect the Buddhi of the Pañskara resembles closely that of the Pāncarātras, and "is a sign of antiquity", as pointed out by Dr. Schrader, with regard to the Buddhi of the Pāncarātras. ⁴³⁶ Further, the Pañskara mentions the eight grades of the Buddhi, which are the same as those of the classical Sāṅkhyas, but differs again from the Sāṅkhyas in grouping them. ⁴³⁷

ANĀNKĀRA. ⁴³⁸

Then appears what is called "Anānkāra", or "I"-ness. It is also Vyavasāyatmaka, clear and determinate, and is distinguished from Buddhi in having the function of gathering or sorting the impressions of objects, received from thought organ or Manas, through the senses. The Buddhi is Visayādhyavasāya, while the Anānkāra is grāhakādhyavasāya; or, as Unāpati puts it, "In the Anānkāra there are impressions relating to 'me' or 'mine', ⁴³⁹ while in the Buddhi there are impressions relating to 'this' or 'that'. ⁴⁴⁰

What is meant by the Anānkāra in the Śaiva Siddhānta may be illustrated by a concrete example. Suppose a man has never seen an aeroplane, but has heard what it is, and its full description. He has impressions about it, stored in his memory. When he actually happens to see it flying, he recalls his impressions and identifies with them the object flying before him. This function, in the Śaiva Siddhānta, is what is called the Anānkāra. It is called Sangrahaka, that in which the objects are stored. ⁴⁴¹

Anānkāra, the principle of individuation, on account of its function of bringing external objects into union with internal ones, is a power that creates activity. As a power, it must not be concluded that it is one only, because in that case there would be one and the same function going on in all Puruṣas universally. As obviously each

individual has his own function at a time, it is to be admitted that there are as many *śhankaras* as there are *Purusas*.⁴⁴²

Umapati and *Aghorasiva*, probably under the influence of the classical *Sāṅkhya*, maintain that the principle of individuation is the product of the *Buddhi*, which is considered by *Aghorasiva* as equivalent to the *Mahat*.⁴⁴³ They quote in support of this the *Urgendra*, where *śhankara* is said to be the product of the *Buddhi* and has the name of "*Garva*", ego.⁴⁴⁴ But neither the *Pauskara* nor the *Tattva-prakāsa* give any hint as to its source. They mention only that it comes after *Buddhi*, not necessarily from the *Buddhi*. *Sadyajyotis*, the author of the *Bhogakarika*, mentions that *Guṇas* are "*janitarah*", meaning, "*Guṇas* produce *śhankara*".⁴⁴⁵ He further adds, "*Buddheh, śhankhpari bhinnā ye śhankāram Ajījanat*".⁴⁴⁶ which his commentator *Aghorasiva* does not help us to understand clearly. It may refer the source of *śhankara* to something other than the *Buddhi*, or to another aspect of the *Buddhi*, which is other than the *Adhyavasāya*.⁴⁴⁷ If it refers to *gunatattva*, whose *Sattva* element is predominant in the *Buddhi*, we have another difference from the classical *Sāṅkhya*s.

Śhankara, the principle of individuation, is again not one but of three kinds, viz. "*Jivana, samrasbhāna, and garva*".⁴⁴⁸ *Jivana* is explained by *Aghorasiva* as that which is the means of living or breathing by means of breaths such as the vital breath, *prāṇavāyu*, etc.⁴⁴⁹ He explains *Samrasbhāna* as an activity, or that by which the body and the five breaths become active, and *Garva* as *Grāhakaadhyavasāya*.⁴⁵⁰ But in the *Pauskara* there is no mention of these kinds of *śhankaras*. Moreover, the function of the *Jivana* part of *śhankara*, according to the interpretation of *Aghorasiva*, viz. the supply of the vital breaths, is attributed by the *Pauskara* to ten vital breaths, the products of the

gross element ⁴⁵¹ Vāya. In the Saiva philosophy, in all probability, the principle of individuation, Abankara originally had not the function of supplying the vital breaths. In the Trika, most probably the same is the case. ⁴⁵² Hence we may conclude that the classical Sāṅkhya influenced Bhāṣya, the author of the Tattva-prakāśa, who describes the three kinds of ābankāras as mentioned above.

It is again divided into three groups, viz. Sāttvikābankāra, named Taijasa, Rājasābankāra, named Vaikārika, and Tāmasābankāra, named Bhūtādika. ⁴⁵³ Each of these ābankāras is a source of production of the tattvas to follow. Taijasaābankāra produces the thought-organ (Manas), according to the Tattva-prakāśa, and Manas and Jñānendriyas according to the Paṅskara, the Hṛgendra, and their commentators, the Vaikārika brings forth the Bāharendriyas and Karmendriyas only, according to all commentators, the Paṅskara and the Hṛgendra. The Tattva-prakāśa, however, mentions two products, namely the jñānendriya Karmendriyas. Aghorasiva tries to justify the place of the Jñānendriyas with manas, as a product of the Taijasaābankāra. ⁴⁵⁴ He says, "Sāttva consists of light (prakāśarūpa); therefore it is a means of knowing; while Rājas is the means of action. ⁴⁵⁵ "He corrects the author, who clearly mentions that the Manas alone is the product of the Taijasaābankāra and that both Indriyas are products of the Vaikārikābankāra, Aghorasiva thinks this statement of the author is contrary to fundamental doctrine (Māla-vācāna) ⁴⁵⁶⁻⁵⁷ and to reasoning.

The psychic aspect of Abankāra is made prominent, no doubt, by its component parts such as the Sāttvika Rājasika and Tāmasika, the sources of Manas, Indriyas, and Tanmātras. Yet it has also a cosmic aspect. It is a substance, and serves as a substance or material cause of other substances such as Tanmātras, which are the sources

of the gross elements. ⁴⁶¹ Following the Tattva-prakāsa, of the three aspects of Ahankāra, two, viz. Jivana and Samrambha, are cosmic, and only one garva, is psychic. ⁴⁶²

MANAS. ⁴⁶³

The Manastattva or thought-organ is the product of the Sattvika aspect of Ahankāra, and has the functions of Saṅkalpa (will) and Vikalpa (doubt). It is internal. ⁴⁶⁴ Its functions of saṅkalpa and Vikalpa are not present in either buddhi or ahankāra. ⁴⁶⁵ "That which makes the eye perceive an object and that which carries that perception to Buddhi, is manas". Or, as Aghorasiva explains, "Though Ātman is in contact with external organs, the external organs are not seen working in the absence of something. That something is manas". ⁴⁶⁶ ⁴⁶⁷

Manas, Ahankāra and Buddhi are distinguished as follows:-

When an object comes into view, first of all there is a vague impression of it. It is not known exactly what it is. It may be either this or that. This kind of vague and unsettled impression, which is the first to be formed and which is described as Saṅkalpa-vikalpa-rūpa, is due to what is called Manas. Immediately after the formation of this, the vague and unsettled impression is removed, and the object ⁴⁶⁸ identified. This is the function of Ahankāra. The next step is the determination. In this the vague impressions of Manas, which are identified by Ahankāra, are settled and fixed. The object is known exactly as what it is. This is the function of Buddhi. These are successive stages and are formed so rapidly that there is little or no interval between them. ⁴⁶⁹

Manas is also external; some organs, the external instruments are quite incapable of perceiving any objects, while Manas is not united to them. By its union Manas enables the eye to see, the ear

to hear, the nose to smell.⁴⁷⁰ It is compared to the eye-ball of the crow, which is traditionally believed to travel from one socket to another.⁴⁷¹ In the same way, manas is one, but it is helpful to, and mixes with both internal and external organs.⁴⁷² It is also compared to a doorkeeper, or a servant, who is in the doorway, but can go in and come out.⁴⁷³

It is not atomic as the Naiyāyikas believe. It is Mahat. The reason why it does not perceive all objects at once is that knowledge is gradually manifested to man on account of the influence, of Karma, of the absence of materials required, or of their being overpowered by darkness. If it were atomic, it would perceive only atoms; but it is capable of perceiving mountains. It perceives only as much as it comes into contact with by Vyapti (pervasion).⁴⁷⁴

The *Iatva-prakāsa* explains Manas as a form of wish with a function to think and doubt (*Saṅkalpa-vikalpa-visaya Matih*) and with a capacity to connect itself with organs.⁴⁷⁵ In this respect it seems to agree substantially with the Sāṅkhya manas as explained by Garba.⁴⁷⁶

The Śaiva Siddhanta seems to agree in its explanation of the nature and functions of Manas with the Sāṅkhyas, according to whom "Mind is an organ through which external reality is apprehended, but it has the important function of arranging the sense impressions into percepts, of suggesting alternatives, and of carrying out the decision of the will by means of the organ of action".⁴⁷⁷

Manas is the creator of activity (*Pravṛtti-karaka*), and is not all-pervading (*Avibhu*) and existing in each puruṣa. Cit, a thinking faculty, is considered to be not different from Manas, and sometimes is used as a synonym of Manas.⁴⁷⁸ From the remarks in the *Siva-prakāśa* and *Siva-nama-siddhiyar*, it appears that Cit is also considered by some as one of the internal organs (*Antahkarana*) and as distinct from Manas.⁴⁷⁹
⁴⁸⁰

JÑANENDRIYANA. ⁴⁸¹

The Jñanendriyas, perceptive organs are developed next, as already mentioned, from the ⁴⁸²śūttvikahankāra, together with Manas, and serve the purpose of the puruṣa by being external. They are five in number, one having the function of hearing, one of feeling, one of seeing, one of tasting, one of smelling; hence they are technically called Śrotra, Tvak, Netra, and Jihva, and ⁴⁸³ghrāna. Here it must be noted that the Saivas use these words not in the sense of the physical organs - ear, skin, eye, tongue and nose, which serve as instruments to hear, to feel, to see, to taste and to smell - but in the sense of powers that have these functions. ⁴⁸⁴ These are not identical with the physical organs, nor are they absolutely dependant on them, for we see many deaf, dumb and blind men, though they have the organs, ears tongue and eyes, and on the other hand there are Yogis who can accomplish the function of these organs without the use of these.

The objects of perception of these Indriyas are Śabda, sound, Sparśa, touch, Rupa, form, Rasa, taste, and Gandh, smell, the qualities of the great elements (Pañca-mahabhūtanī) respectively. ⁴⁸⁵ Each power of a perceptive organ perceives one and only one quality, i.e. Śrotrandriya perceives sound; Vagindriya touch; and so on in their respective order. ⁴⁸⁶

The Pauṣkara refutes the views of those who traced the origin of the Jñanendriyas to the gross elements (Bhūtas) in the following way. The Jñanendriyas cannot be products of the Bhūtas since they have no form. The products of the Bhūtas such as a jar etc. have forms. Moreover the products of the Bhūtas have no capacity to perceive other objects, like the Jñanendriyas, which perceive objects at all places, provided their path is not obstructed. The Jñanendriyas can perceive even objects that are hidden under transparent

substances such as glass and water. They cannot have perception of objects that are behind a wall etc. because the wall etc. are made of *Tanasa* stuff. ⁴⁹⁰

The *Jānendriyas* are pervasive in nature, and percieve objects not simultaneously but gradually; the process is very swift, so swift that a man standing under a tree, at night, feels that he sees branches of the tree and the moon simultaneously; but it is really not so. It is due to the pervasive nature of the eye-organ. ⁴⁹¹

KARMEENDRIYĀMAI. ⁴⁹²

The next product of *Ahaṅkāra* is another group of external organs ordinarily known as the organs of action, which are five, ⁴⁹³ viz. having functions respectively of motion, of handling, of utterance, of excretion, and of sexual action, technically called *pada*, feet, *Bāhī*, hand, *Vak*, speech, *Bayu*, the organ of evacuation, and *Upastha*, the organ of reproduction. These again are not the same as the physical organs but are the powers acting through the physical organs. This point is made quite clear by *Umapati* and *Aghorasive* in their commentaries. If the physical actions represent *Indriyas*, then there would have been innumerable *indriyas*, such as an *indriya* of an eye-brow for the purpose of closing and opening the eyes by means of eyelids, and a "*dantendriya*", the chewing organ for the purpose of chewing the food and pushing it inside; therefore the *Karmendriyas* do not represent the physical organs, but the powers at the back of these physical actions. Actions such as closing the eyes and chewing food and thrusting it inside are caused by the same power as in the case of handling and excretion. So these are included in them. ⁴⁹⁴ The *Karmendriyas* are only five.

The *Karmendriyas* are helpful to the *Jānendriyas*, and in the

absence of these the purpose of Ātma will not be accomplished, for want of action, on account of which aspect they are so named. ⁴⁹⁵ They are mutually helpful, and are produced simultaneously. ⁴⁹⁶ The function of the organs of perception, Jñānendriyas, is only to observe and that of the organs of action, Karmendriyas, to act. The source of the Karmendriyas, as we already know, is the Rājasa aspect of Abhāṅkāra, an idea peculiar to the Saiva Siddhānta, for in the Pāñcarātra and the Sāṅkhya the Rājashāṅkāra produces nothing independently but co-operates with the other two. ⁴⁹⁷ In the Sāṅkhya, both organs are put together with the Manas. ⁴⁹⁸ In the Pāñcarātra Abhāṅkāra "manifests itself individually as Saṁsāra (egotistic interest) and Saṅkalpa (imagination or will) in accordance with the two organs called the (individual) Abhāṅkāra and the Manas". ⁴⁹⁹ From this individual Abhāṅkāra Manas receives ten Indriyas, which are products of the Sāttvika Abhāṅkāra in combination with the Rājasa Abhāṅkāra, which it calls Taijasa. ⁵⁰⁰

The inter-relation of these organs, both internal and external and their relation to the Puruṣa is, according to the Pañcakāra, ⁵⁰¹ as follows:-

We have seen in the Puruṣatattva the Puruṣa dressed in the five 'coats', and prakṛti, the power to supply and to become the material for the Bhoga of the Puruṣa, by his side. As the Puruṣa at this stage wants to enter into the Bhoga objects, so that he may have the full advantage of them, but still lacks the instruments through which by putting his already existing powers of desire knowledge and action into operation he can have bhoga, it is necessary to supply him with these; therefore the Prakṛti, to whose lot this function falls, first brings forth the Guṇatattva, that in which

the various phenomenal sensations are hidden in three equal and distinct rudiments called Gunas. The necessity of these Tattvas is obvious, because according to the Sāṅkhya and the Śaiva Siddhānta the variety in the Universe is traced to Gunas. The Guṇatattva has both psychic and cosmic aspects, and is the first step in the development of the Universe. From this is evolved an instrument for the Puruṣa by means of which he can put into operation the power of knowledge already disclosed to him by Kala. Buddhi presents to the puruṣa as they really are, or the puruṣa understands the objects rightly. The process of putting his knowledge into operation, or of understanding objects, does not take place at once, but has at least four clear and well-defined stages. The buddhi discloses only the final stage. In order to supply the Puruṣa with instruments for these stages, there comes from Buddhi Ahankāra, which with its products supplies instruments for other stages. It is as follows:- the puruṣa, helped by Cicchakti, unites himself with that instrument called Manas and perceives external objects by means of what are called Indriyas, organs. The result of this is a very vague knowledge, which is not confined to any object in particular, as many objects are revealed to the puruṣa by means of the perceptive organs. This is the first stage in the process of understanding. Then by means of the instrument manas the puruṣa singles out a particular object from the vast mass laid before him. This is the next stage. Then by means of Ahankāra he investigates the particular object singled out by manas. He gathers the properties of this object and tries to identify them with those of the known object. This is the third stage. In the last stage the object whose properties are investigated and to identify which an effort is made, is conclusively determined. This is done by the puruṣa by means of Buddhi, which completes the process of

understanding. The process is so swift and so sudden that it appears to be almost simultaneous. The Purusa, when he realizes the objects, by means of these instruments, naturally desires to possess them, because without possessing them, he cannot have a bhoga; therefore from the same Ahankara issue what are called organs of action, Karmendriyani. At this stage the Purusa is in possession of Kriya-sakti, and by means of the organs of action, he can move, handle things etc. Now the Purusa is fully equipped, in its full sense, but has no body as yet. Moreover objects of bhoga, for which the Purusa is so elaborately equipped, have not as yet come forth; therefore in order to supply the Purusa with material bodies and with objects of Bhoga there issues from Ahankara another product called Tanmatrani ('that only') which may be rendered into English as 'subtle elements'.

TANMATRANI. ^{So 2}

These are five in number, and are co-related with the perceptive organs. The necessity of their evolution may be explained as follows:- We have seen that each of the five perceptive organs has the perception of only one object; thus the Sratendriya can perceive only sound and nothing else, and in the absence of sound its function is stopped; therefore there is the necessity for five objects, viz. sound, Sabda, touch Sparsa, form, Rupa, taste, Rasa, and smell, Gandha, to be perceived by the five Jnanendriyani respectively; hence these five are evolved. But we must remember that these are not what are called Tanmatras; they are only the qualities of the gross elements (Mahabhutani). The distinction between Tanmatras and the qualities of Mahabhutas is that in each of the latter only one quality is existent i.e. the quality smell (Gandha) has only smell and nothing

more, while in the Tanmātra Gandha all the qualities of the remaining Tanmātras are also present. To make it more clear, the Sabda-tanmātra has Sabda (sound) only; the Sparsa-tanmātra has sound (Sabda) and touch; (Sparsa) the Rupa-tanmātra has form, and the two preceding ones; the Rasatanmātra has taste (Rasa) and the preceding three; the Gandha-tanmātra has smell (Gandha) and the preceding four.⁵⁰⁴ Umāpati explains Tanmātra as "possessing predominantly that", i.e. Gandha tanmātra has predominantly the quality Gandha and at the same time is in possession of the remaining qualities such as Sabda, Sparsa, etc.⁵⁰⁵⁻⁰⁶ and quotes the Matanga⁵⁰⁷ in support of his views. This interpretation of Tanmātra is more convenient to account for the production of the gross elements, which possess one, two, three four, and five qualities respectively, as Umāpati points out.⁵⁰⁸⁻⁰⁹

The Tanmātras are formless (Amūrta) and pervasive (Vyāpaka).⁵¹⁰ The distinction between Tanmātras and Mahābhūtas is that Tanmātras are subtle, while Bhūtas are gross.⁵¹¹ The Tanmātras are the general notions of the particulars and come simultaneously into manifestation with Buddhindriyaṅgi from the Tamasā aspect of Abhankāra;⁵¹² because there is an indissoluble relation between Indriyas and their objects. Mr. Bhatnagar's account of how these are produced is interesting and useful, since the Śaiva Siddhānta agrees substantially in this respect with the Trika.

"There is a tendency in us that, when we hear some one speak, we often want to respond and speak back. This instinct is seen very strongly preserved in certain lower animals; in jackals, for instance, so that when a jackal hears another cry out, he also instinctively responds and howls back.

"Following this tendency, when, with the evolution of the power of

hearing, sound-as-such is realised, there is also the realisation on the part of the spirit (as it now at this stage is, i.e. the Purusa with these powers only but still without a body) of the power to respond:- it desires to respond i.e. to speak out in response to the sound heard, and therewith the power to respond that is to express (the Vāgindriya) is evolved.

"Then, we find that if anything tickles us or we feel too hot or too cold in any part of the body we instinctively put our hand to that part - there is an instinctive desire to handle that part, to handle what so tickles us or makes us feel thus hot or cold.

"Following this instinct, when the Sparsa-tanmātra is realised i.e. the sensation of Feel-as-such, is produced, there arises also the desire to handle what so produced the sensation and therewith the power to handle, i.e. the Hastendriya comes into existence.

"Similarly, when we see a thing suddenly bursting into view, there is an instinctive tendency in us to move or run away from, or, as in some cases towards, it. No doubt it is now greatly checked in us by ages of training and education. But it can be seen strongly present in lower animals, And following this instinct, when, with the evolution of the power of Vision (or Darshanendriya) the colour-as-such or Rupa-tanmātra is realised, the power to move away from or towards it, i.e. the power of locomotion, the Padendriya, is developed.

"Again, when a thing is suddenly put into our mouth the first and instinctive tendency is not to see how we may like its taste, but to throw it out or eject it. A similar tendency gives rise to the power to discard from our system, which at the stage we are considering is still without a physical body, the moment the sensation of Flavour-as-such is experienced with the evolution of the sense of taste.

"Finally, the experience of Odour-as-such gives rise to what is activity really in a negative sense. For it is an act of enjoyment and therefore restfulness, and no movements such as activity generally implies. And it comes about in much the same way as when, with all the other senses closed and inactive (as the situation at the super-physical stage of manifestation we are considering must be regarded to be) we are made to smell some odour which is more or less of an indifferent character and to which odour-as such may, to a certain extent, be compared. Such an experience leads neither to an activity of responding as when hearing a sound, nor of handling, locomotion, nor throwing out and rejecting. If anything, it puts one to rest and sleep in a state of passive enjoyment".⁵¹³

MAHA-BHUTANI.⁵¹⁴

The next and generally the last phase to complete the equipment of the Purusa and the development of the Universe is the production of the Maha-bhutas, or 'great elements', which supply various bodies, etc. to the Purusas and give birth to the whole visible and perceptible Universe. These, in accordance with their source, the Tanmatras, are five in number,⁵¹⁵ each subtle element producing one and only gross element.⁵¹⁶ These are the ingredients of our physical world, and are technically known as Bhutas, things that have become 'real' things.⁵¹⁷

Among these the first to be manifested is the Akāsa, or ether, from the Sabda-tanmatra.⁵¹⁸ The Panskara explains it as "The instrument of that which by its presence makes the movements of beings possible, is called Akāsa.⁵¹⁹ Space (Avakāsa) is the means of movements of beings; the instrument of this space is Akāsa.⁵²⁰ "Sound is a quality, and as a quality it should have a substance to which it is attached. That substance is Akāsa. It is beyond sense-perception".⁵²¹

Akāsa is not the absence (Abhāva) of the other substances, as

some hold it to be. It is a Bhāva and existing reality. ⁵²² Ordinarily there is no difference between Dis and Avakāśa ⁵²³ Sound is the quality of Akāśa, and as such is the manifesting one (Abhivyañjaka) and not the source of production, which is Bindu, as mentioned above. ⁵²⁴ The other synonym for it is Vyoma, derived from the root vi to spread over, meaning that which is spread all over; ⁵²⁵ it provides accommodation for all other elements and their productions.

From the Sparsa-tanmatra the elements of wind, Vāyu, is produced next. It is "Vyūhanātmaka": ⁵²⁶ Its function is to bring the materials together. ⁵²⁷ It supplies life-breath to the Purusa, and is of ten kinds. The Pauskara mentions only five, viz. Prāna, Apāna, Samāna, Vyāna, and Udāna, with 'ādi' twice, once after Samāna and once again after Udāna. Umāpati explains that the word 'ādi' in Samānādi suggests the three out of the remaining five, which are, according to him, Nāga, Kurma, and Kṛkālā, and that the word 'ādi' in Udānādi suggests the remaining two, namely, Devadatta and Dhamañjaya. ⁵²⁸ ⁵²⁹

These ten kinds of Vāyus most probably include the five vital airs, the source of which is attributed to manas with the organs in the classical Sāṅkhya. ⁵³⁰ Mr. Chatterji appears to have overlooked this fact, for he says "The only thing which may perhaps be considered as not included in the above general facts is what is spoken of as Vitality or Life". ⁵³¹ He is right in concluding that this is really not omitted, ⁵³² but seems to be perhaps not entirely right in attributing this function to Ahāṅkāra, ⁵³³ as is done by the author of the Tattva-Prakāśa, ⁵³⁴

In the Śaiva Siddhānta, and probably in the Trika too, the function of what Mr. Chatterji calls "building up organic forms" ⁵³⁵ is attributed to Vāyu. The Pauskara mentions Vāyu as "Vyūhanātmaka" and its "Utksēpanādi-vyāpāra-hetutva". ⁵³⁶ Umāpati explains Vyūhanātmaka as ⁵³⁷ "Whose function is to collect the other elements in one place." The

Perhaps the function of the element Vāyu is to collect the remaining elements in one place for the purpose of building form. In this respect also we are to note that the Śaiva Siddhānta differs from the classical Sāṅkhya.⁵³⁹ The element Vāyu comprises two qualities (gunas) sound (Śabda) and touch (Sparsa).

From Rūpa-tanmātra is produced the element Anala or Agni.⁵⁴⁰ It is not exactly fire. It has the characteristic of form, shape or colour, and possesses the function of making objects 'ripe' by cooking.⁵⁴¹ It supplies the heat necessary for the continuation of the life of beings. The Pauskara mentions three kinds of fires, viz. Garhapatya, Ahavaniya and Dakṣiṇā.⁵⁴² Umāpati remarks that there are many kinds of fires.⁵⁴³ The mention of these varieties common in the Grāhya-sūtras, suggests that the Pauskara is not very strict in its use of the element 'fire' and does not preclude the inclusion of the ordinary fire. In addition to these the Pauskara mentions one more Agni, which it calls "Śaivagni", which resides within the bodies of beings and helps the digestion.⁵⁴⁴ This clearly refers to the cosmic aspect of the element, Tejas. It has three qualities, viz. Śabda, Sparsa, and Rūpa.

From Rasa-tanmātra, is produced what is called the element water, Āp or Toya.⁵⁴⁵ Its service is the formation of the body for the use of the Puruṣa is in supplying the liquidity that is so essential for life. It supplies stability to all objects.⁵⁴⁶ According to Umāpati, it supports even the Universe, i.e. the earth in the form of dust (Dhūli)⁵⁴⁷ This view indicates that Toya or Āp does not mean water but that which has the capacity to produce water. Its principal function is 'Sangrahaṇa-kriyā'.⁵⁴⁸ It has four attributes, Śabda, Sparsa, Rūpa, and Rasa,

and produces the sensations of cold etc. and tastes such as sweet, bitter etc. ⁵⁴⁹

From Gandha-tanmātra comes what is called the element of earth, Prthvi. ⁵⁵⁰ It is not merely the earth, but has the capacity of bringing forth the substance earth and shapes that are called bodies. It may be called solidity or stability, which is the basis of such expressions as hardness, roughness, pressure, etc. ⁵⁵¹ Its principal function is to uphold the other elements in it and to accommodate Purusas comfortably. It has all the five qualities. ⁵⁵²

All these five Bhūtas, which may be more correctly called Etheriality, Aeriality, Formativity, Liquidity, and Solidity, ⁵⁵³ are products of the Tanmātras, and supply all that is seen in the Universe. The Saiva Siddhānta, though it follows the views of the Nyaya-Vaisesika schools regarding the number and qualities of these, viz. atoms (paramānus). ⁵⁵⁴ Like the Sāṅkhyas, it traces the origin to the Tanmātras. The Paukara warns the reader not to believe in that school which holds that the Prthvi-tattva is derived from the Ap-tattva, which is derived again from the Agni-tattva and so on, a trace of which school, ⁵⁵⁵ is found in the Sadānanda's Vedāntasāra. ⁵⁵⁶

By the manifestation of these Tattvas, especially after the last five, the Purusa has become embodied, and is seen in the form of animate and inanimate bodies according to the fruit of his action (Karma). Another point worth noting is that the Saiva philosophy does not hint to the theory of the cosmic egg, which is so prominent in Hindu cosmology.

In addition to these Tattvas, the Saiva Siddhānta accepts 60 more, ⁵⁵⁷ which are called 'external', and which are believed to be included, if carefully considered, in the 36 Tattvas mentioned above. It is very unfortunate that only very scanty material on the Saivagamas and Saivism is available, I believe that much manuscript material exists in India, judging from the quotations in books composed after the 15th and 16th centuries. The Sanskrit material to which I have access, contains no information on these 60 Tattvas, but they are enumerated in the Tamil Saiva literature. They are:-

- 25 Primary Tattvas connected with the gross elements, Mahabhūtas,
 - 5 connected with the element earth; hair (roma), bones (asthi), skin (tvak), nerves (nadi), sinews (mamsa).
 - 5 connected with the element water; urine (mūtrā), blood (sanita), semen (sukla), bile (pitta), and spittle (lala).
 - 5 connected with the element fire; hunger (ksudha), sleep (nidra), thirst (trana), laziness (alasya), and cohabitation (sanga).
 - 5 connected with the element air; running, walking, standing, sitting and lying.
 - 5 connected with the element ether; love (kama) anger (krodha) avarice (lobha) envy, (matsara) and pride (mada).

Et.

10 Vital airs; Prāna, Apāna, Vyāna, Udāna, Samāna, Nāga, Kurma, Krakaca, Devadatta and Dhananjaya.

10 Blood vessels;

Idā, also called Candra-nāla, the moon-canal; it starts from the end of the spinal column, passes through the left nostril, and reaches the head.

Pingala, also called Sūrya-nāla, the sun-canal; it starts from

the end of the spinal column, passes through the right nostril, and reaches the head.

Susumā, called Madya-nāḍa, the middle canal; it passes between the Ida and Pingala, straight through the six Cakras, viz. Adhāra, Svādhisthāna, Manipuraka, Anahata, Visuddhi and Ajnā.

These three Nāḍis are called Bija-nāḍis, the seminal or principle ones.

Gandhāra; this is divided into seven passages, each producing one kind of Nāḍa, sound (Śvara). Accordingly there are 7 kinds of Svaras, which are located in the neck.

Atti-sikuvai (skt. Hasti-jihva), divided into ten branches, all of which occupy the eyes.

Alampudi (skt. Alambū) and pusa occupy the ears. Kuku (skt. Lakṣṇa) connects the navel and the generative organ. Sankini occupies the organ of generation.

5 Actions of the organs of action; Vacana, Gamana, Dana, Visarga and Ananda.

4 Articulate sounds:- Sukama, that which produces a rumbling sound in the abdomen; Pasyanti, that which produces a rattling sound in the chest; Madhyama, that which produces a gurgling in the throat; and Vaikhari, articulate voice.

3 Gunas.

3 Ahankaras.

60.

These 60 Tattvas seem to be fairly old, though they are not found in the available Sanskrit books on the Saiva Siddhanta, for all these are mentioned, exactly as enumerated here in the Kanarese book named Karana-basuge, the divisions of Tattvas, composed by Cannabasava, the nephew

of Basiva, the supposed founder of Virasaivism, who flourished in 1160, A.D. All the Tattvas, enumerated here, are physiological, and mostly contain Yogic elements.

From this brief survey it is evident that these Tattvas differ considerably from those of the classical Sankhya, in spite of the efforts of the Saiva Acaryas to interpret them so as to agree with the known Sankhya. If Sankhya influence is to be traced in the Saiva philosophy, we must search for a school of Sankhya other than the one presented in the Sankhya Sutras and Karikas. Dr. Schrader has pointed out that the Tattvas of the Pancaratra school seem to be older than those of the classical Sankhya.⁵⁵⁹ What was the exact nature of the early Sankhya? Was there only one Sankhya school, or many? These questions cannot be answered until more material comes to light. A philosophical school similar to the Sankhya of which traces are found in the Mahabharata, Buddhist religious works, and the traditional account of the Sastitantra must be assumed to have existed before the Sankhya-Karika came into existence.

In Mahabharata XII, 318, three schools of the Sankhya are mentioned, and Dasagupta draws attention to a kind of Sankhya described by Caraka (1st. century A.D.) Dr. Dasagupta has tried to find similarities between the Sankhya sketched by Caraka and some of the doctrines of the Sankhya referred to in Mahabharata XII, 203, 204.⁵⁵⁹ He comes to the conclusion that the Sankhya has undergone many revisions, and that similarly the Sastitantra might have been revised.⁵⁶⁰ The view that the classical Sankhya is the redaction of the older theistic school, to meet the demands of logic and the criticism of Buddhists seems to be nearer the truth.⁵⁶¹ Here we are concerned with tracing its probable origin and influence, if any, on the Saiva Tattvas. The fact that

there existed a school or schools similar to that of the known Sankhya is sufficient for us to proceed with at this stage in order to see whether the Saiva Siddhanta might have received inspiration from any of them.

1. Dr. E. W. Hopkins mentions an epic Sankhya, which postulates 30 Tattvas, which, he opines, are similar to those of the Saiva sect called Pasupatas. ⁵⁶² Dr. Keith mentions that in Mahabharata XII, 321, 96-119 the views ascribed to Pancasikha contain an account of thirty principles with God super-added. ⁵⁶³

2. Jaigisavya, Asita, Devala, Parasarya, Varsaganya, Bhrigu, Suka, Gautama, Arstisena, Garga, Narada, Pulastya, Sanatkumara, Sukra and Kaasyapa are some of the principal teachers of the Sankhya according to the Mahabharatas. ⁵⁶⁴ Sanaka, Sanandana, Sanatana, and Vedhu are the teachers of the Sankhya, according to Gaudapada. ⁵⁶⁵ Dr. Keith asserts that these are mythical persons and have no historical value. ⁵⁶⁶ Dr. Dasgupta follows suit.

Keykandadeva mentions that the Saiva philosophy on which his work is based was first taught to Mandi by Siva and (Mandi) taught it to Sanatkumara and other Rsis. ⁵⁶⁷ probably Sana, Sanaka, Sanandana, Sanatana, etc., all of whom are traditionally believed to have received Siddhanta Sastras and Saivagamas. ⁵⁶⁸ Vedhu, who is mentioned after these, is believed to be historical person. ⁵⁶⁹ Therefore Sanatkumara and other Rsis in all probability, may not be mythical. They perhaps taught the Saiva philosophy, which is akin to a kind of Sankhya, and on account of the similarity of their teaching to a kind of Sankhya, might have been included in the list of the Sankhya teachers; or their doctrines might have been regarded as a kind of Sankhya, just as Pancasikha, though the doctrines ascribed to him in the Mahabharata differ from

the known Sankhya, is regarded as one of the teachers of the Sankhya, even in the classical Sankhya-Karika.⁵⁷⁰ Unfortunately so many myths have gathered round these ancient sages in the Pauranic age that their reality is very difficult to establish.

3. Dr. Keith thinks that Vrsaganya or Vrsagana, the teacher of the Sankhya-yoga school, was the author of the Sastitantra, which, according to the Chinese tradition, was re-written by Vināhyavasin who is identified with Isvarakṛṣṇa, the author of the Sankhyakarika.⁵⁷¹ This Vrsagana or Vrsaganya seems to be a Saiva, as his name suggests. Dr. Keith says that he was a Sankhya-yoga teacher, and not a Sankhya teacher only.⁵⁷² The Saiva Siddhanta, as we have already seen, contains much of Sankhya-yoga, and very possibly represents a school of Saivas akin to the Sankhya-yoga, or it may be the new extinct Sankhya-yoga itself in its earliest phase, or an offshoot of it. Vrsagana or Vrsaganya, in all probability, belonged to some such Saiva school. He was probably a very ancient Saiva teacher, as he is mentioned in the Mahābhārata with Parasara, Bhṛgu and Suka.⁵⁷³ His historical reality being forgotten on account of his antiquity, he might have been identified with Nandikesvara or Nandi or Vṛsa, the attendant of Śiva, by Meykanda deva and other teachers of the Saiva Siddhanta. In the tradition of the Saiva Siddhanta, Nandi is said to have taught its doctrines to Sanatkumara, who is also mentioned as one of the teachers of Sankhya in the Mahābhārata and Gaṇḍapāda's commentary.⁵⁷⁴ If this hypothesis is accepted provisionally, pending the discovery of more positive proof, it follows that the origin of the Saiva Siddhanta goes far back into antiquity, though it has certainly undergone redactions and modifications through the influence of neighbouring schools of philosophy.

4. Gaṇeratna, a Jaina author (14th. century) in his commentary

Tarka-rahasya-dīpikā on the Saddarśana-samuccaya mentions two schools of Sāṅkhyas, namely, the original (Maulikya) and later (Uttara). He further mentions that the doctrines of the Maulikya Sāṅkhyas accept a separate Pradhāna for each Ātman,⁵⁷⁵ which fact is absent in the Sāṅkhya of the KĀrikā, but prominently present in the Śaiva Philosophy.⁵⁷⁶

From these facts, the doctrines of the Śaiva Siddhānta appear to be very ancient, even older than the known Sāṅkhya, and can be traced back to the Sāṅkhya-yoga philosophy.

The word Pāsa (from the ^{PASA} root Paś - 10 conj. P. Paśayati to bind) means a snare, a fastening cord, a fetter. All those things that bind souls to the Saṃsāra and keep them away from the glorious feet of the Lord, are known as Pāsas, fetters, or malas, impurities or foul matters. Just as animals tied to a peg by a fastening cord, can move only in a small circle, and cannot go beyond the length of the cord, so souls under the influence of these Pāsas have their activities limited to a particular circle. The exposition of these Pāsas, their nature, and their relation to souls and God, forms Pāsa-padartha, another important topic in the philosophy of the Śaiva Siddhānta.

All authorities of the Śaiva Siddhānta are not unanimous as to the exact number of Pāsas. As mentioned above, Bhojaraja in his Tattva-prakāśa states that in one place, the number of Pāsas is five and in another place of the same book, four.⁵⁷⁷ His commentator Aghoraśiva has tried to reconcile it by excluding Bindu from the list.⁵⁷⁸ The Pauṣkara clearly asserts that Bindu is not a Pāsa;⁵⁷⁹ but Sadyojyotis and Umāpati in the Śiva-prakāśa include Bindu in the list of Pāsas or Malas.⁵⁸⁰ But Bindu, being the material cause of the Śuddhādhyān overlaps into the Pati-padartha. Probably for this reason, some Śaivacāryas hold it to be not a Pāsa. Tirodhāna-sakti, another one of the Pāsas, does not play a very important part, and seems to have been included in the

Anava later on. Probably for this reason, Maykandadeva has not mentioned these two in the list, and has confined himself to only three viz. Mala or Anava, Maya, Karma. Whatever their number may be, they are together considered as one group, which must be overcome before reaching the stage of Moksa; therefore Umapati says "The five Malas exist as one." ⁵⁸¹

The Pasa is eternal; therefore it is indestructible. It only leaves souls when they are united to the feet of Siva, i.e. when their perfect knowledge is disclosed to them. Then the Pasa cannot remain any more with souls, like darkness that cannot exist any more before light.

MAYA-PASA.

Maya is explained in dealing with Asuddhadhvan. The entire universe has its source in Maya, which, though a Mala, is very useful in overcoming other Malas. It is an enlightener (prakasavarupa).

KARMA-PASA.

The doctrine of Karma, which is identified with the "theory of fatalism", has occupied a very important place in Hinduism from early days. The germ of the Karma theory, or an unalterable law of cause and effect, can be traced as far back as to the Vedic period. In the hymns of the Rgveda, "a cosmic order or a law prevailing in nature under the guardianship of the highest gods is to be found in the use of the word Rta (lit. the course of things)", which word "was used to denote the order in the moral world as truth and right and in the religious world as sacrifice or rite and its unalterable law of producing effects". ⁵⁸² The sacrificial or ritual aspect of Rta developed so much that in the days of the Brahmanas the belief that the performance

of sacrifices and offerings to gods bring good luck, happiness and all that a man desires to possess, was firmly planted in the minds of the Āryas of those days. It was developed to such an extent that man believed that the utterance of the mantras correctly and accurately, and the proper observance of the rites without the slightest mistake even in the smallest trifle, would automatically produce the desired objects. The performance of the ritual according to direction was thought to possess magical virtue. This is the earliest form of the Karma doctrine, according to Dasagupta, which "postulates a semi-conscious belief that certain mystical actions can produce at a distant time, certain effects without the ordinary process of the instrumentality of visible agents of ordinary cause and effects".⁵²³ By the performance of the sacrifice there arises a magical virtue which is unseen (Ādrsta) and which brings forth the desired result in a mysterious way. This belief in the mysterious result of performance of the rituals was considerably obscured by the increasing importance of Jnana emphasised by the Upanisads and by the rising tide of Buddhism. Instead of belief in the power of ritualism, a belief in the mysterious result of any action that a man performed became part and parcel of most philosophical schools of India, including even Buddhism and Jainism, in which the doctrine of Karma occupies an equally important place.

The word Karma, derived from the root kr to do, means actions, and occurs frequently in many Upanisads in the sense of 1. duty, action,⁵²⁴ 2. sacrificial rite,⁵²⁵ 3. behaviour, conduct, and 4. that which produces a result which is to be undergone either in this birth, or else in coming births.⁵²⁶

In the Upanisads, though the performance of sacrifice is not

encouraged, the germ of Karma as conceived in the Brahmana period is developed in the sense that the doctrine of transmigration or entering upon new births in order to exhaust the result of previous actions is prominently visible. In the Brahmana period too, there was present the theory of 'Devayana' and 'Pitryana', the path of gods and the path of manes, according to which certain acts of man lead him to the 'Devayana' and certain to the 'Pitryana'. But the Upanisads have included this into a larger scheme. According to them, in this world generally a man can perform acts, the fruit of which he can reap in the next world or worlds as a celestial being. The 'Pitr-yana' and Deva-yana' are incorporated in the larger scheme of the celestial world or worlds. In the Brahmanas and Upanisads an idea prevails that a man who commits wicked deeds in this world has to suffer in another world, and similarly if one performs good deeds, all the highest material pleasures await in the next world. This idea is probably one of the elements which formed the Karma theory later on. In the Upanisads the Karma theory, though it seems to be an advance over the Brahmana period, is still in its crude form.

The Upanisads trace the root-cause of acts in this world and of rebirth of the self, to its own desire. "The most distinctive feature of this doctrine is this, that it refers to desires (*Kama*) as the cause of rebirth and not Karma. Karma only comes ^{as} to the connecting link between desires and rebirth, for it is said that whatever a man desires he wills, and whatever he wills he acts⁵⁸⁷". The soul attains immortality when it ceases to desire, which fact is alone possible by the knowledge of self.

In Jainism the doctrine of Karma occupies a very important place, and has its own peculiarities. According to Jainism any act committed by mind, speech, or body, produces a result which is a subtle

matter technically called Karma. "The passions of a man act like a vicious substance that attracts this Karma matter, which thus pours into the souls and sticks to it".⁵⁸⁶ This Karma matter which is accumulated in past births forms itself into a Karma-sarira and envelopes the soul in all its future births. This Karmic matter, attached to souls, keeps them from the realisation of their four capacities, viz. perfect perception of, and faith in, the reality of things, perfect knowledge, perfect power, the perfect happiness. Karma is of two kinds, namely Ghatiya, consisting of four kinds, viz. Jnanavaraniya, Darsanavaraniya, Antaraya and Mohaniya, and Aghatiya, which is of four kinds, viz. Ayu, Nama, Gotra, and Vedaniya. To free oneself from this Karmic matter, one has to undergo sufferings, some of which are very severe. The Karma-matter is continually being accumulated, and the soul has to undergo suffering or enjoyment continually. The very severe now named Samlekhana or Anasana-vrata, fasting till death, is believed to remove the Karma-sarira.

In the Mahabharata and the Bhagavadgita the Karma theory seems to have reached its full development. The Bhagavadgita⁵⁸⁷ strongly advocates "Karma" meaning "one's own duty" or "what one ought to do". It enjoins one to^{do} his duty without being attached to its result (karma-phala)⁵⁹⁰. In other words it preaches "Niskama-karma". It is impossible for a man to remain without action (karma), for he is prompted to act by gunas, the products of Prakriti.⁵⁹¹ Every one must act for action is better than non-action.⁵⁹² Great persons like Janaka and others attained perfection by Karma.⁵⁹³ If one performs his duty, which is unavoidable, without the least desire for its result, and offers what he has done to God with pure intention,⁵⁹⁴ then there is no fear of bondage from what he has done.⁵⁹⁵

The same sentiment is expressed in Buddhism, according to which the

bondage of Karma is due to covetousness, antipathy, and infatuation. "When a man's deeds are performed without covetousness, arise without covetousness, and are occasioned without covetousness, then in as much as covetousness is gone, these deeds are abandoned, uprooted, pulled out of the ground, like a palmyra tree, and become non-existent and not liable to spring up again in the future". This remedy for the removal of the Karma-phala, indicates the then existing dread of Karma-phala. A passage from the Milinda-panha will clearly show that Karma was understood in the same sense as in Hindu philosophy.

"It is through a difference in their Karma that men are not all alike, but some long-lived, some short-lived, some healthy and some sickly, some handsome and some ugly, some powerful and some weak, some rich and some poor, some of high degree and some of low degree, and some wise and some foolish." ⁵⁹⁷

In the Nyāya and Vaiśeṣika systems Karma is a category (padārtha) and means movement, motion or activity. It is of five kinds, viz. upward, downward, contraction, expansion and movement in general. ⁵⁹⁸ The elements of the Karma-theory as we find them in the Mahābhārata and Buddhism are visible in a developed condition in these systems, and are inclined in what is called the unseen (Ādṛṣṭa) which is interpreted as "blind destiny", by which men are led to suffer pains or enjoy pleasures due to them on account of their past actions and "unknown cause" (Ādṛṣṭa-kāraṇa) "which brings out the phenomena of nature and in the absence of which the contact of body with soul is not seen." ⁶⁰⁰ It also means "that unknown quality of things and of the souls which brings about the cosmic order and arranges it for the experience of souls in accordance with their merits and demerits". ⁶⁰¹ "At the time of creation, Iśvara wishes to create and this creating desire of Iśvara works in all souls as Ādṛṣṭa". ⁶⁰² In short, Ādṛṣṭa denotes "the will of Iśvara" and "the unseen power of the result of

our good or bad deeds", in which the Karma theory is quite apparent.

The doctrine of Karma propounded in the Saiva Siddhānta contains features of all schools of Hindu, Buddha, and Jaina philosophy, and manifests the full development of the Karma theory. The Paṅskara explains the Karma as that which causes diversity in the Samsāra. Though Bhaktitva is common to all, some are in heaven and some are in hell. There must be some cause for this. This cause is Karma. Two farmers sow seeds at the same time in the same kind of soil, every requisite being equally supplied; but they do not get the same quantity of grains. This is due to Karma. Again the Paṅskara attributes the contradictory results to Karma. In this respect there seems to be a similarity between the Karma of the Saiva Siddhānta and "Adṛsta" of the Nyāya, Vaiśeṣika and other schools; but the difference seems to be that in the Saiva Siddhānta, Karma is not Isvara's will, as Adṛsta is believed by these schools to be but is dependent on the will of Isvara. Originally Karma, in the Saiva Siddhānta, seems to be so powerful that even God has no power to change its law. It is most likely that the attribution of such power to Karma might have lessened the prestige of God. When God has no power to change the law of Karma, then there is not much use in praying to Him, and consequently there is not much use for God, for man's bondage or release depends on his own Karma and not on the grace of God. But later on, probably when the bhakti-cult attained an important place, quality of omnipotence, including the removal of the grip of Karma by the will of the Lord, seems to have been restored to God; therefore in the Saiva Siddhānta Umapati and other teachers of the school preached that Bhakti, viz. prayer, meditation and offering of one's self to God, as is preached by the Bhagavadgīta, will ripen the Karma-mala, which vanishes completely by Dikṣa, initiation, in the

same birth, and that a man becomes fit to attain liberation without the necessity of travelling the whole course, viz. further transmigration as a Pralaya-kala and Vijñānakala soul.

But the original spirit of the Śaiva Siddhānta seems to be that the Lord, though Almighty, is powerless, so far as Karma is concerned, like a judge (of the present time) who is bound by the letter of the law, and who has no right and authority to go beyond the interpretation of the law.

Śrīkaṇṭhaśiva, the author of the Brāhma-mīmāṃsā, and Mayakāṇḍa-deva, both proclaim that Karma, though dependent on the will of God, is practically independent, i. e. God does not and cannot intervene between the soul and the Karma-phala. It is on account of this fact that God is saved from the charge of partiality and cruelty. Mayakāṇḍa-deva compares God to a field, which has no capacity to yield other than what is sown. "The field that is sown with red paddy (has no intrinsic power to vary its products, and thus) does not yield grain differing from what is sown. God, like the field, operates without desire or hatred (simply carries out the law of Karma, having no will or power to do otherwise)".⁶⁰⁷

The Karma, in the Śaiva Siddhānta, is a separate entity and exists separately like the Ānava and Maya, even during the period after pralaya and before creation. It is not destructible, as it is eternal, and only leaves souls when they become pure. It is material,⁶¹⁰ and in this respect resembles that of the Jainas, who believe it to be a substance that hides the four attributes of souls in their perfect condition. Just as the Karma-matter of the Jainas pours into the soul, like a scot, at every thought, word and deed, and forms a Karma-sarira, so the Śaiva Karma also veils the soul in defilement which conceals its true colour. But the Śaivas do not ordain such severe

mortifications as the Jainas to wash away the Karma-mala. Besides, the Karma-mala of the Saivas has this peculiarity, that it serves the purpose of helping the soul in purifying, or rather liberating itself from the original impurity (Anava-mala) whereas the Jaina Karma seems to have a wider sense and probably includes all the malas of the Saivas.

In the Saiva Siddhanta, Karma, like that of other schools, is the cause of various bodies being supplied to souls. It influences souls individually, and therefore it is manifold in its connection. It becomes manifold and spreads its influence on souls whenever any act is committed by them, either in thought, word, or deed.

In the Saiva Siddhanta the place of Karma is in Maya, i.e. it becomes attached to those souls that come under the influence of Maya.

The result of the good act will be pleasant and brings happiness to souls, and that of the bad act produces misery to them. The result of an act good or bad, committed by the soul, should be felt immediately; but in our ordinary life we see many examples where the result of an act is not felt immediately. The reason, according to the Saiva Siddhanta, is the influence of the result of another act, the result of which is not completely exhausted. Every act must have its result which the soul must undergo. The Karma-mala will never leave the soul, until the soul exhausts the Karma-phala by suffering or enjoying Bhoga. There are, however, other means than Bhoga to exhaust Karma-phala. Like the Bhagavadgita, the Saiva Siddhanta believes in the impossibility of the soul avoiding Karma. In the Bhagavadgita, it is the Gunas, the outcome of the Prakrti, that force the soul to act, like a machine; but in the Saiva Siddhanta, the Prakrti-Gunas only supply to souls the objects of Bhoga, which are due to them on account of their Karma. Moreover, according to the

Bhagavadgīta one can do actions and avoid their results, if only he does it with pure intention; but in the Śaiva Siddhānta this feature of Karma seems to be absent; Perhaps the doctrine of Karma advocated in the Śaiva Siddhānta may contain some features of the older phase of the Karma doctrine. The insistence of the Śaiva Siddhānta on the Bhoga of Karma-phala may be an older feature of the Karma doctrine modified by the Bhagavadgīta, which succeeded in removing the sting of the Karma doctrine. However, the Pauskara points out means of exhausting the Karma-phala, other than Bhoga, namely Jñāna-Yoga and Samnyāsam while in the Bhagavadgīta the means to avoid the grip of Karma is Bhakti.

The Śaiva Siddhānta preaches that to pass the Śakala stage souls must exhaust the results of all their deeds. It, however, makes room for the development of the ethical side of the school, by maintaining that good and bad actions are to be counterbalanced. Misery, the result of a bad act or acts, can be removed by the result of a good act or acts of the same weight. But in case the two results of acts of opposite/nature are unequal, the balance after deducting the smaller from the greater, must be undergone. Results of acts that are not opposite in nature must all be undergone, the greater coming first, the smaller next. In case a person dies before the exhaustion of the result of his Karma, he has to take birth again in such a body as is most suited to exhaust the results of his Karma; therefore the Pauskara divides Karma, or rather more correctly Karma-phala, into three kinds, viz. Dr̥ṣṭa, seen, or that result of an action the suffering or the enjoyment of which is seen ~~is seen~~ in this same life; Adr̥ṣṭa, 'unseen', or that result of Karma which is to be undergone in some unseen birth; and Niyatā-kāle-pabhogya, the result that is to be undergone at a particular fixed time.

Umapati, in Siva-prakasa, mentions that "Karma operates in three

ways, viz. under its influence one of good caste may be born in a lower caste; life is shortened; and the amount of pleasure and pain which unconstant experience, is enclosed". He again in the same place says, "It affects souls in the shape of three kinds of evils, viz. *Adhyatmika*, *Adhidivika* and *Adhibhautika*".⁶¹⁹

Again, Karma is of three kinds, viz. *Sancita*, that in which the result of actions is accumulated, and which is the cause of births; *Prarabdha*, that which is obtained in past births, the result of which is attached to the present body; and *Agamya*, that the result of which comes in future births and for the exhaustion of which the souls has to take new birth.⁶¹⁹

As mentioned above, the soul can be freed from the entanglements of Karma either by *Jnana*, knowledge, or by *Yoga*, concentration of mind on God, or by *Sannyasa*, abandoning everything and taking up the ascetic life which probably includes the *Jaina* and *Bauddha* view for reducing the result of Karma. However, *Diksa*, initiation, reduces the *Karma-phala* and leads the soul to salvation.

In short, the Karma of the *Saivas* is material substance like that of the *Jainas*, and is one of the impurities. It is the root-cause of the transmigration of souls, of the varieties in the Universe, and of the contradictory effects in objects. It resides in *Maya* and influences souls in *Kayamandala*. It is attached to *Buddhi*, and the impressions on *Buddhi* are in accordance with *Karma-phala*. It is the most intricate impurity, because it is always pouring into the soul for the slightest action committed by it; when the soul is once freed from this impurity, there is not much difficulty in conquering the other *Mala*, for it is not constantly accumulating like *Karma-mala*.

254

ANAVA-MALA.

The Saiva Siddhanta believes that souls are not originally pure. They have attached to them a congenital impurity (mala), for the removal of which they are entangled in the Samsara. This original impurity is called Anava-mala, the impurity attached to Ana, i.e. the soul. It is the only impurity existing in the soul from the very beginning. It is an eternal and inert, ⁶²⁰ substance, ⁶²¹ which is not Agantuka (adventitious) but Sahaja (natural, ⁶²² coetaneous). It is not a guna. It is the last to leave the souls. It is compared to the husk in paddy and rust in copper. ⁶²³ It is naturally a darkness, unlike Maya-mala, which is a light ⁶²⁴ and which works to wipe out this Mala. It is a screen which conceals the capacity, knowledge, power, etc., of souls, like darkness and unlike darkness it is invisible. ⁶²⁵ Though it is inert by nature, it has the capacity of concealing souls. ⁶²⁶

It is a substance which is imperishable, but capable of being removed, like the husk of paddy after the ripening of the rice, or like the rust-coating of copper, which may be made to vanish after rubbing or by applying a chemical effect. The removal of this Mala does not cause any destruction to souls, as the removal of the husk or rust-coating does not destroy the rice-grain or copper; on the contrary, souls thereby attain their native purity. ⁶²⁷

Anava- mala is not ignorance (Ajnana) nor absence of knowledge. ⁶²⁸ It is a substance which covers the knowledge, power, etc. of the soul, and which makes it feel itself ignorant, powerless, etc., and a stranger to Siva-rupā, the condition which is its own and the attainment of which is called ^{release,} Moksa. ⁶²⁹ Such ignorance and incapacity of souls are gradually removed by Maya, and its products by turning souls towards and enlightening them as to the objects of Bhoga due to Karma-phala, and this function is meant to prepare the soul to gain

the capacity to over-come Anava-mala. All the functions of Maya and its products help the soul only to gain the capacity to mature or ripen the Anava, and not to liberate it completely from the grip of Anava; because Anava can leave souls only when the Divine Grace is bestowed on souls by Siva after Mala-parapaka, the ripening of Mala.⁶³⁰ Till then, souls whose Anava is ripened, remain in the Bhogavastha, the stage of complete and unthinkable bliss in the Sadasisva tattva.

Anava is only one; but it envelopes innumerable souls by its infinite energies. "It possesses the power of applying its obscuring energies indefinitely in every part of its unlimited expansion".⁶³¹

It has the following synonyms: "Pasutva, natural state of the soul; Pasunikaram, error of the soul; Bhrtvatva; servitude; Murochhai mala, senseless mala; Anjana, darkness; Avidya, ignorance; Avrti, the envelope; Uruttireni, the ultimate limit; Papamulam, the source of sin; Kaayam, loss; Pasam, snare; Asuddhi, impurity; Ajnana, ignorance, Bheda, difference; Vyaghata, impediments; Kalanka, blemish; Jada, body or matter; Avanam, sign or mark; Moha, infatuation; Kevelam, solitude; Avaranam, screen; Tamasa, darkness; Patalam, covering; Asiddhi, faultiness; Hiredha, impediment; Aashadana, sheath; Senam, dike; Bijam, seed; Mula-mala, original filth".⁶³²

Anavamala is, most probably, akin in its effects on souls, to the Avidya of the Vedanta, Sankhya, and the Yoga systems, in which "When we look at the problem from the objective side, we speak of Maya, and when from the subjective side, we speak of Avidya".⁶³³ "Avidya, ignorance, is in the Sankhya and the Yoga, alike the cause of the binding of the spirit";⁶³⁴ and in all probability the Pasukara, while referring to Pasutva-mala, which brings the status of Purusatva on souls, has in its mind the Anava-mala, because it refers to Avidya, which is already shown to be something akin to Avidya of the Advaita

Vedānta. In the above synonyms, the Anava is called Avidyā. It seems more probable that the Pauskara divides Anava as Sukṣma, subtle, and Sthūla, gross, Sukṣma, existing in the pure region (Suddhādvān) and Sthūla in the impure region (Asuddhādvān) which is attached to souls and makes them Puruṣas.⁶³⁶

Again, Anavamala, according to the Pauskara, is of seven kinds viz. Moha, Mada, Rāga, Viśāda, Tapa, Śosa, and Vaisitrya,⁶³⁷ which are explained as follows:-

The impurity called Moha, infatuation, is natural, *śahaja*, and beginningless, *anādīman*. This, being the source of the remaining six, is the principal one. It is so called because in its presence there arises infatuation or a strong attachment towards women. The next one is called Mada, as it causes an exaltation in the soul and make it praise a woman when in her company, as a Parāṅgana, Divyāṅgana, etc. in short, through the influence of Mada, the soul loses its discriminating power. In the absence of that woman the individual becomes dejected and is reduced to tears. This condition is very painful and is called Viśāda. Then follows Tapa, in which the individual concerned feels great pain and actually begins to cry. Then comes Śosa, which is the climax of the pain, and causes the individual to become Stabdhā, which is really a worse stage. The last, or Vaisitrya-mala, produces various feelings in the individual soul such as "he is my relative; she is my wife; this is my wealth; I am lucky; who will help me and my family? etc". It is called *Manamātura*, that which produces various mental effects. All these seven Malas are natural (*śahaja*). *Kalā, Vidyā, Rāga* etc. bind souls when these are existing.⁶³⁸ This aspect of mala appears to be Sthūla, as its various effects indicate; otherwise can souls in the pure state, i.e. *Vijñānakalā* souls, which are under the influence of Anava, have such feelings as are explained above?

TIRODHANA.

Tirodhana, the act of hiding or anything which conceals from sight, is, according to some authorities of the Saiva Siddhanta, a Pasa, and has the function of concealing or hiding the true nature of the soul. It is also called a Sakti, power. It is associated with Anava-mala, and prepares the ground for its (Anava's) removal. ⁶³⁷

In the Sivajnanabodha of Meykandadeva the Tirodhana is called Arul, Grace, which when disclosed, leads the soul to Mukta. ⁶⁴⁰ Meykandadeva seems to identify this with the Arul-Sakti or Para-Sakti, the intimate associate of Siva. He clearly says "Arul-Sakti never exists unassociated with God, and God has never from eternity existed without Arul-Sakti". ⁶⁴¹ Perhaps for this reason, he excluded Tirodhanasakti from the list of Pasaas. But Aghorasiva and the Nygendra hold it to be a Pasa, for it imitates the nature of Pasa, and hence is called Pasa, metaphorically (upasarat). ⁶⁴² Unapati, like Meykandadeva, interprets Tirodhana as Arul, and, like the Nygendra and Aghorasiva, admits it to be a Pasa. He says "Arul herself, which is called Tirodhanasakti, a distinctive name, obscures souls, as long as there exists Karma to be cancelled, so that they cannot see Siva, and leaves them in Svarga or Naraka". ⁶⁴³ This Tirodhanasakti appears to be the same Sakti mentioned in the Pasakara as regulating Mala. ⁶⁴⁴

Srikumara, another commentator on the Tattva-prakasa of Bhujaraja, reconciles the views expressed above and supports Unapati by stating clearly that Sakti of Paramesvara has two functions, namely, to bind souls to Samsara and to release them from the bondage. ⁶⁴⁵

BINBU-PASA.

It has been already mentioned above in more than one place, that

there is a difference of opinion among Saiva teachers about accepting Bindu as a Pasa. The nature of Bindu, as a pure potentiality and as a material cause of the pure region (Suddhādhvan) is explained above as far as possible.

PASU, SOULS.

The third Padārtha in the Saiva Siddhānta is known as the Pasu-padārtha, the central topic treating of souls, viz. their nature, classification and relation to the world and to God. Pasu, a Sanskrit word (the Latin pecus) means beast, ⁶⁴⁶cattle, or an animal to be sacrificed, ⁶⁴⁷and philosophically denotes the aggregate of bound souls. ⁶⁴⁸It is a very ancient technical term of the Saivas, and is met in some of the Upanisads in the same sense.

In the Saiva Siddhānta, the other synonyms for souls are:-
⁶⁴⁹Anu, atom; ⁶⁵⁰Ātman; Pudgala; Purusa. The Purusa in the Sāṅkhya means spirit or soul and is the 25th. Tattva. In the Saiva Siddhānta, it is also the 25th. Tattva, and denotes especially the soul or souls wrapped with five robes (Pañca-kāṣṭhaka-samyukta); but the author of the Tattva-traya-nirmaya, Sadyojotis, uses this very word in the sense of souls in general. ⁶⁵¹The word Pudgala in Jainism means matter, and in Buddhism, an individual person. ⁶⁵²This is used in the sense of soul in the Nyāya system, and is a very common word to denote the soul in the Paṅskara. "In the pre-Upanisad Vedic literature Ātman probably was first to denote 'vital breath' in man, then the self of the world, and then the self in the man", ⁶⁵³and in the days of the Upanisads the Ātman was identified with Brahman the world--soul. Buddhism refuses to admit the existence of a permanent soul. ⁶⁵⁴The Jainas believe in the existence of the permanent soul and say "the principle of life is entirely different from the body and it is most erroneous to think that life is either the product of the property of the body. It is on

account of this life principle that the body appears to be living. This principle is the soul. The soul is directly perceived (by introspection) just as the external things are These souls are infinite in number. They are substances and are eternal. ⁶⁵⁵

The Bhagavadgītā teaches that the soul is eternal, immortal unborn and indestructible. ⁶⁵⁶ The Nyāya and Vaiśeṣika schools accept the multiplicity, eternity, and beginningless nature of souls. According to them, souls are existing at the same time in all places (Vibhu); they are disconnected with the body, yet their actions are seen in bodies; and they ^{are} "unconscious" in themselves "and acquire consciousness as a result of suitable collocation". ⁶⁵⁷ "Mīmāṃsā has to accept the existence of soul. The soul is ~~that~~ regarded as something entirely distinct from the body, the sense organs, and Buddhi it is eternal, omnipresent, and many one in each body". ⁶⁵⁸ The Advaita Vedānta believes that there is no soul as an entity separate from Brahman. Brahman is the soul. Just as the ether is distinguished as ether in a jar and ether universally extended, so Brahman under the influence of Avidyā and Upādhis becomes individual souls or Jīvas. When Avidyā and Upādhis are removed, the Jīva merges in and becomes one with Brahman.

Such is in brief the idea of souls in the different schools of Indian Philosophy. The Saiva Siddhānta has many similarities with the other schools. Like the Sāṅkhya, Vaiśeṣika and Mīmāṃsā, it upholds the doctrine of many souls. The Paṅskara argues:- There must be many souls, since we see each individual coming into existence and passing away without affecting the birth or death of other individuals. Besides, each and every individual is distinct from one another and has its own peculiarity as distinguished from others. ⁶⁵⁹

The soul exists in the body, which serves as an abode in which it may reside and enjoy the objects of Bhoga due to its Karma. The body is one of the Bhogya objects supplied to souls; therefore the body is not the soul. The Sivajñānabhoḍha stated this very clearly: "Therefore as thou (soul) art in the habit of speak of thy hands, thy feet, thy body, which are not essential parts (or properties) of thyself.....So since what one claims to be his own, is different from himself, these organic properties which thou claimest, are something other than thyself"⁶⁶⁰. Similarly, the soul is distinct from sense-organs thought-organ, the principle of individuation, and intellect. All these are instruments by means of which the soul understands the Bhogya objects. The functions of these become possible only when the soul comes into touch with them. As they are inert by nature, being the products of the inert Prakṛti, they have no independent capacity to carry on their functions.⁶⁶¹

The soul is Caitanya, and residing in the inert body, makes it active, i.e. produces movement in the body. The Pauṣkara explains Ātman as that which causes activity in the body.⁶⁶² This explanation is very ambiguous, and gives rise to the identification of the soul with the consciousness and life, which the Mūṛta-cārvākas regard as the soul;⁶⁶³ therefore this explanation of the Pauṣkara is immediately met by the objection that consciousness and life are products of bodily changes just as the mixture of jaggery (guda) and flour (a kind of country wine) gives rise to an intoxicating liquor.⁶⁶⁴ Then the Pauṣkara explains more clearly what it means by Caitanya. It points out that Caitanya is not such a chemical effect in the body for in death though the body is there, there is no Caitanya. If Caitanya, in the sense of a chemical effect causing activity in the body, belongs to body, it should be seen even in the body of a dead man; but it is

not seen; therefore Caitanya is that in the presence of which the body possesses consciousness and life, and in the absence of which it does not, and which is other than body.⁶⁶⁵ Then, according to the Saiva Siddhanta, the soul is Caitanya. Again, it admits that God is also Caitanya and that God and souls are distinct entities. Then what is the difference between the Citanyan and of God and that of souls? The Saiva Siddhanta understands Caitanya of souls similar to that of God; but it distinguishes the first from the second by pointing out that the first is liable to be obscured, while the second is not. The Sivajñānabodha says "The soul is of limited understanding, is capable of being instructed, is subject to Avatī, and experiences pleasure and pain".⁶⁶⁶ Therefore according to the Saiva Siddhanta souls are distinct from God, and are, like him eternal entities. In this respect the Saiva Siddhanta differs from the monistic schools. This distinction between souls and God is very clearly visible in the earlier phase of the Saiva Siddhanta. The saint Manikkavaṅgar clearly denounces the Advaita Vedanta in T.V. 54-55; "Then haughty Vedanta creed unreal came,--

Whirled, dashed, and roared like furious hurricane. "T.V.IV.54 Throughout his poems there is a clear feeling that souls can never be identified with God, the Almighty. Meykandadeva too says, "The very existence of the person who asserts that the expression Advitam means merely oneness, proves that he and God are not one".⁶⁶⁷ This duality seems to have become qualified monism, if some passages of Meykandadeva can be so interpreted. He explains Advaita as meaning that "God exist in so close a union with the soul etc. they are not apprehended as two".⁶⁶⁸ He further describes the condition of Moksa as one in which the soul

is in the vicinity of God, being completely occupied by Him and compares the soul in that condition, to a red-hot iron, which is not liable to rust, and God to the fire in the iron.⁶⁶⁹ Śrīkanthasīva, if he is a Śaiva Siddhāntin, in his Brahma-mīmāṃsā takes up a position as a believer in the Viśiṣṭādvaita doctrine. He stated that souls are eternal and also holds like Rāmaṇuja, that they are portions of God, Brahman. But the Śaiva Siddhānta, as represented in the literature mentioned,⁶⁷⁰ does not appear to assent to his views. Even Meykandadeva seems to differ from Śrīkanthasīva in the idea of souls being portions (Aṃśa) of Brahman. Meykandadeva maintains that souls are originally impure, being under the envelope of Anava, for the removal of which there is this whole entanglement.⁶⁷¹ If souls are portions of God, how can they be impure originally, and be obscured by Anava-mala? This is a question, which, as far as I know, is not touched by Śrīkanthasīva.

In the Śaiva Siddhānta, one of the synonyms of the soul is Anu, atom, smallest particle; but in spite of its name the Pauṣkara, while refuting the theory of the Jainas about the size of the soul, asserts that the soul is pervasive (Vyāpaka) and formless (Amūrta), like the sky.⁶⁷² Śrīkanthasīva differs in this respect too, maintaining that the soul is Anu and not Vibhu.⁶⁷³

Meykandadeva, the father of the Śaiva Siddhānta renaissance, describes the soul as Sadāsat, meaning, capable of becoming Sat and Asat. Sat, the true, real, existing one, is God; Asat the unreal, is the world. The soul can come into touch with these two. When it is in contact with God, it appears like God; but in contact with the world, it seems to be one with the world. In other words, the soul may be compared to a glass which becomes identified with the object placed behind it. The soul can apprehend both "sat, which is eternal and

Asat, which is not eternal".⁶⁷⁴ "It (the soul) exists united to both. How is the soul manifested? It is manifested (or developed in union with Sat and Asat) just as the fragrance of the lotus exists pervading the flower. By its union with Sat, it becomes (or appears as) Sat; and by its union with Asat, it becomes Asat. Therefore the soul is termed Sadasat, both Sat and Asat".⁶⁷⁵

VIJÑĀNAKĀLA SOULS.

The Saiva Siddhanta classifies souls according to the influence of Malas into Vijñānakāla, Pralayākāla, and Sakāla. Vijñānakālas are those souls that have successfully overcome the influence of two Malas, Māya and Karma, and are still under the influence of only one, Mala, Ānava, which they are to conquer.⁶⁷⁶ The place of their residence, or rather the place where such souls reside and prepare for ripening their Ānava, is called Suddhādhvan.⁶⁷⁷ Such souls may be called comparatively pure; because they are placed in a region which is not one of bondage (Bandhana), according to the Paukara and some others. Bindu, pure potentiality, supplies to them as means bodies to live in (Tanu) organs to use (Karana), a world to reside in (Bhuvana) and objects to enjoy (Bhoga). The Mala attached to them is described by the Paukara as Adhikāra-mala.⁶⁷⁸ The Vijñānakālas may be compared to gods of the other systems, because the functions ascribed to them are mostly similar to those ascribed to gods. Vijñānakālas are again divided into two groups according to the ripening of their Ānava, namely Pakva malas, those whose Ānava is matured, and Apakva malas, those whose Ānava is not matured. According to Śiva-prakāsa,⁶⁷⁹ the Pakva-malas have either received Divine Grace or have not. Those that have received it, are placed in the Layavasthā, i.e. Śivatattva, and those that have not, are placed in the Bhogavasthā, from which they spring at once into Moksa after the bestowal of the Divine Grace. Of those

that have their Anava, not ripened, there are three classes, viz. those that have their Mala partially ripened, those whose Mala is in process of ripening, and those whose Mala is not at all ripened. Of the first group, according to the Ratna-traya, there are again three divisions.⁶⁸⁰

The first group consists of souls which have succeeded in ripening their Mala completely, but have not received the Divine Grace. This group, according to Śiva-Prakāśa, as shown above, is included in the Pakva-mala group. These souls have even overcome the desire of ruling, what is technically called the Adhikāra-mala. Their place of residence is Sadāsiva Tattva, which is a stage of Bhoga (Bhogāvasthā). These are called Anusadasivas, and are like Sadāsiva, the divine aspect presiding over the Sadāsivatattva.⁶⁸¹ They have reached the highest stage in the Suddhādhvan.⁶⁸² These magnanimous souls, having attained Vairāgya and the perfect stage, feel a distaste for rule (Adhikāra),⁶⁸³ which is the indication of Mala-paripaka, and which follows the bestowal of Divine Grace by Śiva's own free will.⁶⁸⁴

The second group among the Wijnanakalan, consists of souls which are not so clean as those in the first group, having retained a tinge of the Mala, and which are eight in number, called Vidyesvaras. They are:- Ananta, Sukma, Sivottama, Ekanetra, Ekarudra, Trimurti, Śrikantha, and Sikhandin.⁶⁸⁵ The Mrgendra, however includes one more name,⁶⁸⁶ Rajarajeevara, through mistake, it seems. The place of residence of this group of souls is Isvara tattva, the stage of Adhikāra (Adhikāravasthā.) These souls have not conquered the spell of Adhikāra. Except for this tinge of Anava, they have practically washed themselves clean of the Anava-mala, and therefore are on a grade lower than the Anusadasivas, the residents of the Sadāsivatattva. The Vidyesvaras, after the complete removal of Anava, will be raised to the status of Anusadasivas, and thence to Moksa, final and complete

release. The Pauskara calls them ⁶⁸⁷ Sūksmadhikarins; probably their position is something like that of judicial officers. They occupy a middle position among Vijnānakalās; they have their impurity subdued (Prasanta-kalusā), are possessed of the lustre of Siva, and have their own saktis or powers manifested.⁶⁸⁸ Of the 8 Vidyaśvaras, of whom Ananta is the foremost, each is endowed with Adhikara of creation, dissolution, etc. which are the functions of the Pati; Ananta has foremost gunas, while the subsequent ones have less and less respectively.⁶⁸⁹ Ananta presides over the ⁶⁹⁰ Ajśudhādhvan and, causing motion in Māya, brings forth the impure phase of the Universe. He is the most important among the Vidyaśvaras.

The third group consists of souls that are in process of ripening their Anava, called Mahāntreśvaras, who are 70 millions (Saptakoti) in number. The place of their resident is Vidyatattva, the last stage in the Suddhādhvan. The Pauskara calls them Sthūladhikarins; probably they are executive officers; as they are believed to be executing the orders of the Vidyaśvaras.⁶⁹¹ They, though their Mala is in the process of ripening, have their Jñāna and Kriyā manifested.⁶⁹²

There seems to be one more group among Vijnānakalā souls according to Siva-prakāśa, which consists of souls that have just passed from the grip of Karma, so that their Anava is still fresh. The process of maturing Anava has not begun as yet. This group is called Apakvaś - those whose Anava is raw. These are destitute of any definite shape, but have Anava as their proper form. They are to remain entangled in the Mala until they make an effort to remove it and reach the stage of the process of ripening.⁶⁹³

The Pauskara and other authoritative works definitely assert that the status of Vijnāna kalā souls is the highest, and that it is to be attained by souls after overcoming the influence of ^{Karma} Māra and Māya malas. In other words, souls after washing away their impurity / ^{attain}

the status of the Astavidyēśvaras. Śiva, seeing the impurity and fitness of such, appoints them to responsible posts, at the same time giving every facility for them to prepare themselves further on. It is clear from this that Vijnānakālas are not created first by God to supervise his next creation, or to create further on, as is the case in the Pāncarātra, where Manus and other divine personages appear before the creation of human beings or other beings, and undertake the work of the further creation. ⁶⁹⁴ But the Mrgendra strangely mentions that the Vidyeśvaras are created first by God and are appointed to the office of governorship. ⁶⁹⁵ The Suprabhedāgama does not mention very clearly the divisions, status, etc. of the Vijnānakālas, but mentions the creation of the Śiva-śrīti which appears to be equivalent to the Suddhādhan first and then Paśu-śrīti ⁶⁹⁶ which seems to be identical with Asuddhādhan.

PRALAYAKALA SOULS.

Those souls that have overcome the Māya-mala and are still under the influence of Karma and Anava are called Pralayakālas. These souls appear to reside in Māya only, during the period after the Pralaya and before creation, and after, because, according to the Śaiva Siddhānta, the products of Māya such as Vidyā, Kālā, Rāga etc. influence these souls which are under the grip of Māya-mala. Pralayakāla souls have conquered Māya-mala, therefore they are above the province of the products of Māya. They cannot rise above Māya, because only those that are washed clean of Karma-mala can rise above the Māyatattva; therefore the Māyatattva is their place of residence, which is unchanged in and after Pralaya. Probably for this reason they are called Pralayakālar.

Srikumāra, the author of a commentary named Tātparyā-Bīpikā on the Tattva-prakāśa of Bhojarāja, explains Pralayakāla as "those

of when the body formed of Tattvas from Kalā to Prthvi has been dissolved⁶⁹⁷; in other words, those souls that do not possess any longer bodies formed of the products of Maya such as Kalā etc. In the condition of pralaya, the souls that are bound by bonds of Anava and Karma only are called Pralayakala. According to the Paucara Pralayakalas are those souls which have freed themselves from both subtle and external bodies either at the pralaya, when the tattvas are dissolved, or (previously) as a result of Karma; but which still have unripe Karma which will entail future bhoga.⁶⁹⁸

There are again two divisions among the Pralayakalas, one called Pakva, those that are matured, meaning probably those souls whose Karma is on the process of ripening, and the other, Apakva, those whose Karma-mala is not in process of ripening. The first Siva appoints to the office of masters of worlds (Bhuvana-patitva). He bestows Grace on some among them, and appoints them to the office of the overlords of the Ganas. He makes some Mantra-tantresvaras, who are 118 in number, including 8 Mandalins, 8 Krudhesas, Virasa, Srikantha, and 100 Rudras.⁶⁹⁹ Of these Srikantha presides over Raga-tattva and is the creator of the Bhuvanas, below the Prakrititattva. He is the supervisor of the Brahma and Visnu padas. At the time of creation, he creates Brahma, Visnu, the lords of the worlds (Bhuvanesvaras), 350 million of gods, and the Brahmanda, consisting of 14 worlds, the places of abode for Sakala souls. The hundred Rudras remain in the Prthvitattva, and assume the protection of the Brahmanda. Rudra-battaraka, residing in the Gunatattva with Brahma and Visnu, governs it till the middle of the Pralaya; afterwards, absorbing in himself Brahma and Visnu, he remains in the Ragatattva of the Misradhvan. Virabhadra is also with him. Of these 118, eight are in the Kalānastaka, eight on the Prakrti-nastaka.⁷⁰⁰

Apparently Siva can bestow Grace on some Pralayakala souls of the Pakva group and raise them at once to Paramukhi, instead of making them pass through the stage of Vijnanakalas. Umagati seems to hold this view, and the Pauskara contains an echo of it.⁷⁰¹

The group of Pralayakala souls called Apakva is made to prepare the Karma-mala, and for that purpose is supplied with bodies formed of Puryastaka. The word Puryastaka is explained variously. Ehojaraja, in his Tattva-prakāśika, explains it as "Syat puryastakan antahkarana dhikarma-karāni"⁷⁰², which is itself not clear and in the explanation of which commentators hold divergent views. Aghorasiva understands Puryastaka as an extraordinary or uncommon (Asādhāraṇa) subtle body consisting of 30 Tattvas from Pṛthvi to Kalā, which is limited to each and every soul from creation and lasts till the end of the Kalpa or till Mokṣa.⁷⁰³ He further explains that the word Antahkarana includes seven more Tattvas from Kalā to guṇa, in addition to Buddhi, Ahankāra and Manas, and Dhikarma includes Mahābhūtas and Tanmātra, while Karma means Jñāna and Karma Indriyas.⁷⁰⁴

The Kālettara explains Puryastaka as consisting of Śabda, Sparsa, Rūpa, Rasa, Gandha, Buddhi, Ahankāra and Manas.⁷⁰⁵ But, according to Aghorasiva, this does not contradict his explanation, but convey the same sense. Rāmakantha has interpreted this Sūtra so as to suit the explanation of Aghorasiva, and states that Puryastaka contains 30 Tattvas.⁷⁰⁶ Mādhava in his Sarvadarśana-saṅgraha, has copied the whole passage from Aghorasiva.⁷⁰⁷

Srikumara explains it in a different way. Puryastaka, according to him, means the group of eight existing in the gross body. He refers to two views, one already pointed out, i.e. that of the Kālettara; the other that maintains that Karāndriyāni, Jñānendriyāni, Antahkarana-catustaya, Prāṇādi-pāñcaka, Tanmātrāni, Kama, Karma and

Vidyā form Puryastaka.⁷⁰⁹

Probably a parallel of the Saiva Puryastaka can be traced in the philosophy of the Epic. Dr. Keith in his admirable small book on the Sankhya system says "It is clear that the reflective spirit greatly occupied itself in devising enumerations of the portions of the self; eight was a favourite number, but the elements of the eight differ. Thus in one version they are the five senses, mind, intellect and the spirit as Keetrajna (xii. 248.17); in another place for the spirit, Citta, thought, is substituted and the spirit is reckoned as a ninth element (xii. 275.16,18)".⁷¹⁰

The Puryastaka body, according to the interpretation of Aghora-siva is, in all probability, similar to or mainly identical with the Linga-Sarira of the Sankhyas, which is as follows:-

"Together with the organs the fine elements form part of the Linga, the psychic apparatus, which passes from life to life. The Linga, however, includes as a necessary part of it the subtle parts of the gross elements, which serve as the seed whence the psychic body springs. These subtle portions are as necessary to the psychic apparatus as the canvas to a picture, or by a less appropriate simile, a pillar to a shadow. This psychic apparatus, which is incorporeal, and is prior to the conception of time, accompanies the souls throughout transmigration, from body to body, in accordance with the rule of causality, playing like an actor various parts, a power which it possesses since it shares in the property of all-pervadingness which belongs to nature. This conjunction of spirit with the psychic apparatus is the cause of misery, and lasts until the attainment of the true insight".⁷¹¹

This group of Pralayakala souls, endowed with Puryastaka bodies, travel in all births according to the force of their Karma. Here comes⁷¹²

a difficulty which appears to have been not satisfactorily answered. According to the Saiva Siddhanta souls are not originally pure. In order to attain purity, they have to travel through the cycle of transmigration. Then comes the Karma-mala, which is to be exhausted by eating its results only. To provide objects of Bhoga due to Karma-phala, the Māya-mala comes into existence. As long as there is Karma-phala, so long Māya is expected to remain, for in the absence of Māya, there will be no bhogya objects, which can cease only after the exhaustion of Karma-phala, which is possible only after the ripening of Karma-mala. But Pralayakalas are represented as having passed through the stage of Māya-mala. They are expected to be free from Māya-mala and the effects of Māya. But the apakva-Pralayakalas are said to have Puryastaka bodies to exhaust Karma-phala. This Puryastaka, whatever its right interpretation may be, seems to consist of the products of Māya, according to all available views. Moreover Bhojadava and his commentators clearly mention that such Pralayakalas, with the bodies formed of Puryastaka, wander in all Yonis.⁷¹³ Then such Pralayakala souls do not seem to differ materially from Sakala souls.

In the works on the Saiva Siddhanta, a kind of explanation can be found for this difficulty. In the first place, Aghorasiva points out that there is a kind of subtle body which is other than the ordinary one (Asadharana), which is united with souls from the time of the creation of the Universe (Sargadarabhya) and lasts till Pralaya or Moksa. This is the body which is called Puryastaka⁷¹⁴deha. Such being its nature, it can remain easily even after the disappearance of the products of Māya, and may serve to reduce Karma-mala. But Unapati, in his Sivaprakasa, says, "The term Pralayakala, designates souls which have been freed from the entanglements of Kala etc. at

the time of the Great Dissolution (Pralaya). Though the Rudras, who belong to that class of Pralayakalas, who have attained Aparā-mukti, have bodies composed of Kālā, etc. yet they are not so much influenced by their bodies as are the Sakalas.⁷¹⁴ This passage clearly indicates that a group of Pralayakalas, even those that have attained Aparā-mukti, are in contact with the products of Māyā therefore, I think, the explanation of the Pralayakala souls is not satisfactory. Moreover, Śrīkumara's explanations of Pralayakala souls and of Puryastakāśha are hard to reconcile.

SAKALA-SOULS.

The third class of souls consists of those that are under the influence of three Malas, Anava, Karma and Māyā. Their place of residence is Māyāmandalā.⁷¹⁵ These are completely bound souls; they become Jivas when united with the products of Māyā such as Buddhi, Manas, etc., and are called Sakalas, as having Kala (Kalāya sahita).

They are again of two classes, namely Samapta-kalusa, those whose impurity is complete, and Asamapta-kalusa, those whose impurity is still incomplete. God promotes the first to the rank of Rudras, Mandalesvaras, etc. according to the maturity of their impurity. The other group is made to travel in all wombs until their impurity becomes ripe.⁷¹⁶ There are 8,400,000 wombs (Yonias? or Jivarāsis), according to the Śaiva Siddhānta,⁷¹⁷ which agrees with the Paurānic view completely. There are four divisions among developed beings, namely,

Andaja,	those that take their birth from egg or egg-born;
Svedaja	" " " " " " sweat or sweat-born;
Pindaja	" " " " " " foetus or foetus-born;
Udbhijja	" " " " " " sprouts or sprouts born.

All beings, both animate and inanimate, that take their birth from these sources, are counted as 8,400,000 varieties, which number

is arrived at as follows:-

Inmovable beings	1,900,000	varieties
Creeping "	1,500,000	"
Gods	1,100,000	
Aquatic beings	1,000,000	varieties
Beings that fly	1,000,000	"
Four footed beings	1,000,000	
Human beings (similar to).	900,000	
	<hr/>	
	8,400,000.	

The division of Sakala souls according to the Śiva-prakāśa is:- Sthūlasarīra, those that have gross bodies, i.e. those that are united to the products of Prakṛti, such as gross elements, or in other words, the embodied souls, and Sūkmasarīra, those endowed with subtle bodies, or unembodied souls.^{71b} The Paukara divides Māya into two kinds, Sūkma, subtle matter, comprising Kala Niyati Vidya and Raga, and Sthūla, gross matter, comprising all Tattvas below Prakṛti.^{71c} The classification of Sakala souls in the Sivaprakāśa, seems to be in accordance with this division of Māya. This classification is not difficult to reconcile with that in the Sarva-darsana-sangraha, and Tattva-prakāśa. Sakala souls with Sūkma-sarīra seems to be not different from Samapta-kalusa or Pakva-kalusa Sakala souls, mentioned above. Those Sakala souls that have overcome a certain portion of their impurity can rise above the Prakṛti stage and can be therefore included in that group of souls whose purification has begun and to a considerable extent has been achieved.

To sum up, souls in the Saiva Siddhanta are divided into three classes according to the influence of Malas on them. The group of souls known as sakalas is under the influence of three Malas, viz. Anava, Karma, and Māya, and is divided into two classes, namely, those whose Māya-mala is ripened (Pakva-kalusa) and those in whom it is unripe (Apakva-kalusa). The second class is liable to travel all matrices in order to ripen their Māya-mala. After reaching the stage

of maturity, they become Pakva-kalusa and then, through the Grace of God, they will pass out of the Sakala stage and be promoted to the stage of Pralayakalas. At this stage the souls are supposed to have been freed from the Maya-mala, and are to fight for liberation from the remaining two Malas. The Pralayakala souls fall again, into two classes, Pakva and Apakva, like the sakala souls. The first group is endowed with Puryastaka-deha in order to ripen the Mala. With this body the soul struggles hard for liberation. After succeeding, they are raised to the status of Mahamandalesvaras, Krodhasas, Rudras, etc., who number 118, whose work is to govern the region below Prakrti. When remaining in that position, they succeed in making their impurity completely ripe, they are further promoted to become Vijnanakalas, who have only one Mala to overcome. This group is further divided into classes according to the degree of ripeness of their Anava. Those souls in whom the process of ripening of Anava has begun, are known as Mahamantresvaras, whose number is 70 millions. The next superior rank, after this stage, is that of the Vidyesvaras, who are eight in number and have their Anava considerably matured. The next and probably the last stage among the Vijnanakalas is that of the Anusadasivas, the residents of Sadasiva tattva, whose Anava is fully matured but who have not yet received the Divine Grace. When the Lord discloses Himself to them and bestows His Grace, they become Muktas and are ever free from the entanglements of Malas, residing in the eternal presence of God. It is to be noted here that, according to the Saiva Siddhanta, they do not become one with the Lord, but attain Siva-rupata, which is explained

X Therefore, become a servant to Siva, bear his likeness and, by his Arul, stand free from Asattu. This is what is meant by being freed from Asattu (the entanglement of one's organism), and assuming one's proper form." 720

VIRASAIVISM.

- Part 1. The history and literature
of Virasaivism. PP.284-325.**
- Part 2. The Doctrines of Virasaivism. 326-436.**

THE HISTORY AND LITERATURE OF VIRASAIVISM.

In surveying the history and literature of the Saiva Siddhānta we have seen that the Saiva movement in the South was existing from the very early times and was reinforced by the emigration of Saiva teachers from the North. There it was also hinted that Saivism had many schools in early days with distinct characteristics of their own so far as philosophical ideas were concerned, yet these distinctions seem to have played an unimportant part, since Saivism has been considered as one unit with Bhakti as the guiding principle. We have learned so far something about the Saivism in the Tamil country known as the Saiva Siddhānta and its indebtedness to Kashmir Saivism and to the Saivism which came from Gauda. Equally important is another Saiva school which flourished in the Kanarese country and which was revived and perhaps reformed in the 12th century by a band of free thinking and liberal Saivas. This Saiva school is known as Virasaivism, or the Lingayat sect or the Lingavantas.

Some information about the sect has already been supplied by learned scholars like Dr. Fleet¹, Bhandarkar², Rice³ and others⁴, but on the whole it is very scanty and misleading in many places, because unfortunately they were not in possession of the right material, which is now becoming available. Another difficulty in the way is that there is very little ancient Sanskrit literature on the sect. Much of the available Sanskrit literature on the sect seems to have been composed later on. There is, however, a vast Kanarese literature which is mostly genuine and was composed by the apostles of the movement from the 12th century onwards. Hitherto unfortunately this literature has been completely ignored. Rao Sahib P.G. Halkatti⁵ is

doing excellent work in publishing Vacana Śāstras through his magazine Sivanubhava, and R. Narasimhacharya has rendered a great service to Virasaivas by recording many facts about the Vacana Śāstra writers in his Kaṅcarite. A critical examination of this literature may bring to light many facts, historical as well as religious, which will be of great use in understanding Virasaivism properly.

The early history of the sect is hidden in oblivion, and no attempt has been made as yet to recover it. It is very unfortunate that no authoritative book on the subject written before 11th century is available. The complete darkness on the early history of the sect has led almost all thinkers to conclude that it was founded by Basava, the minister of the Kalacuri King Bijjala (1156 - 1170 A.D). However, this is far from the truth, for none of the books on Virasaivism either in Kanarese or in Sanskrit ascribe the foundation of the sect to Basava. They are unanimous on this point, though they differ in narrating his life in detail. Critical examination of the theology and metaphysics of the sect suggests that it is very ancient. In some essential points its dogmas seem to resemble to those of a Saiva school called the Paśupata sect in the Mahābhārata.⁹ The Karaṇa-hasuge of Cennabasava contains metaphysical ideas which coincide neither with the Sāṅkhya nor the Vedānta nor the Śaiva Siddhānta.¹⁰ Since Cennabasava makes it quite clear that his book is based on the Vijaya-bhairavi Āgama, he is apparently not the inventor of those ideas. Besides, we find similar conception elsewhere.¹¹ Indeed, the Basava-purāna and some other books, on the authority of which scholars believe Basava to be the founder, clearly state that Basava, the incarnation of Nandin, came to this world to save Siva's devotees, who were subjected to much persecution and therefore were hiding themselves.¹²

What Basava did was to help such Saivas and to raise them from the depressed condition to which they were reduced. We have seen already that the Saiva movement is very ancient and was spread all over India centuries before the birth of Basava. In the Kanarese country too there was an ancient form of Saivism, the cause of which was upheld by Basava. The very fact that hundreds and thousands of people from different parts of India flocked round Basava within a very short time is a sufficient proof of the existence of a kind of Saiva movement of which Basava cannot be the originator. If we study carefully the history of religions we find that an old faith when revived will emerge in a considerably different form, though it retains the old name and professes to be exactly the same. Present day Hinduism, which is a revival of the old Vedic and Upanisadic Aryanism, presents a striking example on this point. Similarly Virasaivism as revived in the 12th century may not be exactly identical with that existing before, although it professes to be identical with the old form and in all probability retained the cardinal doctrines unbroken. The outstanding feature of the revived Virasaivism is its zeal for social reform. As the authoritative and unquestionable materials of pre-Basavan Virasaivism are not available, we are in the dark as to the extent to which it supported the social reforms of post-Basavan Virasaivism; but as Basava and Vacana-sastra writers quote authorities from ancient texts at every step in support of their statements, it is possible that old Virasaivism did support such a movement. Perhaps in the 11th and 12th centuries some good rules of religion and social duties, being overshadowed by the rules of Varnasrama-dharma, were falling into desuetude in the old form of Virasaivism: hence the Vacana writers urged their observance, or perhaps their re-introduction. The rejection of fire-worship, impurities (Pañca-sūtakas), caste-distinctions,

etc. seem to indicate the antiquity of the sect, rather than an anti-Brahmanic spirit, as is believed by many.¹⁴ In the unknown past there might have been a sect which did not reconcile itself to Vaidika schools on these points, and which perhaps remained aloof, admitting Āgamas as the sacred books and Śiva as the Supreme. This sect, on account of its belief in the Supreme Godhood of Śiva and also of its similarity on many points to other Śiva Churches, might have remained as an unobspicious sub-sect of ancient Śaivism, which is commonly known as the Pāsupata school. From the conspicuous absence of reference to Virasaivism in contemporary literature before the 11th century¹⁵ it can be concluded either that it was not existing or that it was insignificant. From the Virasaiva literature of the 12th century it is clear that it was not originated at that time. Again from the analysis of the theological and philosophical ideas of the sect found in the works of important persons,¹⁶ we see that rudiments of these ideas are undoubtedly ancient. Besides, the analysis confirms the view that there might have been a school which had a well arranged plan of theology and philosophy.¹⁷ Therefore it is not possible to accept the idea of its non-existence before the 12th century. Perhaps the other alternative, namely that it was insignificant, may be true; or it may have another name, which was replaced by that of Virasaivism. As it was a small sect, and had many features common with other Śaiva sects, perhaps contemporary writers before the 12th century took it to be identical with one of the existing Śaiva sects. Mādhava, the author of the Sarva-darśana-saṅgraha, in whose days the post Basava Virasaivism certainly existed, has^{not} mentioned it ~~not~~ at all. Perhaps he thought it to be identical with the Lukulīsa-Pāsupatas, a sect which was very prominent and influential in the Kanarese country, and about which we have definite epigraphical records from the

9th century onwards.¹⁸ Probably Vīrasaivism was not identical with the Lakūṭīsa-Pāsupata sect.¹⁹ We do not know by what name it was styled before the 12th century. Fragments of Saivāgamas named Vātula-sūddhākhyā, Sūksma and Pārameśvara mention and hold in great esteem a Saiva sect called "Vīrasaiva".²⁰ From some references in these it seems that the Vīrasaiva sect was a small fraction of Saivism which maintained strictly an extreme form of the cult, on account of which it was admitted by the then existing Saiva sects to be superior to them. In some points this sect seems to differ from the post-Basava Vīrasaivism.²¹ The age of these fragments is unknown, and to assign a particular period, at this stage, will be nothing more than a conjecture; yet there seems to be a point which is perhaps in favour of their antiquity. Since the Vīrasaiva sect, depicted in these passages, has not the appearance of the post-Basavan Vīrasaivism, in all probability it might correspond to pre-Basavan Vīrasaivism. In that case the composition of these fragments possibly goes back to a period before the 11th or 12th centuries.

From epigraphy we learn that there existed an influential Saiva sect named Kālamukha or Lakula in the Kanarese country centuries before Basava, and it was existing even centuries after him. The accounts of the teachers of this sect, such as their genealogy, influence over Kings and people, their deep learning etc. are recorded in numerous Kanarese inscriptions. From the perusal of these records one gains the impression that it was a vast and influential sect. The Kālamukha sect is misunderstood and misrepresented by many. Rāmaṇuja, the great teacher of Viśiṣṭādvaita, wrongly identifies them with the Kāpālikas,²² and is followed by Dr. Bhandarkar in this identification.²³ From what we know of the Kālamukhas from epigraphy it is impossible to identify them with Kāpālikas, of whom we have accounts from other sources.²⁴ We have

many epigraphical records in which Kalamukha teachers are not only stated to have received the greatest respect from Kings and ruling Chiefs, but are also worshipped by Mahājanas, or corporation of burghesses, consisting mostly of Brahmans. The technical term "Kalam Karcci", ²⁵ *loving his feet*, used in the inscriptions at the time of donating a gift, points to the fact that the teachers of the sect were held in great reverence.

The Kalamukha sect which dominated the Kanarese country once is now extinct. Their philosophy seems to differ from that of other Saivas. The inscriptions mention Lakulāgama and Lakula Siddhānta. ²⁶ The Kamika I. i. mentions Lakulāgamas. Again, the origin of the sect is not traced either to Durvasas or to the five Ācāryas, but to Bhattāraka Lakulīsa, an incarnation of Śiva, who descended (Avatārat) and settled (Adhyuvāsa) at Karohana. ²⁷ Therefore the Lakulīsa sect seems in all probability to be different from the Saiva Siddhanta and Virasaivism. Epigraphy further shows that it was not confined to the Kanarese and Gurjara countries, but also spread over to Tamil country as early as the 9th century A.D. ²⁸ It is interesting to note that this influential sect was absorbed by the post-Basavan Virasaivism. The great Kalamukha mathas are transformed into Virasaiva mathas. We have definite evidence on this point. The matha at Puwalle, the modern Huli in the Belgaum district, is of an epigraphical fame. The teachers who presided over that matha had great influence over the ruling classes, namely the local chiefs and people. It had many branches. The matha, its branch-mathas, and pontiffs are recorded in many inscriptions. Now this matha is a Virasaiva-matha. The genealogy preserved in the matha tallies with the genealogy recorded in the

inscriptions. Without the least shadow of doubt the whilom Kalamukha-matha was transformed into a Virasaiva-matha, at what time we do not know.²⁹ Perhaps the same may have been the case with other Kalamukha mathas, in the Kanarese country at least. Slowly and imperceptibly they were amalgamated into Virasaivism.

Dr. Krenaswamy thinks that Virasaivism was inaugurated by the settlement of Brahmans from Bengal in the reign of the Kakatiya Rudra I.³⁰ If, by this time, he means to connect Virasaivism with Golakimatha, certainly he is mistaken. The Golaki-matha spread over the Tamil country. It seems to have had no influence in the Kanarese country, for we scarcely hear of it there. The Managoli inscription mentions the marriage of Vikramanka with Bonthadevi, the daughter of Lakshmana, King of Dahala.³¹ She was the mother of Taila, who was dethroned by Bijjala. We are not sure how far this marriage contributed to the spread of Saivism. The Saivism in Dahala under the see of Golagiri held views similar to those of the Saiva Siddhanta rather than to those of Virasaivism. If Virasaivism were connected in any way with Bengal Saivism,³² it would have embodied its philosophical teachings. But so far we do not find any trace of it. Moreover Bengal Saivism seems to have become prominent in the south since the days of Visvesvara-sambhu, the teacher of the Kakatiya King Ganapati. Visvesvara-sambhu flourished after 1200 A.D.,³³ but Virasaivism was in full swing fifty years before him. Therefore it seems unlikely that Bengal Saiva Brahmans inaugurated Virasaivism.

The philosophy of the Virasaivas is called the Virasaiva Siddhanta or the Satsthala-Siddhanta, and is distinguished from the Saiva Siddhanta. Like the Saiva Siddhanta, the most authoritative books of the sect are 28 Saivagamas. We have already seen the contents of the available Saivagamas, where the worship of Siva either in the form of

the Linga or of images consecrated in temples is enjoined.

Virasaivism opposes image-worship as strongly as possible, and maintains that the Supreme is to be worshipped in one's own Ishta-linga, the Linga obtained from the Guru at the time of initiation.³⁴ It looks with disfavour even upon the worship of the Sthavara-linga, the Linga consecrated in temples.³⁵ The ceremony of initiation, Dikṣā, resembles more closely the Nirvāna-dikṣā of the Saivāgamas. Its burial-ceremony agrees generally with the form prescribed for Yatis in the Suprabheda I. ix. 45-47. In the marriage-ceremony, instead of the use of the sacred fire, which is enjoined by the Suprabhedāgama II. v., the Kalāsas or pots, the use of which is also allowed by the Saivāgamas, are used. Excepting three fragments of the Saivāgamas described on pages 90-96 (loc. cit.), there seems to be no reference either to Virasaivism or to the Saṣṭhala-siddhānta, etc. in the available Saivāgamas.

It is true that most of the cardinal points in the doctrines of the Virasaivas are visible here and there in the available Saivāgamas, but it seems that those points do not represent common forms. It only proves the existence of similar ideas in the Saivāgamas. It is not true to say on the authority of the available fragments that the 28 Saivāgamas which the Saiva Siddhāntis accept, and which the Virasaivas claim, preach Virasaivism; therefore it naturally occurs to us to question the authority of the Saivāgamas over Virasaivism. An attempt to solve this difficulty is made by a tradition current among the Virasaivas, which states that the first parts (Pūrva-bhāga) of the 28 Saivāgamas deal with the Saiva Siddhānta and the later parts (Uttara-bhāga) with Virasaivism. How far this is justifiable cannot be said at this stage, for the later parts alleged to deal with Virasaivism are not available. Surely the available fragments of the

Saivāgamas contain the doctrines of the Śaiva Siddhānta, though they do not subscribe completely to the Śaiva Siddhānta philosophy as was preached by the Santāncāryas, for there we find the mixture of Dvaita, Advaita and Viśiṣṭādvaita ideas. If this tradition can be interpreted to demote the interrelation of Vīraśaivism, and Śaiva Siddhānta, it seems to be justified in many respects. Irrespective of the divergences of the philosophical ideas of both schools, they are mutually indebted to one another. It seems that the Vacana-writers, the apostles of post-Basavan Vīraśaivism, hardly saw any difference between their creed and that of the Tamil Śaiva Saints of the pre-Meykandan period. Indeed the Vīraśaiva Saints claimed the Tamilians as their own, and the Kanarese Vīraśaiva literature teems with the accounts, of the Tamil Śaiva Saints. The Basava-purāna devotes its major portion to the accounts of the Tamil Saints, who must have influenced the Kanarese Vacana writers immensely, for in the Vacanas the influence and initiation of songs of Tiru-jñāna-sambandha and Manikka-vāsagar are unmistakable. The intense Bhakti to Siva, the central point in both groups bridged such differences as there were.

The apparently mythical account of the origin of Vīraśaivism goes back to a period before Brahman undertook the work of populating the world i.e. the sect claims greater antiquity than Brahmanism. In each successive Yuga it was preached by a batch of five Acāryas. Revana, Marula, Ekorāma, Panditārādhyā, and Viśveśvara being the teachers in the Kali age. The accounts of these, as gather from tradition³⁶, are as follows:-

1. Revanārādhyā:- He is also known as Revana-siddha. He is believed to be identical with Renukācārya the great mythical Saint of the Vīraśaivas, whom the myth makes contemporary with the heroes of the

Rāmāyana. He is said to have taught to Agastya, the sage of Pāncavati, with whom Rāmā resided, the doctrines of Sat-sthala and 101 sthalas, as embodied in the Siddhānta Sikhāmani, and to have presided over the ceremony of consecration (Sthāpana) of three crores (30,000,000) of Lingas, which work was undertaken by Vibhāsana in honour of his brother Rāvana, whom Rāma killed.³⁷ According to the tradition Revanāārādhyā sprang from the Somesvara linga of Kollipāke, and lived for a very long time preaching Virasaivism³⁸ and visiting almost all places in India. He is said to have founded a matha at Rambhāpuri (modern Balehalli) and to have originated one of the five gotras of the Virasaivas.³⁹

We know of many Revana+Siddhas, some of whom are of epigraphic fame.⁴⁰ Many works on the life of our Revana-siddha are written in Kanarese,⁴¹ but none of them seems to contain accurate historical facts. According to them the incidents in the life of our Saint extended from the early Cola Kings to the latter half of the 12th century A.D. He is said to have married a Cola Princess by whom he had a son named Rudra-muni, to whom Sadaksarakavi (1655) traces his lineage.⁴² It is said that there is a Bhasya, commentary, written by Renuka.⁴³

11. Marulārādhyā:- He is also known as Marula-Siddha, and is believed to be identical with the mythic Virasaiva Saint Daruka. He is apparently not so well known as Revana-siddha, He is said to have sprung from the Siddhesa-linga of Vataksetra and to have founded a matha at Ujjayinē. He was also the originator of a Virasaiva gotra.⁴⁴

III. Ekorāmaparādhyā:- He is believed to be identical with Saṅku-karna, and to have sprung from the Mallikarjuna-linga of Sudhā-kunda. He founded a matha in Śrī⁴⁵saila. Śrīpati-pandita (about the beginning of the 12th century) invokes Ekorāma-Sivacārya and mentions

a commentary on the Brahma-sūtra by him. Dr. Kṛṣṇaswamy wrongly identifies him with Ekāntada Rāmayya, a Virasaiva Saint of the Ablur inscription. Ekāntada Rāmayya is known among the Virasaivas as a Saint and senior contemporary of Basava, and nowhere, as far as I know, can we find a trace of an idea that he was a founder of the sect.

IV. Panditārādhyā:- He is said to be identical with Dhenukarna and to have sprung from the Rāmanātha-linga of Draksarāma. The foundation of a matha in Kedara (Himalaya) is attributed to him. He was also the originator of a Virasaiva gotra. Nothing more about him is known. R. Narasimhadārya identifies him with Mallikārjuna Pandita, who lived in Amaragunda and was a contemporary of Basava. But Virasaiva tradition does not lend support to this theory, and there seems to be no authoritative information to disprove the statement of the veteran scholar. Yet the following point is worth considering. Panditārādhyā however is one of the originators of Virasaiva gotras and the founder of a matha, the line of which still continues. We should like to know whether Telugu literature throws any light on Mallikārjuna Pandita; the Kanarese and Sanskrit literatures seem to give no hint. The name of the Amaragunda saint was Mallikārjuna. He is called Pandita on account of his learning, hence his identification with Panditārādhyā appears doubtful. Moreover Mallikārjuna is not well known beyond the Telugu country. From what we know of Panditārādhyā it does not appear satisfactory to make him a gotra-kṛt, for Basava is admitted by him to be great and Prabhudeva to be still greater. None of these are gotra-kṛts. None of the great men of the time seems to have had the honour of being a gotra-kṛt.

V. Viśvārādhyā:- He is believed to be identical with Viśvakarna and to have sprung from the Viśveśvara-linga of Kāśī (Benares). He is

said to be the founder of a matha in Benares, which is still existing and the locality around which is known as Jangamavadi. He is also the originator of a gotra.⁵² Nothing more about him is known.

The Virasaivas trace their gotras to these Acāryas. Mathas believed to have been founded by these are still existing in the places mentioned above, and the chain of the presiding pontiffs continues unbroken. The Virasaiva priests who conduct the religious functions of the sect are heads of the mathas existing in each village or town affiliated to one or the other of the five principal mathas established by these Acāryas. In other words, the religious functions of the Virasaivas are conducted in the name of these Acāryas by their proxies who claim descent from them. In short these five Arādhyas⁵³ are believed to be the first preachers of Virasaivism, i.e. they are the founders of Virasaivism. But unfortunately no authoritative historical information about them has been made available as yet.

For the authentic history of Virasaivism we have to go back to the 11th century, about a century before Basava, for we know definitely that some of the Vacana writers lived and worked in that century. As mentioned above, the Vacana-sāstra literature is the available reliable source for Virasaivism. It is very vast, and ranges from the 11th to the 18th century A.D. The writers are numerous, 213 of them are known.⁵³ Among these some of the important personalities will be introduced below.

The Vacana-sāstras are very popular, and hold a high place of honour in the heart of all Virasaivas of the present day. These Vacanas, sayings or utterances, have a peculiar charm as they are composed in a simple language easily to be understood even by the ignorant and illiterate. They are chiefly meant to convey to the common people

soul stirring ideas in a style most simple, terse, and convincing. They are in prose, which is in itself a charming poetry unrestricted by metre. In many places the writers have not obeyed even simple grammatical rules, yet the utmost care is exhibited in conveying the sense appropriately and vigorously. The authors have created a unique feature in the Kanarese language unsurpassed in its history.

The primary aim of the writers of Vacanas is apparently not to propound a religious or philosophical system but to show to the people the existing ~~but~~ social and religious evils in their nakedness⁵⁴. In their strong criticisms of these evils, neither Vedas nor Āgamas are spared⁵⁵. The Jainas and the followers of other sects who are believed to be heretics on account of their atheistic belief are attacked as much as the followers of theistic sects for their insincerity and for practices which are untenable in the interest of humanity⁵⁶. It seems that the writers favoured rational ideas, and tried to introduce them without heeding opposition. They aimed at universal brotherhood⁶⁷. They believed in religious and social elevation through internal purity and strict morality. They believed absolutely in the existence of the Supreme, who is only one, and whom they name Siva⁵⁸. They condemn image-worship⁵⁹, and enjoin the worship of the Isṭa-linga obtained from the Guru at the time of initiation⁶⁰, which must never be separated from the body. They show utmost respect to the Astāvaranas, eightfold coverings and believe in and preach the Satsthala Siddhānta. All Vacana Śāstras seem to be consistent in maintaining the doctrine of unity with Deity in the end.

The list of the Vacana-writers comprises men of all sections, from Brahmans to untouchables, and women of all ranks, from Basava's wives and sister to an humble woman earning her own maintenance by labour⁶¹.

Another important feature apparent from their works is the dignity of labour.⁶² Each and every writer followed a profession by which he or she earned a livelihood. There are many interesting stories embodied in the Basava-purāna and other books relating to the resentment of these Śaranas towards the patronising attitude of Basava.⁶³ Some of the writers were officers and some were men of humble professions such as farming, basket making, faggot-collecting, cleaning clothes etc. They considered it a sin to take from others anything in the form of money or rations unless it was the wages for their labour; hence they condemn begging and living on public charity. Jangamas are an exception to this rule. They seem to be rationalists. On account of their views naturally they came into conflict with others. Then, from stories, it seems that they often took the law into their own hands. They became inflamed whenever provoked, but otherwise they were peaceful and amiable.

Writers on the Lingayāt sect suggest/^{that,} the Śaranas, Basava and his colleagues, were imbued with an antagonistic spirit against Brahmans and Jainas.⁶⁴ The Vacanas lend no support to this theory. Their authors seem to hate none.⁶⁵ It is true, they condemn some practices of Brahmanism in strong language; but they do the same even to some of the then existing practices of the Vīrasaivas in equally strong words.⁶⁶ It is certainly wrong to attribute an anti-Brahmanic spirit to the movement, as is done by Dr. Bhandarkar.⁶⁷ It seems that in all probability, the revival of Vīrasaivism was due to a keen desire to purge away social and religious evils present in those days.⁶⁸ As the Śaranas were most daring and reckless in their utterances, perhaps they had to face opposition from all sides. In all probability the movement suffered a temporary check after the chaos which occurred in Kalyana, but soon it recovered and spread like wildfire over a considerable portion of the Dekkan and

Southern India. It was very influential in the Vijayanagara Kingdom many princes of which, if they did not make it a state religion, at least showed extraordinary favour to it. It became the state religion of the Keladi or Ikkeri Chiefs, who ruled a considerable portion of the Vijayanagara empire. The Hindu rulers of Mysore, i.e. the ancestors of the present Mahārāja, were Lingayats till the 18th century. ⁶⁹ A number of Paleyagars, subordinate chiefs of small principalities, were followers of this sect.

The Virasaiva writers.

1. Jedara Dāsīmāyā (1040 A.D.)⁷⁰:- He is one of the early Vacana-writers. He was a weaver by profession, and apparently a great and influential teacher. His story is narrated in the Basava-purāna, Cennabasava-purāna and Sankara-Dāsīmāyāra carita. According to the tradition narrated in these he was the guru of Suggaladevi, the queen of the Calukya Desingarāya. He is said to have successfully disputed in the King's court with Jainas, and to have converted the King to Virasaivism. Dr. Fleet admits the validity of this tradition and identifies Desinga with the Calukya Jayasimha I (1018-1042 A.D.)⁷¹. An inscription in Hasan district (Belur taluk) states that this Jayasimha had a wife named Suggaladevi.⁷² A Kanarese poet named Brahmasiva (1125 A.D.) mentions our Dāsīmāyā. He was therefore a contemporary of the Calukya Jayasimha, i.e. he lived about a century before Basava. He is an author of Vacanasāstras. His Vacanas end with "Rāmanātha".
2. Sankara Dāsīmāyā (1040 A.D.)⁷³:- He is another noted Virasaiva saint. He was a tailor by profession. The Sankara Dāsīmāyāra carita⁷³ relates his life and adventures. He is said to have been a contemporary of Jedara or Devara Dāsīmāyā. The Basava-purāna narrates his life

and makes him as important as Jedara Dāsīmayya. We do not know whether he composed any Vacanas.

3. Mere-mindayya (1100 A.D):- He is the author of Vacanas. The Basava-purāna gives an account of a certain Mere-mindanar,⁷⁴ a Tamil Saiva Saint and a contemporary of Sundara-mūrti (800 A.D.) R.Narasimhacarya thinks the Vacana writer is different from the Tamil Saint and assigns to him 1100 A.D.⁷⁵

4. Bibbi Bācayya (1150 A.D.):⁷⁶ He is the author of Vacanas. He was a native of Gobburu, and is said to have established the sanctity of the Prasāda, sanctified food, in a disputation with Brahmans.

5. Ādayya (1150 A.D.):⁷⁷ Author of Vacanas. Rāghavānka (1165 A.D.) in his Somanātha-carita says that Ādayya was a native of Saurāstra and that he emigrated to Puligere (modern Laksmeshwar in Dharwar district).

6. Havina-hāla Kallayya (1150 A.D.):⁷⁸ He was a writer of Vacanas, and a native of Havinahāla. He is said to have worked miracles. The Basava-purāna narrates his story.

7. Mādara Dhūlayya (1150 A.D.):⁷⁹ He is the author of Vacanas, and was a basket-maker by profession.

8. Bāhuru Bommanna (1150 A.D.):⁸⁰ He is the author of Vacanas and was a native of Bāhuru and a miracle worker. The Basava-purāna narrates his life.

9. Ekāntada Rāmāyya: Dr. Fleet has edited the Abtur inscription, in which some incidents in the life of this saint are narrated.⁸¹ According to the inscription he was the son of Gurusottama and Padmāmaike, a devout Saiva Brahmana couple of the Vatsagotra, residing in a place named Alande in the Kuntala country. As he was intensely devoted to Siva, he was known as "Ekāntada Rāmāyya", Rāmāyya, the intensely devout. He came to Puligere in the course of his wanderings to visit holy places and from there he went to Abbaḥūru, where

he resided in a temple of Brahmesvara. He is said to have destroyed Jaina temples, as the Jainas did not fulfil the conditions of the wager. According to the inscription he seems to have been honoured by Bijjala (1156-1167 A.D.), the Calukya Somesvara (1182-1189 A.D.) and Mahāman-
dalesvara Kamadeve of the family of the Kadambas of Hanūngal (1181-1203 A.D.). Rāmayya must have carried on a vigorous propaganda of Virasaivism and persecution ^{of the hostile sects. The Basava Purāna sandak} and ~~its~~ 49 to 52 narrates the same story of the Saint, but it differs in many points from the inscription, though on the whole there is some agreement. The Cenna-basava-purāna also narrates his life. He is wrongly believed by Dr. Fleet⁸², Dr. Bhandarkar⁸³ and Dr. S. Kṛṣṇaswamy Ayyangar⁸⁴ to be the founder of the Lingāyat sect. Really he is one of the many influential Virasaiva saints of the 12th century. There is no support from the Virasaiva literature for the theory of the learned doctors. Ekāntada Rāmayya is the author of Vacanas which end with "Ennayya Cenna-rāma".

10. Sivalenka-Māncanna, (1160 A.D.): He seems to have been a very learned man, and is invoked by many Virasaiva poets. His grandfather was Somasambhu-desika, and his father was Sakatāgamācārya, who wrote Vrttis and Dīpikas to the Kāmika and other Saivāgamas and who firmly established Saivism. He is said to have vanquished the teachers of hostile sects in disputation in Benares. He is reported to have seen Basava in Kalyana. He seems to have been a senior contemporary of Basava. He is the author of Vacanas.

11. Sripata-pandita (1160 A.D.). He is the author of a commentary on the Brahma-sūtras named Srikara-bhāṣya the publication of which is undertaken by the Mysore Oriental library. He seems to have held disputations with Vaidika Brahmans. He is said to have proved the sanctity of the Śiva-prasāda.

12. Mallikārjuna Panditārādhyā (1160 A.D.):⁸⁷ Hururāja (1430 A.D.),

Nilakantha (1485 A.D) and Siddha Nanjesa (1650 A.D) narrate the life of his teacher. According to these he was the son of Bhimana Pandita and Garāmbike of the family of Panasa, residing in Drāksarāma. He was the disciple of Kotipallārādhyā, who was the pupil of Avāntarārya, the best of Mahesvaras (Mahesvarāgrani). He seems to have undertaken a vigorous propaganda of Virasaivism and thus to have incurred the wrath of Velanāda Cola, who, it is said, caused his eyes to be put out. He settled in Amaragunda. He sympathised fully with Basava's movement and had a great desire to see him personally, so he started for Kalyana, but on his way, when he reached Hanungal, he heard of the crises which had occurred at Kalyana. Then he went to Srisailla instead, where he is said to have taken his Samadhi (i.e. died).

The above three teachers are generally known as the Virasaiva three learned teachers (Pandita-traya), and all of them seem to have been senior contemporaries of Basava.

13. Sakalesa Madarasa (1150): According to the account of him found in the Basava-purāna, he was a prince - probably a chief, ruling territory round about Kallakurike. His father Mallarasa spent the later part of his life in Srisailla as a Virasaiva ascetic (Virakta). Madarasa also became a Virakta, and wanted to live with his father in Srisailla, but was asked by the latter to go to Kalyana and help Basava in his movement. He is the author of Vacanas.

14. Prabhudeva (1160 A.D.): He is one of the most striking personalities among the contemporaries of Basava. His life is narrated in a number of Virasaiva books, such as the Basava-purāna, Cenna-basava-purāna, and others. The Prabhu-linga-⁹⁰litā is specially devoted to the narration of his life. According to these, he was born to a devout Virasaiva couple Nirahankāra and Sujnāni, and seems to have spent his early days in and near Banavase (in Karwar district). From these he

went on visiting holy men and places. In the course of his wanderings he met many holy men and came to Kalyana. He had a magnetic influence over Basava and all Virasaivas of Kalyana. He was elected as the president of the assembly established by Basava to discuss the doctrines of Virasaivism. He became the head of the Virakta-matha (order of Virasaiva monks) in Kalyana, the pontifical seat of which is known as the Śūnya-Śimhāsana, the Throne of Void. He was apparently a man of vast learning, deepthinking and ability. His Vacanas are full of deep meaning and attempt to penetrate into the mysteries of the universe. He imparted his spiritual lore to Gogārya, Mukṭāi, Siddharāma, Cennabasava and other Virasaiva saints of the time. He communicated the doctrines of Nirvāṇa to Mahadeviyakka, and spent his last days in Śrīsaīla. His influence seems to have been very great among his contemporaries. He is also known as Allama-prabhu. His title is "Māyā-kolāhala", one who vanquished completely Māyā. He is the author of

- (1) The Sat-sthala-jnāna-cāritrāya,
- (2) The Śūnya-sampādana,
- (3) The Mantra-gopya,
- (4) The Srsṭīya Vacana,
- (5) The Bedagina Vacana,
- (6) The Mantra-mahātṛāya, and
- (7) The Kāla-jnānada Vacana.

15. Basava (1160 A.D.)⁹¹: Basava's life is narrated in many books in Kanarese, Telugu and Sanskrit, most of which are written by Virasaiva poets. The earliest of these is the work of Palkurike Soma (1195 A.D) in Telugu on which Bhima¹Kavi (1369) based his Kanarese Basava-purāna. A Jaina poet named Dharani-pandita (1650)⁹² has written a book dealing with the life of Bijjala, in which he has painted Basava in different colours. Basava's life as represented by both sides is fairly well

known already.⁹³ Here the examination of some facts in the already known life of Basava may not be unacceptable. Luckily we are now in possession of some material which throws some light on the facts which will be investigated below and which the learned scholars who have written on the Lingayat sect put forward vigorously.

Regarding the parentage and the native place of Basava there is no dissension among the Virasaiva writers; we may therefore take it to be true that Basava was born to a pious Arādhyā Brahman named Mādarasa, probably a village officer, by his wife Mādālāmbikē, in or near the modern Bagewadi, in Bijapur district.

Dr. Fleet in his preface to the Managoli inscription, opines that Basava of the inscription, who built a temple to Kalideva, is identical with our Basava.⁹⁴ Apparently the learned scholar is not right in his identification, because

(1) Basava of that inscription was the grandson of Revedāsa and son of Candiraja and Candrāmbika. The relation of Mādiraja, the Mahā-pradhāna of Managoli, who was probably the son of Īśvara-ghalisāsa, the Jagadguru, and Basava, the builder of the temple, is not made clear in the inscription. Probably there was no relationship between the two. As is customary, the head of the Village is probably mentioned in the inscription. All authorities are unanimous as to the parentage of our Basava. The Arjunavada inscription calls him the son of Mādiraja (Mādirājana tanūbhavam).⁹⁵

(2) Basava or Basavarasayya of the Managoli inscription built the temple before Jagadeka-mall II, in whose reign the subject-matter of the first part of the inscription falls. Therefore that Basava seems to be considerably senior to our Basava.

(3) From inscriptions we have not the least shadow of doubt that the name Basava was very common even before our Basava.⁹⁶ There were

many Basavas who held high offices. Even in Taddevādi in which Bagewadi is included, there was one officer named Basava who was perhaps a senior contemporary of our Basava. Therefore Dr. Fleet's identification, based on the similarity of names, is untenable.

Dr. Venkata Subbaya has very recently propounded a theory, that our Basava was not a contemporary of Bijjala, that he lived after 1200 A.D. and that there are no epigraphic evidences for the existence of our Basava. ⁹⁷ All these points are apparently imaginary, and the theory is absolutely wrong, because

(1) the Arjunvada inscription, dated Saka 1182-1260 A.D., ^{mentions} a fifth descendant of our Basava; therefore it brings our Basava nearer the time of Bijjala.

(2) in the Basavesvara-Vacana the name the Bijjala occurs many times ⁹⁸

(3) The Arjunavada and ⁹⁹ Cauda-dāmpurā inscriptions are sufficient epigraphic evidence for the existence of our Basava. Unfortunately the epigraphic department has not concentrated its attention on the Karnataka. What little we know about the Karnataka we owe to Dr. Fleet and Mysore Government. Numerous inscriptions in the Kanarese speaking parts of the British and Nizam's territories are being spoiled. If a concentrated effort be made to rescue these inscriptions, I am sure more inscriptions relating to Basava and his colleagues will be brought to light.

From the Vacanas of Basava we are sure that he was an officer of Bijjala connected with the treasury. He is called by Bhima and others ¹⁰⁰ "Bhandari", a term more or less equivalent to "treasurer". In Ancient India it was the Prime Minister who was solely responsible for the treasury, therefore there seems to be some ground for calling Basava the Prime Minister of Bijjala. In reply to the apparently sound objection that Basava's name does not occur in the list of Ministers

recorded in the inscriptions of Bijjala, it may be urged that such names as are recorded in the inscriptions of Bijjala are names of Dandanāyakas, commanders in chief or governors of a particular portion of Bijjala's Kingdom. Moreover there seems to have been a custom of mentioning the name of the ruling Prince and the name of the then governor of the province in which the object of the inscription is situated. We have no record of our Basava's ever being a governor of a province. Unless he himself made some gifts and caused an inscription to be engraved, there seems to be no possibility of his name ever being mentioned in inscriptions, unless of course an allusion is made to him in contemporary inscriptions. The above mentioned inscriptions show us that there is such an allusion.

Our Basava is the author of

- (1) the Satsthalada Vacana, commonly known as the Basavesvara-Vacana,
- (2) the Sikhā-ratnada Vacana,
- (3) the Kārajnanada Vacana,
- (4) the Mantra-gopya etc.

16. Gangāmbike (1160 A.D):¹⁰² According to the Basava-purana she was the daughter of Baladeva, the maternal uncle of Basava and one of the ministers of Bijjala,¹⁰³ and was married to Basava. She is an author of Vacanas.

17. Nilamma (1160 A.D.):¹⁰⁴ According to tradition she was the daughter of Siddhanna-mantri, who, according to some, was the brother of Baladeva, and according to some, a relative of Bijjala. Inscriptions in the temple of Amrtesvara at Annigeri supply us with the accounts of Śridhara or Sindhugi or Siddugi, a Dandanāyaka of Bijjala.¹⁰⁵ Perhaps he may be identical with our Siddhanna-mantri. She was the beloved wife of Basava,¹⁰⁶ and the author of

- (1) the (Nilamma) Vacanas.

(2) the Prasada sampādane, and

(3) the Kārajnana.

18. Akka Nāgammā (1160 A.D.):¹⁰⁷ According to the Basava Purāna and other Vīrasaiva books she was the sister of Basava and mother of Cennabasava. She was apparently held in great honour by all contemporary writers, as is evident from the honorific term "Akka", sister, applied to her name. She is an author of Vacanas.

19. Cennabasava (1160 A.D.):¹⁰⁸ He was one of the most influential personalities of his days. He seems to have surpassed Basava in influence and learning, and was well versed in the Sat-sthala Siddhanta. He succeeded Prabhudeva on the pontifical seat, "Sūnya-simhāsana", and was the guru of Siddharāma of Sonnalige. After Basava he seems to have assumed the reins of the Vīrasaiva movement and to have led his followers to Ulan^{vi} in the Karwar district, where he took his Samadhi. He is the author of

(1) The sat-sthalada Vacana,

(2) the Karana-hasuge.

(3) the Misārāpana,

(4) the Pada-mantra-gopya,

(5) the Mantra-gopya,

(6) the Kārajnana,

(7) the Ghata-cakrada Vacana,

(8) the Rudra-bhārata-Śrīsti, etc.

20. Siddharāma (1160 A.D.):¹⁰⁹ An account of him is also given in a number of Vīrasaiva books. The famous Kanarese poet Rāghavānka (1165 A.D) has composed a poem on the life of our Saint named Siddharāmesvara-purāna. According to these books, Siddharāma was the son of Mudda Gauda, the chief of Sonnalige, the modern Sholapur, and Suggavve. He received the Vīrasaiva Dikṣā from Cennabasava. He was apparently a man

of great influence and piety, hence he is known as the Śiva-yogi. He built a tank in his place and established many Lingas before his initiation. He seems to have been a staunch Śaiva, and to all appearance was not a Virasaiva previously. Prabhudeva visited his place and recruited him to Virasaivism. The Cennabasava-purāna is in the form of a dialogue between him and Cennabasava. He is the author of

- (1) the (Biddharamasvara) Vacana
- (2) the Kāla-jnāna,
- (3) the Misra-stotrada trividi,
- (4) The Basava-stotrada trividi.
- (5) the Astavarana-stotrada trividi
- (6) the Mantra-gopya.

21. Madivāla Mācayya (1160 A.D.)¹¹¹: He is commonly known as Madivalayya. He was a native of Hippalige or Hipparige,¹¹² and lived in Kalyana. Many Virasaiva books narrate his life. Special books are also written on him. He was one of the great personalities of the time. According to Basava-purāna, he commanded great respect from all, including Basava and Cennabasava. He earned his livelihood by cleansing the clothes of Saranas. He is the author of Vacanas and a Kāla-jnāna.

22. Kesirāja of Kondaguli (1160 A.D.)¹¹³: Virasaiva tradition identifies him with one of the ministers of Bijjala named Kesirāja Dannāyaka, Kesimayya, Kasapayya, etc. of inscriptions, who administered the 12,000 Banavase country etc. and who was the son of Holalamarasa and Durgādevi of Bharadvāja gotra.¹¹⁴ The tradition also states that he went to Kappadi Sangama with Basava; but inscriptions show that the minister Kesirāja was in the service of Bijjala's son Rāya-murāri Soyideva.¹¹⁵ Therefore the Vacana writer Kesirāja seems to be different from the minister Kesirāja. On account of the similarity of names perhaps the

tradition wrongly identified him with the minister. He is an author of the Vacana Śāstra and the Sadaksara Kanda.

23. Soddala Bācarasa (1160 A.D.)¹⁶: Tradition states that he was a secretary in the Government department of accountancy. He is the author of Vacanas and a Kalajñana.

24. Udatadiya Mahadeviyakka (1160 A.D.)¹⁷: Many Virasaiva books contain the life of this great woman. According to tradition she was the daughter of a pious Virasaiva merchant of Udatadi. The chief of the place, being charmed by her beauty, wanted to marry her; but as he was not a Virasaiva, she refused him and undertook the life of a Virasaiva nun (Virakta). She came to Kalyana and lived with Basava for a long time. She took an important part in the discourses conducted under the presidency of Prabhudeva. She spent the latter part of her life at Srisailla, and was introduced into the mysteries of Nirvāna (Nirvana-padaṅgi) by Prabhudeva. Her influence over her contemporaries and writers who lived afterwards was immense. Basava and other Śaranas have exhibited in their works an unbounded veneration for her. All address her as "Akka" sister. Her Vacanas, which are now printed, manifest deep religious feeling, piety and keen desire to plunge into the mysteries of the universe. She lived a very chaste and simple life. Her works are

- (1) the Vacanas, known as the Mahadeviyakkana Vacana or the Akka Mahadeviyara Vacana,
- (2) the Yoganga Trividi,
- (3) the Srstiya Vacana,
- (4) the Akkagala pithika.¹⁹

25. Molige Marayya (1160 A.D.): Tradition states that he was the ruling chief of Mandavya-pura in the Bandaru country somewhere on the

Western Coast. He abandoned the life of a ruling Chief and joined Basava in Kalyana. He lived a simple life by earning his own maintenance by supplying faggots to the Virasaivas of Kalyana. He is an author of Vacanas.

26. Mahadevi (1160 A.D.):¹¹⁹ The wife of the above Saint. She is an author of Vacanas in which she has solved her husband's riddles.

27. Aydakiya Marayya (1160 A.D.):¹²⁰ He is said to have lived by gleaning rice in the fields after the crops had been collected by the farmers. He is an author of Vacanas.

28. Ambigar Caudayya (1160 A.D.):¹²¹ He was by profession a ferryman. He is an author of Vacanas, which in the most severe language condemn the social, religious and moral evils of the time.

29. Nuliya Candayya (1160 A.D.):¹²² He lived in Kalyana and earned his livelihood by preparing ropes out of a kind of grass (Medi). He is an author of Vacanas.

30. Ajaganna (1160 A.D.):¹²³ He had a sister named Muktai. The Prabhulinga-lila states that Prabhudeva visited and consoled Muktai who was greatly distressed on account of her brother's death. The extract from a Vacana attributed to Ajaganna by R. Narasimhacharya seems to belong to Muktai rather than to Ajaganna, for the Mudrike "Ajaganna tande" is of Muktai.

31. Manumuni Gammatadeva (1160 A.D.):¹²⁴ Tradition says that he was formerly a Jaina guru of Bijjala, and was converted to Virasaivism. He is an author of Vacanas available in MSS.

32. Hadapada Appanna (1160 A.D.):¹²⁵ He was a barber by profession, and was an influential member of the Virasaiva religious assembly, the president of which was Prabhudeva. He wrote Vacanas and a Kalajnana.

33. Maiduna Ramayya (1160 A.D.):¹²⁶ He was a native of Bhimavati-pura in

the Andhra country. Special poems on his life have been written by Virasaiva poets. He is the author of Kanarese songs on the doctrines of Virasaivism.

34. Silavantayya (1160 A.D.):¹²⁷ The Keladinrpa-vijaya mentions that he founded a matha in Benares. He is the author of the Atma-linga-pranava-samyoga-sthalada trividi.

35. Marulu Deva (1160 A.D.):¹²⁸ He is also known as Marulu Sankaradeva and Ujjeniga Marulu Deva. He is said to have emigrated from the Kalinga country to Kalyana, where he lived for 12 years. He is the author of the Marulu Devara Kanda and Vacanas.

36. Kalyanada Bhandari Santarasa (1160 A.D.):¹²⁹ He seems to have been an officer of the King's treasury, as his name indicates. He is an author of Vacanas.

37. Bakkeya Bomanna (1160 A.D.):¹³⁰ He was more likely to have been an ordinary low-caste paraiyar drummer, as his name indicates. Perhaps he was one of those whose hereditary profession was to beat drums in military excursions. He is the author of Vacanas.

38. Turugahi Ramanna (1160 A.D.):¹³¹ He was a cowherd by profession, and is an author of Vacanas.

39. Sunkada Bankanna (1160 A.D.):¹³² He was apparently a toll-collector or tax-collector as his name indicates, and was an author of Vacanas.

40. Bahuruppi Caudayya (1160 A.D.):¹³³ He earned his livelihood by dressing himself fantastically (Bahurupi) in order to amuse people. He is an author of Vacanas.

41. Kinnuri Brahmayya (1160 A.D.):¹³⁴ He was goldsmith by profession, and lived at Kalyana in the temple of Tripurantaka. He is said to have worked miracles. He is the author of Vacanas.

42. Okkalu Muddayya (1160 A.D.):¹³⁵ He was a farmer, and is an author of Vacanas.

43. Goggavve (1160 A.D.) She is an author of Vacanas.
44. Jodara Mayanna (1160 A.D.)¹³⁷: He was a soldier, and is an author of Vacanas.
45. Dohara Kakkayya (1160 A.D.)¹³⁸: He was a tanner by profession, and is an author of Vacanas.
46. Bacī-Kayada Basavappa (1160 A.D.)¹³⁹: He was a carpenter, and an author of Vacanas.
47. Kālavve (1160 A.D.)¹⁴⁰. She was the wife of the above Saint, and composed Vacanas.
48. Dasarayya (1160 A.D.)¹⁴¹: An author of Vacanas.
49. Viramma (1160 A.D.)¹⁴²: Wife of the above Saint, and an author of Vacanas.
50. Talavara Kamideva (1160 A.D.)¹⁴³: He seems to have been a Village police-officer as his name indicates. He is an author of Vacanas.
51. Vaidya Sanganna (1160 A.D.)¹⁴⁴: He was a physician and an author of Vacanas.
52. Kālavve (1160 A.D.)¹⁴⁵: Wife of Siddha Buddhayya, and an author of Vacanas.
53. Bontalaḍdevi (1160 A.D.)¹⁴⁶: She is an author of Vacanas.
54. Kadira-Kayakada Remnavve (1160 A.D.)¹⁴⁷: She maintained herself by spinning as is indicated by her name. She is an author of Vacanas.
55. Recavve (1160 A.D.)¹⁴⁸: Wife of Kata-Kutayya, and author of Vacanas.
56. Remnavve (1160 A.D.)¹⁴⁹: Author of Vacanas.
57. Kottanada Somavve (1160 A.D.)¹⁵⁰: Author of Vacanas.
58. Lingamma (1160 A.D.)¹⁵¹: Wife of Hadapada Appanna (No. 32) and author of Vacanas.
59. Lakṣamma (1160 A.D.)¹⁵². She was the wife of Kondeya Maṅcanna, who is said to have been an officer of Bijjala, often carrying tales of

Basava to Bijjala. He at last repented and was reconciled to Basava; thenceforward he became Basava's adherent. Both husband and wife are authors of Vacanas,

60. Kirāta Sangayya (1160 A.D.)¹⁵³. He seems to belong to a class of hunters who led a very low life. He is an author of Vacanas.

61. Hendada Mārāyya (1160 A.D.)¹⁵⁴. He seems to belong to a class whose profession is to deal in toddy. He is an author of Vacanas.

62. Ganādasi Viranna (1160 A.D.)¹⁵⁵: He appears to have been a contemporary of Basava, or he might have flourished a little later, for his name is found in the Gana-sahasra-nama, the authorship of which is ascribed to Palkurika Soma (1195 A.D.). He is an author of Vacanas.

All the above authors, besides many others, took part in the discourses conducted under the Presidency of Brabhuḍeva. The Virasaivism hagiologies, such as the Basava-purāna and others, mention all these. Moreover in the Vacanas composed by these authors we meet with references to many of these. Therefore there seems to be no doubt as to their being contemporaries of Basava. The many names of women and men of all professions remove the slightest shadow of doubt regarding the social reform brought about at that time. All of these occasionally dined together in the ever hospitable home of Basava.

63. Harihara (1165 A.D.)¹⁵⁶: He is also called Hariga, Harideva, Harivara, Hariyanna Pandita and Hampaya Harivara. According to tradition he was the son of Madarasa, son of Sankara, and was a disciple of Mayideva. He is said to have been the Chief Clerk in a Government Office, in the reign of Narasimha Ballala at Halebidu. After wards he seems to have lived in the temple of Virupakṣa in Hampi. He is a great poet, and is praised by many Virasaiva writers. His date is also a controversial point. R. Narasimha Icārya assigns the above date. He is the author of

- (1) The Giriġa-Kalyāna, (2) the Pampā-Sataka,
(3) The Sivagana Bagale, (4) The ġudigaya astaka,
(5) the Rakṣā-Sataka and (6) The Sivākṣara-māla.

64. Rāghavānka (1165 A.D.):¹⁵⁷ Siddhananġesa (1650) tells us that he was the son of Mahādeva-bbhatta and Rudranġi and that he was the nephew of Hariṡvara (No.62). He is said to have disputed successfully in the court of the Kakatiya King Pratāpa Rudra. He is also a great poet, and is praised by many Virasaiva writers, He is the author of

- (1) the Hariscandra-kāvya, (2) the Somanātha-carita,
(3) the Siddharāmesvara-purāna (4) the Virasvara-carita,
(5) the Sarabha-caritre (6) the Harihara-mahatva.

65. Kereya Padmarasa (1165 A.D.):¹⁵⁸ His life is narrated in the Padma-rāja-purāna or Padmanānka-carita (1385 A.D.). According to it he was the grandson of Sakalesa Mādarasa (No.13). His father was Māyideva and his mother Maṅgala, the eldest sister of Gaurapa of the Kammeġula, the governor (Danda-Nayaka) of Narasimha Ballāla. He married Mādevi, the daughter of Danda-Nayaka Gaurapa, his maternal uncle. As he is said to have built miraculously a tank in Belurġ, he is called Kereya Padmarasa. He was a very learned man, and seems to have been a high officer of Narasimha Ballāla. Tradition makes him the latter's minister. His contemporaries were Harihara, Rāghavānka and a host of Saiva poets. His titles are:-

- (1) Sakala-Sābdika-sarvabhāṡa, (2) Uddhata-vādi-nikara-Veśya-bhujāṡa,
(3) Tarkika-caġravarti (4) Sivādvaita-sākāra-siddhānta-prati-sthāpanā-cārya, (5) Sarana-kavi, (6) Bhavi-dūra etc.

Judging from these titles he seems to have been a great force of Virasaivism. He is said to have successfully disputed in the Court of Narasimha Ballāla and to have been converted a Vaisnava pandita named

Tribhuvana-tāta. He is invoked by Virassiva writers who succeeded him in their works. He is the author of the Dikṣā-bodha.

66. Urilinga Deva (1170 A.D.)¹⁶⁹. From the Arādhya-carita of Nilakantha (1485 A.D). We learn that he was the son of Siva-lenka Mañcanna (1160 A.D) (No.10). From the quotations in his Vacanas, he seems to have been well versed in Sanskrit especially in the Agama literature. He is an author of Vacanas.

67. Urilinga Peddi (1180 A.D.)¹⁶⁶. Tradition says that he was dull disciple of the above Saint, but by his keen desire to learn and by his firm devotion to his guru he acquired the knowledge of the sacred lore. He is an author of Vacanas.

68. Palkurike Boma or Somasvara (1195 A.D.)¹⁶¹: His genealogy is:

1. Vemanarādhyā whose disciple was
2. Gurulingārya " " "
3. Basavasa " " "
4. Basavasa, whose son was
5. Soma (our poet).

His native place was Palkurike in the Godavari district. He was apparently well versed in Kanarese, Telugu and Sanskrit. His titles are:-

- (1) Tattva-vidyā-Kalāpa,
- (2) Kavita-sāra, (3) Anya-daiva-Kolāhala,
- (4) Pratyakṣa-Bṛṅgisaṅavatāra, etc.

In his Gana-sahasra-nāma he mentions all the contemporaries and colleagues of Basava without exception, even including Ekāntada Rāmayya.

He was greatly honoured by the Virasāi writers who succeeded him. He is the author of

- (1) Basavannana Pañca-gadya,
- (2) Sadgurā Ragale,

- (3) Cenna-basava Ragale.
- (4) Saranu Basava Ragale,
- (5) Somanātha-bhāṣya,
- (6) Śāmbhavi-jnāna-dīkṣā-vaṇana,
- (7) Sila-sampādana,
- (8) Bomesvara-Śataka,
- (9) Gana-Sahasra-nāma,
- (10) Pañca-ratna
- (11) Caturveda-sāra-saṅgraha,
- (12) Gaṅgodaya.

The authorship of some of these is doubtful, as is the case of No. 8, for though it is very charming poetry it is full of grammatical mistakes, which would not have been committed by a Sanskrit scholar like the poet.

69. Bhimakavi (1369 A.D.)⁶². From his Basava-purāna we learn very little of this great poet. He mentions that he was the son of Śiva-deva-Kavi and invokes "Siddha-vaṭadhama", apparently his titular deity. He is praised by many Vīrassaiva poets who succeeded him, and naturally was a source of inspiration to them. His Basava-purāna, according to him, is the Kanarese version of Palkurike Soma's Telugu work of the same name. It is a Vīrassaiva hagiology and not only deals with the life of Basava but also supplies information on Basava's contemporary co-workers and his predecessors. An abstract of the portion relating to the life of Basava from it is published by Rev. G. Wurth in the J.B.B. R.A.S. 1905-06. Bhimakavi is the author of

- (1) the Basava-purāna,
- (2) the Bhima-kaviśvara Ragale,
- (3) the Bhrūgidandaka.

70. Hilakantha (1400 A.D.)⁶³. He is the author of a Sanskrit work

named Kriyāsāya. From its introduction we learn that he was the son of Mallayadeva and Cennamāmba.¹⁶⁴ The book contains 32 Upadesas (chapters), of which the first five summarise the Brahma-mīmāṃsā, a commentary on the Brahma-sūtras by Srikantha or Nilakantha according to our author. Our Nilakantha supposes Srikantha to be a Virasaiva, and believes that the latter's commentary is in accordance with the philosophical doctrines of Virasaivism. Accordingly he makes the philosophy of Virasaivism a system of qualified monism (Viśiṣṭādvaita). Dr. Bhandarkar's conclusions regarding the philosophy of the sect are based on this book.¹⁶⁵ Nirvāna-mantri (18th century) has written a commentary on it. In the preface the author says that Śiva (Nilakantha) appeared to him in a dream and commanded him to write a Vārtika on the Brahma-mīmāṃsā. It is interesting to note that Appaya Dikṣita (17th century), who has written a commentary named Sivārka-mani-dīptīkā on the same Bhāṣya, gives the same reason for writing his commentary.¹⁶⁶ The above date for our Nilakantha is tentatively assigned by R. Narainhacarya.^h Our Nilakantha is quoted by Gubbiya Mallanarya in the Virasaiva-smṛta-mahā-purāna (1630 A.D.).

71. Mahā-linga-deva (1425 A.D.):¹⁶⁷ It seems that in the beginning of the 15th century the Virasaiva movement again attained a prominence which in some respects equals that of the 12th century. The favour it gained from the princes of Vijayanagara raised the prestige of the sect and brought into prominence some Virasaiva writers and workers. Of these the earliest known influential personality is our Mahālinga-deva. According to him, he was the 20th descendant of Soma-sambhu-desika, the grandfather of Sivalenka Maṅcanna (No. 10). His disciple was Kumāra Bankanātha, who initiated Jakkanarya, a high official (Dandasa) of the Vijaya-nagara King Praudha Devaraya (1419-1446 A.D.). He is also called "Varānaṣṭindra". He must have been a very influential teacher. He is

the author of the Ekottara-sata-sthala and the Prabhudevara Sat-sthala-jnana-caritra-Vacanada tike.

72. Lakkanna Dandesa (1428 A.D): He was a minister and a trusted friend of the Vijayanagara King Praudha Devaraya (1419-1446 A.D.). Epigraphic records confirm the statement that he was a high official. He is also known as Lakkanamatya and Lakkanna Odeya. According to inscriptions (Mulabagila, Nos. 2 and 29), he had a brother named Madanna Dannayaka, and was a son of Heggadadeva and Ommayamma of the Visnu-varhdhana-gotra. The Persian Ambassador, Abdul-Razzak, who visited Vijayanagara in the reign of Devaraya II, describes our Lakkanna Dandesa as a brave soldier and a poet. He is the author of the Siva-tattva-cintamani.

73. Kumara Bankanatha (1430 A.D).¹⁷⁰ As noticed above, he was the disciple of Mahalinga-deva (No. 70), and the guru of Jakkanarya (No. 73). He is the author of the Sat-sthalopadesa and the Prabhu-devara tikina Vacana.

74. Jakkanarya (1430 A.D).¹⁷¹ He is commonly known as Jakkanna, Jakkappa or Jakkanna Dandesa. Virasaiva writers give him the title of "Bhakti-bhandari", store house of devotion. He is also said to have been a minister of Devaraya II (1419-1446 A.D). He was apparently very influential and rendered great services to Virasaivism by patronising its writers. 101 Viraktas were his contemporaries, all of whom kept the Virasaiva movement active in the capital as well as in the empire of Vijayagara. He is the author of the Muronda Sthala (101 Sthala).

75. Camarasa (1430 A.D).¹⁷² Regarding him and his work Santalinga-desika (1672) writes: "In the reign of Praudharaya Vaisnava teachers, Mukunda Peddi and Vrndacarya, preached Vaisnavism and emphasised the glorification of the Bharaya and the Ramayana. Jakkanarya, at the desire of his guru Kumara Bankanatha, compiled the Ekottara-Sata-Sthala and other works, which he and other Virasaiva leaders, including 101 Viraktas, took

in procession. The Vaisnava teachers complained to the King of this act of the Virasaivas. Then ensued a disputation between Jakkanna and the Vaisnava teachers, in which the latter challenged the former to produce a book superior to the Bharata and the Ramayana in a month's time. Jakkanna accepted the challenge. On that night Camayya saw a dream in which the god Virabhadra asked him to compose a poem in 25 gatis (chapters) comprising 1111 padas (verses). Accordingly Camayya composed in 11 days the Prabhu-linga-lila, which was then read before the King and was approved." Whatever may be the truth of this narration, the existing Kanarese version of the book contains exactly the same number of verses (viz. 1111) and chapters (viz. 25). It further tells us the name of the author, which is not found in the book. The book narrates the life of Prabhudeva, alias Allama-prabhu, and seems to have been based on the Sunya-sampadana, the authorship of which is ascribed to Prabhudeva himself. It is one of the best books in Virasaiva literature. Mr. C. P. Brown says "It is an allegorical poem of considerable beauty, and is particularly attractive from the pleasing manner in which it describes the female sex: neither as goddesses (as they are described in the Brahmanical poems) nor as brutes, which is too often the style of the Brahmanical Puranas. It is not only amusing but is written with such delicacy that any Hindu female might read it with gratification".¹⁷³ From other accounts, it appears that Camarasa was formerly a Saiva Brahman and was related a Saiva Brahman and was related to Kumara Vyasa (1430), the author of the Kanarese Bharata. Siddha-nanjasa (1650) mentions in his Raghavanka-carita that Camarasa received the Virasaiva initiation (Virasaivopadesa) from Uddana Viresa. The Prabhu linga-lila has been translated into Telugu and Tamil.

76. Kallu-kathada Prabhudeva (1430 A.D.):¹⁷⁴ He was contemporary with

Jakkannārya and Cāmarasa, and was one of the 101 Viraktas. He is the author of the Linga-līlā-vilāsa-cāritra and the Prabhu-devara mantra-gopyada tīke.

77. Karasthalada Nāgideva (1430 A.D):¹⁷⁵ He is said to have been a goldsmith in his early life. He was a disciple of Virannodeya, one of the 101 Viraktas. He is the author of the Kē Nāgideva Trividī

78. Maggeya Māyideva (1430 A.D.):¹⁷⁶ His genealogy is

- (1) Upamanyu Śivācārya, whose son was
- (2) Bhīmanātha " " "
- (3) Kalesvara " " "
- (4) Boppanātha " " "
- (5) Nakirāja " disciple was
- (6) Sangamesvara, whose son was
- (7) Māyideva. (our author).

He seems to have been a resident of Magge on the bank of the river Malaprabhā. Tradition makes him a contemporary of the Vijayanagara king Devarāya II (1419-1446): he therefore seems to have been contemporary with Jakkanna, Cāmarasa etc. His works are brief and excellent for understanding the doctrines of Virasaivism. He was well versed in Sanskrit and Kanarese, and well read in Upanisadic and Āgamic lore. His Anubhava-sūtra, said to be an abstract of the Uttara Vātula, is considered to be an Āgama itself. Dr. Bhandarkar is mainly dependent on this book in presenting the philosophical ideas of Virasaivism. Māyideva is also styled Prabhu and Vibhu, which may indicate his being an officer or chief. He is the author of

- (1) the Anubhava-sūtra,
- (2) the Ekottara-sata-sthala-satpadi,
- (3) the Sat-sthala-gadya,

(4) The Sataka-traya,

(5) Vacanas,

(6) The Visesārtha Prakāśikā.

79. Guru-basava (1430 A.D.)¹⁷⁷ He is the author of

(1) The Siva-yogāṅga-bhūṣana,

(2) the Sad-guru-rahasya,

(3) the Kalyāṇesvara,

(4) the Svarūpamṛta,

(5) the Vṛṣabha-gītā,

(6) the Avadhūta-gītā,

(7) the Manovijaya, Kāvya.

He seems to have written a Vacana-sāstra. The above seven books are known as the Sapta-Kāvya. He was apparently a great teacher of Virasaivism and contemporary with Jakkanna.

80. Guddave (1430 A.D.)¹⁷⁸ Wife of Battalesvara. Nothing more about her or her husband is known. She is an author of Vacanas.

81. Tontada Siddhalinga (1470 A.D.)¹⁷⁹ He is said to have lived for a long time in a garden on the bank of the river Nagini near Keggere in the Siva-yoga, whence the appellation Tontada. He was a disciple of Gosala Cennabasavesvara of Haradana-halli. He is the most famous Vīrasaiva Saint and teacher, and is invoked by all Vīrasaiva writers after him. A temple built on his Samādhi is still existing, and contains an inscription dated 1500 A.D., which narrates his glorification as a Saint and mentions the names of his disciples. He has had a large following, and many works in Kanarese narrate his life. He is the author of the Sat-sthala-jñānamṛta-sāra.

82. Gubbiya Mallanna (1475 A.D.)¹⁸⁰ He was a resident of Gubbi. His genealogy is :-

- (1) Amara-gundada Mallikārjuna, whose disciple was
- (2) Gurubhakta, who ascended the cross (Sulava-nerida Mahatvavulla Gurubhakta), whose son was
- (3) Nāganāthārya, whose son was,
- (4) Amaragundadārya, whose descendant was
- (5) Gubbiya Mallanna (the poet).

He calls himself the beloved child of Siva's devotees (Hara-saranara-
ṅga, H° S° Kārūnyada Sisu). He was well versed in Sanskrit and
Kanarese. He seems to have been a disciple of Tontada Siddhalinga (No. 80)

He is the author of the *Viveka-cintāmaṇi* and the *Gana-bhāṣya-ratna-
māle*. 83. Nijaguna Sivayogi (1500 A.D.).

83. Nijaguna Sivayogi (1500 A.D.). Tradition says that he was a chief
ruling a territory around the Sambhu-lingada-betta. In the latter part
of his life he renounced the world and devoted himself to study and
piety. His works are very popular among Lingayats and the Kanarese
people generally. R. Narasimha carya says that he is not identical with
Nijaguna, the author of *Vacanes* and contemporary of Basava (No. 15). In
the *Viveka-cintāmaṇi* the *Kalpataru*, a commentary on the *Brahma-sūtras*
by Amalananda (1256 A.D.), is mentioned; therefore he must have lived
after that date. Sadakṣaradeva (1655 A.D.) mentions him. R. Narasimha-
carya provisionally assigns 1500 A.D. as his date, which is rather
arbitrary. His works are

- (1) the *Aruvattu-mūvara* tripadi,
- (2) the *Kaivaḥya-Paddhati*,
- (3) the *Viveka-cintāmaṇi*,
- (4) the *Anubhava-sāra*,
- (5) the *Paramānubhava-bodhe*,
- (6) the *Paramārtha-gīta*,
- (7) the *Paramārtha-prakāśike*.

Of these No.5 is a dialogue between Yājñavalkya, the celebrated teacher of Upanisadic fame and his wife Maitreyi. It seems to be a Kanarese abstract of the Brhadāraṇyakopaniṣad No.3 is very important, for it is encyclopaedic, and contains very valuable information about the Śaivāgamas and their doctrines. It has been translated into Tamil.

84. Kalyānada Svāmi (1500 A.D.)¹⁸²: Author of the Kanarese rendering of the Kāranāgama in the Satpadi.

85. Surahaṅga (1500 A.D.)¹⁸³. From his book we learn that he was the son of Saṅgama-vibhu and Mahādevi. His titular deity was Somanātha of Puligere. He had the title "Karnāṭaka-Kavi-cakravartī", the emperor of Kanarese poets. His poetry is very good. Sadaksari (1655 A.D), seems to have imitated him. His date is uncertain, but R.Narasimhacharya provisionally assigns to him 1500 A.D. He is the author of the Trisastipurātanara Vilāsam, which narrates the legendary lives of the 63 Śaiva Saints, like the Periya Purāna of Sekkilar. He has not mentioned Sekkilar, and does not admit any indebtedness to the Puriya Purāna. Instead he says that he has taken these stories as they were communicated to Kanāda by Upamanyu in the Laingya-purāna. He begins his work with the life of Sundara-mūrti, the last of the Śaiva Saints.

86. Masanammā (1500 A.D.)¹⁸⁴ She was the wife of Ede-mathada Nāgideva. Nothing more is known of her. She is an author of Vacanas.

87. Gubbiya Mallanārya (1513 A.D.)¹⁸⁵: He was a grandson of Mallānna (No.82) and disciple of Siddhā Malleśa and Śānta-Naṅjēśa. He was well versed in both Sanskrit and Kanarese. He is known as Basava-purānada Mallanārya. He is the author of

- (1) the Bhava-cintā-ratna, (2) the Vira-saivāmṛta-mahā-purāna,
- (3) the Purātana Ragale.

He wrote No.1 in A.D.1513 and No.2 in 1530 A.D.

88. Virūpākṣa Pandita (1584 A.D.)¹⁸⁶: He was a descendant of Maleya Malli-
ssa, and disciple of Siddha Viressa, the head of the Hiriya matha of
Vijayanagara. He succeeded his guru on the pontifical seat. He was
apparently a great poet and a teacher well versed in Saiva lore in
general and Virasaivism in particular. He is the author of the Cenna-
basava-purāna, a poem and a hagiology which is considered to be one
of the great works of Kanarase literature. It comprises the legendary
stories about 25 sports of Śiva, the lives of Cenna-basava and almost
all the Virasaiva Saints, and the doctrines of Virasaivism. Cenna-
basava(No.19) is made to narrate the contents to Siddharama (No.20).
Historically it is inaccurate; but it seems to be a faithful narration
of the accounts current among Virasaivas in his day.

89. Sampādaneya Siddhāvira (1600 A.D.)¹⁸⁷: He is the compiler of
(1) The Acaraneya sambandhāḍa Vacana,
(2) the Linga-stotrāḍa vacana,
(3) the Misra-stotra,
(4) the Sarvajna-mūrtiya trividi,
(5) the Pada-stotra,
(6) The Anādi-Vira-saiva-sāra-sangraha, which is referred to many times
in these pages. Nothing more is known about the author.

90. Sosale Revanācārya (1323 A.D.)¹⁸⁸: He seems to have been a voluminous
writer and an influential teacher. He is the author of

- (1) The Sarīraka-prakāśike,
- (2) the Antahkarana-prakāśike,
- (3) the Sva-svarūpa-prakāśike,
- (4) the Paramātma-prakāśike,
- (5) the Nijadīpti-prakāśike,
- (6) the commentary on the Mahimnahstava,

- (7) the commentary on the Virasaiva-Siddhanta-sikhāmani,
- (8) " " " " Sivādhikya-sikhāmani.
- (9) " " " " Sadguru Ragale.

90. Sadaksaradeva (1655 A.D.): His genealogy is

- (1) Ravana-siddha, whose son was
- (2) Rudra-muni, " descendant was
- (3) Uddana, " disciple "
- (4) Annadānisa, " " "
- (5) Cika-vira-desika " " "
- (6) Sadaksari (the poet).

He was born at Danaguru in Malavalli Taluka. He is said to have been the spiritual teacher of the paternal family of the wife of Mudduraja, the ruler of the Madinada country. At the invitation of the ruler he lived at Yalanduru, where his Samādhi still stands. He is one of the great Kannada poets, and had great influence. Though most of his works are poems, they contain the doctrines of Virasaivism. He had a great mastery over Sanskrit and Kanarese, as is shown by his title "Ubhaya Kavita Visarada", well versed in the poetry of both languages. His works are:

- (1) the Rajasekhara-Vilāsa, based on the Bhava-cintāratna of Mallanna (No. 86).
- (2) the Vrsabhendra-Vijaya, based on the Basava-purāna of Bhīma-kavi (No. 69).
- (3) the Sabara-Sankara-Vilāsa, narrating the fight between Arjuna and Siva.
- (4) the Virabhadra dandaka,
- (5) The Sivādhikya,
- (6) the Bhaktādhikya,
- (7) the Kavi-karna-rasayana.

The last three are in Sanskrit. He is also said to have written

stotras in Sanskrit.

92. Nirālamba Śarana (?1700 A.D).¹⁹⁰ He is the author of the Akhandesvara Vacanas. R.Narasimhācārya assigns to him the above date, but in all probability he lived considerably earlier.

93. Kādasiddha (?1725 A.D).¹⁹¹ He is the author of the Kāda-Siddhesvara Vacana. He also appears to have lived earlier than the above date assigned to him by R. Narasimhācārya.

94. Nittura Nanjanācārya (1725 A.D).¹⁹² He was a native of Nittura, and author of the Vedānta-sāra-vīrasaiva-cintāmani and the Śabda-manī-darpanatīke. He was apparently well versed in Sanskrit and Kanarese. He has quoted a number of Saivāgamas in his book. From his many quotations there seems to be no doubt that he had a great command over Vedic as well as Agamic literature.

Besides these writers there flourished a number of other Virasaiva teachers and writers, many of whom were patronised by the rulers of Keladi and Ikkeri. There were many members of the royal family who were poets and authors; of these Basava-raja, the author of the encyclopaedic sanskrit work Keladi-nrpa-vijaya, is already well known. Sadaksara-mantra, Nirvāna-mantri, Monappa and others have also written books. The Virasaiva literature in Kanarese is vast, and is the production of men and women belonging to various professions.

THE DOCTRINES OF VIRASAIVISM

I

(Religion and Ritualism)

From the vast material preserved in the ancient Sanskrit literature, it appears that the sacerdotal form of religion made its appearance before philosophy in the Vaidika religion. The Brāhmanas, which follow the Samhitās, are distinct theological treatises, embodying the sacerdotal tradition foreshadowed in the hymns of the Vedas. The last portions of the Brāhmanas, known as the Aranyakas, 'forest books', contain in their last Chapters the Upanisads, the famous philosophical treatises, probably unrivalled in the history of mankind of that period. The ceremonials which formed the earliest portion of the Brāhmanas are systematically codified in the Sūtras, which "aim at giving a plain and methodical account of the whole course of the rites or the practises with which they deal". These Sūtras are again grouped into three divisions, namely, the Śrauta-Sūtras, which deal with the Śrauta-rites, fourteen in number; the Smārta-Sūtras, including the Grhya-Sūtras, which deal in detail with the household ceremonies or rites to be performed in daily life in the presence of the domestic fire, including the Sacraments (Samkaras) forty in number; and the Dharma-Sūtras, the original source of the present Hindu law. The very careful attention bestowed on these rites, the minute description of them, the strict observances and hard rules for expiation in case of their violation and the voluminous literature written in exposition of them from the Vedic period to the days of Hemadri or Nilakantha, obviously prove the great importance they occupy in Hinduism even in the present day.

But this very important factor in Hinduism is relegated to a

secondary place in Saivism in general and in Virasaivism in particular.

In Virasaivism not only is it completely ignored, but, strange to see, it is criticised with all force. In the Saiva-Siddhanta many such important rites as would take place on the occasion of birth, marriage, death etc. do not differ materially from those mentioned in the Gr̥ya-Sūtras, the process being generally the same. The Saiva-Siddhanta though it owes allegiance to the Saivāgamas, in fact, does not disclaim loyalty to ritualism based on those ritual works which form portions of and are included in the expansive Vedic literature, generally known as the Vedas. But Virasaivism boldly rebelled and completely achieved its independence by liberating itself from the thralldom of the laborious sacerdotal tradition.

It has been already indicated in the 2nd Chapter, how the influence of these rites is waning in the Saivāgamas. It cannot be definitely said, at present, why and at what time in the religious history of India ritualism began to lose its hold. It is true that the rise of Buddhism dealt a very strong blow to the sacrificial phase of Hinduism; but if Dr. Macdonell is right in assigning 500-200 B.C. to the Sūtra period³, then it is not anterior to, but contemporary with the Baudha period. In the Sūtras, there appears to be no sign of a decline in the influence of ritualism⁴. What we are now concerned with is the waning influence of the ritualism, not outside the pale of Hinduism, but inside. Saivism claims to be a member of Hinduism. Many passages of the Saivāgamas clearly assert this claim⁵. There is another view which tries to trace Saivism to an aboriginal cult.⁶ Much can be said on both sides; yet the final word must be reserved till more reliable materials are made available in course of time. The available Saiva books unanimously claim the inclusion of Saivism

in Hinduism with the Vedas as the fountain-head. The Saivas never seem to have separated themselves from Brahmanism in ancient days as the Buddhists or Jainas did, though it is more probable that Saivism was a revolt from within, while Buddhism and Jainism were revolts from outside. The universally admitted authority of some of the Sectarial Upanishads, like the Svetasvatara, is sufficient to indicate the place of Saivism in Brahmanical Hinduism. The Saivagamas prepared the ground for secession from some of the authoritative rites of the Sūtras, by assigning to them less importance than is claimed for them, and also by emphasizing the worship of a deity in a temple, which is entirely absent in the Sūtras. Virasaivism went a step further in openly declaring the futility of these rites. It even discourages the worship of a deity in the Temple, though emphasized by the Saivagamas, which it accepts as its authority. At what period the Virasaivism established its ground firmly cannot now be conclusively ascertained; but it certainly reached this conclusion before the advent of the 12th century. i.e. before Basava and other Siva-Bharanas undertook the work of reconstruction, as is shown in the section "The History and Literature of Virasaivism".

By this it must not be understood that the Virasaivas have no ceremonies. Their Church retains some ceremonies which are very simple and bear no resemblance to those of the Vedas. Virasaivism attaches great importance to the Astavarama the eight coverings or emblems, which form one of the essential factors of their creed. These are:-

- (1) The Guru:- the spiritual guide, one who initiates into the Virasaiva fold with due forms. The reverence to the Guru, in the Virasaiva, has no limit. He is superior to father and mother, since it is he who is the cause of the spiritual birth, which is far more

important than the birth of a corporeal body. He is considered to be worthy of more reverence than is due to Śiva, the Supreme, because it is he who leads the soul to unity, with Śiva. In short, his place in Virasaivism is unique. Some suggest that the veneration of the Guru in Virasaivism is traceable to Buddhism. But in Upanisadic stories there are many instances in which the Guru, the expounder of the Brahma-Vidyā, the lore of Brahman, is looked upon with great awe and respect by his pupils, whether they may be kings, as in the case of Janak-Jānantpā Pautrayana¹⁰ or Brahmins, as in the case of Aruni, who approached King Caitra Gargyayana for spiritual education, or Gargya, a proud Brahmin who approached King Ajata-Śatru for the same purpose. In the Brahmanas too the principal officiating priest is highly respected.¹¹ Therefore there is no justification for deriving the reverence for the Guru from Buddhism. But in Virasaivism the Guru is looked upon as something more than a highly respected person. Virasaivism mentions three kinds, or more correctly, three functions of the Guru, namely, the initiator or Dikṣa-Guru, the trainer or Sikṣa-Guru, and the Mokṣa-Guru, who secures the final goal. One or more persons can do these duties; but if they are different, all are equally honoured as if they are one. In the original stage of Virasaivism, it appears that only one person undertook all three functions.

(2) The Linga:¹² The Linga is an emblem of the Supreme God. Not the least idea of interpreting it as a Phallus or male generative organ, is to be traced in the books of the Virasaivas. To them it is not an image but only Śiva, who is all in all residing in the pupil in the form of Caitanya, reduced to form by the Guru through his spiritual power. It is described as a great mass of light on the

palm, shining before the eye, mind and bhava.¹³ The Linga is believed to be equal to the Guru in respect of the reverence due to it, though it is offered by him, since it represents Siva. It must on no account be separated from the body,¹⁴ since its separation is equivalent to a spiritual death. Siva is not to be worshipped in any other form but that of the Linga, obtained from the Guru at the time of the initiation, Bhiksha.¹⁵ The worship offered to Siva in any other form is condemned.¹⁶

(3) The Jangama:¹⁷ This is a Sanskrit word, meaning 'moving object' or that which is not fixed in one place, the opposite of Sthavara, fixed. It is generally applied in Virasaivism to a person of a religious order, who is always travelling from place to place preaching religion and morality to the Virasaivites and to others who like to hear him. This is the original meaning of Jangama; but now many Jangamas have abandoned this vocation and have settled in towns and villages, usually superintending the religious functions of the community; in other words, they have now become the priests of the community. What kind of a person can be called a Jangama is explained by a Sarana, the author of Sangama-dasavaśa Vachana. "A man under Upadhis and attached to women can never be a Guru or Jangama. I never admit such a thing. To admit such a thing is a sin. Jangama is one who has negated six things - attachment, Upadhis, office, dependence, Karma, and Lumpata. He who is firm in the path of the Pyramthas, who is a great Sarana and who has wiped out the distinctions such as Guru, Disciple, Bhakta, Jangama, father, son, and you, is a Jangama to whom I bow".¹⁸ The Viragana describes a Jangama as one who is free from worldly attachments, free from burdens, free from restrictions, free from Upadhis, free from bodily cravings, and free from the influence of Malas.¹⁹

No distinctions are made between the Guru, the Linga and the Jangama, all of whom are believed to be equal and to share the same reverence.

There seems to be a striking similarity between the Guru, Linga and Jangama of the Virasaivas and the Buddha, Dhamma and Sangha of the Bauddhas. The Guru of the Virasaivas coincides with the Buddha, who is practically a teacher. The Linga, the symbol of Siva, probably agrees with the Dhamma, since the Linga is one of the central topics like the Dhamma of the Bauddhas.² The Jangama probably tallies with the Sangha, since Jangama does not mean an individual but a group or class of individuals whose vocation is to preach religion and morality like that of the Bhikkus, who form the Sangha. Moreover the followers of each religion show the same reverence and devotion to these.

(4) The Padadaka:³ This literally means the water from the feet of the Guru, hence the holy water. The Virasaivas have a perfect faith in the holiness of their Gurus, and Jangamas, who are believed to lead a life of purity and chastity; some of them even now are leading such a life. It is believed that all objects touched by such holy men become holy. Theoretically, a member of the Virasaiva community is to make use of such objects as are made holy by the touch of the Guru, Linga and Jangama. The Padadaka is one of them. There are passages in the Virasaiva books representing extreme views, namely that "no water which is not touched by the Guru or Jangama should be used" for the purpose of drinking or cooking; but according to a moderate view, the Padadaka is a holy water obtained from the Guru specially at the time of his Linga-puja for the purpose of sipping, which, the Virasaivas believe, purifies the mind and body. There is a process of preparing Padadaka which is still observed very minutely even today in the course of which the Guru utters some

Formulas (Mantras). There is no uncleanness or indecency at all, as is imagined by some non-Lingayatis.²² It is simply based on a belief, and is an indication of extreme devotion (Bhakti) towards the Guru or Jangama. According to Sangama-basavas Vacana, there are ten modes of the Padadaka of which four are principal and the remaining are subsidiary.²³

(8) The Prasada:²⁴ This is a Sanskrit word meaning 'favour', and is used in the sense of an object indicating favour, i.e. an object given by the Guru to indicate his favour towards him to whom he gives it. It generally takes the form of some eatable thing such as fruits, food etc. Here Prasada means consecrated food; to describe it more clearly, it is a food offered by the devotee to his Guru, who hands it back to him, thus making it holy. According to Sangama-basavas Vacana there are eleven modes of Prasada.²⁵ The word Prasada is not met in the Virasaiva literature in the sense of Bhuktasesa, the remainder of what is eaten, as is imagined by Non-Lingayats,²⁶ but it may be interpreted as a good to be partaken of by the Guru and his devotee in the same place. There is nothing indecent or unclean in this, even from a non-Lingayat point of view, just as there is no indecency or uncleanness in eating at the same table, as is done in England, and in many Christian families in India.

The Padadaka and Prasada are interpreted ideally in many passages of the Vacanasūtra, which clearly point to the great reverence and importance attached to them. Sangama-basavas Vacana says "Sir, I call him alone the true Prasadi, one who attained Prasada, who floats in the ocean of bliss of great satisfaction derived from offering ten modes of Padadaka, uttering 21 Mantras, to ten aspects of the Linga with free and open mind".²⁶ The same book in another place says "Prasada is not what is touched by the Guru, Linga, or Jangama separately.

Guru-Linga-Jangama is he who has attained to the secret of the Anadi-Linga, the beginning-less Linga, who turns his eight internal forms into eight forms of worship and who has conquered completely the influence of the Passas, such as Mala, Maya, etc. Whatever comes into contact with him or whatever he touches, becomes the Prasada (Mahaprasada). * 18

It is more probable that the originators of Virasaivism had a social and philosophic purpose in introducing the Padodaka and Prasada into the cult. They wanted probably to achieve what they preached by bringing it into practice. Their aim in philosophy was to show the divinity in man, by reason of which man can be raised to the godhead. He can rise so high as to become one with the Supreme, the achievement of which stage they designate as Aikya-Sthala. By the Padodaka form they probably sought to show the unity of God and man. The Padodaka form, briefly described, is as follows:-

At the time of the Linga-puja, the Guru pours a small quantity of consecrated holy water, Padodaka, which he himself has given, over his Linga and sips it; the devotee then pours a small quantity of the remaining holy water over his Linga and sips it. This indicates probably that there is no distinction between the Guru, the Linga and the devotee, all being one unity in the Aikya-Sthala.

Their social aim was to remove all kinds of distinctions such as caste, (a Brahmana, Katriya, etc.,) rank, (high-born, low-born, rich or poor etc.) and sex, (male or female), and to introduce equality and common brotherhood in religion as well as in society. To achieve this, probably the Prasada was introduced. The Prasada is partaken of by the Guru and the devotee, whatever may be his rank or sect, or vocation in life, in the same place, which fact serves to remove the barriers of castes, ranks, sex, etc., Only one who is well versed in the traditions of Hinduism can understand the importance of dining

together in the same place and appreciate these key-notes, introduced into Virasaivism by its originators under the seal of religion. What a stern of protest and persecution these bold reformers must have faced! It is no wonder that they were depicted by the contemporary Brahmins as heretics and so on.²⁹

(6) The Vibhuti:³⁰ This is a Sanskrit word meaning 'great prosperity' but is used in the technical sense of 'holy ash'. It is believed to be sacred in all schools of Saivism. Siva is described in the Purānas as very fond of besmearing his body with ashes. But in Virasaivism, the Vibhuti does not mean ordinary ash, but holy ash prepared by a virtuous religious and learned man with a special process. There are elaborate rules to be strictly observed in its preparation, which state how and from what kind of cow the dung is to be collected, dried and burnt with utterance of the Mantras, and mixed with other holy vegetable ingredients, etc. All these processes are even today strictly observed. Some staunch Virasaivas do not use matches for producing fire in the process of preparing the Vibhuti. They obtain fire either by rubbing wood or metal and stone, or by means of lances.

(7) The Rudra³¹ - These are a kind of seeds sacred to Siva. The Saivas of all schools believe that these originated from the eyes of Rudra, Rudraksa hence they are so called³². These being the common property of all schools of Saivism, all Saivas wear them in the form of garlands on their neck, wrist, head, etc. They also serve the purpose of beads in counting in prayers.

(8) The Mantra:³³ This is a sacred formula and consists of five syllables, "Namas Sivaya," altogether forming a sentence, meaning "Obaisunce to Siva". This is called the Pañcakari-mahamantra, the great mantra of five letters. The addition of "OH" makes it the six-lettered Mantra-Sadakari-Mantra. It is to the Saivas what the

Gāyatri or Sāvitrī is to the Brahmans. The Saivas glorify it as the King of Mantras, Mantrarāt, and to them it is far weightier than the 70 million other Mantras put together.³⁴ It is the only Mantra to the Saivas, though some schools, such as the Saiva Siddhanta, accept the Gāyatri as a subordinate Mantra. The Virasaivas do not accept any other Mantras except this.

These eight are known as Āvaranas, coverings, clothings, emblems, or marks, which distinguish a Virasaiva from other sects. Certainly these are not sacraments, as is mentioned in the Encyclopaedia of Religion and Ethics. Surely Mr. Kuthoven is misinformed about these in believing and describing them to be sacraments.³⁵

In Virasaivism there is no elaborate description of sacraments, which fact justifies the conclusion that the Virasaivas do not pay much importance to all the sacraments of the Grhyasūtra. Some rites similar to those of Nāmakarma, Gaura, etc. are current among the people even to-day. But one important thing worth noting is that in none of these are the services of a Brahmin priest required. Only a Jangama is invited and fed, and he performs the function as simply as possible in a few minutes. The important rites that require a clear description though ⁱⁿ a concise form as far as possible, are Dikṣā, the Initiation, Vivaha, the Marriage, and Antyesti, the funeral ceremony.

Dikṣā, initiation, is a very important ceremony in all schools of Saivism. It is essential for attaining the final goal. The Saiva Siddhanta emphasises this very much, and Virasaivism goes a step further in making it compulsory for each member. In Virasaivism, the Dikṣā is simultaneous with the Linga-dharana, the rite for wearing the Linga. It is Dikṣā that opens the door of Virasaivism, being a ceremony used also to admit into the fold a non-Virasaiva. It is as essential as the Dikṣā or initiation of the Yajamana and his wife before the beginning of a sacrifice which is very minutely described

in the Brahmanas though in Virasaivism it is neither so elaborate nor so intricate. It is a simple rite combined with ethical preachings and with the mysticism of the Yoga, which contains features of modern hypnotism, mesmerism and probably some more "isms" yet unknown, if there are any and if they are true. The Dikṣa of the Virasaivas will be described below as briefly as possible. In Virasaivism, the Dikṣa is to be performed probably only once in the life of a follower, and at the very beginning of his career. Therefore it is enjoined that it should take place immediately after the birth of an individual.³⁶ The instance of Basava, mentioned in the Basava-purāna,³⁷ and some other instances in Virasaiva religious literature, mostly as old as 13th or 14th century A.D., and the tradition still preserved among Virasaivas, confirm this view. But probably on account of the influence of other surrounding systems and probably also through the confusion of some Virasaiva writers between the Virasaivas and the Aradhya, who are closely akin to one another (most probably the Aradhya sect is the earlier form of the present Virasaiva), there are at least two Dikṣas to be performed for a member, one at the time of his birth and the other when he reaches his eightieth year, probably in imitation of the Upanayana of the Brahmanas. Besides these there appear to be other forms of Dikṣas, to be performed when one feels disgusted with the worldly life and so on. But none of these Dikṣas, except the first, viz. that performed at the time of birth, seems to have any support from the Vacana Sastra, the oldest existing books on Virasaivism.

The most important feature in the ceremonies of Virasaivism is the absence of fire. The fire is very important and essential in the rites of the twice-born. It appears that the place of the fire is taken by the Linga in the ceremonies of the Virasaivas. Probably this is the key to the interpretation of the Linga as Agni, with which

the Linga is identified; and to the Agni-hymns of the Rgveda the origin of the Linga is traced by some Virasaiva Sanskrit writers.³⁸ Another feature is the absence of the Brahman priest, whose ministrations and guidance is essential in the case of the rites of the 'Twice-born'. The Virasavas in the case of Dikṣā and Vivāha substitute for the fire a jar (kalasa) and a member of the Virasaiva faith, who is a Jangama, and who officiates at the function. The kalasa forms an important factor in the ceremonies of marriage and initiation; therefore the kalasa-sthāpana takes place first.³⁹ A raised seat, either in the house or in the specially erected temporary hall, is arranged or erected, and is cleaned by means of water mixed with substances considered holy by all Hindus, such as cow-dung and vegetable ingredients. This may be compared to a Brahmanic Vedit or altar prepared for the sacrificial fire. On this seat the Svastika and other sacred designs are drawn with rice. Four round pots made of metals or earth are placed, one at each cardinal point, with one more pot in the middle. These are known as Pañca-Kalāsas, representing the five Arādhyas, the traditional founders of Virasaivism, who are believed to have sprung from the five mouths of Sadāśiva, the first manifested aspect of the Supreme. The middlemost pot represents Viṣṇuvarādhya and Īśāna-mukha of Sadāśiva; that placed to the East of the middle, Revanarādhya and Tatpuruṣa-mukha; that to the South, Marularādhya and Aghora-mukha; that to the west, Paṇḍitarādhya and Vamadeva-mukha; and that to the North, Kṛoṇarādhya and the Sadjyōtā-mukha. These pots are filled with water mixed with sandal-paste, sprouts, and barks of five kinds of trees, with five kinds of jewels and five kinds of earth. Gold can be used in the absence of jewels. There is a minute description of these pots. Five Mantras common in the Saivagamas, which are mentioned

in the Pauskara as five Saktis, are to be uttered, each Mantra being pronounced ^{promised} while filling each pot with water mixed with the other ingredients mentioned above respectively. Then five men belonging to the Gotra of each Ārādhyā are to be selected; ^{h.0} each one sitting near the pot representing the Ārādhyā to whose Gotra he belongs, takes charge of that pot. Then a white home-made cotton thread is woven in the form of a design connecting the five pots, which is the seat of the Guru who officiates at the ceremony and of the person to be initiated. This is known as the Kalasa-Sthāpana. The main object of this appears to be that the religious ceremonies should be performed in the presence of the founders, whose blessing the person concerned needs, and who bear witness to the fact, or in the presence of Śaṅkara, the first form of the Supreme, just as the fire is supposed to do in the case of the rites of the Brahmanas.

The Kalasa-Sthāpana appears to be an ancient custom among the Śaivas, as we find numerous passages referring to the establishment and worship of the Kalasa in the existing portions of the Kamika and other Agamas.

Then the person to be initiated who has washed himself very cleanly and dressed in the necessary clean white garments, is asked to sit on the seat. In the case of an adult, he or she has to undergo some preliminary process, such as a short examination to test the sincerity and genuine desire to enter into the fold of the Virasaiva, and a preliminary fast, etc. But in the case of a child nothing is required except a bath. Then the Guru observes him very minutely and slowly introduces him to the topic. In the course of this, the Guru says to him "Child, in future, behave not in a way which is not good", and obtains a solemn promise from him. This is called

Ajñā-dīkṣā. Then again the Guru says "My son, henceforward be true to your ancient and glorious tradition by leading a pure and virtuous life"⁴², and obtains a solemn promise. This is known as Upamā-dīkṣā. There are 21 processes of this kind according to Saṅgama-bhāṣya's Vacana,⁴³ and seven according to some others.⁴⁴ Then Guru gives him to sip the Pañcagavya, or preparation of five products of the cow, namely milk, curds, ghee, etc. Then the Guru looks very intently in the eyes of the pupil and resorts to a Yoga process, in the course of which he places his hand on the head of the pupil. Through this process, it is believed, the Guru extracts the Caitanya existing in the body of the pupil and places it in the Linga, which is all the while on the lap of the Guru, being already consecrated by him. In this process of extracting the internal Caitanya, the Guru fixes two internal Lingas, namely Pranalinga and Bhavalinga, in two internal bodies of the pupil. Then the pupil is supplied with the eight emblems of Virasaivism, the Astavarana; mentioned above. There is the Guru, who also represents the Jangama; the Linga is given; the Padodaka and Prasada are supplied, the Vibhūti is applied to the forehead and the body of the pupil; the Rudrakṣas are worn; and the Mantra is communicated in the ear. Thus supplied with all, and made pure in mind and body by the Guru, the pupil is now a perfect Virasaiva. Henceforward he is supposed to adhere scrupulously to his promise given to his Guru at the time of initiation to lead a virtuous and pious life; therefore he is expected not to suffer a re-birth, but to attain Mukti in this very life. The Guru at the time of handing over the Linga to his pupil says these words "My child; believe this is your Pranalinga; my son, think this to be the Supreme, beyond all Tattvas; my son, this is the Real Entity, not seen by Aja and Hari;

wear this on your body carefully without parting from it even for a moment and attend to it very attentively. Worship this thrice regularly every day. Do not eat anything without offering it to this Linga, your life's essence in reality. Believe this firmly, confidently and sincerely. This Linga brings all objects of Bhoga and Moksa to your hand. May happiness unalloyed be yours eternally. This is true; this is true".⁴⁵

In the case of a newly born child, the child is bathed, as is the custom in India, covered with white, clear, freshly washed dried clothes, and placed on the seat before the Guru. Then follows all the process mentioned above. The Guru ties the Linga to such objects as are always connected with the child and do not inconvenience the child in the least. He obtains a solemn promise from the parents or those who take spiritual and physical responsibility for the child to take care of the Linga and the child, till the child is big enough to take care of itself. This is a concise account of the Virasaiva-Diksha, an important rite which is considered to be a means of spiritual birth, and which is described here as faithfully as possible on the basis of the Virasaiva texts.

⁴⁶
The Marriage ceremony in Virasaivism is also simple and remarkable on account of the absence of some features considered to be most important and essential in the Vaidika form of Marriage. The selection of a bride and the settlement of a marriage are common to most of the sects in India, and have no special religious features. The Marriage is performed mostly in the house of either of the parties. There are also instances of a Marriage being performed in Mathas, but they are rare.

For the purpose of Marriage a special temporary hall is erected in front of the house, with a raised seat big enough to

accommodate comfortably the officiating Jangama, the kalasas, and the bridal couple. The seat is plumed and rubbed with cow-dung, clay etc., and is then allowed to dry. Then designs in white powder are drawn on the seat as in the case of the Diksa. Rice is strewn in the middle, Kalasas are placed, in the same order as in the Diksa, with the only difference that the pots are placed in the corners instead of directly facing the cardinal points. After the Kalasa-Sthapana is over, the process being the same as in the Diksa, the Kalasas are covered with white cloth. Five married young ladies decorate the seat on which the bridal couple are to sit with designs made of rice. Meanwhile in another place some other preliminaries, such as bathing and decorating of the bride and bridegroom, are completed. The chaplet is tied to the head of the bride, and a crown-like object, called Basinga, is attached to the forehead of the bridegroom. Then the couple are brought to the hall, on a horse, or in a carriage in procession, to the accompaniment of music. In the hall is arranged a separate temporary seat, on which the bridegroom is seated. Then takes place what is called Vara-phaja, honouring the bridegroom, the essential feature underlying which is that the parents of the bride request him to accept their daughter as his partner in life, to which he consents. They present him with clothes and utensils. The friends of both families offer their marriage-presents at this time. Then the bridegroom is led to the raised seat where he is placed on the seat decorated by five married young ladies, with his bride on his right. The officiating Jangama uncovers the kalasas and gives the strings that connect all the pots, the seat of the Gura, and that of the bridal couple, to the couple to hold in their hands with palms joined. The hand of the bride together with

the string is then placed in the hand of the bridegroom. The Priest utters sacred Mantras, the purport of which is this "This couple is being married in the presence of Siva and his followers who bear witness. Let there be great devotion to the end. Let the couple be bound together firmly to one another faithfully. May Siva bestow his blessing and speed happiness, abundance, etc." The presence of the parents of both is essential. Then the bride is made to wear the Mangala-Sutra, the marriage token, on the neck and silver rings on the toes, which are considered by Hindus of all sects, including Jains, to be essential and auspicious. It is the bridegroom who ties the Mangala-Sutra to the neck of the bride, uttering a Mantra which means "It is very lucky; it is prosperity; it is my token; by offering this I offer my life to you."⁴⁷ Then the couple change seats, the bride occupying the left and the bridegroom the right. The priest invokes the divine blessing. All people gathered throw rice on the couple and bless them. Then follows the mutual entertainment in the form of marriage feasts.

But another important fact that terminates the marriage ceremony is worth noting here. It is the handing over the bride to the parents of the bridegroom. The parents of the bride with their party come to the door of the bridegroom and tell him parents how fond they are of their daughter, how affectionately they love her, how tenderly they have brought her up, ^{she was} and always the joy of their house, and so on; therefore they expect the same treatment for her in her new family. Then the parents of the bridegroom solemnly assure them that they will treat her with the same or even more affection and so on. Then the parents and the party of the bride depart to their homes, leaving the bride in her new home. The bride and the bridegroom are not to remain in the house for a night or some nights; accordingly they

spend the night or nights in a distant house of a relative. Perhaps it was originally meant for something like a honeymoon. These customs, which are mechanically observed now, clearly point to the absence of child marriage among the Virasaivas.

Another very remarkable fact in the marriage ceremony of the Virasaivas, is the entire absence of the most important items such as the Saptapadi, the stepping on the stone,⁴⁹ the presence of fire, and offerings to the fire, to mention only a few, which are enjoined in the Sutras, and which are very scrupulously observed by all Brahmans, including those of the followers of the Naiva Siddhanta, even today.

Virasaivism allows re-marriage of widows,⁴⁹ the ceremonial form of which is very simple. The bride is dressed in new garments, and is decorated with ornaments. Then both the bride and the bridegroom are led to the hall where the family Guru, a Jangama, the friends of both parties, and the principal local persons of the community, are sitting. The couple bow down to the Guru, who blesses them and declares that the couple are married. Betel-leaves and Betel-nuts are given to all gathered there as an indication of their approval and of bearing witness to the marriage. It is believed that the status of such a woman in religious functions is inferior to that of a woman married according to the first form, but socially and in every day life she ranks as equal in regard to respectability with any member of the community.

The life of a new householder, according to the Vaidika rites, is saddled with "the regular daily offerings of the five great sacrifices, or Mahayajnas",^{5b} viz., Brahmayaajna, Devayaajna, Pitrayajna, Bhūṭayaajna and Manuṣyayaajna, and periodical sacrifices such as fullāṇḍ

new moon sacrifices. According to Virasaivism the life of a new householder is entirely free from any of these encumbrances; but he is to observe his daily Lingapūjā, and to be hospitable to Jangamas and to the needy. There are some very good ethical codes by observing which the new householder not only increases his own happiness and health but becomes serviceable to the creatures of God. The rules of non-injury, Ahimsā, are observed by the Virasaivas as strictly as by the Jainas or the Bauddhas. Like them, the Virasaivas are strict vegetarians in the Indian or Jaina sense, and drink no kind of strong drink. Mr. C. P. Brown is wrongly informed about the Samanya Virasaivas, whom he describes as non-vegetarians drinking intoxicating liquors.⁵¹

The distinction among the Virasaivas, viz. Samanya, Vissā, and Nirābhara, mentioned by Mr. C. P. Brown, is not found in the Vacana-Sāstras. In fact, this distinction is against the spirit of the Vacana-Sāstras, which in unmistakable terms declare the equality and unity of mankind, and protest against the caste-distinctions of Brahmanism. It is not possible that a cult which opens its arms to embrace a lowly member of mankind whom Brahmanism despised as a Cāndala, untouchable, should make distinctions among its followers. But these names mentioned by Mr. C. P. Brown, are met with in Sanskrit books composed lately; but their meaning is different from what Mr. Brown was made to understand. In the Virasaiva community there are, even now, some Jangamas who remain unmarried throughout life, and are not attached to any town or Matha. They go to any town. They have no restrictions whatsoever except living a very chaste and pure life. They are called Viraktas, unattached, or Nirābharis, without burdens of any kind. Some other Jangamas, remaining perpetually unmarried, lead a life of chastity and purity like the Viraktas, but, unlike Viraktas, are heads of Mathas, and are entrusted with the duty of conducting the religious

ceremonies of the Virasaivas of the town; these are called Pattada-
devaru, or Viswas. All Virasaiva householders are called Samanyas
or Cannoners. In other words, a householder is known as a Samanya;
a monk who officiates for a householder is a Viswa or special person;
and a monk who has nothing to do with householders or with anything
worldly is a Virakta or Hirabhari.⁵² Socially they claim honour from
a householder, but religiously and philosophically the goal of all is
one only, and can be reached by all irrespective of their orders. These,
therefore, are religious orders or modes of living, and not divisions,
distinctions, castes, etc. Another important fact deserving notice
is that in Virasaivism a householder attains to the same goal as a
monk without abandoning his order, while in Buddhism or Jainism the
final goal is not allowed to a householder unless he abandons his
order and becomes a Bhikkhu or Sramana. The Virasaiva householder,
besides the observ^{-nce}/of these, has to follow strictly five Acaras, viz.
1. Lingacara, his conduct or behaviour towards the Linga, about which
he must be very careful; 2. Sadacara, his praiseworthy or good
character; 3. Bhaktiacara, his behaviour or conduct towards Siva's
devotees or towards other members of the Virasaiva faith; 4. Sivacara,
his conduct towards Siva; and 5. Ganacara, his conduct towards Siva's
band of spirits. In spite of sectarian colouring, some similarity
in their object may be traced between these five Acaras and Panca-
mahayajnas of the Vaidika householder. The spirit of both appears to
be the same, namely to be useful to God and men. These five Acaras
are as important as the Astavaranas. The description of the Virasaiva
as a Saiva who is united always to the Astavaranas and observes five
Acaras, seems to be much nearer the mark.

⁵³
The Funeral - The Virasaivas bury their dead, which is again
another departure from Vaidika rules. They have completely disre-
garded the Vaidika rules in this case as well. Their reason for

burying their dead is as follows:- Together with life depart four elements of the five which constitute a living body, and mix with those of the Cosmos. The remaining element should therefore be united with that of the Cosmos. There is no impurity at all in the case of death. There should not be any mourning, since the dead man is one with Siva. It is an occasion for rejoicing and not for mourning. The Virasaiva teachers, as is already shown, are not merely theoretical men preaching some impossibilities which cannot be reached in practice, but also are practical men who have brought into practice whatever rules they preached, however difficult it might be, which even today, in spite of the influence of other schools, are retained. The attitude of Virasaivas evidenced in their burial ceremony, is an instance of this,

On the eve of the death of a member of the community, his Guru or a Jangama is invited and is worshipped. The sick man is bathed and covered with clean clothes. The Guru offers his Prasadā to him. All the members and guests dine together. Then what is known technically as Vibhuti - Vile is performed. The short description of it is as follows:-

The Guru sits near the head of the sick man, who is made to hold his ^(feet) feet, and touch his ^(sick man's) head with them. In the ears of the sick man the sacred Pancaksari - mantra is continually whispered; sacred syllables such as Om, Si, Va, etc., are written on his limbs with Vibhuti, and eleven Rudrakas are placed on eleven parts of his body; ⁵⁴ food and gifts are freely distributed; all members of the family mix with the guests in singing the glories of Siva and his followers; no sign of mourning or weeping is visible. This is called the Vibhuti-vile.

Such things continue until death takes place. Then they dress the corpse well, with beautiful clothes and ornaments like one who

is going to attend a festivity, and keep the corpse in a sitting posture. Then they sing a hymn known as Puspanjali, offering a cavity ⁵⁵ *hand* full of flowers, which is a remarkable funeral hymn quite unlike that of the Rgveda.⁵⁶ It is in Kanarese Vardhika-Satpadi-metre. When and by whom it is composed is not known. At the conclusion of each verse, which ends with "I offer these flowers", the crowd throw flowers and Bilva-leaves over the corpse. This hymn contains some points which are worth noting here. It contains the cardinal points of Virasaiva philosophy, that the soul comes from Siva and returns to him after death.⁵⁷ In a concise way it describes the career of the soul in this world, and above all mentions a point which is historically important. It clearly states that the deceased in his mundane existence observed the worship of Gurus, Linga and Jangama secretly; in other words, the cardinal doctrines of Virasaivism were not openly observed. Perhaps ⁵⁸ it alludes to the persecution which the Virasaivas had to face at the hands of other sects, to avoid which in the past the members probably observed their tenets secretly. We have ample evidence regarding the persecution meted out to the members in the Basava Purana, which glorifies such martyrs. One Sarana, named Sankhya-tonda,⁵⁹ lived among Jainas outwardly as a Jaina, but inwardly strictly observing the worship of Siva in his own way; but when he was discovered, he met probably the fate of a martyr, which the Purana describes minutely, and concludes by saying that he was relieved by Siva, who took him to Kailasa. A lady who married a Jaina husband, ⁶⁰ but secretly observed her own faith, when discovered was ordered by the king, in consultation with her husband and members of the Community, to be whipped in the principal streets of the town. As usual, Siva came and saved her. Before the birth of Basava, this appears to have been the condition of the devotees of Siva. The Pre-Basava period is graphically described

by the poet Bhima (1369 A.D.), the author of the Basava-purana⁶¹. He mentions the existence of followers of Virasaivism, who on account of unbearable persecutions were hiding themselves in obscure places. Basava's assumption of a high office in the prosperous reign of the Kalacurya King saved the Community from persecution, for which act the Virasaivas gratefully regard Basava as a saviour who saved their faith from extinction.

Until very recently, and even now in some places, though there is no religious persecution, the Virasaivas perform their ceremonies at mid-night very cautiously. All these facts confirm the view that the allusion to secret worship in the funeral hymn is due to religious persecution. Probably this explains the fact that no book dealing with the faith of the Virasaivas composed before the 12th century A.D. is extant.

While this funeral hymn is sung and flowers and Bilva-leaves are thrown on the corpse, they prepare a kind of Sedan-chair, then and there, which they beautifully decorate with fine silken clothes and papers. They place the corpse in it in a sitting posture, and four men carry it on their shoulders. All the members of the Community gather round it. In a grand procession, with an accompaniment of music, fire-works and singing, it is led to the burial ground, where a grave is dug in accordance with strict rules.⁶² It is in the form of a cave with steps leading to a small room inside, the floor and walls of which are covered with sacred syllables and Bilva-leaves. Another passage may be quoted here which points to the spirit in which the Virasaivas regard death.⁶³ When the procession is at a distance of about sixteen feet from the grave-yard, one or more Jangamas approach the procession from the side of the grave-yard. An elderly person in the crowd comes forward and asks them who

they are and from what world they come. The Jangamas say "We come from Siva-Loka".

The person asks "Why, pray have you come?".

The Jangamas reply "Sir, we heard of the absorption into the Linga of this Sarana; so we come by this way".

The Person: "Very good; since you come by this way, take him with you to the Siva-world! "

Jangamas: "Right! Sir, we are very glad but - "

The Person: "Why that "but", Sirs? "

Jangamas: "Sir, you see! but we can take him, if you, all Saranas here, allow us".

The Person: "Certainly ! we do allow you."

Jangamas: "Thank you, we are very glad. Come with us".

The whole crowd raises a cry of 'Hurrah(Ugha), the expression of joy, and all enter the grave-yard.

They place the Sadas-chair near the grave and take the corpse out and sing the funeral hymn again, throwing flowers and Bilva-leaves. They very carefully place the corpse in the niche in that cave-like grave, in a sitting posture in the Padmasana, and place his Linga in his palm, the position of daily worship during life, being preserved. They fill the grave with clay. On the grave his Guru stands; water is poured over his feet and a coconut is broken, the kernel of which is distributed among the crowd. Alms and gifts are distributed freely. All depart to their homes. There is no impurity, no Sraddha, nothing at all.

The technical word for grave in the Virasaivism is Samadhi, a Yogie word indicating absence of external consciousness on account of absorption in mental vision, but used in the sense of a place

where a man, who achieves such absorption, sits; therefore the Virasaivas, who do not believe in the death of a member, but think him to be absorbed in mental vision, give the name Samādhi to the place where such a one is deposited.

The technical word for death in Virasaivism is Lingaikya, absorption in the Linga. Basava and his colleagues are described as being absorbed in their Lingas. Even today the Virasaivas do not use the word 'death', but the technical word. Some, being ignorant of the technical meaning of the word, interpret it to mean that Basava and other Sannyas were swallowed up by the deity together with their corporeal bodies, which is really a mistaken view.

The ceremony of performing Vibhuti-Vile, described above, over a dying man was most probably in origin akin to that of the Sallekhana-Vrata of the Jainas, the spirit of which is visible in the fourth stage (Vanaprasthasrama) in the life of an ancient Vaidika Hindu. It is true that now the Vibhuti-Vile is performed over a man who is almost dead and whose life would probably be extended only a few minutes or seconds rather than hours. But the passages clearly mention that it is to be performed over a man who is disgusted with life and has taken leave of all his family, after adjusting all his secular affairs.⁶⁴ After the performance of the ceremony, he is not to take water or food but to enter Samādhi. All his connections with this world are cut off. The same description is met with in Jainism, regarding Sallekhana.

This brief summary of the Virasaiva ceremonies clearly shows its attitude towards the established traditions of the Vedas, from which it has almost completely departed, paying no heed even to the most ancient forms, that admittedly go back to the Indo-European Period, such as the investiture with the cord (Upnayama), offerings in

the nuptial fire by the bride and bridegroom, the Soma sacrifice etc. It is true that Virasaivism has preserved the spirit, though not the form, of these ancient rites. The most important departures from established traditions are:-

1. The abolition of sex and caste distinctions. The female sex and the members of the lowest strata of society are given full and equal status with the members of the higher classes, socially and religiously. In Vaidika Hinduism, Sudras and females are unfit to receive the rites. Even among the twice-born (Dvijan) there is inequality based on gradation. One born as a Vaisya should remain throughout his life as a Vaisya. In the case of females the first Samakara begins with the marriage-ceremony; but the unlucky Sudra has no right whatsoever. He is always kept in his own circle with a strong hand. An attempt on his part to rise above it, even by means of highly praised practices, such as penance etc. is not tolerated by the Brahmins, and meets with severe punishment, as is clear in the case of Sambhuka, killed by the most virtuous Rama⁶⁵. Everything depends on the right of being born in a particular community, in which he is strictly enclosed. Death alone can liberate him from that enclosure. We see the tendency to remove this barrier in the Upanisads and Buddhism; yet it seems that no material progress was achieved in this laudable attempt during those days.

2. The abolition of the five pollutions (Pansa-Sutakas) such as the impurity at the time of birth, death, monthly courses of women, etc. which are even now strictly observed by Brahmins and others inferior to Brahmins in the social and religious order, but entirely dependant on them for their religious ~~quodlibet~~ ~~by Dr.~~

functions. The Virasaivas firmly believe in the purity of mankind, which will never be polluted as long as the Linga is worn on the body. The Linga is believed to be a fire which burns all impurities. The validity of this argument is admitted by the most orthodox Saiva-Brahmanas, who are opposed to wearing the Linga on the body, but worship devoutly a linga either established in a Temple or made for the occasion. Since Virasaivas wear the Linga at all times on their bodies, they believe that they are immune from pollution.

3. The Virasaivas do not wear the thread (Yajnopavita), which is essential for a member of the Brahmanical orders. It also appears that a Sikha or tuft of hair on the head, which is essential for a member of the Brahmanical orders and which is mentioned in the Sutras as to be worn in different modes by members of different Gotras, is not essential for a Virasaiva. The Virasaiva monk shaves his head and face clean, and wears a long robe dyed in yellow or red (- Skt. Kasaya), like a Buddhist monk. The mode of life in the case of both appears to be the same, with the distinction that the Virasaiva wears a Linga on his body with other factors of the Astavarana. Some passages in the

Hopkins, such as "These who cast off the Vedas and wander about as beggars shaved and wearing the yellow robe". "(These who) have no fear of return to this world and no dread of another", which, he thinks, refer to Buddhist monks, in all probability refer also to monks of a Saiva order, probably the Pasupata, or some such sect, who seem to have some relationship with the present Virasaivas.

These features, to name only a few, which are not prominent, if not absent entirely, in the Saiva Siddhanta and the Trika, and which are intolerable in a Vaidika school, clearly mark the position of Virasaivism as against Vaidika Hinduism. In the history of ancient religions we see that, though difference of opinion on some vital points has resulted in rupture and complete severance from the mother religion, some important and ancient forms of ceremonies are preserved intact, as in the case of Jainism. The Jainas do not pay an allegiance to Vaidika Hinduism, but preserve the use of fire in initiation, marriage and some other religious ceremonies, still continue to wear the thread (Jajnepavita), and observe the pollutions (Sutakas) such as Rajas-sutaka etc. Although preserving these forms Jainism severed all its connections with Hinduism and formed a separate religion of its own. Virasaivism, though going a step further, remained within Hinduism. All these features of Virasaivism tempt us to compare it with a Saiva school in the Mahabharata, called the Pasupata, which is expressly accused of subverting caste; "I, Rudra, formerly invested for the first time the mysterious Pasupata religion, beneficent to all, facing in all directions, one that takes years or only ten days to learn, one which, though blamed by the unintelligent (because it is) here and there opposed to the rules of the Sastra and those of the orders, is nevertheless appreciated by those of perfected wisdom, gatantaa, and is really superior to the orders". The doctrines of

Virasaivism are simple enough for an intelligent man to grasp in a day.

THE DOCTRINES OF VIRASAIVISM.

II.

(The Religion and Philosophy.)

The philosophy of the Virasaivas has some characteristics of its own which are not seen in that of either the Saiva Siddhanta or the Trika. It believes like the Trika in the identity of the soul and the Supreme Being, who is the only entity and reality, and who, assuming existence first, becomes the material as well as the efficient cause of all the after creation,⁶⁹ while in the Saiva-Siddhanta the supreme God is only the efficient cause.⁷⁰ Like the Advaita-Vedanta, it traces the origin of the world to Avidya, or Maya; Maya, which is also known as Sakti of Siva, is the origin of matter, as in the Saiva-siddhanta, and is also an illusion, as in the Advaita-Vedanta. Virasaivism in this respect agrees apparently with the Trika, where Maya, the power, Sakti, of Siva, is an illusion but real as it comes from the Real, the Supreme God; but it appears to hold that Maya is real in the beginning of the soul's spiritual journey and unreal in the end.

The individual soul, as in the Trika and Advaita-Vedanta, is the Supreme Siva under the influence of Avidya or Upadhis,⁷¹ the removal of which can be achieved, not only by Jnana, knowledge of the Supreme Self, as in the Advaita-Vedanta, but also by Kriya, strict observance of prescribed forms. Virasaivism compares him who observes these prescribed forms,^{Extra} to a blind man, and him who has the knowledge of the self alone and no Kriya to a lame man; therefore it emphatically insists on the necessity of both Jnana and Kriya to achieve the end.⁷²

A remarkable feature of Virasaivism is the slight importance

that it attaches to the 36 or 96 Tattvas, the fundamental factors in building up the universe, which are very elaborately and minutely dealt with in the Trika and Saiva Siddhanta. They are casually alluded to in Virasaivism and sometimes an attempt is made by later teachers to explain them. It seems more probable that Virasaivism did not pay much attention to the metaphysical process of the other Saiva Schools; but on the other hand, it apparently has an ancient metaphysical system which is entirely different from that of the Saiva Siddhanta, the Trika, and the Sankhya known or unknown.

Virasaivism lays more stress on the religious and ethical than on the philosophical aspect of religion. It believes that the proper observance of prescribed duties purifies the soul and elevates it step by step, during the course of which the soul, gaining knowledge, is automatically freed from Maya or Avidya, and the complete removal of which it becomes united to Siva. This union consists in becoming entirely one without distinctness or separate existence. It is not "an inseparable union" like that of the Saiva Siddhanta.⁷³ This union is called Mukti and to attain it there are six steps (Sthalas - places) or rungs of a ladder, which form the centre of Virasaiva philosophy, and are entirely original to it. It has many technical terms, such as Anga, Linga, etc. which are not met with in any other branches of Saivism in the same sense. The Virasaiva teachers describe the condition of this "Union" with the Supreme, as "Bayalā, Nirbayalā" meaning "that where there is nothing, void, or that where existence itself is not existing."⁷⁴ A description which corresponds to that of the Buddha Nirvana; yet the Virasaiva¹⁵²¹ is a staunch theist, and firmly believes in the existence of the power above all.

In spite of many divergences in philosophy and rituals between

Virasaivism and the Saiva Siddhānta, there appears to be something common to both. We have no authentic books on Virasaivism written before the 12th century, which would have helped us to ascertain its exact relation to other Saiva Schools before that date; but after that century, when the revival took place, the sixty-three Canonical Saiva Saints, whom the Saiva Siddhānta considers to be its apostles, were raised to the position of Puratanas, the ancient ones, the pillars of Virasaivism as well. There is ample reference to these sixty-three Saiva Saints in the Vacanas of Basava and his colleagues (1160 A.D.). Their conception of God in the lower stages exactly coincides with that of the Saiva Siddhānta. Many passages from the Vacana-Śāstra contain not only the ideas found in the Tiruvāśakam of Mānikkavaśakar and other Saiva Saints, but are also couched in similar words, so as to suggest borrowing. As these two schools exist side by side in Southern India even to-day, the influence of one over the other and mutual free borrowing of ideas is not an impossibility.

The tendency of Virasaivism, from the vacana-Śāstras, a vast literature in Kanarese, mostly composed in the 12th century, A.D. is undoubtedly monistic (Advaita), generally agreeing with the teachings of Saṅkarācārya. It must be remembered that it does not imitate slavishly the Advaita-Vedānta, but that it has a system of its own on the same line, taking care to avoid 'aridity' for devout souls and softening down considerably the theory of nonentity, which is applicable only in the last stage. But we find later on a tendency on the part of some teachers to interpret the philosophy of Virasaivism in the light of Viśiṣṭādvaita. Nilakantha, the author of the Kriyāsāra (before 1400 A.D.), following in the footsteps of Śrīkantha, the author of the Brahma-mīmāṃsā, has tried to give it the colour of Viśiṣṭādvaita and names the Virasaiva philosophy Sakti-Viśiṣṭādvaita -

qualified monism characterised by Sakti. Ramanuja was bold enough to diminish in his philosophy, if not to banish entirely, Sakti, the important factor of early Vaisnavism. Śrīkantha retained in his system Sakti, the important factor of early Saivism also, an account of which his philosophy is styled the Sakti-Viśiṣṭādvaita. Nilakantha, undoubtedly a Viśiṣṭaīva, believes Śrīkantha to be also a Viśiṣṭaīva - a view which lacks corroboration, and he attempts to show that the philosophy of Śrīkantha is that of Viśiṣṭaīva.

Though the ultimate goal of the Viśiṣṭaīva philosophy is "Merging of the soul in the Supreme", it begins with a belief in the distinctness of the soul from God.. To efface this distinctness, the soul has to climb six steps, as already mentioned. Before reaching the first step, called Bhakta-āsthā, the stage of a devotee or layman, God is viewed as a personal Supreme Being, in the midst of a Samsāra in the shape of wife, children, attendants, a place to live in, from which He enforces his will, etc. The conception of the personality of God vanishes when the individual soul mounts the first step; but the belief in the distinctions between the soul and the deity is still kept up. In this stage an attempt on the part of the individual soul to realise the Supreme Reality is started. The realisation started in this step continues in succeeding steps, increasing step by step, and reaches its climax in the fifth step. Side by side with realisation of the deity, the distinctness, apparent in the first step, goes on decreasing as the individual soul rises higher and higher, and completely vanishes in the fifth step, which is called Sarana-āsthā, the stage where the individual soul is completely surrendered to God. Again, side by side with the decrease of the soul's distinctness, the confirmation of its oneness with God gains ground slowly, and reaches its climax in the fifth step. In the sixth step, called Aikya-āsthā, there is complete union and

identification of the individual soul with Siva. Then the individual soul is merged in the Supreme, as the ether in a jar is merged in the Supreme-universal ether. In the beginning there is distinctness, and in the end there is unity. It is probably on the basis of this that the Virasaiva philosophy is styled Bhedabheda or Dvaitadvaita; by Sripati Pandita, the author of a commentary on the Badarayana-Sutras named Srikara or Srinkar, but Hayavadana Rao understands Sripati as propounding views similar to those of the Bhedabheda school of Nimbaraka.

But Sripati's views appear to agree with the interpretation mentioned above; because he calls again the Virasaiva philosophy Vicesadvaita-monism with its own speciality. We have seen the speciality of the Virasaiva philosophy already, namely a speciality in the belief of the unity of the soul with God after full realization and achievement, or in the Aikya-Sthala only and not before, which is not the case in the Advaita-Vedanta.

The Conception of God.

The idea of God in Virasaivism is subject to stages, Sthalas, in the spiritual development of the soul. It has been already mentioned that in the first stage, Bhakta-sthala, there is a clear duality or distinction between the soul and God, and in the last stage Aikya-sthala, there is unity. The individual soul starts its spiritual journey with a firm belief that it is a devotee, Bhakta, or servant to Guru, Linga, and Jangama; therefore the conception of God in this stage is mostly similar to that of the Saiva Siddhanta, where souls long to remain as Siva's servants even in Mukti. How this duality

is developed into unity is briefly sketched in the following pages.

The first striking point in the first stage, is the belief in the existence of God who is one only without a second.

The Virasaiva is a staunch believer in the existence of the Supreme Power above all, which is identified with Siva. Akka Mahadevi, the most respected woman saint of the 12th Century A.D., says "Who supplied sour water to oranges, lemons, mango, and Madala? Who supplied sweet water to Sugar-cane, plantain, Halasu, and cocconut? Who supplied nourishing water to the rice crop? Who supplied scented water to Maruga, jasmine, Pascha? The water is one, the earth is one, the sky is one. One water in union with other objects, produces different qualities; similarly my God Cannamalli Karjunayya, though united to infinite worlds, has his own nature".⁷⁶

Virasaivism very strongly protests against polytheism. It rejects the divinity of Brahma, Vishnu, and Rudra,⁷⁷ like the Saiva Siddhanta, in which these are classed under souls, and it proclaims that there is only one God, the Supreme Being, who is identified with Siva, the benign one. Basava says "Do not boast. There are no two or three Gods. Note, there is only one God. To speak of two Gods, is false. Kudalagsungamadeva is the only God. The Vedas say "There are no two Gods"⁷⁸. Siva, the ancient God, is one of the mighty triads of the Puranas. In the Vacana-Sastra, as in the poems of Manikka-Vasagar and other Saiva Saints, there are many allusions to the mighty deeds of this mighty God, narrated in the Puranas. Virasaivism, like the Saiva Siddhanta, presents Siva in a more graceful and attractive form. The simple Siva of the Puranas, who, by conferring boons indiscriminately on anyone who succeeds in pleasing him by severe penance, brings untold dangers and calamities on gods, the denizens of heaven, to remove which Vishnu had to take one or the other form, is not the Siva of the Virasaiva,^{or} of the Saiva-

Siddhanta. Moreover some of the deeds of Siva, such as haunting the burning ground, eating in the human skull, etc. which are so magnified in the Puranas as to appear disgusting, are not seen in these Saiva Systems. Some among such deeds of Siva are interpreted in quite a different way so as to make Siva appear more attractive to the devout. The following is one among many such examples.

"Some say Siva dines in a fresh human skull. I do not think it is false, since he dines through the mouth of his devotee. Some say he is decked with bones. I am sure it is true, since he is the God, who has his body in the body of his devotee. Some say he is dressed in skin. It is not false, since he ever resides in the heart of his devotee; 78 therefore Oh, Mahalinga Kallavaras, you act through your devotees".

Siva is described sometimes as a very beautiful and attractive young man, and sometimes as a benevolent and indulgent father whose kindness knows no bounds. The fact that each Siva-Sarana conceived the personality of God so as to suit his likings and imagination, without the least opposition from others, and with full liberty for his conscience, points to the unimportance attached to any particular fixed form of the Deity; but generally Siva-Saranas conceived the form of Siva as it was represented in the Puranas. Only where they felt it impossible to agree, they interpreted it in a refined way, and even modified it so as to appear more agreeable and attractive. The underlying principle in conceiving the Supreme Being in a personal form seems to be in Virasaivism to approach the unknown through the known. But it must be remembered that even in the Bhakta-Sthala the Siva-Sarana is to imagine his Linga, and his Linga alone, as Siva, the Supreme, of any form he likes. He must not worship any of Siva's forms or images established in temples. In the conception of God the Virasaiva is not a whit below the standard of the Saiva Siddhanta. They both resemble one another in their description of God, since

Virasaivism claims the same 63 Saiva Saints as its sponsors. Naturally the religious and devotional conception of God in both schools is the same. It is already pointed out that the spirit of the early Tamil Saiva Saints permeates the vast Kanarase literature called the Vacana-Sastra, composed in and after the 12th Century A.D., therefore there seems to be no necessity for dealing in detail with the conception of the Deity according to the Virasaiva. However, a few important points, with similarities, will be glanced over.

As has been mentioned already, when the individual soul reaches the Bhakta-Sthala, the first stage, which is the starting point of Virasaiva philosophy, the belief in the personality of the Supreme Being slowly becomes subject to investigation of the real nature of the Reality, which investigation continues until the soul reaches the well advanced stage in the 5th Sthala. During the course of this investigation, the soul reaches conclusions which are very similar to those mentioned in the Saiva Siddhanta under the philosophical interpretations of the Supreme Siva. Another peculiarity of Virasaivism is that it insists not only on reaching conclusions, but on achieving what is disclosed in the investigation. From the first to the last stage, the revelation of truths, and their achievement, go hand in hand at every step in the investigation. In other words, Virasaivism clearly distinguishes understanding from achieving, and insists on both, while in the Saiva Siddhanta and other Schools knowing includes also achievement.

In the course of the soul's search after truth, it sees that the description of God in the Mythologies is not true. Candayya, a ferryman (Ambiga) by profession, declares "No garland of human skulls is worn by God, nor has he trident and drum, nor does he besmear his body with sacred ashes; in fact not even the slightest fact of Samsara

can be traced to him. He, being such a one, by what name, can he be addressed? He has no name whatsoever".⁸¹

God has neither form, nor no form,⁸² but has both form and no form;⁸³ he has in reality formless form which is indescribable, invisible, unimaginable, etc.⁸⁴ It is spoken of as the glorious essence of lustre in all lustres.⁸⁵ He is not of this world, nor of the other world.⁸⁶ In his investigations the Virasaiva Saint slowly enters into the mystery of the Universe, ~~which harbours him into inconceivable wonders.~~ He attributes that mystery to the Supreme God, thus expressing the belief in the existence of the Supreme Being who placed this earth on the ocean without its being melted and who fixed the sky above without support.⁸⁷ Here Virasaivism exactly coincides with the Saiva Siddhanta. The Virasaiva Saranas admit the impossibility of tracing the beginning of the Supreme Deity: "Before Brahmabrahma appeared, before Visnu-maya and Jagannaya existed, before the creation of the universe occurred, before Kalinga-Kalakantha were created, before Uma's marriage was celebrated, before twelve Adityas were made visible, before Mandinatha and Dandanatha came on the scene, before poison was turned into nectar, before Lingasthala, Jan³masthala, Prasadiasthala were formed, who knows you, Oh, Visvesvara dear to Urilingapaddi."⁸⁸ In many passages of the same nature they have made clear not only the beginningless nature of the Supreme but also the incapacity of human beings to gauge the depth of the Infinite. This sentiment is embodied in "you do not possess what they call origin and cognisable sign. You sprung up by yourself. You became so, ! you became so !! So you came. Your greatness is known to you and you alone ! Oh ! Kapila-siddha -Mallinathayya, my own Guru".⁸⁹ Possibly the sentiment of this passage can be compared with the description of the absolute in Buddhism, which is described by Asvaghosa as "Suchness" (Tathata),⁹⁰

Siva, being eternal, is beyond the state where creation,

subsistence, and dissolution prevail; therefore the incarnation of Siva as a human being is absent in the Saiva mythology. Basava puts a straight-forward question: "Tell me, can there be parents to our Kūḍalasaṅgaśaḍeva, who is outside the range of birth, living and death?"⁹¹

Siva is Caitanya-Svarūpa, and as Caitanya resides in all things, including individual beings. The Siva-Sarana feels inexpressible wonder at the way in which God mixes himself with his creation without being known. "You placed fire in the tree without burning it; you placed ghee in the foamy milk without smell, you placed Ātman in the body without its being seen; Oh, Ramanāthan, I wonder at the way you mix yourself"⁹²

Siva is all-pervading and also all-transcending. He is in the Universe, pervades the universe completely without leaving any space, is of the form of the universe, and is beyond the universe. Allama Prabhu exclaims: "Deva ! you are in fields, in valleys, in caves and in mountains; wherever we cast our eyes, there you are. Impossible to conceive; impossible to see. Here, there, everywhere, you are. Oh, Gaṅeśvara !"⁹³

Though God pervades all things and is seen in all things, all things are not God. "Though all spring from Siva, can they be Siva? The farmer sows seeds; can the crop be a farmer? The potter makes pots, can the pot be a pot-maker?"⁹⁴ This is quite in agreement with the Saiva Siddhānta, where Siva pervades everything like flavour the fruit, scent the flower, heat the water in the jar,⁹⁵ but he is entirely a different entity above all, untouched and unaffected by the effects in the universe.⁹⁶ The same idea is put in clear terms in "Siva is in the universe like the Sun's reflection in water. What, if he is connected with Lakādikoka? Is he subject to merit, demerit, etc.? No, never. To wit, changes, i.e. effects, affect water and not the

sun. Effects of the world affect the world and not Siva; but infinite universes are hidden in his womb. If he is outside these, where is the room for them? Therefore our Viavesvara, dear to Urilinga Beddi, can be connected and can remain disconnected with the universe, and can also be master of the universe." ⁹⁷

The Saiva Siddhanta differs from Upanisadic pantheism, which views all objects as Brahman, the Supreme, since it believes firmly in the different existence of different eternal entities; all things, in the Saiva Siddhanta, are not God, though God pervades them all. So far Virasaivism is in complete agreement with the Saiva-Siddhanta; but it must not be forgotten that this is not the final stage of Virasaivism. It is truth, no doubt, but only a relative truth. To reach the truth the soul must rise higher still. The higher it rises, the brighter becomes the truth. Then it not only realizes its identity with God, but it also sees all objects around as God. This idea is confirmed by passages such as "All groves you are; all trees in all groves you are; all animals that play in trees you are; Oh, Canna-Mallikarjunā, all you are; disclose yourself to me!" ⁹⁸ "Wherever I cast my glances, there you are, my God; the form of all space, you are, my God; universal eye you are, My God; universal mouth you are my GodOh, my God, Kudala-Saigama !! " ⁹⁹

The Siva-Sarana, while he is rising higher and higher in the advanced stage, sings of the Supreme as a great inexplicable light. "With a view to see you, I intently gazed on you. I felt I was facing the brilliance of multi-millions of suns suddenly arisen. I, a poor creature, lost myself in amazement when I saw streaks of lightning only. Imagine what would have been my condition at the look of your brilliance, Subasvara ! When you become Jyotirlinga, there is nothing to compare with, and nobody is able to face it". ¹⁰⁰ "They say He is

knowledge (Ariyu), but it is impossible to know Him. Hearken, He is Himself the mass (Ghana) of masses. I am stranded without coming to the determination of Canna-mallikarjuna." ¹⁰¹ These and innumerable other passages with the same sentiment clearly indicate the far advanced stage of Siva-Saranas in spiritual mysticism. Still, according to Virasaivism, this is not the final conclusion in the realisation of the Supreme. Something nearing the final stage is expressed in "There is nothing to say ^{about} what; there is nothing to speak, so that it (The Supreme) may be heard; ~~is~~ it possible to feel cognition in the blissful union with the reality? It (The Supreme) is not in itself. The void (Bayalu), about which there ~~is~~ nothing to say ~~what~~, does not search anything, nor is it to be found after a search. It is not in the front; itself it is not, Siddhalinga, dear to Cikkayya, is not; it is not!" ¹⁰² In this passage there appears to be a reflection of the description of the Upanisadic Absolute Brahman as "Neti, Neti".

The Virasaiva Saints seem to understand the last stage as beyond the power of any human beings to express and indicate, and only to be felt and experienced "Sir, can there possibly be a landmark, if void (Bayalu) is joined to void? Sir, can it be possibly distinguished, if milk is mixed with milk? Sir, can it be possibly shown again, the cognition of him who is united to you, The Reality? Oh Akhandesvara?" ¹⁰³ In this stage the Virasaiva Saint addresses the Supreme God, not with any name, as he realises that no name is appropriate to the Supreme, but only as Bayalu (Void, or space, where there is nothing) "It is a Bayalu that has neither beginning nor no-beginning, that is neither Sunya, nor Nissunya, that is neither Hirala (without support) nor Surala (with support), and that has neither parts (Savayava) nor no-parts (Hiravayava). I do not know where I am with my consciousness lost in that Bayalu, mere Bayalu, very thick

Bayalu, which is Bayalu in the Bayalu, named Akhandesvara".¹⁰⁴

From these and many similar passages describing the final stage in the conception of the Supreme Deity it appears that the views of Virasaivism coincide almost exactly with those of Sankarācārya regarding his Nirguna Brahman, for which doctrines he has been accused of being a disguised Buddhist (Pracchanna-bauddha). The use of the word Bayalu in describing God and the last stage, ^{ik} ~~Ak~~ -sthala, takes us back to the doctrines of void (Śūnya -vāda) of the Buddhist Nāgārjuna.¹⁰⁵ The void of the Virasaivas is most probably not the same as the void of Buddhism. It is something which cannot be named, gauged, seen, etc., and corresponds to the Upanisadic Absolute, which is described as "Net that, not that, Netā, Netī," Though the Virasaiva mentions six stages to reach the final conception of the Deity, there are only two clear-cut distinctions in the conception, one viewing the Deity as distinct from the Soul, and the other viewing him as the Absolute, one and identical with the Soul. These two very well agree with Sankarācārya's distinctions of reality as Vyavahāra (lower stage) and Paramārtha (higher stage).¹⁰⁶ The Vyavahāra is false, since it is an illusion like a dream. The only truth is Paramārtha. Virasaivism does not speak like this. It says that the Bhakta-sthala, corresponding to Vyavahāra, is as true as the Aikyasthala, corresponding to Paramārtha, since the last stage can be achieved only by starting through the first stage. The Bhaktasthala cannot be an illusion like a dream, since it leads to the final truth. Siva of the Virasaivas, in the last stage, appears to resemble more the Upanisadic Absolute Brahman. Yet it is not improbable that the Virasaivism may have been influenced greatly by the Advaita Vedānta and the Vijñānavāda.

The Linga.

One of the most important features of Virasaivism is the

introduction of the Linga, the emblem of Śiva, to be worn always on the body of every member of the faith. There are various views held by scholars regarding the interpretation of the Linga of which the following are important.

1. The Linga is interpreted as a phallus or a male generative organ. This interpretation has found much favour with the majority of Oriental scholars, though the reasons on which they base this interpretation are not quite satisfactory. However some scholars are raising their voice against this interpretation.
2. Some scholars advance the view that the Linga is a miniature stupa adopted by the Saivas in imitation of the Bauddha Stupa consisting of the relic of the Buddha. From the discoveries made by the Indian Archaeological department it is clear that from B.C. 200 onwards the veneration of the Bauddha and Jaina Stupas was very common and popular. Later on the Saivas many of whom were converts from Buddhism and Jainism might have imported it into Saivism. The shape of the Linga which closely resembles that of the Stupa is a point in favour of this argument. But the archaeologists tell us that they have discovered Lingas which go back in antiquity to 2nd Century B.C. If they are right, we are to reject this interpretation, for it shows that the Linga worship was in existence in the 2nd Century B.C. side by side with the veneration of Stupas.
3. There is another view which interprets the Linga as the "mass of light" or "column of blazing fire". The Pauranika "Jyotirlinga" to find out the extremities of which Brahma and Viṣṇu attempted in vain is said to be connected with the "Ekambha" of the Atharvaveda.

These are the three important theories advanced for the interpretation of the Linga. Now let us see by investigating the

religious literature of Virasaivism which of these theories it favours. In the great mass of the vast literature, mostly genuine, in the Kanarese language known as the Vacana-Sastra, which ranges from the 12th Century to the 16th Century A.D., it can be definitely said that there is not the least trace which supports the theory identifying the Linga with the Phallus, the male organ of generation; therefore the first theory based on this identification lacks support from Virasaivism. Regarding the second, though it is difficult to deny the Buddhist influence on Virasaivism, the antiquity of the Linga worship appears to go farther back than the period in which the Buddhists began to honour Stupas; therefore we can pass it by. Now, let us see whether there is any support for the last theory.

Nisthura Nanjanācārya¹¹² interprets the Linga as Siva, the Supreme, and identifies it with the Para-Brahma of the Upanisads. He sees the reference to the Linga in many Upanisadic passages which are interpreted by others such as Sankara, Ramanja, etc., as referring to Para-Brahma, the Absolute. According to him the Linga is the Brahman from which all beings are born, by which those that are born live, and in which they enter after death; therefore it is the cause of absorption and production?¹¹³ He, therefore, derives the word Linga from two roots, Gam to go (out), to issue out, from which the idea of production is developed and Lr (Li) to absorb, from which the idea of absorption is developed; this interpretation is probably suggested by transposing the letters in the word Linga.¹¹⁴ Sivayogi Sivācārya also holds the same views regarding the derivation as well as the interpretation.¹¹⁵ It seems, no doubt, that it is a fanciful derivation, but all the same, it indicates clearly what they meant by the Linga. Again Nanjanācārya derives the Linga from the root Gam, alone, meaning to go (deep), to penetrate in, to understand, as is in the case of Adhigama; hence the Linga means the object sought¹¹⁶

by Yogis. He comes to the same conclusion namely that it is the ParamĀtman which is the object sought by Yogis. He further condemns the views of others who identify the Linga with the Avyakta or Prakṛti, and tries to prove his view, namely, that the Linga in reality is Siva.¹¹⁷

To a Virasaiva Saint, the Linga is the real body of Paraśiva and Parāśakti combined, which is not to be interpreted as a material body, having any form, but as the mass of the highest lustre, the joy of excessive bliss, the highest knowledge, the birthplace of the world, and the unbroken aggregate (Akhandā) of the Vedas¹¹⁸. It is not an image. It is the real entity and ever existing joy which is eternally perfect (Saccidānanda-nitya-paripūrṇa). It is the Caitanya which fills completely all the Tattvas, the boat to cross over the ocean of Saṃsāra, and the lamp that emits light in the heart of Saranaś.¹¹⁹ The Virasaiva Saints declare it to be smaller than the smallest and bigger than the biggest; it is beyond comparison; speech cannot describe it; mind cannot guess it; it stands higher by ten Angulas above the head of the multitudes of Brūtiś, meaning that the Vedas are unable to describe it adequately; it pervades the Bhava, faith, (Bhava-Bharita) and can be felt through Jnana alone, achieved by following the precepts of the Guru, through the Linga. The whole Universe is housed in it; it has swallowed up the multi-millions of Brahmāndas, all of which originated from Māya, like a seed of a Banyan that has swallowed up the multi-millions of Vata-trees. In short, the Linga is not a particular form framed out of clay, wood, stone, and metals. "The real form of the object to be realised shining at the tip of the tip of the experiencing mind, is the Linga; if thoroughly investigated, the real Guru, Svatantra-Siddhalinga, is himself the Linga."¹²⁰ The Paramāda- Para-Brahma, The Supreme, who is of the form of Jnana, existing above the gross (Sthūla) and the subtle (Sūkṣma) is the Linga. It is the unbroken mass

of knowledge (Arivu Akhmadarupu). From this description of the Linga, it is quite clear that the Virasaiva Saint does not distinguish the Linga from the Supreme, and that he feels the Linga to be one, identical with the Supreme.

We have seen that Virasaivism seeks to realize the Supreme step by step. The Supreme Siva, according to it, is beyond the power of expression; hence it calls him, in the final stage, the Bayalu (void), to reach which a start is to be made with something. This sentiment is admirably expressed by Melige Narayya, a contemporary and colleague of Basava; "In the light of the lamp the defect of the lamp is seen; by looking at a mirror, the defect in the eye is found; therefore one should realize himself through himself. How can he who has not realized himself, know you? To know oneself, he (Siva in the form of a Guru) placed the symbol in the hand; to add, he made Citta to think; he fixed finally the Citta in the symbol (Ista). What more is wanted? Camphor in the fire ! the fire in the blaze !! Is there any limit ! The body joined to the Linga has no concern with the world. He is a Sarana who becomes himself the spotless Mallikarjuna-linga". "One should realize the Paratattva by remaining himself in five Tattvas. The cow is milked properly when the calf is in front of it, but not when the calf is in its womb. Similarly to realize the Reality existing in beings, an external symbol of that Reality is essential. Though one is very brave, can he win the battle without weapons? To realize Sadasiva-murti-linga, there must be a symbol in front ¹²² "A kite (Pata) floating in the sky must have a string" ¹²³ One can see by means of the eyes; but though the eyes are open one cannot see in the darkness. One requires the help of a lamp; similarly the visible symbol serves the purpose of a lamp at darkness in realisation. ¹²⁴

The Saranas insist that mere knowledge of the Reality alone is

is not sufficient, but that the feeling of the Reality is essential. This can be achieved, according to them¹²⁵ step by step through the visible symbol of the Reality; therefore the very learned Urilinga-paddi insists on our offering our worship through the symbol of Him, and warns us not to jump at once to the Formless. In order to meet this need, which the apostles of Virasaivism felt to be essential, they¹²⁶ introduced a particular symbol of the Reality. The image of Siva, however gracefully conceived, did not appeal to them as they condemn idol worship outright; therefore they probably favoured the Linga, the ancient symbol of Siva.

This visible symbol they interpret as the Supreme Siva, the Para-Brahma, the lustre of all lustres, the joy of the eternal bliss, knowledge etc. They believe it to be the great light of the innermost heart which is brought out and shaped into form by the Guru. The Linga is also described as a column of blazing fire in many passages. In the Vacanasastra, in which the Linga is described as a mass of blazing light (Akhandā Tejas) the Para-Brahma, that from which the Universe is come out and in which it is absorbed, etc. It seems probable that the authors had in their minds the interpretation put on the Ekambha of the Atharvaveda. In some passages a description of the Linga as "round (Golaka) in shape, is also met with.¹²⁷

The Linga, as a means to reach realization, is essential; therefore it is insisted upon that every member of the Virasaiva faith must be always in possession of it; hence the rules that every one must wear the Linga on the body. The Virasaiva Saint believes that the Linga¹²⁸ removes the inclination towards evil, inherent in man, (Prakṛti-svabhāva). The learned Urilinga-paddi proclaims that he is freed from birth, life and death through the contact of the Linga.¹²⁹

In the Taittiriyaopaniṣad, "We are told that various (five) bodies

are pent up within this physical body - as if the physical body were like a Pandora's box -" which bodies, Professor R.D. Ranada understands, "are nothing more than mere allegorical representations of certain psychological conceptions".¹²⁰ A similar idea, namely, a belief in the bodies within the Physical body, is met with in Virasaivism. Though many passages in the Vacanasāstra lend their support to Prof. R.D. Ranada in his interpretation of these as "allegorical representations of certain psychological conceptions",¹³¹ the very idea of fixing a linga to each of these bodies to purify them suggests something more than their being mere psychological conceptions. The description of the Puryastakataṁ of the Śaiva Siddhānta clearly indicates that it is a material body formed of subtle matter, and that it is liable to remain for a very long time even after death. Surely therefore it is not a Psychological conception. In Virasaivism too the use of the word "subtle (Sūkṣma)" to denote the second body in the physical body, in all probability, suggests the presence of substance at bottom. Virasaivism however, believes in two bodies within the physical body. The three bodies, according to it, are the Karma-taṁ, causal body, the Sūkṣma-taṁ, subtle body corresponding to the Puryastaka of the Śaiva Siddhānta or the Linga-Sarīra of the Sāṅkhyas, and the Sthūla-taṁ, gross, or material body. Each of these require guidance and enlightenment in their own way to attain purity, therefore every one of them is provided with a Linga. The Linga, which is only one, becomes three, namely Iṣṭa-linga, connected with the gross body, Prāṇalinga, connected with the subtle, and Bhāvalinga connected with the causal body.¹³² Basava embodies all this in "Sir, you turned the great light of Cāt (Parama-Cidbalaḡu) hidden in my heart into a greater light (Maha-Balaḡu) by the touch of your hand on my head, Sir, that great light collected in my head, you transferred to my Bhāva. Sir, that

greater light accumulated in my mind, you carried to my eyes. Sir, that greater light stored in my eyes you placed on the palm of my hand. Sir, that great ever blazing light in the palm of my hand is the Ish-linga. So you produced determination in my ears in the shape of Nada. Sir, you remaining yourself in my ears, waxed in greatness. Sir, my worshipful Kudala Bangamadeva ! your existence in me is of this nature." ¹³⁵

As already stated there are six steps, according to Virasaivism, to reach the Reality; each one of these steps has a corresponding Linga; therefore the one Linga becomes threefold, which, being doubled, becomes sixfold in accordance with six Sthalas. ¹³⁴ Virasaivism believes that the search for truth through the Linga and its sub-lingas, technically called the Linganusandhāna, which is the main and essential purpose of Virasaiva worship, leads to the Lingaikyatva, the act of absorption in the Linga, i.e. becoming one with the Linga without the least distinction. This is the Mukti, the final goal which is attainable in this present life. One Virasaiva Saint, in a mood of ecstasy, says. "The Guru established the Linga on the body and the Mantra in the mind and bestowed graciously his blessings. The Mantra sprouted on the tongue, and spreading all over the body made the body Mantra-Sarira by removing the Bhuta-tattva. The Linga sprouted in the eyes, spread all over the mind, and turned the mind itself into the Linga by removing egoism (Ahaṅkāra) of the mind. When the body became Mantra-maya and the mind Linga-maya, it became quite natural that the Linga existed in the Mantra, just as the Purusa is in the name. The Pranalinga existing in the mind and in the body, became submerged in the Mantra. Susupti was established in the Mantra and the Linga. Then Prapañca became a dream. The union of the Jnana in the Mantra and the Ananda in the Linga is the truth which is Himself. To realize that there is nothing besides Himself, is Kevala Kaivalya ! Oh, Desikayya Prabhu, the greatest among the great". ¹³⁵

The Virasaiva Saint's greatest aspiration is to be in union with his Linga. He prays to God to bestow on him this union always: "Lord ! Keep me in the Linga/^{like} fire in the stone; keep me in the Linga like the wind embraced to the scent; Oh ! Nagine¹³⁶natha, dear to Rakama¹³⁷, keep me in the Linga just as the oil is hidden in the light of the lamp. It is the innermost place of residence in you". Such is the idea of the Linga among the Virasaivas, which is enveloped in mysticism.

To sum up, according to the Virasaivas, the Linga is (1) the symbol of the Para Brahman, the Supreme Lord, (2) the mass of light or the column of blazing fire, (3) the cosmic principle which is the source of the universe, and (4) the visible symbol of the invisible Caitanya existing internally in beings.

SAKTI or MAYA.

In the Saiva Siddhanta, Sakti is not Maya, but an important factor eternally associated with Siva, without the co-operation of which Siva is powerless, and cannot bring into existence and hidden universe.¹³⁷ In the Trika the very same Sakti, which is not different from Siva, which has its source in Siva, and which in fact is the power of Siva, becomes the source of Maya, cosmic matter.¹³⁸ In the Pañcaratra, Sakti, or Lakmi, gives rise to Kriyasakti and Bhuti-Sakti, which is really a small portion of Kriyasakti, and which is the source of matter; therefore matter is traced to Lakmi or Sakti.¹³⁹ Like these schools, Virasaivism believes in the necessity of Sakti for the production of the Universe, and agrees with the Trika and the Pañcaratra in tracing the origin of matter to it. It believes ^{like} that the Trika in Sakti's origin in Siva. Navinabala Kallaya explicitly says that Sakti originates in Siva. He says, "just as the invisible particles of water in the sky are turned into hailstones, so Siva's ideas (Manaha - Skt. Sankalpavisaya - Surtih)

assumed the shape of Sakti, which is the first step in the origin of the universe".¹⁴⁰ This view exactly coincides with that of the Trika.

According to Naggaya Nayideva, Sakti is incomparable, and is embodied with all characteristics (Dharma) of Siva, as she is united to him eternally. She witnesses everything (Sarvasaksini), is the complete truth (Satya-Sampurna), the one free from change (Nirvikalpa) and the great Isvari. Through her own independent power she becomes two, namely Kalasakti and Bhakti-Sakti. The Kalā-Sakti, which attaches to the Liṅga, which is nothing but Para-Brahma, is of the form of potentiality (Kalā) in building the universe. It, being of the form of idea or notion (Vasānā-rūpa), is the means of activity (pravṛtti); therefore from this Sakti, the Prapañca, the universe with all its entanglements, is manifested. The Bhakti-Sakti attaches itself to the Aṅga, which is nothing else but the soul, and destroys existence (Bhava) i.e. the bondage caused by the universal entanglements. Just as the great hidden universal light appears in the form of a lamp and dispels the darkness before our eyes, similarly the Mahesvari-Sakti, being divided, becomes Bhakti; therefore the Bhakti-Sakti is the greater one, the pure, the very subtle, the auspicious, the highest, of the form of Sacchidananda and the bestower of the fruits of enjoyment (Bhukti) and release (Mukti). The Bhakti, being without Vasānā, desire, is the means of Cessation (Nivṛtti;) therefore this Sakti; by helping the soul to cast off its bondage in the form of worldly existence, leads it to Mukta, absorption into the Deity. Really Bhakti and (Kalā) Sakti are one and the same, the distinction being in their effects. The Sakti presses the soul down, i.e. it casts the bondage over the soul, while the Bhakti lifts it up, i.e. it unloosens the bondage of the soul. In other words, according to the Vīrasaivas, these two aspects of Sakti are the downward and upward forces. The interpretation of Tirodhana-Sakti according to Haykandadeva, Umāpati and Srikumara, who identify it

with Parāsakti, having the two functions of binding and liberating souls seems to agree exactly with the Virasaiva idea of Śakti.

From Kalāsakti, issue six sub-Saktis, namely Cicchakti, Para-Śakti, Adi-Śakti, Kochā-Śakti, Jnana-Śakti, and Kriya-Śakti,¹⁴² and not five, as in the case of the Trika, or three, as in the Śaiva Siddhānta, but they include all of them. This division is in accordance with the six Sthalas, each one of which is provided with a Linga, to each of which, each of these Saktis is attached.¹⁴³ Behind the fact that these Saktis are attached to sub-lingas of Lingasthalas, probably lies the idea prominently put forward in the Śaiva Siddhānta that the co-operation of Śakti or her phases with Śiva or his phases is necessary to produce the effects.

From the Bhakti-Śakti issue six sub-Saktis, namely Samarasabhakti, Anandabhakti, Anubhava-bhakti, Avadhasabhakti, Naisthikibhakti and Sadbhakti, which attach themselves to six Angas of the Angasthalas.¹⁴⁴

According to the Virasaivas, the Kalāsakti appears to be Maya, also called Avidya, which is the great gulf that separates Śiva and Jiva. Nisthura Nanjanācārya seems to hold Maya to be Kriyāśakti, the sixth sub-sakti of the Kalāsakti.¹⁴⁵ Maggaya Mayideva seems to identify Maya with Kalāsakti.¹⁴⁶ Dhakkeya Bhimanna, probably a contemporary of Basava, understands Maya to be a Devi, the source of creation, preservation and absorption, who appears as a goddess to those who realise themselves and as a Marī, the evil spirit, to those who do not.¹⁴⁷ This and many other passages of the same nature in the Vacana-Sāstra, seem to identify the Kalāsakti with Maya. The Kala, in Virasaivism seems to be not only the art of building, as suggested by Mr. Chatterji,¹⁴⁸ but also the cosmic potentiality. The Kalāsakti appears to include all functions of Maya and its products of the Śaiva Siddhānta and the Trika, where Kala represents only one important product of Maya. In the Śaiva Siddhānta Maya is enlightening (Prakāśa-svarūpa), and helps

souls to liberate themselves from the clutches of bondage, while in Virasaivism it binds the soul more and more. Again, in the Saiva Siddhānta, ¹⁵² Maya is an eternal entity, having its source not in the Deity, while in Virasaivism the only eternal entity is the Deity, everything else having its source in the Deity.

Generally the word Maya is used in the Vacasūcāstra in the sense of "worldly entanglements", ¹⁵⁷ "that which causes an attachment to the objects of the world", ¹⁵² "that which exists in each and every soul like oil in sesame, the sharp point in the thorn and the scent in flowers" ¹⁵³ "forgetfulness caused by the Samsāra", ¹⁵⁴ etc.

¹⁵⁵ According to Virabhadraśaiva, the following are parts of Maya:-

- (1) Six instruments (Satkarmāṇi); mind (Manas), intellect (Buddhi), thought (Citta), egoism (Ahaṅkāra) knowledge (Jñāna), Bhava, which is described as the power of objects (Viśaya-Saktir eva Bhavaḥ).
- (2) The group of six enemies (Ari sadvarga): lust (Kāma), anger (Krodha), avarice (Lobha), delusion (Moha), haughtiness (Mada) and envy (Matsara).
- (3) Six sources of misconceptions (Sad-bhrama):- Jāti, Varna, Aśrama, Kula, Gotra, and Nāma.
- (4) Six changes (Sad-bhāva-vikāra) - Is (Asti), is born (Jayata); is modified (Viparināyate), increases (Vardhate), decreases (Kṣiyate), and perishes (Nagyaṭi).
- (5) Six waves (Sad-Urṇayāḥ): hunger (Krodha), thirst (Tṛṣṇā), sorrow (Soka), delusion (Moha), old-age (Jara), and death (Marana).
- (6) Ten objects - sound, touch, form, humidity, (Rasa) scent, (Gandha), speaking, giving, walking, excreting, and enjoying (Ananda).

- (7) Eight conceits: due to family, due to beauty, due to youth, due to haughtiness (Ghala) due to penance (Tapas), due to wealth, due to royal estate (Rajya), and due to learning (Vidya).
- (8) Seven sources of attractions or evil habits (Vyasana); gambling drinking, eating forbidden food such as mutton, adultery (Paradaragmana) and harlotry (Vasyaganana).
- (9) Five sources of pain (Pana-Klesa): ignorance (Avidya), egoism (Amitta), attachment to sense objects (Abhinivesa), passion, and hatred.
- (10) Five Sheathes - formed of food, breath, mind, knowledge and bliss.
- (11) Eight bonds (Asta-pasav), fear, doubt, Sita, family (Kula), vow (Vrata), compassion, (Karuna), shame (Lajja), and loathing (Jugupsa).
- (12) Three distresses - caused by gods, by one's own self, and by elements, or beings.

All these are parts of Maya, i.e. Maya comprises all these.

"Maya in the Advaita Vedanta is the energy of Isvara, his inherent force, by which he transforms his potential into two modes of desire (Kama) and determination (Sankalpa). It is the creative power of the eternal God and therefore it is eternal and by means of it, the Supreme God creates the world. Maya has no separate dwelling place. It is in Isvara as heat is in fire". This passage seems to contain the spirit of the Virasaiva Vacana-Sastra with regard to the interpretation of Maya. The removal of this Maya can be achieved by the knowledge and realisation of the self, which can be automatically derived from the process of undergoing Satsthal.

THE WORLD.

In the Saiva Siddhanta, the world, having its origin in matter (Maya, the impure potentiality of the Universe) which is a real and eternal entity, is admitted to be real. ¹⁵⁷ But Maykandadeva asserts that it is unreal (Asattu), its unreality being interpreted not as equivalent to the "illusion" like the rope-serpent theory (Rajju-sarpa-nyaya) of the Advaita Vedanta, but as meaning "non-eternal" or "subject to creation and destruction". ¹⁵⁸ The Trika, though Advaita, admits the reality of the world, in the sense that Maya, the source of the world, is admitted to be real on account of its origin from the Real Paramasiva. ¹⁵⁹ Virasaivism which represents a peculiar Advaita, seems to start with the belief in the reality of the world, but this reality vanishes gradually as the individual soul advances in spiritual development. It, like all other schools, asserts the unreality of the Samsara; it attributes the cause or origin of Samsara to Avidya, ¹⁶⁰ which appears to be used in the same sense as in Sankara's Advaita, its other synonym being Upadhi (Adjunct).

(continued on the next page)

As Virasaivism starts with the reality of the world, ~~these~~ Tattvas was impossible. The authors of such passages in the Vacana-sastra made no attempt to reconcile the original Virasaiva plan of the development of the universe with the attractive plan of other systems. Later on, Svaprabhananda appears to have carried through successfully the amalgamation.

In the Vacana Sastras, there is ample reference to 36 Tattvas, but in the oldest portion they do not mean the 36 Tattvas dealt with

it has made some provision to explain how and why the world came into existence. Its metaphysic, though not so complicated as that of either the Śaiva Siddhānta or the Trika, comprises a physiology of the human body like the Yoga system, and is not without importance in offering some clue to trace its probable origin and antiquity. It is worth noting here that it does not agree with either of the two Śaiva systems and the Sāṅkhya, so far as metaphysical method is concerned. But in some passages of the Vacana Śāstra and in some Sanskrit books of later date, there is an intermingling of the metaphysical ideas of the other systems. This is probably due to the fact that when the Śaiva Siddhānta, the Trika and Virasaivism came in contact principles and ideas were borrowed by one from the other, and incorporated into their respective doctrines, which resulted in a considerable improvement in the Śaiva Siddhānta and Virasaivism. But the metaphysical ideas, namely the Tattvas, the essential factors in building up the universe, borrowed by Virasaivism, stand so prominently apart in the Vacanaśāstra that without overhauling what appear to me to be original and genuine ideas in Virasaivism the incorporation of

(Continued on the preceding page. i.e. 379
marked *)

in the Saiva Siddhanta or the Trika. There are 36 Sthalas, which are also called Tattvas; the six Sthalas, each one of which is divided into six Sthalas, namely Bhakta-Sthala in the Bhakta-Sthala, Mahesvarasthala in the Bhaktasthala and so on, are developed into 36 Sthala¹⁶¹, just as three Gunas intermixed with one another result in many Gunas.

Another important point worth noting in Virasaivism is the reason why the world is brought into existence by the Supreme. The Saiva Siddhanta, as already mentioned, definitely asserts that the object of the Supreme Being in bringing the universe into existence is to wash away the original impurity attached to souls from the very beginning¹⁶². Naturally this leads to the conclusion that when all souls achieve their purification, the Universe ceases to exist. Then there will be neither Srsti nor Pralaya. This idea exactly coincides with that in the Sankhya Karika:59 "The Prakrti retires like an actress from the stage at the end of the play"¹⁶³, and is liable to the same criticism. The Trika traces the origin of the purpose of the Universe to the idea of Parama Siva¹⁶⁴. Here the Trika seems to be much nearer to Virasaivism, which definitely states that the universe is created by Siva for his sport¹⁶⁵, probably meaning that there will be no end to the universe, even logically, since Siva can create it at any time and absorb it at any time. This attribution of the purpose of the universe to Siva's Lila seems to be an improvement on that of the Saiva Siddhanta, since it removes the ground for that criticism to which the Sankhya and the Saiva Siddhanta are liable. According to the Trika and Virasaivism everything emanated from God; the soul is nothing else but the Supreme Being under limitations; therefore the soul is not to be cleansed, but its limitations are to be removed.

No mention of Virasaivism by name seems to occur in the works of

Meykandadeva or Umāpati which is strange, since it was at its height when these Ācāryas flourished. A school, probably Śaivas, under the title of Kṛidā-Brahmavādīs, is criticised by both Umāpati and Meykandadeva in their works. ¹⁶⁰ In all probability this may allude to the Virasūivas. The idea of Kṛidā-Brahma-vāda seems to be very old, as it is referred to in the Sūtra of Bādarāyana, which is commented upon and criticised by Saṅkarācārya.

THE KARANA-HANUGA (Skt, TATTVA-VIBHAGA).

Regarding the process of the evolution of the universe and formation of the physical bodies of beings, the Virasaiva seems to have held views different from and independent of those of the Saiva Siddhanta and the Trika, both of which advocate the doctrine of 36 Tattvas, essential factors in building the universe. At least in the 12th Century A.D., when Virasaivism was revived, it plainly was not influenced on this subject by either of these sister schools, in spite of their probable contact with one another. Here we must confine ourselves to the views on this subject ascribed to persons who flourished in the latter half of the 12th Century, and who are considered even today as apostles of Virasaivism. Probably these are the earliest views available since nothing authentic before the 12th Century A.D. is known.

The most popular available book on the subject is the Karana-hanuga¹⁶⁷, written by Cannabasava, the nephew of Basava, who became the spiritual head of the Virasaiva order of monks (Virakta) after Prabhudeva. According to this book, the evolution of the universe is as follows:-

In the beginning - logically and not in time - there was nothing. It was a complete void (Sunya), unimaginable void, where nothing could be traced (Sarva-Sunya); on nothing was it supported (Niralamba). This void (Sunya) was known as Niralamba-Brahma, Brahma without support; next it became Hiranjana-Brahma, spotless, pure, simple Brahma, devoid of passion or emotion. The idea (Namahu) of this Brahma is known as Hiranjana-Onkara-Sakti, the power which is only the pure letter 'Om' devoid of emotion. The appearance of this idea in the Hiranjana-Brahma manifested the Sunya-linga, the Linga

of the void, which was simply of the nature, of the spoken Pranava, the letter 'Om'. This Linga had the Maha-jnana-Cittu, thought in the form of the highest knowledge, as its Anga, body. As the result of the idea of this Linga, there issued the Niskala-Brahma, the Brahma without the parts, which had the Jnana-Cittu, thought in form of knowledge, as its Anga, body. This Brahman, through the co-operation of the Jnana-Cittu, brought forth Cinnada, Cidbindu, and Cit-Kala, the Cit as sound, the Cit as potentiality, and the Cit as the art of building (Kala). But in all these cases it appears that the word Cit is used not only in the sense of thought or idea but also in the sense of something like Caitanya.

Then Cinnada, Cidbindu, and Cit-kala, together with their source, Jnana-Cit, all four assuming solid shape, became the Mahalinga, the great Linga, It is an entire perfect and highest lustre in the shape of a blazing round column with the letter 'Om' as its seat. Next the Mahalinga transformed itself into the form which, after manifesting five Lingas, became united to five ¹⁶⁸ Sadakhya, the lustres of the five Lingas, namely the Karma-Sadakhya, or lustre of Asara-linga, the Kartr-Sadakhya, or lustre of Gurulinga, the Murti-Sadakhya, or lustre of Sivalinga, the Amurti-Sadakhya, or lustre of Jhangama-linga, and the Siva-Sadakhya, or lustre of Prasada-Linga. These five lustres of five Lingas became Sadyojata, Vamadeva, Aghora, Tatpuruṣa, and Īṣanya, the five faces of the form assumed by the Mahalinga, which then became Sadāsiva-murti. From these five faces issued five letters, namely, Ha, Ma, Si, Va and Ya respectively, which became in their turn, the sources of five Kalas, namely, Nivrtti, Pratistha, Vidya, Santi and Santyatita respectively. These five Kalas are known in their turn, as five Saktis, namely Kriya, Jnana, Iochā, Adi, and Para, respectively. From the secret face of the Sadāsiva-murti came Atma. ¹⁶⁹

The two different copies of Karana-Hasuga in my possession do not mention explicitly whether five Sadakhya and five Kalas issued simultaneously or one after another; but a passage ascribed to Prabhudeva clearly mentions the following order of evolution of these.

From the Mahalinga, first came the Prasadalinga, which formed Siva-Sadakhya, and then the Isana-Mukha of the Sadasiva-murti; immediately after this came the letter Ma, which manifested the Santyastita-Kala, another name for Para-Sakti. Then from the Prasadalinga came the Jangama-linga, which formed the Amurta-Sadakhya and then the Tatpurusa-Mukha; then immediately issued the letter Ma and the Adi Sakti, another name of the Santi-Kala. From the Jangama-linga came the Siva-Linga, which then formed the Murta-Sadakhya and then Aghora-mukha; then immediately came the letter Si and the Icha-Sakti, another name for the Vidyakala. From the Sivalinga came the Gurulinga, which formed the Kartr-Sadakhya and then Vamadeva-mukha; then immediately came the letter Va and the Jama-Sakti, another name for the Pratietha-Kala. From the Gurulinga came the Acara-linga, which formed the Karma-Sadakhya and then, the Sadyajata-mukha; then immediately came the letter Ya and the Kriya-Sakti, another name for Sivrtti-Kala.

Cinnabasaava, being the disciple of Prabhudeva, probably had in his mind the same process of evolution, though he has not explicitly mentioned it. In another passage of the same book, while explaining the dissolution, he has resorted to this method, therefore he would not have meant the simultaneous production of these from the form of the Mahalinga.

Then from the five faces, eyes, and mind of Sadasiva-murti are produced five great elements, the sun and moon respectively, which became the sources of the universe, consisting of movable and immovable objects. The elements, etc. are to be conceived not as products but

as emanations. All these elements, the sun, moon and the self (Ātma) are Siva in these forms, therefore these are described as eight forms of Siva or Sadaśiva. From these come forth worlds, oceans, stars, mountains, etc. This is called Brahmānda or Ajānda, the egg of Brahmā.¹⁷²

Though many of these technical terms are not met with in any of the other Śaiva systems, we notice here some important terms which are generally common to all systems of Śaivism. The Supreme, when manifested, becomes Sadaśiva with five faces, a description which is common.¹⁷³ There are again five Saktis, the names of which are common to the Śaiva Siddhānta and the Trika.¹⁷⁴ Their source also appears to agree with that of the Siddhānta and Trika-Saktis, since all are traced to the Supreme Śakti associated with the Supreme. There are Nāda, Bindu and Kalā; but the explanation of these differs from that given in the Śaiva Siddhānta, where Bindu is an eternal entity, the source of Nāda and Kalā. Again these Kalās are not identical with five Saktis, which are entirely different from Kalās, having their source in the highest Śakti; besides, the method of their evolution of these which we find in Virasaivism seems to be absent in the Śaiva Siddhānta.¹⁷⁵ In Virasaivism, Nāda, Bindu and Kalā are important factors in the evolution of the universe, while in the Śaiva Siddhānta, there is only Bindu, the source of all matter, etc. These three factors appear to be very ancient in the Śaiva philosophy. The very loose connection of Nāda and Kalā in the Śaiva Siddhānta, suggests that it is borrowed from a system or systems of old Śaivism.

Moreover, we find neither in the Śaiva Siddhānta nor in the Trika any trace of the doctrine which views the elements, the sun, moon and the self (Ātma), as eight forms of Siva, which is very prominent in Virasaivism. Mānikka-Vāṅagar has made mention of this feature many times in his Targ-Vaṅagam; but the philosophy of the Śaiva Siddhānta

cannot allow this idea though it admits the existence and pervasion of Siva in all the elements, because, according to it, the elements are products of Maya, the cosmic matter, which is a different eternal entity; souls are also different eternal entities, therefore they can never be Siva. The idea of viewing these eight as forms of Siva seems to be very old and genuine to Saivism. Kalidasa, the great poet of India, has very clearly made mention of these eight as eight forms of the Lord, Isa, in the invocatory stanza of his Masterpiece, the Sakuntala. ¹⁷⁶

Cannabasaava traces the origin of the Mahabhutas to the five faces of Sadasisva, Prabhudeva, his Gura, does the same; but Mahak a different view is ascribed to their contemporary, Akka Mahadevi the most respected woman saint. ¹⁷⁷ A passage ascribed to her stated that from five Saktis issued forth five internal organs which became sources of Tanmatras, which in their turn produced five Mahabhutas. This view generally appears to have some resemblance to the Sankhya or Yoga view, but it contains some ideas essentially different. In the first place there is no mention of Gunas, though the Saktis, may represent Prakrti. In the second place Jnana is mentioned as one of the internal organs, and lastly Manas is not the product of Ahankara, nor Ahankara of Buddhi. These three are products of Adisakti. Icha-Sakti and Jnana Sakti respectively.

In ascribing this view to Akka Mahadevi, there seems to be some mistake; because there appears to be uncertainty about her holding such a view. She was in Kalyana deriving inspiration from the teachings of Prabhudeva and Cannabasaava. In her book called Mahadevi-Akkana-Yacana, she has clearly mentioned that she was a disciple of Prabhudeva; therefore it is likely that she held the same views.

¹⁷⁸
Maggeya Mayideva following the Upanisads, says that there was

Non-Being (Aunt) in the beginning; from it came Being (Sat); from it issued forth Ātmā, self; from Ātmā emanated Akāśa; from Akāśa, Vāyu, from Vāyu, Ag; from Ag, Pṛthvi. This is an echo of Tattvayoginī 11. 1., which he quotes in his support. Yet it is not difficult to reconcile this with the view of Gaṇḍhārva. We know that, according to Pṛthivī, the five faces of Śaśiva did not appear at once, but one after another and one from the other. The Isana-mukha came first, to which the source of the element ether is attributed. Then from Isana-mukha came Tatpurasā, which is described as the source of wind and so on. Therefore the ether can be looked upon as the source of wind. Behind the sectarian interpretation of Gaṇḍhārva we can see the Upaniadic view followed by Mayīdeva, who therefore does not appear to have departed from the traditional view.

We have seen in this exposition of Gaṇḍhārva that he advocates the doctrine of Non-Being or Void which existed in the beginning and from which Being and then from it the universe were developed. In all available books on Vīṇāyana there is no dissent on this point, therefore we may take it to be the authoritative doctrine. This belief in the Non-Being or Nothing is undoubtedly a very ancient idea. In the famous hymn of the Rgveda (I, 129) it is very clearly mentioned that "In the beginning there was neither Non-Being nor Being, neither atmosphere nor sky beyond. At that time there was neither mortal nor immortal, neither night nor day. That Being the only one, breathed without air in independence. Beyond it sought existed." This points to the philosophical ideas prevalent in the Samhitā period, on the authority of which we may believe in the existence of a school or group of philosophers who propounded the doctrine of the existence of nothing in the beginning. This school seems not to have lost its importance in the Upaniadic period, as we meet many passages in which very clear terms

advocate the doctrine of Not-Being or Nothing in the beginning. In Chandogya VI 2.1. it is said that "In the beginning verily Not-Being alone existed and that it was later Being was born from it"¹⁶⁰. In the Taittiriyaopaniṣad II.7. we read that "At the beginning of all things that existed was Not-Being. From it was born Being. Being shaped itself of its own accord. It is thus that it is called well-made or self-made"¹⁶¹. Though commentators interpret the word "Asat" in such passages as signifying that "as if" nothing existed, or that it was the semblance of non-existence, Prof. R.D. Banerji holds that "It must be remembered that in this agnostic conception of a primal non-existent, the Taittiriyaopaniṣad is anticipated by that famous Śūkta in the Rgveda which is called after its opening words the Nāśadiya Śūkta"¹⁶². He further says, "We are to understand that a reference was made to a doctrine which was to become fully fledged in the later denial of existence and the maintenance of a Void in Buddhist literature"¹⁶³.

From all this and from the close and striking similarity, it seems that this idea in the belief of the existence of Non-Being in the beginning is preserved to-day intact in the Virasaiva. Hagooya Nayideva, who, being a great Sanskrit Scholar, was probably well-read in the ancient Sanskrit literature, probably saw the origin of the Virasaiva idea^{of} evolution, and therefore, instead of following the traditional account, stuck to the Taittiriyaopaniṣad II 1.

Çaṇḍaśekhara describes the Mahalinga as a blazing column of light. There is again no dissent on this point in Virasaiva literature. We find a parallel idea in the Kathopaniṣad II 8.16. where God is described as the Supreme splendence, the supplier of luminosity to the Sun, Moon, Stars, Lightning, etc. "It is only when the Absolute shines first, that all these objects shine afterwards. It is only by his luminosity that they become luminous"¹⁶⁴. We may again without hesitation

identify the Mahalinga of Virasaivism with the "Skambha" of the Atharva-
veda, ^{if "Skambha" can be interpreted as The " blazing column" as is supposed by many,} which in all probability became the Linga of the burning column
of fire (Urilinga) in the Purānas, the extremities of which Brahma and
Vishnu attempted in vain to find.

Cānabasava further says that the construction of the physical body
of beings (Pindanda) is based on the model of the universe. The body
(Sarīra) is built up of 75 Gunas. In addition to these there are also
25 Tattvas, which altogether serve the purpose of the self (Ātman).
Virasaivism, in common with the Vedānta and other philosophical schools,
maintains that the five Mahabhūtas are not the visible and perceptible
elements. Earth, Water, etc., the products of the Mahabhūtas are
obtained from them through the process of quintuplication (Pañcikarma).
The physical bodies of beings are formed of earth, water, etc. The
products of Mahabhūtas. Again, earth has five Gunas, namely, sound
(Śabda), touch, (Sparśa), form (Rūpa), taste (Rasa) and smell (Gandha);
water, four out of the five, excepting smell; fire, three, excepting
smell and taste; wind two, touch and sound; and ether has sound only.
Again, since sound is seen to be produced from contact of hard
substances, it is believed to be of solid substances; similarly touch,
of soft or liquid substances, form, of hot substances, and so on. All
elements in the physical body are grouped into five substances, namely
solid, liquid, hot, aerial, and ethereal. Again in the physical
body, there are five solid substances namely, bone (Asthi), flesh (Māṃsa)
skin (Tvak) ^{arteries} nerves, (Nādi), hair (Roma); five liquids, namely, Saliva
or spittle (Lāla), Urine (Mutra), bile (Pitta), semen (Sukra) and
blood (Śonita); five hot, namely hunger (Kaudha), thirst (Tṛṣṇā), sleep
(Nidrā), sloth or idleness (Ālasya), and sexual union (Sanga); five
aerial, namely running (Dhāvana), galloping (Valgana), moving to and

fire (Kuficanañca), gathering (Pracāraṇa) and separating; and five ethereal, namely, desire (Rāga) hatred (Dveṣa) fear (Bhaya), bashfulness (Lajjā), and delusion of mind due to strong attachment to objects such as wealth, wife etc. (Moha). All these five groups of substances have five Gunas, namely, sound, touch, form, taste and smell respectively. The earth possesses all the five Gunas. Therefore it is present in all the above mentioned 25 substances; in other words, these 25 are of the element earth. The element water has four Gunas, therefore 20 substances, which are believed to be of the element water. Similarly 15 substances are of the element fire, ten of the element wind, and five of the element ether.

Again, these substances in the body are called Gunas or Tattvas. The number 75 is arrived at by adding the Gunas which are of the element earth, water, fire, wind and ether. ($25 + 20 + 15 + 10 + 5 = 75$).

On the whole there seems to be very little philosophical significance in this classification; besides the process of arriving at the number 75 from 25 substances or things is not clear. Perhaps the idea at the bottom of it may be similar to that which is found in the classification of phenomena in Buddhism. The classification of the Theravada is based on the doctrine of five aggregates,¹⁴⁶ like that of the Virasaivas on five Mahabhutas. But we must remember that there is no similarity between Mahabhutas and aggregates (Skandhas) except the number. Some schools of Buddhism, mainly Sautrantika and Sarvastivadins, are said to have a theory maintaining the world "As the product of the unstable combinations of 75 stable elements."¹⁴⁷ If these 75 stable elements are the same as those enumerated by Dr. Keith,¹⁴⁸ then surely there is not much resemblance between these and the Virasaiva Gunas or Tattvas except the number. However, these 75 Gunas or Tattvas in the eyes of the Virasaivas are as important as the 75 stable elements in Buddhism.¹⁴⁹

Besides these 75 Gunas or Tattvas, there are 25 Tattvas which constitute a physical body, and which are products of five Mahabhutas. The following is the scheme:-¹⁹⁶

1. The evolution of Karmendriyani, organs of action.

- | | | | | | | | |
|-----|--------|------------|--------|---------------|-------|--------------|------------------------|
| (a) | Prthvi | mixed with | Prthvi | gives rise to | Guda, | the organ of | excretion. |
| (b) | " | " | Appu | " | " | " Gulya," | " " sensual enjoyment. |
| (c) | " | " | Tejas | " | " | " Pāda, | " " of moving. |
| (d) | " | " | Vayu | " | " | " Pādi, | " " of handling. |
| (e) | " | " | Akasa | " | " | " Vak, | " " of speech. |

2. The evolution of Jñānendriyani, sense organs.

- | | | | | | | | |
|-----|------|------------|--------|---------------|---------|--------------|----------------------------|
| (a) | Agni | mixed with | Prthvi | gives rise to | Nāsika, | the organ of | smelling. |
| (b) | " | " | Appu | " | " | " Jihvā, | " " tasting. |
| (c) | " | " | Tejas | " | " | " Nāḥyana | " " ¹⁰⁰ working |
| (d) | " | " | Vayu | " | " | " Tvak | " " feeling or touch. |
| (e) | " | " | Akasa | " | " | " Srotra, | " " hearing. |

3. The evolution of sense objects.

- | | | | | | | |
|-----|------|------------|---------|---------------|---------|------------------|
| (a) | Appu | mixed with | Prthvi, | gives rise to | Gandha, | smell. |
| (b) | " | " | Appu | " | " | " Rasa taste. |
| (c) | " | " | Tejas | " | " | " Rūpa form |
| (d) | " | " | Vayu | " | " | " Sparśa, touch. |
| (e) | " | " | Akasa | " | " | " Sabda sound. |

These are mentioned as Tanmatras in the book; but I am unable to trace in these the generally accepted conception of Tanmatras, i.e. that the Gandha-tanmatra has Sabda, Sparśa, Rūpa, Rasa and Gandha, and so on. I do not find this meaning in the Ganda etc. of the Karana-haṅge.

4. The evolution of five vital breaths, Prāṇavāyus.

- (a) Vāyu mixed with Pṛthvi gives rise to Prāṇa
- (b) " " " Appu " " " Apāna
- (c) " " " Tejas " " " Vyāna
- (d) " " " Vāyu " " " Udāna
- (e) " " " Akāsa " " " Uśāna

5. The evolution of internal organs, Antahkarāṇi.

- (a) Akāsa mixed with Pṛthvi gives rise to Citta
- (b) " " " Appu " " " Buddhi
- (c) " " " Tejas " " " Ahankāra
- (d) " " " Vāyu " " " Manas
- (e) " " " Akāsa " " " Jñāna

This is undoubtedly a scheme which is not found in any of the known systems. The Sāṅkhya and Yoga resemble one another. The Śaiva Siddhānta and the Trika, from the Purusa-tattva downwards, on the whole agree with the Sāṅkhya and Yoga. But this scheme of Śāṅkara not only disagrees with all these systems but also has an entirely different process of evolution.

The Jñāna and Karma-indriyas are not products of Ahankāra, individuation, but of intermixture of the Mahabhūtas with predominance of the elements Agni and Pṛthvi. Each Yamastra, if what appear to be sense-objects can be so called, seems to possess only one Guna. Jñāna is mentioned as an internal organ, and is produced together with other four internal organs by the intermixture of Mahabhūtas with predominance of Akāsa. The Nyāya and Vaiśeṣika systems maintain that Jñāna and Karma-indriyas are products

of elements (Bhūtas)¹⁹¹, but admit the mind (Manas) as one of the Dravyas.¹⁹²

A nearer approach to the Scheme of Cāṇṇabasava is found in the Advaita Vedānta. There the Mahābhūtas are evolved exactly in the same way; i.e. from Brahman comes Akāśa, from Akāśa Vāyu, and so on. "In this process the subsequent element is brought forth each time not by means of the elements themselves but by Brahman in the form of elements." "The elements however, as they occur, are not the pure original elements but a mixture of them, each with a preponderance of one or the other." "The body is the complex of organs of activity built up of names and forms". "It is then a complex of elements; the soul is the lord (Svāmin) of this complex. The growth of the body arises from the elements of which three parts, gross, middle and subtle, are distinguished. In correspondence with this tripartite division, faces and flesh and manas come from earth; urine and blood and Prāṇa come from water; bones and marrow and speech come from fire. Since, however, according to this system, the soul has already brought its psychical organs with it, and among them Manas and Prāṇa and speech, we must either admit an inconsistency, or else assume that the growing Manas, Prāṇa, and speech bear the same relation to the innate physical organs of like name that the gross body does to the subtle one"¹⁹³. But we are to notice here a difference regarding psychical organs which are brought by the soul with it and those which, according to Virasaivism, are the products of the elements. But according to Mādhavācārya.¹⁹⁴ (Vidyaranya) and Sadānanda Yogi,¹⁹⁵ the internal organs, the intellect (Buddhi) and mind (Manas), which are the only internal organs,

(Citta and Ahankāra being included in these), are products of the intermixture of the Sāttvika portions of the elements (Mahābhūtas).

Though Jñāna and Karma-indriyas, according to the Advaita-Vedānta, are products of elements, the process of evolving them differs in some respects from that in the scheme of Cāṇḍabāsava. In the Vedānta, Jñānendriyas arise from the Sāttvika portions of elements, i.e.¹⁹⁶

From the Sāttvika portion of Akāśa arise	Śrotra,	the organ of hearing
" " " " " Vāyu	" Tvak ,	" " " touch
" " " " " Tejas	" Akṣi ,	" " " sight
" " " " " Ap	" Rasana	" " " taste
" " " " " Pṛthvi	" Ghrāna	" " " smell

From the Rājasa portions of elements are produced
Karmendriyas i.e.

From the Rājasa portion of Akāśa arise	Vāk,	the organ of speech
" " " " " Vāyu	" Paṇi,	" " " handling
" " " " " Tejas	" Pada,	" " " moving
" " " " " Ap	" Payu,	" " " excretion
" " " " " Pṛthvi	" Upastha	" " " sexual enjoyment

Though there is much resemblance in the process between the Vedānta scheme and that of Cāṇḍabāsava, the former lacks the intermixture of elements with one element as predominant, and in the latter the reference to the Sāttvika and Rājasa portions is absent. These divergences perhaps indicate that Cāṇḍabāsava's scheme might not have been derived from that of Vedānta, although they appear to be near to one another.

In the Mahābhārata Xl. 314. 4. and 14, there is a scheme, ascribed to the Sāṅkhyas,^{196a} which appears to be much nearer to that

of Cānnabasava, though still there are differences. According to it, the Buddhi comes from Pṛthvi, Ahankāra from Tejas, and Manas from Ākāśa; all these, therefore, are products of elements. The organs of sense and sense-objects come from the same elements, in the same order as in Cānnabasava's scheme. Regarding the evolution of Karmendriyas, the sources and order differ. Feet come from Ākāśa, the Payu from Vāyu, the Upastha from Tejas, hands from Ap, and Vak from Pṛthvi.

This passage from Mahābhārata indicates the existence of a philosophical school which was probably wrongly believed to be Sāṅkhya and which admitted the evolution of internal organs (Antahkarana), sense-organs (Jnanendriyas), objects of senses, and organs of action (Karmendriyas) from elements. These ideas are exactly similar to those in the scheme of Cānnabasava, though there are some divergences in evolving. Perhaps we may trace the theory of evolution of Cānnabasava to some school such as that depicted in the passage of the Mahābhārata. Moreover Cānnabasava does not claim any originality for this scheme; on the contrary, he declares that this is the ancient scheme directly handed down by Śiva. He further clearly and explicitly mentions the source of this scheme. It is the Tattva-pāṭala of the Vijaya-bhairavi, a sub-Āgama of the Pāramesvara.¹⁹⁷ In many places he quotes Sanskrit verses which, he says, are from the Vijayabhairavi, in support of the statements in his book. Perhaps this clear statement may lead us to admit the existence of an ancient Śaiva School which had Advaita-Vedantic tendencies, and which was probably the earlier form of the present Virasaivism.

Basava, Cānnabasava and their colleagues vigorously carried on

propaganda to convert men of other systems. Many learned men of Brahman, Jaina and other orders, joined Virasaivism during the life-time of Basava, and even centuries after his death. It is not improbable that after some time these men tried to introduce some ideas on all branches of religion from their old systems into the new. The attempt of later Virasaiva teachers to mix the evolution-theory of other systems, notably of the Śaiva Siddhānta, with the above scheme of Cānnabasava is perhaps due to this. The Virasaivāṁṛta-Mahā-purāna of Mallanārya and the Sivātattva-Ratnakara of Basavarāja of Keladi confirm this view.

In one passage ascribed to Prabhudeva, ¹⁹⁸ the Guru of Cānnabasava, it is stated that the 25 Tattvas occurring in the scheme are of the Anga, the body or soul. Besides these, there are eleven more Tattvas belonging to the Linga. These are five Śaktis, five Sadākhyas, and the Mahalinga. These eleven, if added to the 25 Anga-Tattvas, make 36, the exact number of the Śaiva-Siddhānta, but the names are different and their meaning too is not the same.

According to Cānnabasava, the process of dissolving the universe is as follows:-¹⁹⁹

It is already mentioned above that five elements issued from five Śaktis or Kalās which are connected with five faces of Sadāsiva. Five organs of action-the Vak uttering the name of Siva, hands adhering firmly to Sivācāra, feet walking on the path carved out by the Guru, the Payu excreting dirt that causes bondage, the Guhya, the organ of pleasure, giving rise to the pleasure derived from the lectures of great teachers on Tattvas - acting through the influence of Kriyā-Sakti, reach Nivṛtti-Kalā and thus attain to Ācāra-linga.

Then the Prthvi-tattva is dissolved. Similarly five sense-objects such as Sabda, Sparsa etc., five vital airs, such as Prāna, Apāna etc., and five sense-organs, such as Śretra, Jihvā, etc., in the service of Siva, acting through the influences of Jnāna, Iochā and Ādi-Saktis, reach Pratisthā, Vidya and Śanti-Kalās and attain to Gurulinga, Siva-linga and Jangama-linga. Then Ap, Tejas and Vāyu are dissolved. The five internal organs - Manas meditating on Siva, Buddhi, sincerity in dealings with others, Ahankāra, intentness on conquering egoism, Citta, eagerness to serve others (Dāśanam), Jnāna, intentness on attaining the Reality (Sat) - acting through the influence of Parāsakti, reach the Śantyatita-Kalā and attain to Prasāda-linga. Then Akāsa is dissolved. The 25 Tattvas of the Ānga are dissolved in this way. Then, eleven Linga-tattvas are dissolved in the reverse order to that in which they are evolved, i.e.

Kriyā Sakti alias Nivṛtti is dissolved in Jnāna

Jnāna	"	"	Pratisthā	"	"	Iochā
Iochā	"	"	Vidya	"	"	Ādi
Ādi	"	"	Śanti	"	"	Parā
Parā	"	"	Śantyatita	"	"	Cit

Then all these Saktis become one, viz, Cicchakti.

Ācara-linga of the nature of Karma Śadākhyā merged in Gurulinga

Gurulinga	"	"	"	Katr	"	"	Siva-linga
Siva-linga	"	"	"	Mūrti	"	"	Jangamalinga
Jangamalinga	"	"	"	Amūrti	"	"	Prasāda-linga
Prasāda-linga	"	"	"	Siva	"	"	Mahalinga

Then that Mahalinga, which had been reduced to solidity by the

combination of Cinnāda, Cid-bindu and Cit-Kalā, is melted into its formless form, which is Nirguna or Sunya or Bayalu, like the lump of ice.

Though this process is highly technical and sectarian, the underlying principle is the same as that found in the Sāṅkhya and allied systems. The order in which the elements are evolved is reversed while dissolving.

In addition to all this, Cāṇṇabāsava has devoted in the major portion of his book special attention to physiology²⁰⁰, which may be due to his inclination towards Yoga. He has mentioned numbers, formation and description of bones, nerves, Dhātus etc., the essential factors in the physical body of beings, in great detail. It may be interesting historically to a physiologist to verify the results in the Karana-haṣuge. The book also describes in detail the process of controlling breath and other Yogic practices. Virasaivism appears to have developed Yoga greatly. It has added one more step, namely Śivayoga, to those current in the Yoga, namely Mantra, Laya, Hatha, and Raja. It boldly asserts that Siva-Yoga is superior to all of these. Cāṇṇa-Sadāsiva-Yogi has written a treatise on Śiva-Yoga in Sanskrit, to which a Kanarese commentary has been added by one Basava-rāja, probably belonging to the Keladi dynasty. This book very clearly explains Śivayoga and its relation to other forms of the Yoga.

JIVAS.

In the Śaiva Siddhantā we have seen that souls are infinite, and are grouped in three classes, namely Sakala, Pralāyakaḷa and Vijnāna-Kalā, according to the influence of three, two and one Malas respectively.²⁰¹ They are eternal entities and different from God.

In the Trika Parama-Siva is the soul under limitations, and becomes many according to the Abhāsa theory, i.e. multiplying to any number, while the original source remains unaffected.²⁰² Virasaivism appears to be much nearer to the Trika, as it contains some points which are similar, though they both differ on some matters.

Like the Trika, Virasaivism traces the origin of the Soul to the Supreme Being; but in the Trika the Supreme Being, Parama-Siva being engrossed in the ideal universe, forgets himself and is allowed to be clothed by five Kanukas, like a baby with swaddling clothes,²⁰³ which completely transforms him into Purusa or soul, which again, by the Abhāsa, becomes innumerable. In Virasaivism no trace of this is to be found. There the soul seems to be identical with the Ātmā, which is produced directly from Sadāsiva-Mūrti, with five great elements, Maha-bhūtas, the sun and moon. There, the technical name for the soul is Aṅga,²⁰⁴ which becomes Jīva when reflected in Avidyā. It is one of the two aspects of the Para-Brahma, the Supreme Brahma, of Saccidananda nature, the other aspect being the Linga.

The soul is of the nature of light.²⁰⁵ "The spark (Sphurana throbbing) emitted, in the graceful division of that completely empty object, which, having no name, is beyond the power of speech, is the great glorious light. What embodies that light is the soul in truth... There is no distinction between the soul and the Parāpara-Brahmā. They are like the light and the lamp, the lustre and the jewelled ornaments, and the reflection and the sun".²⁰⁶ From this passage, it is clear that in Virasaivism the soul is not born with original impurity, as is the case with souls in the Śaiva

Siddhanta. "The Para-Brahma, though one, becomes many, being reflected in Avidyā like the Moon reflected in water".²⁶⁷ "These manifold reflections of Para-Brahmā are souls, each one residing in an individual body. Souls undergo various changes and modifications due to Avidyā, and forget their real nature completely. Being eclipsed thus, they identify themselves with surrounding objects".²⁶⁷ This explanation of how the soul becomes infinite and forgets its real nature, is more in accordance with the Advaita-Vedānta.

Virasaivism like the Advaita, holds Avidyā to be the cause of entanglement in the Samsāra; but it differs from the Advaita in the idea of attaining release. It maintains that strict observance of the Virasaiva doctrines leads the soul step by step to complete liberation from Avidyā. The soul, when it has completely forgotten its real nature owing to Avidyā, is quite incapable of realising its real nature in one stage; therefore there should be different stages, one above the other, by rising through which, step by step, it is possible for the soul to reach realisation; therefore Virasaivism has devised six stages, the first of which is called the Bhakta-sthala, where there is complete duality; in the initial stage the soul understands duality better than unity with the God. Bhakti, devotion, is the means for the soul to rise. In this way duality gradually vanishes and unity is achieved.

Mayideva mentions that souls are known as Visva, Taijasa and Prājna;²⁶⁸ but this does not imply a classification of souls like that of the Saiva Siddhānta, but denotes the three conditions of one and the same soul.²⁶⁹ The soul in the waking condition is known as Visva, that in the dreaming condition as Taijasa, and that in the

which is none other than the Para-Brahman, having characteristics of Sat, Cit, and Ananda.²¹⁸ From this it appears that the Virasaiva teachers had in their mind the cosmic principle from which the universe starts and in which it is absorbed, and which they styled Sthala. Mayideva clearly states that the creation starts with Sthala.²¹⁹ It is therefore probable that the word indicates the Sadāsiva stage, because the Mahābhūtas, the primal factors which, according to Virasaivism, are the source of the universe, emanate from Sadāsiva, the form assumed by that inexplicable Being which is nothing else than the Void (Śūnya or Bayalu).

Sthala is very commonly used in the sense of "Stage", "Step" or "halting place for the soul in its spiritual journey, by remaining where it prepares for further rise". In the Vacana-Sāstra it is frequently found in this sense.²²⁰ As already mentioned, Virasaivism has devised six such steps which the soul must climb to achieve realisation. Bhakta-Sthala means a stage in which the soul remains as Bhakta or devotee. From that Stage it rises to Mahesvara-Sthala, and so on, till it reaches Aikya-sthala, at the end of which it achieves unity with Śiva. Sat-sthalas mean six stages. In this respect we may compare the Sthala of the Virasaivas with the Tattva of the Śaiva Siddhānta. It has been pointed out that in the philosophy of the Śaiva Siddhānta the Tattva means more or less a stage. In this respect we have another striking similarity to the Jaina philosophy. Just as the Virasaivas have Satsthalas, the Jainas have Guna-sthānas. Guna-sthānas have the same significance as Sat-sthalas. Moreover, the words "Sthala" and "Sthāna" are synonymous. Virasaivism has six stages, while Jainism has fourteen stages for the soul to reach perfection. The underlying principle in both seems to be the same.

Again, in books like *Ganabhasya-Ratna-mālā* of Gubbiya Mallanārya, we meet the word "Sthala" used in the sense of a "Chapter" of a book; e.g. *Linga-Mahatmya-sthala* means a chapter in which the greatness of the Linga is dealt with. This is also a very common meaning in Virasaiva literature.

We find then in Virasaivism the word Sthala used in the sense of (1) Brahman or cosmic principle, (2) stage or resting-place for further development for the soul, and (3) a chapter of a book.

The spiritual life of a Virasaiva is thus arranged in six stages, one above the other, like the life of an ancient Hindu, which was divided into four stages (Āsramas), those of the Brahmachārī, Grhaṣṭha, Saṁnyāsi, and Vanaprastha. The Āsramas, besides being associated with the religious and secular life of an ancient Hindu, correspond to something like boyhood, youth, middle age, and old age. The Virasaiva Sthalas have no such distinctions. They are simply spiritual, and solely meant for purifying the self (Ātmā) by removing the adjuncts which raise a big and impenetrable wall between Jīva and Śiva. They can be begun at any time in the life of a man. The starting-point is indicated by the appearance of a desire to know, to feel, and to attain to the Supreme Being.

The soul owing to the thick veil of Avidyā, possesses unbounded ignorance. It perceives only material objects, presented for its Bhoga, and takes them to be all in all. It struggles hard to secure more and more of the things the acquirement of which, it believes, enhances its pleasure. But sometimes miraculously there dawns an idea that material objects are not all in all. It perceives that there is some purpose in and mysterious power behind them all. This idea gradually increases its faith in the Supreme Power and its

desire to know about it. This is the starting-point in the investigation, and corresponds to the beginning of the Bhakti-Sthala, a stage in the spiritual life of a man in which he comes to believe in the existence of the Supreme and offers his devotions to Him. The brief summary of the conclusions to be reached in this stage is:-

There is some power or spirit inside the body. What is indicated by "I" refers not to the physical body, as was believed before the investigation started, but to this spirit inside the body which controls and directs the functions of the organs. Similarly there is some power or spirit in the universe, which, like the spirit in the body, controls and directs the phenomena of the universe. Since the spirit in the body is incapable of replacing any lost limb, the body is not the creation of the spirit inside the body, but is the creation of the spirit in the universe. Then the spirit in the body is surely dependent on the universal spirit, which is the maker of all things visible and invisible. The Universal spirit is known as the God, Siva, while the body-spirit is known as the soul, Jiva. The Jiva makes use of all things in the universe. The investigation started in this way leads the Jiva into wonder at the marvellous power of Siva, which culminates in admiration, deep reverence and devotion to Siva, and discloses the usefulness of objects, for supplying which the Jiva feels grateful. Again, the realisation of mutual good of all beings leads to the observance of moral codes such as "adhering to truth", "looking on all as equals", "honouring those that deserve honour", "living the calm and contented life," etc., self-sacrifice and service to fellow creatures.

Again, the soul, by observing miseries which it has to suffer occasionally and which it witnesses fellow-creatures suffering, comes to the conclusion that all is not always pleasant. A deep thinking on this subject leads it to perceive the horrible aspects of wordly existence, from which it then desires to be saved. This desire grows stronger and stronger. Then through the grace of the Guru it realises that the key to liberation is Bhakti or firm devotion to Siva. So it clings to Bhakti, by means of which it rises step by step towards the ultimate goal. In Virasaivism, therefore, Bhakti is an important factor for the realisation of the self. This stage is called the Bhakta-sthala. The Vacana-Sastra, the vast literature in Kanarese, directly inherited from the apostles of Virasaivism from the 12th century onwards, occupies a very important, if not the first, rank in the devotional literature of the world. It is undoubtedly not at all inferior to the Tiru-Vagagam, "Sacred utterings" of Manikka-Vasagar, the great Tamil Saiva Saint.

The special features of the Bhakta-sthala are:-

- (1) Firm belief in, and devotion to one and only God who is the Supreme Siva. No other Gods are to be worshipped.
- (2) Viewing the Ista-linga offered by Guru as the symbol of the Supreme Siva. It is the object to which devotion is to be offered.
- (3) Strict observance of all moral codes and dogmas of the Virasaiva creed. All these are compressed in the Sanskrit word Acara. This seems to be the reason for connecting the Acara-linga with the Bhakta-sthala. This leads to the pure and chaste life.

(4) Belief in the distinctness of Siva from Jiva. In this stage, since the soul is a devotee, the object of devotion must be other than and far superior to it. Both cannot be one and equal, because in that case the devotion fails. Siva is the highest, worthy of being worshipped or adored, while Jiva is the meanest servant or worshipper.

The devotion to Siva in this stage purifies the soul and raises it to a higher stage, in which the Jiva conquers egoism, the five afflictions (Klesas), passions and emotions.²²¹ Then it is always in a joyful mood and is intent on doing good to all. This stage is called the Mahasthala. Bhakti or devotion in this stage remains a dominant factor, with a greater degree of purity, on account of which the desire in the soul to attain happiness or higher status, etc., passes away. All features of the Bhakta-sthala continue. Perhaps the Jiva now is in a position to guide those that are in the lower stage. On account of this function, probably, the Linga connected with this stage is named "Gurulinga".²²² It is mentioned that all the features of the previous stage are to be observed more minutely and strictly. In addition to these, emphasis is laid on the observance of vows (Vrata), regulations (Niyama), and moral precepts (Sila).²²³ In Virasaivism Silas are enumerated as 64 in number.²²⁴ The following passages supply us with some ideas of what is meant by Vrata, Niyama and Sila in the Vacana Sastra.

"To accept whatever is offered, i.e. to be indifferent to pleasure and pain, is Niyama. To deceive none is Niyama. Flawless conduct is Niyama. Never to tell a lie is Niyama. When Saranas of Kudala-sanga arrive, to offer to them, masters,

all is Niyama".²²⁵

"Not to touch the property of others is a Vrata. Not to cherish desire for others' women is a Sila. Not to injure any being is a Niyama. This is the true Vrata in the opinion of Isanya-murti-mallikarjuna-linga".²²⁶ The Virasaiva saints laugh at those who undertake the severe vows of fasting, penance and living on scanty food. The attitude of Prabhu-deva, depicted in the following passage will show the attitude of the Vacana-Sastra-Karas towards such a life: "Those who take a vow of living on milk will be born as cats; those on living grains, will be re-born as horses, those living on flowers, become bees; those living on water, will re-appear as frogs. These shall never have the knowledge of Sat-Sthala; Guhesvara doesnot like those wanting in firm devotion (Bhakti-nistha)".²²⁷

By Vrata or Niyama and moral conduct together with pure devotion untainted with desire is heightened the degree of purity in the soul, the result of which is its elevation to a higher stage. In this stage Bhakti is still purer. Moral precepts and all that is demanded in the previous stages are to be observed zealously. Duties to himself, to God and to beings must not be violated. The Virasaivasm does not preach cessation of actions, and does not believe in the doctrine of Karana. Actions must be performed with pure intention without desire for rewards (Niskama-Karma).²²⁸ In this stage, it is mentioned that the Jiva is active in all its duties, but they are pure and free from the taint of desire for rewards, therefore they are devoid of producing results which bind the Jiva. It is Niskamit,²²⁹ free from desires. The favour (Prasada) of Siva is bestowed on it.

It looks Siva's Prasāda in all objects. It is now Prasādin, and one that has attained favour or grace; therefore this stage is called Prasādi-sthala. The Śivalinga is connected with this stage.²³⁰

These three stages are known as Kriyātmaka, i.e. the stages where actions in the form of worship, etc., form the prominent feature.²³¹ It does not mean that Kriyā is absent in the following stages, nor Jñāna in the preceding ones. Both are blended together from the beginning, and last till the end. In the first three stages Kriyā gets the upper hand, and in the last three Jñāna. Again, the duality or distinctness of the Deity from the soul is preserved in these stages. From the next stage onwards the distinction grows paler and paler until it ceases to exist in the last stage. In its place the idea of identity of the soul with the Deity is emerging and becoming brighter. The soul is approaching nearer the Deity. Before gaining Prasāda, it was away from the Deity; so it was unable to perceive Him. When the soul gained Prasāda, the Deity came into sight; but He is still dim and distant. In the next stage the soul is gradually developing the idea of identifying Śiva with the soul (Prāna-Ātma, and not vital breath). It feels sure about the identity, but on account of the presence of waning impressions of duality, the identity is not completed. The self is locked upon as the Linga, therefore the Jīva is Prāna-lingin, and this stage is known as the Prāna-lingi-sthala.²³² It is also described as a stage in which the realisation of Prāna = Ātma, the internal illuminating light is achieved by means of Śiva-Yoga.²³³ This stage is presided over by the Jangama-linga.²³⁴

In the next stage there is complete surrender to Śiva. Bhakti here assumes another form, namely self-surrender (Sarva), which is a

higher form of devotion. In ^{the} Vaisnava philosophy we find that Vaisnava teachers, like Lokācārya Pillai, declare the inadequacy of Bhakti to secure Mukti. They therefore preach self-surrender (Prapatti) as a means to attain Mukti.²³⁵ Here is a similarity in ideas between Vaisnavism and Virasaivism. It may be said that the soul is in communion with the Deity in this stage. The description of a Siva-Yogi approaching the end of the Saranasthala resembles that of the Sthita-prajna of the Bhagavadgītā.²³⁶ It appears that in the beginning of the Sarana-sthala duality is still existing, though it is very dim.²³⁷ It has probably not vanished till the end of this stage.

In the next stage there is complete unity, and the soul ceases to exist as distinct from the Deity.²³⁸ The description of the Aikyasthala, the last stage, leaves a clear impression on us that there is complete and unqualified identity of the soul with the Deity. The Vacanasāstra is not only very explicit in asserting unity, but also declares in terms as clear as possible that this identity leading to unity is nothing else than the Void (Bayalu).²³⁹ This is a distinct feature of Virasaivism, coinciding with the views of Buddhism. Even Advaita-Vedānta, which gives us Nirguna-Brahman, which is almost a void, interprets it as the semblance of Nothingness or Non-Being. Yet the Virasaiva is not agnostic like the Bauddhas.

Again, in the description of the Aikyasthala we meet many times the word "Nirvāna" used in the sense of "Mokṣa" or "Kaivalya" meaning final end. In Virasaivism the Nirvāna is attained during the life-time and before the bodily death of a saint, as sometimes in Buddhism.²⁴⁰

Nirvāna does not mean in the least the annihilation of the

self. In Buddhism too originally it did not mean annihilation, but cessation and return to the original source. The Suttanipata (1074) tells us "As the flame blown down by the vehemence of the wind goes out, and can be named no²⁴¹ more, even so the sage, liberated from individuality, goes out and can be named no more." Dr.Keith comments on this "The comparison is indeed significant, for there is no doubt that the Indian idea of extinction of fire was not that which occurs to us of utter annihilation, but rather that the flame returns to the primitive, pure, invisible state of fire in which it existed prior to its manifestation in the form of visible fire"²⁴². He further points out that "In all likelihood the term Nirvāna as indicating the final end was taken over by the Buddhists from existing speculations."²⁴³ and that "Buddhism like every new belief, was largely compelled to put its wine into old bottles"²⁴⁴.

From all this it is indisputable that the tendency of the Vacana-Sastra literature is Advaita (monism); therefore there is no support from them for the views of Dr.Bhandarkar, who holds that "The goal thus pointed out does not involve a perfect identity between the Supreme and individual souls, or the shaking off of individuality and becoming a simple soul unconscious of itself which is the doctrine of the great non-dualistic school of Sankara"²⁴⁵. He further says "The Lingayata school, therefore, is a school of qualified spiritual monism (Visistadvaita)"²⁴⁶. Dr.Bhandarkar in maintaining this view follows Nilakantha-Sivacarya, the author of the Kriyasara, who represents the views of Srikantha-Sivacarya in a Virasaiva garb. Nilakantha understands the Aikantals as resulting not in complete union but in Samarasya, interpreted as "Union in blissful experiences". The term Samarasya is used by Mayideva and

other Virasaiva teachers in the sense of blissful union where individuality and consciousness cease to exist, as for example in the case of a man when he is in the arms of his beloved. It seems that Samarasya does not indicate the final stage, but that preceding the final one.

The passages describing the Bhakta-Sthala greatly emphasise the devotional and ethical side; those on the Mahesa-Sthala, in addition to this, lay stress on firmness, courage, and staunch adherence to the dogmas; those on the Prasādisthala, including these, give prominence to the topics on Kriyā; those on the Pranalingi-sthala deal prominently with the procedure of the Yoga; those on the Sarana-Sthala contain the relation of Jnana and Kṛya; and lastly those of the Aikya-sthala are mainly concerned with quietism, Nirrti-para.²⁴⁷ These aspects may be regarded as the main features of these stages. It is insisted that in all these stages there must be the worship of the Ista-linga, through which the contemplation should proceed.

In the Vacana-Sāstra, each of these Sthalas are divided into six Sthalas, namely, the Bhakta-sthala in the Bhakta-Sthala; the Mahesa-Sthala in the Bhakta-Sthala, and so on. Altogether there are 36 Sthalas. But Cānabasava mentions²⁴⁸ that these 36 Sthalas are again divided into 216 Sthalas, the principle of division being the same. Sivayogi-Sivacārya divides the main six Sthalas into 101 Sthalas, the names of which are not found in the divisions of Cānabasava or of the Vacana-Sāstra. Moreover, the principle of division is not so simple as in that of 36 or 216 Sthalas.

Maggeya Mayideva, as we have already seen, interprets Sthala as the cosmic principle or Para-Brahma. From this cosmic principle he derives six Sthalas. According to him, the Sthala is the Paṅra-

Brahma, which through the agitation (Sphurana) of the highest power (Parāsakti) hidden in it, divides itself into two, namely Lingasthala, or Siva, the worshipful or that which is to be worshipped or adored, and Aṅgasthala or Jīva, the worshipper or adorer. ²⁴⁹ This distinction in the Sthala - Para Brahma - does not affect it like the division in the sky into Ghataḥkāśa and Mahāḥkāśa. ²⁵⁰ This is the Ābhāsa theory, which is met with in the Trika. In the same way Śakti, the innate power, becomes two by her own independent will (Sva-Svātantrya-balena tu), one resorting to Siva and being named Kalā, the other resorting to Jīva and being named Bhakti. ²⁵¹ We know already that Kalāsakti brings entanglements to the soul and that Bhakti-Śakti liberates it from them. ²⁵²

Then the Lingasthala is divided into three:

- (1) Bhāvalinga, which has no parts, is to be perceived by Bhāva (faith), is only Sat unconditioned by time or space, and is higher than the highest, being embodied with Nāda. ²⁵³
- (2) Prāṇa-linga, which has parts and no-parts, is to be perceived by Prāṇa, i.e. mind (here it does not mean either vital breath or the self), is Cit intelligence, is subtle and is embodied with Bindu. ²⁵⁴
- (3) Iṣṭalinga, which has parts (Sakala), is to be apprehended by the eye, is Ānanda or joy, is gross, and is embodied with Kalā. ²⁵⁵

Each of these Lingas becomes divided into two. From the first came (1) Mahalinga, which is Śūnya, pure, perfect, subtle, higher than the highest, unfathomable, and capable of being apprehended by faith and love, and (2) Prasādalinga, which is light (Jyotirmaya), eternal, indivisible, imperceptible to the senses, indestructible,

and Sadākhyā. From the second come (3) Caralinga which is infinite, pervading the internal and external, full of light, Puruṣa, higher than Aksara and to be contemplated by mind alone, and (4) Sivalinga which is finite, possessed of Vidya and Kalā, and has celestial lustre and one face. From the third come (5) Guralinga which is endowed with agency, "presides over every system or science that instructs (Sarvopadesaviditam Prakṛti-pratiṣṭhitam), is full of light, a boundless ocean of joy and dwells in human intelligence"²⁵⁶, and (6) Acāralinga, which "in the shape of action serves as the support for the existence of all things, which is conceivable by the mind, and leads to a life of renunciation"²⁵⁷. Corresponding to these Lingas there arise from the Kalā-Sakti six Saktis, namely, Cicchakti, Parāsakti, Adōsakti, Iochā-Sakti, Jnāna-Sakti, and Kriyā-Sakti, which unite to six Lingas in their respective order.²⁵⁸

The Angasthala is also divided into three;

(1) Yogāṅga, which leads to the happiness of Sivayoga, and which corresponds to the resident of the ~~Causal~~ (Kāraṇa) body present in deep sleep, known as Prājña.²⁵⁹

(2) Bhogāṅga, which leads to enjoyment along with Śiva, and which corresponds to the resident of the subtle body present in dreams known as Taijasa.²⁶⁰

(3) Tyāgāṅga, which leads to the abandonment of Samsāra, and which corresponds to the gross body present in the wakeful condition, known as Viśva.²⁶¹

Each of these Angasthalas becomes divided into two:

From Yogāṅga come Aikya and Sarana: from Bhogāṅga, Prānalīṅga and Prasādi: from Tyāgāṅga, Mahesa and Bhakta.²⁶² Corresponding to these, the Bhakti-Sakti gives rise to six Saktis, namely Samarasa, Ānanda,

Ananda, Anubhava, Avadhāna, Maisthiki and Sadbhakti, which unite to six Aṅgasthalas in their respective order. ²⁶³ The six Aṅgasthalas united with six Bhakti-Saktis worship six Lingasthalas united to six Kalā-Saktis. Such is the account of the evolution of sat-Sthalas. ²⁶⁴

Maggeya Māyideva has not rejected the interpretation of Sthala as a stage. He believes in it and adheres to it in his book. ²⁶⁵ He closely follows the explanation of Vacanasāstra-Kāras sketched above. He also admits the superiority of one Sthala over the other as a higher stage for the soul to rise. So far there is no difference of opinion between him and the Vacana-sāstra-kāras, but we mark in him a tendency to attribute comic sense to Sthalas. All Virasaiva teachers who came after him follow this method. Tontada Siddhesvara explains Sthalas in the same way; ²⁶⁶ therefore we are not sure when and by whom such an explanation was introduced. But it seems very probable that the interpretation put on Sthalas by Māyideva, if not unknown, at least was not current in the days of Basava and Cānnabasava, for there is no hint in their books of such an interpretation.

It is already mentioned that there is a striking resemblance between the Virasaiva Sthala and the Jaina Guṇasthāna. The similarity is so exact in ideas as to give rise to a presumption of borrowing; yet it is not without differences. The Jaina Guṇasthānas are 14 in number, while the Virasaiva Sthalas are six only. Although we may neglect this minor point, we meet another very important difference. In Jainism, the soul, while rising Guṇa after Guṇa, is liable to fall, ²⁶⁷ while in Virasaivism, when the ascent is once started, there is no fall nor hindrance in climbing. It is very difficult

to mount the Jaina Gunasthānas, for the slightest violation of observance in the process hurls down the soul. Besides, no one knows how many births or Yugas it takes for an individual to climb. Since the appearance of the universe, only 24 persons have reached the height. In Virasaivism every member is assured of reaching the goal in this very birth. There is a possibility that the Virasaivas after borrowing the idea from Jainism, might have simplified it. It is not improbable altogether; but we find more striking resemblances in Buddhism.

"More abstruse are the positions of Mastery (Abhibhāyatanāni) which are essentially modes of contemplating external forms finite or boundless, and coloured blue, yellow, red, white, and appreciating their true impermanence and thus presumably rendering vacant the mind. Akin to these exercises are the first three of the stages of Beliverance (Vindkha), which seem to be, first the contemplation by a man of his own material form, then of external form, and then the attainment of intentness. Then by passing beyond any conception of matter or idea of sensation, and suppressing the idea of multiformity, he attains the state of mind in which the only idea present is the infinity of space (Ākāśānāna). On this follows a stage in which the infinity or unboundedness of intellect (Vinnānanāna) is alone present. The next stage is reached when there is nothing at all present to the mind (Akinānānāyātana). Then is achieved the stage when neither the presence of ideas nor the absence of ideas is specifically present (Nevasānānānāyātana). Finally is attained the stage where there is suppression of both sensation and idea (Sānāvedayita-nirodha)^{267a}". The object and the process of stages in this passage is remarkably like those of the Satsthalas, and

Their substance generally appears to be similar. Moreover, if we put the first three stages of Buddhism into one group, as they all together seem to contain the sentiment found in the Bhakta-Sthala, the number of stages in this passage will then be six, the exact number of the Virasaiva Sthalas. The first stage in Buddhism begins with the contemplation by a man of his own material form. The first stage in Virasaivism begins with the worship of Istalinga. Again, if we observe very closely the rules for modelling Istalinga, we find some light on this topic. The substance of these rules is that the Istalinga should be true to Pañca-sūtra (five threads), meaning true to five measurements; i.e. (1) the circumference of the lower Pītha, (2) the circumference of the upper Pītha, (3) the circumference of the Pindikā, (4) the height from the bottom of the lower Pītha to the top of the Pindikā, and (5) the height of the Pindikā from the upper surface of the upper Pītha, should be respectively in the same proportion of (1) the circumference of the seat with both legs folded and crossed (the posture named Padmasana), (2) the circumference of the breast, including shoulders and left hand extended in front to hold on the palm the Linga, (3) the circumference of the head, (4) the height from the bottom of the spinal cord, well straightened, to the top of the head, and (5) the height from the shoulders to the top of the head of a Saint, while undergoing the process of Sivayoga or of Lingapūjā. This measurement suggests that in all probability, at the bottom of the conception of Istalinga, there is the idea of the material form of a man, corresponding to "The contemplation by a man of his own material form" of Buddhism. Besides the essential feature of the Lingapūjā in Virasaivism is the contemplation of the Reality, Śiva, looking intently at the Istalinga

on the palm and penetrating within. Perhaps there is another significant resemblance between the contemplation of external forms coloured blue, yellow, red and white in Buddhism and the plastering of the Istalinga with a blue or black substance called Kanthā. The last stage in the above passage exactly coincides with the description of the Aikyasthala. These striking similarities tempt us to admit borrowing on the part of the Virasaivas. We should be very careful, for Dr.Keith holds that "From Yoga Buddhism borrowed the conception of a carefully planned regulation of physical life in order to attain the desired end"²⁶⁷⁶. These stages and practices of Buddhism, therefore, as Dr.Keith opines, might owe their origin to the Yoga, which was also a Saiva sect. In each and every step in the philosophical and religious aspects of the Virasaiva²⁶⁷⁶ we find traces of Yoga.

Moreover the idea of grades in the spiritual life seems to be common to all religions; therefore it is also not improbable that the Virasaivas might have evolved independently the doctrines of Sat-sthalas.

Ṣaṭṭarasāṭis-Sthala. 101 Sthalaṅ-

The six main Sthalas, as is already mentioned, are divided into a number of sub-sthalas which are 216 according to Caṇṇabasava and 101 according to Sivayogi Sivācārya. The principle of division in the case of Caṇṇabasava is very simple. Each one of the six Sthalas is divided into six stages; each one of these is again divided into six; therefore each main Sthala contains 36 sub-Sthalas. Sivayogi Sivācārya seems to be arbitrary in his division; yet by observing very carefully all the minor Sthalas, we find some principle by which he is guided throughout. He divides each one

of the main Sthalas into two: *Angasthala* and *Lingasthala*. Each one of these is further divided into a number of Sthalas. All these appear to indicate the degrees of spiritual elevation of the soul. Altogether there are 44 *Anga-sthalas* and 57 *Linga-sthalas*. *Sivayogi Sivacarya* collected and handed down the doctrines of 101 Sthalas said to have been formerly communicated to the sage *Agastya* by *Renukacarya*, one of the five traditional founders of *Virasaivism*; therefore 101 Sthalas are as ancient as the sage *Agastya*, the mythical sage who is believed to be the first Aryan teacher to come to the South. He is very popular figure in Tamil literature, and is believed to have written the first Tamil grammar. We are not certain what *Agastya* was the pupil of *Renukacarya*. *Sivayogi Sivacarya* mentions that *Renukacarya* was a contemporary of *Vibhishana*, the brother of *Ravana* the villain of the *Ramayana*, the great epic of India. Then *Agastya* is the same in whose *Asrama* *Rama* lived. In spite of this supposed antiquity of 101 Sthalas, there seems to be no trace of this division in the books of *Basava* or *Cannabasava* or their colleagues. For lack of authentic proof of antiquity, the development of these 101 Sthalas may be taken to be later than the 12th Century. However, the division into 101 Sthalas is very popular among modern *Virasaivas*. The following is a brief summary of these Sthalas:-

Sivayogi Sivacarya seems to advocate three stages in achieving the goal. The first is knowing or understanding, mere understanding caused by the spiritual instruction of the Guru. The second is experiencing or realising what is imparted by the Guru, through the process of *Kriya* or *Puja*, the principal feature of which is deep thinking or fixing one's attention on the *Linga*. The third is the achievement of what is realized. The process of achievement is the

continuance of the method of what is called Linganusandhana, the internal penetration through the Linga. These are reflected in 101 Sthalas.

In the Bhakta-sthala the individual is offered the Istalinga by his Guru, who also instructs him as to the goal and the method of attaining it. Through his Guru he knows that the goal is unity with the Deity, which implies that he is also akin to the Deity. This is mere knowledge and does not bring unity or the goal nearer. This comes under the first stage. Then through devotion to the Istalinga and chaste living according to the direction of his Guru, he starts on his journey towards the goal. When he approaches the Pranalingisthala, the realisation of his goal dawns on him slowly. He realises it completely at the end of the Sarana-sthala. In the Aikyasthala, there is complete achievement of the goal. If we neglect this feature of Sivayogi Sivacarya, his book, the Siddhanta-Sikhamani, becomes a mass of contradiction.

1. The Bhakta-sthala contains 24 sub-sthalas, 15

Angasthalas and 9 Linga-sthalas. The 15 Anga-sthalas are as follows:-

1. The embodied soul, after exhausting the accumulated impurities, becomes pure and turns its devotion towards God. Such a soul is known as Pinda or purified individual. This stage is called the Pinda-sthala (1)
2. In the next stage, it comes to the conclusion that it is different from the body and God who is its master. This is Pindajnana-sthala (2)
3. In the next stage, it realises the non-eternal nature of material objects. It concludes that the Samsara and

material objects are a source of misery; therefore it feels a kind of disgust towards them.

This is the Samsarabeya-sthala.

4. Next, the individual desires to be relieved of worldly entanglements, and therefore searches for a Guru, who accepts him by initiation. This is the Guru-Karunya-sthala, a stage in which the compassion of the Guru is gained(4)
5. Then the Guru performs three kinds of Diksha-Vedha, Mantra, and Kriya-simultaneously to three bodies and joins three Lingas Bhava, Prana and Ista to these bodies respectively. This is Lingadharana-sthala (5)
- 6-8 The wearing of the Linga is necessarily followed by applying the Vibhuti, sacred ashes to the parts of his body, by wearing Rudraksa, and by the repetition of the sacred Mantra. These three represent three Sthalas (6-8).
9. Then the individual has firm devotion. This forms the Bhakti-marga-Kriya-sthala, observing the process of devotion (9).
10. The devotion of the individual should be equally directed towards his Guru and Siva. The Guru is the visible Siva. He should not make any distinction between Siva and Guru. This is Ubhaya-sthala (10).
11. Together with Siva and the Guru, the Linga also is an object of veneration. This is Trividha-Sampatti-sthala (11).
12. The same veneration is to be extended to Padodaka, sacred water, and objects offered to Siva. This is Caturvidha-Saraya-sthala (12).
13. Such an individual gives alms according to his powers with a desire to attain merit. This is Upadhimata - sthala (13).
14. Then he feels the futility of acquiring merit, but continues

to give alms without a desire for merit. This is Nirupādhimāta-sthala (14).

15. In the next, the individual does good deeds for the sake of being serviceable to beings either by offering what he can afford or by any other means, without being conscious of the fact that it is his duty to do so. This is Sahaja-māta-sthala. (15).

The distinction between these three stages is as follows:- in the Upādhimāta-sthala, the individual feels it his duty to be serviceable to beings, but it is tainted with a desire to attain merit or happiness. In the Nirupādhimāta-sthala, there is no taint of seeking merit or happiness, but he is conscious that it is his duty to do good. In the Sahajamāta-sthala, the individual is unconscious that he is doing something good, and automatically does it. (15)

In these the spirit of the teachings of the Bhagavadgīta, namely "doing action without a desire for reward"²⁷⁰, seems to have been reflected.

The Nine Linga-sthalas are as follows:-

1. The Guru initiates the individual who wants to be relieved from bondage. This is the Dīkṣa-Guru-sthala (16).
2. After initiation the individual is under the spiritual guidance of his Guru, who prepares his mind to receive Jnana. This is Sīkṣa-Guru-sthala (17).
3. After some time the individual becomes capable of following discourses on topics of Jnana. The Guru, after introducing him slowly the goal, puts him on the right path, by following which he secures right knowledge (Samyag-jnana).

This is the Jnanaguru-sthala (18).

4. In the last stage, the individual is taught to believe in the Ista-linga as the highest lustre, namely Para-Brahma, by the worship of which alone he achieves the goal. In this stage he discards all forms of the Supreme and attaches himself intently to his Ista-Linga. This is the Kriya-linga-sthala. (19)
5. Side by side with the worship of the Istalinga, he tries to penetrate within. He makes a search in the innermost heart, where he finds the Bhavalinga, the subtlest form of Linga of faith, and begins to worship it there. The worship of the Istalinga purifies him externally and that of the Bhava-linga internally. This is the Bhavalinga-sthala. (20)
6. Internal and external purity lead to the Jnana, the realization of the Supreme, higher than the highest (Paratpara). As a preliminary step to Jnana, there dawns the great bliss (Paramananda). This is the Jnana-linga-sthala. (21)
7. The great bliss that has dawned on him in the previous stage banishes his individuation (Ahaṅkāra) and five afflictions (Pañca-Klesas). He is content with the proceeds of begging. In his eyes the King and the beggar are equal. He is pleased with whatever he obtains. (Yadrocha-labha-santustah), is self-controlled and engrossed in that great bliss. This is the Svayam-linga-sthala. (22)
8. Then he undertakes the wandering life, being full of peace (Santi), self-restraint (Danti), and balance of mind (Samabuddhi). He is indifferent to honour or dishonour. This is Caralinga-sthala. (23)

9. Then he looks on this world as of no use and on worldly objects as worthless like a blade of grass. He wanders in the world according to his will, and is free from attachments of any kind. This is the Paralinga-sthala. (24)

The description of the four stages from the 5th to the 9th contain verses which are similar to those describing the condition of the Sthitaprajna in the Bhagavadgita.

These nine Linga-sthalas come under the Bhakta-sthala. It is not made clear in the text when the soul reaches these stages. The author groups all the Anga-sthalas, 44 in number, in one place, and 87 Linga-sthalas in another place. It is more probable that the ascent of the soul is simultaneous in the Anga and Linga-sthalas. The Gurukarunya-sthala, the 4th in the Anga-sthalas, seems to be simultaneous with the Diksaguru-sthala, the 1st in the Linga-sthalas. By the time the soul ascends the last Anga-sthala in the Bhakta-sthala, it is probable that it also reaches the last Linga-sthala of the Bhakta-sthala.

In the next main Sthala, Bhakti and duality, namely the relation of the soul to God as servant to master remain intact. Here the principle feature is that the individual rejects with disgust the prospect of attaining²⁷¹ the offices of Brahma and Vishnu. The Mahesvara-sthala consists of 18 sub-sthalas, 9 Anga and 9 Linga-sthalas.

The Nine Anga-sthalas are as follows:-

1. The individual firmly believes in the superiority of Rudra Siva over all Gods. He alone can secure Mukti to souls. Strict observance of moral and ethical rules is enjoined. Egoism (Ahankara) and the six enemies (Sadripu), such as lust,

passion, etc., are completely mastered. The individual is always joyful, and is bent on doing good to all beings (Sarva-prani-hita ratah), but he does not tolerate any aspersions cast on Siva or his followers. This is the Mahesvara-prasanna-sthala (25)

2. He then looks on his Ista-linga as the emblem of the great Rudra-Siva and becomes so much convinced of the saving nature of the Linga that he never parts with it, even at the risk of his life. This is the Linga-Nistha-sthala (26)
3. He naturally discards the distinctions of castes, stages, etc. One who has undergone the Saiva rites (Siva-Samakara), has no caste-distinction just as there is no form in the wood burnt by fire.²⁷² This is Purvasraya-nirasana-sthala (27)
4. He must believe in the distinctness of Siva and Jiva, their relation being that of master and servant. In the unity (Advaita) there is no possibility of a distinction between worshipper and object of worship, (Pujya-pujaka-bhava).²⁷³ This is the Advaita-nirasana-sthala (28)
5. In the Hindu rituals there are some Mantras called Ahvana-mantra, the Mantra for inviting Gods to accept worship, and Visarjana-mantra, the Mantra allowing Gods to leave after the completion of Puja. Virasaivism refuses to observe these Mantras, because it believes in the presence of God always in the individual in the form of the Ista-linga. In this stage this is emphasized. It is the Ahvana-nirasana-sthala (29)
6. In this stage earth, water, etc. which are the eight forms of Siva, are to be considered as eight objects presided over by Siva. Siva moulds and controls all these as the potter

(Kulala) the lump of earth. This is the Astamurti-nirasana-sthala (30).

7. All ~~Sm~~ Smrtis declare that God is existent in all. But in this stage, the individual is to believe in the existence of Siva predominantly in the Ista-linga, like fire in the Sami-garbhā.²⁷⁴ The plausible argument is that the belief in the existence of Siva in all objects leads to the worship of all objects, and not only the Linga.²⁷⁵ The Linga is the all-existing and all-pervading Para-Brahman reduced to shape by the Guru; hence the predominant existence in the Ista-linga.²⁷⁶ This is the Sarvagata-nirasana-sthala (31).

8. Though Siva is to be sought in the Linga, which alone is to be worshipped, he is really in all. The universe is nothing but his own transformation, just as foam and bubbles are of the water. This is the Siva-Jagannaya-sthala (32).

9. Yet Siva is resident in the heart of his devotees more than in anything else. This is the Bhakta-dehika-sthala (33).²⁷⁷

The Nine Linga-sthalas are as follows:-

1. Siva is inside the heart of all beings: without worship (Kriya) knowledge of him is not possible, just as fire, though existing in the fire-stick (Arani), is not manifested without rubbing;²⁷⁸ therefore one should worship Siva according to rites and rules prescribed in the Saivagamas. This is the Kriyagama-sthala. (34)
2. Together with external worship, internal worship is also essential. This is the Bhavagama-sthala. (35)
3. Mere mechanical worship alone is of no use. It must be united to Jnana. Jnana and Kriya, when united to one another, like a lame and blind man,²⁷⁹ lead to realisation. Without Jnana, the deluding

effects of Citta do not vanish, like the darkness in the absence of the lamp.²⁶⁰ This is the Jñānāgama-sthala. (36).

4. The body is useful to serve God and to gain Brahma, therefore the Śivayogi should be in possession of the body, i.e. should be conscious of the necessity of his body. This is the Sakaya-sthala. (37)
5. In the next stage, the Śivayogi, being absorbed in the great bliss of his Para-linga, becomes unconscious of his body. This is the Akaya-sthala. (38)
6. Then the Śivayogi feels that his entire body is pervaded by the Para-Brahma. This is the Parakaya-sthala. (39)
7. The life of a Śivayogi is full of righteousness, as he practised harmlessness to beings, truthfulness, etc., and is very serviceable to the world. This is the Dharmācāra-sthala. (40)
8. The Śiva-Yogi performs all his actions occasionally or constantly with Śiva-bhāva, i.e. their results are not enjoyed solely by him but are offered to Śiva. This appears to echo the sentiment of the Bhagavadgītā III. 30 (41)
9. The Śiva-yogi, though doing actions, is engrossed in Śiva-jñāna, which reveals the Paratattva, the great and perfect light. This is the Jñānācāra-sthala (42).

The Prasādisthala consists of 16 sub-sthalas, 7 Anga-sthalas and 9 Linga-sthalas.

Seven Anga-sthalas:-

1. The Mahesvara, the individual or Śiva-Yogi of the last main Stala, achieves purity of mind and enters into the next stage. The achievement of a higher degree of purity is hastened by the favour of Śiva. Prasāda means favour. The favour is shown when

one gives something with love to another. The object that indicates favour is also called Prasāda. The Mahesvara offers whatever he has, even food, drink, etc., to Siva, and receives it back as Siva-prasāda. Partaking of such articles, received back as Siva-prasāda, hastens the purity of mind. Such a Mahesvar is called the Prasādī. This stage is called the Prasadi-sthala (43).

2. The purity of mind leads to the veneration of the Guru, who appears identical with Siva, though he looks like an ordinary man. ²⁸¹ This is the Guru-mahattva-sthala. (44)
3. Then the veneration is extended to the Linga. This is the Linga-Mahatmya-sthala. (45)
4. The same devotion is extended to holy men called Jangamas or Sivayogis. They are so called because they see Siva in their own form. ²⁸² They are Sivayogis who, by means of Sivayoga, find Cit or Caitanya (Cidrūpa) in the obscurities of this world, who have cast away Malas, and who are the Masters of the Sivajñana which disperses the darkness in this horrible Samsāra. ²⁸³ This is the Jangama-mahatmya-sthala (45)
- 5-7. The same veneration is extended to the Bhakta, Sarana, and Prasāda, and their greatness and saving nature are believed. These form three sthalas, viz., Bhakta-Sarana-Prasāda-Mahātmya-sthalas (47-49).

All these look more or less like repetitions. Their importance is already mentioned in the Bhakta-sthala; therefore there appears to be no necessity to mention them, again. The author, in repeating these, appears to be under the impression that their importance is merely known in the Bhakta-sthala and here is

realised. Nine Linga-sthalas.

- 1-2 The Prasādinī is now in the position of bestowing favour (Anugraha) on all by means of his presence. This stage is the Kāyānugraha-sthala.

He has under control all the sense-organs, yet their outward functions are apparent. In one moment he penetrates within and in another moment he looks at worldly objects. ²⁸⁴ Though he is in possession of sense-organs, he is as if without them. His mind is fixed on Siva. ²⁸⁵ This is the Indriyānugraha-sthala (50-51).

3. All his sense-organs are retracted in the next stage; his vital breaths (Prānas) become pacified or steadied (Santatvat prānavrttinam); his mind calm and fixed on the internal vision of Siva. Now the Siva-Yogi looks like a post (Sthānuvadbhāti). This is the Prānānugraha-sthala (52).

The description of these stages resembles very closely that of the Brahmīsthiti of the Bhagavadgītā II, last portion.

- 4-5 Then all the adjuncts of body, sense-organs and Bhava of the Sivayogi vanish. These are three sthalas, namely the Kāyārpita, Karanārpita, and Bhavārpita sthalas (53-55).

7. Such a Siva-Yogi can guide those who seek his help. This is called the Siyasthala (56)
8. Those who place themselves under the guidance of such a Siva-Yogi, devote themselves to his services. This is the Susrūṣā-sthala (57)
9. Those who serve a Siva-Yogi and become adepts in and follow strictly the lessons received from him, attain to the stage of being served by others. This is the Sevya sthala (58).

The Prasādinī being purified on account of his concentration

on Siva, gains Jnana. The object of Jnana is the Caitanya-atmaka-linga, the Linga the essence of which is Caitanya. The Siva-Yogi who realises this Linga is called the Prānalingin. The stage is the Prāna-lingīsthala. It has 14 sub-sthalas, 5 Anga-sthalas and 9 Linga-sthalas.

5 Anga-sthalas:

1. Siva-yogis, adepts in Siva-Yoga, call that light produced by the collision of Prāna and Apāna the Prānalinga. They also call that in which Prāna, the mind, is absorbed like the frost (Tuhina) in the sun, the Prānalinga. He who realises this is the Prānalingin. They also call him a Prānalingin who pursues the internal illuminating light called the Hra-Brahma-linga. In short, the stage in which there is realisation of the internal illuminating light through the process of Siva-Yoga is known as the Prānalingīsthala.²⁸⁶ (59)
2. The internal worship of such a Linga is the Prāna-lingārcana-sthala (6).
3. Such worship leads to Samādhi, trance due to concentration. It is described as follows:-

There are six wheels (Cakra) in six parts of the body i.e. Adhara, Svadhīsthana, Manipuraka, Anahata, Visuddhi and Ajna, in the Guda, Guhya, navel, heart, neck, and the place between the eye-brows (Bhrumadhya) respectively. These Cakras, have lotuses consisting of 4, 6, 10, 12, 16 and 2 petals respectively. Over Bhrumadhya there is a lotus with a thousand petals. There is a light similar to the purāḍigit of the moon. Above it there is a place called Kailāsa. If the Yogi rises to this height, he achieves Samādhi.²⁸⁷

This stage is known as Sivayoga-Samādhi-sthala (61)

4. The stage of experience of the internal Linga by such Siva-Yogis is the Linga-nija-sthala (62).
5. Then the realization of the unity of the soul with the Deity dawns. Anga means the soul, and Linga means Siva. The Linga is in union with the Anga. This is the Anga-linga-sthala (63).

Nine Lingasthalas:

1. The Siva-Yogi who has thus progressed, then ceases to make a distinction between soul and Para-Brahma. This is the Atma-sthala (64)
2. The next stage is explained in three ways: 288
 - (1) the Siva-Yogi, though still residing in the body, is unattached to the body and thinks himself to be the Paramatman.
 - (2) The soul at the time of receiving instruction from the Guru is united with the qualities of the Jiva. After strictly acting according to instructions, it abandons the qualities of the Jiva and gains those of Siva. It has gained only the qualities of Siva, and not Sivahood. As it is above the stage of Jiva and below Siva, it is known as existing in the middle (Antarala).
 - (3) The knowledge realized in this stage dispels all ideas of identification of the soul with men, beast, etc. This stage is known as the Antaratma-sthala. The Antaratma, though residing in the body, is not subject to its effects, such as pleasure, pain, etc. They leave no impressions on the soul, like water on a lotus-leaf. (65)
3. The stage in which the Siva-Yogi gains Sivadvaitajnana is known as the Paramatma-sthala (66).
4. Then the Siva-Yogi remains completely aloof from the body and its effects. This is the Nirdhagama-sthala (67).

5. In the next stage, the Bhava of the Siva-Yogi is free from the activities of the sense organs. This is the Hirbhavāgamasthala (68).
6. In the next the Siva-Yogi ceases to distinguish between subjects and objects. He sees Siva in all things. This is the Hastagamasthala (69)
7. Then the Siva-Yogi receives the Prasāda of Siva. This is the Adiprasāda-sthala (70).
8. Then he obtains the vision of Siva. This is the Antya-prasāda-sthala (71)
9. The Siva-Yogi then becomes worthy of the same reverence as is due to Siva. This is the Sevyā-prasāda-sthala (72).

The next Sthala is that of Sarana, one who has surrendered himself completely. It consists of 16 sub-sthalas; 4 Anga-sthalas and 12 Linga-sthalas.

4 Anga sthalas:

1. Complete self-surrender and pure attachment to Siva, like that of a chaste wife to her husband, form the principal feature of this stage. In the last stage of the Prasādi-sthala, it is mentioned that the identity of the soul with the Deity is realised and confirmed; but the simile used in this stage, viz., the comparison of Sarana to a chaste and devoted wife (Pativrata-nari) ²⁸⁹ and Siva to a good and responsive husband, leads us to believe that there still lingers a duality, however dim it may be. Such a husband and wife, though they are one in mind, thought, etc., are two beings in body at any rate. This is the Sarana-sthala (73)
2. Firm, chaste, and unswerving devotion to Siva removes the darkness. This is the Tamasa-nirasana-sthala (74)

3. Then the true understanding becomes brighter. This is the Nirḍosa-sthala (75).
4. Then the Siva-Yogi, being enlightened by this magnificent light, proceeds to achieve the Siva-tattva. This is the Silasampādana-sthala (76)

Nine Linga-sthalas:-

1. Now the distinction between the Guru and the pupil ceases to exist. They both become equal and almost one. This is the Dikṣā-Pādedaka-sthala (77)
2. Then the consciousness of the equality of the Guru and his Śiṣya arises. This is the Śikṣā-Pādedaka-sthala (78)
3. Then the consciousness of bliss due to the knowledge of the equality of the Guru and Śiṣya becomes manifested. This is the Jñāna-pādedaka-sthala (79)
4. In the next stage the Siva-Yogi, though active, is unattached to the results of what he does. His activities, though beneficial to other beings, are not of any use to him. His living is apparent, like the serpent in the rope (Rajju-sarpa). He appears to the people like an ordinary man doing this or that, but really he is above everything. This is the Kriyā-nispatti-sthala (80).
5. The Siva-Yogi withdraws his Bhava from external things and fixes it on Siva and Siva alone. This is the Bhava-nispatti-sthala (81)
6. Then he becomes unconscious of all external objects; therefore the function of apprehending objects around him ceases, on account of want of operation. This is the Jñāna-nispatti-sthala (82)

These three stages appear to be repetitions of Linga-

sthalas 1-3 of Prasādi-sthala, which echo the sentiment of the Bhagavadgītā. Those stages come before and those after realisation.

7. Then the Śiva-Yogi realises his Ātma, though confined to the body, to be Śiva, like the ether confined in the jar. This is the Pindakāsa-sthala (83).
8. Then he realises that the souls of all beings are Śiva, but they appear different, as the ether confined in different objects appears different. This is the Bindvakāsa-sthala²⁹¹ (84).
9. Then dawns the realisation that his Ātma and the Ātmas of all beings are one and the same Śiva, the Paramātmā. This is the Mahākāsa-sthala (85).
10. The Śiva-Yogi, though he is unconscious of external objects and has almost ceased to exist for the external world, has his internal functions still working, i.e. he still performs the Manasa-pūjā, the internal worship which connects the soul with the Linga. This is the Kriya-prakāsa-sthala (86).
- 11-12. This internal Anusandhana throws a flood of light on his Māyā which results in dispelling all Upādhis, the curtain that separates Jiva and Śiva. These are the 8thals, namely, Bhava prakāsa-sthala and Jnanaprakāsa-sthala. (87-88)

The Aikya-sthala consist of 13 sub-sthalas, 4 Anṅa-sthalas and - Linga-sthalas.

4 Anṅa-sthalas:-

1. The realisation of unity (Aikya) resulting in a great bliss of Śiva (Śivananda). Now the Śiva-Yogi is completely plunged in it. To him this world, the creation of Māyā, does not exist. He sees nothing but Śiva. This is the Aikya-sthala²⁹² (89)

2. Even now the Siva-Yogi is in possession of the body, the functions of which still continue, in spite of his complete unconsciousness of them. There is neither gain nor loss to him by the presence of his body. He is Siva. The appropriate simile to denote this stage is a burnt piece of cloth (Sutta batte); such a cloth has retained its appearance, but a slight touch reduces it to ashes. This is the Sarvacara-sampatti-sthala (90-)
3. The Siva-Yogi makes no distinction between himself, Siva, and the world. This leads to the oneness of the Prasada, i.e. his Prasada is Siva-prasada and so also the Prasada of the Linga, Jangama, Bhaktas, etc. This is the Khabhajana-sthala (91)
4. In this the achievement of the unity is in its height. Here there is neither Guru nor Siva. All is one and it is he. This is the Sahabhajana-sthala or Visva-hema-sthala (92).

Nine Linga-sthalas.

1. The Siva-Yogi is now Cin-maya, and has banished all distinctions which were perceived formerly. He is now unconscious of other objects. He is perfectly one with Siva. To him the whole world appears in the form of Siva, just as the objects put in fire look like fire. Such a Siva-yogi is in the bliss of Siva and accepts all objects as Siva. This is the Svikrta-prasadi-sthala (93)
2. The Siva-Yogi, there being no distinction between him and the objects, accepts them as the lamp its light. Maya, which is metaphorically called the food, is swallowed up by Cilinga, the Siva-Yogi himself. He has attained perfect peace by withdrawing from all objects as the sun retracts his rays while setting. This is the Sistodana-sthala (94)

setting. This is the *Sistodana-sthala* (94)

3. Then together with *Māyā* he withdraws himself from all objects. To him they cease to exist. The objects seen in dreams no longer exist in the waking state; ²⁹⁶ similarly the world which existed formerly ceases to exist now for him, as he is fully awakened. This is the *Carācara-laya-sthala* (95).
4. The absorption becomes complete in this, the *Ehanda-sthala* (96).
5. The *Siva-Yogi* who has become almost Brahman, and has attained the firmly established *Śiva Śakti*, has become of the form of the universe. This is the *Bhājanasthala* (97).
6. Such a *Siva-Yogi* is above all and beyond the influence of *Dik*, *Kāla*, etc. He is of the form of *Cidānanda*. He has become the soul of the universe and is unaffected by all, as the sky by dust. This is the *Āngalepasthala*. (98).
7. Then the *Siva-Yogi* merged in Brahman knows of neither his own self nor anything else. This is a stage beyond the pair of opposites (*Dvandvatita*). This is called the *Svaparājna-sthala* (99)
8. Then comes the stage which is almost void (*Sūnyakālpa*), and where there is neither this nor that; neither *Bhāva* nor *Abhāva*. This is the *Bhavabhava sthala* (100)
9. In the last stage there is complete void. Knowledge itself passes away. Like water mixed with water, fire with fire, the *Ātma* is merged in Para-Brahman, which has no change, no form and is eternal, without limit, and without parts like the sky. There are neither elements such as *Prthvi*. etc., nor diving luminaries, nor Gods, nor men, nor lower beings, nor anything. It is *Sūnya* in the beginning, *Sūnya* in the middle and *Sūnya* in the end, a complete and perfect *Sūnya* ²⁹⁷ (101).

In this abstract of the 101 Sthalas of Siva-Yogi Sivācārya, we see that there is no departure on the whole from the Vacanasastras, the spirit of which is preserved in the new garb. The main sthalas are the same and their explanation too is almost the same. In the Vacanasastras, the Yogic aspect is prominent in the Pranalingi-sthala. We find the same thing here. The division of each sthala into two main groups, namely, Anga and Linga, is also not uncommon in the Vacanasastra; but the names of all sub-sthalas, their number, and the method of their division are features not to be met with in the Vacana Sastras. While reading the accounts of these sthalas, we cannot help stumbling on many inconsistencies and repetitions here and there which are very difficult to reconcile. A good critical edition might have minimized many of these difficulties.